

KUALA LUMPUR, SUNDAY, SEPTEMBER 28, 2014



KLAS ART AUCTION
MALAYSIAN MODERN & CONTEMPORARY ART





Lot 36, **Abdul Latiff Mohidin** *Mindscape - 27, 1983*



KLAS ART AUCTION 2014

MALAYSIAN MODERN & CONTEMPORARY ART EDITION XI

Auction Day

Sunday, September 28, 2014

1.00 pm

Registration & Brunch

Starts 11.30 am

Artworks Inspection

From 11.30 am onwards

Nexus 3 Ballroom, Level 3A

Connexion@Nexus

No 7, Jalan Kerinchi

Bangsar South City

59200 Kuala Lumpur

Malaysia



Lot 65, **Ong Kim Seng** Himalayan Panorama, 1982





Lot 64. **Lim Tze Peng** Thian Hock Keng Temple, Circa 1970s



KL Lifestyle Art Space

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Lot 78, **Ibrahim Hussein, Datuk** Untitled, 1974

Ibrahim Hussein '74

Kuala Lumpur Full Preview

Date: September 11 - September 27, 2014

Venue: KL Lifestyle Art Space

150, Jalan Maarof

Bukit Bandaraya

59100 Kuala Lumpur

Auction Day

Date: Sunday, September 28, 2014

Venue: Nexus 3 Ballroom, Level 3A

Connexion@Nexus

No 7, Jalan Kerinchi

Bangsar South City

59200 Kuala Lumpur

Time: 1.00 pm



Map to Connexion@Nexus



lot 77, **Abdullah Ariff** Chinese Junk, 1956



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172	Auction Terms and Conditions
180	Index of Artists

Glossary



1 AWANG DAMIT AHMAD
IRAGA DAYUNG PATAH, 2006

Mixed media on canvas | 100 x 101 cm
RM 8,000 - RM 18,000



2 TAJUDDIN ISMAIL
MAGENTA LANDSCAPE, 2001

Acrylic and pastel on board | 61 x 60 cm
RM 3,000 - RM 8,000



3 ISMAIL LATIFF
ANGKASA MANDI ANGIN NO. 3, 2013

Acrylic on canvas | 72 x 48 cm
RM 4,000 - RM 8,000



4 KHALIL IBRAHIM
THREE NUDES, 1998

Watercolour on paper | 20 x 14 cm
RM 2,000 - RM 4,000



5 KHALIL IBRAHIM
EAST COAST SERIES - FISHERMEN, 1987

Watercolour on paper | 26.5 x 31 cm
RM 3,000 - RM 5,000



6 BASOEKI ABDULLAH
INDONESIAN WOMAN IN RED, UNDATED

Oil on canvas | 69 x 50 cm
RM 35,000 - RM 45,000



7 JEIHAN SUKMANTORO
MIRYAM, 1997

Oil on canvas | 70 x 70 cm
RM 7,000 - RM 12,000



8 HAN SNEL
BALINESE GIRL, 1956

Oil on canvas | 59.5 x 59.5 cm
RM 12,000 - RM 18,000



9 KHALIL IBRAHIM
PORTRAIT OF A LADY IN RED, 2003

Acrylic on canvas | 38.5 x 28 cm
RM 5,000 - RM 14,000



10 SYED THAJUDEEN
LONGING FOR LOVE, 1990

Oil on canvas | 85 x 85 cm
RM 15,000 - RM 22,000



11 KHOO SUI HOE
CALL OF THE WILD, 1966
 Oil on canvas | 100 x 100 cm
 RM 55,000 - 95,000



16 NIKHIL BISWAS
LADIES AT A MIRROR, 1956
 Watercolour with guoache on paper | 56 x 37 cm
 RM 4,500 - RM 7,000



12 TEW NAI TONG
AT WORK II, 2005
 Oil on canvas | 60 x 60 cm
 RM 11,000 - RM 18,000



17 CHEN WEN HSI
GIBBONS, UNDATED
 Chinese ink and watercolour on paper
 69 x 75.5 cm
 RM 35,000 - RM 50,000



13 THOMAS YEO
MOUNTAIN VILLAGE, UNDATED
 Mixed media on paper | 59 x 59 cm
 RM 3,000 - RM 6,000



18 KWAN CHIN @ GOH YEE
A SINGING YELLOW BIRD & FARMING FAMILY III - BLUE SERIES, 2011
 Batik | 27 x 27 cm x 2 pieces
 RM 1,500 - RM 2,800



14 TONG CHIN SYE
CHINATOWN, SMITH STREET, 1970S
 Watercolor on paper | 72 x 108 cm
 RM 5,000 - RM 9,000



19 LYE YAU FATT
TWO SISTERS IN CONVERSATION, 1980S
 Mixed media on paper | 77.5 x 42.5 cm
 RM 5,000 - RM 11,000



15 KUO JU PING
UNTITLED, 1963
 Ink and watercolour on paper | 26.5 x 36 cm
 RM 3,000 - RM 4,500



20 YUSOF GHANI
SIRI TARI, 1991
 Mixed media on paper | 55.5 x 37 cm
 RM 3,000 - RM 6,000



21 AHMAD ZAKII ANWAR

UNTITLED, 2005

Etching on paper, Edition 1/1 | 19 x 18 cm
RM 3,000 - RM 5,000



22 AHMAD ZAKII ANWAR

UNTITLED, 2005

Etching on paper, Edition 1/1 | 18 x 16.5 cm
RM 3,000 - RM 5,000



23 SYED AHMAD JAMAL DATUK

UNTITLED, UNDATED

Mixed media on paper | 26 x 21 cm
RM 7,000 - RM 12,000



24 RAPHAEL SCOTT AHBENG

KINABALU, 2009

Oil on board | 30.5 x 22.5 cm
RM 1,000 - RM 1,800



25 HARON MOKHTAR

CHINESE TEMPLE (PENANG), 1998

Acrylic on canvas | 82 x 111.5 cm
RM 7,000 - RM 10,000



Lot 11, **Khoo Sui Hoe** *Call of the Wild*, 1966



26 YAU BEE LING
WEDDING SERIES, EARLY 1990S

Oil on canvas | 40 x 61 cm
RM 4,500 - RM 6,000



31 KHALIL IBRAHIM
NUDE MOVEMENT, 1983

Batik | 93 x 103 cm
RM 50,000 - RM 110,000



27 CHEUNG POOI YIP
FAMILY, 1993

Acrylic on canvas | 45.5 x 56 cm
RM 4,000 - RM 6,000



32 KENG SENG CHOO
BALINESE GIRLS, 2010

Oil on canvas | 95 x 76 cm
RM 10,000 - RM 15,000



28 ANURENDRA JEGADEVA
SPIRIT OF THE MOUNTAIN, 1996

Oil on canvas | 126.5 x 125.5 cm
RM 10,000 - RM 16,000



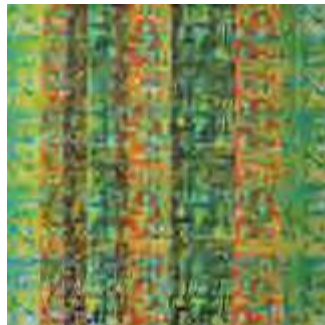
33 GRACE SELVANAYAGAM
ABSTRACT, 1994

Oil on canvas | 34.5 x 44.5 cm
RM 4,000 - RM 8,000



29 ISMAIL MAT HUSSIN
BY THE RIVER, 2000

Batik | 83.5 x 78 cm
RM 12,000 - RM 22,000



34 KELVIN CHAP
APSARAS, 2008

Mixed media on canvas | 129 x 129 cm
RM 5,000 - RM 8,000



30 KWAN CHIN @ GOH YEE
SUNRISE, 1968

Batik | 65 x 48 cm
RM 4,500 - RM 7,000



35 RAPHAEL SCOTT AHBENG
BLUE MOON, 2009

Acrylic on canvas | 121 x 91 cm
RM 6,000 - RM 11,000



36 ABDUL LATIFF MOHIDIN

MINDSCAPE - 27, 1983

Oil on canvas | 89.5 x 90 cm
RM 160,000 - RM 280,000



37 YUSOF GHANI

SIRI TARI, 1989

Oil on canvas | 127 x 127 cm
RM 30,000 - RM 45,000



38 AWANG DAMIT AHMAD

EOC APA Khabar LEDANG II, 1992

Mixed media on canvas | 183.5 x 81.5 cm
RM 15,000 - RM 32,000



39 TAJUDDIN ISMAIL

INNERSPACE - STRUCTURE II, 1988

Acrylic on canvas | 125 x 125 cm
RM 8,000 - RM 18,000



40 ISMAIL LATIFF

BARUNGAN DANCE, 1993

Acrylic and mixed media on paper
64 x 90.5 cm
RM 5,000 - RM 8,000



Lot 29, **Ismail Mat Hussin** *By The River*, 2000



41 MOHD AKHIR AHMAD
PERISTIWA LARUT MALAM, 2013
 Mixed media on canvas | 119 x 145 cm
 RM 3,000 - RM 5,500



46 MOHD JAMIL MAT ISA
CAMOUFLAGE SERIES, 2013
 Mixed media on canvas | 155 x 155 cm
 RM 8,000 - RM 16,000



42 NAJIB AHMAD BAMADHAJ
SIBLINGS, 2010
 Charcoal on paper | 53 x 78.5 cm
 RM 2,500 - RM 3,500



47 ZULKIFLI YUSOFF
WAITING FOR MINISTER, 1997
 Acrylic on canvas | 152 x 152 cm
 RM 10,000 - RM 18,000



43 CHOH KIAT SIONG
JALAN PETALING, KUALA LUMPUR, 2012
 Watercolour on paper | 76 x 56 cm
 RM 1,500 - RM 3,000



48 AHMAD SHUKRI MOHAMED
FLOWERS CAN FLY I, 2001
 Acrylic mixed media and collage on canvas
 243 x 212 cm
 RM 8,000 - RM 16,000



44 NAJIB AHMAD BAMADHAJ
SULEYMAN MOSQUE, TURKEY, 2009
 Mixed media on paper
 28 x 41 cm
 RM 1,200 - RM 2,400



49 NIZAR KAMAL ARIFFIN
SIRI POHON BERINGIN - DAERAH # 13, 2012
 Acrylic on canvas | 152 x 152 cm
 RM 5,000 - RM 9,000



45 AHMAD ZAKII ANWAR
LANTERN I, 2006
 Oil on jute | 69 x 69 cm
 RM 16,000 - RM 32,000



50 SOON LAI WAI
DREAM. SILENCE, 2010
 Mixed media on canvas | 61 x 61 cm
 RM 2,200 - RM 3,800



51 BHANU ACHAN

ABSTRACT LANDSCAPE III, 2009

Oil on paper | 54.5 x 67 cm
RM 1,800 - RM 2,800



52 SHARIFAH FATIMAH ZUBIR,
DATO'

RED II, 1992

Acrylic on canvas | 59 x 65 cm
RM 4,000 - RM 8,000



53 AHMAD KHALID YUSOF

LITTLE THINGS MEAN A LOT, UNDATED

Etching, Edition 2/2 | 43 x 57 cm
RM 3,500 - RM 5,000



54 BHANU ACHAN

LANDSCAPE SERIES II, 2011

Mixed media on canvas | 151 x 84 cm
RM 3,000 - RM 6,000



55 NIZAM AMBIA

JENTAYU SERIES, 2004

Mixed media on canvas | 146 x 78 cm
RM 2,000 - RM 4,500



Lot 55, **Nizam Ambia** Jentayu Series, 2004



56 SJAFRI
ABSTRACT A, B & C, 2006
 Mixed media on canvas
 25 x 25 cm x 3 pieces
 RM 3,000 - RM 5,000



61 FUNG YOW CHORK
BATU CAVES, 1994
 Oil on canvas | 38 x 48 cm
 RM 4,500 - RM 7,000



57 HASNEE RAHMAN
UNTITLED, 2002
 Oil on canvas | 91.5 x 91.5 cm
 RM 4,500 - RM 7,000



62 JEHAN CHAN
VILLAGE SCENE, 1990
 Ink and colour on paper | 26 x 38.5 cm
 RM 5,000 - RM 7,000



58 ABDUL HAMID HASSAN
DUSUN 1, 2001
 Oil on canvas | 100 x 75 cm
 RM 3,000 - RM 6,000



63 CHEONG SOO PIENG
FISHING VILLAGE - JOHORE, 1961
 Ink and colour on paper | 91 x 45 cm
 RM 26,000 - RM 42,000



59 RAPHAEL SCOTT AHBENG
FOLIAGE, 2012
 Acrylic on canvas | 90 x 60 cm
 RM 4,500 - RM 7,000



64 LIM TZE PENG
THIAN HOCK KENG TEMPLE, CIRCA 1970S
 Brush and ink with watercolour on paper
 67 x 66.5 cm
 RM 18,000 - RM 35,000



60 SOON LAI WAI
SONG OF EARTH 27, 2014
 Mixed media on canvas | 91 x 91 cm
 RM 6,000 - RM 11,000



65 ONG KIM SENG
HIMALAYAN PANORAMA, 1982
 Watercolour on paper | 77.5 x 113 cm
 RM 10,000 - RM 19,000



66 TANG DA WU

TAKE OFF, 1987

Watercolour and ink on paper | 55 x 76.5 cm
RM 4,000 - RM 9,000



67 NG ENG TENG

POTTERY HEAD, UNDATED

Stoneware | 22 x 9 x 9 cm
RM 4,000 - RM 9,000



68 THOMAS YEO

DAWN, 1986

Mixed media on paper | 61 x 76 cm
RM 5,000 - RM 7,000



69 WU GUANZHONG

ROOFS, 1997

Lithograph, Edition 22/160 | 44.5 x 48 cm
RM 7,000 - RM 11,000



70 YANG ZHENGXIN

DUCKS, UNDATED

Ink and colour on paper | 46 x 70 cm
RM 11,000 - RM 18,000



Lot 63, **Cheung Soo Pieng** Fishing Village - Johore, 1967



71 KHALIL IBRAHIM
KOTA BHARU BOATHOUSES
(RUMAH RAKIT KOTA BHARU), 1960

Oil on canvas | 40.5 x 61 cm
RM 20,000 - RM 50,000



76 KWAN CHIN @ GOH YEE

SUNRISE, 1970S
Batik | 80 x 20 cm
RM 4,500 - RM 8,000



72 YUSOFF ABDULLAH

RIVERSCAPE, CIRCA 1970S
Oil on canvas | 37.5 x 60 cm
RM 3,000 - RM 6,000



77 ABDULLAH ARIFF

CHINESE JUNK, 1956
Oil on canvas | 51 x 64 cm
RM 170,000 - RM 250,000



73 A. B. IBRAHIM

KAMPUNG SCENE, UNDATED
Watercolour on paper | 35.5 x 26.5 cm
RM 2,000 - RM 3,500



78 IBRAHIM HUSSEIN, DATUK

MINDSCAPE - 27, 1983
Acrylic on canvas | 60 x 50 cm
RM 60,000 - RM 120,000



74 ISMAIL MAT HUSSIN

PANTAI SABAK, 2010
Batik | 75.5 x 158.5 cm
RM 14,000 - RM 22,000



79 JOLLY KOH

THE RED DREAMING, 2004
Acrylic and oil on canvas | 179 x 220 cm
RM 70,000 - RM 120,000



75 KWAN CHIN @ GOH YEE

VILAGE SCENE, 1970S
Batik | 20 x 80 cm
RM 4,500 - RM 8,000



80 CHIA YU CHIAN

SEAFOOD, 1974
Oil on canvas | 40.8 x 66 cm
RM 3,000 - RM 7,000



81 CHOO BENG TEONG

SCARLY BREASTED MUNIA, 1996

Watercolour on paper | 48 x 32 cm
RM 4,000 - RM 8,000



82 SHAFURDIN HABIB

JOM MEMBASUH & TUAIAN I, 2011

Watercolour on paper
28.5 x 43.5 cm x 2 pieces
RM 1,000 - RM 2,500



83 MOKHTAR ISHAK

FISHING VILLAGE IN KOTA BHARU, 2011

Watercolour on paper | 38 x 55.5 cm
RM 800 - RM 1,500



84 NIK RAFIN

SERENITY, 2011

Watercolour on paper | 50 x 70 cm
RM 500 - RM 1,000



85 LONG THIEN SHIH

SATAY SELLER, 1963

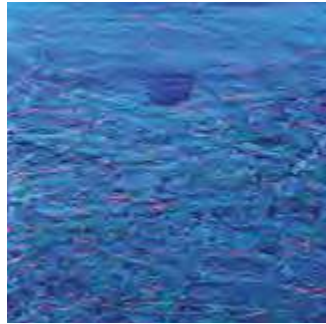
Oil on canvas | 35.5 x 59 cm
RM 10,000 - RM 18,000





86 RAPHAEL SCOTT AHBENG
HELICONIA, 2013

Oil on canvas | 119 x 90 cm
RM 6,000 - RM 11,000



91 ISMAIL LATIFF
ANGKASA MANDI ANGIN NO. 4, 2013

Oil on canvas | 72 x 48 cm
RM 4,000 - RM 8,000



87 YUSOF GHANI
HIJAU SERIES - SERIAN, 2001

Oil on canvas | 147 x 147 cm
RM 16,000 - RM 32,000



92 LING JIAN

ABSTRACT, 1994

Mixed media on board | 200 x 40 cm
RM 11,000 - RM 16,000



88 AWANG DAMIT AHMAD
MARISTA - INGATAN YANG TERSISA II, 2001

Mixed media on canvas | 110 x 107 cm
RM 10,000 - RM 18,000



93 NOPARAT LIVISIDDHI

RICE FARMERS, UNDATED

Oil on canvas | 39.5 x 59.5 cm
RM 4,000 - RM 6,000



89 TAJUDDIN ISMAIL

GRIDScape III, 1988

Acrylic on canvas | 125 x 125 cm
RM 8,000 - RM 18,000



94 LE PHO

FLORAL STILL LIFE, UNDATED

Oil on canvas | 81 x 60 cm
RM 50,000 - RM 75,000



90 ZULKIFLI YUSOFF

HAPPY MOOD III, 1995

Acrylic on canvas | 145 x 145 cm
RM 10,000 - RM 18,000



95 RAFIEE GHANI

SAFFRON, 2001

Oil on canvas | 90 x 100.5 cm
RM 5,000 - RM 9,000



Lot 88, **Awang Damir Ahmad** Marista - *Ingatan Yang Tersisa II*, 2001

01

AWANG DAMIT AHMAD

B. Sabah, 1956

Iraga Dayung Patah, 2006

Signed, titled and dated on verso

Mixed media on canvas

100 x 101 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 18,000

It takes you by surprise, this painting. Either that, or you will be stunned with bewilderment.

This piece by Awang Damit Ahmad is heavy with emotion. One can tell that it is a very emotional painting, an angry one at that. The harsh brush strokes, the bold and livid colours seem to interest the viewers from the first look.

As an artist who finds inspirations from his childhood memories and reminiscing of the past, these may have transformed a bad memory, an angry memory into a painting on a canvas. In its entirety, this piece speaks of unsettlement, conflict or a certain kind antagonism. The whites could represent innocence, and it is slowly tarnished by the harsh blacks, greys and reds, incessantly ruining the spotlessness of the whites. For some, it may represent angst.



02

TAJUDDIN ISMAIL

B. N. Sembilan, 1949

Magenta Landscape, 2001

Signed and dated "taj 5/01" on lower right

Acrylic and pastel on board

61 x 60 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 8,000

This artist believes that any work of art is the visual manifestations of the artist's intellectual journey – a reflection of his worldview, spiritual values, dreams and self-identity. Nature is his muse, and he paints its uniqueness and strengths through consistent gestural styles and abstract and expressionistic images.

"Nature, nature's landscapes and nature's forces are my sources of artistic inspiration. In the approach of lyrical abstraction, I try to express the poetic and contemplative beauty of Allah's creations."

Tajuddin Ismail does not believe in painting the same thing over and over again, but views his artworks as a development and progress from the previous one – new experiences and new techniques. Looking at this artwork, one can immediately tell that it is of nature, of a landscape except that it is dyed in red and magenta. The scribbles and chaotic fusion of colours at the top half may signify shrubbery and growth, flora and fauna, and the whites of the skies suggesting a clear, bright day.

A former student of UiTM, Tajuddin Ismail studied Graphic Design at the Art Centre College of Design in Los Angeles in 1974 before venturing into Interior Architecture at the Pratt Institute in New York. He is the recipient for various awards such as the 1977's National Drawing Competition, the Major Award, the Minor Award, 1978's National Graphic Arts and the 1979's Salon Malaysia Award. Currently, he is Sunway University's Fine Arts department's Assistant Professor and Academic Advisor.



03

ISMAIL LATIFF

B. Melaka, 1955

Angkasa Mandi Angin No. 3, 2013

Signed and dated "Ismail Latiff" on lower middle

Acrylic on canvas

72 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000

A canvas bathed with the colours of the wind transports the viewer to another world where there is solitude and rest – especially since the colour green is often associated with nature and serenity. Just by looking at this, the viewer is provided the brevity of escaping just for a moment. Amid the chaos and flutter of colourful wind however, lies the circle of balance, one that the artist explained was an embodiment of being one and whole with the universe.





04

KHALIL IBRAHIM

B. Kelantan, 1934

Three Nudes, 1998

Signed and dated "Khalil Ibrahim 98" on lower right

Watercolour on paper

20 x 14 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 4,000

The fascination and affection Khalil Ibrahim has for the nude female body has led him to compose figurative paintings about them. The faces are often left blank or cut off from view, as he brings focus mainly on the exquisiteness of the female body. Using only earthy colours and his aptitude in watercolour, the soft curvatures, tender form and shape of the female body.

His subjects' figures are evidently and constantly heavier, a difference from the ones female forms that he was used to during his years in art school. His rendition of the female body is thick, full-figured and stocky, with his subjects standing in various positions to highlight the differences from that of the male body, the disparities making them even more beautiful.



05

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series - Fishermen, 1987

Signed and dated "khalil ibrahim 87" on lower left

Watercolour on paper

26.5 x 31

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

We are able to catch a glimpse into Khalil Ibrahim's rustic upbringing once more in this skillful sketch of ink on board, a scene of his favourite group of people – the fishermen of the East Coast.

Regardless of the absence of colour, the way the fishermen's backs are turned towards the viewer, and the viewer cannot help but feel like glancing over their shoulders to see what exactly the commotion is about – have they caught a rare fish? Or are they simply playing a game to pass time? Khalil Ibrahim successfully captures the audience's curiosity in this piece.

06

BASOEKI ABDULLAH

B. Indonesia, 1915-1993

Indonesian Woman in Red, Undated

Signed "B. ABDULLAH" on lower left

Christie's label on verso

Oil on canvas

69 x 50 cm

Provenance

Private Collection, Kuala Lumpur

RM 35,000 - RM 45,000

This enchanting piece of an equally enchanting Indonesian is a showcase of Basoeki's vision of how beautiful Indonesia is, and all the things that come with it. Tender and still, the mood in this piece is quiet and solemn, as Basoeki employs Romanticism in his art to express his own feelings and mood. The subject looks on, as if caught up in her own thoughts, as Basoeki captures her soft and feminine features.

Basoeki Abdullah's work has been characterised as realistic and naturalistic and is exhibited at the Indonesian Art Gallery. He was trained formally at the Academie Voor Beeldende Kunsten at The Hague, and was an art teacher during the Japanese occupation of Indonesia. He became internationally well-known after the war and granted him the opportunity to paint the official portrait of President Suharto. He was also known to paint landscapes apart from portraits.



07

JEIHAN SUKMANTORO

B. Indonesia, 1938

Miryam, 1997

Signed and dated "Jeihan '97" on upper left

Signed, titled and dated on verso

Oil on canvas

70 x 70 cm

Provenance

Private Collection, Indonesia

RM 7,000 - RM 12,000

Women are enigmatic, incomparable and made to be revered, although unfathomable, according to the artist. Perhaps that is why the artist chooses to paint his subject's eyes black, to signify the depth of mystery that surrounds a woman despite being unsettling at first. Dramatic and striking, there are many theories that surround the technique of painting black on the eyes of his subjects, and one of the few that were procured was that Sukmantoro was notorious for his non-conformist views when it came to painting the eyes, and the other being that he preferred his subjects to look out-of-this-world.

"We are all walking in the darkness of mystery, we still don't know where we'll go," added the artist. Flat (like the wayang kulit he was inspired by when he was younger), minimalistic and set against a huge amount of space, they signify the physical and non-reality of things.

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





08

HAN SNEL

B. Netherlands, 1925-1998

Balinese Girl, 1956

Signed and dated "Han Snel Bali '56" on upper left

Christie's label on verso

Oil on canvas

59.5 x 59.5 cm

Provenance

Private Collection, Jakarta

RM 12,000 - RM 18,000

Han Snel had an undying love for Bali. Born in 1925 in Scheveningen, Netherlands, he trained as a graphic artist before being dispatched to Bali along with the Dutch military forces that were tasked with fighting the Japanese troops and the Republic of Indonesia's army.

Snel instantaneously fell in love with the island, so much so that he married a local girl, became an Indonesian citizen and converted to Balinese Hinduism.

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



Khalil's adoration for the art of Expressionism is visibly portrayed in this piece, as he paints a lady in red half in shade half in light. It is certainly remindful of Van Gogh's painting (one of Khalil's inspirations). Khalil executes this masterpiece here with clean and clear outlines, with picturesque and authentic shadings to describe the contrast of light and darkness. The stunning subject is caught in a single moment, either whilst walking down the street or lost in her own thoughts as she glances into the distance.

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

09

KHALIL IBRAHIM
B. Kelantan, 1934

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

RM 5,000 - RM 14,000

10

SYED THAJUDEEN

B. India, 1943

Longing For Love, 1990

Signed and dated "Syed Thajudeen 90" on lower left

Gallery label on verso

Oil on canvas

85 x 85 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 22,000

Syed Thajudeen seems to have a flair for painting another world, where the skies are adorned with brilliant, gorgeous hues of colours and stars. His paintings, known to be romantic, lyrical and spiritual to a point, are no different than this one. He paints love, or rather a longing for it. Capturing his subject (with the distinguishable eyes) looking up at the sky, a common gesture of longing for something or someone. The subject is resting by a raised surface by a pond, with a school of fish huddling closer towards her as if curious, or commiserating with her longing for love.

This painting, otherworldly and glorious, catches your attention for long moments, willing you to come by and dissect the true meaning of the painting as well as explore the various layers of colours that effectually created this masterpiece.

Syed Thajudeen was born Syed Thajudeen Shaik Abu Talib and is known as one of the best poetic artists in the Malaysian art industry. Initially sent to study medicine in India, the fire he had for art could not be distinguished. Convincing his parents to let him study art, he eventually attended the Government College of Arts and Crafts in Madras. His works are exhibited by Petronas, the National Art Gallery of Malaysia and the Singapore Art Museum.



11

KHOO SUI HOE

B. Kedah, 1939

Call of the Wild, 1966

Signed and dated "SUI HOE 66" on lower right

Oil on canvas

100 x 100 cm

Provenance

Private Collection, Kuala Lumpur

RM 55,000 - RM 95,000

Mysterious and tantalising, this painting seems to be glowing from above.

A woman, tinted as dark as the night, is the main subject here as she lays in a resting position. In his usual Fauvism style (a style of painting that uses vivid expressionistic and non-natural colours), the artist expresses something deep despite the simplicity that is this painting. Direct and non-elusive, yet charming, this painting speaks of contemplation, of rest and of the stillness and silence of the night.

Born in 1939 in Baling, Kedah, he studied at Singapore's prestigious Nanyang Academy of Art and then at the Pratt Graphic Center in the US. He 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 helped promote other artists. Khoo Sui Hoe has also won a lot of 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.



12

TEW NAI TONG
B. Selangor, 1936-2013

At Work II, 2005

Titled and dated by the artist on verso

Oil on canvas
60 x 60 cm

Provenance
Private Collection, Johor

RM 11,000 - RM 18,000

Illustrated here is a combination of Tew Nai Tong's hallmarks in his artworks. Said hallmarks include females in rural settings, scenes from the everyday trade and agricultural activities and depictions of the simple life.

The artist has an exemplary way of perceiving the simple life, enriching the visualisation of villages through his profound, vibrant paintings. The coarseness of colour and texture in his paintings also bring the mind to the countryside, and Tew Nai Tong's affection for the countryside is palpable. This piece captures blissful quiescence and peace, and tells of life led with simplicity and being close to the community and nature.

Tew Nai Tong studied art at the Nanyang Academy of Fine Arts in Singapore (NAFA) and graduated in 1958 before furthering his studies at the Ecole Nationale Supérieure des Beaux Arts in Paris. Among the awards he received were the Second Prize in the Chartered Bank Mural Design Competition, the Shell Watercolour Award, Best Award from Esso, the Dunlop Watercolour Award and the Grand Prize Asia Art Award (Malaysia) in Seoul. He was also the co-founder of the Malaysian Watercolour Society and the Contemporary Malaysian Watercolourist Association.



13

THOMAS YEO
B. Singapore, 1936

Mountain Village, Undated

Signed "TYEO" on lower left
Mixed media on paper
59 x 59 cm

Provenance
Private Collection, Australia
Purchased from The Collector's Gallery in Singapore
between 1981 and 1982

RM 3,000 - RM 6,000

Inspired by Thomas Yeo's travels and the ever-changing landscape and construction surrounding Singapore, his works are often geometric, abstract and always saturated with colour. With all the dust and noise surrounding him and the place where he lives, it pushed him to create meaningful, deep artworks. Centered around the colour orange, Yeo chose this colour as it "represents the beginning of the day" and it reflects how "construction is the promise of the future".

"In the future, buildings will shoot for the sky, but whether they are going to bring us happiness or something else is a question mark," he said, as he depicts in this piece a yet-untouched mountain village.



14

TONG CHIN SYE

B. China, 1939

Chinatown, Smith Street, 1970s

Signed "tong" on lower right

Watercolour on paper

64 x 109.5 cm

Provenance

Private Collection, Singapore

RM 5,000 - RM 9,000

Tong Chin Sye was a frequent traveller, and is continuously inspired by architecture and culture.

Using a wide array of colours, he translates them beautifully onto paper. His watercolour paintings remind the viewer of Chinese calligraphy and ancient Chinese paintings, the way the colours seem to flow and meld into each other seamlessly and gracefully. His works are the combination of memory and personality. He sketches every country he has been to – China, Japan, Korea, Australia, New Zealand and more, executing them brilliantly with his brushworks as in this piece, a view of a street in Singapore.

Tong Chin Sye is a multimedia artist and a part-time lecturer at the Nanyang Academy of Fine Arts, Singapore (NAFA). In 1987, he won the first prize in the PSA Art Competition and represented Singapore at the Flemish Watercolour Days held in Zaventem in 1998. This artist's dynamic oeuvre spans from watercolour, oil, acrylic, Chinese ink painting and calligraphy, making him the most sought after artist and instructor in Singapore. Tong Chin Sye's works are collection by the National Heritage Board of Singapore, with six of them being in their current collection.





15

KUO JU PING

B. China, 1908-1966

Untitled, 1963

Signed and dated in Chinese character "Ju Ping 1963" on upper left
Charcoal and watercolour on paper
26.5 x 36 cm

Provenance
Private Collection, Kelantan

RM 3,000 - RM 4,500

Kuo Ju Ping was outstandingly gifted at sketching, as a result of meticulously studying and observing people and nature.

Allegedly, he was known to have climbed up on rooftops to paint landscapes and every evening, he walked to the beach for inspiration. As depicted, the very place that gave him inspiration makes an appearance in his artwork, as he effectively combines resourcefulness, panache and technical flair, creating a lovely, atmospheric piece.

Born in Fukien, China, he received his early education from Pai Yuen Secondary School in China. Thereafter, he transferred to Penang and then studied at the Nanyang Academy of Fine Arts in Singapore, graduating in 1940. His works are exhibited at the National Art Gallery and the Penang Museum and Art Gallery.



16

NIKHIL BISWAS
B. India, 1930-1966

Ladies at a Mirror, 1956

Signed and dated "Nikhil 1956" on lower left
Watercolour with guoache on paper
56 x 37 cm

Provenance
Private Collection, Singapore

RM 4,500 - RM 7,000

Nikhil's work are known to be filled with dark and mysterious figures, done in thick ink and fine lines. The artist often portrayed images that showed pain and struggle of humans, most of which are deeply related to his own moods – powerful and intense. Reflects the tragedy of the human condition. He was labelled a realist with strong expressionistic tendencies.

Nikhil Biswas was born in Calcutta, West Bengal. He completed his Diploma in Fine Arts at the Government College of Arts and Crafts, Kolkata. He was one of the founding members of the Calcutta Painters group and The Society of Contemporary Artists in Calcutta. He was awarded a Gold Medal for the best exhibition in modern art by The Lalit Kala Akademi, New Delhi, in 1956. He was also an art lecturer at Mira Institute in Calcutta. He died at the age of 36.

17

CHEN WEN HSI
B. China, 1906-1991

Gibbons, Undated

Signed in Chinese with seal on upper left
Chinese ink and watercolour on paper
69 x 75.5 cm

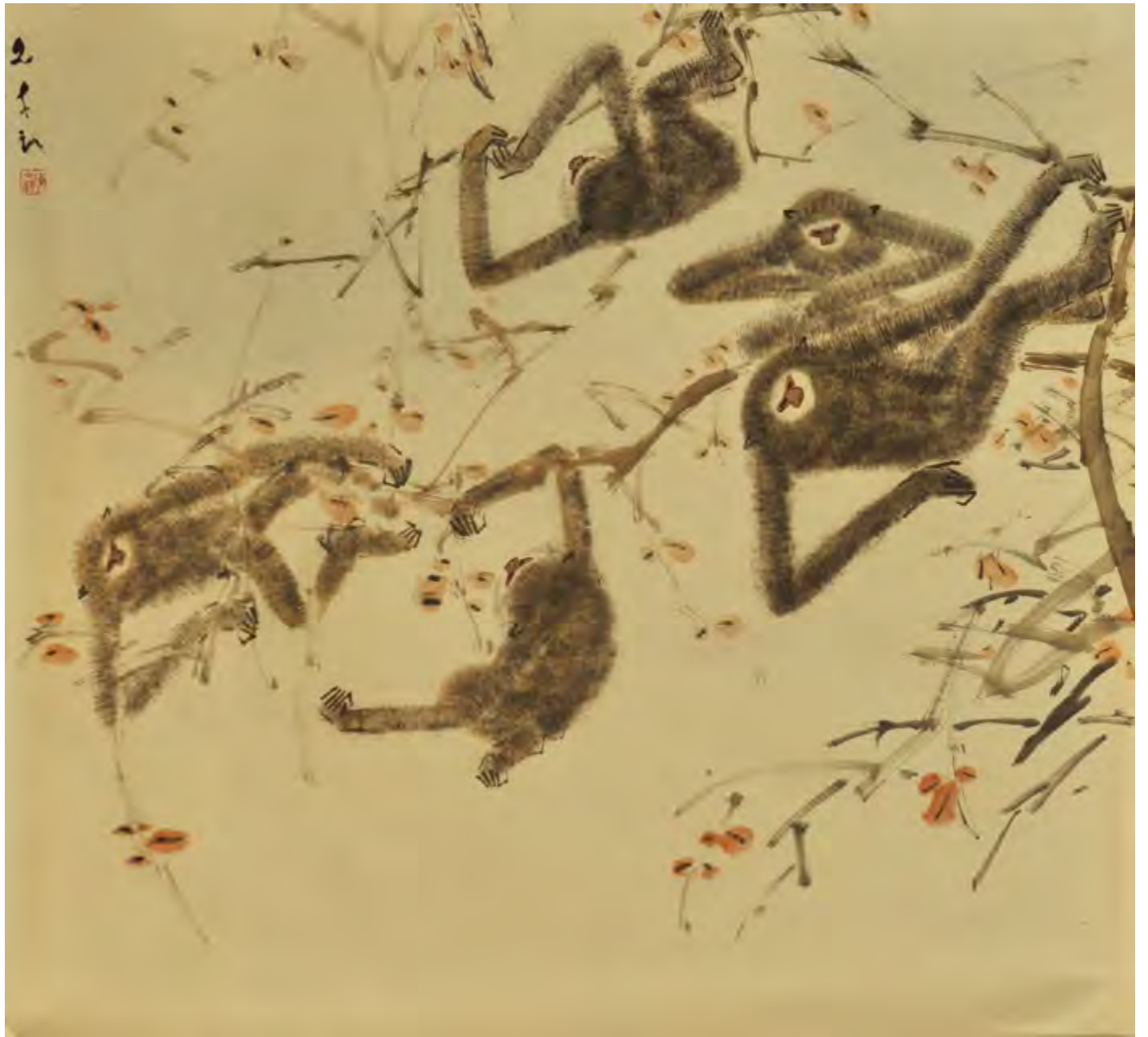
Provenance
Private Collection, Kedah
Acquired directly from the artist

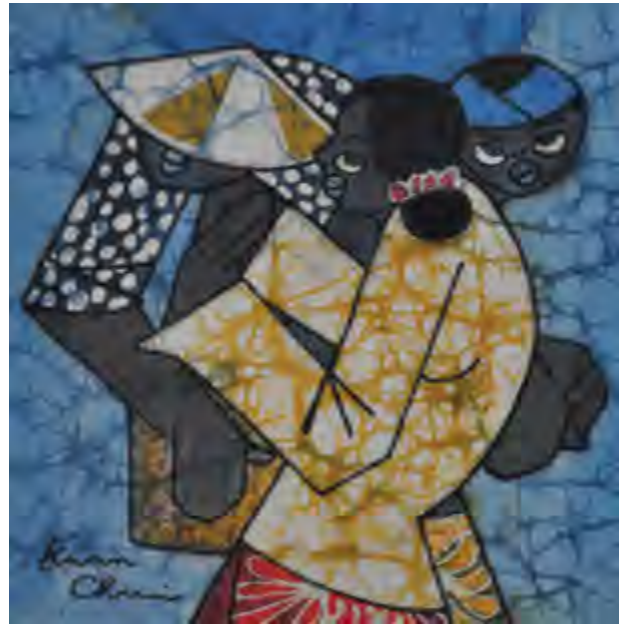
RM 35,000 - RM 50,000

Famous Chinese ink painter Chen Wen Hsi was especially adept at painting the human figures and animals, but the ones that stand out and happen to be his favourite were his paintings of gibbons.

The inspiration came from the famous triptych paintings by 13th century Southern Song Dynasty Chinese artist Mu Xi – the White Robed Guanyin, Crane and Gibbon. Moved by this, he studied the piece and started emulating them. This fascination then led him to buy his own pet gibbons when he arrived at Singapore. This gave him the opportunity to study the creature's postures and characteristics. He had six pet gibbons – one white, one grey and four black ones. In this painting, despite the simplicity that comes with it, Chen Wen Hsi's effortless skill makes this piece truly a exquisite one indeed.

Chen Wen Hsi was born in 1906 in Baigong, Guangdong. He moved to Singapore and was based there until his death in 1991. Despite his uncle's objection during the early years, Chen decided to pursue fine art at the Shanghai College of Art before transferring to the Xinhua College of Art in Shanghai where his mentor was Pan Tianshou. For his contributions to the fine arts in Singapore, he was awarded the Public Service Star in 1964. He also founded the Chun Yang Painting Society in Shantou.





18

KWAN CHIN @ GOH YEE

B. Kuala Lumpur, 1946

A Singing Yellow Bird, 2011

Signed "Kwan Chin" on lower right

Batik

27 x 27 cm

Farming Family III - Blue Series, 2011

Signed "Kwan Chin" on lower left

Batik

27 x 27 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 10 of "Malaysian Villagescape by Kwan Chin" exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

RM 1,500 - RM 2,800

Kwan Chin's pieces are always so geometrically complex – despite the minute details that he paints on the already complicated process of creating batik, his pieces are definitely esteemed in terms of aestheticism and technique. In a milder, calmer blue tone that exudes serenity just at a glance, Kwan Chin is a master at batik.



19

LYE YAU FATT

B. Kedah, 1950

Two Sisters in Conversation, 1980s

Signed "HENRYLYE" on lower right

Mixed media on paper

77.5 x 42.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 11,000

Known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life, he draws on canvas a private moment between two sisters.

The sisters are seated together in the midst of nature, perhaps a garden, where they are exchanging stories or relaying worries and thoughts to the other. 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 and cosy - much like the relationship between the sisters.

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.

20

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1991

Signed and dated "YG 91" on lower left

Mixed media on paper

55.5 x 37 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

After Yusof Ghani moved on from his Protest Series, many had assumed that his paintings have undergone a complete makeover, from sinister and edgy to orchestrated and graceful. Yusof Ghani, however, refuted this. This work from the Tari Series did not change course, it still revolved around social remarks, and until this day, remained as his most popular and coveted series. In this series, he uses dance paintings to portray human behaviour and to experiment with lines, movement and colour.

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

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





21

AHMAD ZAKII ANWAR

B. Johor, 1955

Untitled, 2005

Inscribed "1/1 Ahmad Zakii Anwar" on bottom of paper
Etching on paper, Edition 1/1
19 x 18 cm

Reference

Page 244 of "Disclosure Ahmad Zakii Anwar"
coffee table book
Published in 2008 by
Galeri Petronas, Kuala Lumpur

Provenance

Private Collection, Singapore

RM 3,000 - RM 5,000

"I don't find the need to distort when I'm drawing the human figure to find what I'm looking for. I'd like to find it within the principle of the human figure as it is."

This etching proves that despite the obvious grinning face of the actor, Zakii manages to create a darker, mysterious, elusive mood, as if echoing the fact that these actors still work in secret after being banned. Also, despite the fact that colours focus more on being expressionistic than naturalistic, he captures the details, the contours and the crevices of every nook and cranny of the human face as it is – the wrinkles, the shadows, the shapes and everything else very accurately. Although this may seem straightforward in meaning, this clearly shows Zakii's explorations of his artistic techniques, skill and a deeper meaning in art.



22

AHMAD ZAKII ANWAR

B. Johor, 1955

Untitled, 2005

Inscribed "1/1 Ahmad Zakii Anwar" on bottom of paper
Etching on paper, Edition 1/1
18 x 16.5 cm

Reference

Page 245 of "Disclosure Ahmad Zakii Anwar"
coffee table book
Published in 2008 by
Galeri Petronas, Kuala Lumpur

Provenance

Private Collection, Singapore

RM 3,000 - RM 5,000

"I'm just interested in recording an art form that is dying."

Back at the Singapore Tyler Print Institute, he sketched actors and performers of the banned Mak Yong drama-dance that work deep in the jungles at night in Kelantan. He captures here the human face and figure as it is, no embellishments save for gaudy, loud and contrasting colouring, as he finds that he does not need to distort to capture what it is he wishes to capture. Here, he sketches them as normal, ordinary folk before they transform into their characters during their performance. This piece features an actor with bushy eyebrows, jutting ears and a large nose.

23

SYED AHMAD JAMAL, DATUK

B. Johor, 1929-2011

Untitled, Undated

Signed on lower right
Mixed media on paper
26 x 21 cm

Provenance
Private Collection, Singapore

RM 7,000 - RM 12,000

“We lived in a small community where rubber plantations were abundant. There surroundings were natural and nice.”

Due to his carefree childhood in Johor, he began to develop a sense of appreciation for the country as well as the people surrounding him. Holding the place dear to his heart, he painted his memories of his childhood and of the countryside in this piece in a style that is remindful of a montage of photographs, with shadowy lines in the background representing the landscapes in the countryside.

Datuk Syed Ahmad Jamal was born in Muar, Johor and received his early education at Sultan Abu Bakar English College. Thereafter, he went to study at Birmingham School of Architecture, Chelsea School of Arts in London, Institute of Education, School of Art Institute, Chicago and a master's degree from the University of Hawaii. He had also served as the director of cultural centre in Universiti Malaya, a lecturer at the Malayan Teachers Training College in England and the director of the National Art Gallery.





24

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Kinabalu, 2009

Signed, titled and dated "Kinabalu RSA '09" on lower right

Oil on board

30.5 x 22.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 1,800

The Kinabalu mountain is something to behold, many take pictures and many envy the view. Raphael Scott Ahbeng is an artist that derives his inspiration from nature regardless of its territory, so it is no wonder that he would look to capture the famous mountain in his own way in art. Uniquely colourful and abstract, splashes of colour appear here and there as if the mountain is bursting with life and energy. Heavily layered and textured, it is as if one is at a position right at the foot at the mountain, gazing up at the peak and the clear skies, awed by nature's glory.



The clean, crisp and original use of space catches the eye. It is unique, neat and orderly despite displaying various meticulous techniques.

In the usual Haron Mokhtar style, he composes a masterpiece that displays the intricacy of a certain building's architecture at top half of the canvas, and then bedecks the bottom with the people linked to said architecture or faith. The resulting space in the middle is truly unique, and people will take no time in grasping the link between the two separated subjects. This piece illustrates a Chinese temple in Penang, with its advocates painted at the bottom.

Haron Mokhtar was born in Simpang Lima, Sungai Besar, Selangor. He graduated from UiTM Shah Alam with a Degree in Fine Art and is most popularly known for depicting heritage buildings and also for the combination of acrylic and watercolour in his paintings.

25

HARON MOKHTAR
B. Selangor, 1963

Chinese Temple (Penang), 1998

Signed and dated "HARON MOKHTAR 98" on lower left
Acrylic on canvas
82 x 111.5 cm

Provenance
Private Collection, Singapore

RM 7,000 - RM 10,000



26

YAU BEE LING
B. Selangor, 1972

Wedding Series, Early 1990s

Signed on lower right
Oil on canvas
40 x 61 cm

Provenance
Private Collection, Singapore

RM 4,500 - RM 6,000

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

The whimsical layering here is incredible, and that is what artist Yau Bee Ling is known for. Throbbing with vivid strokes and colour, depicts a woman in a wedding dress and gown, standing next to her husband. Most of Yau Bee Ling's artworks relate to her personal experiences as a woman – a wife, daughter, and in this piece, both wife and daughter-in-law. Despite the many layerings and complexity in her pieces, Yau has said that she wants them to simple, allowing anyone to connect with it as well. She pushes here the potential of her chosen medium, using its flexibility to convey her thoughts and feelings into that one moment where she transitioned into another title in her life.

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



Cheung Pooi Yip trades his flashy greens and yellows into muted, less-invading ones, keeping instead his blocky and staunch details and lines and techniques of shading. Despite the natural setting as well as the darker choice in colour, they still appear to be bold, keeping to Cheung Pooi Yip's trademark.

"I develop my identity with bold colours, jagged lines and irregular rhythms," the artist claimed.

Evidently, with his use of rough lines and scattered patterns, he creates a painting that comes off as strong and audacious, with loud colours bringing this piece of rustic setting to life with enthusiasm and tenacity.

27

CHEUNG POOI YIP

B. Penang, 1936

Family, 1993

Signed and dated "Pooi Yip 93" on lower right
Acrylic on canvas
45.5 x 56 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 4,000 - RM 6,000

28

ANURENDRA JEGADEVA

B. Johor, 1965

Spirit of the Mountain, 1996

Signed and dated "J Anurendra '96" on lower right

Signed, titled and dated on verso

Oil on canvas

126.5 x 125.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 16,000

"My art is simply a way for me to try and understand the world in which we live in and to do it with truth, sincerity and grace."
– J. Anurendra

Better known as J Anu, this artist draws on canvas traditional themes and cultural elements from his background, shaping them into a story on a single canvas. His subjects are often nondescript people, those who lead a humble life but turned into something spectacular in his artworks. The artist has said that in his artworks, he has tried to "explore how we fit but without being recriminatory" and he does so by filling them with a romantic and nostalgic air, as seen in this piece as he depicts two women by a mountain – the airy and cool air wafting around them.

J Anu studied Foundation in Art and Design at Oxford Polytechnic in UK, before he took his LLB (Honours) in London University. Eventually, in 2002, he pursued his Masters in Fine Arts in Monash University, Australia. He has held various solo exhibitions, spanning from 1992 to 2008 in Malaysia and in the UK, as well as selected group exhibitions around Asia and Australia.



29

ISMAIL MAT HUSSIN

B. Kelantan, 1938

By the River, 2000

Signed and dated "ISMAIL MAT HUSSIN 2000" on lower right

Batik

83.5 x 78 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 22,000

The quiet calm flow of the water in motion due to diminutive waves, the faint and broken reflections of figures on the surface of the water and the soft atmosphere are successfully captured on batik here.

Known for encapsulating the everyday life of the country people in the East Coast, Ismail Mat Hussin illustrates a moment in which a group of women and their children are bathing at a river, clad in patterned sarong.

The simplicity of the scene coalesced with the heavy detailing that Ismail Mat Hussin features on this piece is definitely something to behold, not only because of how paradoxical the combination may seem, but also because he manages to make something so common and modest be pervaded with depth and a much profounder meaning.

Ismail Mat Hussin was born in Kota Bharu, Kelantan. He developed an interest in batik at the mere age 12 years old and picked up his batik skills from well-known artist Khalil Ibrahim and art teacher Yusoff Abdullah. His career began as a violinist for Radio Televisyen Malaysia Kota Bharu, but he left and decided to put his all into painting. Ismail's painting's can be found in various galleries, a few being PETRONAS, Bank Negara, ESSO, Maybank and the National Art Gallery of Malaysia.



30

KWAN CHIN @ GOH YEE

B. Kuala Lumpur, 1946

Sunrise - Blue Series, 1968

Signed "Kwan Chin" on lower left

Batik

65 x 48 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 42 of "MOSAIC XIII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 4,500 - RM 7,000

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

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

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



31

KHALIL IBRAHIM

B. Kelantan, 1934

Nude Movement, 1983

Signed and dated "khalil ibrahim 83" on lower left

Batik

93 x 103 cm

Provenance

Private Collection, Kuala Lumpur

RM 50,000 - RM 110,000

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





32

KENG SENG CHOO

B. Kedah, 1945

Balinese Girls, 2010

Signed "Seng Choo 10" on lower left

Oil on canvas

95 x 76 cm

Provenance

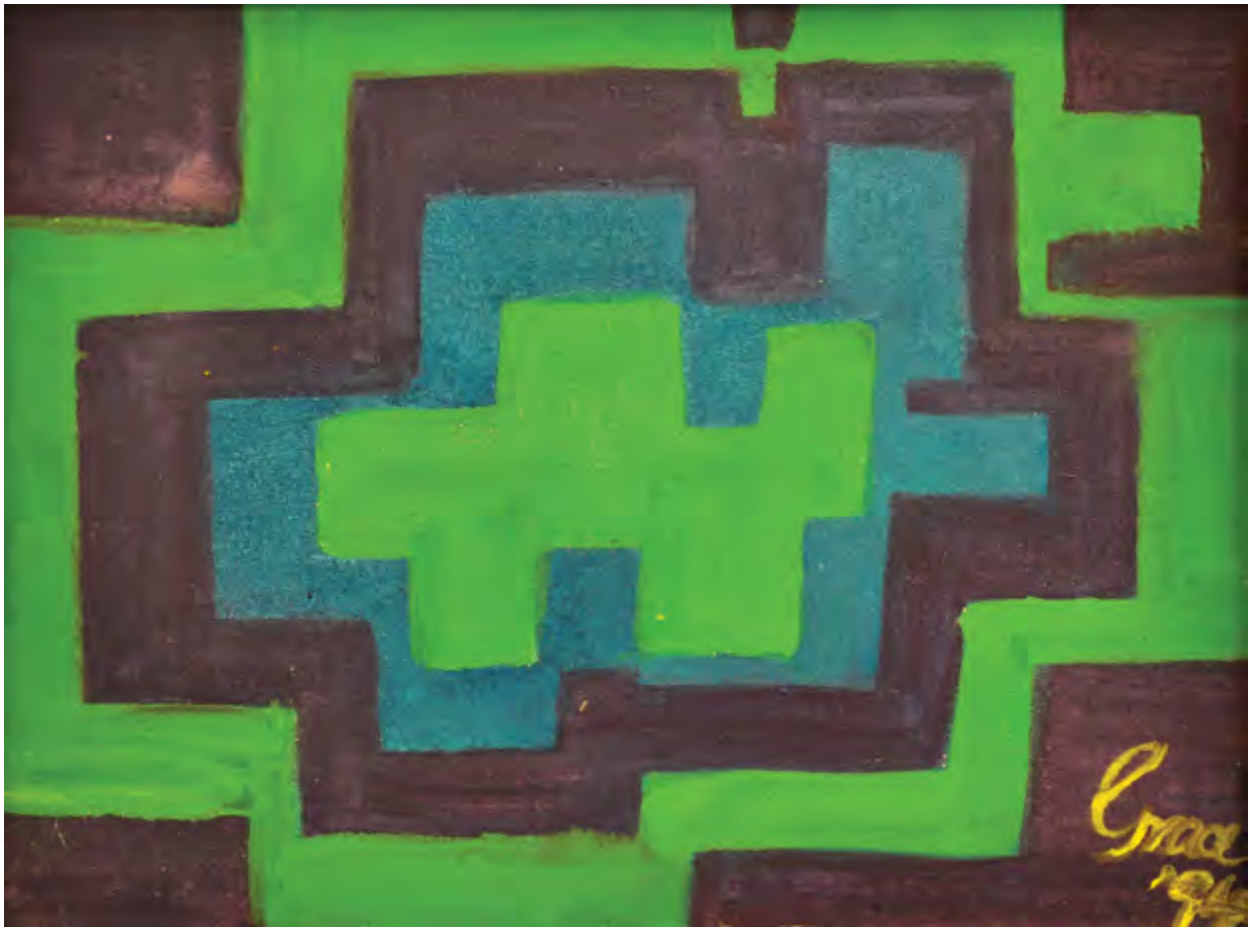
Private Collection, Kedah

Acquired directly from the artist

RM 10,000 - RM 15,000

The quiet radiance and glow to Keng Seng Choo is one of the reasons why his paintings are striking and stunning. These elongated women with distinctive lips and pointed chins share a peaceful, intimate moment with the audience as the viewer chances upon a scene where two Balinese ladies are getting ready, primping, with one putting makeup on herself while gazing at her reflection in the mirror. There is always something enchanting about the process of getting ready that catches the attention, as if watching a masterpiece happen. The warm and smooth colours boast a smooth finish, a show of Keng Seng Choo's flair for shading and eye for intricate details.

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



"I don't like small terrible prints, so I refuse to do them."

Songket – a woven treasure indeed, a rich and luxurious ceremonial fabric but now organised as a cottage industry. As much as songket has developed, so has its design and art forms. Take Grace Selvanayagam's piece for example, hers is a work of abstract, comprising of simple designs and minimal colours of green, cyan and brown.

Grace Selvanayagam began taking her art seriously in 1960. She trained at the Specialist Teachers' Training Institute in Kuala Lumpur, and studied textile designing in England for four years. Upon her return to Malaysia, she became an art lecturer and a warden at her former college.

33

GRACE SELVANAYAGAM

Abstract, 1994

Signed and dated "Grace '94" on lower right

Oil on canvas

34.5 x 44.5 cm

Provenance

Private Collection, Singapore

RM 4,000 - RM 8,000

34

KELVIN CHAP
B. Indonesia, 1974
Apsaras, 2008

Signed and dated "Kelvin Chap 2008"
Mixed media on canvas
129 x 129 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

According to Hindu and Buddhist mythology, the "Apsara" or known as "Vidhya Dhari" is a nymph, a otherworldly fairy and celestial maiden. They are known to be stunning and mystical female beings, youthful, graceful and marvelous in the art of celestial dancing. Nearly two thousand apsara sculptures adorn the temple ruins of Angkor Wat in Cambodia, which is where the artist gathered his inspiration from.

Captivated by the sheer beauty and magnificence of these spiritual beings as well as the mysticism and architecture that surrounds them, Kelvin Chap immediately set to work on another piece that features religious symbols, masks and everything spiritually iconic that are always present in his artworks. The artist explained that the reason why he uses fluorescent colours and designs that clash against one another repeatedly was that his artworks provide a social commentary, and the clash of colours and design portray the overlapping of cultures – the modern and the traditional.

Kelvin Chap Kok Leong graduated from the Malaysian Institute of Fine Art in 1994, after majoring in print-making. He has won many art competitions such as the Pilihan Negeri Sabah 1993, 1994, 1995 and the Philip Morris Art Award Honourable mention in 1995.



35

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Blue Moon, 2009

Signed, titled and dated "RSA '09 Blue Moon" on lower right

Acrylic on canvas

121 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 11,000

Known for his abstract renditions of nature, nature and landscapes are held close to Raphael Scott Ahbeng's heart. He expresses his love for nature and its beauty using stunning colours and designs, both of which a non-conventional and unique. Definitely more imaginative than natural, Raphael Scott Ahbeng creates his personal haven.

The artist said once, "Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated." This painting does exactly that, with a bright yellow sky, a light blue moon and bumpy hills of various mixtures of colours and festooned with even haphazardly-coloured lines and bold strokes. The aura is immediately uplifting and viewers will feel its emboldened air and strong energy wafting from it.

Raphael Scott Ahbeng, a Bidayuh, hails from Sarawak and is one of the most prominent Borneo artists. He attended Bath Academy of Art in Britain, where he studied Art and Photography. He won the First Prize for the Sarawak Shell Open art competition in 1959, 1982 and 1983 Third Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991.



36

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Mindscape - 27, 1983

Signed, titled and dated "Latiff Mohidin MINDSCAPE - 27 1983

Mindscape Series" on verso

Oil on canvas

89.5 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 160,000 - RM 280,000

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

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



37

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Signed and dated "Yusof Ghani 89" on lower right

Oil on canvas

127 x 127 cm

Provenance

Private Collection, Kuala Lumpur

RM 30,000 - RM 45,000

"You can feel his underlying concern for humankind. It's dancers, but it's also something else. There are tremendous levels of subliminal content. The dancers are reaching out... for something more" – Gail Enns, Anton Gallery owner who held Yusof Ghani's first solo in 1984.

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



38

AWANG DAMIT AHMAD

B. Sabah, 1956

EOC Apa Khabar Ledang II, 1992

Signed, titled and dated on verso

Mixed media on canvas

183.5 x 81.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 32,000

At a glance, this piece looks like an abstract, figurative portrayal of a spine. Haphazard and unpredictable, it seems as though they are all coming together slowly. Awang Damit is one to paint his memories of his childhood days, primarily the culture that he grew up in.

This could, perhaps, be the assemblage of various cultures, memories and attributes that finally shaped him as a person now, one that serves as his "spine" or "backbone". Various colours signify different parts of his life, all equally as important in molding him into an artist, and as a person.



39

TAJUDDIN ISMAIL

B. N. Sembilan, 1949

Innerspace - Structure II, 1988

Signed and dated "Taj 1988" on lower right

Signed, titled and dated on verso

Acrylic on canvas

125 x 125 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 18,000

The artist once said: "My works are a reflection of my journey as an artist, it is an evolution. When you paint from your heart, it will reveal the person in you. Each work is a result of development from earlier works and you can see the connection of ideas. My work changes as I change, it is like recording a journey as an artist."

Evidently, this piece was the manifestation of the artist's fascination and discovery for structures. Energetic and unpredictable, the structures vary in size and in positions, creating a piece that somewhat follows the temperamental mood swings of the artist – which always end up in an exciting, unique piece of abstract work. The artist has a knack for creating structure, order and harmony out of chaos, as seen in this piece, leaving a mark of his artistic and intelligent journey in life on canvas.



40

ISMAIL LATIFF

B. Melaka, 1955

Barungan Dance, 1993

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

Acrylic and mixed media on paper

64 x 90.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 22 of "MOSAIC XIII" coffee table book

published in 2013 by KL Lifestyle Art Space

RM 5,000 - RM 8,000

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

Ismail Latiff's artworks are always so vibrant, alive and energetic. With a harmonious blend of every colour that ever existed, it results in a masterpiece of galaxy-on-canvas. These are the types of sceneries that one encounters only in dreams or in the figments of the imagination, but very difficult to put into words and even tougher to revisualise. This piece is remindful of the Phoenix, a majestic mythical bird – a creature that is associated with the sun, life, rebirth and regeneration. Its wings, colourful and voluminous, misting colours everywhere as it moves ever-so-grandly. Ismail Latiff's circle of balance is placed in the top middle of the canvas, to symbolise the search to become one with the cosmos.

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





41

MOHD AKHIR AHMAD

B. Penang, 1986

Peristiwa Larut Malam, 2013

Signed and dated on verso

Mixed media on canvas

119 x 145 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 18 of "Freezing the Moment,

Mohd Akhir Ahmad" exhibition catalogue

Published in 2013 by R A Fine Arts

RM 3,000 - RM 5,500

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.



Stunningly sketched with only charcoal, this astounding piece of work is of three Sumatran tiger cubs.

The subdued and shadowy palette with which Najib Ahmad uses to decorate the canvas only adds to the dark and mysterious atmosphere in which the cubs are huddled close together, as if caught unawares, frozen at that moment and captured on canvas. It gives the audience the feeling of being on a safari and in the midst of it, accidentally trespassing on a tiger's nest.

While it is a tad on the daunting side at the knowledge of how ferocious these creatures can be, it is endearing at the same time at how being a family is instinctual no matter what the species. This work of art shows the progressive exploration of animal-centric themes by Najib Ahmad.

Najib Ahmad obtained his Diploma in Fine Art from UiTM Melaka and then went on to pursue his Bachelor's Degree in Fine Art (Sculpture) in UiTM Shah Alam. Since then, he has participated in various exhibitions such as Endangered (2011), Himpun (2011), Visual Art Award (2011) and LiFest (2011), just to name a few. He was the first prize winner in the Tanjong Heritage Art Competition (2010) and finalists for both the MRCB Art Awards (2008) and the Visual Arts Awards (2011). His first exhibition, Great Migration, was held in 2012.

42

NAJIB AHMAD BAMADHAJ
B. Johor, 1987

Siblings, 2010

Signed and dated "Najib Ahmad 10" on lower right
Charcoal on paper
53 x 78.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 3,500



43

CHOH KIAT SIONG

B. Kedah, 1968

Jalan Petaling, Kuala Lumpur, 2012

Signed and dated "Kiat Siong 2012" on lower right

Watercolour on paper

76 x 56 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 3,000

"A medium of expression to denote ideas and elements of luminosity, freshness and clarity" is how Choh Kiat Siong describes watercolour. As such, this is eloquently translated onto canvas, upon which Choh Kiat Siong's virtuosity in watercolour produced this very convincing piece.

The complex design of the buildings, the minute details as well as the clever use of the connection between light, shadow and colours transport the audience into that exact scene in time in a town, his paintings having the ability to involve the viewers.

Choh Kiat Siong was born in Kedah and graduated from the Kuala Lumpur College of Art with a Diploma in Fine Art. Among the awards that he has won are the 1990 Malaysian Young Artists' Competition, the Third Prize "Tien Ya Bei" International Art Competition, the "Golden Goose Prize" in China and the Award of the New Century Outstanding People's Republic of China, to name a few.



44

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Suleyman Mosque, Turkey, 2009

Signed and dated "7/3/09 najib ahmad" on lower right

Titled "Suleyman Mosque, Turkey" on top right

Mixed media on paper

28 x 41 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 2,400

Simplistic and done in minimalistic colour, this sketch on paper is mysterious and intricate at the same time. With the artist's clever use of space, he keeps the focus on the beautiful architecture and complexity that is the Suleyman Mosque in Turkey. The artist's superb shading and astute play of light and shadow, this piece showcases the artist's gift and flair for art in its simplest forms.

45

AHMAD ZAKII ANWAR

B. Johor, 1955

Lantern I, 2006

Signed and dated "Ahmad Zakii Anwar 06" on lower right

Signed, titled and dated on verso

Oil on jute

69 x 69 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 58 of "Disclosure Ahmad Zakii Anwar" coffee table book

Published in 2008 by Galeri Petronas, Kuala Lumpur

RM 16,000 - RM 32,000

"Strong, arresting and unpretentious" – those were the words that The Herald Tribune used to describe Zakii's works.

Undoubtedly, the darkness and the mysteries of life have always held a certain appeal to them, and Zakii certainly does think so, as shown through his moody, deep and contemplative canvas.

His works are much coveted, and have always been known to be "loud" and almost forceful and compelling. This piece from the Still Life Series started with influences from the Orientalist techniques.

With an air of enigma and darkness teamed with a flair for the arts, Zakii created this masterpiece. "The concept of art-making has not changed for me," said Zakii, "I need to get excited about a subject and "feel" it in order to paint it. The result must be subliminal, to reach a state of one-ness with whatever that I'm going to create." In this piece, he showcases shapes and forms and antiques, to celebrate times gone by.

Ahmad Zakii was born in 1955 in Johor. Beginning his career as a graphic artist after graduating from MARA Institute of Technology of Malaysia, he focused on advertising. Later on, he delved into fine arts, notably known for his strikingly realistic portraits and paintings. He is one of the most accomplished Malaysian artists, both locally and internationally.



46

MOHD JAMIL MAT ISA

B. Penang, 1967

Camouflage Series, 2013

Signed and dated "Jamil Mat Isa 13" on lower left

Mixed media on canvas

155 x 155 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 16,000

Mohd Jamil employs here the dripping technique, which establishes a vertical structure for the painting. As a result, fresh shapes of lines are formed, which brings to mind the elements of freedom, impulse and liveliness. Interesting visual textures are also created, contrasting wonderfully with the flat areas in the painting.

Although Mohd Jamil is known to be more of a 'printmaker', this time he broke free from his own reins and tried his hand at mixed media. This piece, for example, employs the placing of a bold, assertive red line at the bottom, as if to make a point, and faint, barely-there silhouettes of butterflies – ones a viewer can only see if they concentrate and look hard enough. Sticking true to the title of Camouflage, these butterflies are blending into the background, as if shying away from the viewer. Biomorphous black blobs also appear haphazardly, against the spatter of dripping paint, giving the illusion of rain.



47

ZULKIFLI YUSOFF

B. Kuala Lumpur, 1962

Waiting for Minister, 1997

Signed and dated "Zulkifli Yusoff 97" on lower right

Gallery label on verso

Acrylic on canvas

152 x 152 cm

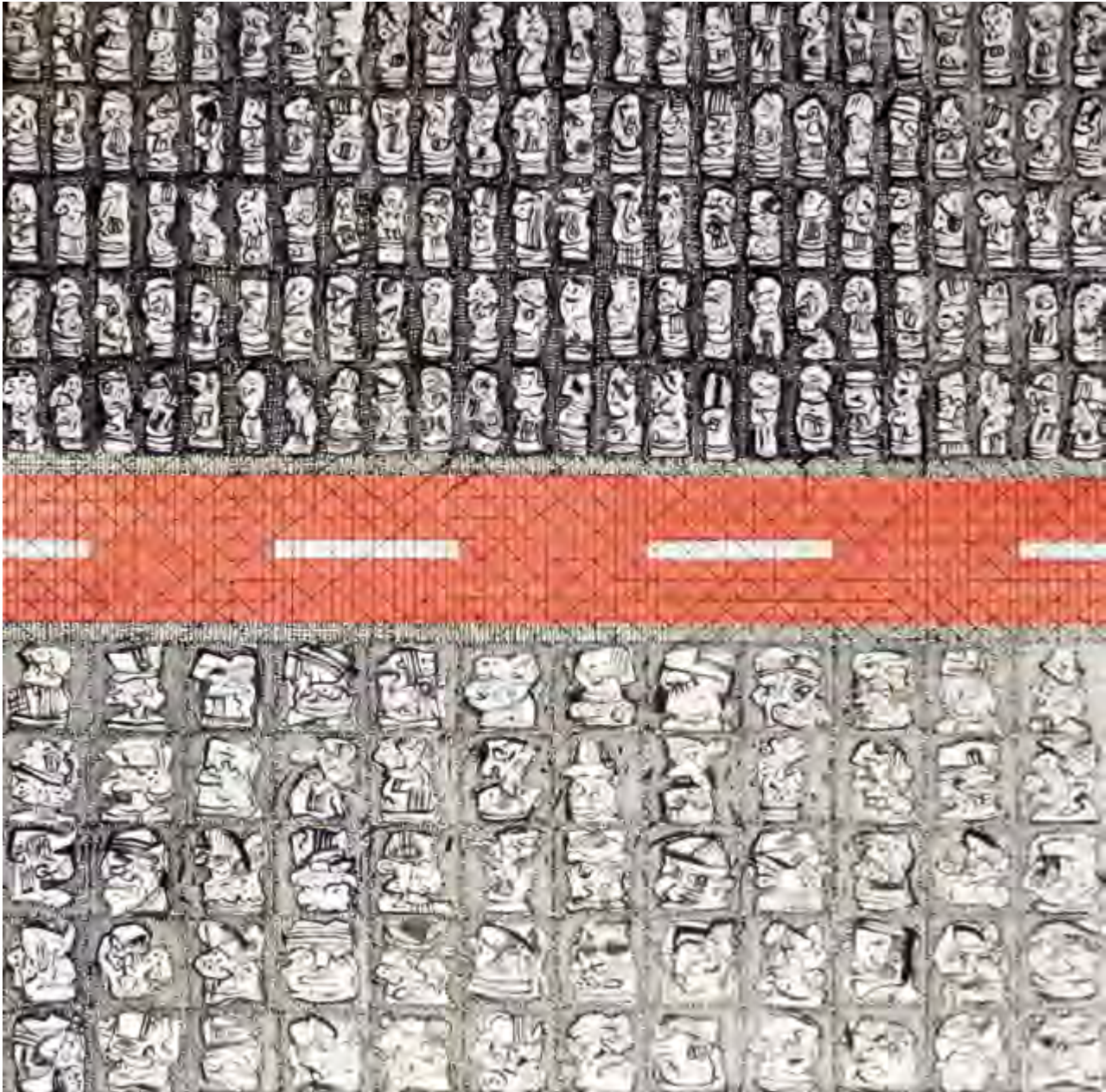
Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 18,000

Artworks by this particular artist are not mere display of skill or as a source of visual brevity to those who look upon it, but therein lie various commentaries. These satirical pieces not only wow the viewers with such meticulous and methodical skills when it comes to Zulkifli Yusoff's paintings, but also because the end message definitely leaves more than one thing to smile about. The caricatures and character parodies of the people he sees in society are flocked together in one massive painting, all parting ways for a road that is tinted in orange.

This particular piece is evidently a social and political commentary, as this is a sight anyone in the country may be accustomed to – people making way for a minister to show up and pass by after being alerted by police cars and escort. While this commentary is aimed at the people or at the minister is vague, the simplicity of colours but the intricacy of the design catch the attention a mile away and for a long period of time.



48

AHMAD SHUKRI MOHAMED
B. Kelantan, 1969

Flowers Can Fly I, 2001

Signed and dated "Ahmad Shukri Mohd Malaysia 2001"
on lower left
Acrylic mixed media and collage on canvas
243 x 212 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 16,000

At first glance, this painting seems playful - childlike, even. It is spontaneous, colourful and casual.

However, once one looks past the nonchalance that is the mood of this piece, one will start to notice the thoughtful details Ahmad Shukri decorates the canvas with. It is anything but casual afterwards.

Aside from the colourful flowers, ones that he claims have different shades and colours or more accurately, different auras if one is sensitive enough to catch it, there are scribbles on the left, right and bottom of the canvas. 'Tanah', 'Angin', 'Air', and 'Api' – Earth, Wind, Water and Fire. All of these, of course, are the fundamentals of nature. There is also the presence of hands – one on the left and one on the right. The left hand, according to the artist, represents the physical part of Man, and the right represents the spiritual side. These aspects of man and nature need to work together to create a harmonious world. All things considered, this painting of nature and balance is lighthearted yet meaningful. This piece was produced and sold in Denmark during his placement there.

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



49

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Pohon Beringin - Daerah # 13, 2012

Signed and dated "NIZAR 2012" on lower right

Acrylic on canvas

152 x 152 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 10 of "The Faces of Abstraction, Nizar kamal Ariffin"
exhibition catalogue

Published in 2012 by KL Lifestyle Art Space

RM 5,000 - RM 9,000

While most of the viewers find that this is a highly methodical, structured and highly-disciplined piece of work with intricate, precise lines for design, Nizar Kamal Ariffin's works bear a greater and deeper meaning to them.

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

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





50

SOON LAI WAI

B. Penang, 1970

Dream. Silence, 2010

Signed and dated "Lai Wai 11" on lower right

Mixed media on canvas

61 x 61 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,200 - RM 3,800

His paintings speak of elegance.

"Western oil paints are wonderful for expression but I also use the splashed-ink-and colour method of the famous traditional Chinese painter, Chang Da Chien," said the artist, and we call agree that this combination has brought about exquisite masterpieces. Known for rotating his canvas to allow the liquid paint to flow slowly, they eventually begin to settle into shapes of ponds, flowers or leaves. He does not venture far from his depictions of the classic lotus flower, but they are all majestic and radiant, filled with romanticism and idealism.

"I'm in the school of thought that believes artists should push themselves experimenting with different colours and techniques," he explained, and he does so in this piece, experimenting this time with calmer, modest and muted colours in lieu of his usual vibrant greens and yellows. Whatever the outcome is, Soon Lai Wai's paintings are definitely mesmerizing and sensual.

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



Bold, strong and dauntless, this piece is remindful of the strong, hot colours of fire and of the earth's surface and its layers. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings.

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

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

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

51

BHANU ACHAN
B. Kuala Lumpur, 1949

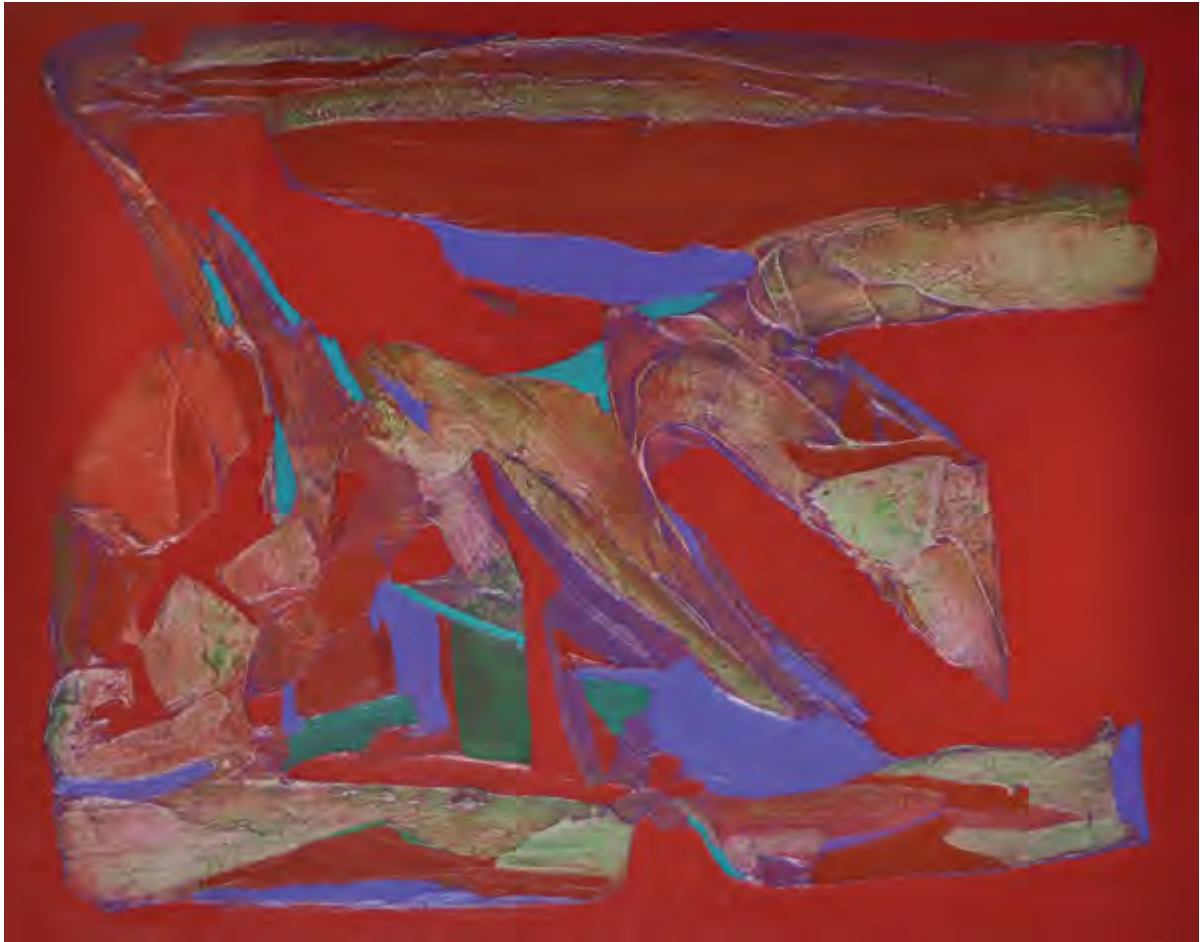
Abstract Landscape III, 2009

Signed and dated "Bhanu '09" on lower right

Oil on paper
54.5 x 67 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 2,800



52

SHARIFAH FATIMAH ZUBIR, DATO'

B. Kedah, 1948

Red II, 1992

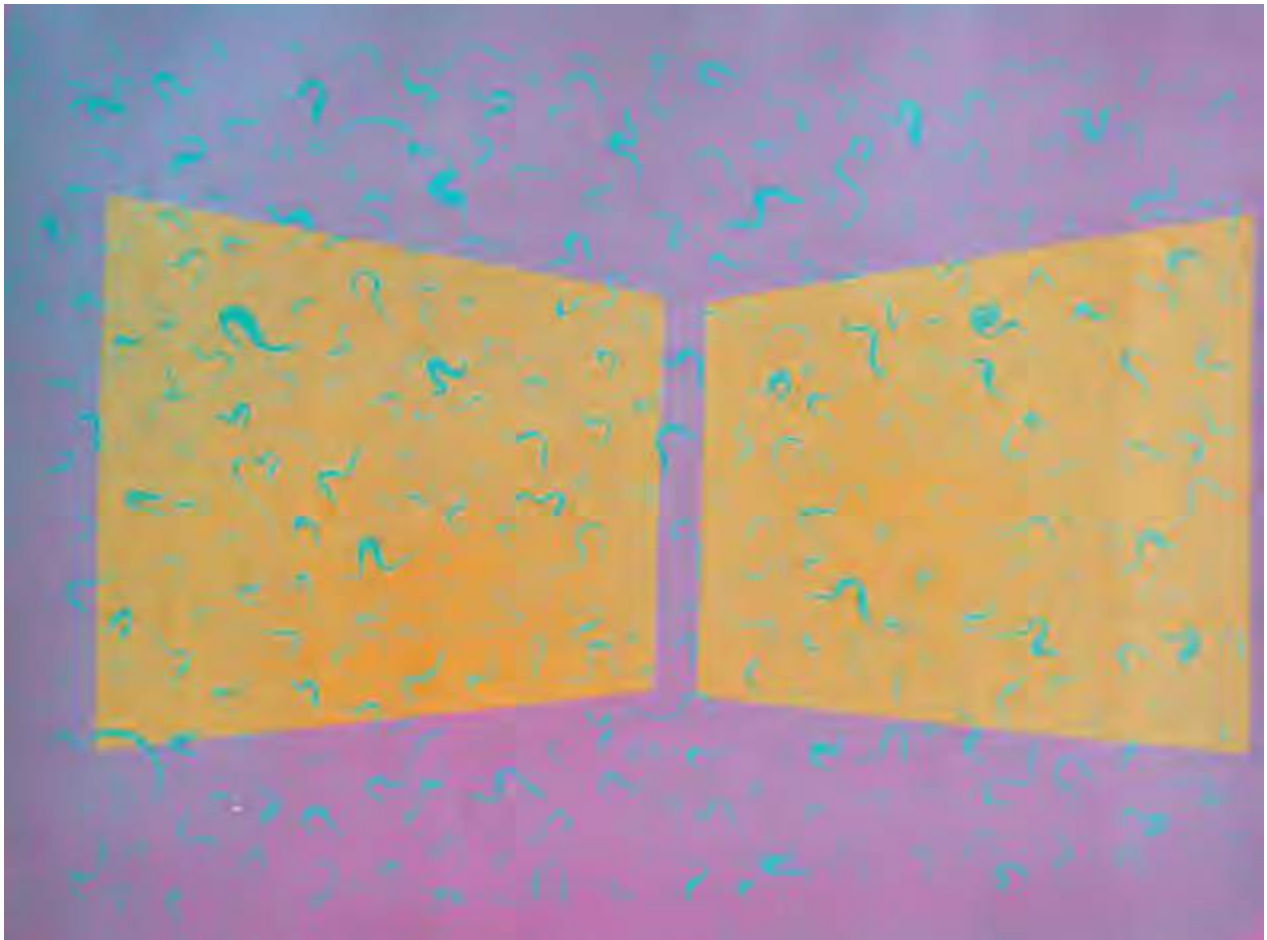
Acrylic on canvas
59 x 65 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000

Dato' Sharifah Fatimah Zubir often creates artworks that resonates with her thoughts and emotions at the time, and her works result in something abstract and subjective to the viewer. This piece, governed by red, perhaps is a metaphor for passion. Red is known for being the colour of force, spirit as it pieces together the rest of the articles in this frame, bits and pieces of other colours such as blue and green, each signifying a different kind of emotion or thought. In the end, despite the many thoughts and emotions, passion is what strings them together into a perfect composition.

Dato' Sharifah was a former student of UiTM (Universiti Teknologi MARA), Malaysia, Reading University in England and Pratt Institute in the United States respectively. Whilst curating at the National Art Gallery in 1982 for seven years, she was awarded the Salon Malaysia Competition's Major Award and the Minor Award in the Young Contemporary Artists Competition as well.



This window-like masterpiece consisting only of two colours do seem to catch the eye. It is unobtrusive and not invasive, sitting quietly, silently beckoning the viewer to come closer. It seems like a window to another realm, the silent yet gentle aura making this piece assert its title to be true: little things do mean a lot.

As one goes closer, however, the familiar dots and wisps of Ahmad Khalif Yusof's trademark - imbuing khat calligraphy into art pieces - can be seen. All in all, despite how simple this painting may seem, it catches the eye and shows how meticulous, precise and imaginative Ahmad Khalid Yusof is.

After studying art at Winchester School of Art in England, Ahmad continued to enhance his art skills at Ohio State University, USA and completed his studies in 1976. In 1979, he was the founder and president of the Malaysian Artists Association (PPM). He received the Excellence Award after lecturing at ITM School of Art and Design for 19 years, and was part of the National Art Gallery of Kuala Lumpur's Board of Trustees.

53

AHMAD KHALID YUSOF
B. Kuala Lumpur, 1934-1997

Little Things Mean A Lot, Undated

Inscribed "2/2 Little Things Mean A Lot A. Khalid Yusof"
on bottom of paper
Etching, Edition 2/2
43 x 57 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 5,000

54

BHANU ACHAN

B. Kuala Lumpur, 1949

Landscape Series II, 2011

Signed and dated "Bhanu 11" on lower right

Mixed media on canvas

151 x 84 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000



Calming, soothing and inundated with various colours flowing effortlessly with one another, this piece by Bhanu Achan is the visualization of the ongoing search to look for meaning beyond shapes, structures and subject matter.

His landscape painting is effervescent with big strokes, infused with his own emotions and understanding of the elements of nature. There are simply no rules and lines, no fixed forms or objects, it is by and large, a communication between the artist and the audience – a communication that does not abide by the rubrics of the physical, representational and figurative manifestations.

Initially, Bhanu Achan was sent to India to study medicine. However, he began to discover more on the teachings of Hinduism, of yoga, dharma and karma and this spiritual side is always present in his paintings, as they all have that aura-like atmosphere to them. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection.



55

NIZAM AMBIA

B. N. Sembilan, 1969

Jentayu Series, 2004

Signed and dated "nizam ambia 94" on lower right

Mixed media on canvas

146 x 78 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 4,500

In a fantastic flourish of elegance and colour, Nizam Ambia creates a masterpiece that features a form resembling that of the traditional Malay wayang kulit and the Indian kolam, bedecked with deep ruby lips.

Adorned with complex and detailed shapes and forms, the subject of this painting is given an ethereal and majestic, almost royalty ambience, her clothes and headgear sparkling with colours. The entire piece is eye-catching, stopping the viewers in their tracks as they observe this unique figure longer, hypnotised by its sheer beauty.

Nizam Ambia was born in the royal town of Seri Menanti, Negeri Sembilan in 1969. He had developed a passion for drawing and fashion since he was little, and is considered a multi-faceted artist, creating very meaningful and soulful works with various mediums.

56

SJAFRI

B. Indonesia, 1938

Abstract A, B & C, 2006

Signed and dated "SJAFRI 2006" on lower right

Mixed media on canvas

25 x 25 cm x 3 pieces

Provenance

Private Collection, Jakarta

RM 3,000 - RM 5,000

In his usual abstract triptych, we observe the splendid blending of colours and layering that made Sjafri the center of attention during the earlier years. Sjafri was born in 1938 in Padang, West Sumatra. The artist began to enjoy painting ever since he was a child, and his talents were finally revealed during his years in high school, during which he often championed painting competitions.

He studied at the Yogyakarta School of Fine Art (ASRI) until 1956 and then worked as an assistant for the famous painter S. Sudjojono who gave him painting lessons as well. Sjafri's art and style caught the attention of the international art scene such as art critic Professor Joseph Kischer, who was with the Indonesian association for painters exhibition in the USA.





Having started painting pictures at the age of 9 when most of his friends were caught up in games, Hasnee A. Rahman clearly had a talent for art. Hasnee had a passion for another thing, sports – cycling to be exact. While most of his artworks revolve around sports, some of the themes were much closer to his heart, as shown through his abstract pieces.

“They also depict the struggle I endured throughout my life to become an artist,” said the artist, who had thirteen different jobs before finally realizing that art was the way to go.

Hasnee Rahman was born on the 23rd of September, 1964. After having several jobs, the awakening of the desire to become an artist came about when he was 26 years old. He obtained a Diploma in Planting Industry and Management and was a flight attendant for Singapore Airlines and Malaysia Airlines. He also represented Malaysia at the Asia Cycling Championship and was selected for the World Junior Cycling Championship in Italy. During the 2004 Athens Olympics Games, he came 7th place out of 40 countries in the “Olympic Art and Sport” competition, and his paintings are now a permanent collection of the Olympic Museum in Lausanne, Switzerland.

57

HASNEE RAHMAN
B. 1964

Untitled, 2002

Signed and dated “har 02” on lower right
Oil on canvas
91.5 x 91.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 7,000

58

ABDUL HAMID HASSAN

B. 1947

Dusun 1, 2001

Gallery label on verso

Oil on canvas

100 x 75 cm

Provenance

Private Collection, Kuala Lumpur

Acquired from Valentine Willie Fine Art in 2001

RM 3,000 - RM 6,000

“My eyesight is not so good these days, but I sit here and make sketches of the trees, the sky and the light and then I go to my studio and paint.” – Hamid Hassan

With soft shades of blue and green, one can almost feel the air around this landscape – the soft blow of wind against leaves and the heat of the sun. It feels like the viewer is looking up at the sky

Perhaps what makes this painting so warm and endearing is that most Malaysians would find this scene familiar. The cool blue skies and the humid sun, as well as the healthy, green leaves from verdant trees. It is a memory of the Malaysian landscape and skies. He does not have a specific subject in the painting but viewers would instantly recognise this scene. Simple yet meaningful and done with the Pointillism technique, he envelops the audience with a rendition of the familiar Malaysian landscape as all are left in appreciation of the memory of home.

Hamid Hassan was born in 1947 and studied Diploma in Fine Art at the School of Art and Design, Institut Teknologi Mara (ITM). He joined the Selangor Pewter years after and worked as a project designer and sculptor for 14 years. He is also a performer, involving himself in stage productions with his flamboyant nature.





59

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Foliage, 2012

Signed, titled and dated
"RSA 12 Foliage" on lower right
Acrylic on canvas
90 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 7,000

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



Many things are considered beautiful enough to capture on canvas, but for artist Soon Lai Wai, the lotus flower is the most deserving, as he considers it to be the true embodiment of beauty in its simplest form. It is through his artistic rendering of this pure flower that he gained credibility and recognition at the start of his career.

His lotus flowers have a certain tropical mood to it, the broad strokes painting leaves and branches curving without restraint. As the artist once said, "I rotate my canvas to allow the liquid paint to flow slowly and to settle into shapes of ponds, flowers or leaves." With confident yellows and greens, he brings the flowers to life as they stand out from the muddy waters that they often grow in. Majestic, romantic and fantasy-like, Soon Lai Wai expresses his views on beauty in its purest form in this piece.

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

60

SOON LAI WAI
B. Penang, 1970

Song of Earth 27, 2014

Signed and dated "Lai Wai 14" on lower left
Mixed media on canvas
91 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 11,000



61

FUNG YOW CHORK

B. China, 1918

Batu Caves, 1994

Signed and dated "Yow Chork 94" on lower left

Titled and dated on verso

Oil on canvas

38 x 48 cm

Provenance

Private Collection, Singapore

RM 4,500 - RM 7,000

"The landscape thinks itself in me and I am its consciousness." – Fung Yow Chork

The Batu Caves limestone hills are a spectacular sight indeed, drawing many artists to capture its beauty in their own rendition of nature. Alfresco painter Fung Yow Chork is one of the great artists that sought inspiration from Batu Caves, and in a vibrant-coloured Cubist manner, he captures the beauty of the limestone hills – by layering blocks and geometric shapes and interlocking planes and eventually resulting in a collage-like representation. This technique is evident as one studies it closely, from the lush greenery to the contours, structure, geography and rough surfaces of the hills to the skies and clouds above. Fung Yow Chork had a penchant for going on outdoor-painting trips where he would favour the most abandoned and reclusive of places to paint, where he would paint the most stunning of landscapes.

Fung Yow Chork was a self-taught artist whose family moved to Singapore in 1933. He befriended Professor Zhong Bai-mu, who was a professor at Nanyang Academy of Fine Arts. He used to paint during holidays and every Sunday, before holding his first exhibition in 1981 at the Chin Woo Art Gallery.



Jehan Chan and his paintings were heavily influenced by his father, Chan Wee Sim, a scholar-artist. Combining the use of the ancient and traditional Chinese painting skills and the Malaysian spirit and environment, the outcome is simply fabulous and unique.

As illustrated here, what is clearly a view of a kelong or a fisherman's village, with the hauntingly beautiful moon overlooking the scenery and reflected on the waters below, and a lone fisherman rowing. The night mist provides the illusion of an ethereal-like scenery, a scenery that was brought alive through different intensities of brush and ink, similar to the Chinese painting styles.

In the late 1980, Jehan began experimenting with watercolour on rice paper and made this his distinguishing style after perfecting it. Frank Sullivan gave him his first two solos at the Samat Art Gallery in in 1968 and 1970. Jehan was the recipient for the Merit Award in the Art India Exhibition and the 1st Prize (Category D) in the Salon Malaysia competition. He was a student at the Nanyang Academy of Fine Arts, during which his mentor was the legendary Cheong Soo Pieng.

62

JEHAN CHAN
B. Melaka, 1937-2011

Village Scene, 1990

Signed and dated "Jehan Chan 18-2-90"
on lower left

Ink and colour on paper
26 x 38.5 cm

Provenance
Private Collection, Singapore

RM 5,000 - RM 7,000

63

CHEONG SOO PIENG

B. China, 1917-1983

Fishing Village - Johore, 1961

Signed and dated "SOO PIENG - 61" on lower right

Ink and colour on paper

91 x 45 cm

Provenance

Private Collection, Selangor

Acquired directly from the artist

RM 26,000 - RM 42,000

Cheong Soo Pieng's works are very much coveted in the art scene, as it is undoubtedly and truly a gem. With his Western easel painting influences and Chinese ink formats and techniques applied to his Southeast Asian subjects, he created a style that was exclusively his own. The artist had an unwavering passion and fascination for the Southeast Asian culture and village life, its simplicity and ordinariness of normal people going about their daily routine was something that charmed Cheong Soo Pieng and led him to capture it through art, one of the famed ones being landscapes of the kelong (fishing village).

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

This piece was painted in the same series of works of the same year, which can be seen in the collection of the National Heritage Board of Singapore and featured on page 21 and 121 of the Cheong Soo Pieng book "Visions of Southeast Asia" (2000).

Cheong Soo Pieng was born on the 1st of July, 1917 in Amoy, China. He enrolled at the Xiamen Academy of Fine Arts, a private art school whose principal, Lin Ke Gong, focused on both traditional Chinese ink painting and Western painting. This, in turn, influenced Soo Pieng's work. Thereafter, he studied at the Xin Hua Academy of Fine Art in Shanghai where he learnt more of the Western and Chinese art styles. His arrival in Singapore in 1946 marked his style to this date, after he incorporated the subjects of the Southeast Asian culture and lifestyle into his paintings. Singaporeans may be familiar with the Drying Salted Fish painting at the back of their \$50 notes.

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

In lieu of painting realistic shapes and sceneries that people are so used to seeing, Soo Pieng preferred to depict them based on how he personally viewed the subjects. "Ane tu xi ane", Soo Pieng reminded his students time and time again. It means 'this is how things are'. It was his way of saying that one should always look at things in your own, unique way. The National Heritage Board of Singapore has a vast collection of Cheong Soo Pieng's works, over 1670 in total.



LIM TZE PENG

An artist inspired by the nostalgia Singapore's past, the rustic charm of the days gone by and Chinese art, culture and calligraphy.



Lim Tze Peng and his masterpiece, Thian Hock Keng Temple painted in the 1970s.

"I believe that to be a good artist, painting outdoors is necessary because the artists's best teacher is Nature itself."

Education

A self-taught artist, Lim studied at Chung Cheng High School, Singapore. After graduating, he became a teacher in Xin Min School in 1949. He then became the principal of the school until 1981.

Awards

- National Day Award (IPPA), Singapore
- Special Prize, Commonwealth Art Exhibition, London, England
- National Day Award (PBM), Singapore
- Cultural Medallion Award, Singapore

"His spirit and approach to life are manifested in his art. I was very taken with and in awe when I watched him at work — his strong bold strokes just flow with the invisible yet powerful 'qi' in such a magnificent way resulting in a beautiful sight of expressive movement."

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

Lim also practices Chinese calligraphy, part and parcel of having a solid foundation in Chinese philosophy, art and culture. In 2003, he received the Cultural Medallion for his contributions in art. The National Heritage Board of Singapore collects a number of only the celebrated and most important Singaporean artists' works, with Lim Tze Peng being one of them. In total, NHB houses about 300 pieces of his work in their gallery.



A new work currently in progress at the artist's studio.

“I can say that all my paintings are sincere ... they are made from the heart. Life is transient, but art is eternal.”

He was often haunted by the changing streets of Singapore, what it was like then and now. He was painting history, filled with recollections of the days gone by. There are over 600 of these vintage atmospheric paintings, capturing vividly the old warehouses, hawkers, vendors and residents, shophouses, bicycles, trishaws and all the traditional elements - most of which center around Chinatown. These days, the streets of Chinatown are heaving by chaos, billboards and bright colours.

Tze Peng's artworks – typically ‘wet’-looking and dream-like – not only take us back to the past by bringing about an old spirit in his landscapes, but with his expressive gestures and inks of many colours, we are allowed an insight into his personal interpretations and moods as well.

“Colour should come from the imagination and the artist's internal colour palette.”

His works are completed on the spot, bringing with him the full paraphernalia for his ink and brushworks, instead of the conventional sketchbook and camera that were in most artists' kit. He loves to paint outdoors, he affirms when asked why he visited Bali so many times.

Selected solo exhibitions of Lim Tze Peng

- 1979 – Solo Exhibition, Singapore
- 1991 – Lim Tze Peng Chinese Paintings and Calligraphy Exhibition, National Museum Art Gallery, Singapore
- 1995 – Moments by Lim Tze Peng, Takashimaya Gallery, Singapore.
- 1998 - Meeting Places in Fleeting Spaces, Singapore Art Museum, Singapore
- 2003 - Tze Peng, Singapore Art Museum, Singapore

Selected group exhibitions of Lim Tze Peng

- 1977 - Royal Overseas League Exhibition, England
- 1978 - Singapore Historical Monuments Exhibition, Singapore
- Singapore Artists Group Exhibition, Moscow
- 1980 - Fifth Festival of Asian Art, Hong Kong
- 1981 - Singapore Calligraphy Exhibition
- 1982 - Seventh International Artists Art Exhibition, Taiwan
- 1986 - Eighth International Artists Art Exhibition, Singapore
- 1987 - Three-man Art Exhibition, Ginza, Tokyo, Japan
- 1988 - France Salon Exhibition, Palais, France
- 1989 - New York Art Expo '89, New York
-First BruSin Art Exhibition '89, Brunei
- 1990 - Society of Chinese Artists Annual Art Exhibition, Singapore
- Singapore Art Society Annual Art Exhibition, Singapore
- The Senior Citizen Calligraphy and Painting Society Art Exhibition, Singapore
- Chinese Calligraphy Society of Singapore Art Exhibition, National Museum Art Gallery, Singapore
- 1991 - Singapore Art Fair , World Trade Centre, Singapore
- 1993 - Tze Peng by Himself, Art in Asia, Singapore Art Fair 1993, Shenns Fine Art Gallery, Singapore
- 1993 - CAP III Inkscape, Singapore Artist Directory Exhibition, Empress Place Museum, Singapore
- 1999 - Singapore Art Society 50th Anniversary Exhibition, Singapore
- 2000 - 65th Anniversary Exhibition of The Society of Chinese Artists, Singapore
- 2004 - Crossroads: Collective Works of Second-Generation Artists, NUS Museum, Singapore
- 2005 - The Society of Chinese Artists 70th Anniversary Commemorative Exhibition, Singapore
- 2005 - Style & Imagination: Art in the Nanyang Academy, Nanyang Academy of Fine Arts, Singapore
- 2006 - Highlights of Southeast Asian Collection, NUS Museum, Singapore

64

LIM TZE PENG

B. Singapore, 1923

Thian Hock Keng Temple, Circa 1970s

Signed in Chinese with seal on lower left

Brush and ink with watercolor on paper

67 x 66.5 cm

Provenance

Private Collection, Canada

RM 18,000 - RM 35,000

Lim Tze Peng has seen Singapore ups and downs, before and after. His drive is to conserve Singapore's heritage, and he does so by eternalizing them in his art. His other paintings, such as Singapore River and Chinatown, he does the same in this piece, capturing a nostalgic mood as he details the architecture of Singapore's Thian Hock Keng Temple very punctiliously. He was said to be, arguably, "the most thorough artist-documenter of the changing landscape in Singapore." It can be seen that the artist is familiar with his subject, holding them in special place deep within his heart. Lim said, "I paint what I know, what I love. What an artist paints has to come from within him; he has to know what he paints."

Lim Tze Peng was born in Singapore in 1923 and is considered one of Singapore's most important artist. He attended Chung Cheng High School and taught for 32 years. He is well-known for his Chinese ink drawings and paintings. In 1977, Lim was awarded the Special Prize at the Commonwealth Art Exhibition in England and the Cultural Medallion in Singapore in 2003.



65

ONG KIM SENG

B. Singapore, 1945

Himalayan Panorama, 1982

Signed and dated "Kim Seng 82" on lower right

Watercolour on paper

77.5 x 113 cm

Provenance

Private Collection, Singapore

RM 10,000 - RM 19,000

For a masterpiece to come alive, there has to be a special connection between the artist and the subject. In this breathtaking painting of the Himalayas, Ong Kim Seng captures the depth, the contours, the shadows and the beauty that is the natural scenery of the world. It is stunning, and although simple in its execution, it shows the meticulous and methodical use of fine brush strokes and skills.

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

Ong Kim Seng was born in Singapore and has been a full-time artist since 1985. Among the awards that he has won from the American Watercolour Society are the Paul B. Remmy Memorial Award in 1983, the Lucy B. Moore Award in 1988 and the Clara Stroud Memorial Award 1989, just to name a few, making him the first and only Singaporean to have been admitted into AWS and subsequently win six awards from them. The National Heritage Board of Singapore collects works by Ong Kim Seng as well, as many as 95, and one of them is a similar work to this piece, entitled "Mount Everest". These works are inspired by the artist's journeys through the Himalayas in the 1970s.



66

TANG DA WU
B. Singapore, 1943

Take Off, 1987

Signed, titled and dated "TAKE OFF DA WU TANG 87" on bottom of paper
Watercolour and ink on paper
55 x 76.5 cm

Provenance
Private Collection, Singapore

RM 4,000 - RM 9,000

Through his drawings, sculptures, paintings, performances and installations, this multifaceted artist explores various themes of the social and environment kind, subtly remarking on distressing subjects such as the endangerment of animals, deforestation and modernization.

His paintings are a narration of various issues, a union between motion and energy with his use of ink, water and paper – proving that Chinese ink painting is not merely an outdated medium restricted to paintings of still-life and landscapes. As demonstrated in this piece, the ink blends and seeps into another, the ensuing monochromatic tones creating silhouettes that are candid yet sophisticated.

Tang Da Wu received a BA in sculpture from the School of Fine Art, Birmingham Polytechnic and advanced his studies at Saint Martins School of Art and then received an MFA from Goldsmith's College, University of London. He then ventured into performing arts and co-founded the Artists Village (a collective group committed to promoting experimental art through the provision of studio and exhibition space). He was the recipient Visual Arts Award from the Arts Council of Great Britain in 1978, the Artist Award from the Greater London Arts Council in 1983 and the 10th Fukuoka Asian Culture Prize in Arts and Culture. Tang Da Wu's works are collected by the National Heritage Board of Singapore, as much as over 60 of them are currently in their collection this present day.



67

NG ENG TENG

B. Singapore, 1934-2001

Pottery Head, Undated

Artist impressed seal mark, raised on a wood stand

Stoneware

22 x 9 x 9 cm

Provenance

Private Collection, Singapore

RM 4,000 - RM 9,000

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

Captured here, in the recurring theme of figures, is the thought-provoking appearance of perhaps a little girl, with an innocent, inquisitive look on her face, tendrils of curls surrounding her face. Dubbed the Grandfather of Singapore Sculpture, Ng Eng Teng was born in Singapore in 1934. After training his painting skills under the mentorship of Georgette Chen and Liu Kang, he went on to study ceramics in England. Upon his return, he began to actively and creatively produce large sculptures, most of which became notably famed such as *Wealth, Mother and Child* and *The Explorer*. These sculptures are still displayed in public spaces in Singapore. A recipient of Singapore’s Cultural Medallion Award and ASEAN’s Cultural Award for Visual Arts, he believed in free creation and education. The National Heritage Board of Singapore has collected a number of Ng Eng Teng’s work, amounting to about 40 of them in total.



68

THOMAS YEO
B. Singapore, 1936

Dawn, 1986

Signed "TYEO" on lower right
Mixed media on paper
61 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 7,000

Thomas Yeo's works have been described as "highly imaginative landscapes of the unconscious mind". In a calmer mood, his composition here consists of lush, green trees with flowing water and solid earth.

The mist lends more to the "escapist" air that artists seem to imbue themselves with, finding a place of solace where one is more comfortable with, as opposed to the city where one is surrounded by noise and buildings. This painting seems more spiritual, capturing the mood that is remindful of Chinese literati paintings due to the misty reclusive places, and as art critic Constance Sheares said, "they are renditions of a mind-scape rather than a landscape."

Born in 1936 in Singapore, Yeo graduated from the Nanyang Academy of Fine Arts in 1960 and then studied at the Chelsea School of Art and Hammersmith College of Art & Architecture in London. He served as the chairman of the Shell Discovery Art Awards and the president of the Modern Art Society, Singapore.





69

WU GUANZHONG

B. China, 1919-2010

Roofs, 1997

Signed and dated in Chinese "Wu Guanzhong 97" with one seal of the artist
Lithograph, Edition 22/160
44.5 x 48 cm

Provenance
Private Collection, Australia
Purchased in Rongbaozhai Beijing
in 1997 or 1998

RM 7,000 - RM 11,000

"I have great confidence in the promising prospect of the liberation war in fine art to overthrow conservative forces and to create new styles, and I hope that my fellow fighters march forward with courage, to liberate ourselves, and to liberate the slaves in the realm of fine art." – Wu Guanzhong

As an artist who loved to discover and compose the relation between form and structure as well as concealed formal beauty, Wu Guanzhong never painted in an effort to produce social commentaries or opinions or in remembrance of a significant event, but it was done to explore a painting's formal possibility, to create a sentimental atmosphere and to develop conceptual perspective. "Breaking away from all bondages of objective interests," stated Wu. This painting is just so, pure simplicity, temperance, pureness and lucidity – all the while being wonderfully coarse, this new change completely transforming the conservative Chinese art scene and traditions.

Born on August 29, 1919 in Yixing, Jiangsu Province. Wu combined western watercolours and Chinese ink painting techniques, making him one of the most famous watercolour landscape painters in China.



Chinese classical paintings are very beautiful in their simplicity and the subsequent complexity of the techniques used to create artwork so simple. Essentially using the same techniques as calligraphy, the brushstrokes are used meticulously and delimits details very precisely. As in this painting, it shows that there is always beauty in uncomplicatedness, how Yang Zhengxin effortlessly paints on floating ducks, with slashes of black lines and coloured ink blobs representing the flowers and plants that surround a pond. It is easy on the eyes due to the pure, modest colours and the amount of space gives it an air of serenity and of peace.

Yang Zhengxin graduated from Shanghai College of Traditional Chinese Painting Department of Fine Arts and is the executive director of the Chinese Painting Art Committee, and a part-time professor at Shanghai University. He is an artist of Rank 1 of the Shanghai Traditional Chinese Painting Academy.

70

YANG ZHENGXIN

B. China, 1941

Ducks, Undated

Signed in Chinese "Yang Zhengxin"
with one seal of the artist on lower right

Ink and colour on paper
46 x 70 cm

Provenance
Private Collection, Australia

RM 11,000 - RM 18,000



71

KHALIL IBRAHIM

B. Kelantan, 1934

*Kota Bharu Boathouses
(Rumah Rakit Kota Bharu), 1960*

Signed and dated "Khalil Ibrahim 60" on lower left

Oil on canvas
40.5 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 20,000 - RM 50,000

Solitary and devoid of human inhabitants, this shows the artist's intent study of landscapes, especially those of the countryside. Khalil Ibrahim used to attend art classes every Sunday in Kota Bharu, where he learned the fine art of watercolour and painting techniques from Nik Mahmud Idris, an art inspector. Perhaps this was a piece that was done to commemorate that time in his life, a time that influenced him, his life and ultimately his art. Rather innocent and upfront, this piece holds no hidden meanings or anything of that sort, this was a showcase of Khalil's skills on canvas, as well as the beautiful landscape in Kota Bharu.

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



72

YUSSOFF ABDULLAH
B. Kelantan, 1928

Riverscape, Circa 1970s

Signed "Yusoff Abdullah" on lower right

Oil on canvas
37.5 x 60 cm

Provenance
Private Collection, Singapore

RM 3,000 - RM 6,000

Set in the 1970s, there is an air of nostalgia. Painted by the river, Yusoff Abdullah translates the essence and ambiance of a bright, sunny day into his artwork. It reminds one of being close to nature, away from the hustle and bustle of the city life and of the good old days where one sought solace in the midst of nature, teamed with Yusoff Abdullah's expertise in his techniques.

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



73

A. B. IBRAHIM

B. Alor Setar, 1925-1977

Kampung Scene, Undated

Signed "A.B. IBRAHIM" on lower left

Watercolour on paper

35.5 x 26.5 cm

Provenance

Private Collection, Selangor

RM 2,000 - RM 3,500

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

A. B. Ibrahim was a self-taught artist and was one of the founder members of Persatuan Pelukis Melayu (Society of Malay Artists, Malaya) that was based in Singapore. His work, "Malacca Gate" is a permanent collection of the National Art Gallery in Kuala Lumpur and at the Kedah State Gallery and the Royal Museum in Alor Setar. Although he was based in Alor Setar, he spent most of his time in Penang where he sold his paintings along Penang Road and Chulia Street.



74

ISMAIL MAT HUSSIN

B. Kelantan, 1938

Pantai Sabak, 2010

Signed and dated "ISMAIL MAT HUSSIN
2010" on lower right

Batik

75.5 x 158.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 22,000

This piece is a beautiful paradox – an everyday countryside occurrence that resulted into something that looks regal and grandiose.

With rich, vivid earthy browns, oranges and yellows, Ismail Mat Hussin captures once more the spirit of the East Coast with a sunny rendition and disposition of fishermen fussing with their net at the shoreline. The entire composition is filled with bright, earth colours, as if Ismail Mat Hussin is recapturing the glint and heat of the sun at that moment in time. It is heavy in detail, Ismail Mat Hussin-esque style, fine lines and thorough and scrupulous visual descriptions from the boats, to the people, to the sceneries in the background. The striking and welcome disruption of the batik design against the scene adds to the aesthetic value of this piece, making it truly a magnum opus.



75

KWAN CHIN @ GOH YEE

B. Kuala Lumpur, 1946

Village Scene, 1970s

Signed "Kwan Chin" on lower left

Batik

20 x 80 cm

Provenance

Private Collection, Australia

RM 4,500 - RM 8,000

Kwan Chin has a penchant for the Malaysian country life, setting and people. This time, it is no different as he captures a group of villagers going about a hard day's chores and errands.

The lines and details of the batik are very clear and evident here, proving to the audience how much of an expert Kwan Chin is with his detailing when it comes to batik. The lovely display of colours sets a cheerful, sunny mood for the viewer, at the same time showcasing the complexity of batik-making.



76

KWAN CHIN @ GOH YEE

B. Kuala Lumpur, 1946

Sunrise, 1970s

Signed "Kwan Chin" on lower left

Batik

80 x 20 cm

Provenance

Private Collection, Australia

RM 4,500 - RM 8,000

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 tranquility and the closeness with nature.

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

77

ABDULLAH ARIFF

B. Penang, 1904-2004

Chinese Junk, 1956

Signed and dated "Abdullah Ariff '56" on lower left

Oil on canvas

51 x 64 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 22 and 103 of "Abdullah Ariff Father of Modern Art
in Malaysia" coffee table book

Published by National Art Gallery, Malaysia

RM 170,000 - RM 250,000

Back in the day, junks from China and Manila sailed into Penang with secret consignments of opium, and various other ships bringing fabrics, food, tobacco, pistols and so on and so forth. Even Abdullah Ariff's father was a captain of a junk carrying various spices and materials. It was a common sight in Malaysian waters.

Tightly fastened sails made out of impermeable canvas are inflated after catching the wind, as the front and second mast steady on. The skies are grey, signifying the end of the day, or perhaps of the season, as the junks leave in the other direction, awaiting the next change of winds before coming by again.

Abdullah heavily uses browns against blacks that contrast against the almost whitish skies with a tint of grey, suggesting at the impressionist technique that he picked up in the 1930s.

Abdullah was an art teacher at the Anglo-Chinese School in Penang. He, along with fellow artist Yong Mun Sen were the forerunners of watercolour painting in Malaysia. They were also the only two local members the Penang Impressionists club, an art group whose members were made up of European colonials.

In 1947, he worked for the Straits Echo newspapers in Kuala Lumpur as a cartoonist. He held his first few solo exhibitions at the Mint Museum, the Ownbey Hall and the Malayan Embassy in the United States. A road in Air Itam, Penang, is named after him, making him the only artist to ever receive such an accolade. His personal philosophy was, "Art has no obstacles".



78

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936-2009

Untitled, 1974

Signed and dated "ibrahim hussein '74" on lower left

Acrylic on canvas

60 x 50 cm

Provenance

Private Collection, Kuala Lumpur

RM 60,000 - RM 120,000

"Futuristic, and it is through a distinctive ordering of lines that he expresses differing complexities of form and dimensions."
Chu-Li, art analyst.

Datuk Ibrahim Hussein (or more affectionately known as Ib) was famous for his own devised medium, one that he called "printage", which was a combination of printing and collage. His art pieces revolve around his life, humanity, personalities and events that he spins into a tale, resulting into a unique vision of a masterpiece. He once mentioned that his life was made of points, textures, colours, shapes, darkness and light, mass, weight, planes, volumes, sounds, smells and warmth – all of which are expressed in his work.

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







JOLLY KOH

The Red Dreaming, 2004 *Formerly in the Hilton Kuala Lumpur collection*

Born in 1941 in Singapore, Dr Jolly Koh is possibly one of the most illustrious artists in Malaysia. He is widely considered as one of the prime movers of the local art scene where he brings with him a vast range of experience he gained through living in the United Kingdom, the United States, Australia and many other countries. He is also not afraid to speak his mind as we found out during the interview.

Mind you, a conversation with the artist-academic Jolly Koh is not what you will call a regular tete-a-tete, as he can be brutally honest with whatever the topic raised or discussed. "I know the negative reputation that some people have of me but I'm really a nice guy, very generous and extremely tolerant. I have a bad reputation only because I'm outspoken, forthright and because I express my point of views openly, which doesn't go well with everybody. But that's only my manner, and never mistake the manner for the substance," said Koh.

Koh was born in Singapore but moved to then Malaya when he was an infant during the Japanese invasion of the country. Koh along with his family moved to Malacca due to this. What people might not know is that Koh's family weren't migrants from Singapore. The history of his family's migration goes back to perhaps 300 years ago, when his first ancestor made his way to the country. "My first ancestor to come to Malaya was Koh Chin. He arrived in Malacca 300 years ago and his great grandson Koh Eng Hoon left Malacca to work in Singapore. Eng Hoon Street in Singapore was named after him and Koh Eng Hoon was my great-great grandfather," explained Jolly.

Koh was born into an affluent Straits Baba family and in his book, *Artistic Imperatives: Selected Writings and Paintings*, he credits his grandfather for being an integral influence on his development during his teenage years. At the age of 13, he had already won the prestigious Milo Art competition and by the time he was 16, he was given a one-man show at the British Council in Kuala Lumpur, followed by another one in Singapore.

"I've always liked to draw ever since I was a kid and at the age of 15, I took part in the Selangor Art Society exhibition. At 16, I held my first solo exhibitions; one was in KL and the other in Singapore. I left for art school in London when I was 18. And in 1963, I taught and painted at the same time. I taught for a living because in the 70's and 80's it wasn't possible for me to make a living through painting, so I taught and painted all those years. It was only in the late 90's when I became a full time artist," recalled Koh.

Koh's family and teachers actually had high expectations of him attending either law school or studying medicine, but he of course wanted to become an artist so he left for London to pursue his studies in that field. Dedicated to his dream, Koh embarked on his journey to Hornsey College of Art in London where his grandfather supported his studies. His student life in London allowed him to experience first hand his initiation into the world of literature, theatre and music Although he said that most of the 20th century art schools around the world are atrocious, his stint at Hornsey played a major part in his development as an artist and art educator. He was introduced to the Basic Design programme initiated by such figures as Victor Pasmore and Maurice de Sauzmarez.

"It's imperative for budding artists to enhance their skills by seeking knowledge abroad. We live in a society where not everyone or very few of us are knowledgeable about art, so we must go to developed countries to expand our artistic knowledge," said Koh.

"Nowadays, winners of the Turner Prize do all works other than paintings. You've got installations and video art and that is what's going on in art school these days. If you go to an art school now, you won't be taught painting and you may not even do a painting. The irony is that today's top artists are all painters and I'll give you two of my favourite examples, one is Peter Doig and the other is Marlene Dumas," he added.

"I frequently travel to Europe every year to visit its major museums, and to attend operas and concerts. I can't really list down all my favourites but I can give you some highlights, which include the newly renovated Rijksmuseum, and my favourite painting there is the Night Watch. The Reina Sofia Museum in Madrid is also another great place to go where the Guernica is. An experience not to be missed is seeing the 30 feet or 40 feet of water lily paintings by Monet at the Musee de l'Orangerie. They are all jaw-dropping experiences," said Koh.



Green Movement, 2007
 Acrylic and oil on canvas, 137 x 92 cm
SOLD RM 52,800
 KLAS Art Auction September 21, 2013

Being a Malaysian artist and educator isn't an easy feat either. When Koh returned from the US in 1975, he found it hard to secure a job in Malaysia. The only job that was offered to him was in Australia, hence the reason why he moved there the following year and he was the only artist in that country with a doctorate. He taught at a high school in Melbourne and worked with celebrated Australian artist John Olsen for a certain period and subsequently secured a senior lecturer post in Adelaide where he worked for 10 years. He spent nearly three decades living and working in Australia but returned home to become a full-time artist.

"I'm a Malaysia artist, and my business is here. My counterparts in England, Europe and even Australia are far better than me economically and this is because Malaysian art is cheap as we are still a developing nation when it comes to art. In Europe, the price of their national artists' works are 10 or even 1,000 times more than a Rolls Royce. Here in Malaysia, it's the other way round. Here the average price for a Malaysian artist's work is cheaper than a Berkin handbag," said Koh.

Jolly Koh's paintings in his current solo exhibition have a strong and resolute quality that reflects his personality. His works also presents a lyrical and romantic quality, which surely showcases his private persona. His latest Nebula series represents his celestial shout to the human world. Hopefully there will be many more shouts from Jolly Koh. His recent solo exhibition, Towards the Nebula solo ran from Aug 23 to Sept 30 at The Edge Galerie, Mont Kiara Meridin.



Like Maiden's Hair, 2012
 Acrylic and oil on canvas, 36 x 84 cm
SOLD RM 26,880
 KLAS Art Auction August 10, 2014

Educational Experience

1959 – 1962: Hornsey College of Art, London, UK
 1962 – 1963: London University, UK, A.T.C (Art Teacher's Certificate)
 1970 – 1972: Indiana University, USA, M.Sc. (Master of Science)
 1972 – 1975: Indiana University, USA, Ed.D. (Doctor of Education)

Teaching experiences

1963: Art teacher, Muar Secondary School, Johor
 1964: Art teacher, Maxwell Secondary School, Kuala Lumpur
 1965/66: Art lecturer, Gaya College, Kota Kinabalu, Sabah
 1967/70: Lecturer-in-charge of Fine Art, Mara Institute of Technology, KL
 1970/72: Fulbright Scholarship to Indiana University, USA
 1973/75: Teaching Associate, Indiana University, USA (Lecturing to students enrolled in the Master of Education programme)
 1976/77: Tutor at Melbourne State College, and Art Teacher at Lalor High School, Melbourne
 1978/88: Senior Lecturer – Technical and Further Education, Adelaide, South Australia
 1997/99: Conducted several art sessions at the National Art Gallery, KL
 2000/04: Senior Lecturer, MSC College (now SEGi College, Kuala Lumpur).

Public and corporate collections

Dr Jolly Koh's amazing works found in all the locations.

- Singapore Art Museum, Singapore
- National Art Gallery, Malaysia
- National Art Gallery, Victoria, Australia
- Bank Negara, Malaysia
- Galeri Petronas, Malaysia
- J.D. Rockefeller III Collection, New York
- Telecom, Australia
- Footscray Institute of Technology, Melbourne
- Herbert F. Johnson Museum of Art, Cornell University, U.S.A
- The Kasama Nichido Museum of Art, Japan
- Fullerton Hotel, Singapore
- Westin Hotel, Kuala Lumpur, Malaysia
- K.L. Hilton, Kuala Lumpur, Malaysia



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

True to his word, Jolly Koh creates a dream landscape – a warm, luminous wash of intense blend of red and orange, bright and bold like the sun and soothing to the soul. With a vast amount of space, this piece is stunning in its bareness, the focus being on the wonderful warmth and shades of colour. It is akin to a sunset, those certain few minutes before the sun completely disappears from view, and it is peaceful, quiet and comforting.

His exploration of the relationship between colour and space result in this beautiful masterpiece, with the only disruption of the beautiful colour-space being the strokes and streaks at the bottom. This piece is translucent and breathtaking, as Jolly Koh successfully takes the viewer to another fantasy world with the combined use of oil and acrylic, producing yet again another romantic and lyrical painting.

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

79

JOLLY KOH
B. Singapore, 1941

The Red Dreaming, 2004

Signed and dated “Jolly Koh 04” on lower left

Acrylic and oil on canvas

179 x 220 cm

Provenance

Private Collection, Kuala Lumpur

RM 70,000 - RM 120,000



80

CHIA YU CHIAN

B. Johor, 1936-1991

Seafood, 1974

Signed and dated "Yu Chian 74" on lower left

Oil on canvas

40.8 x 66 cm

Provenance

Private Collection, Perak

RM 3,000 - RM 7,000

Besieged by murky water, this can be argued to be a commentary on the environment. Two subjects – a crab and a fish are afloat above the cloudy water. They are both seem to be lifeless, as the crab is flipped on its back and the fish has an indistinctly unnatural colouring to it and floating inertly across the crab. The first word that comes to mind after dissecting the condition of the subjects is 'pollution'. Due to the pollution (hence the dirty, murky water) has cost the sea creatures their lives, the unmoving shell of a crab and the fish's unresponsive eye gazing back at the viewer, giving the entire piece an air of gloominess, guilt or even remorse. As an artist who had studios in Paris when he was studying, Chia Yu Chian was heavily influenced by the Parisian art styles, as shown in this painting, such as Fauvism, Cubism and Orphism.

Chia Yu Chian was born in Johor and studied at the Nanyang Academy of Fine Arts in Singapore. He received a French Government scholarship to study at the Ecole Nationale des Beaux Arts in Paris and received awards such as the Honourable Mention, Salon des Independent and Societe des Artistes Francaise in Paris.



81

CHOO BENG TEONG

B. Penang, 1966

Scaly Breasted Munia, 1996

Signed "Choobengteong" on lower left
Titled and dated 'Scaly breasted Munia Ayer Itam,
Penang 96" on lower right
Watercolour on paper
48 x 32 cm

Provenance
Private Collection, Singapore

RM 4,000 - RM 8,000

After years of observing and photographing birds in the wild, the vast experience inspired artist Choo Beng Teong to paint them instead.

"Birds are interesting to paint because of the variety of species available, and they come with such an amazing array of colours", explains Choo. Armed with talent and a thorough insight into the beauty of birds, he converts gentle movement and effervescent colours of the feathers and features of the birds into paintings. With fine and meticulous brush strokes he captures the details, texture, posture and grace of the birds with flair and luminescence.

Choo Beng Teong was born in Penang and studied commercial art at Sain Academy of Art from 1985 to 1987 while attending a two-year course in art, graphics and painting at Universiti Sains Malaysia. He specialises in wildlife art. His repertoire of work is mostly book illustrations, such as "Frogs and Toads" and "Malaysian Insects" for Siri Buku Alam Pak Cipan by the Malayan Nature Society.

82

SHAFURDIN HABIB

B. Perak, 1961

Jom Membasuh, 2011

Signed and dated "Shafurdin Habib 2011" on lower right

Watercolour on paper

28.5 x 43.5 cm

Tuaian I, 2011

Signed and dated "Shafurdin Habib 2011" on lower left

Watercolour on paper

28.5 x 43.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 2,500

There is a special connection between the artist and his subjects, and this is clear as day for Shafurdin Habib. The countryside landscapes are what fuels Shafurdin to compose beautiful artworks, apart from his experiences from being brought up there.

Even as he was growing up in the village, he admitted that all his exercise books were filled with drawings, which eventually blossomed into a deep passion. Shafurdin's exquisite skills in watercolour turn these kampung landscapes even more breathtaking than they already are, with the minute details of the flowing water, the trees and its leave and everything from the top to bottom is convoluted with detail, gorgeous colour, shades and finesse.

Shafurdin Habib was born in Kampung Basong, Perak, in 1961. A hobby he had as a boy, which was drawing in all his exercise book, turned into something big as he developed a real passion for art. Many of his influences are derived from Khalil Ibrahim, whom he befriended after he moved to Kuala Lumpur to pursue art.





83

MOKHTAR ISHAK

B. Kelantan, 1952

Fishing Village in Kota Bharu, 2011

Signed and dated "Mokhtar Ishak 2011"
on lower right

Watercolour on paper
38 x 55.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,500

Mokhtar Ishak's paintings are mainly of rural landscapes, seascapes and portraits.

This piece, depicting the rustic settings of the East Coast of Malaysia, where he was born, shows clearly the beauty that is the way of life and the scenery there. With precise brush strokes and vibrant colours with soft hues, he brings these sceneries to life, doing its natural exquisiteness justice.

Mokhtar Ishak is a self-taught artist, the only education in art was brought on by an art course organized by the Ministry of Youth and Sports in 1973. His works are exhibited and showcased by the PETRONAS Gallery in Kuala Lumpur as well as Bank Negara in Langkawi.



Remaining true to the title, this piece exudes serenity from the top to the bottom. Nik Rafin, despite being trained in photography, clearly has a flair for watercolour as well.

With cool colours, he creates a tranquil atmosphere out of a humble fishing village and it is as if the viewer is right at that place just by viewing this piece. One can almost see and feel the boats lightly bouncing due to the water current, the stillness of the air save for a gust of wind every now and then as well as the green hills in the distance, accompanied by a clear, calm sky. The realness of this piece is even more plausible as one glances at the waters – the accurate, detailed and careful reflections in the moving waters. This piece somehow, feels like home.

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, before Walt Disney offered him a seven-year contract to work as a graphic designer and illustrator. However, he turned it down after his father insisted he return home and contribute to Malaysia instead.

84

NIK RAFIN
B. Selangor, 1974

Serenity, 2011

Signed and dated "Rafin 11" on lower right
Watercolour on paper
50 x 70 cm

Provenance
Private Collection, Kuala Lumpur Illustrated on page
73 of "EAST-COAST NATIVE" exhibition catalogue
published in 2011 by KL Lifestyle Art Space

RM 500 - RM 1,000

85

LONG THIEN SHIH

B. Kedah, 1942

Satay Seller, 1963

Signed and dated "Thien Shih 63" on lower left

Oil on canvas

35.5 x 59 cm

Provenance

Private Collection, Selangor

Acquired directly from the artist

Illustrated on page 44 of "MOSAIC XIII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 10,000 - RM 18,000

This marvellous oil on board masterpiece by Long Thien Shih illustrates a scenery that is perhaps a night market, or a bazaar and the subject, a group of people huddling around a satay seller.

It is a scene familiar to Malaysian eyes, but never before has something so common be captured in an artistic way. The main subject, a man in white and a songkok, fanning the fire for the satay whilst his customer waits patiently. This piece also gives off an aura of nostalgia – perhaps it is due to the muted colours. Despite the rough edges and the coarse painting of colours, this piece is something so simple and sweet yet priceless at the same time.

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



86

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Heliconia, 2013

Signed, titled and dated "RSA 13 Heliconia" on lower right

Oil on canvas

119 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 11,000

Raphael Scott Ahbeng's paintings and perception of nature is not your conventional true-to-life type. They comes off as nonconforming and curious but in a uniquely beautiful way, and this visual rendition of the Heliconia stays true to that. The red that takes up most of the canvas hints at the original colour of the plant, but the shape (originally paddle-shaped) is anything but that, as he recreates a more meaningful, artistic way of portraying nature, a constant muse in his artworks.



87

YUSOF GHANI

B. Johor, 1950

Hijau Series - Serian, 2001

Signed "YG" on lower right

Oil on canvas

147 x 147 cm

Provenance

Private Collection, Kuala Lumpur

RM 16,000 - RM 32,000

After shifting from human themes from his earlier series such as Tari, Protest, Topeng and Wayang, Yusof Ghani became intrigued by nature and he communicates to the audience his thoughts and feelings about nature through his breathtaking abstract pieces.

This artistic discourse with nature begins to adopt a more spiritual aspect to it, as it is the visual incarnation of the concerns of a human being towards nature itself.

"This he did by not only engaging the issues of everyday life in his art but also of seeing the wisdom born of the artist's awareness towards his own depth and the resonant universe." – Yusof Ghani, Hijau Series 1998-2002.

While he only began painting nature merely for the sake of painting landscapes, he discovered that there are most certainly hidden meanings within nature itself. This piece of art is a practical dialogue between the artist and the environment, focusing on how we, human beings, are interconnected with nature, rather than how we are all disconnected from it. We are all linked, somehow. He exhibits this by blending in various colours, each colour symbolizing man and parts of nature.



88

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista - Ingatan Yang Tersisa II, 2001

Signed, titled and dated on verso

Mixed media on canvas

110 x 107 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 83 of "Alun-alun ke Marista, Awang Damit

Ahmad 1996-2002" exhibition book

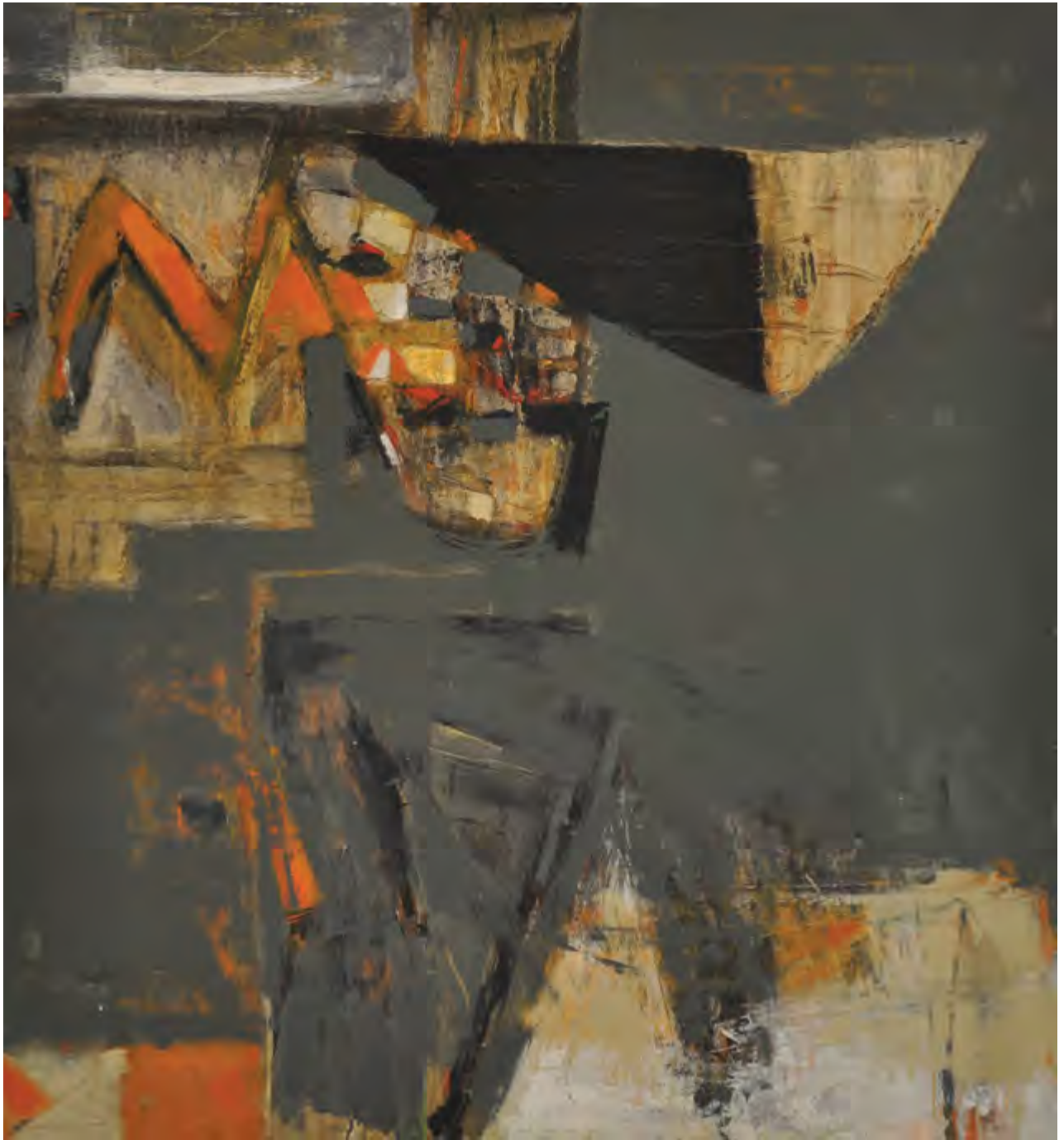
Published in 2002 by National Art Gallery to commemorate

the exhibition from 28 June - 4 August, 2002

RM 10,000 - RM 18,000

The title itself hints at what this painting might be about. Different shapes and forms are scattered all over the canvas, with a space largely consisting of the colour grey takes precedence over the rest of the objects. Those familiar with Awang Damit's work are provided with the knowledge that his works are inspired by his memories, most of which are scattered, symbolic and garlanded with numerous emotions. Even this series, dubbed 'Marista' means "to talk about the past" in Brunei's Malay language. This is a piece about broken and lost memories, one that is strewn around a grey area, as bits and pieces only remain.

Born and brought up in Kuala Penyu, Sabah, he spent most of his teen years learning painting from various artists whilst traveling around the state. He initially came to Selangor to work as a technician for Telekom Malaysia, but found that art was something he truly was passionate about. He eventually left the telecommunications company, and took his Diploma in Fine Arts in Universiti Teknologi Mara (UiTM) and Masters Degree in the United States. A painting of his, Nyanyian Petani Gunung, won the 1991 Salon Malaysia Award. PETRONAS bought it and is, until this day, exhibited at the gallery.



89

TAJUDDIN ISMAIL

B. N. Sembilan, 1949

Gridscape III, 1988

Signed and dated "Taj 1988" on lower right

Signed, titled and dated on verso

Acrylic on canvas

125 x 125 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 18,000

"I cannot do something to suit others though, everyone has a different interpretation. It is up to one to decipher the meaning of the artworks."

The beauty of abstract art is just that, the ability for the viewer to have a unique take on the artwork. Such is the case with Tajuddin's works, apart from admiring the diligence and dedication that was put into creating perfectly aligned grids. Despite the clear idea that this is a study of grids, lines, colours and their relationship with each other, there is a deeper meaning. On a whole, this is a beautiful composition of a paradox – the intricacy of techniques to create something so simple, and the minimalism portraying so much more than what can be seen, beckoning the viewer to dissect the true meaning behind it.



90

ZULKIFLI YUSOFF
B. Kuala Lumpur, 1962

Happy Mood III, 1995

Signed and dated "Zulkifli Yusoff 95" on lower right
Gallery label on verso
Acrylic on canvas
145 x 145 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 18,000

Zulkifli Yusoff draws cartoons and character lampoons of the types of people that he observes in society. With his usual pop-art style, he uses this form of abstractism in art to comment on social and political issues. Drawn in an ostentatious and overstated manner, his characters have their own personality and trait, each telling a different story or a scene.

He separates them with segments, each segments narrating a different scene and emitting different messages, injecting a little humour into his paintings.

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





91

ISMAIL LATIFF

B. Melaka, 1955

Angkasa Mandi Angin No. 4, 2013

Signed and dated "Ismail Latiff " on lower middle

Acrylic on canvas

72 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000

A sibling piece of the Angkasa Mandi Angin No. 3, except this one is inundated with the colour blue. Decorated with streaks of orange and green, it gives the illusion that it is in motion, ever circling around Ismail Latiff's circle of balance situated at the top of the canvas. It may seem like a muddle of lines and haphazard slashes of colour, it gives off a certain calmness to the viewer, a rest from worries and troubles.

92

LING JIAN

B. China, 1963

Abstract, 1994

Signed and dated "LING 94" on lower left
Mixed media on board
200 x 40 cm

Provenance
Private Collection, Singapore

RM 11,000 - RM 16,000

"Often I am alone, and during this time I think that producing art is like hunting. This is because it requires a spirit of adventure to produce an artwork, and it is a turbulent process of unforeseen and unknown outcomes. It is this unknown process that often tempts and bewilders. Artists art like hunters-they wait, they search, and they have reactions so quick that they will not overlook anything no matter how insignificant; in the end, they kill the prey. Through this process, the perception of smelling, hearing, sensing, dying and living, becomes a transient permanence that exists only from the beginning to the end. This is why artists need to have a saintly temperament of noble innocence as well as possessing devilish magic and frantic enchantment. They have to have a genuine ability to experience living itself whilst maintaining a broad and tolerant mind. I very clearly know what I have to do – to surpass or to destroy the self." – Ling Jian

While Ling Jian's art is not considered Westernised Chinese art, or Orientalised western art, it is a form that is unique and solely his own. Stylistic and expressive, this painting looks almost surreal in its enigma and mystery. It is somehow reminiscent of the night, of deep thoughts and of complication.

Ling Jian was born in Shandong, China. He studied at the Qinghua University Art College. He left for Vienna, Hamburg and Berlin thereafter to work. Ling Jian seeks to reconcile past-China and present-China through his artworks. He has famous series of works such as the Communist Sister, Don't Love Beauty and Love Army's Power.



93

NOPARAT LIVISIDDHI

B. Thailand, 1932

Rice Farmers, Undated

Signed "Noparat" on lower left

Oil on canvas

39.5 x 59.5 cm

Provenance

Private Collection, Canada

RM 4,000 - RM 6,000

Noparat is known as an exceptional artist during the early period of Thai's entry into modern art. He was known for painting still life of flowers and household objects using thick and heavy colours, and not much has changed as seen in this piece. With strong and heavy brushwork teamed with thick colours and texture, this piece seems to be emitting a certain glow. Captured in this piece is the countryside life of paddy workers on a particularly cloudy day. The rich greens and sundried golden browns of the paddy plants are muted, due to the absence of the sun, emanating a calm, serene atmosphere as things happen at their own pace.

There is a sense of togetherness, of people working alongside each other, chattering lightly and sharing stories with smiles on their faces as they harvest the paddy plants. However, the attention of the women at the moment seemed to be focused at a figure in the distance, dressed in white and pink. Perhaps she had news to share, or telling them it was time to go home for the day ... whatever it may be, it solely depends on the viewer's interpretation.



94

LE PHO

B. Vietnam, 1907-2001

Floral Still Life, Undated

Signed in Chinese character “lepho” on lower right

Oil on canvas

81 x 60 cm

Provenance

Private Collection, Singapore

RM 50,000 - RM 75,000

Le Pho, born in 1907, was considered one of the few most important Vietnamese painters. He received a scholarship to study at the École des Beaux-Arts in Paris and upon his return, he taught at the École Supérieure des Beaux Arts de l'Indochine in Hanoi.

As depicted here, Le Pho was popular for his paintings of Vietnamese sceneries, still life with flowers, family settings and portraits. His paintings are gentle, delicate and mostly traditionally Asian with lotus flowers, birds and bamboo. Influenced by Pierre Bonnard and Odilon Redon, his works are permanently exhibited at the Museum d'Art Moderne in Paris, the Vietnam Museum of Modern Art and the Oklahoma Art Center.



95

RAFIEE GHANI

B. Kedah, 1962

Saffron, 2001

Signed "Rafiee Ghani" on lower right

Signed, titled and dated on verso

Oil on canvas

90 x 100.5 cm

Provenance

Private Collection, Kelantan

RM 5,000 - RM 9,000



Rafiee Ghani with his artwork.

For Rafiee Ghani, it's all about the mood. It is about feelings. Take for example, he has said that he does not merely paint melons or mangoes, he paints his "feelings" about them.

"I am using juxtaposition of forms and colours to bring about that mood in an enclosed space. Having delicate and beautiful things so close, we tend to overlook it. I want to rearrange it. Make it more visible and so that we can stop and look around us."

When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotizing piece that beckon the viewer to dissect the narration behind it, trying to understand it and at the same time, change our view of what nature truly is like through Rafiee Ghani's works.

Rafiee Ghani was born in Kulim, Kedah. He studied and obtained the De Vrije Academie Voor Bildeende Kunst at The Hague, Netherlands. Thereafter, he pursued his Diploma in Fine Art from Institut Teknologi Mara, Shah Alam. He then obtained his Master of Art in Fine Prints at Manchester Metropolitan University in 1987.



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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 from Connection@Nexus on September 28, 2014 will be relocated to KL Lifestyle Art Space.

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, Malaysian Modern & Contemporary Art 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.

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 reasonable 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.

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 it 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
150, Jalan Maarof,
Bukit Bandaraya,
59100 Kuala Lumpur, Malaysia

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

“Absentee Bidding Form”	the form prescribed by KLAS from time to time for Bidders wishing to bid without being present at the Sale Venue on the day of the Auction;
“Absentee Bids”	firm bids made prior to the commencement of the Auction received via a duly completed Absentee Bid Form from a Bidder who is not present at the Auction;
“Auction”	the auction of art pieces organized by KLAS described in the Catalogue;
“Auctioneer”	the representative of KLAS conducting the Auction;
“Bidder”	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
“Bidding Form”	a form prescribed by KLAS from time to time for registration of a Bidder’s intention to bid at the Auction;
“Bid Registration”	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding
“Buyer”	the person who makes the highest bid or offer accepted by KLAS, and/or that person’s disclosed principal agreed by KLAS;
“Buyer’s Premium”	a payment calculated as the amount equal to 12% of the Hammer Price and payable by a Buyer to KLAS together with all applicable taxes as may be set and revised by the Malaysian government from time to time;
“Catalogue”	the Auction catalogue prepared by KLAS describing and illustrating all Lots for sale by Sellers;
“Contractual Description”	the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds;
“Description”	any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, painter, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, Estimate (including the Hammer Price);
“Estimate” or “Estimated Price Range”	a statement of opinion of the price range within which the hammer is likely to fall;

“Expenses”	costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights’ fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time;
“Forgery”	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
“Form”	Form, as the case may be;
“Hammer Price”	the highest bid in Ringgit Malaysia accepted by KLAS, at which a Lot is knocked down by the Auctioneer;
“KLAS”	includes its successors in title and assigns;
“Lot”	an item of property consigned to KLAS by a Seller with a view to sale at the Auction;
“Net Sale Proceeds”	
“Purchase Price”	the Hammer Price plus the Buyer’s Premium and all other applicable taxes and charges;
“Reserve” or “Reserve Price”	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
“Sale”	the sale evidenced by the striking of the Auctioneer’s hammer;
“Seller”	the person named as owner or consignor of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), “Seller” includes both the agent and the principal who will both be jointly and severally liable;
“Telephone Bidding Form”	the form prescribed by KLAS from time to time for making Telephone Bids;
“Telephone Bids”	the form prescribed by KLAS from time to time for making Telephone Bids; real time bids made by telephone by special arrangement with KLAS, if applicable.



Bidder No. (for office use)

KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
150, Jalan Maarof, Bukit Bandaraya, 59100 Kuala Lumpur, Malaysia
Phone: +603 2093 2668 or Fax: +603 2093 6688

BIDDER REGISTRATION FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | September 28, 2014 | Connexion@Nexus

Bidder Details

Billing Name _____
I.C. / Passport No. _____
Address _____
Telephone (O) _____ Telephone (H) _____ Mobile Phone _____
Email _____

Banking Details

Name of Bank _____ Account No. _____
Credit Card Type _____ Credit Card No. _____
Expiration Date _____ Issuing Bank _____

Supporting Documents | Utility Bills | Bank Statement (Issued in 2014) _____

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

AGREED AND ACCEPTED BY

Signature of Bidder

Name _____ Date _____



KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
 150, Jalan Maarof, Bukit Bandaraya, 59100 Kuala Lumpur, Malaysia
 Phone: +603 2093 2668 or Fax: +603 2093 6688

Bidder No. (for office use)

ABSENTEE BID FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | September 28, 2014 | Connexion@Nexus

Bidder Details

Billing Name _____
 I.C. / Passport No. _____
 Address _____
 Telephone (O) _____ Telephone (H) _____ Mobile Phone _____ Email _____

Banking Details

Name of Bank _____ Account No. _____
 Credit Card Type _____ Credit Card No. _____ Issuing Bank _____
 Supporting Documents | Utility Bills | Bank Statement (Issued in 2014) _____

I hereby irrevocably authorise KL Lifestyle Art Space to enter bids on the Lot(s) indicated below in any amount up to but not exceeding the Top Limit amount that I have indicated next to a Lot below, during the aforesaid Auction.

The Top Limit amount stated for a Lot constitutes my final firm bid for that Lot. If this is the highest bid for that Lot, I will pay the Hammer Price and all other charges required by the Auction Conditions

I agree that your acceptance of Absentee Bids is a complimentary service undertaken on a best endeavour basis subject to prevailing circumstances at the time of the Auction and that KL Lifestyle Art Space does not accept liability for failing to execute Absentee Bids or any errors and omissions in connection with them.

By submitting this Absentee Bid form, I hereby acknowledge and bind myself to the Auction Conditions, of which I hereby declare I have full knowledge or undertake to be aware.

I agree that in the event that my bid for a Lot is successful, I will enter into a binding Contract of Sale to purchase that Lot and will pay the Purchase Price for it.

Each Absentee Bid must be accompanied by a Banker's Demand Draft for the full amount of each Top Limit specified below, or credit card authorization to charge the Top Limit specified below, using a valid credit card acceptable to KL Lifestyle Art Space, otherwise my bid may not be entered. All payment by cheque/ banker's draft should be made payable to Mediate Communications Sdn Bhd.

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

(leave blank if phone bidding)

Lot number	Item	Top limit

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

AGREED AND ACCEPTED BY

Signature of Bidder

Name _____

Date _____

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Lye Yau Fatt	19		

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MALAYSIAN MODERN & CONTEMPORARY ART



EDITION XII

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Edition XII

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