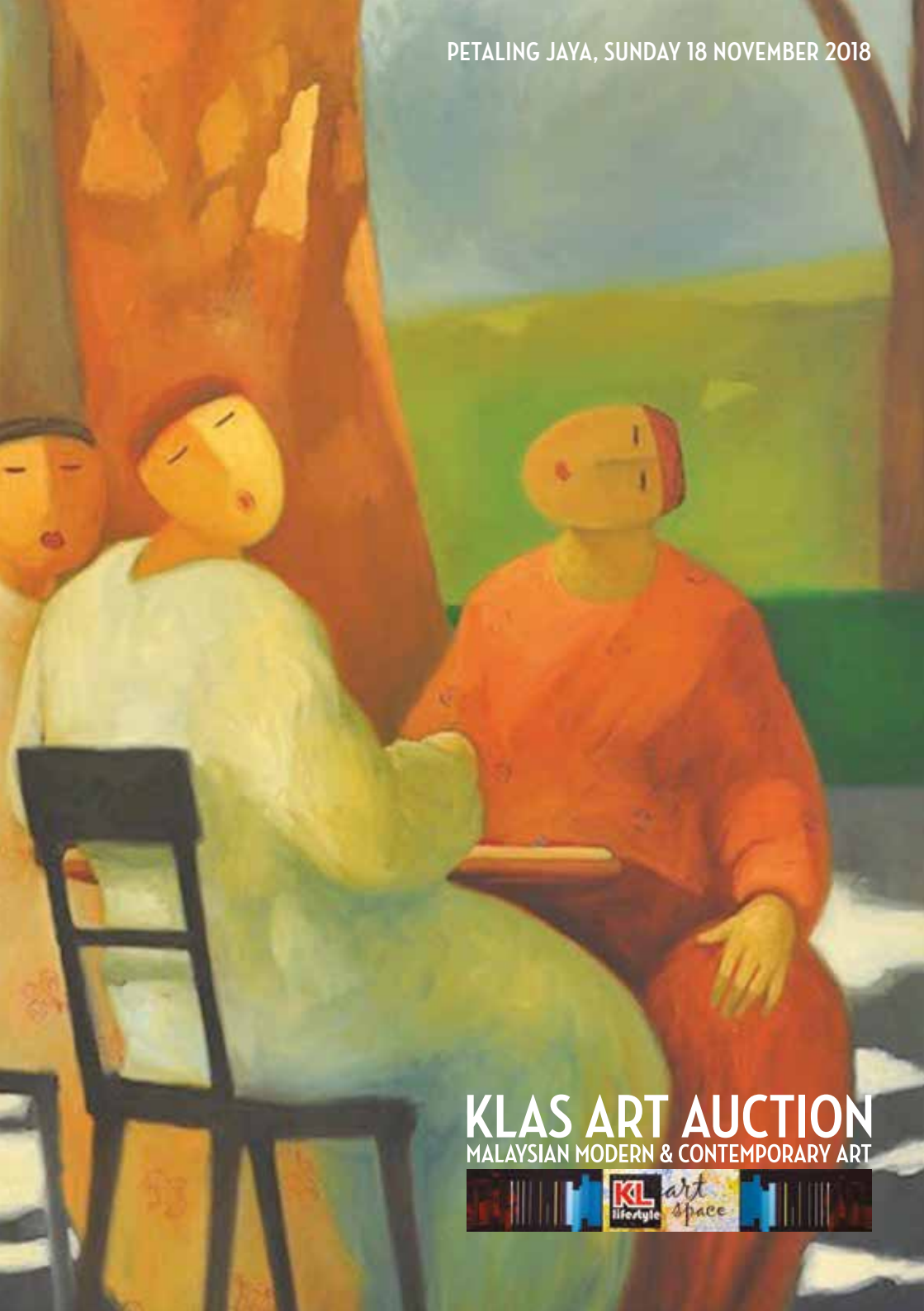


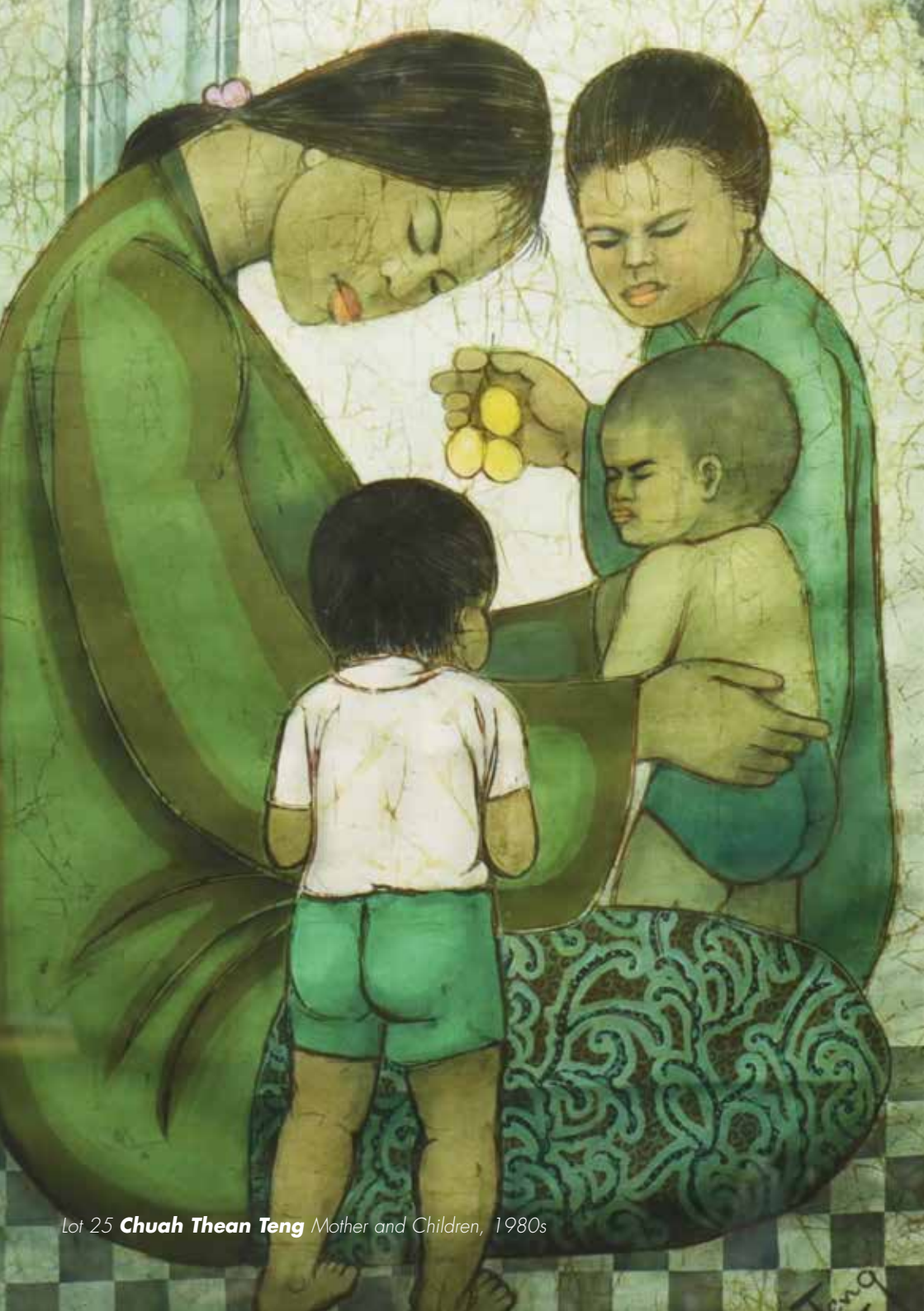
PETALING JAYA, SUNDAY 18 NOVEMBER 2018



KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 25 **Chuah Thean Teng** Mother and Children, 1980s



KLAS ART AUCTION 2018

MALAYSIAN MODERN & CONTEMPORARY ART SALE XXXIV

Auction Day

Sunday, 18 November 2018

1.00 pm

Registration & Brunch

Starts 11.30 am

Artworks Inspection

From 11.30 am onwards

KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Supported by

THRIVEN



Lot 18 **Abdul Latiff Mohidin** /Mindscape, 1983

KL Lifestyle Art Space

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

Contact Information

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

Datuk Gary Thanasan
gary@mediate.com.my

Payment and collection

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



for 54 **Ismail Abdul Latiff** Virgin Blood...into the Night Sky 2014

Full Preview

Date: 1 November - 17 November 2018

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Auction Day

Date: Sunday, 18 November 2018

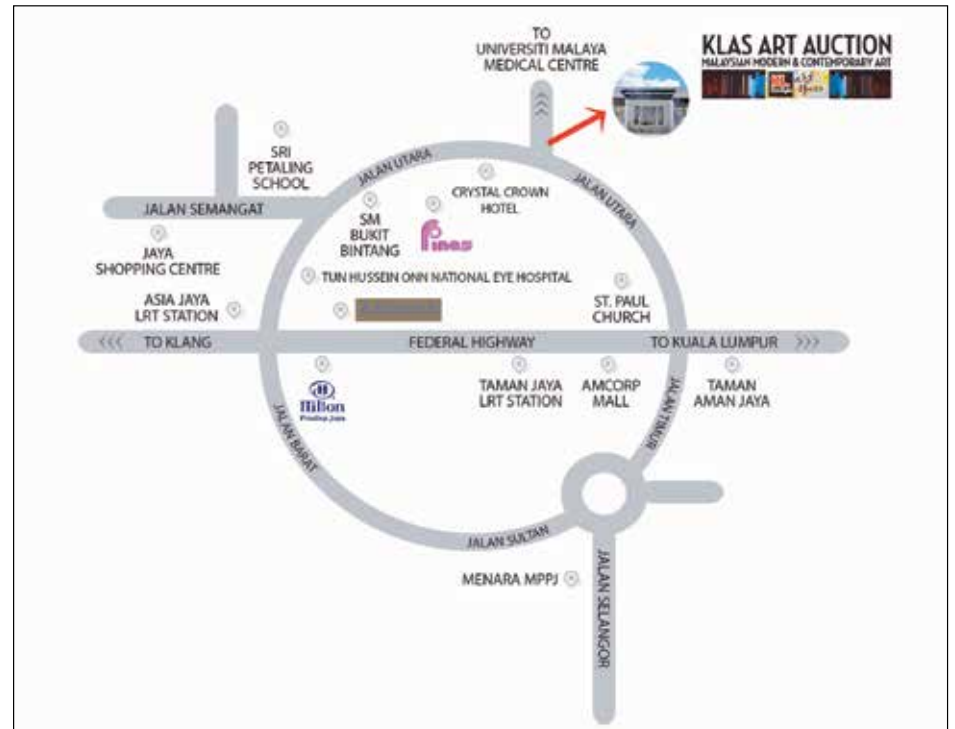
Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Time: 1.00 pm



Map to KL Lifestyle Art Space



Contents

Auction Information	5
Glossary	9
Lot 1 - Lot 88	20
Auction Terms and Conditions	138
Index of Artists	148



lot 2 **Rafiee Ghani** *The Garden Outside*, 1990s

Glossary



1 ENG TAY

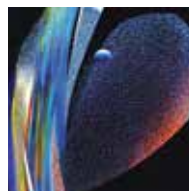
**MOTHER SINGING TO A
BABY, 1991**

Oil on board 28 x 30 cm
RM 2,500 - RM 6,000



2 RAFIEE GHANI
THE GARDEN OUTSIDE,
1990s

Oil on canvas 136 x 100 cm
RM 13,000 - RM 24,000



3 ISMAIL ABDUL LATIFF
MIMPI MELAYANG... BUNGA
BINTANG MATA, 2013

Acrylic on canvas 132 x 80 cm
RM 15,000 - RM 20,000



4 AHMAD ZAKII ANWAR
STILL LIFE, 1999

Oil on canvas 43 x 43 cm
RM 12,000 - RM 25,000



5 KHALIL IBRAHIM
EAST COAST FIGURES, 2004

Acrylic on canvas 62 x 80 cm
RM 40,000 - RM 80,000



6 KHALIL IBRAHIM

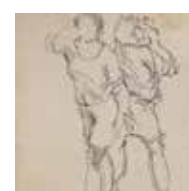
**FISHERMEN EAST COAST
SERIES, 2007**

Watercolour on paper 21 x 31 cm
RM 2,500 - RM 5,000



7 KHALIL IBRAHIM
EAST COAST FIGURE STUDY
& EAST COAST FIGURE
STUDY IX

Watercolour on paper
9 x 12 cm (2 sketches)
RM 1,500 - RM 2,500



8 KHALIL IBRAHIM
FIGURE STUDY - DIFFERENT
MOVEMENTS

Ink on paper
12 x 9 cm (2 sketches)
RM 900 - RM 1,500



9 RAPHAEL SCOTT AHBENG
SIKAJANG FALLS, 2005

Oil on board 22.5 x 30.5 cm
RM 900 - RM 1,500



10 LYE YAU FATT
NOSTALGIA, 2017

Oil on canvas 73 x 46 cm
RM 7,500 - RM 12,500



11 NIK RAFIN
MINDSCAPE SERIES 1, 2011

Acrylic on canvas 39.8 x 30 cm
RM 500 - RM 900



12 ISMAIL ABDUL LATIFF
EMBARAU, 1996

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



13 RAPHAEL SCOTT AHBENG
SOLACE III, 2008

Acrylic on canvas 61 x 91 cm
RM 5,000 - RM 12,000



14 SHAFURDIN HABIB
TWO STORKS, 1997

Oil on canvas 122 x 92 cm
RM 9,000 - RM 12,000



15 KHALIL IBRAHIM
EAST COAST FIGURES, 2005

Acrylic on canvas 49 x 28 cm
RM 7,000 - RM 12,000



16 KHALIL IBRAHIM
**EAST COAST FIGURE
STUDY I & II**

Ink and watercolour on paper
12 x 9 cm (2 sketches)
RM 1,200 - RM 2,500



17 KHALIL IBRAHIM
EAST COAST WOMAN, 2008

Watercolour on paper
25 x 17.5 cm
RM 2,500 - RM 3,500



18 ABDUL LATIFF MOHIDIN
MINDSCAPE, 1983

Oil on board 54 x 44 cm
RM 75,000 - RM 120,000



19 ABDUL LATIFF MOHIDIN
**A COLLECTION OF PRINTS :
RIMBA KELAM IV, SAMUDERA,
PAGO-PAGO, API MALAM,
MINDSCAPE & PAGODAS I**

Offset print on 157gsm matt art paper
51 x 39 cm x 6 pieces
RM 1,500 - RM 3,000



20 ISMAIL ABDUL LATIFF
RANTAU JAMPUNG, 2002

Acrylic on paper 58 x 28 cm
RM 4,500 - RM 7,000



21 ENG TAY
IN SPRING MORNING, 1979

Print on paper 44 x 59.5 cm
RM 1,000 - RM 2,000



22 LEE LONG LOOI
UNTITLED

Mixed media on paper 38 x 55.5 cm
RM 2,500 - RM 5,000



23 CHEUNG POOI YIP
DUA PENARI, 1994

Oil on canvas 56 x 44.5 cm
RM 3,000 - RM 6,000



24 CHOONG KAM KOW, DR
KINTA SERIES, 1970

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



**25 CHUAH THEAN TENG,
DATO'**
**MOTHER AND CHILDREN,
1980s**

Batik 74 x 52 cm
RM 10,000 - RM 20,000



Lot 15 **Khalil Ibrahim**
East Coast Figures, 2005



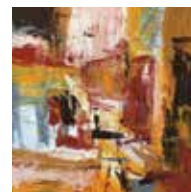
26 KWAN CHIN
LAZY AFTERNOON, 2012

Batik 76 x 101 cm
RM 9,000 - RM 15,000



**31 SYAHRUL NIZA
BIN AHMAD ZAINI**
EAST COAST SEASCAPE, 1997

Oil on canvas 99 x 81 cm
RM 3,000 - RM 5,000



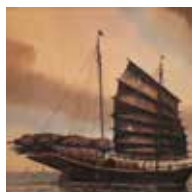
36 BHANU ACHAN
EARTH SERIES XI NO. 2, 2016

Mixed media on canvas 91 x 61 cm
RM 900 - RM 1,500



27 SEAH KIM JOO
ABSTRACT, 1963

Batik 63 x 89 cm
RM 2,000 - RM 5,000



32 A.B IBRAHIM
UNTITLED

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



37 BHANU ACHAN
EARTH SERIES XII NO. 2, 2016

Mixed media on canvas 91 x 61 cm
RM 900 - RM 1,500



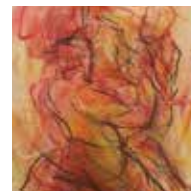
28 YONG CHENG WAH
**FISHING VILLAGE IN THE
NIGHT, 1970s**

Batik 58 x 88.5 cm
RM 7,000 - RM 12,000



33 A.B IBRAHIM
UNTITLED

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



38 YUSOF GHANI
SEGERAK SERIES

Mixed media on paper 37 x 26 cm
RM 4,000 - RM 7,000



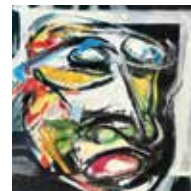
29 TEW NAI TONG
NICE FRANCE, 2000

Acrylic on canvas 30 x 37 cm
RM 10,000 - RM 20,000



34 KHALIL IBRAHIM
SUNRISE, 1950s

Oil on board 35 x 46 cm
RM 18,000 - RM 40,000



39 YUSOF GHANI
TOPENG SERIES, UNDATED

Oil on canvas
25.5 x 25.5 cm x 2 pieces
RM 9,000 - RM 15,000



30 MOHAMED ZAIN IDRIS
EAST COAST LANDSCAPE, 1997

Oil on canvas 74 x 117 cm
RM 8,000 - RM 15,000



35 ISMAIL ABDUL LATIFF
**RATU AYU PERTAMA DEWI
NO.3 & 4, 2013**

Acrylic and mixed media on canvas
48 x 48 cm
RM 4,500 - RM 9,000



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

Mixed media on canvas
115 x 145 cm
RM 100,000 - RM 180,000

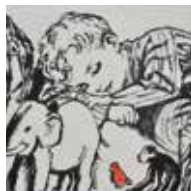


Lot 40 **Awang Damit Ahmad**
EOC Series "Ting Ting Elegi Anak Kecil", 1987



41 JOLLY KOH, DR
EVENING GLOW II, 2004

Oil and acrylic on canvas
63 x 91 cm
RM 25,000 - RM 40,000



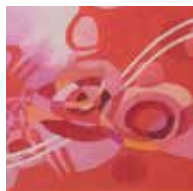
46 DAVID BROMLEY
DREAMTIME, 2017

Gouache and acrylic on
French hand made artist paper
27 x 34 cm
RM 3,500 - RM 7,000



51 NORMA BELLEZA
ANI, 1994

Oil on canvas 71 x 67 cm
RM 1,000 - RM 2,000



42 NIK RAFIN
MINDSCAPE SERIES 7, 2011

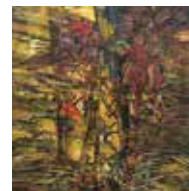
Acrylic on canvas 39.8 x 30 cm
RM 500 - RM 900



47 TAI SUK HIAN

**INNOCENCE, 1993
& COMPANY, 1993**

Oil on canvas 78 x 71
Oil on canvas 45 x 40 cm
RM 2,500 - RM 5,000



52 RAPHAEL SCOTT AHBENG
TREES OF DISTINCTION, 2005

Oil on canvas 122 x 92 cm
RM 4,000 - RM 9,000



43 JOHN COBURN
GAME, 1971

Gouache on paper 55 x 76 cm
RM 25,000 - RM 35,000



48 CHEONG SOO PIENG
**PORTRAIT OF A SEATED
SARAWAK GIRL, 1959**

Chinese ink and watercolour on paper
66 x 37 cm
RM 55,000 - RM 95,000



53 NIZAR KAMAL ARIFFIN
**SIRI DUNIA BERBISIK
- AMIIN, 2016**

Acrylic on canvas 122 x 122 cm
RM 15,000 - RM 20,000



44 ROLAND STRASSER
BALI BEACH SCENE

Gouache on paper 50 x 37 cm
RM 2,000 - RM 5,000



49 CHEN WEN HSI
TWO HENS

Chinese ink and colour on paper
33 x 45 cm
RM 10,000 - RM 20,000



54 ISMAIL ABDUL LATIFF
**VIRGIN BIRD...INTO THE
NIGHT SKY, 2014**

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



**45 ABDUL MULTHALIB
MUSA**

S-CURVE, 2003

Stainless steel 11 x 7 x 36 cm
RM 3,500 - RM 6,000



50 TAY BAK KOI
**FARMERS IN A PADDY
FIELD, 1970s**

Watercolour on paper 9.5 x 12 cm
RM 5,000 - RM 7,000



55 ISMADI SALLEHUDIN
INSPIRED OF GOLD, 2004

Oil on canvas 152 x 133 cm
RM 25,000 - RM 50,000



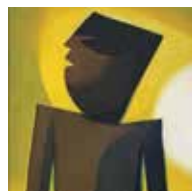
lot 48 **Cheong Soo Pieng**
Portrait of a Seated Sarawak Girl, 1959



56 FRANK WOO

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

Mixed media collage on paper
35 x 35 cm x 2 pieces
RM 3,800 - RM 6,800



61 KHOO SUI HOE

FIGURE IN DAY LIGHT, 1970

Oil on canvas 89 x 41 cm
RM 10,000 - RM 20,000



66 SHAFURDIN HABIB

MEMBAJAK, 2011

Watercolour on paper
43.5 x 28.5 cm
RM 1,500 - RM 3,000



57 UMI BAIZURAH

SITTING WITH THE GENII

Porcelain, Transfer Image
& wooden box 13 x 12 x 17 cm
RM 600 - RM 1,000



62 KHALIL IBRAHIM

**"MODEL IN ST MARTINS"
(1964) ST MARTIN SERIES OF
ARTWORKS**

Oil on canvas 34 x 44.5 cm
RM 25,000 - RM 35,000



67 ONG KIM SENG

AUTUMN IN BENDIGO, 1990

Watercolour on paper
27 x 36 cm
RM 2,500 - RM 5,000



58 MOHD AL -KHUZAIRIE ALI

BRAIN POWER II, 2009

Stoneware, electronic
and mechanical parts
42 x 25 x 25 cm
RM 2,000 - RM 4,500



63 LYE YAU FATT

**MALAY GIRL
(GADIS MELAYU), 1975**

Cement and granite, Edition 3/5
31 x 15 x 16 cm
RM 7,000 - RM 12,000



68 ONG KIM SENG

OLD BRIDGE, 1990

Watercolour on paper
36 x 54 cm
RM 3,500 - RM 5,000



59 ZULKIFLI TALHA

**MALAM DI BUKIT
SEKILAU, 2007**

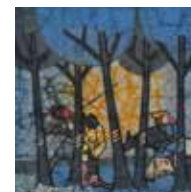
Acrylic on canvas 58 x 84 cm
RM 700 - RM 1,200



64 ENG TAY

COMPANIONS, 2006

Oil on canvas 133 x 177 cm
RM 120,000 - RM 250,000



69 KWAN CHIN

**RUBBER TAPPERS III & IV
- BLUE SERIES, 2011**

Batik 28.5 x 28.5 cm x 2 pcs
RM 3,500 - RM 5,000



60 MOHD KHAIRUL IZHAM

GELUMBANG, 2016

Acrylic on canvas 182 x 182 cm
RM 3,500 - RM 6,000



65 SHAFURDIN HABIB

**HARGA GETAH NAIK LAGI
KE? 2011**

Watercolour on paper
43.5 x 28.5 cm
RM 1,500 - RM 3,000



70 CHOO KENG KWANG

VILLAGE SCENE, 1970s

Batik 75 x 49.5 cm
RM 5,000 - RM 9,000



Lot 62 **Khalil Ibrahim**
"Model in St Martins" (1964)
St Martin Series of Artworks



71 SARKASI SAID
UNTITLED, 1973

Batik 83.5 x 115.5 cm
RM 4,000 - RM 9,000



76 TEW NAI TONG
SISTERS, 2005

Acrylic on canvas 63 x 63 cm
RM 12,000 - RM 18,000



81 AHMAD ZAKII ANWAR
NUDE FIGURE SKETCH, 2000

Ink on paper 40 x 29 cm
RM 1,900 - RM 3,500



86 KHALIL IBRAHIM
EAST COAST FIGURES, 2005

Acrylic on canvas 49 x 28 cm
RM 7,000 - RM 12,000



72 KHALIL IBRAHIM
TWO SISTERS, 1970

Batik 51 x 42 cm
RM 15,000 - RM 30,000



77 BHANU ACHAN
**OPUS SERIES
- EARTH II, 2016**

Mixed media on paper 59 x 42 cm
RM 500 - RM 1,200



82 AHMAD ZAKII ANWAR
STILL LIFE, 1999

Oil on canvas 42.5 x 42.5 cm
RM 12,000 - RM 25,000



87 IBRAHIM HUSSEIN, DATUK
**FIGURES IN
LANDSCAPE, 1974**

Acrylic on canvas 51 x 62 cm
RM 150,000 - RM 200,000



73 PHUA CHENG PHUE
**TWO SISTERS, 1982
& SATAY SELLER, 1981**

Chinese ink and colour on silk
14 cm (diameter) x 2 pieces
RM 2,000 - RM 5,000



78 BHANU ACHAN
ROCK EXPLORATION I, 2017

Oil on canvas 102 x 80 cm
RM 900 - RM 1,500



83 DREW HARRIS
ALIGN NO. 3, 2011

Mixed media on canvas
122 x 91 cm
RM 3,000 - RM 6,000



88 IBRAHIM HUSSEIN, DATUK
MOVEMENT IN BLUE, 1983

Offset print on paper
43 x 43 cm
RM 2,500 - RM 5,000



74 ENG TAY
TWO WOMEN, 1981

Print on paper 44 x 59.5 cm
RM 1,000 - RM 2,500



79 AHMAD ZAKII ANWAR
NUDE FIGURE SKETCH, 2000

Ink on paper 40 x 29 cm
RM 1,900 - RM 3,500



84 WONG KEAN CHOON
UNTITLED

Watercolour on paper
26 x 36.5 cm
RM 1,000 - RM 2,500



75 ENG TAY
WATER BUFFALO, 1975

Print on paper 44 x 59.5 cm
RM 1,000 - RM 2,000



80 AHMAD ZAKII ANWAR
NUDE FIGURE SKETCH, 2000

Ink on paper 40 x 29 cm
RM 1,900 - RM 3,500



85 CHIN KON YIT
**METHODIST BOYS SCHOOL,
KUALA LUMPUR, 1999**

Watercolour on paper
26 x 36 cm
RM 900 - RM 1,500

1

ENG TAY

B. Kedah, 1947

Mother Singing to a Baby, 1991

Signed "Eng Tay 91" on lower left

Oil on board

28 x 30 cm

Provenance

Private Collection, Singapore

RM 2,500 - RM 6,000

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 throughout 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.

2

RAFIEE GHANI

B.Kedah, 1962

The Garden Outside, 1990s

Signed "Rafiee Ghani" on lower right

Artist, title, medium and dimension inscribed on the verso

Oil on canvas

136 x 100 cm

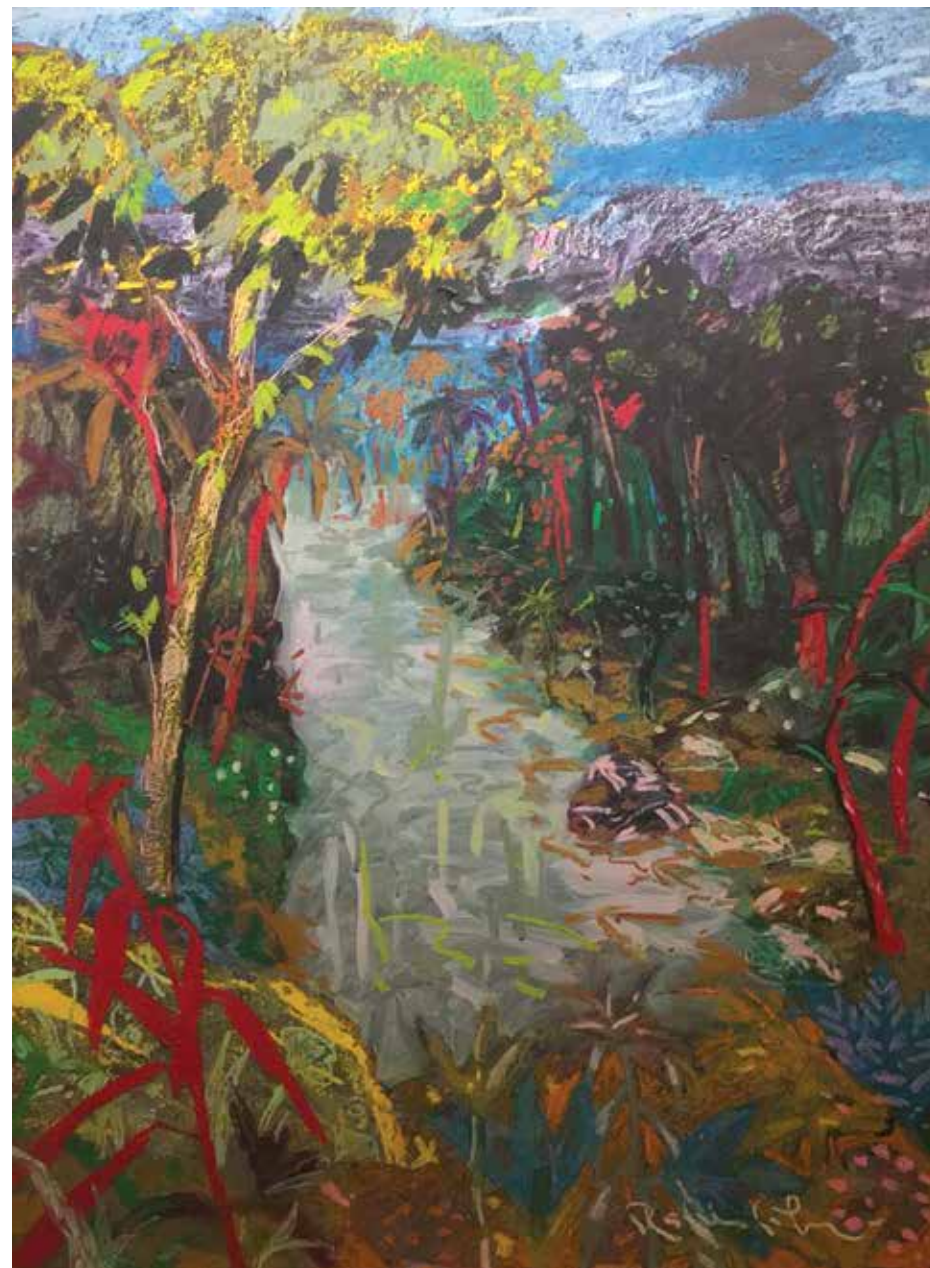
Provenance

Private Collection, Kuala Lumpur

RM 13,000 - RM 24,000

Since 1993, Rafiee Ghani has never ceased to amaze the local fine arts scene with his solo exhibitions which included "Room of Flowers" in 1993, "The Painted Garden" in 1996, "The Kebun Sultan" in 2002, "Perfumed Gardens" in 2012, "Desert Rose" in 2014, and his most recent exhibition, "Adventure in Wonderland" in 2017. The exhibition was a visual diary of his month-long solo trip to Morocco in 2012. His works have been acquired by Petronas, Bank Negara Malaysia, Dynasty Hotel and other private collections around the world.

Unlike most of his works, the inspiration for "The Garden Outside" was from his hometown in Kelantan. His intimism style, though, is still prominent in this piece. The forest that is no longer there today, was his favourite place to be in. As a child, Rafiee Ghani used to swim in the river with the other children after school. The work depicts a sense of nostalgia, longing, tranquillity and optimism. There is a subtlety to this piece in comparison with his other works. The bold strokes of colour was his way of conveying the brilliance of the local forest filled with natural colours to delight and excite. "The Garden Outside" is a piece of Rafiee's emotional memory that has been immortalised by oil on canvas.



3

ISMAIL ABDUL LATIFF

B. Melaka, 1955

**Mimpi Melayang... Bunga
Bintang Mata, 2013**

Signed "Ismail Latiff"
vertically on lower left

Artist, title, medium and dimension
inscribed on the verso

Acrylic on canvas
132 x 80 cm

Provenance
Private Collection, Kuala Lumpur

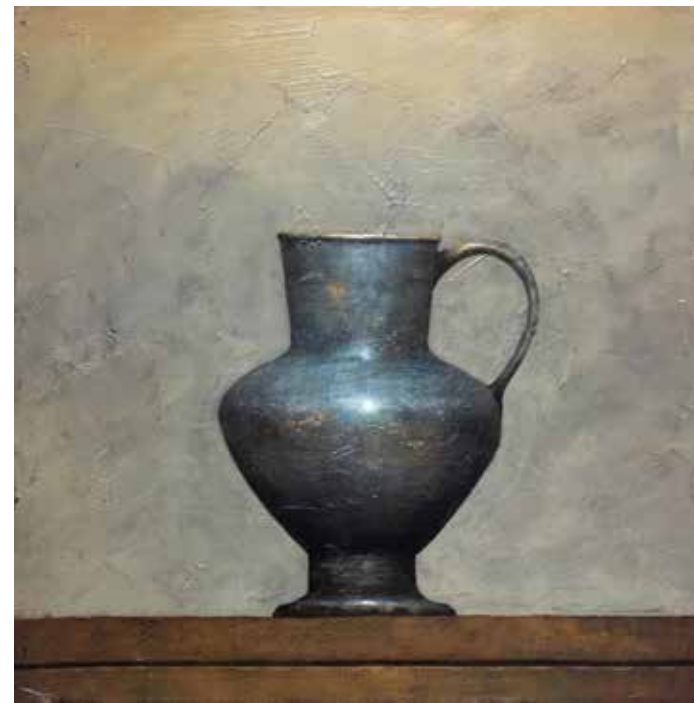
RM 15,000 - RM 20,000



"... one of the greatest escape artists ever to wield the brush. Ismail is the realm of the enchanted and the enticing, a utopian world built on love, beauty, purity and power." – Ooi Kok Chuen, art critic.

Ismail Latiff's artworks are always so vibrant, alive and energetic. With a harmonious blend of every colour that ever existed, it results in a masterpiece of motion-on-canvas. These are the types of sceneries that one encounters only in dreams or in the figments of the imagination, but very difficult to put into words and even tougher to revisualise.

Colourful and voluminous, misting colours are everywhere as they move ever-so-grandly. Ismail Latiff's circle of balance is placed in the top middle of the canvas, to symbolise the search to become one with the cosmos.



4

AHMAD ZAKII ANWAR

B. Johor Bahru, 1955

Still Life, 1999

Signed and dated "Ahmad Zakii Anwar
99" on lower right
Oil on canvas
43 x 43 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 25,000

This painting is very straightforward, it is a depiction of a still-life image done with Orientalist techniques, and is beautiful on its own.

"Strong, arresting and unpretentious" – those were the words that The Herald Tribune used to describe Zakii's works. His works are much coveted, and have always been known to be "loud" and almost forceful and compelling. This piece from the Still Life Series started with influences from the Orientalist techniques. With an air of enigma and darkness teamed with a flair for the arts, Zakii created this masterpiece. "The concept of art-making has not changed for me," said Zakii, "I need to get excited about a subject and "feel" it in order to paint it. The result must be subliminal, to reach a state of one-ness with whatever that I'm going to create."

5

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Figures, 2004

Signed and dated "Khalil Ibrahim 004" on lower right

Acrylic on canvas

62 x 80 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated in the soon to be published

"777, Celebrating 7 Illustrious Years at KLAS" coffee table book
published by KLAS in November 2018

RM 40,000 - RM 80,000



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

The employment of bright, enlivening colours creates an overall enthusiastic and energetic mood. Silhouettes of various individuals are situated mainly in the centre, where Khalil's penchant for the human body is exhibited – he paints the curves, contours and forms expertly.

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

6

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Fishermen East Coast Series, 2007

Signed "Khalil Ibrahim 2007"
on lower left

Watercolour on paper
21 x 31 cm

Provenance
Private Collection, Singapore
Illustrated on page 234 of the
"The Art Journey of
Khalil Ibrahim"
Retrospective book published
by KLAS in 2015

RM 2,500 - RM 5,000



Evoking the familiar spirit of Khalil Ibrahim's beloved East Coast once more, this is a variation of the work of his East Coast Series, where the artist was inspired by his rustic upbringing in Kelantan. Featuring a group of young men walking by the beach together after the day's catch and sharing a lively moment between friends, Khalil bring out the details of the beach, the sand, the background, the sky, and the detailing of the vibrant and contrasting colours of the men's apparels with his prowess in watercolour. Captured in this moment is a day of friends, bright sunny skies, warm breeze and hot weather, as well as the charm of the countryside.

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

7

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Figure Study & East Coast Figure Study IX

Watercolour on paper
9 x 12 cm (2 sketches)

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 269 of the "The Art Journey of Khalil Ibrahim" Retrospective book published by KLAS in 2015.

RM 1,500 - RM 2,500



Khalil Ibrahim's masterful skills of watercolour, are 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 Malaysia fishing villages against stark backgrounds of blues, greens and watercolour landscape of villages.

8

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Figure Study - Different Movements

Ink on paper
12 x 9 cm (2 sketches)

Private Collection, Kuala Lumpur
Illustrated on page 267 of the "The Art Journey of Khalil Ibrahim" Retrospective book published by KLAS in 2015.

RM 900 - RM 1,500



These sketches by 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.

9

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Sikajang Falls, 2005

Signed and dated "RSA 2005
Sikajang falls, Sarawak"
on lower middle
Oil on board
22.5 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 1,500



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

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

10

LYE YAU FATT

B. Kedah, 1950

Nostalgia, 2017

Signed and dated "Lye Yau Fatt
2017" on lower right
Oil on canvas
73 x 46 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,500 - RM 12,500



Lye Yau Fatt was born in Kedah in 1950. He studied printmaking in New York. He held his first solo exhibition in 1979 at the Sum Art Gallery and has then gone on to win the Open Art Sculpture Award, the Malaysian Watercolour Society Award in 1987 and the PNB Watercolour Landscape Award. Lye Yau Fatt delivers yet another masterpiece aptly titled, 'Nostalgia', his subject matter focuses on a plant in an old Nestle Nestum tin. Despite its simplicity, it is appealing to its viewer's eyes.

11

NIK RAFIN

B. Selangor, 1974

Mindscape Series 1, 2011

Signed and dated "Rafin 911"

on lower right

Acrylic on canvas

39.8 x 30 cm

Provenance

Private Collection, Kuala Lumpur



RM 500 - RM 900

With colours bursting with life and exuberance, Nik Rafin creates an art piece that seems to invigorate the viewer. The cascade of crimson in this painting reminds the audience of motivation, energy and most of all, passion. It is, after all, a colour that symbolises strength.

12

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Embarau, 1996

Signed "Ismail Latiff" on lower right

Acrylic and mixed media on paper

38 x 29 cm

Provenance

Private Collection, Singapore



RM 2,500 - RM 5,000

The 'Embarau', is a very regal painting, perhaps due to the usage of gold splashes against the dark background as the focal point. It wouldn't be unlike the Ismail without the moon in his works. The moon is faintly noticeable almost as if it's at a distance.



13

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Solace III, 2008

Signed and dated "RSA 08, Solace III"

on lower right

Acrylic on canvas

61 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000

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.

14

SHAFURDIN HABIB

B. Perak, 1961

Two Storks, 1997

Signed and dated
"Shafurdin Habib 97"
on lower right
Oil on canvas
122 x 92 cm

Provenance
Private Collection, Sarawak

RM 9,000 - RM 12,000



Shafurdin Habib was born in Kampung Basong, Perak, in 1961. A hobby he had as a boy, which was drawing in all his exercise book, turned into something big as he developed a real passion for art. Many of his influences are derived from Khalil Ibrahim, whom he befriended after he moved to Kuala Lumpur to pursue art. Straying away from his usual subject that is landscape, this painting is refreshing and draws attention to two white storks perching on a tree branch. As usual, skilled in detailing his subjects, Shafurdin captures minute details of these beautiful birds.

15

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Figures, 2005

Signed and dated "Khalil Ibrahim 05"
on lower right
Acrylic on canvas
49 x 28 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated in the soon to be
published "777, Celebrating 7
Illustrious Years at KLAS" coffee
table book published by KLAS in
November 2018

RM 7,000 - RM 12,000



Khalil Ibrahim has always been so fascinated with the human figure. It is a recurrent theme, and it is Khalil's hallmark, apart from depictions of the East Coast.

These East Coast shadows of ladies are painted beautifully in vibrant, vivacious colours set against equally bright yellow hue in the background. Khalil's penchant for the human figures is exhibited – he paints the ladies about their chores across the canvas.

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 had been for about fifty years. He held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centred around figures and were heavily influenced by the East Coast fishermen and women.



16

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Figure Study I & II

Ink and watercolour on paper
12 x 9 cm (2 sketches)

Provenance

Private Collection, Kuala Lumpur
Illustrated on page 267 of the
"The Art Journey of Khalil Ibrahim"
Retrospective book published by
KLAS in 2015.

RM 1,200 - RM 2,500

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



17

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Woman, 2008

Signed and dated "Khalil Ibrahim 008"
on lower right
Watercolour on paper
25 x 17.5 cm

Provenance

Private Collection, Kuala Lumpur
Illustrated in the soon to be published
"777, Celebrating 7 Illustrious Years at
KLAS" coffee table book published by
KLAS in November 2018

RM 2,500 - RM 3,500

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

18

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Mindscape, 1983

Signed, titled and dated on verso

Oil on board

54 x 44 cm

Provenance

Private Collection, Kuala Lumpur

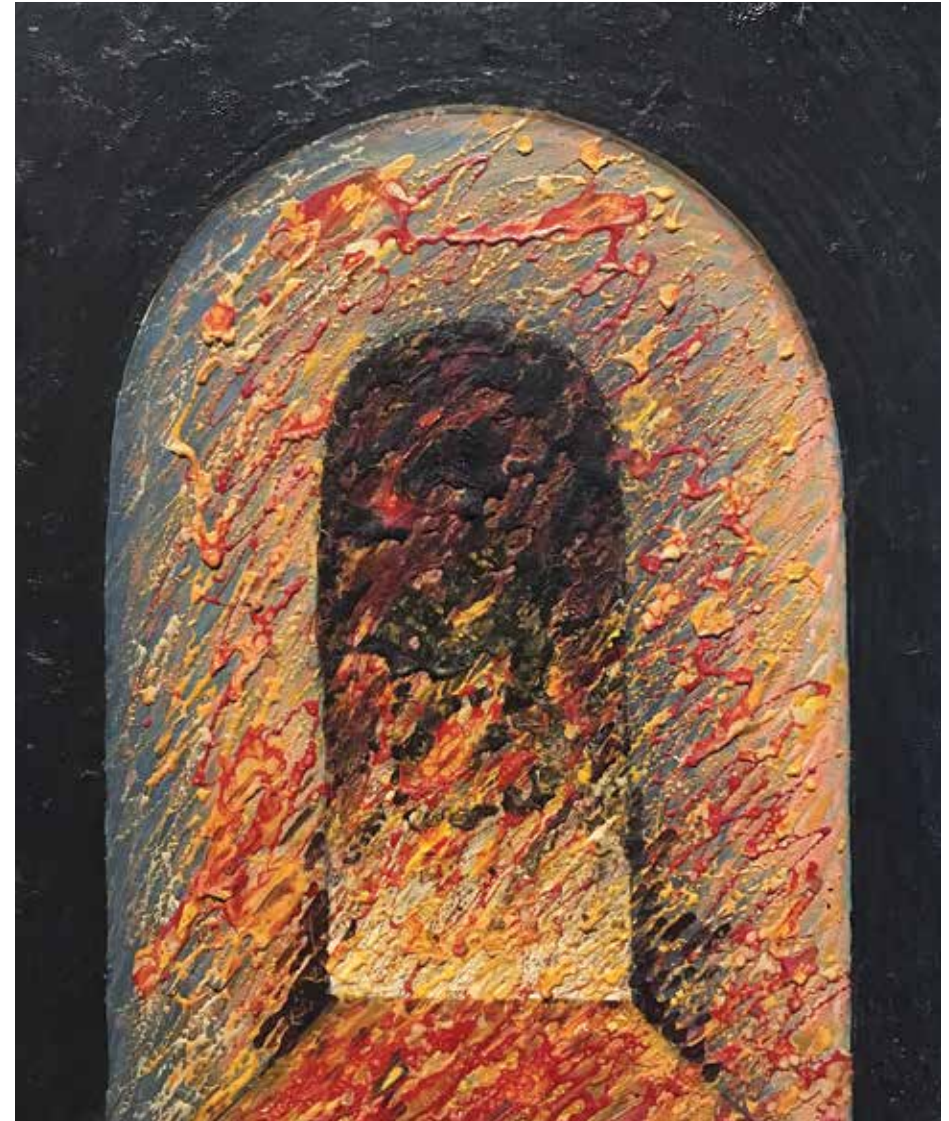
Illustrated in the soon to be published

"777, Celebrating 7 Illustrious Years at KLAS" coffee table book
published by KLAS in November 2018

RM 75,000 - RM 120,000

Latiff Mohidin is an artist that likes to invent his own rules, to create new things. This piece is strong, dramatic, orderly and precise in terms of brushwork and composition. This series explores the relationship between shapes, colours, balance, perception and the mind of the artist. The resulting abstract art is the representation of the artist's contemplating and dedication to this piece of art. A dome-shaped structure accommodating a vibrant and vigorous burst of rapid, random colours spontaneously done by the hand of the artist, before reaching what seems like volcanic lava. It is as if the audience is taken on a journey through a flowing river before reaching a volcano, or the peak of one's mind. It is highly absorbing, beckoning the viewer to come and invest a moment longer to understand what the motif of the painting is, at the same time being reflective with its aloof nature.

Latiff was born in 1941, and is as well-known a poet as an artist. 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.





19

ABDUL LATIFF MOHIDIN

B. N .Sembilan, 1941

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

Printed by Petronas Gallery, Malaysia
 Offset print on 157gsm matt art paper
 51 x 39 cm x 6 pieces

Provenance
 Private Collection, Ireland

RM 1,500 - RM 3,000



20

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Rantau Jampung, 2002

Signed "Ismail Latiff" on lower right
 Acrylic on paper
 58 x 28 cm

Provenance
 Private Collection, Singapore

RM 4,500 - RM 7,000

Anybody familiar with Ismail Latiff's works may even describe him to be an artistic wizard, and by wielding a brush, he creates magic on canvas. The colours seen here are in a fantasy twirl, moving about here and there, floating and breezing through the canvas as if Ismail Latiff was showing the viewer a magic show, or opening a window to peer into his beautiful imagination.

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

21

ENG TAY

B. Kedah, 1947

In Spring Morning, 1979

Signed and dated "EngTay 79" on lower right
Inscribed "32/150 In Spring Morning"
on lower edge of paper
Print on paper
44 x 59.5 cm

Provenance
Private Collection, Canada

RM 1,000 - RM 2,000

Eng Tay works in several media – limited edition etchings, paintings, sculptures and works on paper. Most of his works 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.



22

LEE LONG LOOI

B. Kedah, 1942

Untitled

Signed "long looi lee" on lower left
Mixed media on paper
38 x 55.5 cm

Provenance
Private Collection, Canada

RM 2,500 - RM 5,000

Done in Lee Long Looi's usual style of elongating the features of women, imaginative detailings were painted in the background. Lee Long Looi creatively brings a mundane scene in life such as this work to a whole new level by using hues of brown, making it a visual treat altogether. All the colours, shapes and use of space work harmoniously together, unified and pleasing to the eye. The artwork is the epitome of simplicity at its best.



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

Born in Penang in 1936, Cheung Pooi Yip moved to Kedah, where he improved and refined his talent and skills in painting. Despite having no formal training in art, he aspired to become an artist. However, he became a framemaker instead due to the economy, while producing artworks at the same time. After emerging in the local art scene in 1961, his paintings were selected for Singapore's local artists' annual show. Since then, he has been participating in plenty of exhibitions, gaining recognitions and awards.

23

CHEUNG POOI YIP

B. Penang, 1936

Dua Penari, 1994

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

Provenance
Private Collection, Kedah

RM 3,000 - RM 6,000

24

CHOONG KAM KOW, DR

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
53 x 28 cm

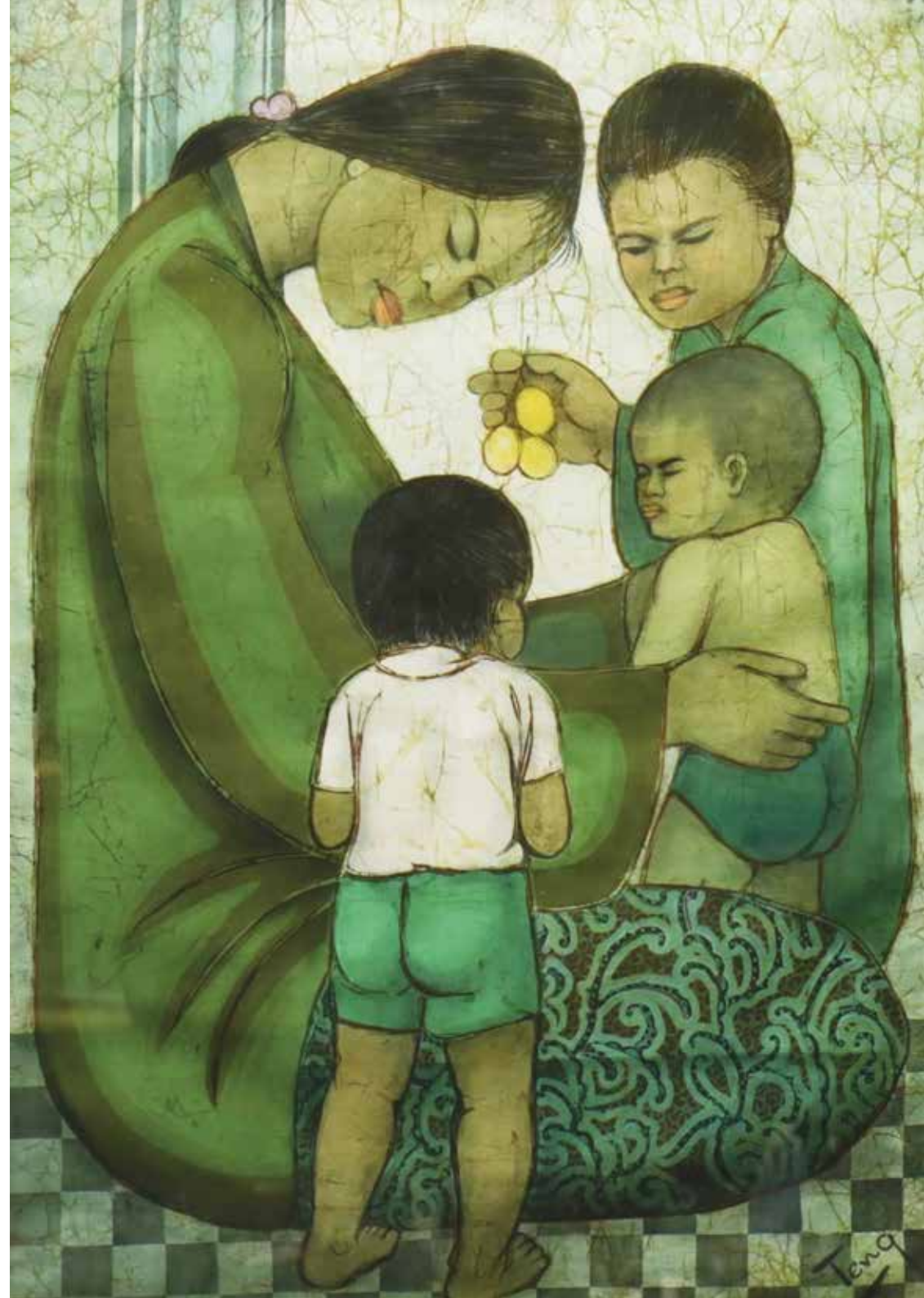
Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000



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, watercolour 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.



CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Mother and Children, 1980s

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

Provenance
Private Collection, Kuala Lumpur

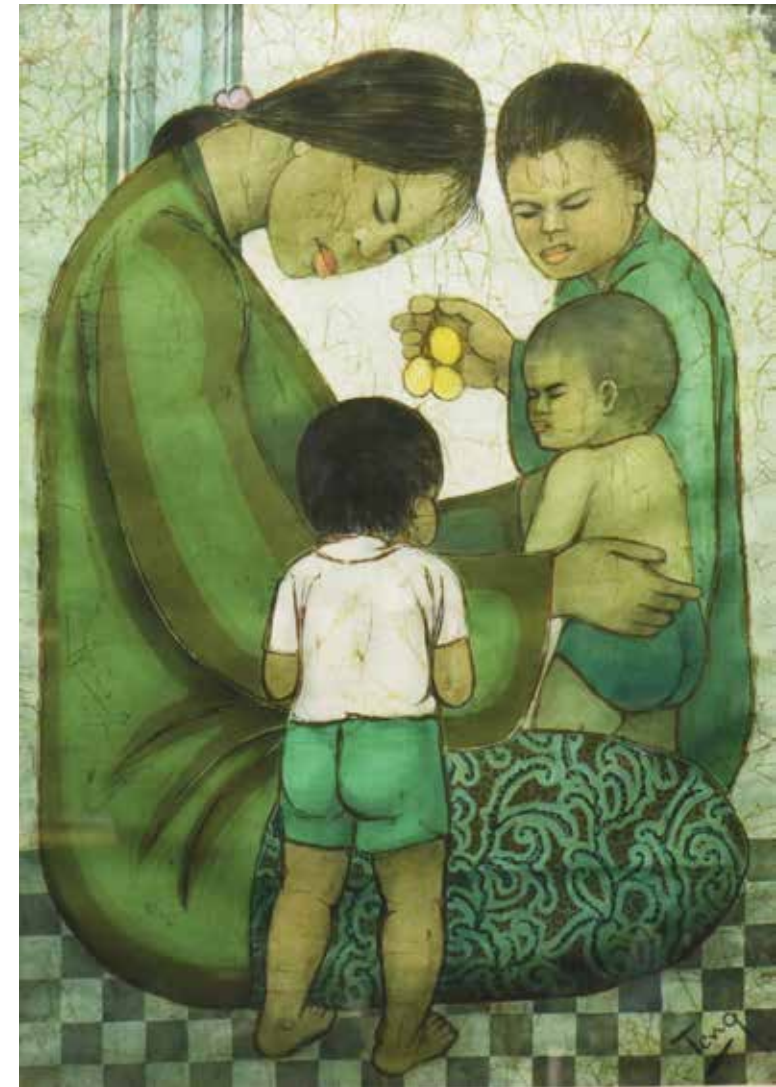
RM 10,000 - RM 20,000

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

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

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

According to Frank Sullivan, "His productivity in batik painting is enormous... never satisfied, he is always experimenting, seeking to give new depth and range to his batik art." Teng received international fame in 1968 when his painting entitled 'Two of a kind' was selected by UNICEF for its greeting cards selections. Twenty years later, his painting 'Tell you a secret' was again selected by UNICEF. In 1977, he was the only Malaysian invited to the Commonwealth



Artists of Fame Exhibition in England. Since his first at the Arts Council, Penang, Malaysia in 1955, he has exhibited extensively all over the world, including Saigon, London, U.S.A, Holland, Australia, New Zealand, Brazil, Canada, Japan, Switzerland and Taiwan.

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

KWAN CHIN

On both sides of the Atlantic, Kwan Chin's masterpieces will be the centre of attention at the forthcoming Malaysian art exhibitions in London and Art Basel Miami.



MATRADE and the National Visual Arts Gallery have graciously invited Kwan Chin to showcase his masterpieces at the Malaysia Art Exhibition: Arts Kuala Lumpur in London, for the whole month of October and then in Miami, Florida from December 4 to 17.

Kwan Chin was born in Kepong, Kuala Lumpur in 1946. He attended the Nan Yang Academy of Fine Art in Singapore, where he learned using traditional media including charcoal, watercolour and oils. A stint as a commercial artist in an advertising firm followed, but a brief introduction to batik sparked his interest and he quickly turned to batik art, which he became very famous for. Vividly coloured batik paintings are his specialty and collectors all over the world tend to have a copy of Kwan Chin's works of art, which mainly depict scenes of Malaysian life. The upcoming exhibitions in London and Miami will be the first cities out of Asia to showcase his masterpieces.

It is indeed a great opportunity for Kwan Chin to further promote his batik pieces at the international level, especially when countries like the US and the UK are already familiar and are fans of the traditional art of batik. Two of Kwan Chin's highlighted pieces include the Vegetable Seller and the Village Scene.

The art exhibition in London is organised in conjunction with the celebration of Malaysian music and food in London. London dominates the UK visual art scene, which accounts for 30% of the global art market. It ranks second in Europe and third in the global market for the sale of artworks. Furthermore, it is one of the most significant centres of cultural, artistic and intellectual life, with unrivalled collections of art, historical artefacts and architecture stretching across centuries and continents.

The art exhibition in Miami is organised in conjunction with the Art Basel Miami, Florida, which is considered one of the biggest art fairs in the United States. Miami is becoming the Olympics of the art scene, where other art shows such as Art Asia, Art Miami, Design Miami, Scope, The Fountain Fair, NADA and many more held during Art Basel Miami are becoming increasingly prominent shows every year.

High profile international art collectors, art connoisseurs, celebrities, athletes, businesses, media people, millionaires and trendsetters usually frequent these events. These art exhibitions are excellent platforms to promote Malaysian artworks in the international market, particularly in the UK and the US. It marks the beginning for Malaysia to further showcase the potential of local artworks to the world.



Vegetable Seller, 2013
Batik, 84 x 150 cm



26

KWAN CHIN

B. Kuala Lumpur, 1946

Lazy Afternoon, 2012

Signed "Kwan Chin" on lower left
Batik
76 x 101 cm

Provenance
Private Collection, Sarawak
Illustrated on page 33 of
"The Malaysian Villagescape by Kwan
Chin" exhibition catalogue
published by KLAS in 2013.

RM 9,000 - RM 15,000

Born Goh Yee, Kwan Chin was born in Kepong, Kuala Lumpur. He attended Nan Yang Academy of Fine Art in Singapore, where he learned using traditional media including charcoal, watercolour and oils. A stint as a commercial artist in an advertising firm followed, but a brief introduction to batiks sparked his interest and he quickly turned to batik art, which he became famous for. Vividly-coloured batik paintings were his specialty, collectors all over the world tend to have a copy of Kwan Chin's works of art, which mainly depict scenes of Malaysian life.



27

SEAH KIM JOO

B. Singapore, 1939

Abstract, 1963

Signed "Seah Kim Joo" on lower right

Batik

63 x 89 cm

Provenance

Private Collection, Canada

RM 2,000 - RM 5,000

Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo illustrates a soft dreamy canvas this time. Set against a background that suggests at the cross between fantasy and reality, the crackling lines of the batik with haphazard dots and scatterings of faint whites provide the illusion of petals, and the entire piece simply speaks quiescence. Born in Singapore in the year 1939, Seah Kim Joo was raised in Terengganu, during which he was exposed to the process of traditional batik-making.



28

YONG CHENG WAH

B. Penang, 1943 - 2017

Fishing Village in the Night, 1970s

Signed "Cheng Wah"

on the lower left

Batik

58 x 88.5 cm

Provenance

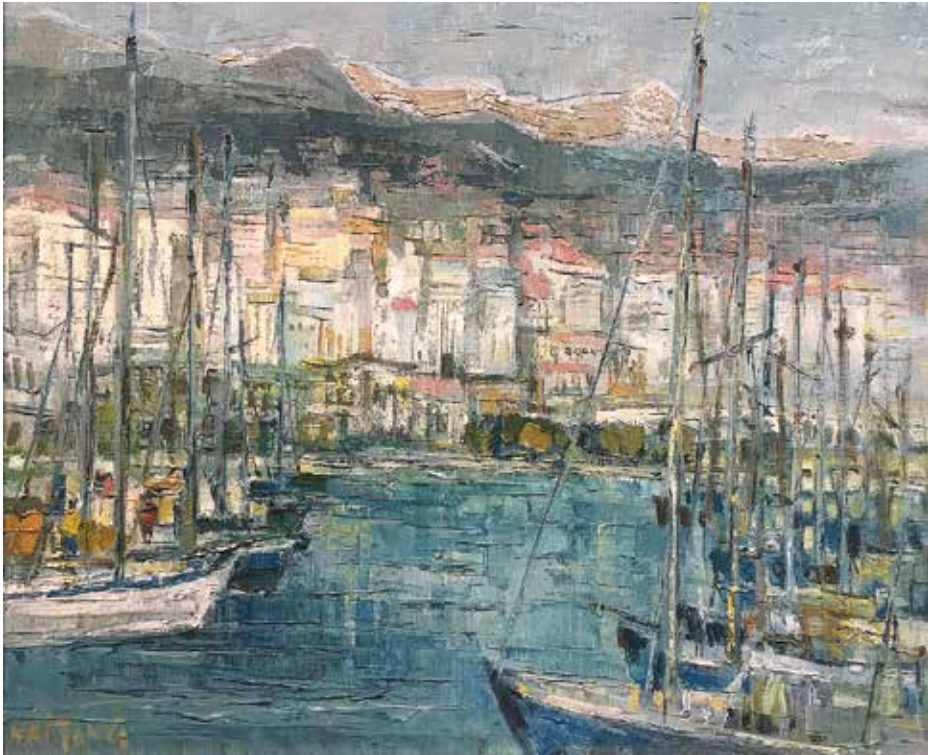
Private Collection, Singapore

RM 7,000 - RM 12,000

Yong Cheng Wah was a prominent figure in the Malaysian visual arts scene. He was the son of legendary artist, Yong Mun Sen. Other than hosting solo exhibits around the world, his works are collected by the National Art Gallery of Malaysia, Bank Negara, the French National bank, Paul Getty and Malaysia's first Prime Minister, Tunku Abdul Rahman. His success earned him a three-time feature on the Who's Who in Art list and numerous prizes for art.

In 1972, he started a joint venture with an American partner and founded the well-known Craft Batik in Malaysia.

His early batik artworks along with oil and watercolour paintings are a testament to his extraordinary skills in manipulating the medium with his signature technique. His works are often a piece of his memory or knowledge of the local culture and secluded areas of his home country. He used the post expressionism style as shown in his use of bright colours with emotive charge much like the great Van Gogh.



29

TEW NAI TONG

B. Selangor, 1936 - 2013

Nice France, 2000

Signed "NAITONG"
on lower left

Artist, title, and dimension inscribed
on the verso

Acrylic on canvas
30 x 37 cm

Provenance
Private Collection, Singapore

RM 10,000 - RM 20,000

Illustrated here is a combination of Tew Nai Tong's hallmark in his artworks. The artist has an exemplary way of perceiving life, enriching the visualisation of what he sees through his profound, vibrant paintings. The coarseness of colour and texture in his paintings also brings the mind to a scenic view. This piece captures blissful quiescence and peace. Tew Nai Tong studied art at the Nanyang Academy of Fine Arts in Singapore (NAFA) and graduated in 1958 before furthering his studies at the Ecole Nationale Supérieure des Beaux Arts in Paris. Among the awards he received were the Second Prize in the Chartered Bank Mural Design Competition, the Shell Watercolour Award, Best Award from Esso, the Dunlop Watercolour Award and the Grand Prize Asia Art Award (Malaysia) in Seoul. He was also the co-founder of the Malaysian Watercolour Society and the Contemporary Malaysian Watercolourist Association.



30

MOHAMED ZAIN IDRIS

B. Terengganu, 1939 - 2000

East Coast Landscape, 1997

Signed and dated "M.ZAIN 97"
on lower right
Oil on canvas
74 x 117 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000

Mohd Zain Idris had the greatest admiration for the village life, and he highly cherished it. He was known for depicting landscape of the seaside and fishermen villages, as seen in this piece. There's something about the seaside that exudes a sense of serenity. The artist has brilliantly captured the beauty of the East Coast. All in all, this piece is filled with romanticism and brilliant execution. Mohd Zain was a self-taught artist. He first was touted the "Fisherman's Artist" by Frank Sullivan when he had his first solo at the Samat Art Gallery in 1972.



31

**SYAHRUL NIZA BIN AHMAD
ZAINI**

B. Perak, 1977

East Coast Seascape, 1997

Signed and dated "Niza Ahmad 97" on lower right

Oil on canvas
99 x 81 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Syahrul Niza graduated from MARA University of Technology with a Masters in Fine Art. His works are observations of people congregating and interacting in a particular place and features expressions in lines and colours that are nonchalant.

"I do not plan what to draw. Instead, I observe the daily happenings and let it unfold. I think the spontaneity of it makes for an interesting subject matter which manifests itself in the multi layer of the context and technique on the canvas."



32

A.B IBRAHIM

B. Kedah, 1925 - 1977

Untitled

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

Provenance
Private Collection, Canada

RM 1,000 - RM 2,500

A. B. Ibrahim excelled in creating and romanticising local landscapes only with the watercolour medium. It is a common, everyday and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. The artist creates a very nostalgic and sentimental mood, reminding one of days gone by or the feeling of missing home after having been away for a long time. His prowess in re-enacting mood and feeling as well as beautiful rustic landscapes on paper made him one of the most well-known artists in Kedah until this day.



33

A.B IBRAHIM

B. Kedah, 1925 - 1977

Untitled

Signed "A.B Ibrahim" on lower right

Watercolour on paper

27 x 37 cm

Provenance

Private Collection, Canada

RM 1,000 - RM 2,500



34

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Sunrise, 1950s

Signed "Khalil Ibrahim" on lower right

Oil on board

35 x 46 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated in the soon to be published

"777, Celebrating 7 Illustrious Years at KLAS" coffee
table book published by KLAS in November 2018

RM 18,000 - RM 40,000

Khalil Ibrahim was a master storyteller and through allegory, he told the tale of his origins, the Malaysian East Coast and landscapes that fuelled his passion. Khalil's landscape works were undoubtedly his forte and beloved by his collectors. This is owed to his attention to extraordinary detail, artistry and sheer passion.

Khalil began painting landscapes during the time when landscape painting in Malaysia was at its apex, before pursuing art studies at the prestigious St. Martin's School of Art in London. Together with artists Yusoff Sulaiman and the late Nik Zainal Abidin, he learnt the fundamentals of painting from Nik Mahmud Idris, a Malay school inspector who returned to Kelantan after an art education spell in Singapore.

The revolving theme in this class was the pastoral setting of kampungs and it was through this experience that Khalil enhanced his ability of capturing nature in all its glory. Evident in "Sunrise, 1950s", he possessed the ability to transform an unassuming scene to a brilliant one where he played with colours and showcased his established precision.



The setting of "Sunrise" is as its title suggests, during the break of dawn where strikes of pink are painted across the sky against a mountain at the horizon. At the foreground, a breathtaking scenery of tall, mighty trees encapsulates a lake and takes centrestage. It doesn't take a discerning eye to notice the minutiae in this work such as the leaves of the trees, the clouds in the sky, the ripples in the water and the clarity of the lake that mirrors the greenery that surrounds it.

The 1950's was when Khalil produced bounteous landscape works similar to that of "Sunrise" in terms of craft and scenery. These include the "Pahang Series", "Landscape Series" and "Sunset", all produced in 1957. Khalil's landscapes were his Eden and it can be observed that he was not concerned with any specific object or subject in his vast landscape which was how he liked it and wanted to depict.

35

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Ratu Ayu Pertama Dewi No. 3 & NO. 4 , 2013

Signed "Ismail Latiff" on lower middle

Acrylic and mixed media on canvas

48 x 48 cm x 2 pieces

Provenance

Private Collection, Singapore

RM 4,500 - RM 9,000

This piece seems to draw the viewers in, taking them to a faraway place filled with shimmery pearls 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 pale earthy tones, 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 fine arts, his philosophy of life and work is "Art is Life and one of the best introduction to art is Nature."





36

BHANU ACHAN

B. Kuala Lumpur, 1949

Earth Series XI No. 2, 2016

Signed and dated "Bhanu16" on lower right
Mixed media on canvas
91 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 1,500

A lover of nature, Bhanu draws inspiration from it. Bold, strong and dauntless, these painting is remindful of the strong, warm colours of the elements of earth and wind. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings.



37

BHANU ACHAN

B. Kuala Lumpur, 1949

Earth Series XII No. 2, 2016

Signed and dated "Bhanu16" on lower right
Mixed media on canvas
91 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 1,500

Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration of fire and the implications that come with it – passion, strength, anger, inner demons, bright and headstrong.



38

YUSOF GHANI

B. Johor, 1950

Segerak Series

Signed "yusof ghani" on lower right
Comes with certificate from the artist
Mixed media on paper
37 x 26 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

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

The end-result of a seamless flow of lovely colours amalgamating with one another was not intentionally meant to look aesthetic and flowing. The initial lines and sketches were rough, chaotic and arbitrary, to portray the human behaviour of being wild and free.

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

39

YUSOF GHANI

B. Johor, 1950

Topeng Series, Undated

Oil on canvas
25.5 x 25.5 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000

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

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



AWANG DAMIT AHMAD

The versatile veteran

Born in Kuala Penyu, Sabah, Awang Damit Ahmad is one of the most renowned and well-established artists in Malaysia. His father was a fisherman while his mother was a housewife. In 1975, when he was 21, he moved to Selangor to become a technician with Telekom Malaysia. While working as a technician, he cultivated a love for the arts intently and he eventually quit Telekom in 1979 to join Universiti Teknologi MARA (UiTM) in mid- 1979. He pursued his Diploma in Fine Arts, which is equivalent to a general degree. During his time in UiTM, he did his practical in Melaka and developed his skills by learning with the best in St.Paul Hills, Melaka. He topped his class in UiTM, graduating in 1983. For two years, he became a full-time artist and completed his first series, Essence of Culture.

Awang Damit eventually became a tutor at UiTM and then he went off in 1989 to pursue his Master's Degree in Fine Arts at the Catholic University of America in Washington DC, United States. During this time he joined art collectives, the Arlington Art Group and The Capitol Hill, with expressionist Professor Tom Nakashima being his main influence. By joining them, he was exposed to various art aspects and at the same time earned pocket money and also got the chance to travel around America.

PETRONAS Gallery bought a few of his artworks and one of his paintings, Nyanyian Petani Gunung, which won the 1991 Salon Malaysia Award - one of the most prestigious art awards in Malaysia is still exhibited at the gallery. He is currently a lecturer at his alma mater, UiTM where he has been appointed as the Associate Professor at the faculty in 2000. Before that, he had also undertaken other positions including being the head of the Fine Arts Department. Despite being involved with academics, Awang Damit is very actively involved with the development of the Malaysian art scene where he is well respected as well as popular among collectors, peers and students.

Awang Damit has held various exhibitions both in groups and solo including the Intipati Budaya-Satu Sintesis show at the National Art Gallery, Kuala Lumpur in 1995, with the artworks also shown at Shenn's Fine Art in Singapore a year earlier. He was also involved with various group exhibitions including the Bentuk Dan Makna – Galeri Seni FSSR, UiTM Shah Alam, while shows abroad included the 15th Asia International Art Exhibition, Taipei, Taiwan, Perception and Perspective: A Malaysian Eye View, Hotbath and Pittville Art Gallery, London, the 14th Asia International Art Exhibition, Fukuoka Asian Art Museum, Japan and Contemporary Malaysian Artist, Beijing Art Museum, Beijing, China. Armed with techniques he picked up in the US, Awang Damit completed the lauded series Marista (2002) and Iraga (2011).



E.O.C "Rumbia Dan Pucuk Paku", 1992
Mixed media on canvas 76 x 61 cm
SOLD - RM 64,250.40
KLAS Art Auction 15 January 2017
Edition XXV



EOC Series I, 1994
Mixed media on paper 56 x 76 cm
SOLD - RM 24,640.00
KLAS Art Auction 8 November 2014
Edition XII



E.O.C "6/88", 1988
Acrylic on canvas 98 x 87 cm
SOLD - RM 92,430.40
KLAS Art Auction 15 January 2017
Edition XXV



EOC Sea Harvest, 1993
Mixed media on canvas 76 x 61 cm
SOLD - RM 50,400.00
KLAS Art Auction 22 March 2015
Edition XIV



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

E.O.C "Sisa Semusim", 1994
Mixed media on canvas 76 x 61 cm
SOLD - RM 56,360.00
KLAS Art Auction 26 June 2016
Edition XXI

40

AWANG DAMIT AHMAD

B. Sabah, 1956

EOC Series “Ting Ting Elegi Anak Kecil”, 1987

Signed and dated on lower right

Mixed media on canvas

115 x 145 cm

Provenance

Private Collection, Kuala Lumpur

RM 100,000 - RM 180,000



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

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

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

41

JOLLY KOH, DR

B. Singapore, 1941

Evening Glow II, 2004

Signed and dated "Jolly Koh 04" on lower left
Oil and acrylic on canvas
63 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 25,000 - RM 40,000



Layers upon layers of colours are applied, and it eventually led to a warm landscape, a wash of light intensifying it further – it is somehow redolent of the breathtaking vision that is sunset, a view that can only be found if one is in the middle of the ocean. Bathed by warm orange and red light, Jolly Koh creates yet another landscape that is heavenly and serene. Whether it is the wonderful and harmonious hues of colour, the difference in intensity and tones, that otherworldly totality that is this painting is solely and distinctively Jolly Koh's. Inspired by his own mind and skills, his style of painting is purely derived from his fantasy world and he morphs them into a tangible form with the combined use of oil and acrylic. Romantic, warm and serene is the mood that goes along with this piece, as it is that perfect moment – perhaps at dusk when the light of the sun turns orange.

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.



42

NIK RAFIN

B. Selangor, 1974

Mindscape Series 7, 2011

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

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 900

With colours bursting with life and exuberance, Nik Rafin creates an art piece that seems to invigorate the viewer. The cascade of crimson in this painting reminds the audience of motivation, energy and most of all, passion. It is, after all, a colour that symbolises strength.

It is only fitting that he names this piece Mindscape, this painting works as a means of an escape from one's worries and troubles, a nook inside one's mind. Apart from its enlivening and loud effect, Nik Rafin's love for detailed, descriptive work is apparent as he exquisitely draws fine lines on the various shapes, adding complexity and edge to this piece. Nik Rafin studied Advanced Photography in the USA and pursued a Minor in Fine Arts at the Milwaukee Institute of Art and Design. He was an illustrator for Milwaukee's newspaper, The Marquette Tribune.



43

JOHN COBURN

B. Australia, 1925 - 2006

Game, 1971

Signed "coburn" on lower right
Gouache on paper
55 x 76 cm

Provenance
Private Collection, Singapore

RM 25,000 - RM 35,000

John Coburn was born in 1926 in the sugar town of Ingham in North Queensland. He was an Australian abstract painter, teacher, tapestry designer and printmaker. John Coburn painted for the past half a century according to a simple philosophy: "I want to express my feeling about nature and the world." Adopting religious and spiritual themes in his pursuit of abstract art as his mode of expression has 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 is widely held to be one of Australia's foremost abstract artist.



44

ROLAND STRASSER

B. Austria, 1895 - 1974

Bali Beach Scene

Signed and inscribed
 "Strasser Bali" on lower right
 Signed "Roland STRASSER" on lower left
 Comes with original 1973 cheque for
 purchase of painting by consignor, with
 artist's cheque signature
 endorsement on reverse side
 Gouache on paper
 50 x 37 cm

Provenance
 Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

Painter, graphic artist, and worldwide traveler and writer, Roland Strasser, was born in Vienna, Austria in 1895. Roland Strasser is known for painting people and cultures regarded as mysterious and foreign to Europeans of his time. Some of the areas he visited were considered extremely isolated—even to the native of those areas. He was an Orientalist romantic painter and recognised for his ability to beautifully capture both the physical postures and psychological states of his subjects.



45

ABDUL MULTALIB MUSA

B. Penang, 1976

S-Curve, 2003

Stainless steel
 11 x 7 x 36 cm

Provenance
 Private Collection, Kuala Lumpur

RM 3,500 - RM 6,000

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

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



46

DAVID BROMLEY

B. England, 1960

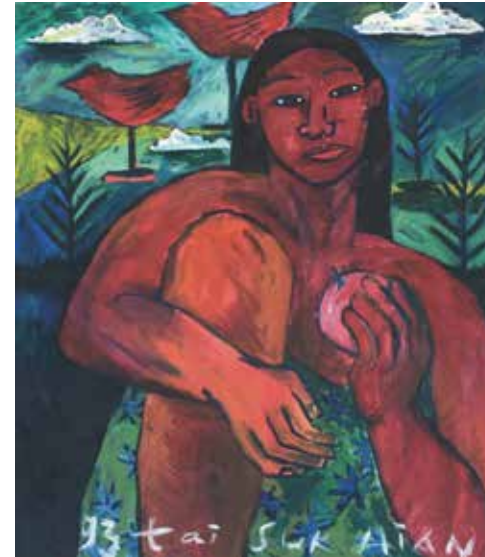
Dreamtime, 2017

Signed "BROMLEY" vertically on lower middle
Gouache and acrylic on French hand made
artist paper
27 x 34 cm

Provenance
Private Collection, Singapore

RM 3,500 - RM 7,000

David Bromley is one of Australia's foremost contemporary artist. He is widely coveted for his nude series as well as his children series. This piece is one of Bromley's many images of childhood, carrying us back to the land of lost content, to a world of action, dreams, of energy and reverie, of present pains and future hopes. They are direct and immediate in their appeal – like children. They are mysterious and allusive and indirect – like children.



47

TAI SUK HIAN

B. Melaka, 1968

Innocence, 1993

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

Company, 1993

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

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000



Tai Suk Hian was born in Malaysia and studied fine art at the College of Art & Design in Chelsea. Her subject matter and style are influenced by the place where she was born, Melaka. It is a colonial melting pot in which Portuguese, Chinese, Indian, Baba-Nyonya and Malay cultural strands intertwine, creating an intensely rich and colourful background. The colour she uses and the scenes she portrays are all derived from the way she lived and the surroundings she was brought up in as a child.

48

CHEONG SOO PIENG

B. China, 1917 - 1983

Portrait of a Seated Sarawak Girl, 1959

Signed and dated "SOOPIENG 59" on lower right
Chinese ink and watercolour on paper
66 x 37 cm

Provenance

Private Collection, Singapore

Illustrated in the soon to be published
"777, Celebrating 7 Illustrious Years at KLAS" coffee table book
published by KLAS in November 2018

RM 55,000 - RM 95,000

Cheong's early works became a journal of his everyday life in Southeast Asia, capturing the stories of hawkers, barbers, fishermen mending their nets, people playing music or resting, as well as the architecture of Singapore through woodcut prints and sketch drawings.

Later, he explored the amalgamated use of Chinese ink painting with Western technique and pictorial tradition. In 1959, on a trip to the Dayak longhouses of Borneo, Cheong formulated his distinctive style of painting the women with elongated necks and slender limbs, much like renowned Italian painter, Amedeo Modigliani. While he had experimented with sculpting and metal installations, his Nanyang-style paintings caught the most attention.

Along with Chinese ink painting avant-gardist, Chen Wen Hsi, Cheong started the Southeast Asian Art movement which used graphic outlines and muted palettes in Chinese Ink paintings that became known as the Nanyang Style. His Portrait of a Seated Sarawak Girl, signed and dated '1959' on the lower left, reflects the artist's experience of everyday life in Sarawak. Cheong creatively brought life to the artwork through the expert use of Chinese ink for the floral motives on the batik. Instead of an elongated neck, Cheong stayed true to the essence of the indigenous Dayak culture of having elongated ear lobes which signifies a higher status in the tribe. The longer the ear lobes, the more significant is the women's position in the tribe.



49

CHEN WEN HSI

B. Singapore, 1906 - 1991

Two Hens

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

Provenance

Private Collection, Singapore

Illustrated in the soon to be published
"777, Celebrating 7 Illustrious Years at KLAS" coffee table book
published by KLAS in November 2018

RM 10,000 - RM 20,000



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

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

50

TAY BAK KOI

B. Singapore, 1939 - 2005

Farmers in A Paddy Field, 1970s

Signed "Bak Koi" on lower left

Watercolour on paper

9.5 x 12 cm

Provenance

Private Collection, Singapore

RM 5,000 - RM 7,000



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



Crossing the River
Watercolour on board
21 x 12 cm
SOLD RM 5,824.00
KLAS Art Auction 23 September 2018
Sale XXXIII

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



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



51

NORMA BELLEZA

B. Philippines, 1939

Ani, 1994

Signed and dated "Belleza 94"
on lower left
Oil on canvas
71 x 67 cm

Provenance
Private Collection, Singapore

RM 1,000 - RM 2,000

Norma Belleza began by painting dark and sombre representations of religious subjects. Then, she progressed into colourful and detailed works on folk genre subjects, including Metro Manila aides, peasants in various rural activities, women vendors, and potters. She is also known for emphasising the physical strength and native appearance of her subjects, as seen in this painting. All of them are drawn portly, with archetypal Oriental features that make up the Filipinos. The family here is huddled closely together and is surrounded by the village scenery. The intricacy of skill and artistic flair that the artist uses makes this piece an absolute stunner.



52

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Trees of Distinction, 2005

Signed and dated "RSA05 trees
of distinction" on lower right
Oil on canvas
122 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

Raphael Scott AhBeng, a Bidayuh, hails from Sarawak and is one of the most prominent Borneo artists. He attended Bath Academy of Art in Britain, where he studied Art and Photography. He won the First Prize for the Sarawak Shell Open art competition in 1959, 1982 and 1983 Third Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991. It is known to whoever is familiar with Raphael Scott AhBeng's works that his interpretation of nature was different from the rest of his contemporaries. They have been modified into something that is purely AhBeng's style – atypical and bizarre. Raphael's renditions of his favourite subject, the forest, as depicted in this painting uses a spectacular symphony of colours, as seen in this piece. The choice of colours here blends seamlessly with each other, bringing forth the eccentric quality of the painting.

53

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Dunia Berbisik - Amiin, 2016

Signed "Nizar 2016" on lower middle of canvas

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

This particular artwork was one
of the four Islamic Series of Nizar's artworks
exhibited in Jordan in 2016.

RM 15,000 - RM 20,000

For Nizar Kamal Ariffin, his artworks are not mere intricately planned and structured lines. These lines are what he uses to figuratively express spirituality, freedom, faith and personal growth - all of which are interconnected in the world as in the paintings, infinite and ongoing. The beauty is in both the artistic prowess and the effect it gives, as the entire methodical, complex lines are brought together in unity in such a strikingly anarchic manner.

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



54

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Virgin Bird...Into the Night Sky, 2014

Signed "Ismail Latiff" on lower middle
Artist, title, medium, dimension and date inscribed on the verso
Acrylic on canvas
90 x 71 cm

Provenance
Private Collection, Singapore

RM 12,000 - RM 18,000

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

There is no better place than our dreams, and there is no better artist to paint those dreams apart from Ismail Latiff. He usually incorporates folklore, myths and legends into his artworks and the end result is usually a flurry of fantastical colours – absolute magic as depicted in this work. 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.



55

ISMADI SALLEHUDIN

B. Pahang, 1971

Inspired of Gold, 2004

Signed and dated "ismadi 2004" on lower left
Artist, title, medium and dimension inscribed on the verso
Oil on canvas
152 x 133 cm

Provenance
Private Collection, Kuala Lumpur

RM 25,000 - RM 50,000

Mohamad Ismadi Sallehudin, known as ismadi is an artist with over 20 years experience under his belt. His work revolves around the relationship between humans and animals. Ismadi studied at Institut Teknologi MARA and obtained his Masters degree at De Monfort University, England. 'Inspired of Gold', 2004 boasts hues of gold in a square shape and that is the epicentre of the painting. The background portrays multiple hues that is dark and light, leaving its message to the eyes of its beholder.





56

FRANK WOO

B. Hong Kong, 1962

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

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

Provenance

Private Collection, Kuala Lumpur
Part of the series formerly in the Kuala
Lumpur Hilton Collection

RM 3,800 - RM 6,800



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

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



Side and back view

57

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 600 - RM 1,000

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.



Side view

58

MOHD AL -KHUZAIRIE ALI

B. Pahang, 1984

Brain Power II, 2009

Stoneware, electronic and mechanical parts
42 x 25 x 25 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 4,500



Mohd Al-Khuzairie Ali hails from the Malaysian state of Pahang and works with various mediums. 'Brain Power', 2009 was contrived from a hybrid of stoneware, electronic and mechanical parts. Perhaps it is the artist's intention to showcase the inner workings of a human brain by using mechanical parts.



59

ZULKIFLI TALHA

B. Selangor, 1972

Malam di Bukit Sekilau, 2007

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

Provenance
Private Collection, Kuala Lumpur

RM 700 - RM 1,200

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

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

60

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Gelumang, 2016

Signed and dated "izham 2016" on lower right
Artist, title, medium and dimension inscribed on the verso

Acrylic on canvas

182 x 182 cm

Provenance

Private Collection Kuala Lumpur

RM 3,500 - RM 6,000

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), Dischromatic (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.

As seen, predominant hues are used to portray a sense of mystery to this work. When observed closely, one can make discern that the chaos that takes centre stage is a collection of body parts.



61

KHOO SUI HOE

B. Kedah, 1939

Figure in Day Light, 1970

Signed and dated "Sui Hoe 70" on lower left

Oil on canvas

89 x 41 cm

Provenance

Private Collection Kuala Lumpur

RM 10,000 - RM 20,000

Khoo Sui Hoe was born in 1939 in Kedah and is one of Malaysia's foremost artists who graduated from the prestigious and highly reputable Nanyang Academy of Art in Singapore. He also studied in the United States where he obtained his education through the Pratt Graphic Centre in New York back in 1974.

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



62

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

“Model in St Martins” (1964) St Martin Series of Artworks

Signed and dated “Khalil 64” on lower right

Oil on canvas

34 x 44.5 cm

Provenance

Private Collection, Singapore

Illustrated on page 118 of the “The Art Journey of Khalil Ibrahim”

Retrospective book published by KLAS in 2015.

RM 25,000 - RM 35,000

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

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

In his studies of models, while at St Martin’s he adopted a much more academic style, using naturalistic colours as seen in Model in St. Martin’s 1964 wherein he draws attention to the face by merging the rest of the body to the background. The rigorous teaching of portraiture at the academy ensured that students learnt to be excellent technicians as the distinctive character of the academy was to produce artists who would portray their subjects with powerful simplicity.



Freedom to control interpretation has been essential to Khalil and many of his studies are from reception of unnamed subjects whom he had encountered in passing. Khalil responded strongly to people who were graceful and exotic and often portrayed them through colour.

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

63

LYE YAU FATT

B. Kedah, 1950

Malay Girl (Gadis Melayu), 1975

Inscribed and dated on the bottom
of the granite base
Cement and granite, Edition 3/5
31 x 15 x 16 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

Captured here is the thought-provoking sculpture by Lye Yau Fatt. Retaining some link to figuration, especially the appearance of the woman which resemble most of his famous elongated ladies in his canvas works, the subject is positioned in a way that would require a lot of deliberation from the viewers' part. She is seated, curled with her knees up to her chest as the material of her clothing is stretched. It is a quiet, serene moment - contemplative and solemn. It is the encapsulation of tranquility. However, this sculpture has the potential to be something very subjective, especially to the most fertile of imaginations.

Lye Yau Fatt was heavily influenced by the Nanyang style, especially under the mentorship of the legendary artist and Nanyang art style pioneer Cheong Soo Pieng. Lye Yau Fatt's cement and granite sculpture entitled 'Malay Girl/Gadis Melayu' (Illustrated on page 7 of the Exhibition Winner Announcement Catalogue) won the 2nd Prize for the Sculpture Competition And Exhibition in 1983 hosted and exhibited by the Penang State Art Museum in collaboration with Sin Pin Jih Pao Malaysia and Super Departmental Store Sd Bhd.



Side and back view



64

ENG TAY

B. Kedah, 1947

Companions, 2006

Signed and dated "Eng Tay 06" on lower left

Oil on canvas

133 x 177 cm

Provenance

Private Collection, Kuala Lumpur

RM 120,000 - RM 250,000



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

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

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

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

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

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



65

SHAFURDIN HABIB

B. Perak, 1961

Harga Getah Naik Lagi Ke? 2011

Signed and dated "Shafurdin Habib 2011"
on lower left
Watercolour on paper
43.5 x 28.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,000

The lovely landscapes that the Malaysian countryside has to offer certainly proves as a muse for Shafurdin Habib, as he captures the beauty of nature at its best, untouched and flourishing. Utilising his virtuosity with watercolour, he paints on paper very skilfully the hills, the trees, the skies along with villagers. Although it is a simple depiction of the sceneries of a humble setting, Shafurdin fastidiously details every single bit and form of this piece, wowing the viewers with its complexity.

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.



66

SHAFURDIN HABIB

B. Perak, 1961

Membajak, 2011

Signed and dated "Shafurdin Habib 2011"
on lower left
Watercolour on paper
43.5 x 28.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,000

The lovely landscapes that the Malaysian countryside has to offer certainly proves as a muse for Shafurdin Habib, as he captures the beauty of nature at its best, untouched and flourishing. Utilising his virtuosity with watercolour, he paints on paper very skilfully the hills, the trees, the skies along with villagers. Although it is a simple depiction of the sceneries of a humble setting, Shafurdin fastidiously details every single bit and form of this piece, wowing the viewers with its complexity.

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67

ONG KIM SENG

B. Singapore, 1945

Autumn in Bendigo, 1990

Signed and dated "O.K.Seng AWS 90"
on lower right
Watercolour on paper
27 x 36 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

To him, "Art is a continuous journey. There may be pitfalls and times where you get stuck. It is up to one to choose a path and go along with it."

Today, he is undeniably one of Singapore's most prolific watercolourists. Accolades aside, he placed Singapore on the world map by being the only Asian artist residing outside of US to be admitted to the American Watercolour Society ('AWS').

As a plein-air realist painter, he stays true to his subject-matter, but continues to add an element of intrigue to it by varying the vantage points of his paintings. A fan of nature and traditional architecture, Ong often travels to Bali, Tibet, Nepal, Italy and more, in search of new subject-matter.

As seen in this piece, the landscape of Bendigo, a provincial city in the Australian state of Victoria, and the artist captures it beautifully with exquisite shadings and hyper-realistic contours.



68

ONG KIM SENG

B. Singapore, 1945

Old Bridge, 1990

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

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 5,000

Ong is a self-taught artist, who never had any formal art training. As a realist painter, his works focus on inanimate objects, architectural form, masonry, foliage and landscape. His style is "naturalist cum impressionistic", which is "a combination of post-impressionist colour and the outlook of the American realist masters". He has held numerous solo and group exhibitions in the past three decades, had his works published by local and international publishers, and appeared on local arts television programmes.

In 1993 his work, 'Bhaktaphur' was the first Singapore watercolour painting to be auctioned by Sotheby's in Hong Kong. In March 1994, his work, 'Bali' was auctioned by Christie's in Singapore. His works are now auctioned annually in Singapore and in the region.



69

KWAN CHIN

B. Kuala Lumpur, 1946

Rubber Tappers III & IV - Blue Series, 2011

Signed "Kwan Chin" on lower left
Batik

28.5 x 28.5 cm x 2 pcs

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 5,000



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

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



70

CHOO KENG KWANG

B. Singapore, 1931

Village Scene, 1970s

Signed "Choo Keng Kwang"
on lower right
Batik

75 x 49.5 cm

Provenance

Private Collection, Canada

Illustrated in the soon to be published
"777, Celebrating 7 Illustrious Years at
KLAS" coffee table book published by
KLAS in November 2018

RM 5,000 - RM 9,000

In the early years, Choo Keng Kwang was involved in wood-cut and oil painting and chose the life of workers as well as beauty of the countryside as his subjects. In the late 60's when batik painting caught on as a popular art form, Choo then switched from wood-cut and oil painting to batik painting. Many of his batik works were on the Malay kampung life, evident with 'Village Scene', 1970s.

This particular work stands apart from most of Choo's other works, illustrating the play of vibrant colours in his maverick manner. He meticulously portrayed the life of villagers and their daily antics. With dedication and hard work, Choo soon emerged as one of the popular batik painting artists in Singapore during his time.

71

SARKASI SAID

B. Singapore, 1940

Untitled, 1973

Signed and dated "sarkasi 73" on lower right

Batik

83.5 x 115.5 cm

Provenance

Private Collection, Canada

RM 4,000 - RM 9,000



Sarkasi bin Said, who goes by the artist name Tzee, is an internationally renowned Singaporean batik painter. The artist is noted for his unconventional use of a wax-resisting technique for batik painting, his bold use of colours and his frequent depictions of nature. Sarkasi's exposure to batik art came during his formative years and was a result of helping his grandmother who sold batik cloth as an extra form of income. However, he began to develop a serious interest in the art form after he saw an Italian artist's exhibition in a gallery in Singapore in the 1960's.

He noticed that the foreign artist was using a technique that was a traditional art form in the region. As a Javanese, Sarkasi felt that it was important that he should return to his cultural roots, and focus on batik art because of its significance in Malay culture. He was inspired by the wax-resisting or wax-dyeing batik painting technique instead of both watercolours and oil for his paintings.

72

KHALIL IBRAHIM

B. Kelantan, 1934-2018

Two Sisters, 1970

Signed and dated "Khalil 70" on lower left

Batik

51 x 42 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated in the soon to be published

"777, Celebrating 7 Illustrious Years at KLAS" coffee table book
published by KLAS in November 2018

RM 15,000 - RM 30,000



Mother and Child, 1968

Batik 46cm x 36cm

SOLD RM 23,520.00

KLAS Art Auction 23 September 2018

Edition XXXIII

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

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.





73

PHUA CHENG PHUE

B. Singapore, 1934 - 2004

Two Sisters, 1982 & Satay Seller, 1981

Inscribed and signed, with seal of the
artist on lower right
Chinese ink and colour on silk
14 cm (diameter) x 2 pieces

Provenance
Private Collection, Singapore

RM 2,000 - RM 5,000

All these come alive in this painting of the 'outline and wash' method or shuang-gou-tian-cai. This involves first outlining all the elements to be depicted in ink with a Chinese brush, freehand. It is then "washed over" with a flat wash of light colours. One is amazed by Phua's ability to go into very fine details.

We can clearly see the influence of Singapore's pioneer artists in Phua's work. Two of his other paintings displayed in Somerset Liang Court's Residence Lounge depicting girls in ethnic dress, bear the marks of his teacher Cheong, one of four artists often regarded as champions of the Nanyang Style, which flourished when the four made a milestone painting trip to Bali in 1952. Regardless of the technique employed, these artists invariably chose subject matters related to the Nanyang or Southeast Asia region. Thanks to this approach, images of yesteryear of this region still live on today, even though the real objects and the life styles have long passed.



74

ENG TAY

B. Kedah, 1947

Two Women, 1981

Signed and dated "EngTay81"
on lower right
Inscribed "66/175 Two Women"
on lower edge of paper
Print on paper
44 x 59.5 cm

Provenance
Private Collection, Canada

RM 1,000 - RM 2,500

Eng Tay works in several media – limited edition etchings, painting and sculpture. Most of his work has found its greatest expression when addressing the concept of family – the poetry of the family, of man and woman, of children, of friendship, of music and of the natural world. 'Two Women', 1981, as its namesake suggests revolves around two women who are probably close friends. This conclusion is drawn based on the proximity that these women share, suggesting they are comfortable with each other. The use of soft colours are easy on the eyes and immensely peaceful to look at.



75

ENG TAY

B. Kedah, 1947

Water Buffalo, 1975

Signed and dated "EngTay 75"
on lower right

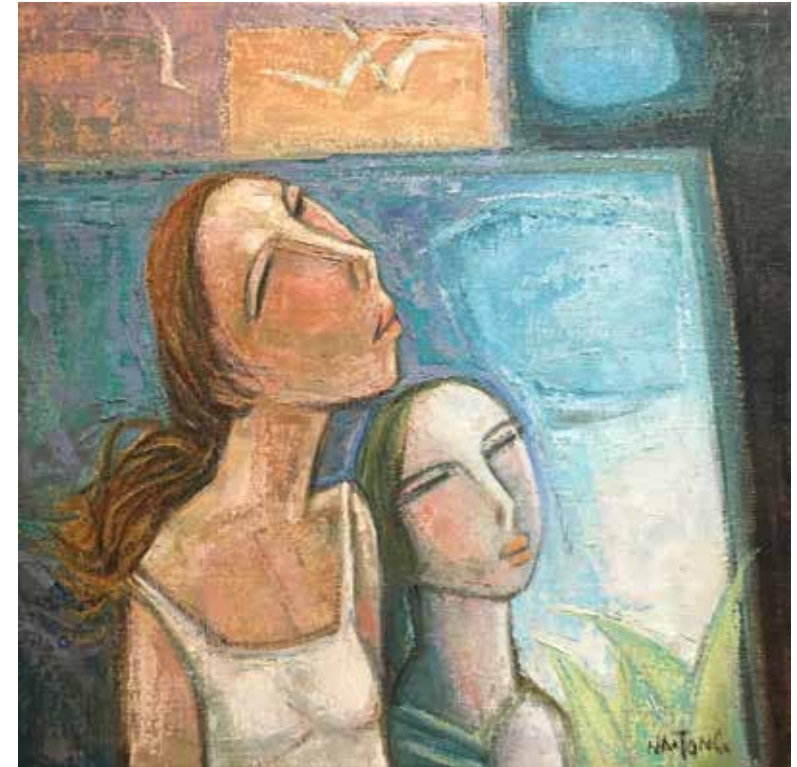
Inscribed "38/75 Water Buffalo"
on lower edge of paper

Print on paper
44 x 59.5 cm

Provenance
Private Collection, Canada

RM 1,000 - RM 2,000

'Water Buffalo', 1975 differs significantly from Eng Tay's usual trademark paintings. Perhaps this painting was one of his early works, before discovering his niche. His works seem to possess an ability to draw its viewers in and that quality is palpable here. 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.



76

TEW NAI TONG

B. Selangor, 1936 - 2013

Sisters, 2005

Signed "NaiTong" on lower right
Acrylic on canvas
63 x 63 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

Tew Nai Tong was a man who had his own way of art. Born in 1936, Klang, Tew started his early education at the Peng Hwa Chinese School at the age of seven. At 18, he decided that he wanted to pursue his dream of being an artist, a proper artist. With his mind set on painting as a means of living, he moved to Singapore and enrolled at the Nanyang Academy of Fine Arts (NAFA) and spent two years there to complete his studies. His first solo show was in Kuala Lumpur back in 1964 and since then, he has perfected his strokes and created a persona for himself and his passion. There are few artists who paint their passion with their own trademark techniques. Tew was truly one of the few who have changed the landscape of Malaysian art.



77

BHANU ACHAN

B. Malaysia, 1949

Opus Series - Earth II, 2016

Signed and dated "Bhanu16"
on lower right
Mixed media on paper
59 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 1,200

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

A lover of nature, Bhanu draws inspiration from it. This is perhaps an ode to the element of fire and of earth.



78

BHANU ACHAN

B. Malaysia, 1949

Rock Exploration I, 2017

Signed and dated "Bhanu17"
on lower right
Oil on canvas
102 x 80 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 1,500

A lover of nature, Bhanu draws inspiration from it. Bold, strong and dauntless, these painting is remindful of the strong, warm colours of the elements of earth and wind. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings.

Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration of fire and the implications that come with it – passion, strength, anger, inner demons, bright and headstrong.

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



79

AHMAD ZAKII ANWAR

B. Johor Bahru, 1955

Nude Figure Sketch, 2000

Signed and dated "Ahmad Zakii Anwar
3.9.2000" on lower right

Ink on paper
40 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,900 - RM 3,500

The artist began his career as a graphic artist, producing some of the leading advertising graphics of his time. From there, he continued to establish his name by converting to fine art where his techniques have been exemplary and world class. Zakii came to attention for his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photo-realist still-life paintings and expressive portraits. Seen here is Ahmad Zakii's sketches of the male form in all its glory and has skillfully portrayed the contours of the body from different profiles.



80

AHMAD ZAKII ANWAR

B. Johor Bahru, 1955

Nude Figure Sketch, 2000

Signed and dated "Ahmad Zakii Anwar
5.9.00" on lower right

Ink on paper
40 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,900 - RM 3,500

The artist began his career as a graphic artist, producing some of the leading advertising graphics of his time. From there, he continued to establish his name by converting to fine art where his techniques have been exemplary and world class. Zakii came to attention for his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photo-realist still-life paintings and expressive portraits. Seen here is Ahmad Zakii's sketches of the male form in all its glory and has skillfully portrayed the contours of the body from different profiles.



81

AHMAD ZAKII ANWAR

B. Johor Bahru, 1955

Nude Figure Sketch, 2000

Signed and dated "Ahmad Zakii Anwar
3.9.00" on lower right

Ink on paper
40 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,900 - RM 3,500

The artist began his career as a graphic artist, producing some of the leading advertising graphics of his time. From there, he continued to establish his name by converting to fine art where his techniques have been exemplary and world class. Zakii came to attention for his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photo-realist still-life paintings and expressive portraits. Seen here is Ahmad Zakii's sketches of the male form in all its glory and has skillfully portrayed the contours of the body from different profiles.



82

AHMAD ZAKII ANWAR

B. Johor Bahru, 1955

Still Life, 1999

Signed and dated "Ahmad Zakii
Anwar 99" on lower right

Oil on canvas
42.5 x 42.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 25,000

Born in 1955 in Johor, Ahmad Zakii Anwar is touted to be one of the most well known artists in Malaysia. The youngest among six siblings, Zakii showed his love for art at the age of 6 years of old. He attended the Ngee Heng Primary School from 1962 until 1967. He continued his education in one of the most prestigious schools at the time in Johor Bahru called Maktab Sultan Abu Bakar or commonly known as English College (1968 - 1972). After graduation, Zakii was accepted into the School of Art and Design, MARA Institute of Technology Malaysia.

The artist began his career as a graphic artist, producing some of the leading advertising graphics of his time. From there, he continued to establish his name by moving to fine art where his techniques have been exemplary and world class. Zakii came to attention for his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photo-realist still-life paintings and expressive portraits.

83

DREW HARRIS

B. Canada, 1960

Align No. 3, 2011

Signed, titled and dated on the verso
Mixed media on canvas
122 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000



"Each of us have our own lives. It is not for me to tell you how to conduct your life. I am just showing a bit of my feelings through the paintings. If the viewer likes the painting, he will sense my feelings." When he paints, Drew's main concern is to have complete connection to the work. As for any profound message, Drew doesn't think he intentionally starts out with any high-minded artist statement but rather, it is a feeling that develops.

Drew Harris received his formal education in design and fine arts at Georgian College of Applied Arts in Ontario Canada, 1979 - 1982, receiving the Ontario Premiere's Award for most outstanding student of design in Ontario. Drew began his professional career in Toronto, Canada as Senior Design Director for Communique Ltd, Canada's leading corporate communications company specialising in motivational seminars and speakers, corporate identity design and corporate video presentations. In 1991, after 6 years with Communique, Harris began his career as a full time visual artist exhibiting his abstract paintings nationally and throughout the world and in such cities as Toronto, Chicago, New York, Vancouver, Melbourne, Jakarta, Singapore and Kuala Lumpur.

Harris, who has exhibited widely, has his artworks in many private and corporate collections in Europe and Asia. His work has been showcased and sold in various international galleries around the world. His work can be found in Chicago, New York, Malaysia, Indonesia, Australia and Toronto.



84

WONG KEAN CHOON

B. Perak, 1942

Untitled

Signed "KEAN CHOON" on lower right
Watercolour on paper
26 x 36.5 cm

Provenance
Private Collection, Canada

RM 1,000 - RM 2,500

Born in Menglembu, Ipoh, Wong as a child, knew he was meant to paint. Despite objections from his parents, Wong enrolled himself in the Nanyang Academy of Fine Arts, subsequently graduating in 1965. His paintings are portrayal of his life experiences, preference and observations. As seen in this painting, with Wong's keen eye, he has captured the rural scene of a kampung house on wooden stilts, surrounded by lush greenery. The artist brings forth fluidity of strokes and colours that only immersion and dedication can produce.



85

CHIN KON YIT

B. Selangor, 1950

**Methodist Boys School,
Kuala Lumpur, 1999**

Signed and dated "KonYit 99,
Methodist Boys School, Jalan Hang
Jebat, Kuala Lumpur, Malaysia"
on lower left

Artist, title, medium and dimension
inscribed on the verso
Watercolour on paper

26 x 36 cm

Provenance

Private Collection, Kuala Lumpur

RM 900 - RM 1,500

Chin Kon Yit's 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.



86

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Figures, 2005

Signed and dated "Khalil Ibrahim
05" on lower right
Acrylic on canvas
49 x 28 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated in the soon to be
published "777, Celebrating 7
Illustrious Years at KLAS" coffee
table book published by KLAS in
November 2018

RM 7,000 - RM 12,000

Evoking the familiar spirit of Khalil Ibrahim's beloved East Coast once more, this is a variation of the work of his East Coast Series, where the artist was inspired by his rustic upbringing in Kelantan. Featuring a group of ladies about their antics, Khalil brings out the the colour of the earth and detailed the vibrant and contrasting colours of the women's apparels.

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.

DATUK IBRAHIM HUSSEIN

"Art is, in the end, the thing that makes you realise the beauty of life itself"



(I) Man with Possessions, 1964
Oil on canvas 122 x 122 cm

(II) Study for Man with Possessions, 1964
Gouache on magazine page laid to card 24 x 24.8 cm

RM 480,000 - RM 650,000
KLAS Art Auction 30 July 2017
Sale XXVIII

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 was constantly in search of meaning. There was a time when he saw a gleaming light from a distant, shining in the middle of the paddy field. Out of curiosity, he ran over to only find that it was the sun's reflection off the zinc roof of a hut. However, he did not regret running over as it satiated his curiosity. It was his thirst in self-discovery which landed him at Nanyang Academy of Fine Arts, Singapore first, then London, to study at the Byam Shaw School of Art.

However, that fuel somehow died down when he first entered the Byam Shaw College; he did not concentrate in class nor lifted a paintbrush. He felt uninspired. Then one day, while he was strolling about the campus, he came about a facility that housed a printing press. He stood in front of that machinery for hours, in complete awe of its function. That piece of machinery sparked the fire that was within him all along, subsequently lifting him from the art daze he was facing; he rushed home to start painting. His hands moved over the canvas

effortlessly, and his ideas materialised in painting, almost as if it had been bursting to come out.

Consequently, he won an award at the end of the school year for the Byam Shaw Award of Merit for three consecutive years. That paved the way for an opportunity that led him to a guest studentship in the Royal Academy Schools. With the Malaysia Hall in Brynston Square, London, as the epicentre, Ibrahim met many fellow Malaysians, including local legend, Khalil Ibrahim with whom he shared a close friendship and a fondness for painting together.

Besides meeting Khalil, another friendship that also blossomed from Ibrahim's days in London was one with Datuk Abu Mansor and Datin Paduka Zaitoon Othman, one of Ibrahim's pioneering collectors. The Mansor's became familiar faces in Ibrahim's exhibitions. Moreover, it was their close-knit friendship that led them to organise Ibrahim's exhibitions in Malaysia. Among their early and prized masterpieces of Ibrahim's is the diptych, 'Now and Again with Flowers'. It was personally hung by Ibrahim, at their Taman Duta residence and remained there for several decades, between late 1973 and 2006.

ARTISTIC APPRECIATION FOR HIS EARLY MASTERPIECES IN LONDON

Many would consider that the 50s and 60s were the period where Ibrahim's works were the most momentous, vibrant and honest, which would explain the fascination of its viewers and the numerous sold-out exhibitions. In his autobiography titled, 'IB: A Life', he mentioned that his life was made of points, textures, colours, shapes, darkness and light, mass, weight, planes, volumes, sounds, smells and warmth, which he seamlessly depicted on his canvases. Ibrahim's works, such as, the 'Man with Possessions' 1964 illustrates his skill in making his works an extension of himself, packed with vigour and life.

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

FIRST MALAYSIAN ARTIST TO HOLD A SOLO EXHIBITION IN NEW YORK

With the earnings from his pioneer exhibition, Ibrahim decided to embark on a journey to the United States, along with fifty of his gouaches. A few days' post-arrival in the US, Ibrahim paid a visit to a Mr Lauda, the European editor of Sports Illustrated magazine then. Lauda took a liking to the paintings and immediately called his colleagues in Time Magazine, including a critic to view the artist's gouaches. The critic came and introduced a couple of potential galleries that would be interested in Ibrahim's gouaches. Thus, the next day, Ibrahim set forth to a gallery which almost immediately signed him to a contract with them. All that this talented artist asked was for his gouaches to be sold in order for him to prolong his visit in the US.

Luck would have it that in a mere couple of days, Ibrahim received a call from the gallery owner, Mr. Calfino asking him to drop by. When the artist did, he was astonished as well as amazed to find out that his remaining gouaches were sold for a whopping US \$10,000. In April 1964, Ibrahim was to have his first one-man exhibition in New York. Soon after the painter's success in selling his gouaches, he travelled all over US, discovering the beauty of each state. He was ecstatic about his journey and all that he had discovered. With

a few hundred dollars left in his pocket, all his gouaches sold and a solo exhibition awaiting him the following year, he returned to London and the Royal Academy, contented.

IBRAHIM THE JOHN D III ROCKEFELLER SCHOLAR

The long-awaited moment then came for Ibrahim to travel back to New York, for his one-man show. In New York in the 1960s, it was fashionable for a gallery to host a dinner at a Chinese restaurant after the cocktails and champagne. At the dinner, he discovered that one of the guests who attended his exhibition was the director of the John D. Rockefeller Fund. With the New York exhibition, he realised that things had surpassed anything he expected from life and that he thoroughly enjoyed himself. After the exhibition, he returned to London to continue studying at the Royal Academy.

Ibrahim left for New York again in 1967 to attend further training under the Fullbright Travelling Scholarship and the John D III Rockefeller Fund Fellowship which ended in 1968. He was told that his presence in New York was to experience the life and culture there. He could buy anything his heart desired as he was given an allowance to do so. Needless to say, he was gratified and agreeable to the arrangement because after all, painting was joy and not something to agonise over. Overjoyed about his life then, Ibrahim was inspired to produce paintings in a very swift manner.

While in New York, he had serendipitously met several public figures such as Mrs. John Rockefeller Prentice, actress Colleen Moore, Ravi Shankar and Saul Steinberg (a famous New York cartoonist). It was during this period that Ibrahim Hussein stumbled upon the method of 'printage', a combination of printing and collage which he developed further with his maverick style.

The idea of 'printage' came about because he became aware that America, New York especially, was a country dotted by billboards. The billboards were ubiquitous, adorned by beautiful women to sell all kinds of products. That sparked an idea to use images as a social commentary. Before he mastered the technique, plenty of trial and errors were involved. The 'printage' technique uses a mixture of chemicals which allows images to be transferred from printed paper onto canvas. There are depths and antiquity through striations that run through the transferred images.

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Figures in Landscape, 1974

Signed and dated "ibrahim hussein 74" on lower right

Acrylic on canvas

51 x 62 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 95 of the "Ibrahim Hussein",
a retrospective exhibition book for the show held on April 10,
1986 at the National Art Gallery Kuala Lumpur

Illustrated in the soon to be published "777,
Celebrating 7 Illustrious Years at KLAS" coffee table book
published by KLAS in November 2018

RM 150,000 - RM 200,000

Ibrahim Hussein was a Malaysian artist best known for inventing a medium called printage where he combined printmaking and collage in his colourful and layered paintings. Born on March 13, 1936 in Sungai Limau, Kedah, Ibrahim, fondly called Ib, attended the Nanyang Academy of Fine Arts, Singapore, in 1956. Then, he obtained a scholarship to study at Byam Shaw School of Drawing and Painting and the Royal Academy in London where he graduated in 1963 and 1966 respectively.

In 1970, he was offered a position as an artist in residence at the University of Malaya and became the first Malaysian artist to participate in the prestigious Venice Biennale (a cultural institution which organises exhibitions on contemporary arts to promote new artistic trends). The artist was the subject of retrospectives at the National Art Gallery Malaysia and the Museo Nacional de Bellas Artes in Santiago, Chile. In 1991, he founded the Ibrahim Hussein Museum and Cultural Foundation in the Langkawi rainforest, which functions as a non-profit and museum dedicated to developing culture and art in Malaysia. He died on February 19, 2009 in Kuala Lumpur.

Ibrahim had won many illustrious international awards, including at the Monte Carlo 18th International Exhibition of Contemporary Art (1984), the Japan Foundation Cultural Award



(1988), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O' Higgins of Chile (1996), the World Economic Forum's Crystal Award in Davos, Switzerland (1997) and the Anugerah Tokoh Melayu Terbilang (2007). Ib was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur, in 1986.

This widely-recognised and international artist described his abstract works as futuristic and it was through a distinctive ordering of lines that he expressed differing complexities of form and dimensions. Ib created an extraordinary legacy of paintings over a half century revolving around his life and humanity, events and personalities.

Seen here in Ib's 'Figures in Landscapes', (1974), one can discern that most of his works often have a semi-figurative or figurative element poised within a flattened and ambiguous space, reverberating complexity and swirls of colours. This particular work emanates a calmness by the soft hues of green. He often emitted lines, colours and shapes onto canvas in direct response to the world around him, imploring all who viewed his art to be as moved as he was by the struggles and pleasures in the world.

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IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Movement in Blue, 1983

Hand signed in pencil "Ibrahim Hussein 1983"
on lower right
Offset print on paper
43 x 43 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

It is a privilege to view an artist's sketchbook or works on paper for it is almost like getting a chance to see the world through the artist's eyes for a moment. Sometimes it gives you a glimpse of how paintings that we have come to call brilliant first got their start as mere ideas represented by scribbles or marks on a page. On the contrary, sometimes drawings in sketchbooks are exquisitely detailed or beautifully rendered works, and are little masterpieces themselves such as the works by Datuk Ibrahim Hussein. They say that the eyes are the window to the soul; in that case, the works on paper by this esteemed artist act as a window to his soul.

A sketchbook, or works on paper is the place for an artist to record ideas, memories, and observations. Leonardo da Vinci's sketchbooks are the most well-known, with many books published on his extensive drawings, diagrams and notes. Even the legendary Malaysian artist, Khalil Ibrahim too had small sketches of his favourite subject, the East Coast. Hence, it does not come as a surprise that Ibrahim Hussein, a brilliant artist himself, would have meticulous works on paper such as the 'Movement in Blue' (1983). It's fascinating to see his drawings and paintings on paper representing his thoughts, observations and it's even more fascinating to witness the draft and later, the fruition of it all.

Ibrahim never failed to captivate art enthusiasts by proving his mastery in abstract, which is often deemed futuristic due to the complexity in the way he expressed the forms and



dimensions of his creation. His works on paper do not lack the vigour that his canvases possess, in fact, it's hard to distinct between his paper and canvas works. His bold use of colours and extravagant brush strokes is widely known to art followers with an identity of its own. Ibrahim's renowned works, such as the 'Man with Possessions' and 'The study of Man with Possessions', 1964 reveal his process in crafting a masterpiece began with 'a study', where his vision was laid out as precise as the final work.

It's fascinating how Ibrahim made all his works an extension of himself, packed with dynamism and life. It was through the 1960's and 1980's, during his time in the UK that Ibrahim proficiently produced many of his works on paper, gouaches to be precise, that were later displayed in his one-man exhibitions in the UK as well as US.

7 KLAS CELEBRATES ILLUSTRIOUS YEARS IN 2018



KL Lifestyle Magazine October 2016 issue

KL Lifestyle Art Space (KLAS) is a leading force in the promotion of modern and contemporary Malaysian art since the gallery's inception in 2011. It has actively served as a platform for the art masters and modernists to showcase their glorious artworks as well as provide art collectors and enthusiasts an expansive space to fully enjoy the beauty of Malaysian art.

KLAS auction activities have meanwhile made us a transitional home to many artworks as the commercial space has encouraged a secondary market for artworks by senior artists and masters in Malaysia, and by some major regional masters which have exchanged hands through us.

What sets us apart from the conventional galleries is that we are highly dedicated not solely to featuring the art itself or highlighting the credentials of the artists, but we conjointly give our utmost commitment to educating the audience on the provenance of the artworks and the background of the artists as well as provide our experience and observation when coming across their magnificent their masterpieces.

KLAS continuously aspires to set new standards for the presentation of art in the country. Despite our many successes in past auctions, we do believe that there is still much room to propel the local art scene to similar heights achieved by numerous of our Asian neighbours: Philippines, China, India, Indonesia, as well as Singapore. The paramount purpose and backbone at KLAS is to advance the country's visual art scene alongside, or possibly, surpass those of our neighbours.

KL Lifestyle Magazine

Apart from the gallery, KLAS is affiliated with a lifestyle magazine, KL Lifestyle which is owned by the parent company, Mediate Communications Sdn Bhd. Mediate was established in the year 2000 while KL Lifestyle was acquired by the latter in 2007.

Nevertheless promoting art, the magazine serves as an ultimate guide for city dwellers and travellers alike. Packed with information on all essentials for the best city experience, providing readers with colourful information from sights and sounds to international gastronomic flavours to be found in the city. An indispensable monthly guide to Kuala Lumpur, dedicated to being the one-stop reference to happenings, dining, shopping and places to relish.

KLAS Milestone

KLAS first opened its commercial gallery space at Tropicana City Mall in February 2011. As an art mover, we endlessly find ways to improve in terms of providing a prime space where our audiences are able to wholly appreciate art. Therefore, subsequently opening a flagship art space in Jalan Maarof in September, the same year. In August 2015, KLAS moved to Jalan Utara to a purpose built full-fledged gallery specially designed by the founder and chief executive officer, Datuk Gary Thanasan. The gallery aims to present art in a 'mini' international art museum environment which has encouraged countless art galleries in the country to raise the bar, forging its standards to be at par with international standards. The gallery's interior is spacious with an atmosphere that emits a contemporary, calming feel due to its minimalist build. The open, serene space allows viewers to wholeheartedly appreciate the artworks on display, thus, giving them an aesthetically pleasing experience.

The "777" Luxe by KL Lifestyle Project

KL Lifestyle, a publication owned by the parent company of KLAS, Mediate Communications Sdn Bhd has taken the lead since 2010 in being the only magazine in Malaysia to dedicate six to ten of its pages on Malaysian and South East Asian art on a monthly basis.

To celebrate its 7th Anniversary, KLAS is collaborating with KL Lifestyle magazine in publishing "777", a coffee table book featuring a compilation of narratives featured by the magazine on seven important Malaysian and Singaporean artists whose works were sold and exhibited over seven years at KLAS.

These are the top 7 Malaysian and Singaporean artworks which have been sold or soon-to-be exhibited at KLAS.

OUR TOP SELLING MALAYSIAN ARTISTS

ABDUL LATIFF MOHIDIN A modernist legend

Born in 1941 in Negeri Sembilan, Latiff Mohidin was once a child prodigy and now a legend on his own accord, known for his eye-catching modernist art works. He made history by being the first Southeast Asian artist to showcase at the renowned Centre of Pompidou, Paris on Feb 28, 2018. Latiff's primary source of his imagination came from the memories of the place he had travelled to. His art style, rather than replicating what is seen, he interprets and expresses it. His mastery in art techniques through his expressionist strokes proves his pure talent, showcasing great eminence in his style.

YUSOF GHANI

The artistic messenger

Yusof Ghani is a writer, sculptor, professor, curator and a painter. There is no denying that he is a man of many talents. Born in 1950 in Johor, he was originally a graphic artist. In 1979, he received a scholarship from the Malaysian government to pursue graphic arts at George Mason University, Virginia and furthered his education for a master's degree at Catholic University in Washington D.C. His prominent works include the Hijau and Tari series. He has had successful exhibitions in Singapore, San Francisco, London, Abu Dhabi, New Delhi, Tokyo and Madrid.



DATUK IBRAHIM HUSSEIN

The innovative master

Ibrahim Hussein was born in 1936 in the village of Sungai Limau Dalam in the Yan district of Kedah. It was his thirst for self-discovery which landed him at Nanyang Academy of Fine Arts, Singapore first, then London, to study at the Byam Shaw School of Art. In 1963, Ibrahim walked into a gallery on a whim in London and showed his paintings to its owner. The owner was in such awe with his works and prompted him to have his first one-man exhibition. Needless to say, the exhibition was a raging success and all of his paintings were sold out by the end of the night. Truly, Ibrahim never failed to captivate art enthusiasts by proving his mastery in abstract, deemed futuristic due to the complexity in the way he expressed the forms of his creations, apparent even during his early years.

YONG MUN SEN

The Father of Malaysian Painting

The late Yong Mun Sen, born on Jan 10, 1896 was one of Malaysia's pioneer artists. The country's art scene wouldn't be what it is today if it wasn't for his contributions. The artist was born in a coconut estate in Kuching, Sarawak with the forename of Yen Lang. In 1901, he travelled to Tai-Pu, in Kwangtung Province, China to attain a formal education in the proper use of brush and calligraphy. He returned to his hometown in 1910. Yong familiarised himself with the works of prominent European artists through books, particularly those of Van Gogh and especially Gauguin whose works spoke to Mun Sen, especially in his oil paintings. He was one of the founding members of the Penang Chinese Art Club subsequently becoming its president.

YEOH JIN LENG

A traveling maestro

Yeoh Jin Leng was born in 1929 in Ipoh and began his career as a school teacher.

He later joined the Malayan Teachers' Training College, Kirkby, Liverpool in the United Kingdom in 1952. During this period he adopted love and later received the first federal scholarship to further his art studies at the Chelsea School of Art as well as the Institute of Education, University of London. Art has always been innately natural to him. He travelled vastly, backpacking to the northern mountains of Thailand, Laos, Nepal and more. As seen in most of his works, he's always had a soft spot for landscapes and abstract expressionism is his forte.



KHALIL IBRAHIM

The icon of batik painting

A dear friend of ours at KLAS, the late Khalil Ibrahim was indeed a legendary icon in the Malaysian art scene. Born in 1934 in Kubang Krian, Kelantan, he was 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. He held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centred around figures and were heavily influenced by the scenes of East Coast fishermen and women. Not to mention, his sought-after and immaculate batik artworks. Whether he illustrated the figures of beautiful women walking about, a mesmerising landscape that encapsulated the artist's reminiscence and nostalgia, Khalil Ibrahim knew how to share his vision with versatility and style.

CHEONG LAI TONG

The intuitive artist

Born in 1932 in Guangzhou, China, Cheong Lai Tong moved to Malaya when he was a child with his mother and two sisters in 1938 to avoid the Japanese Occupation in China. He pursued his education at Skowhagen School of Printing and Sculpture in Maine, USA in 1961 and London County Council Central Art School, London. After returning from studying overseas, he immersed himself with the trends and art movements of the West. With that, he began to tailor his own art style – a portion of abstract expressionism mixed with a healthy dose of Malaysia's principles and outlook.

TOP 7 SINGAPOREAN ARTISTS

CHEN WEN HSI

A Nanyang style pioneer

Born in 1906 in Guangdong, China, Chen Wen Hsi was heavily influenced by traditional Chinese paintings, and the early Cubist works of Pablo Picasso and Paul Klee. Between 1923 and 1992, he conducted 38 one-man exhibitions in Singapore and other countries such as China, Taiwan, Malaysia,

Japan, Australia, New Zealand and Hong Kong. Chen was adept at both traditional Chinese ink and Western oil painting. He experimented with various styles and techniques ranging from Fauvism to Cubism as well as acrylic, viscous paints and sand on canvas. He had great interest in human figures and perceived them in the simplest of manner by merely depicting them as a pattern of images. He was also keen on nature and animals for his still life studies and abstract compositions. His attention to detail and sensitive transcription of illustrating his subject on canvas, especially his work on the gibbon paintings where he was inspired by Mu Xi's works, were highly noted by art experts and aficionados in his time.

CHEONG SOO PIENG

A Nanyang artist of versatility

Cheong Soo Pieng was born in Amoy, China in 1917. According to art historian T.K. Sabapathy, Cheong's presence was very significant in the formative period of Singaporean modern art. His brushstrokes were described as almost 'sketch-like' and 'rough'. His works also have an unfinished, raw quality especially from the dry brush technique and ink washes inside his thick and thin outlines. There are certain coloured spots of red, blue and grey strategically placed within his works. As a result, there is a striking contrast and cubistic nuances to his otherwise monochromatic Chinese ink landscapes.



CHOO KENG KWANG

The painter of doves and pigeons

Choo Keng Kwang, born in 1931 in Singapore, is a highly accomplished painter, committed educationist and a generous supporter of social charities. Since the 1950s, he has been cherished icon in the world of art. He gained his well-deserved and exceptional reputation through his extraordinary traditional oil paintings of landscapes, animals and nature, inspired mostly from his travels and exposure. He tends to combine two different styles of Western impressionism and rules of perspective with traditional Chinese brushwork. Often, his bird paintings featured them descending in a spectacular vision, amidst swirling mist, to nest in foliage. He is well-known as the 'Painter of Doves and Pigeons'.

LIM TZE PENG

Documenting history through art

Lim Tze Peng was born on Sept 28, 1923 in Singapore. He started his art career in the 1950s, during which he would create a series of oil paintings on Chinese junks. Best known for his numerous drawings using Chinese ink, and paintings of Chinatown and the Singapore River, these artworks were

produced mainly when urban development was on the rise. He was often captivated by the changing streets of Singapore, what it was like then and now. His vintage atmospheric paintings capture vividly the old warehouses, hawkers, vendors and residents, shophouses, bicycles, trishaws and all the traditional elements - most of which centred around Chinatown.



LIU KANG

The founder of Nanyang style

Born in 1911 in Yongchun, Fujian Province, famed Singaporean artist, Liu Kang was hailed, as "a pillar of the southern sky" in the art scene. Liu Kang graduated from Shanghai Xinhua Arts Academy in 1928, and soon after left for Paris. It was during his five-year stay at Shanghai Xinhua Arts Academy that he established his personal style - an integration of Western and Chinese art. His works involved the use of Western painting materials and tools but essentially, his style and substance are Chinese and the realms of his paintings are typically Oriental. The artist's works embody the repeated theme of tropical life. On the account of this, he was considered the founder of "Nanyang" or Southern Sea style and presented his own interpretation of the genre. In 1952, Liu Kang, Chen Chong Swee, Chen Wen Hsi and Cheong Soo Pieng went on a historic field trip to Bali in search of a visual expression that was Southeast Asian. Liu drew much inspiration from this trip which influenced some of his latter figurative works.

NG ENG TENG

The grandfather of Singapore sculpture

Ng Eng Teng was born in Singapore in 1934 and was dubbed the grandfather of Singapore sculpture. After training his painting skills under the mentorship of Georgette Chen and Liu Kang, he went on to study ceramics in England. Upon his return, he began to actively and creatively produce large sculptures, most of which became notably famed such as Vearth, Mother and Child and The Explorer. These sculptures are still displayed in public spaces in Singapore. The human figure was Eng Teng's principal source of inspiration and, no matter how abstract, his works, from the earliest, tentative explorations to the mature, masterful creations, always retained some link with figuration.

SEAH KIM JOO

A lover of batik art

Born in 1939 and raised in Terengganu, Seah Kim Joo was very much exposed to the art of traditional batik-making during the early stages of his artistic career. As Terengganu is known as Malaysia's biggest producer of batik, it is no wonder that the medium played a major influence in his craft. Seah began to be popularly known for his use of the dye-and-resist technique in batik. His popularity was even more evident as his murals have adorned the Singapore Pavilion, and one of his paintings was even selected for Singapore's commemorative stamp series.

IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1 NOTICE TO BIDDERS

General

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

KLAS is Seller's Agent Only

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

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

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

Tests

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

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

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

Bidder's Duty to Inspect

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

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

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

Condition Reports and Estimates

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

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

Storage Cost

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

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

(c) to withdraw any Lot;

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

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

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

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

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

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

After the Sale

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

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

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

agrees that any resale price will be deemed commercially reasonable.

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

Goods and Services Tax (GST)

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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



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

Bidder No. (for office use)

BIDDER REGISTRATION FORM

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 1 8 November 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 | 1 8 November 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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GET REAL

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

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

FIND US HERE

03 - 04 June Queensbay Mall Penang, Ground Floor, North Zone

09 - 11 June Sunway Velocity Mall, Level B1

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

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