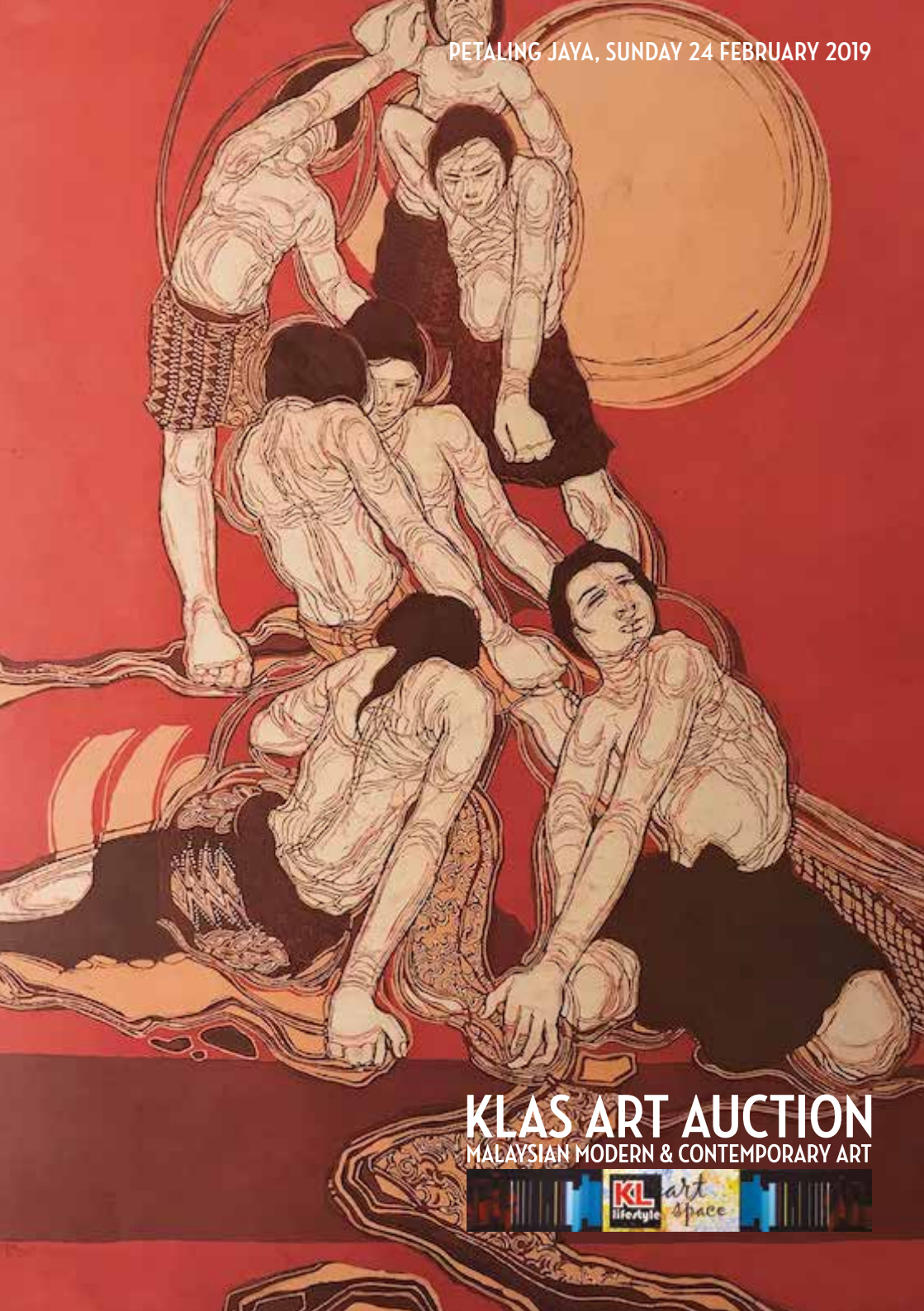


PETALING JAYA, SUNDAY 24 FEBRUARY 2019



KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 48 **MOHAMMED HOESSEIN ENAS, DATO** East Coast Girl, 1985



KLAS ART AUCTION 2019

MALAYSIAN MODERN & CONTEMPORARY ART SALE XXXV

Auction Day

Sunday, 24 February 2019

1.00 pm

Registration & Brunch

Starts 11.30 am

Artworks Inspection

From 11.30 am onwards

KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Supported by

THRIVEN



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

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



Lot 66 **CHUAH THEAN TENG, DATO** Malay Ladies in a Village, 1980s

Full Preview

Date: 1 - 23 February 2019

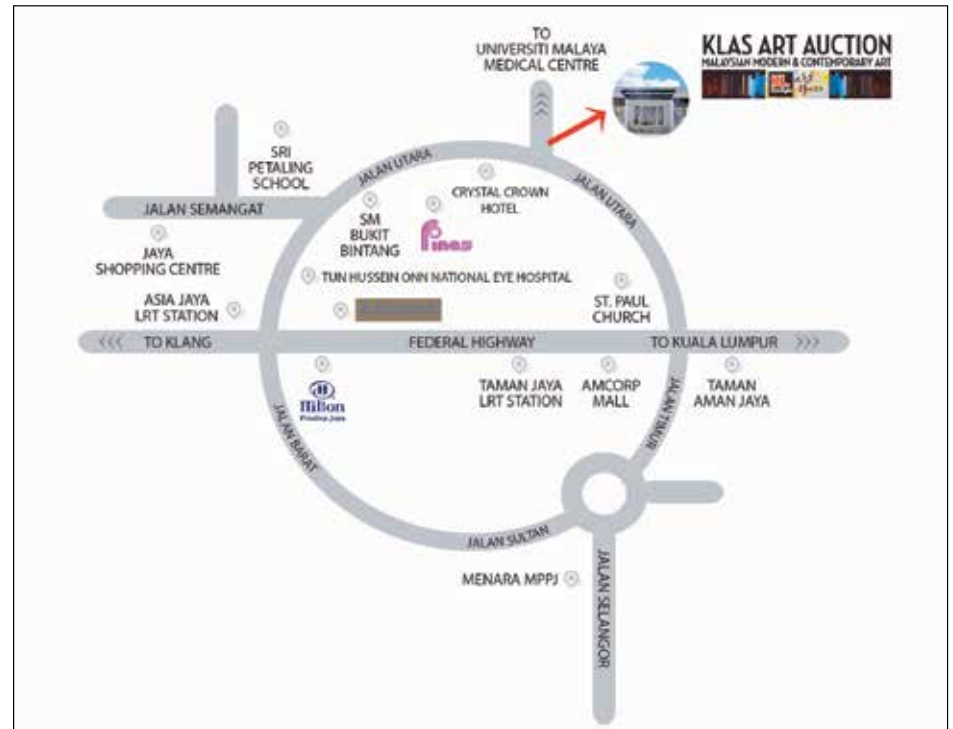
Venue: KL Lifestyle Art Space
31, Jalan Utara
46200 Petaling Jaya
Selangor, Malaysia

Auction Day

Date: Sunday, 24 February 2019

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

Time: 1.00 pm



Map to KL Lifestyle Art Space



Contents

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



Lot 5 **YUSOF GHANI** Wajah Series - Petani Pulang Malam, 2008

Glossary



1 KHALIL IBRAHIM
EAST COAST SERIES
- LADIES, 1991
& EAST COASTS SERIES
- FISHERMEN, 1991
Watercolour on paper
13 x 19 cm x 2 pieces
RM 2,500 - RM 3,500



2 SYED AHMAD JAMAL, DATUK
STUDY FOR PUBLIC
SCULPTURE, 1999
Pen on paper 28 x 40 cm
RM 12,000 - RM 18,000



3 ABDUL LATIFF MOHIDIN
SAMARKHAN SERIES, 1990
Mixed media on paper
29 x 40 cm
RM 20,000 - RM 40,000



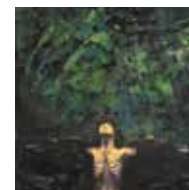
4 NIZAR KAMAL ARIFFIN
ALHAMDULILLAH, 2018
Acrylic on canvas 122 x 90 cm
RM 15,000 - RM 17,000



5 YUSOF GHANI
WAJAH SERIES - PETANI
PULANG MALAM, 2008
Oil on canvas 120 x 90 cm
RM 24,000 - RM 30,000



6 ALI NURAZMAL YUSOFF
FLIGHT OF FANCY, 2010
Acrylic on canvas 137 x 244 cm
RM 10,000 - RM 16,000



7 AHMAD FUAD OSMAN
STUDY FOR FLY ME TO THE
MOON, 2007
Oil on canvas 138 x 61 cm
RM 10,000 - RM 12,000



8 ISMAIL ABDUL LATIFF
PUNCAK BERTIAS... DANAU
CAMAR BULAN, 2015
Acrylic on canvas 90 x 71 cm
RM 9,000 - RM 12,000



9 SHAFURDIN HABIB
TU BURUNGNYA, 2011
Watercolour on paper 43.5 x 28.5 cm
RM 1,500 - RM 3,000



10 SHAFURDIN HABIB
TUNAIIAN II, 2011
Watercolour on paper 43.5 x 28.5 cm
RM 1,500 - RM 3,000



11 WONG KEAN CHOON

UNTITLED, 1994

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



12 KHALIL IBRAHIM
EAST COAST FIGURES, 2004

Acrylic on canvas 62 x 80 cm
RM 45,000 - RM 75,000



13 KHALIL IBRAHIM
SUNSET, 1950s

Oil on board 35 x 45 cm
RM 18,000 - RM 40,000



14 LEE KIAN SENG
LOTUS SERIES

Inscribed "296/500, 270/500,
475/500 on lower edge of paper
Silkscreen print
26.7 x 40.5 cm x 3 artworks
RM 3,000 - RM 7,000



15 CHOONG KAM KOW, DR
KINTA SERIES, 1970s

Chinese ink and watercolour on paper
28 x 41 cm
RM 5,000 - RM 10,000



16 CHIA HUI CHIAN
FISHERMEN, 1964

Pastel on paper 17 x 75 cm
RM 2,500 - RM 4,000



17 CHIA YU CHIAN
THE WOODEN BRIDGE, DECEMBER 1969

Oil on canvas 56.5 x 44.5 cm
RM 8,000 - RM 12,000



18 WAN SOON KAM
SINGAPORE RIVER (ELGIN BRIDGE), 1968

Oil on canvas 61 x 76 cm
RM 15,000 - RM 18,000



19 CHOO KENG KWANG
DOVES I, 1987

Oil on board 82 x 122 cm
RM 38,000 - RM 60,000



20 TAWEE NANDAKWANG
SAMPAN BOATS, 1979

Sampans Boats, 1979
RM 2,000 - RM 8,000



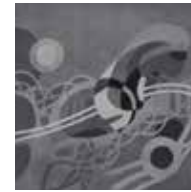
21 NORMA BELLEZA
PAGODA FESTIVAL IN BOCAUE, BUCALAN, 2002

Oil on canvas 71 x 67 cm
RM 1,500 - RM 3,000



22 RANDY 'ANDOI' SOLON
UNTITLED, 2013

Acrylic & oil on canvas
122 x 152 cm
RM 12,000 - RM 18,000



23 NIK RAFIN
MINDSCAPE SERIES 16, 2011

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



24 NIK RAFIN
THE PIER, 1999

Watercolour on paper
12.5 x 17 cm
RM 200 - RM 400



25 NIK RAFIN
IN THE PARK, 1999

Watercolour on paper
14 x 18 cm
RM 250 - RM 450



Lot 21 **NORMA BELLEZA**
Pagoda Festival in Bocaue, Bucalan, 2002



**26 MOHD KHAIRUL
IZHAM**

HUJUNG TANJUNG, 2017

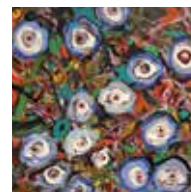
Mixed media on canvas 122 x 182 cm
RM 2,000 - RM 3,500



31 CHIEU SHUEY FOOK

RESTING COW, 1970s

Batik 39 x 47 cm
RM 5,000 - RM 12,000



36 RAPHAEL SCOTT AHBENG

BUNGA SUNAR, 2014

Acrylic on board 30 x 30 cm
RM 900 - RM 1,500



27 NAJIB AHMAD BAMADHAJ

HELPLESS, 2012

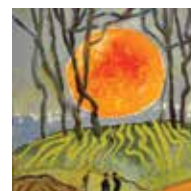
Mixed media on canvas
152.5 x 152.5 cm
RM 2,500 - RM 5,000



32 SEAH KIM JOO

CHINATOWN, SINGAPORE, 1970s

Batik 85.5 x 49 cm
RM 9,000 - RM 15,000



37 RAPHAEL SCOTT AHBENG

MORNING CITY WALK, 2015

Acrylic on board 30 x 30 cm
RM 900 - RM 1,300



28 MOHD AKHIR AHMAD

ADA YANG TERTINGGAL, 2013

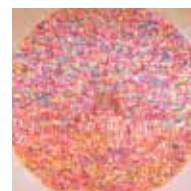
Mixed media on canvas 91 x 91 cm
RM 1,500 - RM 3,000



33 SEAH KIM JOO

A SERENE DAY, 1973

Batik 60 x 45 cm
RM 2,000 - RM 4,000



38 NIZAR KAMAL ARIFFIN

**"SIRI DUNIA - ROAD TO
PUTRAJAYA", 2018**

Acrylic on canvas 152.5 x 152.5 cm
RM 18,000 - RM 24,000



29 ALIF OMAR

**PERGH! (TRIBUTE TO
MALAYSIAN
SUPERHEROES), 2012**

Acrylic on canvas 183 x 122 cm
RM 3,000 - RM 6,000



34 KHALIL IBRAHIM

**EAST COAST FIGURES
- MOVEMENT IN RED, 1975**

Batik 92 x 80 cm
RM 60,000 - RM 90,000



39 RAPHAEL SCOTT AHBENG

**SUMBANG HILLSIDE
HOMES, 2011**

Oil on board 61 x 91 cm
RM 2,000 - RM 4,000



30 NIK RAFIN

MINDSCAPE SERIES 13, 2011

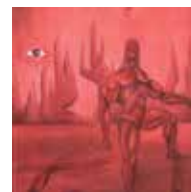
Acrylic on canvas 39.8 x 30 cm
RM 500 - RM 900



35 ISMAIL ABDUL LATIFF

**RIANG RIANG RIMBA...
PELANGI JIWA, 1998**

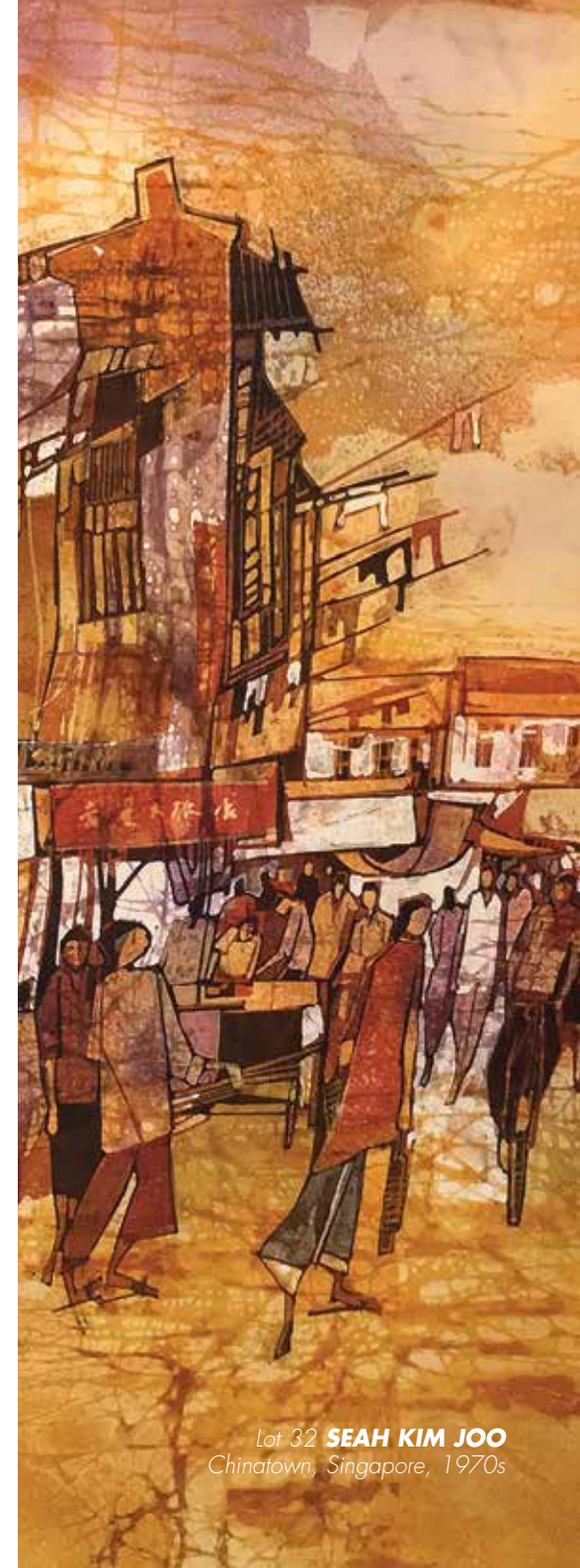
Acrylic on museum board
81 x 81 cm
RM 7,000 - RM 10,000



**40 RAJA SHAHRIMAN
B. RAJA AZIDDIN**

KEGANASAN, 1986

Mixed media on canvas
75 x 54 cm
RM 3,000 - RM 7,000



Lot 32 **SEAH KIM JOO**
Chinatown, Singapore, 1970s



41 ISMAIL ABDUL LATIFF
OCEAN RED SKY...SHADOW DANCE, 1999

Acrylic on paper 76 x 56 cm
RM 4,000 - RM 7,000



46 ISMADI SALLEHUDIN
FIKIR DIRI MENJALARA SERIES, 2001

Acrylic & charcoal on paper
78 x 53 cm
RM 4,500 - RM 6,000



51 WALASSE TING
UNTITLED

Watercolour and ink on paper
19.3 x 27.6 cm
RM 15,000 - RM 18,000



42 YUSOF GHANI
WAJAH SERIES, 2015

Mixed media on canvas 92 x 61 cm
RM 12,000 - RM 18,000



47 DREW HARRIS
ALIGN NO.4, 2011

Mixed media on canvas
153 x 91 cm
RM 2,000 - RM 7,000



52 WALASSE TING
UNTITLED

Watercolour and ink on paper
19.3 x 27.6 cm
RM 15,000 - RM 18,000



43 HARON MOKHTAR
SHIH CHUNG PRIMARY SCHOOL 3 (GEORGETOWN), 1999

Mixed media on canvas 47 x 32 cm
RM 7,000 - RM 9,000



48 MOHAMMED HOESSEIN ENAS, DATO
EAST COAST GIRL, 1985

Oil on canvas 40.5 x 30.5 cm
RM 55,000 - RM 75,000



53 DAVID BROMLEY
GIRL 3, 2017

Acrylic on canvas 150 x 120 cm
RM 30,000 - RM 36,000



44 ASMAWI ISMAIL
ON TOP 7, CELEBRATION OF RED, PIECES OF LAND & TIMELESS, 2005

Mixed media on canvas
60 x 60 cm x 4 pieces
RM 6,000 - RM 7,500



49 KHALIL IBRAHIM
PORTRAIT OF A LADY IN RED, 2003

Acrylic on canvas 38.5 x 28 cm
RM 12,000 - RM 18,000



54 TING SHAO KUANG
MOTHER & CHILD

Serigraph 86 x 82 cm
RM 4,000 - RM 7,000



45 NIK RAFIN
MINDSCAPE SERIES 15, 2011

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



50 JEI HAN SUKMANTORO
NITA, 2013

Oil on canvas 45 x 45 cm
RM 4,000 - RM 7,000



55 LYE YAU FATT
FAMILY CROSSING THE RIVER, 1981

Mixed media on paper
75 x 55 cm
RM 7,000 - RM 10,000



Lot 55 **LYE YAU FATT**
Family Crossing the River, 1981



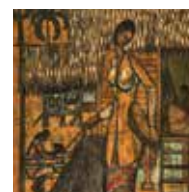
56 YONG MUN SEN
RESTING, 1947

Watercolour on paper 26 x 37 cm
RM 8,000 - RM 12,000



61 CHEN WEN HSI
HERONS

Watercolour on paper 43 x 29 cm
RM 18,000 - RM 30,000



66 CHUAH THEAN TENG, DATO
MALAY LADIES IN A VILLAGE, 1980s

Batik 91 x 63 cm
RM 24,000 - RM 30,000



57 SHAFIE HASSAN
KERETA KERBAU KAMPONG CHHNANG (CAMBODIA), 2013

Watercolour on paper 67 x 88 cm
RM 5,000 - RM 7,000



62 TAY BAK KOI
AT THE ESTUARY, 1989

Gouache on paper 76 x 71 cm
RM 12,000 - RM 18,000



67 ISMAIL MAT HUSSIN
WAYANG KULIT, 1980

Batik 88 x 94 cm
RM 19,500 - RM 25,000



58 CHEW FANG CHIN
UNTITLED

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



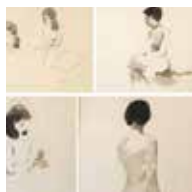
63 GEORGE CHANN
UNTITLED, 1980s

Oil on canvas 79 x 59 cm
RM 24,000 - RM 30,000



68 KWAN CHIN
A RUBBER TAPPING FAMILY, 2012

Batik 76 x 51 cm
RM 4,000 - RM 7,000



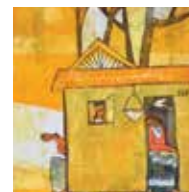
59 NGUYEN THANH BINH
FIGURE STUDY, 2000

Mixed media on paper
i) 24 x 32 cm, ii) 25.5 x 24 cm
iii) 25.5 x 17 cm, iv) 24 x 32 cm
RM 4,000 - RM 7,500



64 YAYOI KUSAMA
PUMPKINS (2)

Painted cast resin multiples
Each height 10.2 cm
RM 5,000 - RM 9,000



69 KENG SENG CHOO
KAMPUNG SCENE, 1969

Batik 73.5 x 50.8 cm
RM 2,000 - RM 4,000



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

Chinese ink and watercolour on paper
94 x 43 cm
RM 75,000 - RM 90,000



65 LYE YAU FATT
CHINESE CERAMIC, 2018

Acrylic on canvas 61 x 56 cm
RM 7,000 - RM 10,000



70 BHANU ACHAN
MOVEMENT IN RED I, 2011

Mixed media on canvas
81 x 81 cm
RM 1,800 - RM 4,000



Lot 60 **CHEONG SOO PIENG**
Kampung Fishing Village - Sibu (Malaysia) Riverside, 1961



71 BHANU ACHAN
MOVEMENT IN RED II, 2011

Mixed media on canvas
81 x 81 cm
RM 1,800 - RM 4,000



76 KHALIL IBRAHIM
CHERATING, 2003

Acrylic on board 17.5 x 17.5 cm
RM 3,500 - RM 6,000



72 YUSOF GHANI
SIRI TARI, 1989

Mixed media on paper
24 x 38 cm
RM 6,000 - RM 8,000



77 KHALIL IBRAHIM
SELECTION OF SKETCHES

Watercolour and ink on paper
12 x 9 cm x 8 pieces
RM 4,000 - RM 7,000



73 JOLLY KOH, DR
THE RISING SUN IV, 2004

Oil on canvas 135 x 50 cm
RM 28,000 - RM 55,000



78 YUSOF GHANI
SIRI TOPENG - WAYANG SOLOK, 1995

Mixed media and collage on paper
76 x 56 cm
RM 12,000 - RM 18,000



74 IBRAHIM HUSSEIN, DATUK
STUDY FOR LOVERS, 1964

Acrylic ink and collaged paper on
paper laid to card
18.7 x 19.7 cm
RM 28,000 - RM 55,000



79 KHOO SUI HOE
THE SWIMMER, 1979

Oil on canvas 46 x 89 cm
RM 18,000 - RM 25,000



75 PUTU SUTAWIJAYA
MAKING LOVE II, 2000

Acrylic on canvas 145 x 140 cm
RM 32,000 - RM 40,000



80 ISMAIL ABDUL LATIFF
**GOLDENSKY HAVEN...
FLOATING WORLD, 2011**

Acrylic on paper 76 x 56 cm
RM 4,000 - RM 7,000



Lot 74 **IBRAHIM HUSSEIN, DATUK**
Study for Lovers, 1964



1

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series - Ladies, 1991 & East Coasts Series - Fishermen, 1991

Signed and dated "Khalil Ibrahim 91" on lower right
Watercolour on paper
13 x 19 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 3,500

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 women sharing a lively moment together and a group of men working by the beach. Khalil uses vibrant tones for his subject's clothing while muted tones make up the sandy beach, the sea, the trees and the rocks.



2

SYED AHMAD JAMAL, DATUK

B. Johor, 1929 - 2011

Study For Public Sculpture, 1999

Signed and dated "AJ 99" on lower left
Pen on paper
28 x 40 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 February 2019

RM 12,000 - RM 18,000

Preceding the Study for Public Sculpture that was featured in KLAS Sale XXVII, this work is a pen on paper sketch by former national laureate, Datuk Syed Ahmad Jamal. A sketch provides insight to an artist's perspective and their thought process. This artist has given much to the Malaysian art world in his teachings and services as board and committee member to various art-related organisations as well as being an art curator. In 1995 he was awarded the National Art Award which recognised him as a National Artist. He is probably one of the country's first abstract artists and he uses the non-figurative language to express his ideas about culture, politics and poetry.

3

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Samarkhan Series, 1990

Signed and dated "Samarkhan Latiff 90" on lower right
Mixed media on paper
29 x 40 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 February 2019

RM 20,000 - RM 40,000



Under the spotlight is a gem by abstract art maestro Abdul Latiff Mohidin from his Samarkhand series. Latiff is known for his art of painting, printmaking and sculptures as well as his poetry and books on aesthetics. Compared to the artist's other works, the 'Samarkhan Series' is more muted and is predominantly painted using earthy tones. Here, Latiff portrays his rendition of the 'jewel' of Islamic central Asia. The organic forms are rendered masterfully in an effortlessly balanced composition set in a landscape format. Latiff graduated from the German academy, DAAD (Deutscher Akademischer Austauschdienst) in Bonn 1960. He

also took up printmaking courses at the Atelier La Courrier in Paris and the Pratt Institute in New York in 1969. His first major art prize was the 2nd Prize (Graphic) in the 1968 Salon Malaysia. As a writer, he won the Malaysian Literary Awards from 1972 to 1976, the coveted South East Asian Writers Award in Bangkok in 1984, and the National Literary Award in 1984 and 1986. His first solo exhibition at the age of 10 at the Kota Raya Malay School in 1951 earned him the title of 'boy wonder' by the local press. He is now regarded as a national treasure and has become one of the leading modern artists in Southeast Asia.

4

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Alhamdulillah, 2018

Signed and dated "NIZAR 2018" on lower right
Artist, title, medium and dimension inscribed on the verso
Acrylic on canvas
122 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 15,000 - RM 17,000

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. This is evident in Nizar's latest work, "Alhamdulillah" a jawi word that means "Praise be to God" conveys a sense of appreciation and his belief in divinity as the orchestrator for blessings in life. This Jawi writing is also imbued into the work. The beauty of this work 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 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.



5

YUSOF GHANI

B. Johor, 1950

Wajah Series - Petani Pulang Malam, 2008

Oil on canvas
120 x 90 cm

Provenance
Private Collection, Sarawak

RM 24,000 - RM 30,000



Wajah Series, 'Contemplation II' 2008
Mixed media on canvas
126.5 x 96.5 cm
SOLD RM 28,000.00
KLAS Art Auction 23 September 2018
SALE XXXIII

Yusof Ghani's Wajah Series is a masterpiece which clearly shows his influence by Western abstract expressionism due to the spontaneity and expressive brushstrokes, though he also alternates his style by incorporating figurative images. The faceless silhouettes set an awkward and unconventional tone, yet holistically, produces a strong and stylish tone. Yusof Ghani is one of Malaysia's respected and eminent artist. A writer, sculptor, professor, curator and painter, there is no denying that he is a man of many talents. His artworks are always sought after by collectors and galleries, and his showcases are well attended by dignitaries and prominent figures in the art industry. Synonymous to Abstract Expressionism in which he is widely known for, Yusof has earned worldwide recognition and numerous accolades. His works are displayed in various residencies throughout the world, making him an artist worthy of acknowledgement and is the pride of his nation.



6

**ALI NURAZMAL
YUSOFF**

B. Penang, 1978

Flight of Fancy, 2010

Signed on lower right
Acrylic on canvas
137 x 244 cm

Provenance
Private Collection,
Kuala Lumpur

RM 10,000 - RM 16,000



Ali Nurazmal Yusoff has been hailed as one of the prolific contemporary mid-career artists in Malaysia. His larger than life realist paintings have been collected locally and internationally and can be found in the permanent collections of Balai Seni Lukis Negara (National Art Gallery). His ability to capture both the Western influence from globalisation and bring into

the Asian flavour has been regarded as the most interesting and unique demeanour to the Malaysian identity. This magnificent diptych is playful, colourful and possesses a child-like quality to it. It is perhaps a representation of the artists' childhood as the artwork portrays clowns, ferris wheel, and other elements one may find at a fun fair. It puts a smile on anyone's face.

7

AHMAD FUAD OSMAN

B. Kedah, 1969

Study for Fly Me to the Moon, 2007

Oil on canvas
138 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 12,000

Ahmad Fuad Osman, better known as Fuad, is no stranger to the international art circles. His much-acclaimed works have found their homes in institutions such as the National Visual Art Gallery and Petronas Gallery Malaysia; Tacheles Berlin, Germany; The Seoul Metropolitan Art Museum, Korea; Singapore Art Museum; Gertrude Art Centre, Melbourne, Australia; Guangdong Museum of Art China; Yokohama Museum of Art, Japan; Manes Gallery, Czech Republic; Red Mill Gallery, Vermont USA, and many other galleries and museums. Fuad's art remains true to the spirit of the collective — exploring key socio-political issues while encouraging discourse without creative and conceptual constraints. Throughout his career as an artist, he was always drawn to communicate the multi-faceted and subtleties of the human condition. Although well-known now for his figurative work, Fuad started out as an abstract artist. With a rich Malaysian art tradition of abstraction to draw from, Fuad's early interest is no surprise. The artist cites Latiff Mohidin and Ibrahim Hussein as early local influences; the works of Wassily Kandinsky and Paul Klee also took to him.



8

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Puncak Berhias...Danau Camar Bulan, 2015

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

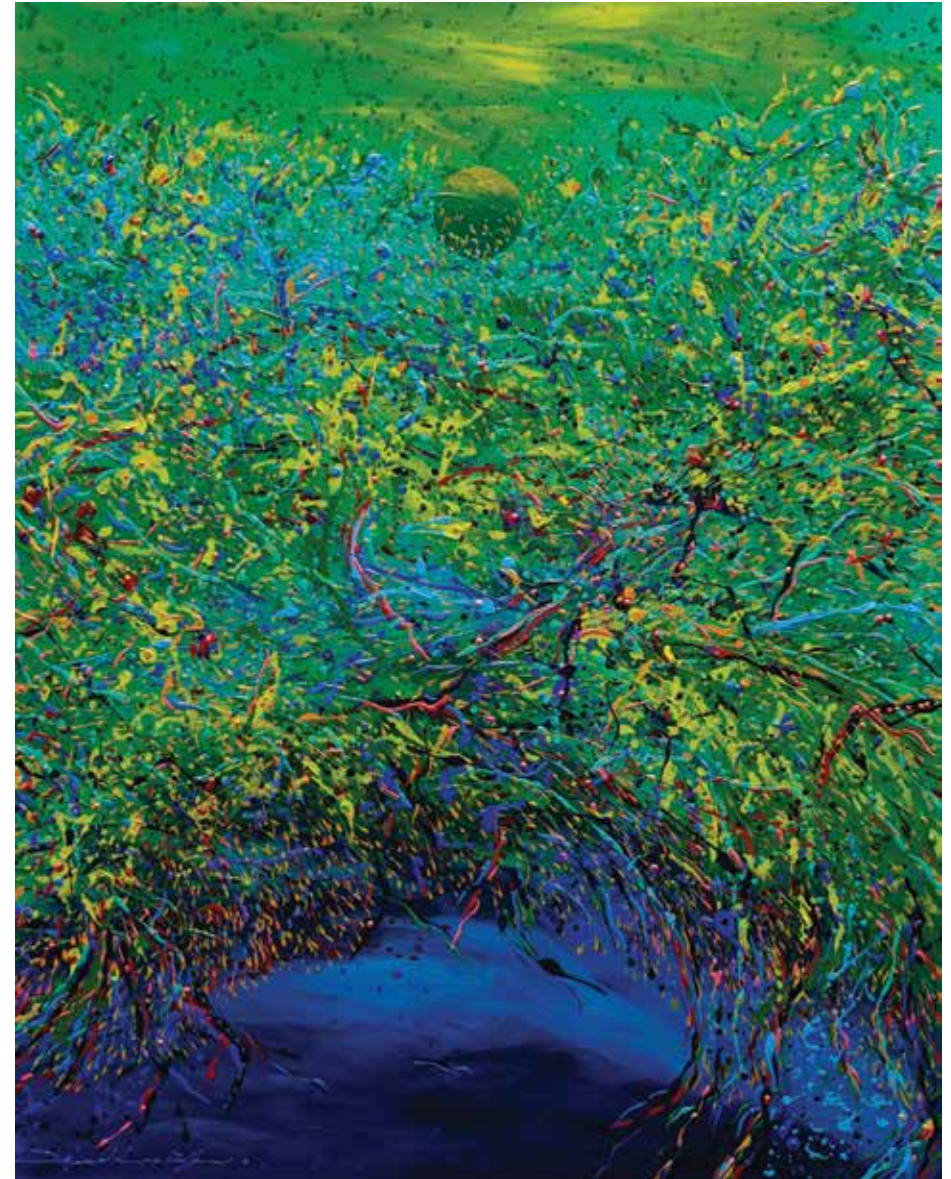
Private Collection, Kuala Lumpur

RM 9,000 - RM 12,000



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

The man behind the moon brings forth the beauty of the natural world through the play of vibrant hues of blue and green, giving life to this painting. Ismail Latiff's works are based on nature and solitude, some sort of paradise, as seen in this painting. He once mentioned, "I embarked on a conquest of inner space, texture and colour, bringing the beauty of the natural world indoor, that is transformed onto paper and canvas." He manages to make this painting seem like it is saturating with an aura of wonder. Ismail Latiff is a Melaka-born artist who trained formally in arts at MARA Institute of Technology. His artworks of both the mystical and abstract kind are known locally and internationally. Having started off his career in advertising before switching to fine arts, his philosophy of life and work is "Art is Life and one of the best introduction to art is Nature."



9

SHAFURDIN HABIB

B.Perak, 1961

Tu Burungnya, 2011

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

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,000



10

SHAFURDIN HABIB

B.Perak, 1961

Tunaian II, 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 skillfully the hills, the trees, the skies, the sands and the seas 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. It shows young boys at a kampung scene, pointing towards the trees and searching for a bird, resulting in an atmosphere that truly reminds one of the simplest pleasures of life.

It is proven in both these pieces, as Shafudin's painting comes alive through his experiences there. This piece depicts the serene milieu of farmers during harvest season. He explores the allure and essential physiognomies of the beautiful views that make Malaysian countryside – the abundant trees and the charming simplicity.



Born in Minglembu, 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 man herding buffalos through a sawah padi. With fluid brush strokes and colours, Wong brings his viewers on a journey to the rural and serene area in Malaysia.

11

WONG KEAN CHOON

B.Perak, 1942

Untitled, 1994

Signed and dated "KEAN CHOON
94" on lower left
Watercolour on paper
26 x 36.5 cm

Provenance
Private Collection, Canada

RM 1,000 - RM 2,500



12

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

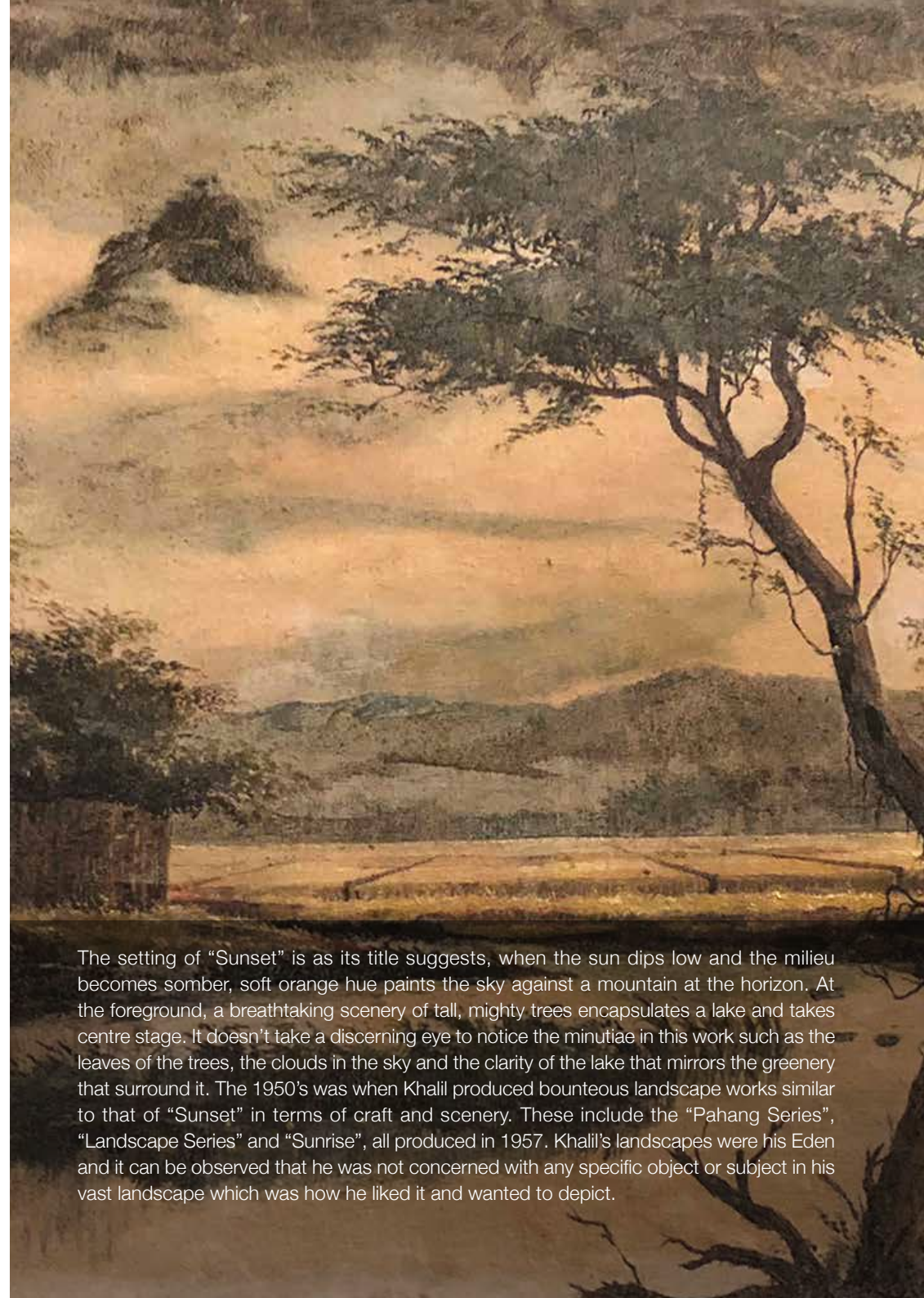
"777, Celebrating 7 Illustrious Years at KLAS" coffee table book published by KLAS in February 2019

RM 45,000 - RM 75,000

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.



The setting of "Sunset" is as its title suggests, when the sun dips low and the milieu becomes somber, soft orange hue paints the sky against a mountain at the horizon. At the foreground, a breathtaking scenery of tall, mighty trees encapsulates a lake and takes centre stage. 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 and the clarity of the lake that mirrors the greenery that surround it. The 1950's was when Khalil produced bounteous landscape works similar to that of "Sunset" in terms of craft and scenery. These include the "Pahang Series", "Landscape Series" and "Sunrise", 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.



13

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Sunset, 1950s

Signed "Khalil Ibrahim" on lower left

Oil on board

35 x 45 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 40,000



14

LEE KIAN SENG

B. China, 1948

Lotus Series

Signed on lower right

Inscribed "296/500, 270/500,
475/500 on lower edge of paper

Silkscreen print

26.7 x 40.5 cm x 3 artworks

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

Lee Kian Seng is a self-trained multimedia artist. At the age of eighteen, he held his first solo exhibition, and has had twenty-one since then. Some of his international exhibitions include the First Triennale-India, the X Bienal de São Paulo and the World Exposition 1970 in Osaka. He also represented Malaysia at the Third ASEAN Square Sculpture Symposium in Indonesia in 1984. He has won many national art awards and works in various media including lithography, etching, silkscreen and batik. His exploration, innovation and creativity with the dye and resist technique won him a Tokyo Creation Award (Overseas Prize) in 1993. The Lotus series, as its title suggests, features three works on silkscreen print. These works however, while sharing the same subject, differ in terms of colour and the form of the lotus flower. It's simple, yet captivating.

15

CHOONG KAM KOW, DR

B. Perak, 1934

Kinta Series, 1970s

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

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 10,000

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 channeled 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 viewers a piece of his past.



16

CHIA HUI CHIAN

B. Johor, 1940

Fishermen, 1964

Signed and dated "Hui Chian 1964"
on lower right
Pastel on paper
17 x 75 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 4,000

Chia Hui Chian followed the footsteps of his infamous brother, Chia Yu Chian and produced this captivating work. While sharing the same blood, both brothers do not share the same artistic style. Meanwhile, Chia brings attention to the subjects by painting them with bright colours of yellows and greens. Perhaps the muted, earthy colours were used to depict the hardships faced by the subjects.

17

CHIA YU CHIAN

B. Johor, 1936 - 1997

The Wooden Bridge, December 1969

Signed on lower left.
Title and date inscribed
on the verso
Oil on canvas
56.5 x 44.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000



Born in Johor in 1936, Chia Yu Chian studied at the Nanyang Academy of Fine Arts in Singapore and graduated in 1958. He was known for being the first artist from the Straits Settlement to receive a French Government scholarship at Ecole Nationale des Beaux Arts in Paris and was commissioned by the Malaysian High Commission in Paris to paint a mural called 'Life in Malaysia'. In Paris, he was accepted for exhibitions 15 times, a few with honorary mentions by the Salon des Independent and Societe des Artistes Francaise. These achievements are deemed very impressive as his only art background then was an informal guidance under another renowned artist, Chen Wen Hsi.

Throughout his career, Chia had numerous solo exhibitions and his artworks are found in the collection of various private collectors around the world, be they individuals or institutions. More impressively, prominent dignitaries such as the 11th Yang di-Pertuan Agong Sultan Salahuddin Abdul Aziz Shah, the first Prime Minister, Tunku Abdul Rahman and politician Tun Dr Lim Chong Eu had attended his art exhibitions. Most of Chia's artworks were oil paintings and once in a while, he would resort to pastel, ink and watercolour medium. In the 1950's, he painted mainly village sceneries, landscapes and people going about their daily routine, seen in 'The Wooden Bridge'.

18

WAN SOON KAM

B. Singapore, 1943

Singapore River (Elgin Bridge), 1968

Signed and dated "wan soon kam 68" on lower right

Oil on canvas

61 x 76 cm

Provenance

Private Collection, USA

RM 15,000 - RM 18,000

Wan was one of Singapore's leading artists. He was renowned for his landscape and street scene paintings, evident in 'Singapore River, Elgin Bridge'. He successfully combined acrylic and watercolour in his paintings with brilliance and through this work portray an immaculate scene. In this work, boats are seen docked at the river while in a distance, the Elgin bridge stands tall and mighty. In the starkness of his works, you can feel the texture and the reminiscence of careful strokes of his brushes. At the same time, you can also value the intended message in the mind of the artist when he constructed this piece. They are deep and broad. Wan mastered flawless technique while application of diversified techniques and implicative colours give viewers a feeling of the dynamic within the static, raising the definition of beauty to the next level.



CHOO KENG KWANG

The artist, educator and philanthropist

BY SITI WAJIAH KHOLIL



Singapore Skyline, 1976
Oil on canvas
54 x 90 cm
SOLD RM 59,178.00
KLAS Art Auction 30 July 2017
SALE XXVIII,

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

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

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

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

CHOO'S LIFE IN ACADEMIA

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

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

ARTISTIC TRIUMPHS

Choo's outstanding reputation as a first generation artist of Singapore and as an artistic icon of his time has led to his artworks being commissioned by royalty, dignitaries and governments. The Singapore government commissioned his paintings as state gifts to foreign dignitaries such as the late president of Egypt, Anwar Sadat and China's chairman Mao Tse-Tung.

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

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

In 2008, the prolific artist received homage and acknowledgement from the Organising Committee for the Olympic Fine Art 2008, which was a joint effort with the IOC, the Ministry of Culture, China and the Organising Committee of the XXIX Olympiad at the China International Exhibition Centre. He received the recognition because of his immense success in art as well as his influence in the art scene.

Choo also received an honorary certificate for his contribution to the Creative Cities Collection – Fine Art Exhibition in London that was held in August, 2012 at the Barbican Centre. His World Peace artwork was selected for the exhibition. The China International Culture Association, China Society for the Promotion of Culture and Art Development and the Beijing Association for the Promotion of Olympics-related Culture organised the exhibition.

THE BENEVOLENT PHILANTHROPIST

Choo was also praised for his charitable work in his support for the youth, education and the less fortunate. He produced his paintings for the benefit of the community for charitable causes aiding community services, institutions, associations and scholarships for the performing arts such as the education of young musicians, schools and community centres.

One of his many generous efforts for instance was when all the sales earnings of his paintings were donated to St. Andrew's Mission Hospital and Touch Community Services. Another example was his participation in the President's Charity Art Exhibition – Choo Keng Kwang: An Artistic Path of His Own where he successfully raised S\$160,000 for charity. In 1997, he donated oil paintings to the President's Star Charity Show. There were even phone cards of Choo's artwork reproduced by the Chinese Development Assistance Council (CDAC) for fund-raising campaigns.

THE LEGACY CONTINUES

In March 2013, Choo held a solo exhibition at the Malaysia Brand Outlet at the Vertex in Singapore. His World Peace 1, a 100cm by 200cm painting of doves was the most expensive work to be shown at the exhibition which was priced at \$280,000. The rest of the artworks he produced were tagged at \$28,000 and above. This was without a doubt a major difference from what he earned 50 years ago, where his paintings back then were sold for just \$1.50 each at the night markets.

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

19

CHOO KENG KWANG

B. Singapore, 1931

Doves I, 1987

Signed and dated on lower right

Oil on board

82 x 122 cm

Provenance

Private Collection, USA

Illustrated in the soon to be published

"777, Celebrating 7 Illustrious Years at KLAS" coffee table book
published by KLAS in February 2019.

Also Illustrated on page 35 of The Selected Works

by Choo Keng Kwang book published by
Nanyang Academy of Fine Arts in October 2002

RM 38,000 - RM 60,000

Choo Keng Kwang's subjects of birds from the early 80's are extremely rare and very much sought after. Rarer are ones painted on masonite board executed alongside his mentor, Lee Man Fong. Bathed in soothing colours to amplify the beautiful harmony in nature, depicted here are uncommonly sighted birds, the doves. This idyllic painting depicts these beautiful birds – five of them perched silently on branches or the nest.

Choo Keng Kwang was the only son of a Teochew diamond trader. He was heavily criticised for his decision to enrol in art classes but it paid off, as he graduated with two certificates, one from Catholic High School and Nanyang Academy of Fine Arts. He then became a teacher



and was made the principal of Sin Hua School. His paintings were presented to the late Egyptian president Sadat and China's Chairman Mao Tse-Tung and have also adorned the late President Ong Teng Cheong's official residence at Kheam Hock Road. Choo has held and participated in numerous solo and group art exhibitions in Singapore and abroad. His works have toured Southeast Asia, Japan, Europe and US. For instance, in November 1990, he became the first Singaporean artist to participate in a cultural exchange exhibition in Jakarta, Indonesia. In July 1993, he was invited to exhibit his paintings in Brunei to commemorate Sultan of Brunei's 47th birthday. Choo is also a philanthropist, involving himself in community and charity work by donating the proceedings of his paintings to hospital and communities.



20

TAWEE NANDAKWANG

B. Thailand, 1925 - 1991

Sampan Boats, 1979

"Signed and dated "TAWEE 1979"
on lower right"
Oil on canvas
43 x 71 cm

Provenance
Private Collection, USA

RM 2,000 - RM 8,000

Tawee Nandakwang was one of the pioneers of modern art in Thailand. Born in the northern city of Lamphun, he trained at Silpakorn University and also completed a diploma in painting at the Academy of Fine Arts in Rome in 1961. Nandakwang established his reputation as a leading artist early in his career, winning numerous prizes in the 1950s. Works from this period was heavily influenced by Impressionism and Cubism, drawing on familiar subjects such as portraits, landscape scenes and still lives. He eventually settled into his own distinct style, which demonstrated a close interest in technique: each mark on the canvas was carefully considered. He had an affinity with the natural world and strove to create an aesthetic that did not mimic reality, but conveyed an emotional response to the scene. Buddhism was also an influence. There is a reflective quality in his paintings, in which feeling and impression override any direct rendering of the subject. Nandakwang was recognised for his innovation and skill, receiving several awards, including the Association of Southeast Asian Nations (ASEAN) Visual Arts (painting) Award in 1990. His works are represented in Thai and international collections.



21

NORMA BELLEZA

B. Philippines, 1939

Pagoda Festival in Bocaue, Bucalan, 2002

Signed and dated "Belleza 2002"
on lower right
Oil on canvas
71 x 67 cm

Provenance
Private Collection, Singapore

RM 1,500 - RM 3,000

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 festival. 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 and everything that comes with festivities. The subject is easy to gauge - it is clearly a religious festival. However, the subsequent intricacy of skill and artistic flair that the artist uses makes this piece an absolute stunner. Norma Belleza was born in San Fernando, Pampanga on May 3, 1939 to a family of movie marquee and billboard painters, where billboard printing was still scarce at that time. Moving to Manila, she obtained a bachelor's degree in Fine Arts at the University of Santo Thomas in 1962. In the years to come, her work continues to be displayed and included at solo and joint exhibitions, art books, book covers, magazines and journals.



22

RANDY 'ANDOI' SOLON

B. Philippines, 1971

Untitled, 2013

Signed and dated "Solon 13" on lower right

Acrylic & oil on canvas

122 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

Randy "Andoi" Solon graduated with a Bachelor of Fine Arts, majoring in Painting at the University of the Philippines in Dilman, Quezon City. Solon is the recipient of numerous awards from various national art competitions and his works have been featured in major Southeast Asian auctions. In this piece of artwork, Solon illustrates a magnificent wolf with its stomach area exposed to show its bones and strangely, a white eagle flapping its wings is painted within the wolf's ribcage.



23

NIK RAFIN

B. Selangor, 1974

Mindscape Series 16, 2011

Signed and dated "Rafin 11" on lower right

Acrylic on canvas

30 x 39.8 cm

Provenance

Private Collection, Kuala Lumpur

RM 500 - RM 900



24

NIK RAFIN

B. Selangor, 1974

The Pier, 1999

Signed and dated "Raf99" on lower left

Watercolour on paper

12.5 x 17 cm

Provenance

Private Collection, Kuala Lumpur

RM 200 - RM 400



25

NIK RAFIN

B. Selangor, 1974

In the Park, 1999

Signed and dated "Raf99" on lower right

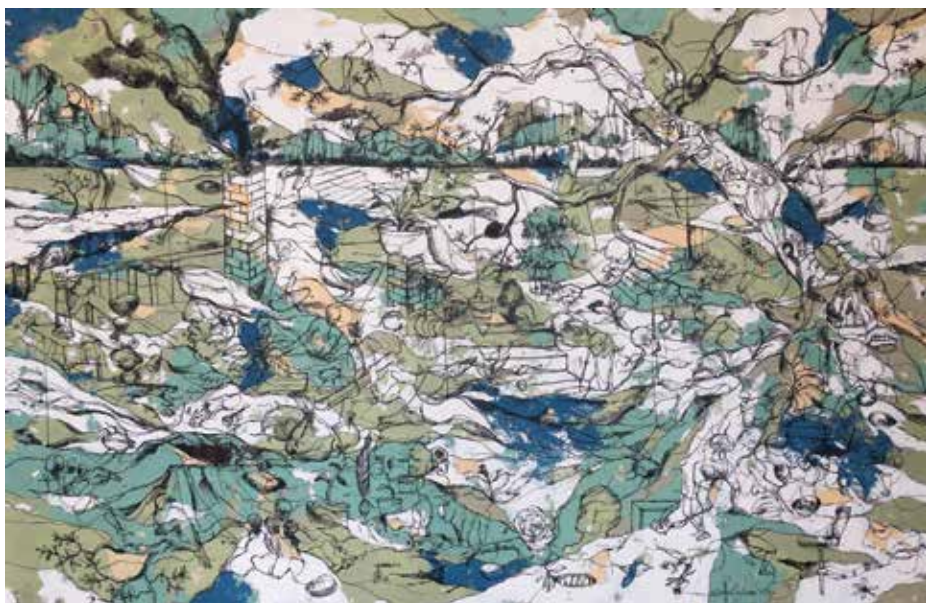
Watercolour on paper

14 x 18 cm

Provenance

Private Collection, Kuala Lumpur

RM 250 - RM 450



26

**MOHD KHAIRUL
IZHAM**

B. Pahang, 1985

Hujung Tanjung, 2017

Signed and dated "Khairul
Izhah 2017"
on lower right
Mixed media on canvas
122 x 182 cm

Provenance
Private Collection,
Kuala Lumpur

RM 2,000 - RM 3,500

Born 1985 in Maran, Pahang, Khairul Izhah 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 Izhah lives and works in Kuala Lumpur, Malaysia. Khairul Izhah is known to produce an enigma and elusive mood in his subjects. His brushes of colour create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured. This piece is straightforward and shows its brilliance in execution.



27

**NAJIB AHMAD
BAMADHAJ**

B. Johor, 1987

Helpless, 2012

Mixed media on canvas
152.5 x 152.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

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



28

MOHD AKHIR AHMAD

B. Penang, 1986

Ada yang Tertinggal, 2013

Mixed media on canvas
91 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,000

Even before one can discern what the subject truly is, this painting gives off the air of enigma, of something kept secret and hidden. As the eyes roam around the canvas, the understanding that comes to mind is it is of a bed, a mink shawl or coat is tossed onto the bed of rumpled sheets and rumpled pillows. The duvet droops over to the vivid, red and black carpet where a blink-and-miss-it pearl earring lay forgotten on the floor. It immediately hints at a lovers' rendezvous, a late night and sordid affair and a lovers' meeting. In a shadowy yet realistic way, the artist paints a piece that is able to create mood and tell a story without bringing in too many subjects, relaying the message with perception and technique.



29

ALIF OMAR

Pergh! (Tribute to Malaysian Superheroes), 2012

Signed on lower right
Acrylic on canvas
183 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

Alif Omar makes his debut in KL Lifestyle Art Space's art auction Sale XXXV featuring an eye-catching artwork entitled, 'Pergh! (Tribute to Malaysian Superheroes), 2012'. This acrylic on canvas work showcases a league of superheroes grouped together with a Malaysian flag at its background, presumably signifying the super heroes in Malaysia. On the foreground, a child aspiring to be a superhero, decked in his cape and mask with a dog for a sidekick, looks up at these heroes in awe and exclaims, 'pergh!'.



30

NIK RAFIN

B.Selangor, 1974

Mindscape Series 13, 2011

Signed and dated "Rafin11" on lower left
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.



31

CHIEU SHUEY FOOK

B.Singapore, 1934

Resting Cow, 1970s

Signed "Chieu S F" on lower right
Batik
39 x 47 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000

Born 1934 in Singapore and graduated from Nanyang Academy of Fine Art in 1953, his first major award was 1st prize for his metal relief "Water House" in Instant Asia Art Competition (1970) and subsequently won two Citation Awards for "Demon Fish" in New York, USA and selected by ITT for their worldwide advertising campaigns. Some of his major art commissions include metal relief murals for a fleet of 20 Singapore Airlines Boeing 747s, copper enamel mural at NOL (1983), copper enamel frieze at Orchard MRT Station (1987), 20 metal relief pieces for APEC Summit 2009, Coin Global Sculpture for Singapore Community Chest (1989) and painted multi-coloured design on a car under Singapore Auto Engineering for its charity drive (1990). He also won first prizes in abstract painting in competitions organised by NAFA Alumni Association (2009) and Singapore Art Society (2013). Chieu held many solo exhibitions and participated in group exhibitions since 1965 throughout the world. 'Resting Cow', a batik piece, illustrates exactly as its title suggests, portraying a farmer and his cow, taking a break and seeking refuge from the blazing sun under a tree.

SEAH KIM JOO

The Batik Master

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 for being the biggest producer of batik in the country, it is no wonder that batik-painting has been a major influence on his craft. It was initially the environment of his hometown that introduced him to the concept of batik.

In the 1950's, Penang-based artist Chuah Thean Teng was the first to introduce the batik-painting medium to the art fraternity. His works drew Seah's interest into the niche which resulted in Seah being an avid follower of the late Chuah as well as his works, since the manifestation of contemporary themes in a traditional medium was regarded as a direct expression of Nanyang regionalism. Chuah's influence on Seah's works proved to be evident as later, Seah's works caricatured the pictorial characteristics of Chuah's batik painting back to the oil medium in the 1960's.

In order to expand his knowledge of the arts, a young Seah enrolled at the Nanyang Academy of Fine Arts, Singapore in 1959. Six years post his studies, he returned back to Malaysia to enhance his batik skills and master the craft of batik-painting by taking the opportunity to travel around the East Coast. His education and travels proved to be worthy of his time as Seah soon gained major recognition for his batik-painting works, ever since his first-prize win at the Malayan Federation Open Art Competition. He trounced other artists and was placed first consecutively for two years. His win as well as his unique works soared his name to great heights and 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 adorned the Singapore Pavilion, and one of his paintings was even selected for Singapore's commemorative stamp series.

One would observe that most of Seah's art masterpieces, his batik-painting illustrations portray a lot of the environment, mainly nature and people. His 1960's piece, 'Stilt Houses' and the 'Buffalo Tender' (undated), for instance, clearly depict the milieu of local culture. Apart from his occasional abstract pieces, the subject of his artworks focuses a lot specifically on a person or people. It is most likely due to his cultural background as well as the influence of his hometown and being a Terengganu-born that his subject matter revolves around the local folk. It is apparent that he has immense talent in illustrating the daily routines and activities of his chosen subject, in which he does immaculately. Albeit Seah predominantly dabbling in batik, his skills also vary as he does have artworks that apply the medium of watercolour, such as the 'Fishing Net' (1963) and 'Floating Market', (1963) that were featured in KL Lifestyle Art Space's auction, Edition VI.

Seah's biggest and most prominent artwork is the 'Untitled (Malayan Life)', 1968 which is proudly residing in the National Gallery of Singapore. The 'Untitled' is a batik piece comprising five panels showcased together to form a larger image. The mural is a magnificent masterpiece which portrays the daily lives of the Malayan people (thus its namesake) in the olden days as well as their behaviours and antics. Initially, the mural was commissioned for the lobby of Hotel Malaysia, later renamed as Omni Marco Polo Hotel, for its grand opening in 1968. Guests who make their way to the hotel is greeted in a manner which incorporates the essence of Malaysia as they are warmly welcomed by the view of the stunning mural located at the hotel lobby.

It is clear that his works have advanced from traditional to functional purposes. However, Seah has demonstrated remarkable skills and his impressive ability to adapt the techniques of a traditional craft to display modern works of art and his rendition of art. Thus, crowning him as one of the nation's prominent batik-painting artists worthy of respect.



Chinatown Singapore, 1970s
Batik
89 x 50 cm
SOLD RM 15,780.80
KLAS Art Auction 31 January 2016
Edition XIX



Chinatown Singapore, 1970s
Batik
55 x 42 cm
SOLD RM 11,272.00
KLAS Art Auction 24 April 2016
Edition XX



32

SEAH KIM JOO

B. Singapore, 1939

Chinatown, Singapore, 1970s

Batik
85.5 x 49 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 February 2019

RM 9,000 - RM 15,000



Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo chooses a streets of Chinatown in Singapore as his muse. Highly abstract and vague, the painting leads the viewer to dissect and distinguish between figures and the stalls and the streets. The mood is nostalgic, which makes one feel like they are revisiting memory lane by viewing it – especially those who have experienced Chinatown during its earlier days. Born in Singapore in the year 1939, Seah Kim Joo was raised in Terengganu, during which he was exposed to the process of traditional batik-making. He studied at the Nanyang Academy of Fine Arts in 1959 before returning to Malaysia to enhance his batik skills through his travels around the east coast. After having won the First Prize at the Malayan Federation Open Art Competition two years in a row, he has then been recognised for his use of dye-and-resist technique in batik. His murals have adorned the Singapore Pavilion, and one of his paintings was selected for Singapore’s commemorative stamp series.

33

SEAH KIM JOO

B. Singapore, 1939

A Serene Day, 1973

Signed and dated “Seah Kim
Joo 73”
on lower left
Batik
60 x 45 cm

Provenance
Private Collection Singapore
Illustrated in the soon to be
published “777, Celebrating 7
Illustrious Years at KLAS” coffee
table book published by KLAS in
February 2019

RM 2,000 - RM 4,000



Abstract - Yellow & Orange, 1980s
Batik
85.5 x 58 cm
SOLD RM 8,260
KLAS Art Auction 24 May 2015
Edition XV

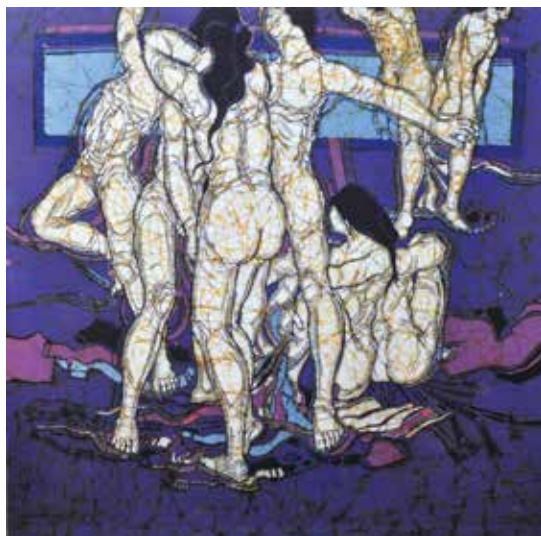


Abstract, 1963
Oil on board
46 x 46 cm
SOLD RM 12,320.00
KLAS Art Auction 8 July 2018
Edition XXXII

Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo illustrates a dreamy scene. Set against a background that suggests at the cross between fantasy and reality, the crackling lines of the batik makes this piece an absolute gem. Seah Kim Joo was raised in Terengganu, during which he was exposed to the process of traditional batik-making. He studied at the Nanyang Academy of Fine Arts in 1959 before returning to Malaysia to enhance his batik skills through his travels around the east coast. After having won the First Prize at the Malayan Federation Open Art Competition two years in a row, he has then been recognised for his use of dye-and-resist technique in batik. His murals have adorned the Singapore Pavilion, and one of his paintings was selected for Singapore’s commemorative stamp series.

KHALIL IBRAHIM

The Father of Malaysian Figurative Painting



Movement in Blue, 1985
Batik
92 x 91 cm
SOLD RM 8,260
KLAS Art Auction 21 September 2013
Edition V

Many Malaysian art enthusiasts still mourn the passing of legendary artist, Khalil Ibrahim. There is no denying that his contribution to the art scene has inspired many of his fans and followers, as he had set a benchmark that is beyond the reach of many aspiring artists due to his originality and distinctive art pieces. His works today hold immense value, especially in sentiment, as he had left behind pieces of his legacy in the homes or offices of various collectors around the world.

FROM A BATIK AMATEUR TO A BATIK MASTER

Behind the joys of a prominent artist, there are undoubtedly countless hardships. Before Khalil Ibrahim secured his name in the art arena, he faced a limbo over his direction as an artist. Having obtained formal western art education, he still felt the urge of delving into the art of his roots. The calling to his rich Kelantanese cultural heritage was strong, thus he decided to pursue batik painting upon his return from England in 1966.

The 1930's marked the presence of batik painting, but only became an accepted medium of artistic expression until the 1960's. Though many artists have fascination for batik painting, they do not dare attempt to explore due to the difficulty in technique. Khalil did seek guidance during his introduction to batik painting from a renowned batik artist in the northern state of Malaysia upon completing his studies in St. Martins. However, he was turned away. Disheartened, but determined, it took many trials and errors for him to get a full grasp as the medium requires a great deal of control, focus, care and patience to understand its novelty. A tjanting instead of a brush, dyes instead of oils and a cloth instead of a canvas.



Abstract, 1996
Batik
90 x 60 cm
SOLD RM 132,000.00
KLAS Art Auction 19 January 2014
Edition VII

After many weeks of discarded works, Khalil finally produced seven batik paintings of which he was fully satisfied with. Impressively, this made Khalil Ibrahim a self-taught batik painter.

From tin mines to landscapes to his series of studies in rural themes of Malay girls and children, Khalil had a knack of producing a batik portrait directly from the model, which proved notable and successful. By then, he already had a full grasp of batik painting and was searching for new themes. This time, innovative and religion-centred. So during his travels to Italy, seeing the Byzantine mosaics of Venice and Ravenna inspired the production of his controversial masterpieces, "The Last Supper", "Christ Calming the Waters" and "Entry into Jerusalem", which broke a completely new ground for Malaysian Art.

KHALIL'S FIRST SOLO SUCCESS

As Khalil was on his way to making his name, it was Frank Sullivan who took notice of his massive potential and talent. Ready to make a formal appearance, he was given the opportunity by Sullivan to have his first ever solo exhibition at the Samat Art Gallery in February/March 1968. His show exceeded expectations and was very well received by the public. Due to the success, he had his second crowd-pleasing solo exhibition, which was an all-batik show, in December 1968. Since then, his career as an artist soared and Khalil became a full-time artist. In an article titled "The Batik Art of Khalil Ibrahim" published in The Straits Times Annual in 1970, Frank Sullivan himself commended Khalil's distinctive style, independence and ever-widening experimentation with colours and noted how his batik-painting themes showed a great variety and interest that had extended the whole range of batik painting, thus, creating his own niche.

34

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Figures - Movement in Red, 1975

Signed and dated "Khalil Ibrahim 75" on lower left

Batik
92 x 80 cm

Provenance

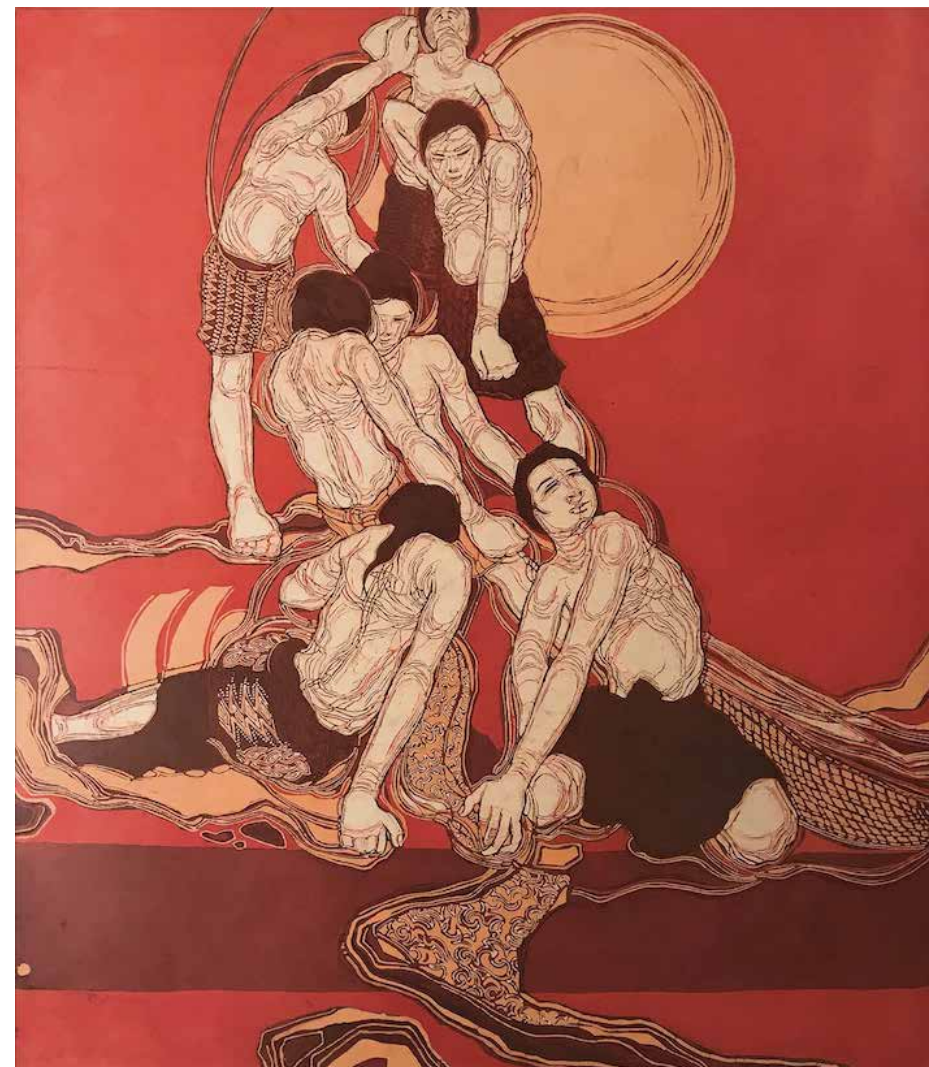
Private Collection Singapore

Illustrated in the soon to be published

"777, Celebrating 7 Illustrious Years at KLAS" coffee table book
published by KLAS in February 2019

RM 60,000 - RM 90,000

As a medium, batik in Malaysia opened itself out in various directions by the mid-twentieth century. While contemporary batik painting in its extended form became not just a continuation of the craft's classical origins but rather it took a revolutionary step forward as an accepted notion of mark making within Malaysian contemporary art practice. While the late Chuah Thean Teng pioneered this art form in the 1930s, it was only accepted as a medium of artistic expression by the 1960s. Somewhat later, Khalil also forayed into this art medium, depicting the Malay life, primarily that of the fishermen fraternity, through the batik technique - in a more real sense. As can be seen in this work, colour and texture became the primary fascination for Khalil, he remained true to - firstly, the human figure albeit fragmented and secondly his people of the East Coast. 'East Coast Figures - Movement in Red, 1975' illustrates a gradient of vibrant red to a duskier tone. Khalil went on to display the stances of fishermen and their muscular form while tending to their fishing nets in a rhythmic manner.



35

ISMAIL ABDUL LATIFF

B. Melaka, 1955

**Riang Riang Rimba...
Pelangi Jiwa, 1998**

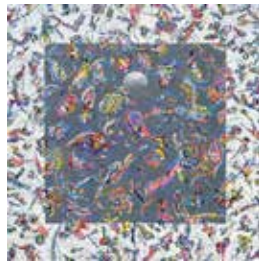
Signed "Ismail Latiff" on lower right
Acrylic on museum board
81 x 81 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 10,000



Riang Riang... Gerbang Alam, 1999
Acrylic on museum board
81 x 81 cm
SOLD RM 14,560.00
KLAS Art Auction 18 January 2015
Edition XIII



Festival of Inner Jungle... Rainbow Paradise, 1999
Acrylic on museum board
81 x 81 cm
SOLD RM 18,880.00
KLAS Art Auction 24 May 2015
Edition XV

Bold and beautiful is what comes to mind at the sight of Ismail Latiff's 'Riang Riang Rimba... Pelangi Jiwa, 1998'. The strong strokes of colours are eye-catching and inviting. Again and again, the artist never fails to create an illusion, depicting a fragment of his imagination which makes one wonder of the narrative behind the painting. Of course, his signature moon sits on the top centre elegantly as the swirls of various tints of colours create a strong striking motion-like visual. He has set a significant benchmark on marking his own identity through his prominent use of colour combination, art style and technique.

36

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Bunga Sunar, 2014

Signed and dated "RSA 14" on lower right
Acrylic on board
30 x 30 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 1,500



This piece is engulfed in circular shapes depicting flowers, various 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, just as the florals are in the forests. This variation of flowers 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.

37

RAPHAEL SCOTT AHBENG

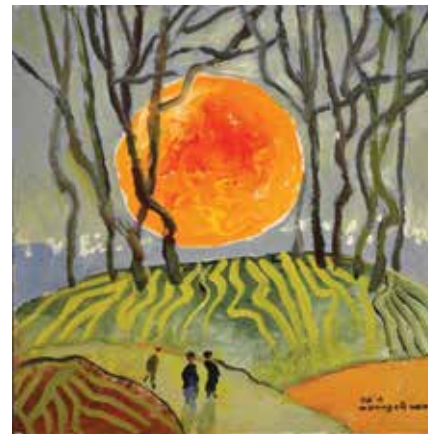
B. Sarawak, 1939

Morning City Walk, 2015

Signed and dated "RSA 15" on lower right
Acrylic on board
30 x 30 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 1,300



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. Titled 'Morning City Walk, 2015', AhBeng showcases the sun in its glory rising between the trees in what looks like a park.

38

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

“Siri Dunia - Road to Putrajaya”, 2018

Signed and dated “Nizar 2018” on lower middle

Acrylic on canvas

152.5 x 152.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 24,000



Siri Dunia-Kota Perang #5, 2014

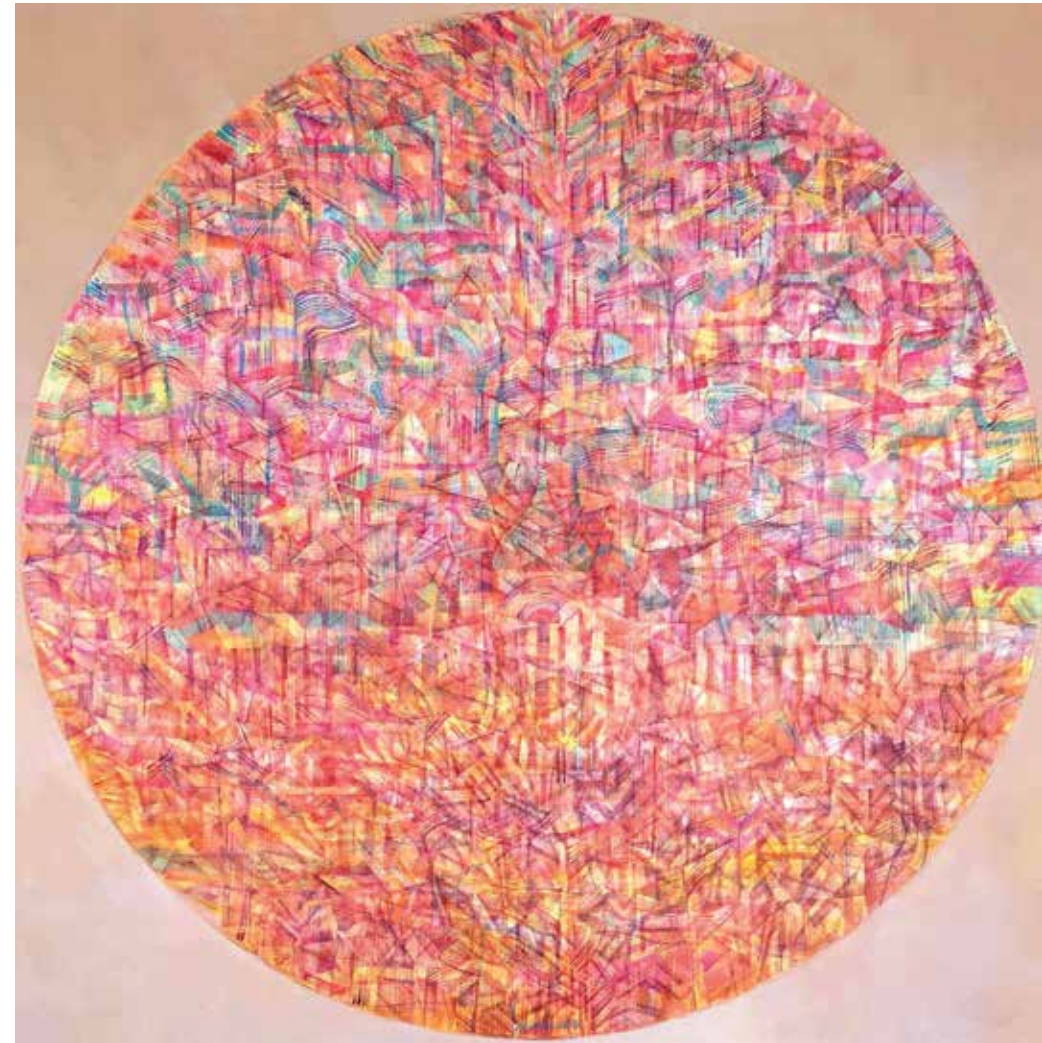
Acrylic on canvas

152 x 152 cm

SOLD RM 22,400.00

KLAS Art Auction 22 March 2015

Edition XIV



One of his most recent works was no exception, painted shortly after the 14th General Election (GE-14) in May 2018. Nizar painted a prolific piece entitled ‘Road to Putrajaya’ under his Siri Dunia collection. The artwork involved a more vibrant use of colour inspiring confidence, hope and peace.



39

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Sumbang Hillside Homes, 2011

Signed and titled "RSA '11 Sumbang Hillside Homes" on lower right

Oil on board
61 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 4,000

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



40

RAJA SHAHRIMAN B. RAJA AZIDDIN

B. Perak, 1967

Keganasan, 1986

Signed and dated
"Raja Shahrman 86"
on lower left
Mixed media on canvas
75 x 54 cm

Provenance
Private Collection,
Kuala Lumpur

RM 3,000 - RM 7,000

Raja Shahrman graduated from the Mara Institute of Technology in 1990 and taught at the Malaysian Institute of Art. In 1992, he won the Minor Award at Salon Malaysia. His prolific metal sculpture, Growth with Equity, stands in Taman Wawasan on Jalan Sultan Ismail in Kuala Lumpur. Raja Shahrman broke the gentility of the Malay psyche when he introduced his Killing Tools steel works to the public in the War Box, Lalang and Killing Tools exhibition in 1996. The harshness in those works was toned down when his 'Nafas' exhibition was introduced. Entitled 'Keganasan', this work is dark and grim in nature, portraying an overall red environment with a deiform resembling an eye in a distance while chiseled figures are struggling to break free from the ground below. Canvassing through the artwork, one would find a blood moon with a blade stabbed through. One might say that this work is Raja's interpretation of hell.

41

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Ocean Red Sky...Shadow Dance, 1999

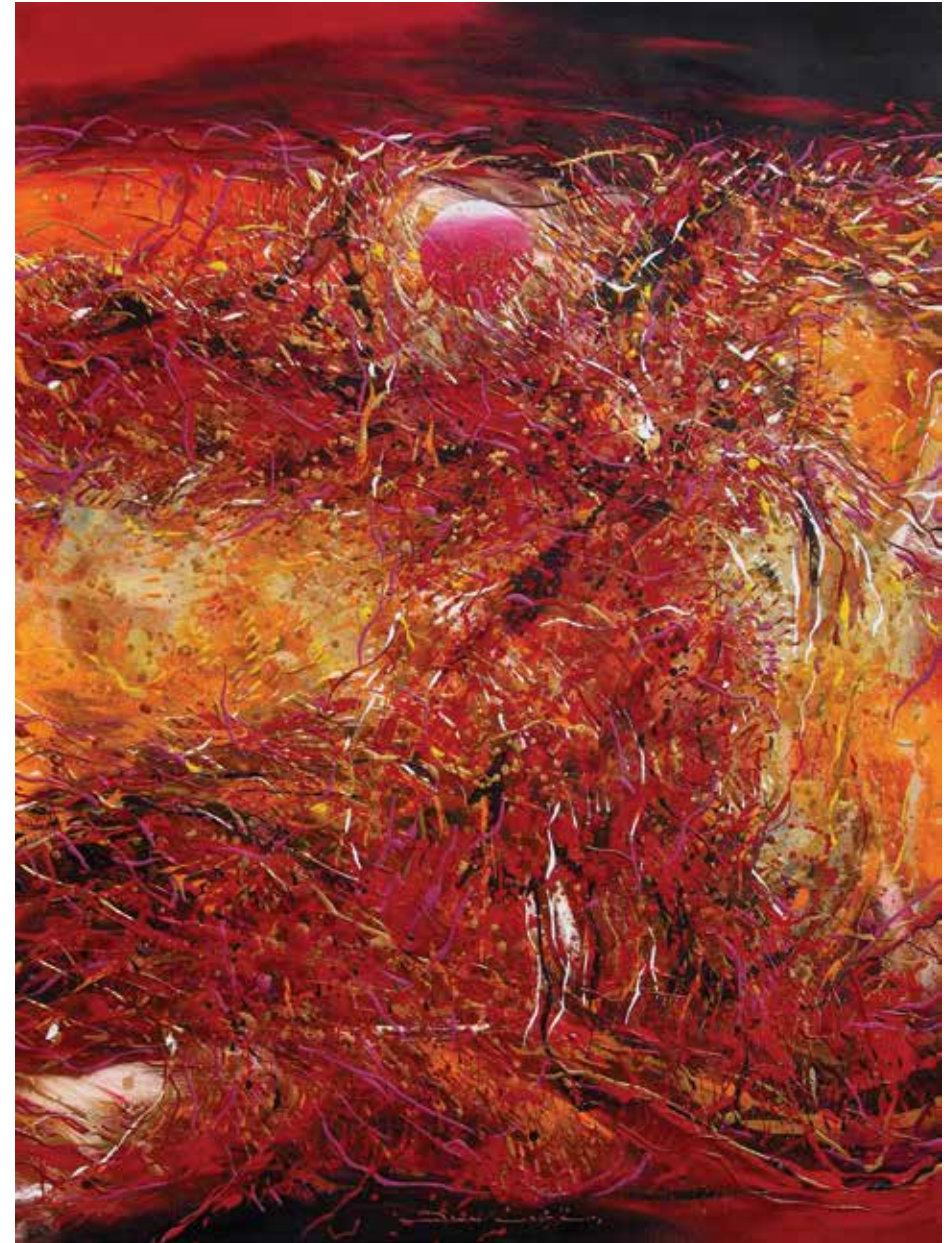
Signed "Ismail Latiff" on lower middle
Acrylic on paper
76 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

There is an intensity in this work brought to life by the use of red to strike right into the hearts of its viewers. In this piece, Ismail Latiff kept his usual calm blues hues away with a gorgeous red hue, depicting a glorious sunset that lasts but a moment before disappearing into the horizon. The faint circle of balance poses as the sun here, as Ismail captures one of the most amazing views.

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



42

YUSOF GHANI

B. Johor, 1950

Wajah Series, 2015

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

Provenance

Private Collection Singapore

Illustrated in the soon to be published

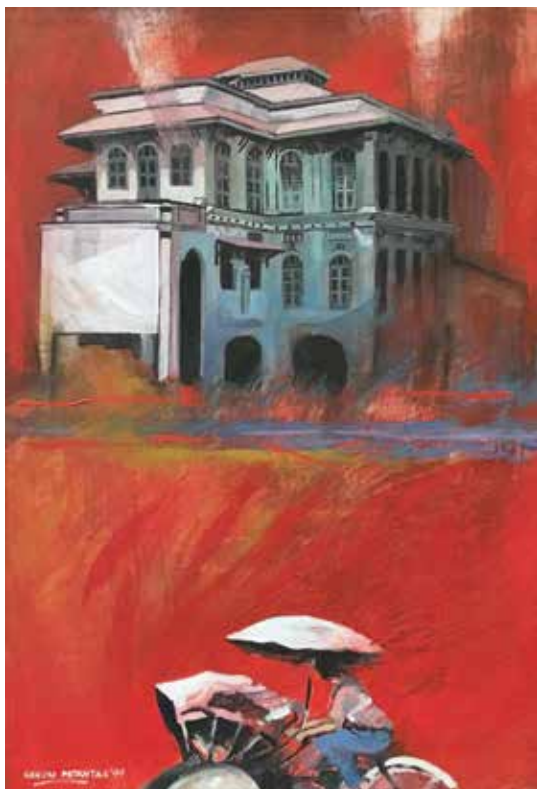
"777, Celebrating 7 Illustrious Years at KLAS" coffee table book
published by KLAS in February 2019

RM 12,000 - RM 18,000

Upon closer inspection of the artwork, one could identify the Western abstract expressionism influences from the spontaneity and expressive brushstrokes. As the viewer lingers their gaze, it would almost seem that the work moves on it's own. The faceless figures set an awkward and unconventional tone, yet holistically, produces a strong and stylish tone.

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





43

HARON MOKHTAR

B. Selangor, 1963

Shih Chung Primary School 3 (Georgetown), 1999

Signed and dated "Haron Mokhtar 99"
on lower left

Mixed media on canvas
47 x 32 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 9,000

Haron Mokhtar is known for his original use of space – and often, his compositions contain architecture at the top part of the canvas, and the people associated with said architecture at the bottom half, resulting in a substantial amount of empty space in between. In this piece, Haron illustrates a school – Shih Chung Primary School, and then leaves a whole space vacant in the middle with a painting of someone riding a vintage bicycle looking at the school. With very little effort, Haron utilizes the availability of space to link two different types of subjects on canvas.

The choice of red hues suggest the time of the scenery took place after school during a sunset. There is a certain joy that comes off the work. As if greeting an ending to welcome another day, a new beginning.



44

ASMAWI ISMAIL

On Top 7, Celebration of Red, Pieces of Land & Timeless, 2005

Signed and dated "Asmawi 05"
on lower right

Mixed media on canvas
60 x 60 cm x 4 pieces

Provenance
Private Collection, Sarawak

RM 6,000 - RM 7,500

The four-part art piece features the vibrant use of colours and impressive brush strokes to emulate a strong sense of belonging and confidence. The artist, Asmawi Ismail who is often inspired by his travels, kept his focus constant in this piece. The structures outline the pieces of land that have been immortalised by his brush.



45

NIK RAFIN

B.Selangor, 1974

Mindscape Series 15, 2011

Signed and dated "Rafin 11"
on lower right
Acrylic on canvas
39.8 x 30 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 900

Nik Rafin was born in Petaling Jaya in 1974, as a student of fine art and photography during his time in the United States, he often painted based on photographs that he has taken beforehand. He also earned a BA in advertising. He has held solo shows in 2002, 2004 and 2005, and participated in group shows in Penang, Kuala Lumpur, and Shah Alam in 2005.

He once had a year off and used the time to travel around Malaysia to take photographs, which he would then paint, but with added spontaneity and emotional depth, conveyed via the paintings. A closer inspection into his works especially the Mindscape series would reveal the application of his studies, to paint with a unified purpose and depth. The series is one of his most complex works which explores the relationship between colours and shapes.



46

ISMADI SALLEHUDIN

B. Pahang, 1971

Fikir Diri Menjalara Series, 2001

Signed, titled and dated "FIKIR DIRI,
ISMADI 2001" on lower right
Acrylic & charcoal on paper
78 x 53 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 6,000

Ismadi Sallehudin is a veteran in the Malaysia art scene specifically in the realm of abstract art. Over the years, he has mastered using various styles from etching, drawing and monotyping to express the profoundness of the relationship between nature and life. His works have been exhibited extensively at home and abroad. His roles as an art educator included lecturing at UiTM (1994 to 1997) and Kolej Bandar Utama (1995 to 1997).

His Fikir Diri Menjalara artwork features a spontaneous, gestural and scratch effect which stresses the seriousness of the subject matter. The dark blue tone offers a delightful contrast to the expressive sketches and pronounced lines.

47

DREW HARRIS

B. Canada, 1960

Align No.4, 2011

Artist, title and sign inscribed on the verso

Mixed media on canvas

153 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 7,000



Drew Harris began his career as a visual artist in 1991, his works are often left to the imagination of his audiences. His sole intention with his works is to invoke a feeling that is abstract as his work, personal to each person who have their own interpretation of the body of work.

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.

The intentional blue lines offer a uniformity among the splash of black and blended light tones to bring balance to the body of work. The style for this piece is distinctively Drew Harris, giving of room for the viewer imagination to go wild in the realm of light meets dark.

MOHAMMED HOESSEIN ENAS, DATO

Painter of People

First born and eldest of his seven daughters and two sons. The unspoken bond between father and daughter is not only evident in the stories that she recalls but even down to the sophistication that Zoebaidah projects.

Stylish Painter

"My dad was a stylish man!" Zoebaidah tells us, "He had a taste for imported Italian brands back then and of course he would never be without his signature pipe. But at the same time he was always so warm and generous. He loved to joke around but always spoke softly, kindly and with great poise." Much the same could be said of Zoebaidah. Her hospitality knows no bounds as she serves homemade tapioca cakes and spring rolls, the culinary arts being her chosen field as opposed to her father's well-known indulgence with oils, pastels and acrylic. As she recalls her father with great affection, she always carried herself with the same poise you would just imagine her father would have had.

"My earliest memory of my father was that he was not around!" continues Zoebaidah with a touch of humour that must surely have signalled the apple doesn't fall too far from the tree. "But I remember missing him a lot and always wondering where he was."

Early Years

Between 1945 and 1947, Zoebaidah had no clue where her father was. It emerged later that he had fled Indonesia, where he was born in order to escape the struggle for independence and upheaval at the time. Hoessein Enas was said to have helped Labuhan Bilik to print bank notes and even rode a trishaw in Singapore during that time before finally settling in Penang and sending for his wife and children in 1947. This was the year that the young Zoebaidah was reunited with her father.

"I remember we lived in a shophouse in Penang," Zoebaidah says, "with Bengali bakers downstairs. I still remember my dad taking me to Penang Hill within the very first few days of arriving there." The family with Zoebaidah and her two brothers and one young sister at that time were overjoyed to be united with their father. Though they wondered whether they would be returning to Indonesia, Zoebaidah still remembers being told by her mother that they would stay, because that was where her father was. "We never questioned our parents back then," Zoebaidah explains. "I was only five years old and didn't know much. We were just happy to be together and as I grew up and had more brothers and sisters, I would help to look after everyone."

After only a year in Penang, the family moved to Kuala Lumpur, first to Kampung Baru and later to Jalan Cochrane. The family then spent many years in Jalan Hose, near Merdeka Stadium. This was where Hoessein Enas finally had a studio that led to a most productive phase of his life. Zoebaidah was living in the Jalan Hose house until she completed her schooling, started working and right up until her marriage in 1965. Later, Hoessein and the family would move to Bukit Damansara where he lived until his passing.

Dedicated Artist

"We always knew he painted," Zoebaidah remembers with great pride. "But we didn't know the extent of his passion when we were young. It was in Jalan Hose that we really saw how much he loved it, locking himself away for hours, listening to his favourite Latin records, smoking his pipe and painting." That



Hoessein Enas with his daughter Zoebaidah

certainly paints an accurate picture of the dedicated painter that Hoessein Enas was, who also had a dash of panache to his character. Throughout his life, he always had a full-time job, including working at the Malaysian Film Unit in Jalan Bangsar, a research artist with the Museum and Aboriginal Research Department and most famously as the director of Stage and Design for Radio Television Malaysia. Hoessein was so passionate about his art that he would paint furiously in his own time, often working until the early hours of the morning.

Loving Father

But Hoessein was far from one to neglect the family; Zoebaidah is quick to tell us: "He always was a very generous and loving father. For instance, he used to insist to have meals at home together with the entire family." Besides the many famous dignitaries and celebrities that Hoessein painted, his family was also his favourite subjects. Zoebaidah recalls how she was once made to sit every day, posing for her father for weeks, wearing the same Malay dress. Her father would call her endearingly by her nickname "Bet" and she couldn't refuse.

"I remember I was in Form 3 and had to study for exams," Zoebaidah recalls, smiling. "I didn't really want to do it because it was tiring and I had to revise! But we would still do it because we loved him and he was very insistent." The painting with which Zoebaidah spoke of is one of Hoessein Enas' most loved paintings now, titled Portrait of Zoebaidah (1958). Zoebaidah was not alone as the entire family was engaged from time to time as models. Hoessein was particularly interested in people and people's expressions. Zoebaidah tells us with great pride: "He had a great gift of looking into the characteristics of a person not just on the outside but the inside as well. He was

interested in drawing people in different conditions, even if you look like a mess after a hard day at work." It was this ability that once led to Hoessein being coined "The Man with the Golden Arm" after an exhibition in London.

Despite Hoessein's many accolades, Zoebaidah's most enduring memory of her father was his open-minded nature. "I still remember when I first met my husband," Zoebaidah tells us. "I was still a very obedient girl and would seek my father's permission for everything. But he was very open and even invited my future husband to the house to meet him." After Zoebaidah's marriage in 1965, her own family would move to Kota Baru for work and would return to Kuala Lumpur seven years later when her own first child began attending school. All through that time while she was away and whenever she was back in Kuala Lumpur, she would always visit her parents, and her father had subsequently formed a very good relationship with her husband.

Lessons in Life

Hoessein's open nature was the one great lesson Zoebaidah keeps with her. "My father taught me to make friends with everyone," Zoebaidah says. "Whether you are Malay, Chinese, Indian or any other race, I was always taught to be open just like my father. Until today I have plenty of friends and I am very happy." These days Zoebaidah keeps herself busy with volunteer work with charities and also spending time with her friends either cooking or taking walks in the Lake Gardens. They even go on yearly trips overseas together. Her fulfilment has come directly from the influence and nature of her father. Although Zoebaidah admits that her mother was the one to go to for most everyday issues, Hoessein was always there for her to talk about the important things. His understanding and loving nature was what endures in Zoebaidah's mind.



Zoebaidah in 1991 with Datuk Hoessein.
Enas's artwork East Coast Girl (1985) in the
background



48

MOHAMMED HOESSEIN ENAS, DATO

B. Indonesia, 1924 - 1995

East Coast Girl, 1985

Signed and dated "Hoessein
Enas 85" on lower left
Oil on canvas
40.5 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 55,000 - RM 75,000



Portrait of Zoebaidah, 1958
Oil on canvas
82 x 66.5 cm
SOLD RM 132,000.00
KLAS Art Auction 30 September 2012
Edition I

The Father of Portraits in Malaysia, Dato Mohammed Hoessein Enas was born in Bogor, Indonesia in 1924. He migrated to Malaysia in 1947 to escape the aftermath of the Indonesian National Revolution. From 1960-1990, he received many awards including the UNESCO Fellowship Award Winner in Art and Selangor Royal Portrait Artist. His works have been exhibited in various notable exhibitions in Kuala Lumpur, Paris, Hong Kong and Singapore.

All his portraits exude an emphasis on culture whether it's in the actions of his subject, their clothes or their livelihood. The East Coast Girl shows a shy expression from the subject while the vibrant use of colours on her clothes and headpiece suggests enthusiasm and positivity.

49

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Portrait of A Lady in Red, 2003

Signed and dated "khalil 2003" on lower right

Acrylic on canvas

38.5 x 28 cm

Provenance

Private Collection Kuala Lumpur

Illustrated in the Art Journey of Khalil Ibrahim
coffee table book on page 124

RM 12,000 - RM 18,000

To own an artwork by Khalil Ibrahim is to own a piece of history. The Kelantan born artist is regarded as one of the most influential artists in Malaysia for his masterful use of batik as a medium. He is one of few Malaysians to have received art training at the prestigious Central St. Martins School of Art and Design in London during the 1960's. At the school, he received rigorous training in portraiture and explored various hues to bring out the personality of his subjects with muted colours and realistic reflection in the canvas. The Portrait of a Lady in Red stands out from the rest as a bright red is used to in the subject's clothes and a facial expression that leaves the audience in a state of debate. The portrait invokes a powerful curiosity into the thoughts of the subject which brings his body of art to life.



50

JEIHAN SUKMANTORO

B. Indonesia, 1938

Nita, 2013

Signed and dated "Jeihan 13" on lower right

Title and sign inscribed on the verso

Oil on canvas

45 x 45 cm

Provenance

Private Collection, Singapore

RM 4,000 - RM 7,000



Gadis, 1998

Oil on canvas

45 x 45 cm

SOLD - RM 11,550.00

KLAS Art Auction 7 July 2013

Edition IV

Internationally sought after for his tasteful figurative portraits, Jeihan Sukmanto's body of work comes from his imagination. Even without his signature on the painting, one familiar with his work can easily distinguish it from his signature style of painting the eyes of his subject black. Nita is a cultural representation of the Iban society in Sarawak where the neck and ears appear to be elongated and the subject is adorned with a traditional crown – often used in celebration or rituals.



While the saying goes, the eyes are the gateway to the soul, there is plenty of soul to be found in his work despite the absence of his subject's eyes. One could discern a sense of positivity and calmness from the use of dark orange. Towards the end of appreciating the work, attention is drawn towards the red flower on the left side of the subject's ear giving the audience a focal point.

51

WALASSE TING

B. China, 1929 - 2010

Untitled

Signed with seal of the artist on lower right
Watercolour and ink on paper
19.3 x 27.6 cm

Provenance
Private Collection, USA
Formerly in The Estate of Gerald L. Cafesjian
(acquired through Tajan, Paris, France,
November 28, 2012, lot 93)

RM 15,000 - RM 18,000

Walasse Ting learned to paint on his own and received professional lessons in the Art Academy in Shanghai. Just like his artwork Ting was known for his fervour for life, unconventional beliefs and confidence. In 1970, he kept his focus towards painting nude women accentuating their figures with impeccable strokes emulated from Chinese ink painting. The use of fluorescent colours show's Ting's playfulness and daring passion to express his love and appreciation with reckless abandonment. There is something enlightening about his work where the subject and his technique bring about a freshness that is youthful and charming.



52

WALASSE TING

B. China, 1929 - 2010

Untitled

Signed with seal of the artist on lower right

Watercolour and ink on paper

19.3 x 27.6 cm

Provenance

Private Collection, USA

Formerly in The Estate of Gerald L. Cafesjian

(acquired through Tajan, Paris, France,

November 28, 2012, lot 153)

RM 15,000 - RM 18,000



Internationally renown for his timeless works influenced by modern western movements and Chinese ink painting, Walasse Ting is a name that will stand against the test of time. This work delves deep into the romanticism movement with the elegant strokes and pop of bright colours in the right place. The subject seems to express a desire, longing and nostalgia. One could discern that Ting was a poet who expresses his poetry through visual mastery in appreciation for the female body, her complexities and the aura that surrounds her.

53

DAVID BROMLEY

B. England, 1960

Girl 3, 2017

Signed "BROMLEY" on lower right

Acrylic on canvas

150 x 120 cm

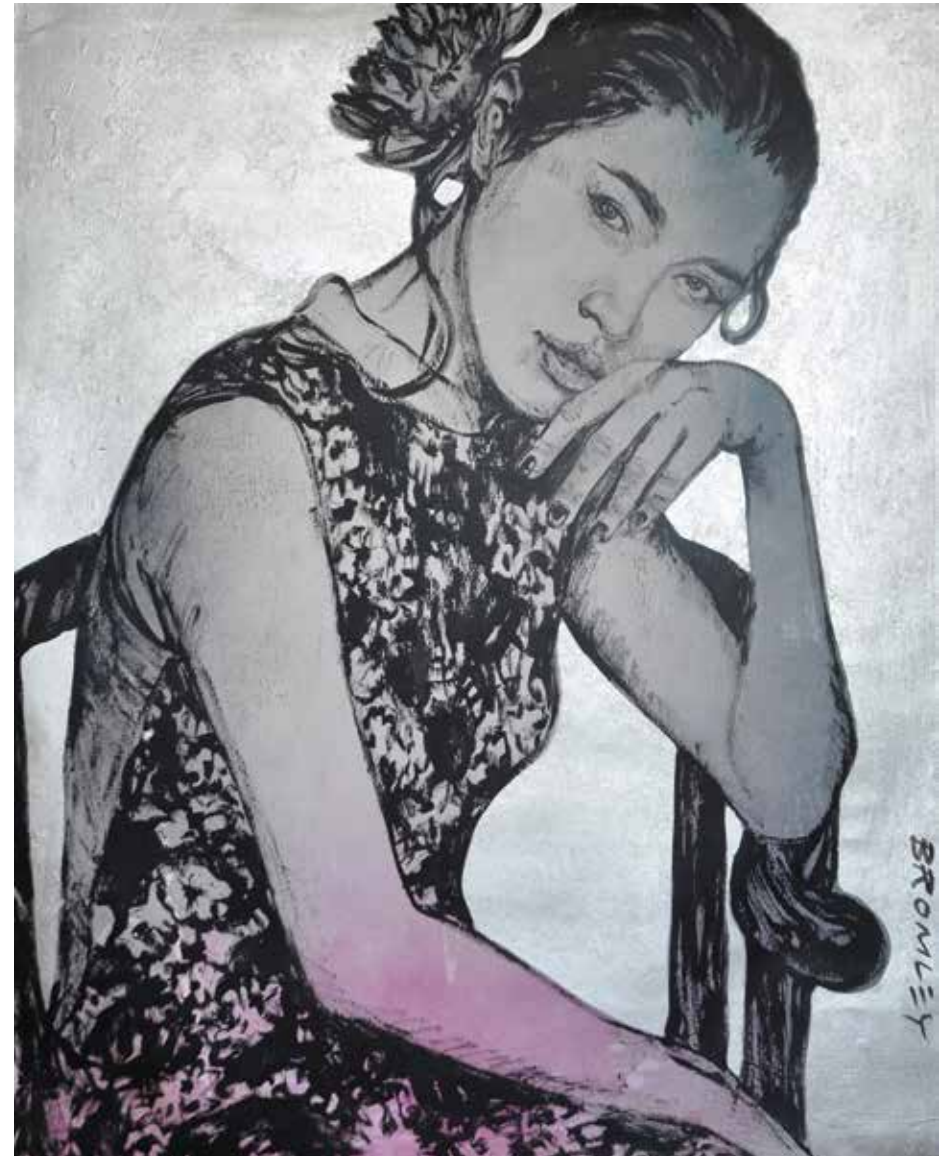
Provenance

Private Collection, Kuala Lumpur

RM 30,000 - RM 36,000

Born in 1960 in Sheffield, England, David Bromley immigrated to Australia with his family in 1964 and emerged as a painter in the mid-1980s. Since then, he has become one of the most recognisable and innovative artists in Australia. Over the past 20 years David's work has fostered widespread acclaim and notoriety in Australia and internationally. He has exhibited on nearly every continent including Asia, Europe, Africa and America.

Known for his portraiture-style art works, David Bromley has set a very solid mark of his identity in the world of art. Despite the simplicity in view, you cannot deny the impressive precision and accuracy. The muse for his Girl 3 artwork is Malaysian celebrity, Amber Chia, known for her impressive achievements in the modelling industry.



54

TING SHAO KUANG

B.China, 1939

Mother & Child

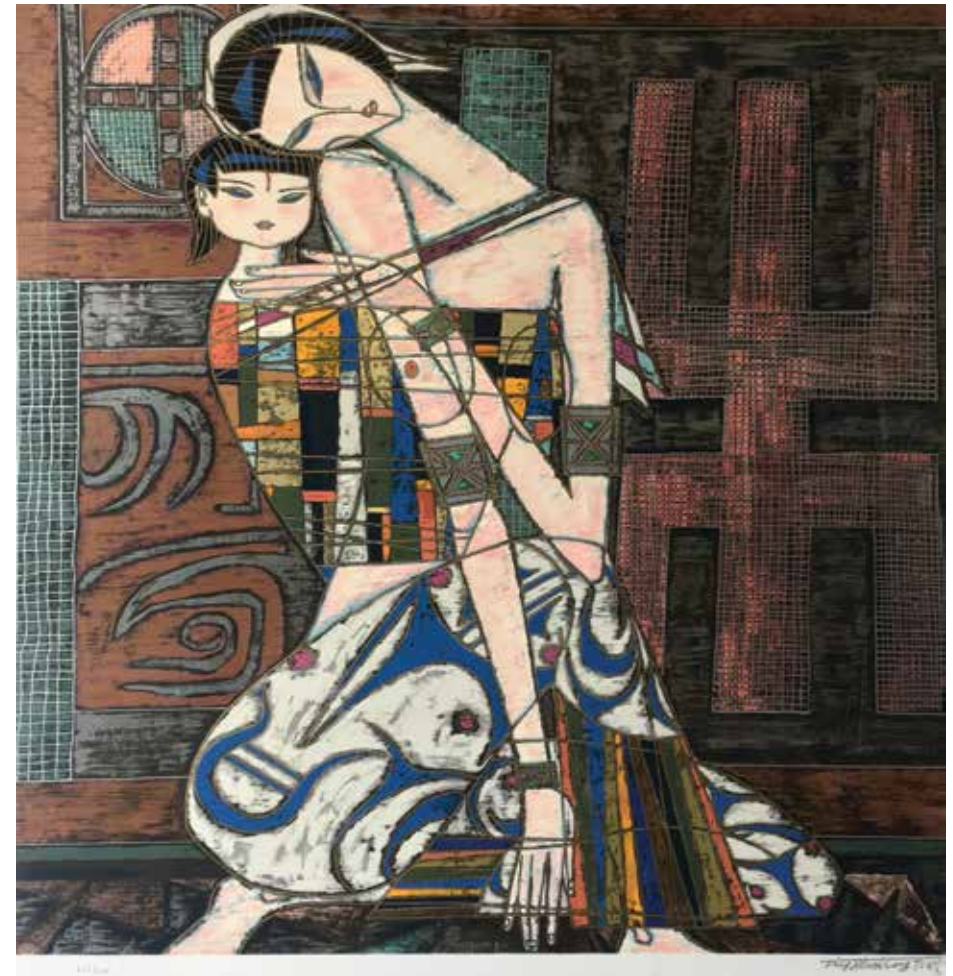
Signed "TingShaoKuang" on lower right
Inscribed 223/275 on lower edge of paper
Serigraph
86 x 82 cm

Provenance
Private Collection, Singapore

RM 4,000 - RM 7,000

Zhao Shao'ang was born in 1905, and studied painting at the Gao Qifeng Private College of Art. Thereafter, he taught at the Foshan College of Fine Arts in 1927. He founded the Lingnan Art Studio in Guangzhou in 1930, and served as the head of Department of Chinese Painting at the Guangzhou Municipal Collge of Fine Arts in 1937. Inspired by Gao Qifeng, Zhao excelled in portrayals of landscapes, animals, flowers, insects and fish.

The affection between mother and daughter is depicted in this piece with the use of intricate techniques and the use of the Art Nouveau style piecing the relationship together. The disparity between the motifs create a uniformity reflecting the ever changing and contrasting nature of mother and daughter yet there is an unspoken gracefulness to the work.



55

LYE YAU FATT

B. Kedah, 1950

Family Crossing the River, 1981

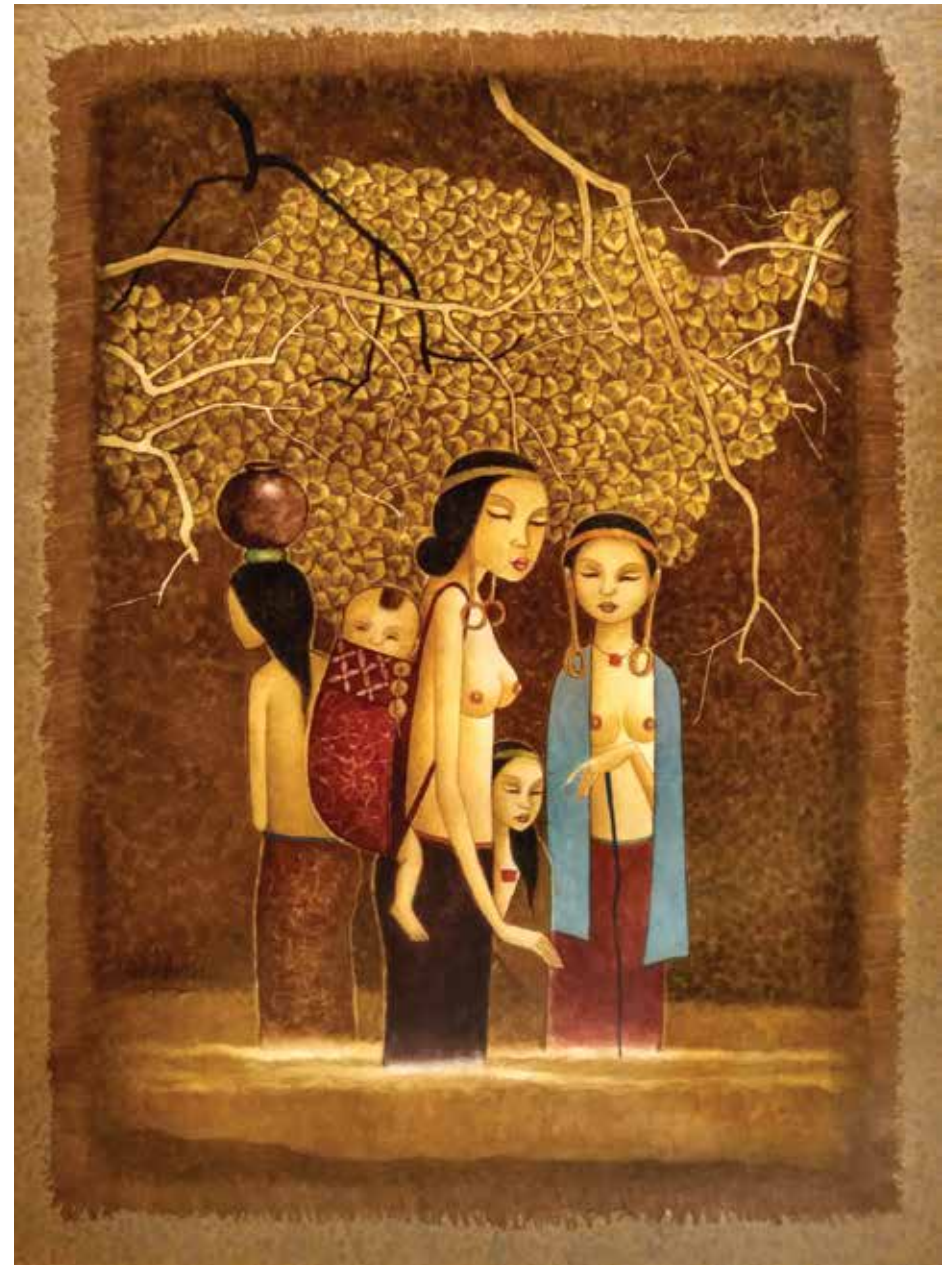
Signed and dated "Lye Yau Fatt 1981" on lower left
Mixed media on paper
75 x 55 cm

Provenance
Private Collection, Singapore

RM 7,000 - RM 10,000

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

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



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.

One day, Mun Sen witnessed a Japanese artist painting using watercolours and thenceforth, he became enamoured with that medium. In 1914, Mun Sen went back to China and painted majestic pictures of lions and tigers which were much loved by the warlords of the time. Two years later, he married 16-year-old Lam Sek Foong who bore five children. He returned to Sarawak in 1917. A year later, he started his career at a bookshop in Singapore and served at a school bookshop counter. Living in Singapore sparked a fondness and appreciation for its urban scenes he later illustrated in numerous watercolours.

In 1920, he was transferred to the Penang branch of the bookshop in Carnarvon Street. It was his first time in Penang; he saw the lovely island for what it was and was captivated by its beauty and charm. It was in 1922 when he decided to change his name to Yong Mun Sen and subsequently set up Tai Koon Art Studio in Chulia Street. He took up photography seriously and executed some plaster-of-paris sculptures. Eight years later, he moved his studio from Chulia Street to Penang Road and renamed it Mun Sen Studio. Unfortunately, his career did not gain him any success which later prompted him to open an additional studio housed at an old mansion in Northam Road. During this time, Mun Sen familiarised himself with the works of prominent European artists through books, particularly those of Van Gogh and Gauguin. Gauguin and his works spoke to Mun Sen, which explains the strong influence on the development of his style, especially in his oil paintings.

Around 1936, several Penang artists happened to meet up and decided to form their brainchild, the Penang Chinese Art Club, with Mun Sen as the vice-president. He became the president the following year.



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.

One day, Mun Sen witnessed a Japanese artist painting using watercolours and thenceforth, he became enamoured with that medium. In 1914, Mun Sen went back to China and painted majestic pictures of lions and tigers which were much loved by the warlords of the time. After the passing of his wife in 1941, he did frolic into oil and Chinese traditional brush painting with success, eventually he steered back to the watercolour medium, in which he excelled. One can observe that his works assimilated the Chinese artistic spirit. It is also evident in his landscape paintings that Mun Sen did not depict the details that made up a landscape, rather, through watercolour, he illustrated fluidity and a carefree rhythm.

56

YONG MUN SEN

B. Sarawak, 1896 - 1962

Resting, 1947

Signed and dated "Mun Sen 47"
on lower left
Watercolour on paper
26 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 February 2019

RM 8,000 - RM 12,000



57

SHAFIE HASSAN

B. Kedah, 1958

Kereta Kerbau Kampong Chhnang (Cambodia), 2013

Signed and dated "Kampong Chhnang Cambodia, shafiehassan 0613" on lower left

Watercolour on paper
67 x 88 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 7,000

Born in Kedah in 1958, Shafie Hassan is one of the most reputable watercolourist in Malaysia. His talent lies in find the beauty in a mundane life in the village and immortalising it with his brush. There is a newness in his Kereta Kerbau Kampong Chhnang work in comparison with his other works that often reveal its age from the colours. Viewers would be drawn into the serenity of life outside the city and the thought of finding happiness in a simple living while being surrounded in the verdant forest.



58

CHEW FANG CHIN

B. Sarawak, 1947

Untitled

Signed "Fang Chin" on lower right with the artist seal both on lower left and right

Mixed media on paper
43 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Chew Fang Chin's paintings are synonymous with the colorful lifestyle of the Sarawak indigenous people. He has great love for their distinctive cultural heritage, and his specialty is to lively depict their customs, traditions and unique lifestyles through his creative brush using a mixture of watercolour and Chinese ink.

To get a deeper insight into the daily activities of the Ibans, Bidayus and Orang Ulu, Chew, a law graduate, has ventured into their longhouse settlements in the interiors, lived with these friendly natives and learned about their ways of life through personal touch.

Chew's untiring efforts to portray and promote the rich cultural heritage of the various ethnic groups has won public recognition when the Sarawak Tourism Ministry chosen his "Ethnic Impression" Series for its 1993 and 1994 tourism calendars.



59

NGUYEN THANH BINH

B. Vietnam, 1954

Figure Study, 2000

Mixed media on paper

i) 24 x 32 cm

ii) 25.5 x 24 cm

iii) 25.5 x 17 cm

iv) 24 x 32 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 7,500

Born in 1954 in Hanoi, Binh studied at the Hanoi College of Fine Arts and then at the Gia Dinh National College of Fine Arts in Ho Chi Minh City and subjects that he captures through his camera lens, reinterpreted and reproduced in painting form with added emotions. Some of the subjects of his works include wildlife and sceneries, with some done in sketches and some done in watercolour.

His Figure Study works feature women in various poses, Nguyen immortalises their elegance and sophistication through his exploration of their movement. There is a softness in his lines displaying the tender nature of his muses.



60

CHEONG SOO PIENG

B. China, 1917 - 1983

Kampung Fishing Village - Sibü (Malaysia) Riverside, 1961

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

Provenance
Private Collection Singapore
Illustrated in the soon to be published
"777, Celebrating 7 Illustrious Years at KLAS" coffee table book
published by KLAS in February 2019

RM 75,000 - RM 90,000



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



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

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

It is not a usual occurrence to come across Cheong Soo Pieng's work that only uses black and white hues. This piece showcases a scenic riverside from a fishing village in Sibü Malaysia. There are no details compromised in this piece, as Cheong Soo Pieng captures every intricate details of the ships, people and even nature.



61

CHEN WEN HSI

B. China, 1906 - 1991

Hérons

Inscribed and signed with seal of the artist on upper right

Watercolour on paper

43 x 29 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 February 2019

RM 18,000 - RM 30,000

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

In this masterpiece, Chen Wen Hsi illustrates his abstract mastery using ink and colour on paper in a using muted tones to let his work speak for itself. The manner of the work shows that there is more depth and this interpretation of a flock of birds depicts an underlining tranquillity. Viewers who finds solace in watching animals thrive in the serenity of their natural habitat would enjoy this piece. There is a strong Eastern influence in this body of work.



62

TAY BAK KOI

B. Singapore, 1939 - 2005

At the Estuary, 1989

Signed and dated "Bak Koi 89" on lower left

Gouache on paper

76 x 71 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 February 2019

RM 12,000 - RM 18,000



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



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

Second-generation Singaporean artist, Tay Bak Koi is fondly known for his illustrations of urban landscapes, fishing villages and 'kampung'. He was born in 1939. His artistic beginnings came from an innate talent and potential, which was later recognised by his father's friend, who subsequently enrolled him in the prestigious Nanyang Academy of Fine Arts (NAFA) in 1957.



To date, his works have been featured in numerous exhibitions around the world, including Hong Kong, Australia, Germany, Japan and the United States. One can discern that Tay's artistic career has gone through a distinct evolution. When he began in 1964, his works emanated a strong resemblance to his mentor, Cheong Soo Pieng's. Then, as Tay gained experience and grew in experimentation, his art started to come to life in a unique way.

The Singaporean landscapes in Tay's paintings thrive on a palette dominated by neutral colours. Their complexity and richness both in texture and form far surpass those of his earlier paintings. Progressing from the bold and abstract, Tay's works subsequently embodied a dreamlike quality, often blurring the lines between fantasy and reality, emitting a sense of tranquillity, and even timelessness.

63

GEORGE CHANN

B. China, 1913 - 1995

Untitled, 1980s

Signed "GEO CHANN" on lower right

Oil on canvas

79 x 59 cm

Provenance

Private Collection, USA

RM 24,000 - RM 30,000

George Chann (1913-1995) began his artistic career in the 1940s where he often painted portraits paintings of the poor with a strong sense of humanitarian concern in California, USA. After exploring potraitsures and figurative landscapes, he began to venture into abstract painting. He paid homage to his Chinese heritage and developed his own Abstract Expressionism by applying Chinese characters, symbols and artifacts in his works. In the beginning of his abstractism style, he used black and white as his base colours with a theoretic combination of abstractism and the elegance of Chinese calligraphy.

He began to introduce more colours and explored complex structures in his paintings in the 1960s. This work is evidence of his venture into a bolder style, splash of colours that seem random but are in fact purposeful towards his intent to reveal a piece of history. For viewers who appreciate tasteful colour blends with yellow hues to create an intentional focal point in the seemingly chaotic artwork.



64

YAYOI KUSAMA

B. Japan, 1929

Pumpkins (2)

Each with stamped artist name and copyright on the underside,
published by Benesse Holdings, Inc., Japan.
Comes with original yellow and red boxes. (2)
Painted cast resin multiples.
Each height 10.2 cm

Provenance
Private Collection, USA

RM 5,000 - RM 9,000

Yayoi Kusama was raised in Matsumoto and trained at the Kyoto School of Arts and Craft. The focus of her studies was the traditional Japanese painting style called Nihonga. When she moved to New York City in 1958, she became part of the New York pop art movement. Her works are primarily in the form of sculptures and installations, but she also actively in paints, writes, and explores various forms of art. Often, her work showcases some attributes of feminism, minimalism, surrealism, Art Brut, pop art, and abstract expressionism, and is infused with autobiographical, psychological, and sexual content. She has been acknowledged as one of the most important living artists to come out of Japan.

The artist has a keen obsession with dots due and floral motifs, the aftermath of her childhood hallucinations. She sees dots as the epicentre of the universe and intends to bring people back to the nature of the universe.



Top

65

LYE YAU FATT

B. Kedah, 1950

Chinese Ceramic, 2018

Signed on lower right

Acrylic on canvas

61 x 56 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 10,000

While a combination of a shell, a ceramic vase and a tea cup may go unnoticed in real life, Lye Yau Fatt talent allows him to turn mundane settings into a work of art by masterfully using warm, earthy tones to transform the subject bringing a unique and distinctively beautiful quality in his art

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



66

CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

Malay Ladies in a Village, 1980s

Signed "Teng" on lower right
Batik
91 x 63 cm

Provenance
Private Collection, Kuala Lumpur

RM 24,000 - RM 30,000

Known as the Father of Batik Painting in Malaysia, Dato Chuah Thean Teng earned his stripes from his use of batik as a medium of fine art since 1953. He studied at the Amoy Art School. His artistic proclivities includes landscapes, people and even animals, often a cultural education of the way of life in a particular community, their relationships and beliefs.

The subject is sophisticated and focused in her duties. The rich, vivid earthy browns, oranges and yellows, gives it an almost archaic and extraordinary feel to it, as if an archaeologist has discovered one of the oldest treasures.



67

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

Wayang Kulit, 1980

Signed "Ismail Mat Hussin" on lower left

Batik

88 x 94 cm

Provenance

Private Collection, Kuala Lumpur

RM 19,500 - RM 25,000

Ismail Mat Hussin, who learned from Malaysia's art legend, Khalil Ibrahim shows that the student can indeed become the teacher. His works can be found in the art collections of the National Art Gallery Kuala Lumpur, Petronas, Bank Negara Malaysia, ESSO Malaysia and Maybank among others, including a clutch full of reputable individuals. They include N.A. Rahman, Tan Sri Abdullah Ayob, Muhammad Haji Salleh and Tan Sri Eric Chia.

In this piece, his trademark can be seen on every limb of his subjects where the muscles have a mosaic like texture. This impressive work was done on a batik which showcases a shadow puppet play. He relies on a single blue ton and creates depth with various hues that bring out the details in his work, making it a body of art that is easy to appreciate.





68

KWAN CHIN

B. Kuala Lumpur, 1946

A Rubber Tapping Family, 2012

Signed "Kwan Chin" on lower right

Batik

76 x 51 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

In this batik piece, Kwan Chin depicts a calm, peaceful atmosphere in the Malaysian suburbs, as a group of villagers gather to rest. Life in the countryside is definitely enviable, as it provides a certain serenity that the city does not have no matter where one turns to. Here, Kwan Chin captures it perfectly the tranquillity and the closeness with nature.

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.



69

KENG SENG CHOO

B. Kedah, 1945

Kampung Scene, 1969

Signed and dated "Seng Choo 69"

on lower right

Batik

73.5 x 50.8 cm

Provenance

Private Collection, Canada

RM 2,000 - RM 4,000

The Kampung Scene does justice to Keng Seng Choo's reputation as an artist whose artistic prowess can be found with his ingenious layering of dark and light yellows. Viewers can appreciate the artist's eye for detail and his perspective of the kampung life which offers serenity and peace as symbolised by the placement of the dove in the artwork.

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



70

BHANU ACHAN

B. Kuala Lumpur, 1949

Movement in Red I, 2011

Signed and dated "Bhanu '11"
on lower right
Mixed media on canvas
81 x 81 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 4,000

Bhanu Achan artworks goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates stunning pieces that evokes from the viewers a strong admiration and the implications that come with it.

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

In this piece, the artist uses structures and lines to create a fluid movement with vibrant hues of red, white and nude tones. While it may seem like there is chaos, there is a harmony and balance between the contrasting colours and specks of yellow to add splashes of excitement to the piece.



71

BHANU ACHAN

B. Kuala Lumpur, 1949

Movement in Red II, 2011

Signed and dated "Bhanu '11"
on lower right
Mixed media on canvas
81 x 81 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 4,000



72

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Mixed media on paper
24 x 38 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 February 2019

RM 6,000 - RM 8,000



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

Yusof Ghani's renowned and highly coveted series, the Siri Tari portrays the movements and lines of people in subtle yet vibrant hues that is visually appealing. It tells a story of breaking out of conformity and freedom of movement reflecting the artist's own free spirit.

73

JOLLY KOH, DR

B.Singapore, 1941

The Rising Sun IV, 2004

Signed and dated "Jolly Koh 04" on lower left

Oil on canvas

135 x 50 cm

Provenance

Private Collection, Singapore

RM 28,000 - RM 55,000



Blue Birds, 2005

Oil and acrylic on canvas
137 x 170 cm

SOLD RM 105,956.80

KLAS Art Auction 12 March 2017
Edition XXVI



Palms at Titiwangsa, 2005

Oil and Acrylic on canvas
170 x 107 cm

SOLD RM 72,800.00

KLAS Art Auction 23 September 2018
Sale XXXIII

This piece is the final work from the Rising Sun series; romantic, cool and serene are the moods conveyed, as it is that perfect moment – when the sun gently caresses the skies. This work is depicted on the back cover of Koh's book, 'Artistic Imperatives, Selected Writings and Paintings' published by Maya Press Sdn Bhd in 2004. The Rising Sun IV was formerly part of Hilton Kuala Lumpur's collection.



74

IBRAHIM HUSSEIN, DATUK

B.Kedah, 1936 - 2009

Study for Lovers, 1964

Signed and dated "IB 64" on the middle by the artist
Acrylic ink and collaged paper on paper laid to card
18.7 x 19.7 cm

Provenance

Private Collection Singapore

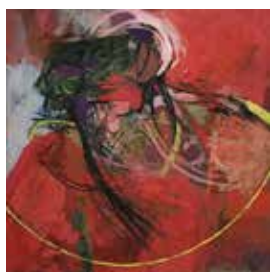
Illustrated in the soon to be published

"777, Celebrating 7 Illustrious Years at KLAS" coffee table book
published by KLAS in February 2019

RM 28,000 - RM 55,000



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



San Rafael California
Mixed media on magazine paper laid
on board
23 x 22.5 cm
SOLD RM 54,400.00
KLAS Art Auction 23 September 2018
Sale XXXIII

Ibrahim Hussein was born in Sungai Limau, Kedah, in 1936. He studied at the Nanyang Academy of Fine Arts in Singapore in 1956 and then moved to London, where he continued his studies at the Byam Shaw School of Art and the Royal Academy Schools. He travelled to France and Italy after being awarded an Award of Merit scholarship.



Study for Lovers is part of the series of artworks exhibited and sold by Galerie International New York between 1964 and 1967. This work was created with Ibrahim Hussein's signature precision and collaged paper. It will soon be published in the "777, Celebrating 7 Illustrious Years at KLAS" coffee table book.

75

PUTU SUTAWIJAYA

B. Indonesia, 1970

Making Love II, 2000

Signed on the mid right

Acrylic on canvas

145 x 140 cm

Provenance

Private Collection, Kuala Lumpur

RM 32,000 - RM 40,000

Putu Sutawijaya studied art at Indonesia Institute of Fine Art (ISI) Yogyakarta. He currently lives and works in Yogyakarta and Bali. As a painter, sculptor and performance artist, Putu embodies the multi-media, cross-disciplinary character of Indonesian contemporary art.

Putu has an affinity for gestural movements to communicate the emotional state of his subjects. In this piece, there is a struggle yet an underlying intimacy between the subjects. The colours are pale which creates an atmosphere of quietness and memory. It is as if we are in the mind of the artist himself, as he muses on the subject of making love.





76

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Cherating, 2003

Signed and dated "Khalil Ibrahim 003"
on lower right

Artist, title, medium and dimension
inscribed on the verso

Acrylic on board
17.5 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 February 2019

RM 3,500 - RM 6,000

Khalil Ibrahim, the master storyteller of the East Coast produced another masterpiece with this work. Titled Cherating, these serene work highlights the artist's favourite subject at the venue that was extremely close to his heart. Kampung women take centre stage here, decked in their traditional attire that is painted with vibrant, colourful hues. One can discern that Khalil used earthy and cooler colours to accentuate the seascape milieu.



i. Portrait Study IX
ii. Portrait Study IV
iii. Portrait Study II,
iv. Portrait Study III

v. Portrait of Lady and Back Profile
vi. Portrait Study VII
vii. Portrait Study VI
viii. Portrait Study V

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works center around figures and are heavily influenced by East Coast fishermen and women.

Khalil is often drawn towards having women as his subject, in his sketches he details the features of his subjects. This gives us an insight to the thought process of the artist before he creates his various works of art.

77

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Selection of Sketches

Watercolour and ink on paper
12 x 9 cm x 8 pieces

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

78

YUSOF GHANI

B. Johor, 1950

Siri Topeng - Wayang Solok, 1995

Mixed media and collage
on paper
76 x 56 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 February 2019

RM 12,000 - RM 18,000



Topeng Series, 1993
Mixed media on paper
76 x 55 cm
SOLD RM 14,300.00
KLAS Art Auction 30 September 2012
Edition I

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



79

KHOO SUI HOE

B. Kedah, 1939

The Swimmer, 1979

Signed "SUI HOE" on lower left
Oil on canvas
46 x 89 cm

Provenance
Private Collection, Kuala Lumpur

RM 18,000 - RM 25,000



Flying by the Sunset, 1973
Oil and acrylic on canvas
65 x 97 cm
SOLD RM 36,070.40
KLAS Art Auction 28 January 2018
Sale XXX

Khoo Sui Hoe was one of the earliest and courageous people who took the plunge of becoming a full-time artist. Through his Alpha Singapore Gallery and Alpha Utara Gallery in Penang, he has played a vital role in nurturing other artists. Khoo Sui Hoe has also won various awards, among which are the First Prize for the 1965 Malaysian art competition, an Honourable Mention in Salon Malaysia 1969 and the Asian Arts Now Awards (twice) given by the Las Vegas Museum.



The Swimmer is a sublime body of work with a woman in the epicentre who looks as if she is adrift in her thoughts represented with various green hues. Peace also seems to be the underlining theme with the artists use of green and facial expression of the subject.

80

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Goldensky Haven...Floating World, 2011

Signed "Ismail Latiff" on lower middle

Acrylic on paper

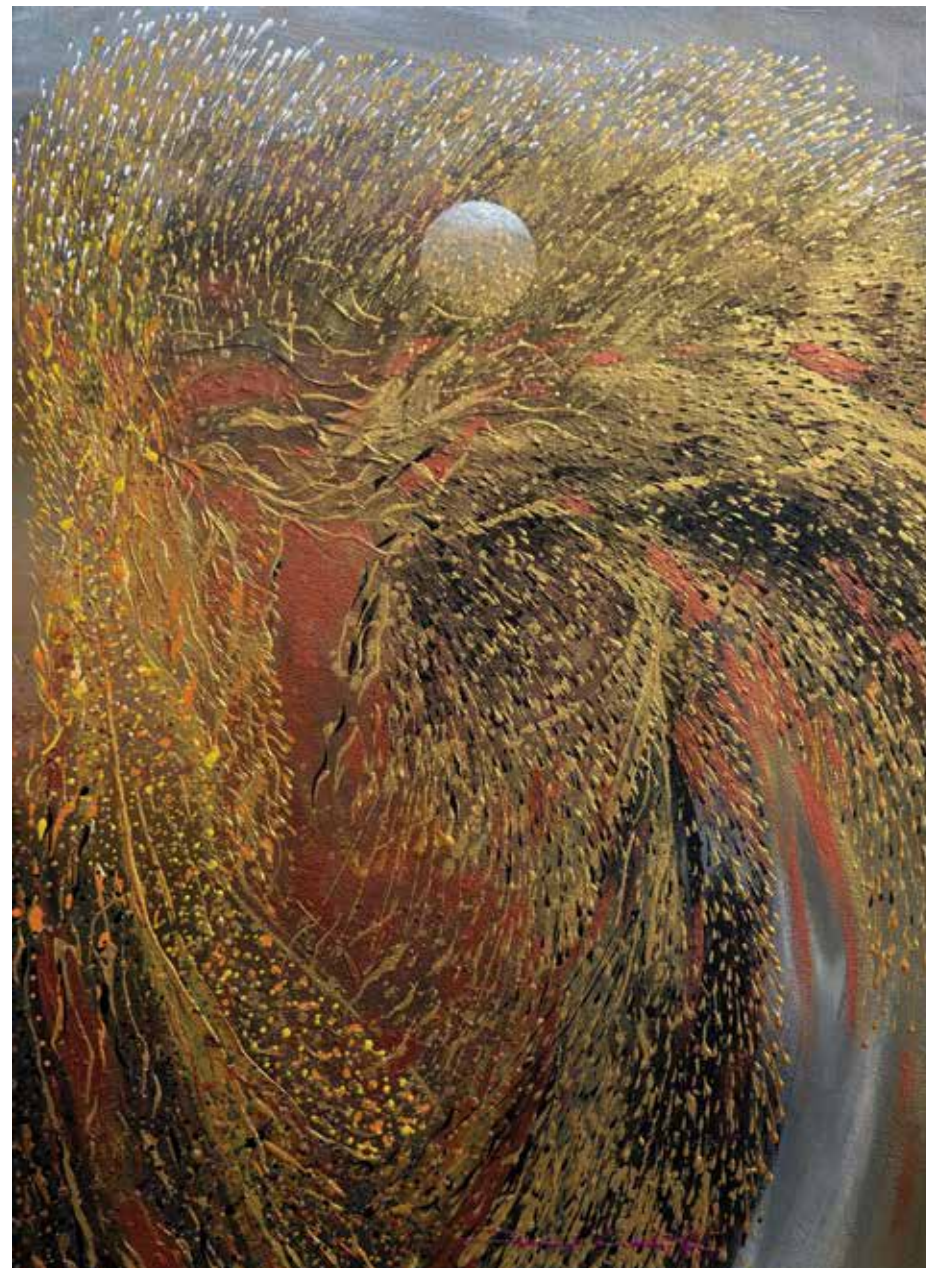
76 x 56 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

The maestro of this colourful rhapsody is none other than Ismail Abdul Latiff. One familiar with his work would notice his signature circle that deck the canvas, drawing the attention of the viewers. It is a symbol of balance, explained the artist, an embodiment and search to be one and whole with the universe.



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;
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"Lot"	an item of property consigned to KLAS by a Seller with a view to sale at the Auction;
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Address _____
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Banking Details

Name of Bank _____ Account No. _____
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LOT NUMBER	ITEM	TOP LIMIT (RM)

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Signature of Bidder

Name _____ Date _____

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