

PETALING JAYA, SUNDAY 23 SEPTEMBER 2018



KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 82 **Abdul Latiff Mohidin** *Pago - Pago, 1966*



KLAS ART AUCTION 2018

MALAYSIAN MODERN & CONTEMPORARY ART SALE XXXIII

Auction Day

Sunday, 23 September 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



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

Datuk Gary Thanasan
gary@mediate.com.my

Payment and collection

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



Lot 24 **Jolly Koh** Palms at Titiwangsa, 2005

Full Preview

Date: 5 September - 22 September 2018

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Auction Day

Date: Sunday, 23 September 2018

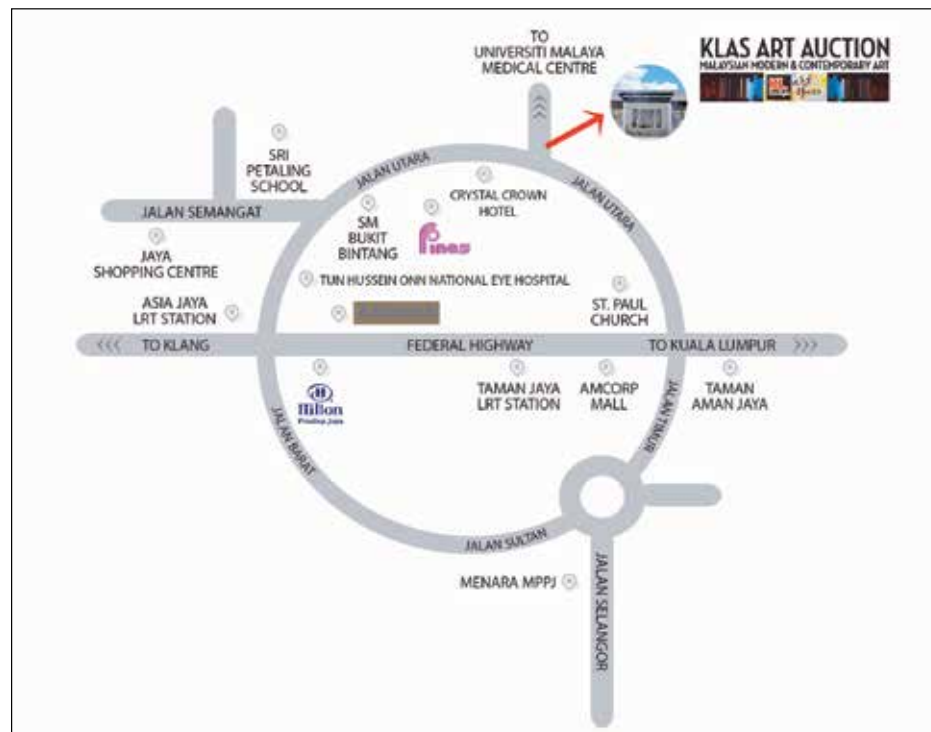
Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Time: 1.00 pm



Map to KL Lifestyle Art Space



lot 25 **Yusof Ghani** *Siri Tari XVII, 1990*

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Lot 4 **Ibrahim Hussein, Datuk** San Rafael, California

Glossary



1 KHALIL IBRAHIM
EAST COAST
LANDSCAPE, 2004

Mixed media on board 19 x 24.5 cm
RM 3,000 - RM 5,000



2 ISMAIL ABDUL LATIFF
BELANGKAS RIMBA
NO.1 & NO.2, 2005

Acrylic on paper 38 x 29 cm
RM 1,500 - RM 3,500



3 ABDUL LATIFF MOHIDIN
PAGO PAGO, 1969

Acrylic on cardboard 27.5 x 26.5 cm
RM 30,000 - RM 50,000



4 IBRAHIM HUSSEIN, DATUK
SAN RAFAEL,
CALIFORNIA, 1964

Mixed media on magazine paper
laid on board 23 x 22.5 cm
RM 25,000 - RM 50,000



5 KHALIL IBRAHIM
NUDE SKETCH, 1990's

Pen on paper 28 x 20 cm
RM 900 - RM 2,200



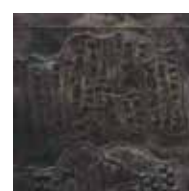
6 MOHD RADUAN MAN
BLUE ARMY

Mixed media on canvas 92 x 92 cm
RM 3,000 - RM 7,000



7 NAJIB AHMAD BAMADHAJ
SECLUDED, 2009

Mixed media on canvas 92 x 122 cm
RM 4,000 - RM 8,000



8 CHEUNG YEE (ZHANG YI)
WRITING, EDITION 44/50

Embossed paper 85 x 59 cm
RM 12,000 - RM 20,000



9 HUANG FONG
UNTITLED, 1980

Mixed media on canvas 65 x 50 cm
RM 3,000 - RM 5,000



10 NIK RAFIN
BROWNSCAPE, 2012

Acrylic on canvas 153 x 153 cm
RM 4,000 - RM 7,000



11 KHAIRUL IZHAM
HOME, 2015

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



16 SEAH KIM JOO
TWO SISTERS, 1970's

Batik on silk 61 x 45 cm
RM 5,000 - RM 9,500



21 CHEW TENG BENG
MALAYSIAN LANDSCAPE, 1967

Acrylic on canvas 88.5 x 76 cm
RM 6,000 - RM 10,000



12 ISMAIL ABDUL LATIFF
TIOMAN MERAH... SENJA SITA, 2011

Acrylic on canvas 75 x 75 cm
RM 7,000 - RM 12,000



17 TAY BAK KOI
CROSSING THE RIVER

Watercolour on board 21 x 12 cm
RM 2,500 - RM 6,000



22 RAPHAEL SCOTT AHBENG
THE SANCTUARY, 2001

Mixed media on board 90 x 60 cm
RM 5,000 - RM 9,000



13 KENG SENG CHOO
MOTHER AND CHILD, 1984 & FAMILY RELAXING, 1984

Watercolour on paper 27 x 37 cm
RM 2,500 - RM 3,500



18 NG ENG TENG
BUST OF FRANK SULLIVAN, 1970's

Patinated clay on marble base
40 cm (Height)
RM 10,000 - RM 22,000



23 ZULKIFLI YUSOFF
PESTA SUKA RIA, 1995

Acrylic on canvas 76 x 76 cm
RM 10,000 - RM 22,000



14 CHUAH SEOW KENG
STILT HOUSE ON RIVER

Batik 85 x 37 cm
RM 2,500 - RM 6,000



19 CHIA YU CHIAN
EMERALD TEMPLE, BANGKOK, 1972

Oil on board 52.5 x 43.5 cm
RM 18,000 - RM 36,000



24 JOLLY KOH, DR
PALMS AT TITIWANGSA, 2005

Oil and acrylic on canvas
170 x 107 cm
RM 50,000 - RM 90,000



15 KHALIL IBRAHIM
MOTHER AND CHILD, 1968

Batik 46 x 36 cm
RM 15,000 - RM 30,000



20 CHOO KENG KWANG
EMERALD TEMPLE, BANGKOK, 1961

Oil on canvas board 60.5 x 45 cm
RM 12,000 - RM 25,000



25 YUSOF GHANI
SIRI TARI XVII, 1990

Oil on canvas 120 x 176 cm
RM 120,000 - RM 200,000



Lot 15 **Khalil Ibrahim**
Mother and Child, 1968



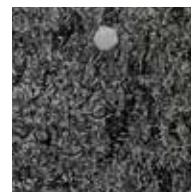
26 LONG THIEN SHIH
CAGE ON THE WALL

Etching on paper 43 x 32 cm
RM 1,800 - RM 3,000



31 RAPHAEL SCOTT AHBENG
HUTAN, 2006

Oil on canvas 58.5 x 87.5 cm
RM 4,500 - RM 8,000



36 ISMAIL ABDUL LATIFF
**SESAT MEREKA
TIDAK SERUPA**

Mixed media on paper 76 x 56 cm
RM 3,500 - RM 7,000



27 KHAW SIA
BRASSO YELLOW HAMMER

Watercolour on paper 50.5 x 31 cm
RM 5,000 - RM 8,000



32 CHEAH YEW SAIM
MOUNTAIN SYMPHONY, 2004

Oil on canvas 50 x 60 cm
RM 7,000 - RM 10,000



37 NIZAR KAMAL ARIFFIN
GARIS AMAN NO.7, 2017

Acrylic on canvas 152 x 152 cm
RM 15,000 - RM 25,000



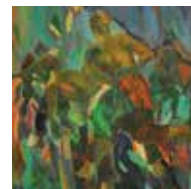
28 LYE YAU FATT
SHELL AND FLOWERS, 2018

Acrylic on canvas 61 x 56 cm
RM 3,000 - RM 6,000



33 KOW LEONG KIANG
TRANSITION, 2003

Oil on canvas 122.5 x 244.5 cm
RM 60,000 - RM 100,000



38 SHAFURDIN HABIB
SILAT, 1990

Acrylic on canvas 68 x 97 cm
RM 8,000 - RM 12,000



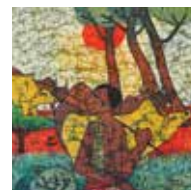
29 BHANU ACHAN
**STILL LIFE IN
ABSTRACT, 2017**

Acrylic on canvas 91 x 71 cm
RM 1,200 - RM 3,800



34 YAU BEE LING
UNTITLED

Oil on canvas 180 x 122 cm
RM 7,000 - RM 11,000



39 KWAN CHIN
A CATTLEMAN, 2012

Batik 76 x 76 cm
RM 4,000 - RM 8,000



30 AZMAN HILMI
**FRAGMENTATION
OF INTERIOR**

Mixed media on canvas 92 x 92 cm
RM 2,500 - RM 6,000



35 ANTHONIE CHONG
UNTITLED

Oil on canvas 91 x 91 cm
RM 12,000 - RM 24,000



40 SEAH KIM JOO
A SERENE DAY, 1973

Batik 60 x 45 cm
RM 5,000 - RM 10,000



Lot 37 **Nizar Kamal Ariffin**
Garis Aman No.7, 2017



41 TAN THEAN SONG
TWO WOMEN, 2007

Batik 78 x 49 cm
RM 2,500 - RM 5,000



46 TAN PENG HOOI
AYER ITAM TEMPLE

Oil on canvas 53.5 x 72 cm
RM 5,000 - RM 12,000



51 TAY BAK KOI
AT THE ESTUARY, 1989

Gouache on paper 76 x 71 cm
RM 8,000 - RM 18,000



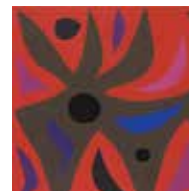
42 LEE LONG LOOI
UNTITLED

Oil pastel on paper 31 x 101 cm
RM 5,000 - RM 12,000



47 CHOONG KAM KOW
KINTA SERIES, 1970

Chinese ink and watercolour on paper
28 x 41 cm
RM 5,000 - RM 12,000



52 JOHN COBURN
PHOENIX, 1971

Gouache on paper 55 x 76 cm
RM 25,000 - RM 50,000



43 ENG TAY
UNTITLED, 2007

Oil pastel on canvas 61 x 76 cm
RM 25,000 - RM 45,000



48 ABDUL LATIFF MOHIDIN
PAGO PAGO, 1969

Acrylic on cardboard 33.2 x 30.5 cm
RM 50,000 - RM 90,000



53 SENAKA SENANAYAKE
FARMERS

Oil on canvas 93 x 93 cm
RM 20,000 - RM 50,000



44 ENG TAY
SCENERY 1

Print on paper 13.5 x 56.5 cm
RM 1,500 - RM 3,500



49 LYE YAU FATT
FAMILY CROSSING THE RIVER, 1981

Mixed media on paper 75 x 55 cm
RM 3,500 - RM 7,000



54 KELVIN CHAP
COLOURS OF UNITY, 2016

Mixed media on canvas 131 x 131 cm
RM 2,500 - RM 5,000



45 CHIN KON YIT
JALAN ISTANA, KUALA LUMPUR, 1998

Watercolour on paper 26 x 36 cm
RM 1,100 - RM 2,500



50 CHEONG SOO PIENG
MALAY FISHING VILLAGE, 1957/58

Chinese Ink and watercolour on paper
44 x 92.5 cm
RM 60,000 - RM 120,000



55 ABDUL GHANI AHMAD
UNTITLED, 2011

Oil on canvas 71 x 71 cm
RM 1,800 - RM 5,000



Lot 50 **Cheong Soo Pieng**
Malay Fishing Village, 1957/58



56 SOON LAI WAI

RESONANCE 6, 1995

Acrylic on paper 29.5 x 42 cmcm
RM 500 - RM 1,200



61 NIK RAFIN

RAINY AFTERNOON, 1999

Watercolour on paper 21 x 23 cm
RM 400 - RM 900



66 BHANU ACHAN

**OPUS SERIES
"BROWN I & BROWN II", 2016**

Mixed media on paper
59 x 42 cm x 2 pieces
RM 1,500 - RM 2,500



57 SHAFURDIN HABIB

PULANG II, 2011

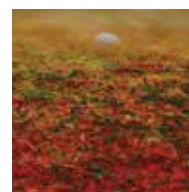
Watercolour on paper 30 x 44.5 cm
RM 1,100 - RM 2,500



62 ISMAIL ABDUL LATIFF

UNTITLED

Mixed media on paper
18.5 x 18.5 cm
RM 1,500 - RM 3,500



67 ISMAIL ABDUL LATIFF

**WALKABOUT...
RED GRANITE, 2012**

Acrylic on paper 76 x 56 cm
RM 3,500 - RM 7,000



58 ABDUL LATIFF MOHIDIN

SCHWALMERIN, 1962

Woodblock print on paper,
Artist's Proof 24 x 18 cm
RM 4,000 - RM 8,000



63 ISMAIL ABDUL LATIFF

UNTITLED

Mixed media on paper
18.5 x 18.5 cm
RM 1,500 - RM 3,500



68 YUSOF GHANI

**WAJAH SERIES,
'CONTEMPLATION II' 2008**

Mixed media on canvas
126.5 x 96.5 cm
RM 22,000 - RM 50,000



59 CHEUNG POOI YIP

STREET SCENE, 1995

Oil on canvas 68 x 49.5 cm
RM 6,000 - RM 7,500



64 KHALIL IBRAHIM

**SEATED EAST COAST
LADIES, 1990's**

Watercolour on paper 28 x 20 cm
RM 900 - RM 2,500



69 TAJUDDIN ISMAIL, DATUK

NIGHT JOURNEY NO.5

Print on paper 30.5 x 30.5 cm
RM 500 - RM 900



60 NIK RAFIN

BUSTLING ALFRESCO, 1999

Watercolour on paper 15 x 20 cm
RM 250 - RM 500



65 KHALIL IBRAHIM

**PORTRAIT OF AN IMAGINARY
LADY, 2014 - 2015**

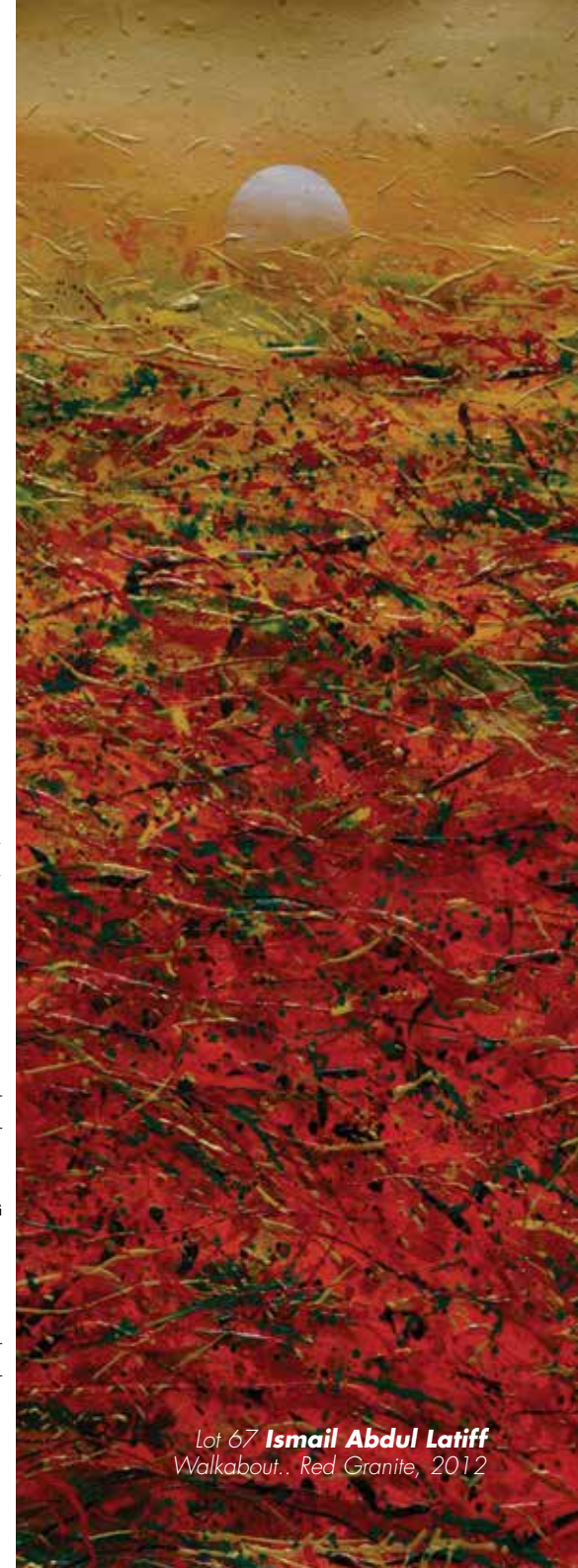
Pen on paper 28 x 20 cm
RM 900 - RM 2,500



70 RAPHAEL SCOTT AHBENG

BREAK OF DAY, 2001

Mixed media on board
90 x 60 cm
RM 5,000 - RM 9,000



*Lot 67 Ismail Abdul Latiff
Walkabout.. Red Granite, 2012*



71 UMI BAIZURAH
SITTING WITH THE GENII

Porcelain, Transfer Image
& wooden box 13 x 12 x 17 cm
RM 1,500 - RM 3,500



76 PRAYAT PONGDAM
UNTITLED

Mixed media on board
45 x 60 cm
RM 5,000 - RM 12,000



81 KHALIL IBRAHIM
EAST COAST SERIES
FIGURES, 2014 - 2015

Pen on paper 28 x 20 cm
RM 900 - RM 2,500



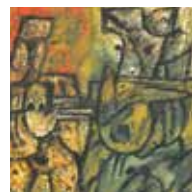
72 MOHD RADUAN MAN
WAYANG SERIES
"ANAK ANAKWAYANG I-VII", 2005

Mixed media on canvas
31 x 31 cm x 7 pieces
RM 3,000 - RM 5,000



77 HAN SNEL
BALI, 1997

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



82 ABDUL LATIFF MOHIDIN
PAGO - PAGO, 1966

Oil on board 46 x 44 cm
RM 380,000 - RM 500,000



73 FAUZUL YUSRI
PAMAH PESEGI, 2002

Mixed media on canvas
107.5 x 122 cm
RM 5,000 - RM 7,000



78 HASAN DJAAFAR
RICE FIELDS IN INDONESIAN
LANDSCAPE

Oil on canvas 71 x 102 cm
RM 6,000 - RM 12,000



74 DAUD RAHIM
DUNIA YANG LUAS, 2008

Enamel and acrylic on canvas
182 x 152 cm
RM 5,000 - RM 7,000



79 KHALIL IBRAHIM
EAST COAST FISHERMEN,
2004

Canvas laid on board
18 x 24.5 cm
RM 4,500 - RM 8,000



75 ASMAWI ISMAIL
SUNSET 15, 2006

Mixed media on canvas
137 x 137 cm
RM 5,000 - RM 7,000

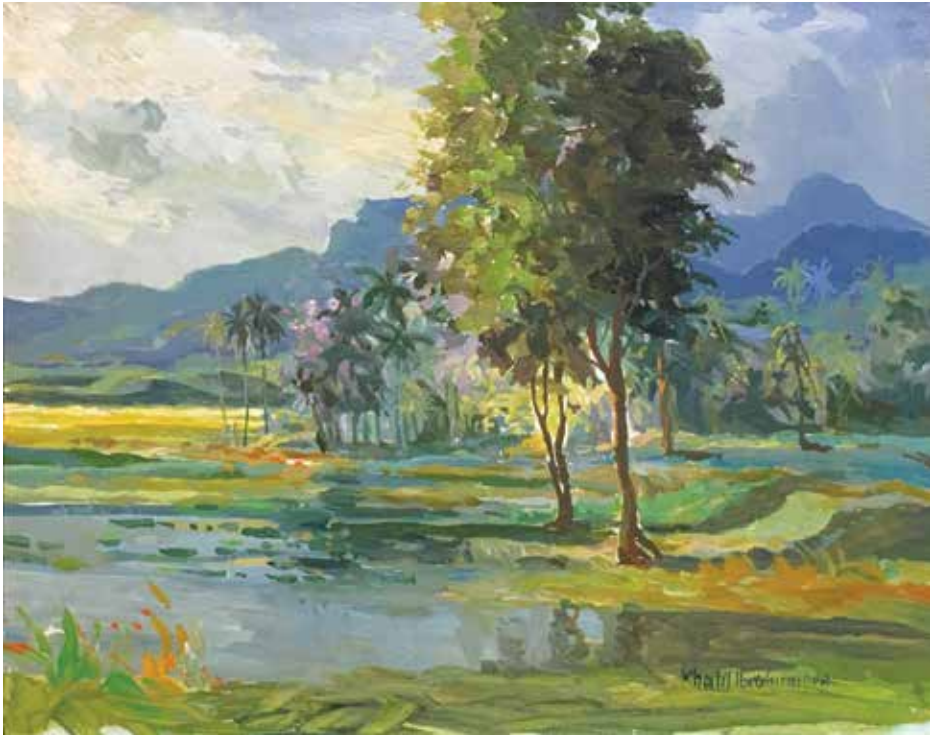


80 KHALIL IBRAHIM
EAST COAST SERIES
FIGURES, 2014

Pen on paper 28 x 20 cm
RM 900 - RM 2,500



lot 76 **Prayat Pongdam**
Untitled



1

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Landscape, 2004

Signed and dated "Khalil Ibrahim 004"
on lower right
Mixed media on board
19 x 24.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

A beautiful landscape that encapsulates the artist's reminiscence and nostalgia, Khalil Ibrahim shares his vision of the green serene art piece, showing his clear cut proof of versatility and style of mixed media on board other than his usual batik. The piece is presented in a mesmerising and hypnotising natural lush of mainly green and aquatic with tinges of earth colours 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 abstract piece, which is an interpretation of both of these preferences.



2

ISMAIL ABDUL LATIFF

B. Melaka, 1955

**Belangkas Rimba
No.1 & No.2, 2005**

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

Provenance
Private Collection, Singapore

RM 1,500 - RM 3,500

Bold and beautiful is what comes to mind at the sight of Ismail Latiff's Belangkas Rimba No. 1 & No. 2 (2005). The strong strokes of colours are eye-catching and inviting. Again and again, the artist never fails to create and illusion, depicting a fragment of his imagination which makes one wonder of the narrative behind the painting. Of course, his signature moon sits on the top centre elegantly 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 his prominence use of colour combination, art style and technique.

3

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Pago Pago, 1969

Signed and dated "Latiff 69" on lower left

Acrylic on cardboard

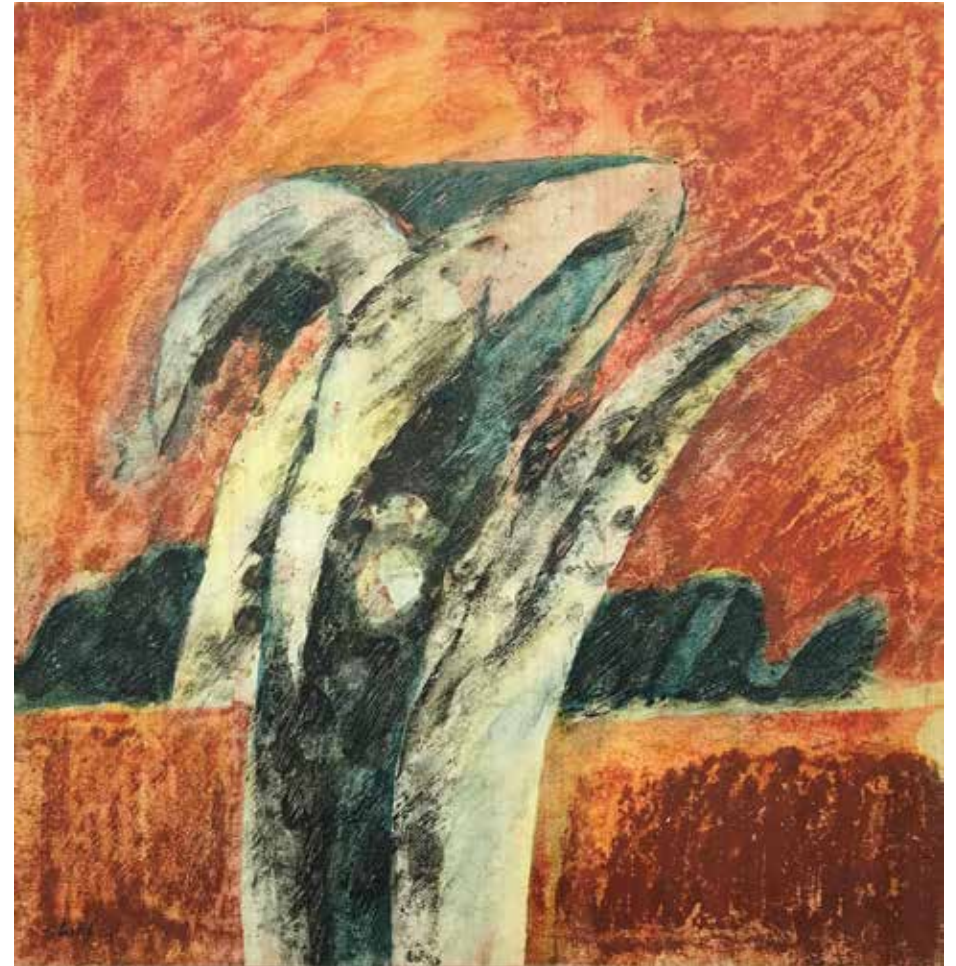
27.5 x 26.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 30,000 - RM 50,000

The Pago-Pago (1969) artworks were formerly acquired by Dr. Brian Aylward, an Irish lecturer who was living in Malaysia and worked at the Department of Chemistry in the University of Malaya from 1968 until 1971. Dr Aylward was a dear friend and regularly visited Latiff Mohidin at his studio and residence in Seksyen 14, Petaling Jaya. When he had extra cash to spare, he would purchase Latiff's artworks. So during one of those 'drop in' occasions, he purchased these two Pago-Pago (1969) artworks directly from the artist himself.



4

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

San Rafael, California, 1964

Signed and dated "Ibrahim hussein" on lower right
and titled "San Rafael, California" on lower left
Mixed media on magazine paper laid on board
23 x 22.5 cm

Provenance
Private Collection, Singapore

RM 25,000 - RM 50,000



Untitled, 1964
Gouache on magazine page laid to card
23.8 x 28.9 cm
SOLD RM 56,360
KLAS Art Auction 15 April 2018
Edition XXXI



Man with Possessions, 1964
Oil on canvas 122 x 122 cm
Study for Man with Possessions, 1964
Gouache on magazine page 24 x 24.8 cm
SOLD RM 631,232.00
KLAS Art Auction 30 July 2017
Sale XXVIII



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. His bold use of colours and extravagant brush strokes is widely known to art followers with an identity of his own.

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 art works.



5

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Nude Sketch, 1990's

Nude Figure Study from
Khalil Ibrahim sketchbook
Sketched on hard back cover
of sketchbook
Pen on paper
28 x 20 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 2,200



Verso

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 unfinished artwork of nudes in the 1990s. The following sketches depict his progress in his works during the time of his fascination with figures. Just from the sketch alone, the artist's attention to line and detail is apparent in his efforts to perfect his sketches.



6

MOHD RADUAN MAN

B. Pahang, 1978

Blue Army

Signed and dated "Raduanman 2016"
on lower right
Mixed media on canvas
92 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

Mohd Raduan's pieces have always been quite – a commentary of some sort. Done in his usual murky, shadowy shades, with bright popping colours, silhouettes of soldiers decorate the canvas, with a direct reference to the bloodshed wars have caused. Strong and purposeful, this piece is full of statements without too many words, as Mohd Raduan makes a statement about the human behaviour and modern urban society and war itself.

7

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Secluded, 2009

Signed and dated "najib ahmad 09"
on lower left
Mixed media on canvas
92 x 122 cm

Provenance
Private Collection, Sarawak

RM 4,000 - RM 8,000



Born in 1987, Najib Ahmad Bamadhaj completed his Diploma in Fine Art from UiTM Melaka back in 2008 and then pursued a B.A. (Hons) in Fine Art (Sculpture) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, in 2010. From the time he began his career until today, Najib has participated in numerous group exhibitions including, Endangered, a two-man show with Hirzaq Harris at TAKSU KL (2011), Visual Art Award (2011), LiFest at MAPKL (2011), HIMPUN at the National Art Gallery KL (2010), and many more.



CHEUNG YEE (Zhang Yi)

Born in 1936 in Guangzhou, China, Cheung Yee thrived as a painter and sculptor with his incredible skill of producing works which encapsulate the olden times. He is wellknown for being the pioneer of incorporating Chinese elements in western art forms. Not only is he a notable artist whose eminent artworks are extraordinarily distinct, he is also very highly respected as he has mentored many of Hong Kong's aspiring artists, having been the professor of fine art at the Chinese University of Hong Kong.

CHEUNG YEE'S ACADEMIC BACKGROUND

Cheung graduated from the Fine Art Department of National Taiwan Normal University in 1958. He was a founding member of the Hong Kong Artists' Guild in 1987 and later founded the Circle Group with other local artists such as Hon Chi Fun and Wucius Wong in 1963. The group was deemed as Hong Kong's 'local avant-garde', creating abstract art pieces of unique concepts via a mixture of eastern and western mediums that embedded Chinese tradition. The group consists of more than nine members, some of whom have become very well-known artists in the country. In the same year, Cheung exhibited at City Museum and Art Gallery in Hong Kong and later received a grant to the USA and Europe

from the Institute of International Education the following year.

Between 1968 and 1973, Cheung was a tutor at the Extramural Studies Department of the Chinese University of Hong Kong and the University of Hong Kong. Over the years, he also had various successes through exhibitions around the world including one at the Commonwealth Institute in London. In 1976, he became a part-time lecturer of the Department of Fine Art of the Chinese University of Hong Kong and senior lecturer at the Department of Design, Hong Kong Polytechnic from 1978 to 1983. He then taught at the Department of Fine Art of the Chinese University of Hong Kong again in 1983 and then became the chairman of the Hong Kong Sculptors Association and also advisor to the Hong Kong Museum of Art. Today, he resides peacefully at his home in California and continues his passion for the arts.

HIS ARTISTIC TRADEMARK

Immediately from the get-go, it was apparent that Cheung's works in both technique and style were mused by Chinese ancestral tradition. He fused an old lost craft of paper with his sculptural technique, etching out wooden moulds, each individually unique on its own. Despite his traditional style, his masterpieces transcend time as they also exude a modern and

contemporary feel, which is what makes his works so remarkable. What more with his signature 3-D mural sculptures of elaborate patterns and symbols that are often vibrant in monotonous colours of gold, red, blue and green.

Cheung's touch may seem simple but behind the simplicity are intricate carvings of archaic forms and cryptic symbols which illustrate various narratives. Be it an ancient Chinese poem, writings, story-telling figurines of legends, engraved fortune-telling tortoises or I-Ching hexagram patterns, these profound features set him apart from other artists, drawing the attention of art aficionados.

ACHIEVEMENTS AND ACCOLADES

As expected from a renowned artist, Cheung has an impressive artistic repertoire under his belt. As a pioneer of the contemporary art movement in Hong Kong, it is no surprise that his artistic, innovative talent and contributions have also won him The Most Excellent Order of the British Empire, Member class (MBE) in 1979 conferred by the Queen of England.

Throughout his career, he has exhibited his magnificent works in various exhibitions. To date, Cheung holds the record as the only living artist in the history of Hong Kong to have been specially invited to exhibit three solo exhibitions at the prestigious Hong Kong Museum of Art. He has had other exhibitions as well such as at the Sally Jackson Gallery in Hong Kong, The Luz Gallery in Manila, Museum of Modern Art in Mexico City, National Museum of History in Taipei, Taiwan Museum of Art, Taipei Fine Arts Museum and Kaohsiung Fine Arts Museum. His masterpieces can be found in many private collections in other parts of the world such as Sweden, Switzerland, England, USA, Canada, Japan, Germany, Italy, Greece, India, Spain, France and New Zealand.



Cheung's touch may seem simple but behind the simplicity are intricate carvings of archaic forms and cryptic symbols which illustrates various narratives. Be it an ancient Chinese poem of a distant past, writings, story-telling figurines of legends, engraved fortune telling tortoises or I-Ching hexagram patterns, it is these profound features that sets him apart from other artists, drawing the attention of art aficionados. This too is seen in his Writing, Edition 44/50 art piece.

Born in 1936 in Guangzhou, China, Cheung Yee thrived as a painter and sculptor with his incredible skills of producing works which encapsulates the olden times. He is well-known for being the pioneer of incorporating Chinese elements in western art forms.

8

CHEUNG YEE (ZHANG YI)

B. China, 1936

Writing, Edition 44/50

Signed Cheung Yee and dated 1983 (lr), numbered 44/50 (ll), inscribed as titled (lc)

Embossed paper

85 x 59 cm

Provenance

Private Collection, Singapore

RM 12,000 - RM 20,000



9

HUANG FONG

B. Indonesia, 1936

Untitled, 1980

Signed and dated "huang fong 80"
on lower left

Mixed media on canvas
65 x 50 cm

Provenance
Private Collection, Canada

RM 3,000 - RM 5,000

As a prominent figure in the practice of painting techniques in Indonesia, Huang Fong has set his name on a reputable stance in the art scene through his innovative combination techniques into one canvas. The Chinese-inspired water colour transparency technique, the Western-styled oil painting and the traditional Balinese painting method by colour rubbing. Fong began his journey for the arts in early 1963 through his visit in Bali.

His realist-impressionist paintings produce an alluring aesthetic eminence that is visually appealing to audiences through his use of monochromatic domination offering calm colour nuances. His works have drawn national and international art communities, and have also been displayed in exhibitions across the world, such as the Netherlands, South Korea, Japan, Taiwan, China, Hong Kong, Singapore and Malaysia.



10

NIK RAFIN

B. Selangor, 1974

Brownscape, 2012

Signed and dated "Rafin 12"
on lower left

Acrylic on canvas
153 x 153 cm

Provenance
Private Collection, Sarawak

RM 4,000 - RM 7,000

Born in Petaling Jaya in 1974, the American-trained artist would paint his pictures based on photographs that he has taken beforehand. He once had a year off and used the time to travel around Malaysia to take photographs, which he would then paint, but with added spontaneity and emotional feelings, conveyed via the paintings.

He studied fine art and photography while he was in the United States, and earned a BA in advertising as well. He has held solo shows in 2002, 2004 and 2005, and participated in group shows in Penang, Kuala Lumpur, and Shah Alam in 2005.



11

KHAIRUL IZHAM

B. Pahang, 1985

Home, 2015

Signed and dated "K.izham 2015"
on lower left
Acrylic on canvas
122 x 122 cm

Provenance
Private collection, Selangor

RM 2,000 - RM 5,000

Born 1985 in Maran, Pahang, Khairul Izham approaches broad subject of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection. He graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, Malaysia. Some of his recent shows include: Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), Dis-chromatic (2010). Khairul Izham lives and works in Kuala Lumpur, Malaysia.

Khairul Izham is known to produce a dark, mysterious and elusive mood in his subjects. His brushes of colours create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured. This piece is straightforward and shows its brilliance in execution.



12

ISMAIL ABDUL LATIFF

B. Melaka, 1955

**Tioman Merah...
Senja Sita, 2011**

Signed "Ismail Latiff" on lower left
Signed "Ismail Latiff" on the reverse
Artist, title, dimension, medium and
date inscribed on the reverse
Acrylic on canvas
75 x 75 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

The heat and light of the sun permeate through this piece, enveloping the viewer in an atmosphere that can only be experienced during a certain time in the late afternoon, just as the sun is about to set.

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

Ismail Latiff is a Melaka-born artist who trained formally in arts at MARA Institute of Technology. His artworks of both the mystical and abstract kind are known locally and internationally. Having started off his career in advertising before switching to arts, his philosophy of life and work is "Art is Life and one of the best introduction to art is Nature". The NHB of Singapore has two pieces in their collection by Ismail Latiff, namely 'Festival of Inner Jungle I' and 'Puncak Pengkalan Serumbi'.

13

KENG SENG CHOO

B. Kedah, 1945

Mother and Child, 1984
& Family Relaxing, 1984

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

Provenance
Private Collection, Canada

RM 2,500 - RM 3,500



Born in 1945 in Alor Setar in Kedah, Keng Seng Choo is a Malaysian artist known for his excellent and amazing techniques in the art of batik. His works have been showcased in many private and public galleries both locally and internationally. Having graduated from the prestigious Nanyang Academy of Fine Arts in Singapore in 1965, Keng Seng Choo's works primarily focuses around people, still life and objects.

As an artist, Keng has won many awards and accolades. One of his most notable awards include the Silver Medal at the 1970 New York International Art Show. Keng is known for his clean and smooth-like brush aesthetics of strong colours when he expressed his themes. Often, his abstract works tells a story or a narrative, in the case of these art works, a familial value.

14

CHUAH SEOW KENG

B. Kelantan, 1945

Stilt House on River

Signed "S. Keng" on lower right
Batik
85 x 37 cm

Provenance
Private Collection, Canada

RM 2,500 - RM 6,000



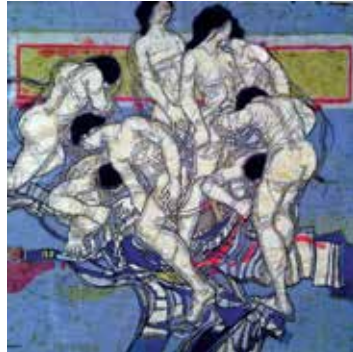
Chuah Seow Keng exhibited his abilities as an artist from an early age and is renowned for his batik and watercolour paintings as well as his sculptures. Having Chuah Thean Teng, the pioneer of batik art, as a father certainly played a big part in his career as his father exposed him to the world of batik painting. Born in 1945 in Kelantan, he went to Wurzburg, Germany in 1968 when he was awarded scholarship to study at the Suddeutsche Kunststoff-Zentrum, specialising in fibreglass sculpture. In 1988, two batik paintings by Seow Keng were selected by UNICEF for their greeting card selections and he was awarded the Certificate of Excellence for Outstanding Achievement at the Artitudes 7th International Art Competition in New York, U.S.A in 1989.

KHALIL IBRAHIM'S BATIK

'My Art is Me' - Khalil Ibrahim



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



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

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.

BATIK

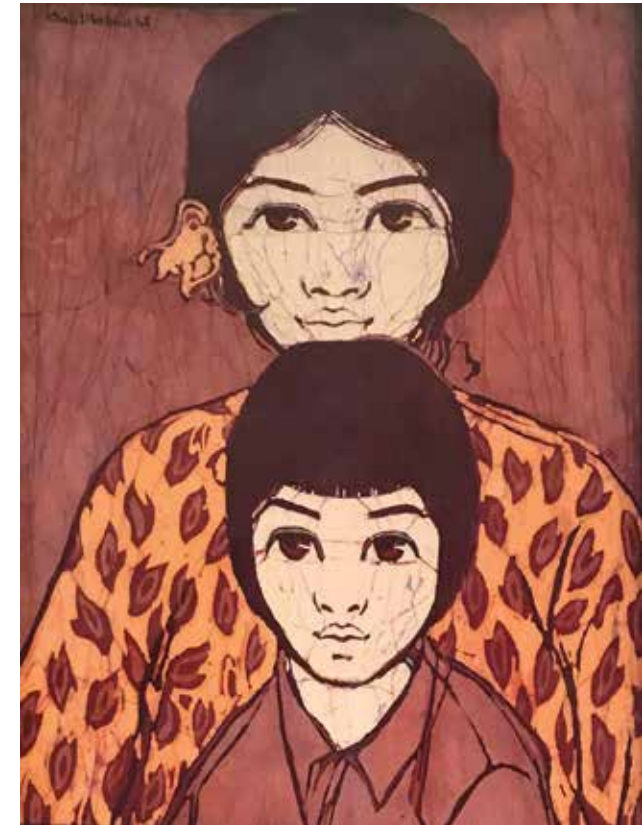
As a medium, batik in Malaysia opened itself up in various directions by the mid-twentieth century. While contemporary batik painting in its extended form became not just a continuation of the craft's classical origins but rather it took a revolutionary step forward as an accepted notion of mark making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

Somewhat later, Khalil Ibrahim also depicted Malay life, primarily that of the fishermen fraternity, through the batik technique - in a more real sense. While colour and texture became the primary fascination for Khalil, he remained true to - firstly, the human figure albeit fragmented and secondly his people of the East Coast. Unlike Teng's subjects who reflected a lazy contentment

about kampung life, Khalil's interpretation, in a piece such as East Coast (1978) NAG seems somewhat more involved. Even if rather romanticised in gesture and cluster and vibrant colour, there are possessed in their stance - notions that highlight their industriousness.

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

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



15

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Mother and Child, 1968

Signed and dated "Khalil Ibrahim 68" upper left

Batik

46 x 36 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 30,000

16

SEAH KIM JOO

B. Singapore, 1939

Two Sisters, 1970's

Signed "Seah Kim Joo"
on lower left
Batik on silk
61 x 45 cm

Provenance
Private Collection, Canada

RM 5,000 - RM 9,500



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. Seah's works is nature and people, apart from occasional abstract pieces. Perhaps it was the cultural background of his hometown in Terengganu that influenced his choice of subject matters.

17

TAY BAK KOI

B. Singapore, 1939 - 2005

Crossing the River

Signed "Bak Koi" on lower left
Watercolour on board
21 x 12 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 6,000



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

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.



FRANK SULLIVAN

Ng Eng Teng's Tribute to an Art Legend

Dubbed the 'Grandfather of Singapore Sculpture', Ng Eng Teng who was born on July 12, 1934, studied painting under first-generation masters such as Georgette Chen and Liu Kang. He then moved to England to further his studies in ceramics.

Upon returning to Singapore in 1966, Eng Teng produced prolific works throughout his career until his death in November 2001. He was a celebrated artist in Singapore, remembered for his large-scale sculptures gracing many public spaces.

Among Eng Teng's slew of sculptures, one stands out; it is an homage to a great art legend, Frank Sullivan. Sullivan's influential foothold in the art movement in Malaysia and Singapore inspired Eng Teng to create the 'Bust of Frank Sullivan' in the 1970's.

Eng Teng's sculpture, 'Bust of Frank Sullivan' which was previously in the private collection of an English estate in London, shows his meticulous

brilliance, capturing the essence and minutiae of Sullivan's features perfectly, from his smile to the waves in his hair.

It could also be assumed that both Sullivan and Eng Teng had crossed paths during Sullivan's active advocacy of the local art scene in Malaysia and Singapore that led him to pay a tribute to this great man.

ABOUT FRANK SULLIVAN

Frank Sullivan was one of Malaysia's pioneer in the Malaysian art movement. His contribution to the Malaysian and Singapore landscape is very well published in numerous art books in both countries.

Sullivan was the Australian Press Secretary to the first Prime Minister, Tunku Abdul Rahman. Sullivan had a close, lifelong association with Malaysia that began during the Pacific War. In 1946, he purchased his first painting in Singapore and became so engrossed with the art of Malaya that, in 1952, he co-founded the Malayan Arts Council (MAC).



Side view

At the brink of independence, in 1956, the MAC successfully broached the idea of a National Art Gallery with Tunku Abdul Rahman. With Tunku's support, the gallery was institutionalised in 1958, at his residence where it remained until moving to its current location in 1984. Sullivan was diligent in the materialisation and promotion of the gallery. His position in the gallery was initially as a secretary of the first Working Committee and then as a member of the Board of Trustees, a position he held until 1971.

Further promoting modern Malaysian artists, Sullivan opened the Samat Gallery, Malaysia's first commercial gallery for contemporary art, in 1967. It is without a doubt that he played a pivotal and integral role in the Malaysian art scene, discovering talents such as Khalil Ibrahim who held his first exhibition at Samat Gallery.

Frank Sullivan's influential foothold in the art industry in Singapore and Malaysia probably inspired Eng Teng to create the 'Bust of Frank Sullivan'.



18

NG ENG TENG

B. Singapore, 1934 - 2001

Bust of Frank Sullivan, 1970's

Patinated clay on marble base
40 cm (Height)

Provenance
Private Collection, Sabah
Previously in the collection of an English Estate

RM 10,000 - RM 22,000

THE EMERALD TEMPLE

Bangkok's emblem of inspiration



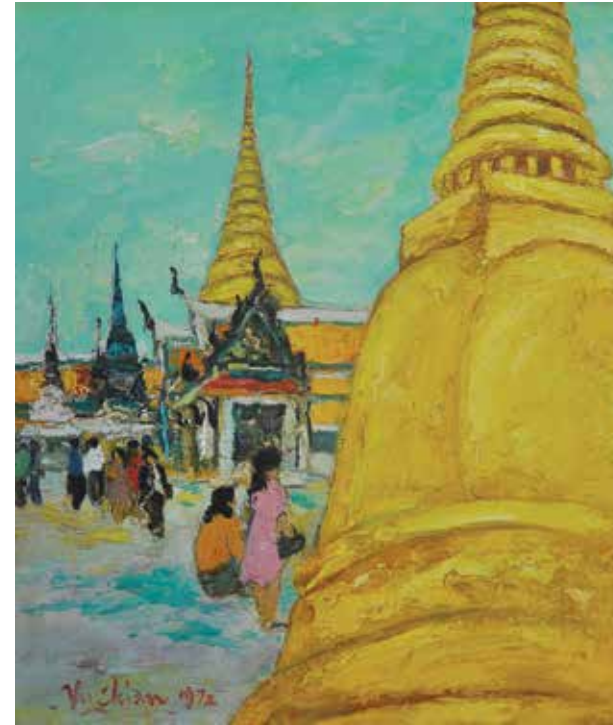
The Temple of Emerald, located in Bangkok and attracting thousands of visitors each day, is an architectural symbol of Thailand. Arguably one of the most photographed landmark in the country, it is no surprise that many artists have taken upon its wondrous beauty as the focal point of their artwork. Known as Wat Phra Kaew to the people, the glorious ornamented temple's aesthetics ignite a spiritual awakening to an artist's inspiration, thus, resulting in an artwork that emanates divinity and peace. Among the artists who have succumbed to their muse from witnessing the magnificence of the Temple of Emerald are artists like Choo Keng Kwang and Chia Yu Chian.

CHOO KENG KWANG An ethereal art master

Born in 1931 in Singapore, Choo Keng Kwang is a beloved first generation artist and is the pride jewel of his country. Choo gained his well-deserved and exceptional reputation through his extraordinary traditional oil paintings of landscape, animals and nature, inspired mostly from his travels and exposure. A highly accomplished painter, a committed educationist and a generous supporter of social charities, his contributions and efforts since the 1950's have made him a cherished icon in the world of art.

Choo has had the privilege of holding and participating

in various solo and group art exhibitions in Singapore and countries afar. His works have toured Southeast Asia, Japan, Europe and the United States. His artworks are valued by art aficionados and are found in the collections of national leaders, museums, institutions, as well as public and private corporations. More impressively, he was even invited to exhibit his paintings in Brunei to commemorate the Sultan of Brunei's 47th birthday in July 1993. In recent years, his paintings are well sought-after by art collectors. Therefore, many of Choo's masterpieces have been sold at notable public auction houses such as Christie's International, Raffles Fine Art Auctioneers and Sotheby's.



Emerald Temple, Bangkok, 1972
Oil on board 52.5 x 43.5cm
RM 18,000 - RM 36,000

CHIA YU CHIAN A keen observer

Born in Johor in 1936, Chia Yu Chian studied at the Nanyang Academy of Fine Arts in Singapore and graduated in 1958. He was known for being the first artist from the Straits Settlement to receive a French Government scholarship at Ecole Nationale des Beaux Arts in Paris and was commissioned

by the Malaysian High Commission in Paris to paint a mural called 'Life in Malaysia'. In Paris, he was accepted for exhibitions 15 times, a few with honorary mentions by the Salon des Independent and Societe des Artistes Francaise. These achievements are deemed very impressive as his only art background then was an informal guidance under another

renowned artist, Chen Wen Hsi.

Throughout his career, Chia had numerous solo exhibitions and his artworks are found in the collection of various private collectors around the world, be they individuals or institutions. More impressively, prominent dignitaries such as the 11th Yang di-Pertuan Agong Sultan Salahuddin Abdul Aziz Shah, the first Prime Minister, Tunku Abdul Rahman and politician Tun Dr Lim Chong Eu had attended his art exhibitions.

Most of Chia's artworks were oil paintings and once in a while, he would resort to pastel, ink and watercolour medium. In the 1950's, he painted mainly village sceneries, landscapes and people going about their daily routine. He was known to be the master of observation, keeping in mind every detail of what he saw. Post-1959, when he was living in Paris, his art underwent a Fauvist movement phase which had a more fluid texture, producing a piece like Paris (1961), his tribute to the French capital. He also had other attention-grabbing works like Petition Writer (1977) and Election Fever (1978).

19

CHIA YU CHIAN

B. Johor, 1936 - 1991

Emerald Temple, Bangkok, 1972

Signed and dated "Yu Chian 72" on lower left

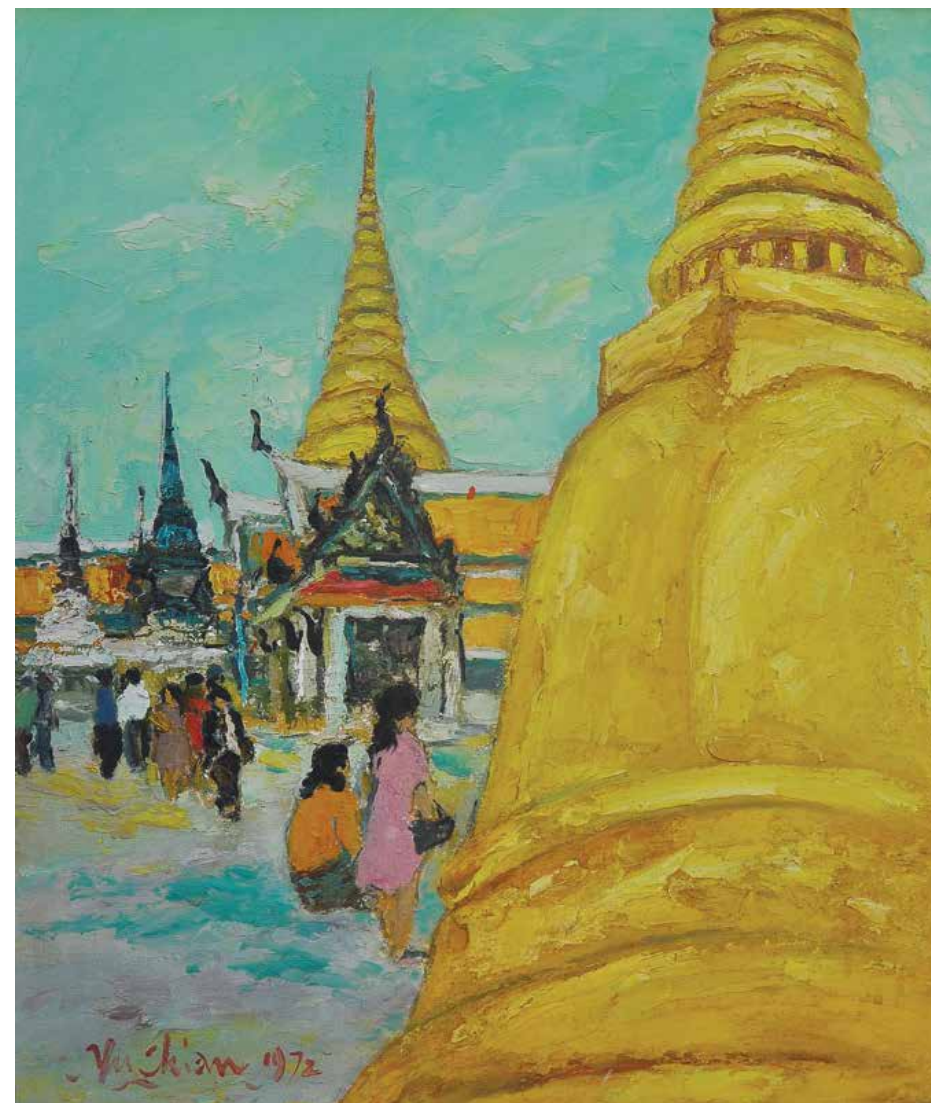
Oil on board
52.5 x 43.5 cm

Provenance
Private Collection, Sarawak

RM 18,000 - RM 36,000

Chia was also fascinated with the architecture of Buddhist temples, especially one that vibes such archaic power like The Temple of Emerald. His masterpiece of The Emerald Buddha Temple, Bangkok, 1972 oil on canvas depicts a scene of what goes on in a day at the sacred temple. He captured people visiting the holy sanctuary and primarily focused on the stupa, a significant feature and the focal point of the temple.

There is something about his choice of colours that sends a surge of good vibes. The bright sky, the golden stupas and figures in various coloured attire, he paints his subjects with spiritual optimism. In his own way, he connotes his experience of the culture and expressing them with colour palettes that not only highlight the people in the scenery but as well as the temple's divine and grandiose topography. What is most apparent is the contrast of the different elements from one feature or figure to another which makes the painting visually brighter and more lively. Indeed, Chia knew how to channel the feel of his own experience and at the same time, illustrating the celestial motif of The Emerald Temple impeccably.



20

CHOO KENG KWANG

B. Singapore, 1941

Emerald Temple, Bangkok, 1961

Signed and dated

"KENGKWANG 1961" on upper left

Oil on canvas board

60.5 x 45 cm

Provenance

Private Collection, Singapore

RM 12,000 - RM 25,000

Choo is distinguished for his landscape or landmark paintings, by his travels around the world which resulted in a series of exceptional pieces between the 1960's and 1970's. He clearly illustrated his exposure to diverse cultures from his tours, including amazing Thailand, and was obviously enchanted by the magnificence of The Temple of Emerald.

The 1961 Emerald Temple illustrates his impressionist art style and he does so successfully by bringing forth the temple's majestic aura. Choo still retains his signature exudation of a dreamy aesthetic, luring viewers to not only see but feel its extraordinary mystical beauty. Though his use of mainly green, yellow and brown hues create vague figures and forms of the temple's silhouette, yet, he still portrays a realistic atmosphere of the surrounding. His smear of greens as seen on the artwork features a tropical ambience that encloses the space. Combined with his immaculate ethereal quality and delicate brushwork, he undoubtedly did the emblem justice with his glorious Emerald Temple (1961) masterpiece.





21

CHEW TENG BENG

B. Terengganu, 1938

Malaysian Landscape, 1967

Signed and dated "chewtengbeng67"
on lower right
Acrylic on canvas
88.5 x 76 cm

Provenance
Private Collection, Canada
Previously in the collection of
CRANBROOK ACADEMY OF ART,
BLOOMFIELD HILLS, MICHIGAN

RM 6,000 - RM 10,000

Chew Teng Beng is an abstract artist well known for his distinct combination of fusing Eastern and Western motifs. He's an alchemist when it comes to the blending of colours, displaying a strong visual acuity while bringing forth his work's sense of gentility and sensitivity. A number of his works took inspiration from his travels to exotic places as well as other destinations he's visited in between the journey. A sought-after Fulbright-Hays scholarship sponsored his art studies at the Cranbrook Academy of Art in Michigan in 1967 until 1968. Due to his excellence in his art studies, he was also able to receive a scholarship from the University of Michigan in Ann Arbor to further his Bachelor of Fine Arts the following year, followed by his master's degree. He then went into lecturing life drawing and printmaking in the same university under a teaching fellowship.



22

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

The Sanctuary, 2001

Signed and dated "RSA '01
The Sanctuary" on lower right
Mixed media on board
90 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000

Raphael Scott AhBeng was born in Bau in 1939 and is still going strong even today as one of the most renowned abstract artists that Malaysia has ever produced. Educated in the UK at the Bath Academy of Art, Raphael is known for his large canvases of overlapping light-colored mountains which exude an airy feel. Before turning to paintings full-time, he was once a teacher, cartoonist and a radio producer.

Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. In classic AhBeng style, he expresses his love for the solitary environments with a stunning painting. In this piece AhBeng depicts his true spirit and adoration for nature, all the while injecting bits and pieces of his personality.

"Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated," said AhBeng.

23

ZULKIFLI YUSOFF

B. Kedah, 1962

Pesta Suka Ria, 1995

Signed and dated "Zulkifli Yusoff 95" on lower right

Signed and dated on verso

Gallery label on verso

Acrylic on canvas

76 x 76 cm

Provenance

Private Collection, Singapore

RM 10,000 - RM 22,000

Zulkifli grew up in Malaysia during a time of racial turmoil. Much of his current work is in response to this period of time, and he works from historical readings and as well as lived experiences. The artist considers his works to be "a dialogue on nation building and the making of a people." The artist's choice of composition keeps visitors constantly alert and aware of the visual statements that surround them.

Often, his works reflect his take on the subject of power and socio-political issues. His pieces aim to reveal contemporary issues of power, identity and collective thought through the use of a variety of media. He uses his work to question the past and current state of the Malaysian identity, and it is also intended to trigger a dialogue regarding the understanding and application of the subject on both individual and national levels.



24

JOLLY KOH, DR

B. Singapore, 1941

Palms at Titiwangsa, 2005

Signed and dated "Jolly Koh 05" on lower right

Oil and acrylic on canvas

170 x 107 cm

Provenance

Private Collection, Kuala Lumpur

RM 50,000 - RM 90,000

"I believe a painting must be beautiful in order to be able to fulfill its function of uplifting the soul." – Jolly Koh

His exploration of the relationship between colour and space resulted in this beautiful masterpiece, with the disruption of the beautiful colour-space being the two palms running through the middle from the bottom-up while the bushes rests at the bottom and the palm leaves adorn the top of the canvas. This piece is translucent and breathtaking, as Jolly Koh successfully takes the viewer to a serene alternate reality of nature with the combined use of oil and acrylic, producing yet again another romantic and lyrical painting.

Jolly Koh was born in Singapore, where he studied for his National Diploma in Design at Hornsey College of Art, London in the year 1962. A year after, he obtained his Art Teacher's Certificate from London as well, and his Masters at Indiana University, USA in 1972. His artworks have been exhibited at the National Art Gallery in Victoria, Australia, Bank Negara Malaysia, the Fullerton Hotel in Singapore and J.D. Rockefeller III Collection, just to name a few. The NHB of Singapore has ten pieces in their collection by Jolly Koh which span from 1959 to 1996.



YUSOF GHANI

The art master with a message

By Siti Wajihah Kholil



Topeng Sketch, 1996
Mixed media on paper 40.5 x 28 cm
SOLD RM 6,600
KLAS Art Auction 21 June 2014
Edition IX

Yusof Ghani is one of Malaysia's most respected and eminent artists of today. A writer, sculptor, professor, curator and a painter, there is no denying that he is a man of many talents. His artwork is always sought after by collectors and galleries, and his showcases are very well celebrated by dignitaries and prominent figures in the art industry. He is very loyally followed by art aficionados as well. Synonymous to Abstract Expressionist in which he is widely known for, Yusof has earned worldwide recognition and numerous accolades. His works are now displayed in various residencies throughout the world, making him an artist worthy of acknowledgment and is the pride of our nation.

Topeng Sketch

Featuring at KLAS Art Auction of Malaysian Modern and Contemporary Art Edition IX this coming June is Yusof Ghani's Topeng Sketch, 1996 mixed media on paper. The painting portrays a visual that is sketched on the top half while the bottom is painted with shades of earth colours with hints of reds and yellows. The Topeng series was produced by Yusof Ghani from the years 1992 to 1996. What started as a frequent visit to the National Museum provided him with an inspiration as he began to develop a great interest in two ethnic groups, the Kayan and Kenyah, which is the sole concept of the Topeng series. In 1991, he visited Sarawak to further study his subject matter. Mulyadi Mahamood (2004) in the

book "Segerak Yusof Ghani" mentioned that his Topeng series is interpreted as a symbol of the multitude of human attitudes towards the world and other human being. According to Zakaria Ali (1995) in his review of the Topeng series, the works represent Yusof's vision in a world full of challenges that threaten to destroy any connections to the indigenous world, including artistic ones.

Serian, Hujan Series

Another masterpiece of Yusof's that is set for auction this June is his Serian, Hujan Series (2001) oil on canvas. The painting exhibits a flavourful and free use of colours with mainly blues and whites with hints of orange and a splash of red. His strong expressive



Hijau Series - Serian, 2001
Oil on canvas 147 x 147 cm
SOLD RM 76,160
KLAS Art Auction 28 September 2014
Edition XI

brushstrokes encapsulate mood, movement and expression simultaneously. The Hijau series is a reflection of Yusof's concerns of environmental issues as well as appreciation of nature. As his previous works were more focused on human figures such as the Tari series, in this series he turns to landscapes, but yet still maintains his signature abstractionism.

Born in 1950 in Johor, Yusof was originally a graphic artist. In 1979, he received a scholarship from the Malaysian government to pursue graphic arts at George Mason University, Virginia. There he met Walter Kravitz, an art professor who introduced

him to fine arts and succeeded in sparking his interest in the niche. American Abstract Expressionist such as Jackson Pollock and Willem de Kooning became Yusof's inspiration which developed a deeper passion into the fine arts. When he graduated with a bachelor's degree, he then furthered his studies and pursued a Master's Degree at Catholic University in Washington, D.C. where he met Professor Tom Nakashima, a mentor who taught him the ways of finer points in painting.

Post his Master's degree completion, Yusof had his first solo exhibition at the esteemed Anton Gallery in Washington D.C. His Protest series, which protested the U.S. intervention

in Nicaragua and El Salvador at that time, was a tremendous success. Jo Ann Lewis, a Washington Post's art critic, even gave him a glowing review on his extraordinary works. After returning to Malaysia, he resumed his passion by producing a series of memorable collection of artworks such as Tari (Dance), Topeng (Mask), Wayang (Theater), Hijau (Green), Segerak (A Movement), Biring (Fighting Cockerals), Wajah (Faces), and Ombak (Waves). He also has had successful exhibitions in Singapore, San Francisco, London, Abu Dhabi, New Delhi, Tokyo and Madrid. Yusof is currently an instructor at the Universiti Teknologi MARA in Malaysia.

25

YUSOF GHANI

B. Johor, 1950

Siri Tari XVII, 1990

Signed and dated
"Yusof Ghani 90" on lower right
Oil on canvas
120 x 176 cm

Provenance
Private Collection, Singapore

RM 120,000 - RM 200,000



Siri Tari VIII, 1993
Acrylic on canvas 102 x 92 cm
SOLD RM 117,600
KLAS Art Auction 8 July 2018
Edition XXXII



Yusof Ghani was born in 1950 in Johor, Malaysia. He is a painter, sculptor, writer, professor and curator. His works blend painting and drawing into a visual entity with controlled play of sculptural and collage elements. He did his early Siri Tari (Dance Series) for his thesis. It has strong message content on culture and the theme also allowed him to experiment with lines, movements, and colours.

This work from the Tari Series revolved around social remarks, and until this day, remained as his most popular and coveted series. In this 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.

"Life is sometimes like dancing – we move about with no purpose but we get lots of pleasure out of it," said Yusof.



26

LONG THIEN SHIH

B. Selangor, 1946

Cage on the Wall

Inscribed "Trial Proof Cage on the Wall", signed and dated "Thien Shih 1989" on bottom of paper
Etching on paper
43 x 32 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,000

Something so straightforward and uncomplicated such as this Cage on the Wall painting is positively packed with aesthetic value. These explorations of the contours, crevices and shapes are the main focus, and the artist himself translates the admiration for these forms onto paper. It is a quiet, serene admiration as well as the artist's insight and knowledge of his subject.

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



27

KHAW SIA

B. China, 1913 - 1984

Brasso Yellow Hammer

Inscribed in Chinese and signed "Khaw Sia" with seal of artist on lower left
Watercolour on paper
50.5 x 31 cm

Provenance
Private Collection, Kelantan

RM 5,000 - RM 8,000

Khaw Sia was born in China in 1913 and studied art at the Sung Hua Academy in Shanghai as well as undertaking a private tuition in watercolour painting under Sir Russell Flint in England. His family migrated to Penang in 1937. Besides a master in oil, pastel and watercolour painting, he is also an expert in the cultivation of orchids. In fact, he is able to capture any flower's beauty on paper, depicting its delicacy, charm and elegance, with colour so radiant and brimming over with life.

He has received a number of awards for his art, notably from the Le Salon Paris in 1956 and the National Society 25th Exhibition in England in 1958. He passed away in 1984 at the age of 71 years.



28

LYE YAU FATT

B. Kedah, 1950

Shell and Flowers, 2018

Signed and dated
"Lye Yau Fatt 2018" on lower left
Acrylic on canvas
61 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

Lye Yau Fatt is known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life. This piece is another great example of the many subjects he's set upon for his masterpiece. Though ordinary, yet he is meticulous with work's details and depicts as close to reality as possible but still retain his identity with the earthy quality in his art.

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.



29

BHANU ACHAN

B. Kuala Lumpur, 1949

Still Life in Abstract, 2017

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

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 3,800

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.

30

AZMAN HILMI

B. Johor, 1968

Fragmentation of Interior

Signed and dated
"Azman Hilmi 2012 " on lower left
Mixed media on canvas
92 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 6,000



Born in Muar, Johor in 1968, Azman Hilmi received his diploma in art education and bachelor's degree in fine art from UiTM. He started getting active in the art fraternity in 1983 and has since participated in various exhibitions throughout Malaysia as well as overseas in countries such as Thailand and Korea. He had his first solo exhibition at Art Salon in Kuala Lumpur in 2001.



31

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Hutan, 2006

Signed and dated
"RSA '06 HUTAN" on lower right
Oil on canvas
58.5 x 87.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 8,000

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



32

CHEAH YEW SAIK

B. Kedah, 1939

Mountain Symphony, 2004

Signed and dated
"yewsaik2004" on lower left
Oil on canvas
50 x 60 cm

Provenance
Private Collection, Sarawak

RM 7,000 - RM 10,000

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 Stroke-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.

33

KOW LEONG KIANG

B. Selangor, 1970

Transition, 2003

Signed and dated
"KOW LEONG KIANG 2003" on
lower left
Oil on canvas
122.5 x 244.5 cm

Provenance

Private Collection, Kuala Lumpur
Exhibited at the "Floating World
Exhibition", A Solo Exhibition on
the works of Kow Leong Kiang at
Valentine Willie Gallery in 2003

RM 60,000 - RM 100,000



Kow Leong Kiang has successfully established himself as one of Malaysia's respected figurative painters in the last 15 years since he won the grand prize at the Philip Morris ASEAN Art Awards in 1998. Since then, he has been working relentlessly to spread his artwork in the country and abroad. His works have also made their way into some of the permanent collections of corporations, private collectors as well as the likes of the National Art Gallery of Malaysia.

He is widely known for his portraits of East Coast Malaysian women's beauty and his

depictions of nostalgic rural scenes captured through masterful feather-light rendering. He held his first solo exhibition in Singapore, To The Sea at Ernst and Young Gallery under The Asia Outreach Programme. Kow is also open to exploring subjects such as his attempt to use male figures instead.

"Ideas come at any time and at any place because I'm always thinking of new ones all the time. Ideas and inspiration can come from many sources like films, magazines, books and TV. The trick is to just choose the right one and develop it further," said Kow.

34

YAU BEE LING

B. Selangor, 1972

Untitled

Signed "Yau Bee Ling" on the reverse

Oil on canvas

180 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 11,000

Yau Bee Ling is considered to be one of the most established contemporary artists in Malaysia. She was born in 1972 in Port Klang. She studied art at the Malaysian Institute of Art, where she was awarded with a full scholarship. She represented Malaysia at the 9th Asian Art Biennial in Bangladesh. Her work was then selected by a renowned curator in Singapore, T. K. Sabapathy for an exhibition at the Singapore Sculpture Square, and then at the Fukuoka Asian Art Museum.

"In my paintings, my style is still primarily expressionist, but I transform the abstract the figurative by playing with ideas of concealing and revealing. You could call them contemporary paintings with a conventional understanding of the media used." Yau Bee Ling



35

ANTHONIE CHONG

B. Perak, 1971

Untitled

Signed "Chong" on lower right

Oil on canvas

91 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 24,000

Born in Perak in 1971, Anthonie Chong studied at the Chinese Independent School. It was during his studies that he was exposed to Chinese calligraphy and cultural motifs in art. He then advanced to the Perak Institute of Art where he obtained the knowledge of Western art history and other art ideologies such as social realism. He had his first solo exhibition at X-pub & Gallery in Penang and have had more in years after.

Anthonie Chong often expresses his paintings based on experiences of the difficulties and predicament of living in the globalised and digital age. He is known for his famous works inspired by 'Narjar' - a tale based on a Chinese legend about a brave child- which in turn produced the e-monk series in the year 2000. The series tackle issues with regards to living in a technocratic era and through the series, he amalgamates Eastern techniques in his works. He also transgresses a recollection of childhood memories in his paintings. 'A spiritual release and desire for eternal peace' was the main narrative of the e-monk series. In 2008, the Gaia series was produced, mused by nature in which he then focuses on the elements of nature such as fire, earth, water, wood and metal.



36

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Sesat Mereka Tidak Serupa

Signed "Ismail latiff" on lower middle

Mixed media on paper

76 x 56 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

Known for his alluring mythical style, Ismail Latiff goes dark, black and bold with his trademark visual aesthetic of space, and colours to produce this beauty. This time, the colours used are monotonous and the texture of his brush strokes seems more vivid than usual. As always, even with the following piece of *Sesat Mereka Tidak Serupa*, he symbolises perfection and constancy through his signature moon but still retain to his efforts in depicting the message behind the painting's intended emotions.

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 even in the darkest of forms. 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.



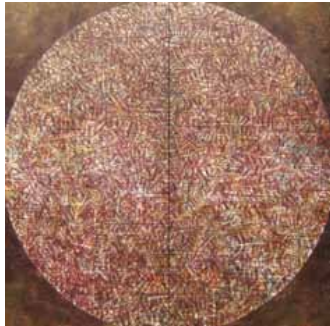
THE FACES OF ABSTRACTION

Nizar relentless search for truth and the meaning of life, create relentless in his soul which he channeled as passionate energy to paints.

Producing vigorously, he sculpts the surface with his agile yet meticulous stroke. His hand twist and turns like move from a martial arts master. Nizar is perfectionist, with his high finished surface, he managed to portray sensitivity and responsive towards life. He first 'The Topeng' or mask 1998 was a prelude to his acquired self.



*Faces and Faces - Siri Dunia Al Wahid, 2010
127 x 127 cm Oil on Canvas
(Private collection)*



*Faces and Faces - Siri Dunia Flow, 2010
197 x 197 cm Oil on Canvas
(Private collection)*

Like a true martial art master, Nizar manages to portray sensitivity and is responsive towards life using his unique agile skills from hand-twisting and various other moves to produce meticulous strokes of art to sculpt surfaces.

Who,

What, Why, When and How? Nizar, the Pondering Mask man's 'Topeng' 1998 questions about the truth and the meaning of life through squares and circles, reflecting fairness and balance in life without having any relation to religion, ritual or ethnic culture on the mask.

Born on September 9, 1964 in Kuala Lipis, Pahang, Nizar Kamal Ariffin first started out painting while working with the Ministry of Culture and Youth before being appointed as their resident artist at Taman Seni Budaya Pahang.

His passion for painting was first provoked by his relentless soul-searching journey which is depicted through his artworks of inner beauty of time, space and mass.



*Mascara Series, 2003
82 x 82 cm Acrylic on Canvas
(Private collection)*

Like a true martial art master, Nizar manages to portray sensitivity and is responsive towards life using his unique agile skills from hand-twisting and various other moves to produce meticulous strokes of art to sculpt surfaces.

He graduated in Fine Arts and Graphics from Universiti Sains Malaysia, Nizar and had experience freelancing in graphic and paint works before moving to Kuala Lumpur in 1993 where he painted at APS (Angkatan Pelukis SelMalaysia), Central Market. He eventually became a full-time painter at the Conlay Artist Colony, Malaysia Craft Complex in 1998.



*Mascara, 1999
82 x 82 cm Oil on Canvas
(Private collection)*



37

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Garis Aman No.7, 2017

Signed and dated
"NIZAR 2017" on lower middle
Acrylic on canvas
152 x 152 cm

Provenance
Private Collection, Kuala Lumpur

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. 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.

RM 15,000 - RM 25,000

38

SHAFURDIN HABIB

B. Perak, 1961

Silat, 1990

Signed "Shafurdin Habib"
on lower left

Acrylic on canvas
68 x 97 cm

Provenance
Private Collection, Sarawak

RM 8,000 - RM 12,000



The lovely Malaysian countryside has a lot to offer and has certainly proven to be a muse for Shafurdin Habib, as he captures the beauty of the village life along with the people at its best, raw and untouched. Utilising his virtuosity with acrylic on canvas, he paints very skilfully a group of manly figures whom are all most likely doing the silat, as titled, a martial arts tradition of the Malays showing an accurate depiction of life in the countryside.

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.

39

KWAN CHIN

B. Kuala Lumpur, 1946

A Cattleman, 2012

Signed "Kwan Chin" on lower right

Batik

76 x 76 cm

Provenance

Private Collection, Singapore

RM 4,000 - RM 8,000



Kwan Chin is masterful when it comes to the batik art medium with a touch of Nanyang style. The following artwork depicts a cattleman relaxing under the tree, shading away from the blazing sun. His illustration portrays an obvious cubism and geometric forms in his figures. His works are bright in atmosphere with very distinct contrast of colours that is striking and undoubtedly attention grabbing, which is his identity and usual trademark.

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.

40

SEAH KIM JOO

B. Singapore, 1939

A Serene Day, 1973

Signed and dated "Seah kim joo 73" on lower left

Batik

60 x 45 cm

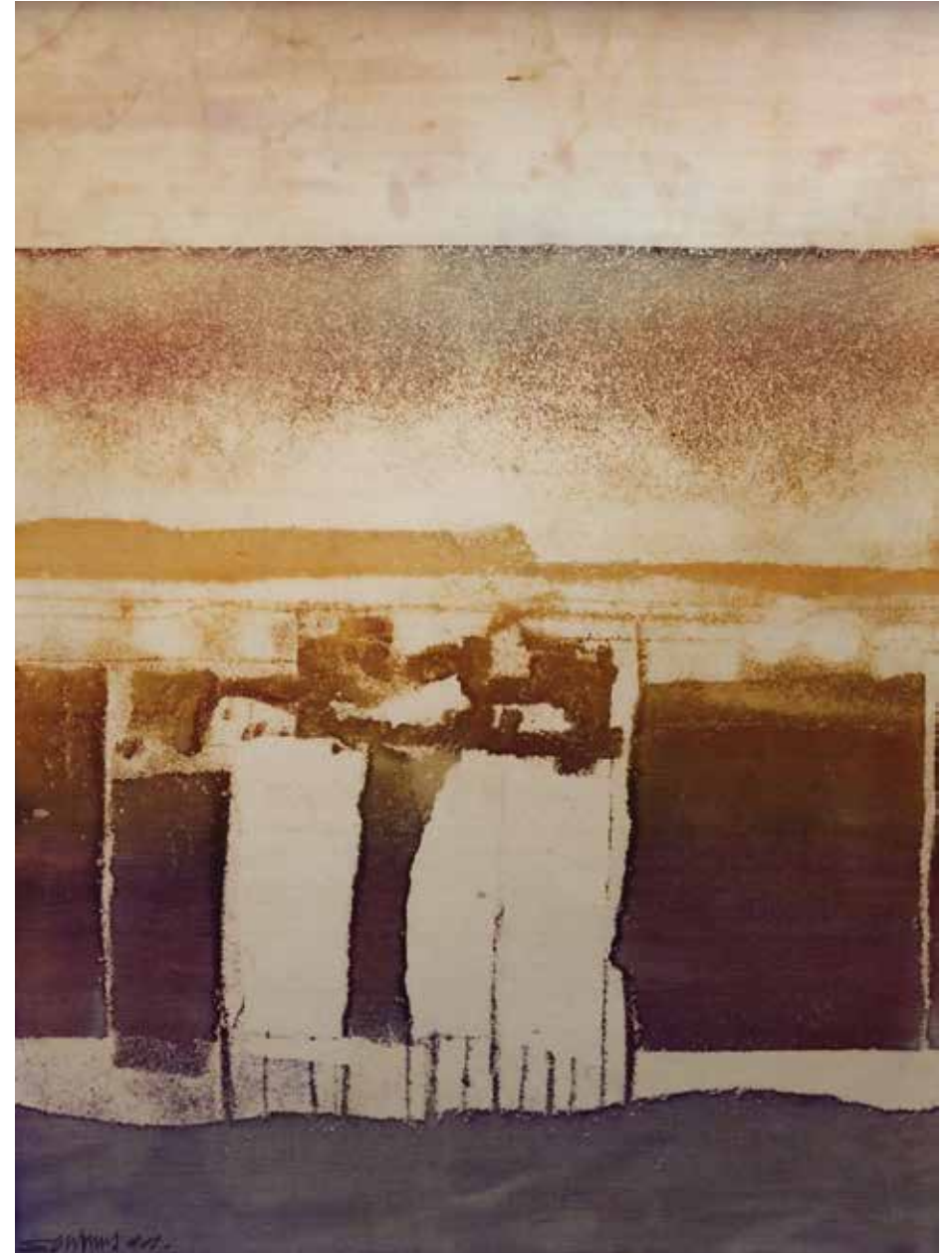
Provenance

Private Collection, Singapore

RM 5,000 - RM 10,000

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

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.



41

TAN THEAN SONG

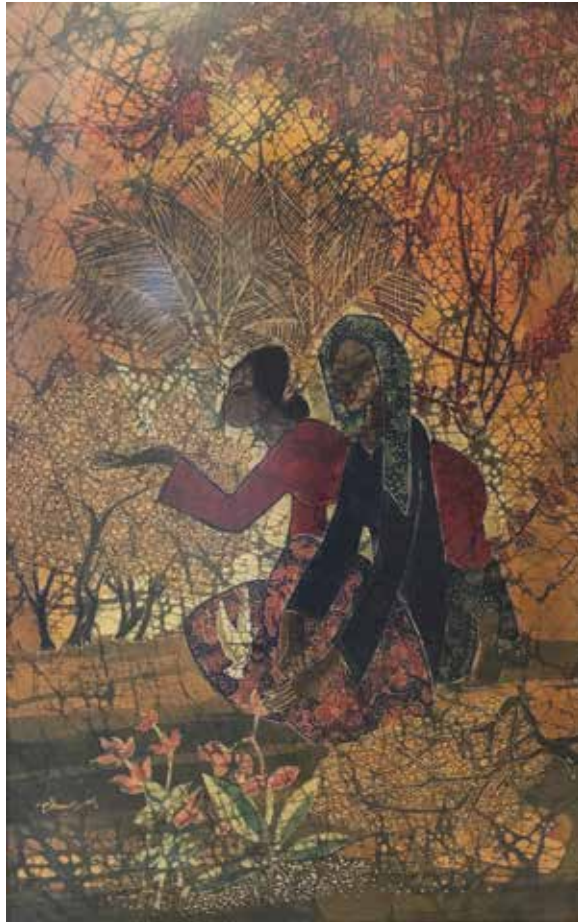
B. Kedah, 1946

Two Women, 2007

Signed "TheanSong"
on lower left
Batik
78 x 49 cm

Provenance
Private Collection, Kedah

RM 2,500 - RM 5,000



The setting is simple, and everyday. It is something that we commonly see.

However, Tan Thean Song manages to turn a simple scenery into something completely otherworldly and arresting. With elaborate batik details, patterns and shapes, the congruent tones and gradual change of warm hues of the backdrop, it seems almost spiritual. He freezes a disorderly scene into a single, serene moment that seems to glow.

Tan Thean Song studied art at the Nanyang Academy of Fine Arts, and specialises in painting with Chinese ink and watercolour. His painting 'Playing Kite' is a permanent collection of the National Art Gallery in Kuala Lumpur, and said painting also won the second prize in batik medium in the Salon Malaysia Art Competition in 1969. In 1964, he won the first and consolation prizes in the Malaysian Young Artists Art Competition.



42

LEE LONG LOOI

B. Kedah, 1942

Untitled

Signed and dated "Looi 93" on lower right
Oil pastel on paper
31 x 101 cm

Provenance
Private Collection, Canada

RM 5,000 - RM 12,000

This mysterious and solemn piece is filled with Lee Long Looi's personality – the drawn-out features of the subjects, the simplicity that is the palette and the techniques and the entire piece put together is effortlessly appealing. Lee Long Looi only incorporates limited colours in this canvas, choosing instead to keep it simple but at the same time, seems to be lost in thought, quiet and demure or a slight bit wary.

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

43

ENG TAY

B. Kedah, 1947

Untitled, 2007

Signed and dated "eng tay 07" on lower left

Oil pastel on canvas

61 x 76 cm

Provenance

Private Collection, Sarawak

RM 25,000 - RM 45,000



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

These trips formed a basis for the types of scenes and moments that became his subject matter – images of people playing music, family moments and interactions, market scenes and daily rituals. He began to exhibit steadily and continued to gain international recognition

as his work was shown in Taiwan, Hong Kong, Singapore, Indonesia, his native Malaysia and his adopted home of New York, as well as extensively across the United States.

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

44

ENG TAY

B. Kedah, 1947

Scenery 1

Inscribed "A/P Scenery 1
Eng Tay 11" on edge
of paper
Print on paper
13.5 x 56.5 cm

Provenance
Private Collection, Canada

RM 1,500 - RM 3,500



Eng Tay still lives in New York City and travels extensively. He continues to paint, sculpt and make etchings at his TriBeCa studio. He has works in several media – limited edition etchings, painting and sculpture. Most of his work has found its greatest expression when addressing the concept of family – the poetry of the family, of man and woman, of children, of friendship, of music and of the natural world.

45

CHIN KON YIT

B. Selangor, 1950

**Jalan Istana,
Kuala Lumpur, 1998**

Signed and dated "KONYIT 98,
JALAN ISTANA, KUALA LUMPUR"
on lower left
Watercolour on paper
26 x 36 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,100 - RM 2,500



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

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



This painting illustrates the simple charm of the sacredness of Ayer Itam temple. The soothing palette Tan Peng Hooi employs here makes one long for such a tranquil space, an escape from complications and qualms. This piece, despite being compact with details to parade Tan Peng Hooi's skills, is very realistic and it also comes off as being almost therapeutic, exuding a warm feeling to anyone who lays their eyes upon it.

Tan Peng Hooi was born in 1942 in Penang. He has a strong artistic reputation, especially since he is a self-taught artist. His works are known to have been widely influenced by John Constable and J. M. Williams Turner, two very renowned British artists during his time. Tan Peng Hooi is known to have his own unique of expressing his ideas in his body of work which he derived through his keen perception and senses as well as his matchless sense of observation of nature.

46

TAN PENG HOOI

B. Penang, 1942

Ayer Itam Temple

Oil on canvas
53.5 x 72 cm

Provenance
Private Collection, Canada

RM 5,000 - RM 12,000

CHOONG KAM KOW

Ace of artistic symbolisms and academia

Born in 1934 in Ipoh, Dr. Choong Kam Kow is a prominent contemporary artist well known not only for his enchanting works, but is also a highly-respected academician as a leading art and design educationist. His works often echo the cultural components and norms of the Chinese community in Malaysia. He portrays the cultural practices and values in the contemporary life of the Chinese community through the use of silkscreen techniques and acrylic colours in the form of visual symbolisms.

Academic background

Choong started his career as an artist and an art teacher by participating in a teacher's training scheme and was awarded the position of a qualified primary school teacher, teaching mainly art subjects. He later spent four years in Taiwan studying western and oriental fine art and gained a BA in Fine Art from the National Taiwan Normal University in 1961.

He was the first Malaysian fine artist to be awarded a Fulbright Scholarship to study in the USA at the Pratt Institute in New York where he obtained a master's degree in Fine Art in 1968. At this time, he was also appointed as head of the Art Department of the United Nations International School in New York.

In 1969, he returned to Malaysia and joined UiTM (formerly known as Institute Technology Mara) where he was known as a notable figure for his art knowledge and expertise. His academic career continued until his retirement in 1989, head of the Fine Arts Department. In 1980, he was again awarded

a Fulbright Scholarship and became an ACLS-Fulbright Research Fellow until 1981. In 2006, he was conferred an honorary degree of Doctor of Arts by Robert Gordon University, Scotland for his contribution in education and achievements in fine arts.

Educational legacy

Being academically successful, Choong became the dean of Fine Arts at LASALLE-SIA College of the Arts in Singapore in which he played a role in revamping the structure of the school before he returned to Malaysia in 1994. This was when he dedicated his time fully to his art. His attraction towards academia did not hinder him from being the vice president of the Malaysian Institute of Art (MIA) in 1995, a position he held for five years and was appointed the president in 2000.

It was during his years at MIA that he sought to enhance and develop the teaching techniques, syllabus and the administrative structure of the art subject. He fully utilised his overseas experience and knowledge to ensure that what was taught to students with regard to the arts remain fresh and current so that aspiring artists do not fall behind. From the rationale, prerequisite, description of the course, weekly syllabus, assignment assessment method, evaluation system to the assigned credits, he ensured the restructuring of all these aspects. He revamped eight departments and over 400 subjects. Choong has also been instrumental in developing international links with universities in the UK, Australia, New Zealand and China.

Choong's works of art

Choong's works are often synonymous with symbolisms. His exposure to nature and his upbringing influenced his artistic talent from a very young age and these influences are highly visible in his works. During his time in New York in the 1960's and early 80's, he was highly influenced by abstract expressionism, pop art, hardedge, conceptualism and international art movements. He exhibits the connection between traditional values and contemporary life, depicting the co-existence between cultural identity and modernisation. Having been brought up in a multi-racial and multi-cultural society, he was exposed to ample cultural symbols of the diversity in Malaysia and uses these elements to transform them into art symbols in his creative art pieces.

His notable works include the saga of the following four series - Festival series, Rhythm of Growth series, Rockscape and Earthscape Series. These series are fused with hidden traces of Choong's philosophic thinking and metaphorical content of cultural symbols, amalgamated with the realisation of sensuality, sensitivity, thought, imagination and distinctive artistic quality.

The Kinta Series

The Kinta Series comprises Choong's range of works in the 1960's. He described it as a "period of exploring, experiment and searching". He channelled his inspiration from art masters such as Chen Wen Hsi, Cheong Soo Pieng and Zao Wou-Ki to produce the series, working with oil, water colour and Chinese ink



via expressionistic art approach. It was a time in which he narrated a story of his childhood, depicting scenes of villages and tin mines in Perak.

His choice of colours used for this series sets the nostalgic theme as he shares with his audience a part of his past memory. He brings forth a feeling of reminiscence with a gush of mystique and wonder to those who set their eyes on his pristine pieces. You can't help but be in awe with the alluring way he strokes his brush and expresses his story with remarkable power and aesthetic impact. He successfully presents the contrasts and cohabiting between East and West, tradition and modernity as well as nature and humanity.

Achievements and accolades

Choong has had 18 solo exhibitions to date at various prominent venues around the world including the Fukuoka

Asian Art Museum, Guangdong Museum of Art Japan, Taipei Fine Arts Museum and Taiwan Museum of Art. He has also joined nearly a hundred of other local and major exhibitions to add in his repertoire.

He has won competitions such as first place in drawing and second place in watercolour at the Virginia Art Show, second place in landscape in the PNB Art Competition and third place in the Association of Banks Art Competition.

Having gained international recognition, art devotees will be able to find his works in numerous art museums including the National Art Gallery Malaysia, Metropolitan Museum of Art in New York City, Fukuoka Asian Art Museum, Singapore Art Museum, Taiwan Museum of Art, Frederikshavn Museum of Art, Taipei Fine Arts Museum and Guangdong Museum of Art, and private collectors.

47

CHOONG KAM KOW

B. Perak, 1934

Kinta Series, 1970

Inscribed in Chinese and signed "KamKCHOONG" with seal of the artist on lower left
Chinese ink and watercolour on paper
28 x 41 cm

Provenance
Private Collection, Singapore

RM 5,000 - RM 12,000

48

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Pago Pago, 1969

Signed and dated "Latiff 69" on lower left

Acrylic on cardboard

33.2 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 50,000 - RM 90,000

The Pago-Pago (1969) artworks were formerly acquired by Dr. Brian Aylward, an Irish lecturer who was living in Malaysia and worked at the Chemistry Department of University Malaya from 1968 until 1971. Dr Aylward was a dear friend and regularly visited Latiff Mohidin at his studio and residence in Seksyen 14, Petaling Jaya. When he had extra cash to spare, he would purchase Latiff's artworks. So during one of those 'drop in' occasions, he purchased these two Pago-Pago (1969) artworks directly from the artist himself.



A recent photograph of Dr. Brian Aylward with the Pago Pago canvas he had acquired directly from Latiff Mohidin in 1969 during one of his visits to the studio whilst working in Kuala Lumpur. This artwork is currently in the collection of Gary Thanasan.



49

LYE YAU FATT

B. Kedah, 1950

Family Crossing the River, 1981

Signed and dated "Lye Yau Fatt 1981" on lower left

Mixed media on paper

75 x 55 cm

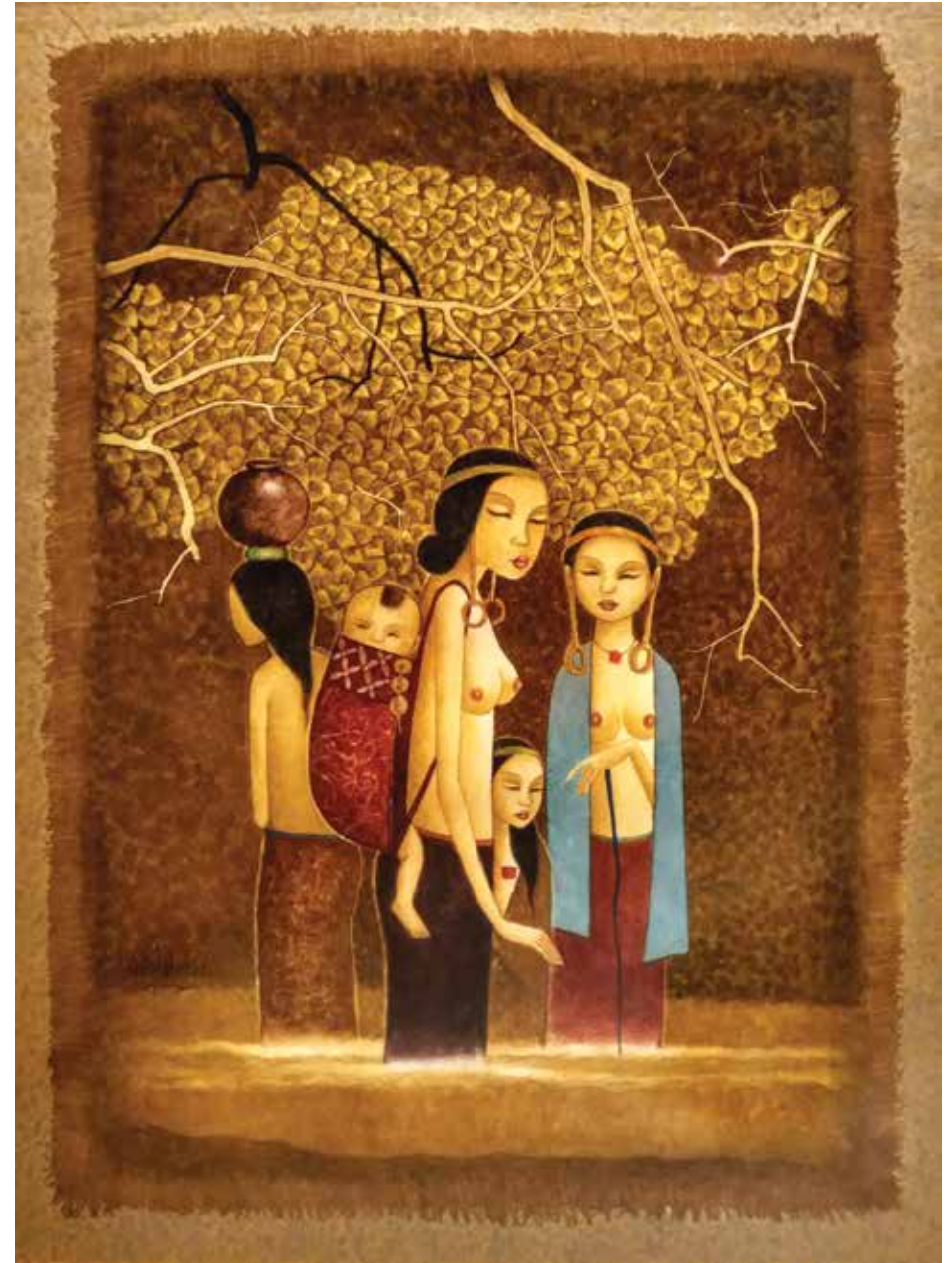
Provenance

Private Collection, Singapore

RM 3,500 - RM 7,000

Being mentored by Cheong Soo Pieng, Lye Yau Fatt admitted to being very inspired by Cheong's idea and compositions of art but despite all that, he often produced artworks that were full on the Malaysian theme and lifestyle. Viewers almost feel as if they are imposing on the exclusivity of the moment, and the intricacy of the design of this piece makes it seem even more homelier, warm and cosy, the pure epitome of serenity.

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



CHEONG SOO PIENG

Cheong Soo Pieng's works are very much coveted in the art scene, as it is undoubtedly and truly a gem. With his Western easel painting influences and Chinese ink formats and techniques applied to his Southeast Asian subjects, he created a style that was exclusively his own.

The artist had an unwavering passion and fascination for the Southeast Asian culture and village life, its simplicity and ordinariness of normal people going about their daily routine was something that charmed Cheong Soo Pieng and led him to capture it through art, one of the famed ones being landscapes of the kelong (fishing village).



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



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

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

Cheong Soo Pieng was born on the 1st of July, 1917 in Amoy, China. He enrolled at the Xiamen Academy of Fine Arts, a private art school whose principal, Lin Ke Gong, focused on both traditional Chinese ink painting and Western painting. This, in turn, influenced Soo Pieng's work.



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

Thereafter, he studied at the Xin Hua Academy of Fine Art in Shanghai where he learnt more of the Western and Chinese art styles. His arrival in Singapore in 1946 marked his style to this date, after he incorporated the subjects of the Southeast Asian culture and lifestyle into his paintings. Singaporeans may be familiar with the Drying Salted Fish painting at the back of their \$50 notes.

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

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

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



50

CHEONG SOO PIENG

B. China, 1917 - 1983

Malay Fishing Village, 1957/58

Signed "Soo Pieng" in Pingyin and with a Chinese seal on upper left

Chinese Ink and watercolour on paper
44 x 92.5 cm

Provenance

Private Collection, Singapore
Formerly from an English partner who had worked at Loke Wan Tho's legal firm in Singapore in the 1960's

RM 60,000 - RM 120,000

An incessant innovator who never settle for an established style, Cheong Soo Pieng holds an array of works ranging from many art styles, series and mediums under his repertoire. Even in this piece he reflects a unique and very distinguished reconfiguration of a wondrous 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. He mixes his emotions and reality onto canvas.

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

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

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

TAY BAK KOI

Mesmerising Viewers With His Distinct Style

Second-generation Singaporean artist, Tay Bak Koi is fondly known for his illustrations of urban landscapes, fishing villages and 'kampung'. He was born in 1939. His artistic beginnings came from an innate talent and potential, which was later recognised by his father's friend, who subsequently enrolled him in the prestigious Nanyang Academy of Fine Arts (NAFA) in 1957. However, Tay's father wasn't supportive of this decision as he expected Tay to help out with the family business and eventually take over it. Despite his ordeal and isolation, Tay remained resolute in his pursuit and was determined to thrive as an artist with a unique personal style.

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

It was at NAFA where Tay befriended and soon after became the disciple of the late Cheong Soo Pieng, one of the founding fathers of the Nanyang-style of paintings. Cheong is widely revered for his experiments in brush techniques and the amalgamation of East-West elements in his paintings. Cheong had a great influence

on Tay's works. In fact, many artworks produced during the primordial days of his artistic career in the 1960's resemble the mark of his former teacher's style. While it took him several years, Tay, known for his dedication to perfecting pictorial techniques and developing his own range of stylised images, eventually broke from the mould and found his own niche.

Despite the arduous challenge faced by first and second-generation artists to make a living in Singapore, Tay persisted. He gained his first commercial breakthrough in the late 1970's when the prestigious Hilton Hotel recognised his talent and commissioned him to create 300 paintings to line the walls of the hotel. This marked the beginning of an illustrious art career for Tay. To date, his works have been featured in numerous exhibitions around the world, including Hong Kong, Australia, Germany, Japan and the United States.

ARTISTIC STYLE PROGRESSION

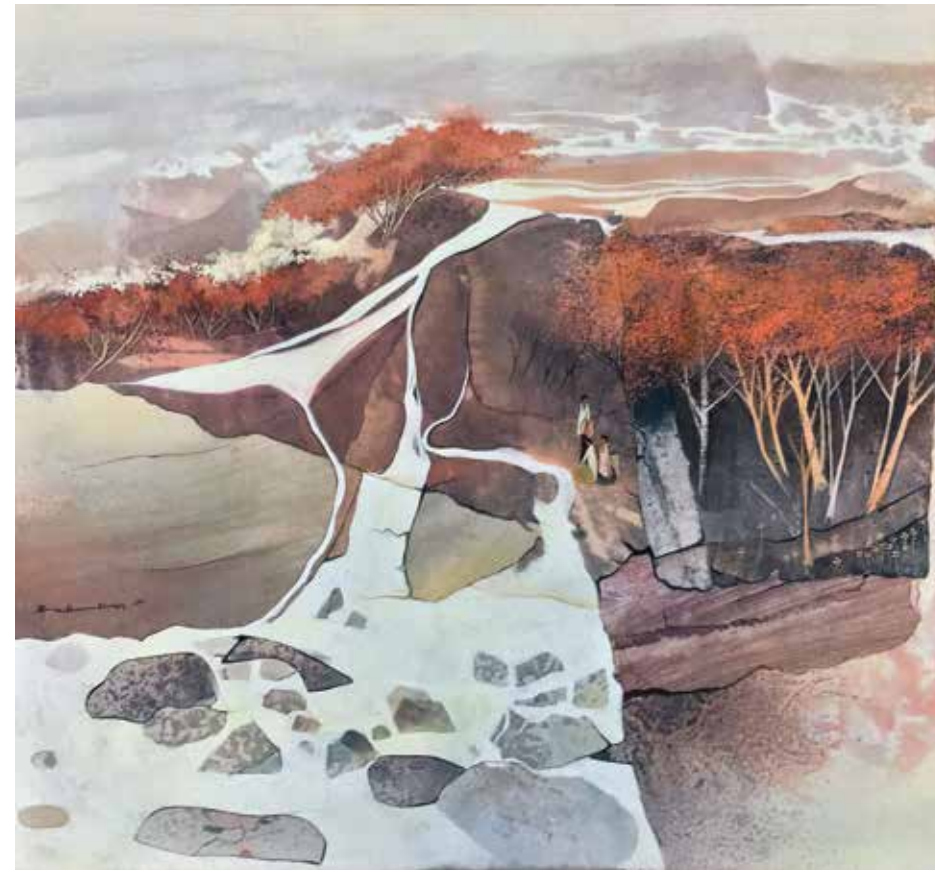
One can discern that Tay's artistic career has gone through a distinct evolution. When he began in 1964, his works emanated a strong resemblance to his mentor, Cheong Soo Pieng's. Then, as Tay gained experience and grew in experimentation, his art started to come to life in a unique way.

Tay's paintings of the landscapes in Singapore thrive on a palette dominated by cool colours. Their complexity and richness

both in texture and form far surpass those of his earlier paintings. Progressing from the bold and abstract, Tay's works subsequently embodied a dreamlike quality, often blurring the lines between fantasy and reality, emitting a sense of tranquillity, and even timelessness.

The artist continued his tinkering on canvas for six years before he fashioned his own unique visual interpretation of buffaloes, which would become a distinctive mark in many of his paintings. The animals, depicted in an askew geometrical form, are highly stylised, with comically massive bodies supported on two pairs of inverted V-shaped legs, and with small heads and sharp humps.

Tay's illustrious career came to a soaring end when he passed away in 2005. Two years after his death, a solo exhibition of Tay's works was hosted by the Stamford House of Singapore, a tribute to the artist entitled, 'Reminiscences of Tay Bak Koi'. In 2013, a group comprising art collectors celebrated the legacy of the late artist by presenting an exhibition, 'Reminiscing Tay Bak Koi'. A form of mini retrospective, the showcase unveiled over 40 of Tay's works, some dating back to his juvenescence as an artist. However, what took prominence during the showcase was a two-metre, mammoth of oil composition of buffaloes accomplished by Tay in the 1980's.



51

TAY BAK KOI

B. Singapore, 1939 - 2005

At the Estuary, 1989

Signed and dated "Bak Koi" on lower left
Gouache on paper
76 x 71 cm

Provenance
Private Collection, Singapore

RM 8,000 - RM 18,000

JOHN COBURN

Australia's Foremost
Abstract Artist

John Coburn was born in 1926 in the sugar town of Ingham, north Queensland. He was an Australian abstract painter, teacher, tapestry designer and printmaker. In 1942, at the age of 17, he joined the navy where he became a radio operator. At the war's end, he returned to a bank job in far western Queensland but after only a few months he fled to Sydney intending to enrol as a full-time art student under the Ex-Servicemen's Rehabilitation Scheme at the East Sydney Technical College in Darlinghurst (later to become the National Art School).

He graduated in 1952 and became a teacher at the art school before joining the ABC as a graphic designer between 1956 and 1959. He held his first one-man show in 1957 at the Gallery of Contemporary Art in Melbourne. A year later, he held his first exhibition with legendary Melbourne dealers Anne and Thomas 'Tam' Purves at Australian Galleries, and has been represented by Australian in Melbourne ever since, although for three years he had struck up a successful exhibiting relationship with Vic Stafford's Armadale gallery, Axia Modern Art.

In 1966, his career took a momentous detour when he was invited to design tapestries for the world-renowned Aubusson Workshops, 250 kilometres south of Paris. He moved to France three years later to live in the Paris suburb of Croissy-sur-Seine and achieved almost immediate fame with his designs for the 'Curtain of the Sun' and 'Curtain of the Moon' for the new Sydney Opera House, while a series of seven tapestries, 'The Creation', presented to the USA as a gift from the Australian Government, was hung in the

John F Kennedy Centre for the Performing Arts in Washington.

Coburn had been painting for the past half a century according to a simple philosophy: "I want to express my feelings about nature and the world." Adopting religious and spiritual themes in his pursuit of abstract art as his mode of expression had obliged Coburn to pursue a lonely course, apart from the mainstream of post-war Australian painters. It was only later, when the consistency of his approach had been appreciated and his paintings achieved greater depth and colour, that his reputation spread and wider recognition been accorded. He was widely held as one of Australia's foremost abstract artists.

Where To Find His Works

John Coburn is represented in collections of the National Gallery of Australia, Art Gallery of NSW, Museum of Contemporary Art, Rome's Vatican Museum, Vienna's Graphische Sammlung Albertina, as well as state and regional galleries in Australia. Many important works were commissioned by The Christensen Fund in Perth and they are regularly on exhibition there. His 'Death and Transfiguration' is in the Federal Parliament's collection and the PercTucker Regional Gallery in Townsville holds 'Desert Ceremony' which recalls an aboriginal corroboree. His three-panelled 'Primordial Garden' is in the National Gallery of Victoria while the Art Gallery of NSW holds 'Tree of Life I', 'Song of the Earth', 'They Gave Him Vinegar Mixed with Gall', 'Setting Sun', 'Ku-ring-gai' and 'Tribe' which he donated after the death of his first wife, Barbara. Coburn died on Nov 7, 2006 in Sydney.



52

JOHN COBURN

B. Australia, 1925 - 2006

Phoenix, 1971

Signed Coburn (lr), signed John Coburn,
dated Paris 1971 and inscribed as titled on the reverse
Gouache on paper
55 x 76 cm

Provenance
Private Collection, Singapore

RM 25,000 - RM 50,000

53

SENAKA SENANAYAKE

B. Sri Lanka, 1951

Farmers

Signed and dated
"Senaka Senanayake 1984" on lower right
Oil on canvas
93 x 93 cm

Provenance
Private Collection, Canada

RM 20,000 - RM 50,000

Senaka Senanayake was born to paint. He was celebrated as a child prodigy, whose work was first exhibited in Colombo in the late 1950's. Subsequently, at the tender age of 10, he held his first international one-man-show in New York. Senanayake's innate talent led him to continue painting and as a teenager, he held numerous exhibitions in Sri Lanka as well as Europe, the USA and Asia. However, it was only after he received formal training at Yale University, where he studied Art and Architecture, that he decided to surrender to art and painting.

Soon after graduating, he moved back to his roots in Sri Lanka, where he has since established himself as one of the region's most important living artists. Fuelled by the plight of the Sri Lankan rainforests, his recent works encircled the subject, including intense deforestation to make way for tea plantations. This work entitled 'farmers' goes back to his roots in Sri Lanka and portrays the life of farmers, in his distinct manner, using earthy hues.





54

KELVIN CHAP

B. Indonesia, 1974

Colours of Unity, 2016

Signed and dated

"Chap KELVIN 2016" on lower right

Signed and dated on the reverse

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

Mixed media on canvas

131 x 131 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

Aptly titled 'Colours of Unity', this rendition from Kelvin Chap uses bold, vibrant colours that are immensely eye-catching and seem to amalgamate seamlessly with each other. It's hard to pass by this painting without stopping and appreciating it. Kelvin Chap was born in 1974. Kelvin Chap received his education majoring in print making at the Malaysian Institute of Art (1992-1994). He won first prize in the Swatch Street Painting Competition based on the theme, Spirit of Our Times (1994). He was honoured the Juror's Choice at the Philip Morris Malaysian Art Awards (2001). His solo exhibitions include Belawing and the Great Mamat (Totem and the Great Hunter), Pelita Hati (1996), Idea 9, Pelita Hati (2000), and Old Masks, Modern Man, Maison of Malaysian Art (MoMA) (2011).



55

ABDUL GHANI AHMAD

B. Kedah, 1970

Untitled, 2011

Signed and dated

"Abd Ghani Ahmad 2011"

on lower right

Oil on canvas

71 x 71 cm

Provenance

Private Collection, Kedah

RM 1,800 - RM 5,000

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

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



56

SOON LAI WAI

B. Penang, 1970

Resonance 6, 2015

Acrylic on paper
29.5 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 1,200

Born in Penang, Soon Lai Wai initially moved to Kuala Lumpur in the early '90s to pursue a career in advertising, as a graphic designer. Although he had a background in art education from Saito Academy, where he learned the basic foundation and skills to painting, he started out as a graphic designer. Many years later, he felt the need to leave the stressful industry, and also felt that his creativity was limited in the field. Having studied Chinese painting, he began combining his knowledge of Oriental strokes and painting style with oils and acrylics. A lover of nature, many of his paintings are inspired by the vibrant colours he sees in the lush Malaysian landscape, with its tropical flora and fauna.



57

SHAFURDIN HABIB

B. Perak, 1961

Pulang II, 2011

Watercolour on paper
30 x 44.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,100 - RM 2,500

Sharfudin Habib, a self-taught artist who pursued painting all through the 1980s was born in Kampung Basong, Perak. His innate passion for art as a schoolboy translated to pencil drawings on the pages of his school exercise books. What was a humble hobby soon becoming a profound hunger which led him to make a giant leap from the comforts of his kampung to Kuala Lumpur. Sharfudin's style of work highlights the simple, Malaysian rural life as seen in 'Pulang II'. The fuel of his paintings are derived from the whole experience of being in the county, from the fisherman toiling at sea to the women pounding spices on their verandas and the villagers returning home from their antics.

58

**ABDUL LATIFF
MOHIDIN**

B. Seremban, 1941

Schwalmerin, 1962

Woodblock print on paper,
Artist's Proof
24 x 18 cm

Provenance
Private Collection,
Kuala Lumpur

RM 4,000 - RM 8,000



Abdul Latiff Mohidin is an artist that likes to invent his own rules to create new things. The Schwalmerin (1962) depicts a figure going about the day in woodblock print on paper. The piece illustrates a vague background of an old traditional setting and its rough texture in sight as well as the hue of browns exude a raw presence holistically. Despite its rawness in atmosphere, it still has a sense of sophistication and its subtle details retain its immaculacy.

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.

59

CHEUNG POOI YIP

B. Penang, 1936

Street Scene, 1995

Signed "Pooi Yip"
on lower left
Oil on canvas
68 x 49.5 cm

Provenance
Private Collection, Sarawak

RM 6,000 - RM 7,500



Born in Penang in 1936, Cheung Pooi Yip moved to Kedah as a child and has since lived in Sungai Petani. Although a professional framemaker, he also produced artwork. His framemaking business also led him into association with two prominent Penang artists at the time, Datuk Chuah Thean Teng and Tan Choon Ghee, who inspired his own work. His main mediums are in oil and acrylic. Pooi Yip emerged in the local art scene in 1961 when his paintings were selected for the Singapore Local Artists Annual Show. Cheung's artworks document the everyday lifestyle of people around him and nature. His works went through a phase of transition and the evolution of his style as he switched from painting the outdoors to indoor studio experimentations.

60

NIK RAFIN

B. Selangor, 1974

Bustling Alfresco, 1999

Signed and dated "Raf99" on lower right
Watercolour on paper
15 x 20 cm

Provenance
Private Collection, Kuala Lumpur

RM 250 - RM 500



Nik Rafin's pieces have always been filled with vim and vigour, always bursting with enormous energy. In his eccentric manner, he captures the scene of 'Bustling Alfresco' where he portrays the white collared workers lounging at cafes in deep conversation while others are walking about.

61

NIK RAFIN

B. Selangor, 1974

Rainy Afternoon, 1999

Signed and dated "Raf99" on lower right
Watercolour on paper
21 x 23 cm

Provenance
Private Collection, Kuala Lumpur

RM 400 - RM 900



The 'Rainy Afternoon' on the other hand uses almost similar colour palette as the former portraying a gloomy ambience, as it always is when it rains, puddles of water and people with umbrella walking to their destination.

62

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Untitled

Signed and dated
"Ismail Latiff '91" on lower right
Mixed media on paper
18.5 x 18.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500



Ismail's works showcases a recurrent of fantastic twirls of shades of blue intertwining with subtle hints of yellow, moving about here and there like a wave, floating and breezing through the canvases as if it's a magic show.

63

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Untitled

Signed and dated
"Ismail Latiff '91" on lower right
Mixed media on paper
18.5 x 18.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500



These untitled works by Ismail may be similar in one look but to the discerning eye, it is two different artworks that embody vivid colours of blue with varying waves or twirls. An aspect that remains in most of Ismail's works is the moon. It can be observed that the moon in the first painting is in view with slight twirls teasing it.



Front cover of the sketchbook

64

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

**Seated East Coast Ladies,
1990's**

Study from a Khalil Ibrahim
Sketchbook which comes with the hard
front cover of the sketchbook

Watercolour on paper
28 x 20 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 2,500

Khalil Ibrahim is indeed a legendary icon in the Malaysian art scene. Born in 1934 in Kubang Krian, Kelantan, he is by far one of the few Malaysians who received a state scholarship to attend art training at the prestigious Central St Martins School of Art and Design in London. Throughout his long career, which spans over 50 years, Khalil has held a number of solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland. His masterful skills in drawing, watercolour and acrylic, are in styles that move from the almost real to the almost abstract. Khalil's preference for the human figure has led him to create iconic images of men and women in the East Coast Malay fishing villages against stark backgrounds of blues and greens and watercolour landscape of villages. Over the length 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*.



Verso

65

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

**Portrait of an Imaginary
Lady, 2014 - 2015**

Study from a Khalil Ibrahim
Sketchbook
Pen on paper
28 x 20 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 2,500

Khalil Ibrahim is indeed a legendary icon in the Malaysian art scene. Born in 1934 in Kubang Krian, Kelantan, he is by far one of the few Malaysians who received a state scholarship to attend art training at the prestigious Central St Martins School of Art and Design in London. Throughout his long career, which spans over 50 years, Khalil has held a number of solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland. His masterful skills in drawing, watercolour and acrylic, are in styles that move from the almost real to the almost abstract. Khalil's preference for the human figure has led him to create iconic images of men and women in the East Coast Malay fishing villages against stark backgrounds of blues and greens and watercolour landscape of villages. Over the length 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*.



66

BHANU ACHAN

B. Kuala Lumpur, 1949

Opus Series

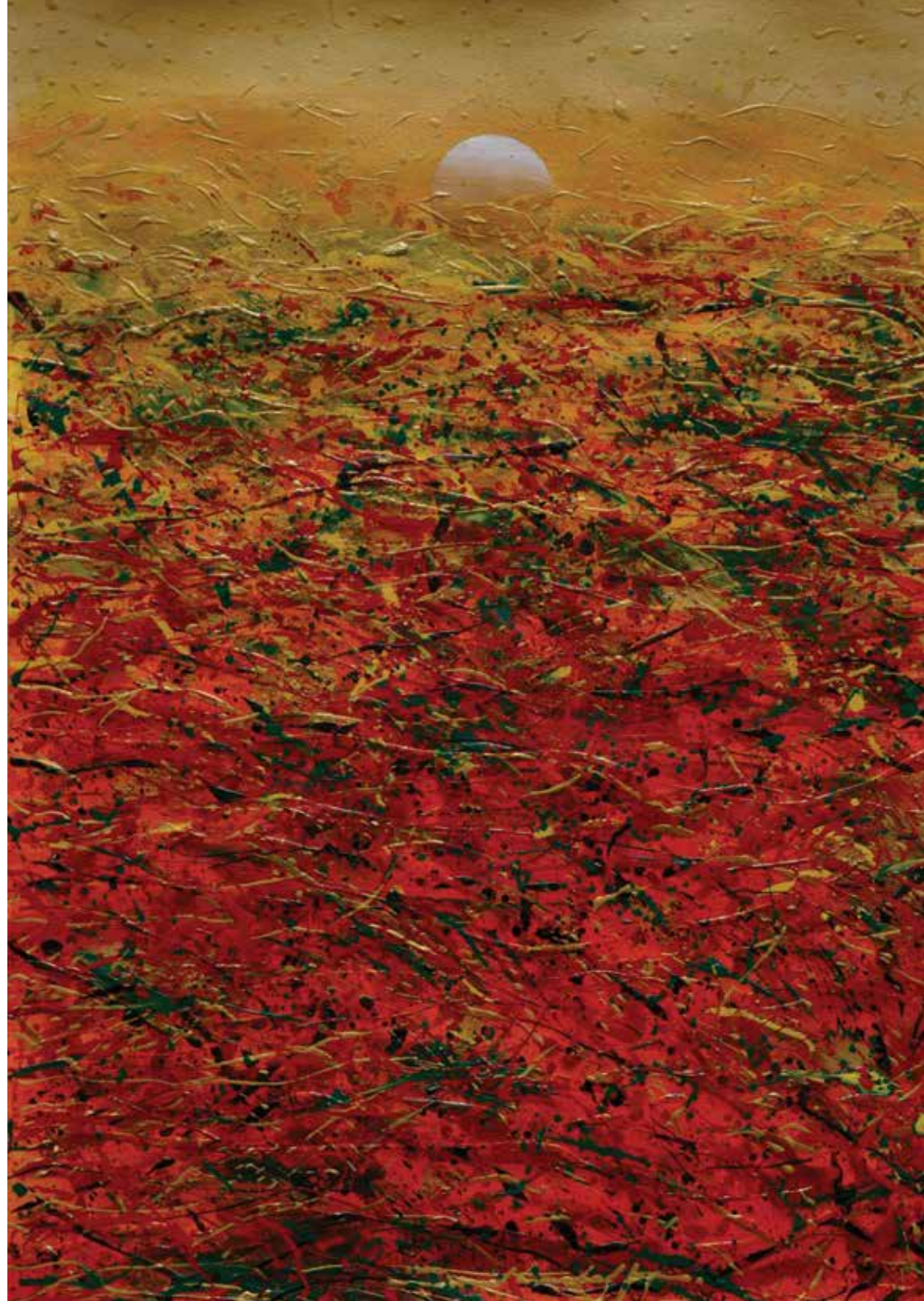
“Brown I & Brown II”, 2016

Signed and dated
“Bhanu ‘16” on lower right
Mixed media on paper
59 x 42 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 2,500

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. Bhanu's artworks strive to escape the boundaries of form. Constantly inspired by nature, there is a raw and rustic mood to his paintings, evident in the 'Opus Series Brown I and Brown II'. Breathing life to his preferred media, canvas and paper, Achan's orchestra of paint and colour never fails to harmonise fluidly, seeking to evoke an emotional response to whoever who lays eyes on his works. His works speak for itself. “My messages are obvious; they are what they are.”



67

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Walkabout...Red Granite, 2012

Signed "Ismail Latiff" on lower middle

Acrylic on paper

76 x 56 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

This venerable man has been described as 'one of the greatest escape artists ever to wield the brush'. His is the realm of the enchanted and the enchanting, a utopian world built on love, beauty, purity and power. Ismail's works reflect a combination of movement and mythology. For Ismail, he only sees himself as a traveller who embarked on a conquest to bring the inner space, texture, colour and beauty of the natural world together and interpret them onto paper and canvas. Art, as he perceived, is life and one of the best introductions to art is nature. To put his remarkable paintings into words would be to take away the spark of life from his work, a necessary evil, to convey the brilliance of his work.

When given a chance, one should stand to gaze at one of his paintings to completely absorb and savour its poignant beauty. His paintings are typically brimming with vigour and energy, evident in this 'Red Granite' piece, mimicking the vivid colours of the rock. His works exude life as if silently capturing the raw state of an enthralling spectacle. Usually acrylic in medium and abstract in nature, his art reflects a fusion of movement in the flow of colours – invoking the realm of mystical enchantment that can be found in nature.



68

YUSOF GHANI

B. Johor, 1950

Wajah Series, 'Contemplation II' 2008

Signed and dated "Yusof Ghani '08" on lower right

Mixed media on canvas

126.5 x 96.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 22,000 - RM 50,000

Yusof Ghani is one of Malaysia's respected and eminent artists. A writer, sculptor, professor, curator and painter, there is no denying that he is a man of many talents. His artworks are always sought after by collectors and galleries, and his showcases are well attended by dignitaries and prominent figures in the art industry. Synonymous to Abstract Expressionism in which he is widely known for, Yusof has earned worldwide recognition and numerous accolades. His works are displayed in various residencies throughout the world, making him an artist worthy of acknowledgement and is the pride of his nation.





69

TAJUDDIN ISMAIL, DATUK

B. N. Sembilan, 1949

Night Journey No.5

Signed "Taj" on lower right
Inscribed "169/500 Night Journey no.5"
in pencil on lower edge of paper
Print on paper
30.5 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 900

Tajuddin Ismail's artworks are labyrinths of metaphors and underlying meaning. He gains his reputation for his amazing abstract art that draws inspiration from natural forms and landscapes. His distinctive style has lured many art enthusiasts into his realm of innovative, complex artistry. To Tajuddin, art is about making a visual connection with the eyes of its beholder.

Tajuddin uses a mixture of lines, colours and geometric shapes to portray the time and space of nature in a poetic visual language that is well structured and lyrical. While some artists stick to certain medium such as acrylic on canvas to create their works of art, Tajuddin uses several such as acrylic, oil pastel, graphite, and cement paste on paper canvas, wood canvas and wood panels.



70

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Break of Day, 2001

Signed and dated "RSA '01 break
of day" on lower right
Mixed media on board
90 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000

Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. In classic AhBeng style, he expresses his love for the solitary environments with a stunning painting of the city of Kuching. "Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated," said AhBeng. That seems evident in this piece as he does incite the soothing and calm atmosphere that seems to emanate from his beloved hometown, Sarawak. With intense colouring and bold strokes, the display of the forms and colours instantaneously create an aura calmness and comfort while being close to nature at the same time.



Side and back view

71

UMI BAIZURAH

B. Johor, 1975

Sitting with the Genii

Porcelain, Transfer Image & wooden box
13 x 12 x 17 cm

Provenance

Private Collection, Kuala Lumpur

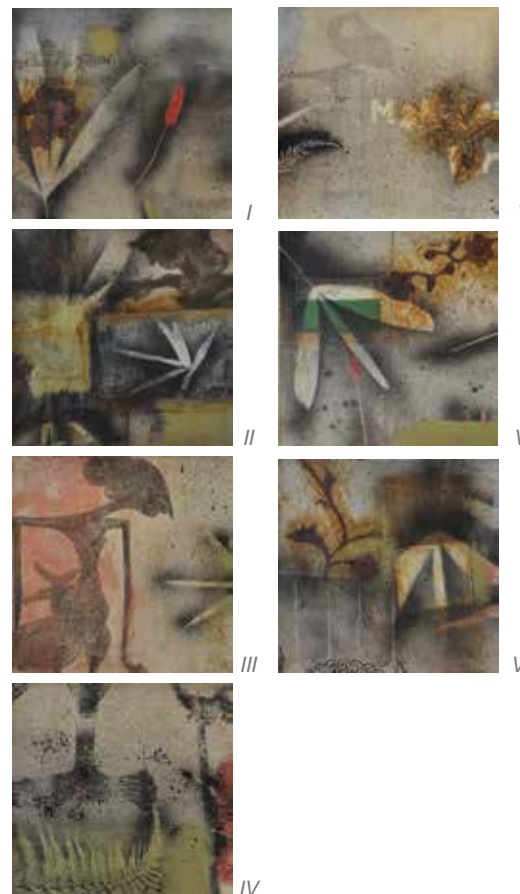
Exhibited at KLAS's Inaugural Opening Exhibition
at Tropicana City Mall in 2011

RM 1,500 - RM 3,500



Umi Baizurah gained her diploma in art education from the Faculty of Fine Art and Design at Universiti Teknologi Shah Alam (Technology University of Shah Alam), Malaysia. In 2000, she finished her BA degree at Universiti Teknologi MARA, Malaysia. She has participated in several exhibitions in Malaysia, Korea, Japan, and Pakistan. Umi's artwork shows a figure that looks like a metamorphosis of a teddy bear with a mermaid body and tail that extends from the bear's head. Umi's artworks seem to present a paradox.

She paints her figures in various bright and cheerful colours, evident in this piece of work. It seems like Umi tries to remind us of issues on individual identity in the community with all attributes that create the identity. In some cases, this can be very artificial. She tries to talk about the frauds that usually shape someone's identity. She presents the ambiguity and paradox of the reality in life, and also, about the layered reality creating experiences in a human's life.



72

MOHD RADUAN MAN

B. Pahang, 1978

**Wayang Series "Anak Anak
Wayang I-VII", 2005**

Signed and dated "Raduan 05" on the
reverse of each title, date and medium
inscribed on the reverse of each
Mixed media on canvas
31 x 31 cm x 7 pieces

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Mohd Raduan Man is a Malaysian visual artist who was born in 1978. To this young artist the production of his artworks are dynamic movements that possess strong statements that must be conveyed to his audience. He hopes that his artworks are substantiated enough to be included in future dialogues on visual art. Raduan's paintings stand out for their movement. His techniques are undeniably flawless.

He dabbles in various art techniques including printing onto large canvases using wood as his blocks, the end result is truly unique. Woodcarving is the technique of engraving lines that are defined, and this enables Raduan to assess an object in its elemental and basic form, and it thus depicts elemental strength. Inspired by the wayang kulit, this artwork comprises seven separate pieces that unfolds a story told through Raduan Man's eyes, through his chosen medium.



73

FAUZUL YUSRI

B. Kedah, 1974

Pamah Pesegi, 2002

Signed and dated "02 Fauzul"
on lower right
Mixed media on canvas
107.5 x 122 cm

Provenance
Private Collection, Sarawak

RM 5,000 - RM 7,000

"Artists should not be too direct, and be more creative with their messages." That is exactly the stand Fauzul Yusri takes as he creates yet another unfathomable yet curiosity-evoking piece. Despite the sandy, calm brown he takes on throughout this piece of artwork, random and sporadic forms of grey masses decorate the canvas - as if floating or suspended, even. Formless markings, scratching and scarring also appear here and there. In its entirety, the message is quiet yet bold, honest yet a little distorted.



74

DAUD RAHIM

B. Perak, 1973

Dunia yang Luas, 2008

Signed "Daud Rahim" on lower right
Enamel and acrylic on canvas
182 x 152 cm

Provenance
Private Collection, Sarawak

RM 5,000 - RM 7,000

Abstract artist and Fine Arts lecturer specialising in drawing and sculpting in UiTM, Mohd Daud Abdul Rahim grew up in Lenggong, Perak. He is skillful in his usage of colour and space as seen in his artworks in his exhibition, "Ruang," where he uses airbrush technique. Art lovers have seen him using traditional village life as his subject while he incorporates Islamic values to most of his artworks.

His works were seen in galleries such as "Darling Muse Gallery," where he took part in a month-long group exhibition entitled, "The Force of Nature – An Artistic Impression," where he had his own interpretation of the force of nature with his artwork, "Makhluk Dalam Ruang Siri 18."



75

ASMAWI ISMAIL

Sunset 15, 2006

Signed and dated "Asmawi 2006"

on lower right

Mixed media on canvas

137 x 137 cm

Provenance

Private Collection, Sarawak

RM 5,000 - RM 7,000

As an artist that is inspired by his travels, the mystical land of Indonesia is his chosen muse for this piece. Sporadically arranged in a cloud-like mist, the piece is perhaps, as the title puts it, his own reflection on his travels and the things he had witnessed during his sojourn there. Boasting colours of the dusk, Asmawi brings so life his rendition of sunset. This is perhaps an insight into the artist's mind and his thoughts that bring his art to life.



76

PRAYAT PONGDAM

B. Thailand 1934 - 2014

Untitled

Signed "Prayat" on lower left

Mixed media on board

45 x 60 cm

Provenance

Private Collection, Kelantan

RM 5,000 - RM 12,000

Deemed a National Artist in 1998, Prayat Pongdam was a Thai printmaker. Pongdam's studies in painting began under the tutelage of Prof. Silpa Bhirasri at Silpakorn University. Pongdam continued his education at the Academia di Belle Arti di Roma in Italy in 1961. Upon returning to Thailand, he regularly created paintings and prints, and was among the first in a group of Thai artists to introduce printmaking techniques to the public. He was declared an artist of distinction for his printmaking in 1981, and was awarded the title Accademico Onorario Classe Incisione from the Italian government through the L'Accademia Fiorentina delle Arte del Disegno.

His artworks explored ideas of nature, ways of life, and the Thai rural spirit through simple human and animal symbols expressing themes of warmth, affection, and love. Usually foregrounding his paintings with animal subjects, his backgrounds consisted of landscapes such as temples, churches, vihara, heritage sites, local villages, fields of rice, gardens, and forests.

77

HAN SNEL

B. Netherlands, 1925 - 1998

Bali, 1997

Signed "Han Snel"
and dated "Bali 97"
Mixed media on paper
63.5 x 38 cm

Provenance
Private Collection, Canada

RM 3,500 - RM 7,000



Han Snel had an undying love for Bali. Born in 1925 in Scheveningen, Netherlands, he trained as a graphic artist before being dispatched to Bali along with the Dutch military forces that were tasked with fighting the Japanese troops and the Republic of Indonesia's army. Snel instantaneously fell in love with the island, so much so that he married a local girl, became an Indonesian citizen and converted to Balinese Hinduism.

Nevertheless, it is in his paintings that saw most of his love being manifested – the gentle colours, the delicate and refined lines captured the very essence of Ubud, the tranquil island, and most of all, the stunning portraits of Balinese women. A recurring role was his wife, who began modelling for him before they wed.



78

HASAN DJAAFAR

B. Indonesia, 1919 - 1995

Rice Fields in Indonesian Landscape

Oil on canvas
71 x 102 cm

Provenance
Private Collection, Singapore

RM 6,000 - RM 12,000

Born in 1919, Hassan Djaafar has left behind such an artistic legacy in the art scene, especially in his home origin, West Sumatra, Indonesia. Being a globe trotter of having vast experience in Europe in his early life, he subsequently employed his life's journey onto his artistic works. It is apparent that his paintings are a manifestation of his life. Known for his impressionist technique and art style, he had the tendency to produce masterpiece via European-styled brush strokes and colour schemes.

This is evident in the following artwork, Rice Fields in Indonesian Landscape, in which he depicts a tranquil home which resides in the midst of a paddy field. His use of colours to showcase the greenery of the scape is immensely captivating and captures its serenity. He undoubtedly portrayed a stunning view of Indonesia's beautiful village scape that allows the viewers to truly appreciate its natural beauty.

79

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Fishermen, 2004

Signed and dated "Khalil Ibrahim 002" on lower right

Canvas laid on board

18 x 24.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 8,000

This piece of work is Khalil Ibrahim's observation to the hard working lives of ordinary people in an East Coast village. The artist's enigmatic and stylised beach using watercolour 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.





Verso

80

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series Figures, 2014

Study from a Khalil Ibrahim
Sketchbook Verso comes with a
Portrait of a Man with Flowers, 1990's
Pen on paper
28 x 20 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 2,500

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.



Verso

81

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series Figures, 2014 - 2015

Study from a Khalil Ibrahim Sketchbook which
comes with a semi painted figure on the verso
Pen on paper
28 x 20 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 2,500

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.

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



Zwischen Zwei Welten
(In Between Two Worlds
- Study for Pago-Pago Series, 1966)
Ink on paper 16 x 11.5 cm
SOLD - RM 19,726.00
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.



Pago-Pago, 1982
Print on paper
59.5 x 39.5 cm

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.

EXHIBITION TRACK AND OTHER WORKS

The prominent artist has mounted more than 31 exhibitions under his name, both locally and abroad. Some of his monumental exhibitions that were held locally included the Six Decades of Latiff Mohidin: A Retrospective (2012-2013) which was organised by the National Art Gallery in Kuala Lumpur. The exhibition showcased 344 of his masterpieces that he has produced over the span of 60 years of his art career. Another notable showcase was the Latiff Mohidin: Modern Sculptures 2007-2015, curated by art historian TK Sabapathy at The Edge Galerie in 2016.

Since his works were in demand, it is no surprise that he has been featured internationally in various solo exhibitions such as in Berlin, Frankfurt, Hamburg, Bangkok, Singapore, New Delhi, New York, Sydney, Sao Paulo, Osaka, Montreal, Manila, Jakarta, Dublin and London. Of course, the art community took notice, therefore, in 1984, he was awarded the S.E.A Write Award in Bangkok.

As mentioned earlier, besides creating artworks, he is also known for his poetry and written anthologies. He has translated seven literary works by illustrious authors and playwrights to Bahasa Malaysia such as Gitanjali by Rabindranath Tagore, Tao Te Ching by Lao-tzu (Zhou Dynasty, 1046-256 BC) and Faust by German author Johann Wolfgang von Goethe. Other literary works under his name also include Sungai Mekong (1971), Kembara Malam (1974), Serpihan Dari Pendalaman (1979), Pesisir Waktu (1981) and Sajak-Sajak Dinihari (1996).

INSPIRATION AND STYLE

Through proper training, talent and experience over the years, Latiff Mohidin has developed his own identity in art practice and literation 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.

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.



Road Pago Pago Series, 1972
Ink and colour on paper 15 x 14 cm
SOLD RM 19,040.00
KIAS Art Auction 18 January 2015
Edition XIII

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.

82

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Pago - Pago, 1966

Signed and dated "AL 66" on lower left
Formerly sold in Art Salon Malaysia in the 1990's

Oil on board

46 x 44 cm

Provenance

Private Collection, Kuala Lumpur

RM 380,000 - RM 500,000

Latiff's works bear a distinctively cosmopolitan outlook in terms of the successful development of a modern abstract visual language and a sustained exploration of world art and literature. It is the Pago Pago series that won him critical acclaim as one of Malaysia and Southeast Asia's most important modern artists. This series brought about primitive and tribal essences into his works, and the artist recalls his travels to Thailand and Indochina as being the key development and inspiration to his work in this series. He meticulously sketched sacred monuments and nature. It is in this series that he fused stupa-like forms and natural plants and rock forms, focusing on the "energy-movement" of structures rather than their simple depiction. Using rapid strokes, Latiff's work conveys spontaneity and the subject matter of interlocking geometric and more organic forms would become recurrent in his practice.



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 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.

IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1 NOTICE TO BIDDERS

General

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

KLAS is Seller's Agent Only

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

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

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

Tests

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

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

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

Bidder's Duty to Inspect

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

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

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

Condition Reports and Estimates

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

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

Storage Cost

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

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

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

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

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

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

After the Sale

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

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

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

agrees that any resale price will be deemed commercially reasonable.

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

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 | 23 September 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 | 23 September 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 KLAS 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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09 – 11 June Sunway Velocity Mall, Level B1

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