

An abstract painting with a complex composition of overlapping colors and textures. The palette includes vibrant reds, blues, yellows, and greens, set against a background of muted pinks, purples, and greys. The brushwork is expressive and varied, with some areas showing thick, impasto-like applications of paint and others being more fluid and blended. The overall effect is one of dynamic energy and emotional intensity.

KUALA LUMPUR, SATURDAY SEPTEMBER 21, 2013

KLAS ART AUCTION
MALAYSIAN AND ASIAN
MODERN & CONTEMPORARY ART





Lot 107 **Latiff Mohidin** *Mindscape Series, Undated*

KLAS ART AUCTION 2013

MALAYSIAN AND ASIAN MODERN & CONTEMPORARY ART

Auction Day

Saturday, September 21, 2013
4.00 pm

Registration & Brunch
Starts 2.30 pm

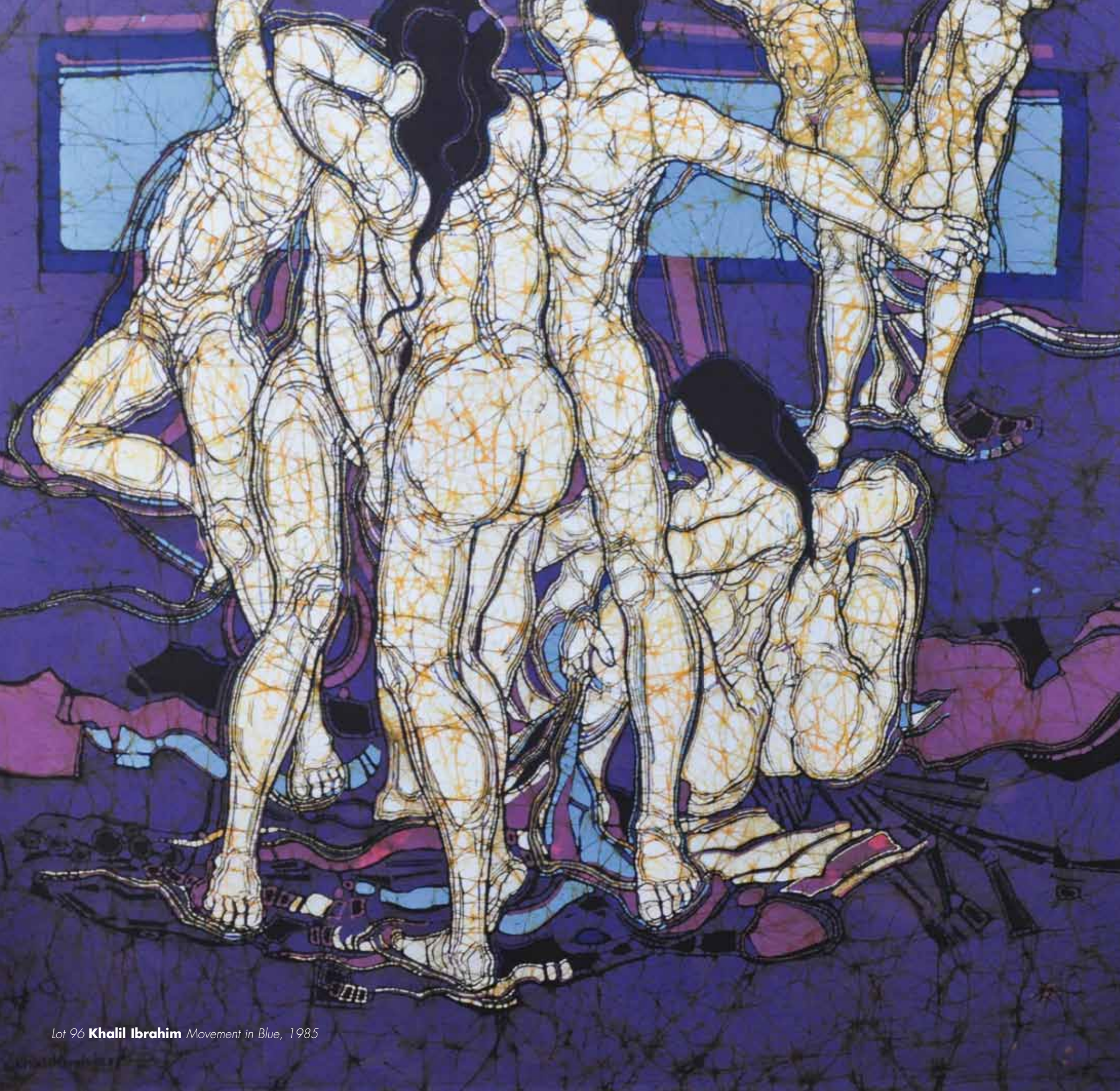
Artworks Inspection from 2.30 pm onwards

Clarke Ballroom
Le Meridien Kuala Lumpur
2 Jalan Stesen Sentral
Kuala Lumpur Sentral
50470 Kuala Lumpur
Malaysia

Presented by:







Lot 96 **Khalil Ibrahim** *Movement in Blue*, 1985

Singapore Preview

Date: August 30 - September 1, 2013
Venue: Chan Hampe Galleries
328 North Bridge Road
#01-20/21 Raffles Hotel Arcade
Singapore 188719

Penang Preview

Date: September 6 - 8, 2013
Venue: Island Gallery
No 6, Phuah Hin Leong Road
Georgetown
10050 Penang

Kuala Lumpur Full Preview

Date: September 10 - 20, 2013
Venue: KL Lifestyle Art Space
150, Jalan Maarof
Bukit Bandaraya
59100 Kuala Lumpur

Auction Day

Date: September 21, 2013
Venue: Clarke Ballroom
Le Meridien Kuala Lumpur
2 Jalan Stesen Sentral
Kuala Lumpur Sentral
50470 Kuala Lumpur
Malaysia

Time: 4.00 pm till 8.00 pm

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KL Lifestyle Art Space

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Lot 5 **Jolly Koh** *Green Movement*, 2007

IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1 NOTICE TO BIDDERS

General

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

KLAS is Seller’s Agent Only

1.2 In its role as Auctioneer of Lots, KLAS acts solely for and in the interests of the Seller. KLAS’ job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. If KLAS or any of its staff or representatives makes any statement or representation in respect of a Lot, or if KLAS provides a Condition Report on a Lot, it does so, on the Seller’s behalf. Upon a Sale, the resulting contract (“the Contract of Sale”) is between the Buyer and the Seller and not with KLAS. The terms of the Contract of Sale between a Seller and a Buyer is set out in Section 2.

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

Tests

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

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

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

Bidder’s Duty to Inspect

1.6 Subject to the Contractual Description about a Lot in the Catalogue, Lots are sold to the Buyer on an “as is” basis, and may contain faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Description) or elsewhere of any Lot are for identification purposes only. They may not reveal the true condition of a Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or dimensions of the Lot. Lots are available for inspection prior to the Sale and it is for a Bidder to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, origin, value and estimated selling price (including the Hammer Price).

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

Condition Reports and Estimates

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

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

Storage Cost

All uncollected lots from Le Meridien Kuala Lumpur on September 21 will be relocated to Crown Relocations warehouse.

Buyers will have to pay storage and insurance fee payable directly to Crown Relocations, if respective lots bought from the KLAS Art Auction, Malaysian and Asian Modern & Contemporary Art are not collected within 5 (five) working days after the auction.



Lot 65 **Awang Damit Ahmad** *Essence of Culture - Intimacy*, 1989

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Lot 89 **Yusof Majid** *Toy Soldiers, 2005*

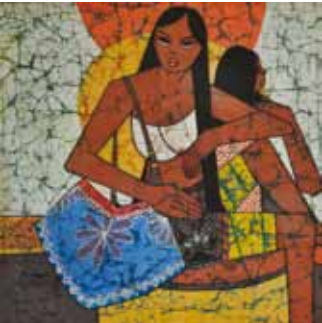
Glossary



1 AWANG DAMIT AHMAD
ESSENCE OF CULTURE SERIES I, 1993
Mixed media on paper | 28 x 19 cm
RM 3,000 - RM 5,500



2 YUSOF GHANI
SIRI TARI SKETCH III, 1990
Mixed media on paper | 28 x 34 cm
RM 7,000 - RM 10,000



3 KWAN CHIN
SUNSHINE GIRL, 1998
Batik | 74 x 74 cm
RM 7,000 - RM 10,000



4 AHMAD FUAD OSMAN
STUDY FOR FLY ME TO THE MOON, 2007
Oil on canvas | 138 x 61 cm (Diptych)
RM 9,000 - RM 15,000



5 AHMAD SHUKRI
BAR CODE II, 1998
Mixed media on canvas | 173 x 130 cm
RM 12,000 - RM 20,000



6 AHMAD ZAKII ANWAR
MALE TORSO IN GREY, 1999
Mixed media on paper | 57 x 44 cm
RM 16,000 - RM 22,000



7 AWANG DAMIT AHMAD
ORANGAN DAN DERAP - DERAP JERAMI,
(MARISTA SERIES), 1995
Acrylic on canvas | 76.5 x 61.5 cm
RM 12,000 - RM 18,000



8 SHARIFAH FATIMAH SYED ZUBIR, DATO'
CANGKERINGAN SERIES 5, 2013
Acrylic on paper | 37.5 x 28 cm
RM 2,200 - RM 3,000



9 KHALIL IBRAHIM
EAST COAST FISHERMAN, 1980s
Watercolour on paper | 24.5 x 29.5 cm
RM 4,500 - RM 7,500



10 IBRAHIM HUSSEIN, DATUK
UNTITLED, 2003
Mixed media on canvas | 38 x 38 cm
RM 35,000 - RM 70,000



11 BAYU UTOMO RADJIKIN

PUISI JIWA 2, 2007

Acrylic on canvas | 134.5 x 259 cm
RM 45,000 - RM 60,000



12 BHANU ACHAN

APPLES, 2011

Oil on canvas | 90 x 120 cm (Dyptich)
RM 6,000 - RM 9,000



13 CHANG FEE MING

A BOUNTIFUL RETURN, 1995

Watercolour and ink on stamped envelope
14 x 19.7 cm
RM 6,000 - RM 9,000



14 CHEONG LAITONG

VOICE OF NATURE, 1962

Oil on canvas | 130 x 135 cm
RM 18,000 - RM 28,000



15 CHIA YU CHIAN

STILL LIFE, 1972

Acrylic on board | 34 x 43.5 cm
RM 12,000 - RM 18,000



16 CHIA YU CHIAN

RUBBER TAPPER, 1977

Oil on canvas | 60 x 47 cm
RM 10,000 - RM 15,000



17 CHONG CHOON KIM

TRANSITION, 1991

Oil on canvas | 100 x 100 cm
RM 7,000 - RM 12,000



18 NIZAM AMBIA

BLATIK DANCER, 2004

Mixed media on canvas | 152 x 147 cm
RM 12,000 - RM 22,000



19 FATIMAH CHIK

MANDALA SERIES, 2000

Batik | 116 x 75 cm
RM 8,000 - RM 15,000



20 TAN THEAN SONG

WOMEN AT WORK, 2007

Batik | 75 x 46.5 cm
RM 4,500 - RM 6,500



21 SEAH KIM JOO

EARLY MORNING, 1970

Batik | 90 x 60 cm
RM 5,000 - RM 7,500



22 KWAN CHIN

MARKET SCENE I, 2013

Batik | 84 x 154 cm
RM 12,000 - RM 18,000



23 ISMAIL MAT HUSSIN

WOMEN POUNDING RICE, 2004

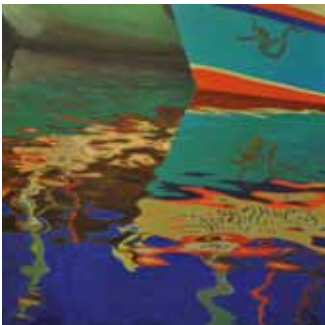
Batik | 98 x 110 cm
RM 16,000 - RM 22,000



24 HASAN DJAAFAR

BALLINESE FISHERMEN, UNDATED

Oil on canvas | 99 x 219 cm
RM 6,000 - RM 12,000



25 HOE SAY YONG

REFLECTION, 1997

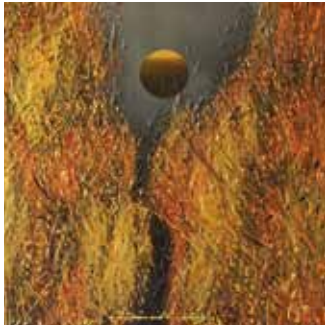
Oil on canvas | 150.5 x 152.5 cm
RM 18,000 - RM 28,000



26 ISMAIL LATIFF

BUMI KU BERSOLEK. NO.1, 2012

Acrylic and mixed media on canvas | 48 x 48 cm
RM 3,000 - RM 5,000



27 ISMAIL LATIFF

BUMI KU BERSOLEK. NO.2, 2012

Acrylic and mixed media on canvas | 48 x 48 cm
RM 3,000 - RM 5,000



28 AHMAD KHALID YUSOF

DOKUMENTASI 5, A/P 1/3, 1994

Etching (1/3) | 24 x 16 cm
RM 2,800 - RM 4,000



29 AHMAD KHALID YUSOF

JANTUNG HATIKU, A/P 2/3, 1994

Etching (2/3) | 24 x 16 cm
RM 2,800 - RM 4,000



30 AHMAD KHALID YUSOF

AKU DAN ALAM INI TASIK CINI, 1989

Acrylic on canvas | 120.5 x 90 cm
RM 55,000 - RM 75,000



31 KELVIN CHAP
BELAWING! (4 HEADS), 1994
Mixed media on canvas | 146.5 x 136 cm
RM 13,000 - RM 16,000



36 KHALIL IBRAHIM
EAST COAST SERIES, 1999
Acrylic on canvas | 103 x 127 cm
RM 28,000 - RM 45,000



41 LEE CHENG YONG
SITTING NUDE, UNDATED
Oil on canvss laid on board | 53.5 x 49.5 cm
RM 12,000 - RM 16,000



46 KHOO SUI HOE
PORTRAIT OF A GIRL, 2006
Oil on canvas | 30.5 x 23 cm
RM 5,000 - RM 8,000



32 YUSOF GHANI
MUSANG BERJANGGUT (SIRI TOPENG WAYANG), 1997
Acrylic on canvas | 91 x 91 cm
RM 15,000 - RM 24,000



37 ISMAIL LATIFF
WATERDANCE ...BLUE NIGHT DREAMS, 1999
Acrylic on canvas | 140 x 180 cm
RM 36,000 - RM 55,000



42 LYE YAU FATT
WAITING FOR THE NEW YEAR, 2010
Mixed media on paper | 56 x 67 cm
RM 7,000 - RM 12,000



47 NIZAR KAMAL ARIFFIN
MASK SERIES, 1999
Oil on canvas | 61 x 61 cm
RM 6,000 - RM 10,000



33 LUCIEN FRITS OHL
STREET SCENE, UNDATED
Oil on board | 28.4 x 22 cm
RM 5,000 - RM 9,000



38 KHAW SIA
ORCHIDS, UNDATED
Watercolour on paper | 34 x 25 cm
RM 4,000 - RM 7,000



43 KENG SENG CHOO
MOTHER AND CHILD, 2012
Oil on canvas | 80 x 45 cm
RM 8,000 - RM 12,000



48 RAJA AZHAR IDRIS
HORSES, 1994
Oil on canvas | 83 x 62 cm
RM 9,000 - RM 12,000



34 KHALIL IBRAHIM
STUDY OF FIGURES, 1983
Mixed media on paper | 10 x 55 cm
RM 3,500 - RM 7,000



39 JEIHAN SUKMANTORO
GADIS, 2011
Acrylic on canvas | 50 x 40 cm
RM 5,500 - RM 8,500



44 LYE YAU FATT
TWO SISTERS, 1980s
Mixed media on rice paper | 76 x 55 cm
RM 6,000 - RM 11,000



49 LEE JOO FOR
MALAYSIAN FESTIVAL, 1950s
Oil on board | 75 x 120 cm
RM 8,000 - RM 12,000



35 IBRAHIM HUSSEIN, DATUK
UNTITLED, 1981
Acrylic on paper | 47 x 68 cm
RM 45,000 - RM 70,000



40 KOW LEONG KIANG
MIZELL, 2010
Oil on linen | 149 x 149 cm
RM 38,000 - RM 45,000



45 KHOO SUI HOE
INNOCENCE SERIES, 1990s
Mixed media on board | 44.5 x 44.5 cm
RM 5,000 - RM 8,000



50 KUO JU PING
CARNORVAN STREET, UNDATED
Oil on board | 46.5 x 42 cm
RM 13,000 - RM 25,000



51 PETER LIEW
HUTTON LANE I, 2012

Oil on canvas | 122 x 92 cm
RM 30,000 - RM 45,000



56 NIK RAFIN
BLUESCAPE, 2012

Acrylic on canvas | 127 x 183 cm
RM 5,000 - RM 8,000



61 RAPHAEL SCOTT AHBENG
BAKO NATIONAL PARK, SARAWAK, 2002

Oil on board | 31 x 46.5 cm
RM 3,500 - RM 6,000



66 SJAfri
ABSTRACT, 2006

Acrylic on canvas | 28 x 28 cm (4 pieces)
RM 4,500 - RM 6,500



52 CHEAH YEW SAIK
MELAKA RIVER, 2009

Oil on canvas | 75 x 90 cm
RM 9,000 - RM 12,000



57 ZULKIFLI YUSOFF
PESTA, 2008

Mixed media on canvas | 122 x 92 cm
RM 12,000 - RM 18,000



62 SHAFURDIN HABIB
ULTRAMAN IN KUALA LUMPUR, 2005

Acrylic on canvas | 70 x 100 cm
RM 3,500 - RM 5,500



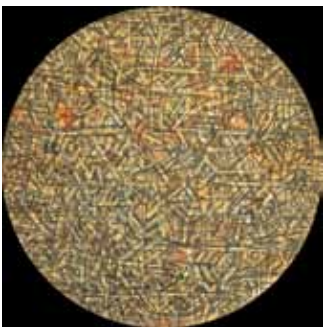
67 PUTU SUTAWIJAYA
POWER OF DANCE, 1998

Oil on canvas | 145 x 120 cm
RM 18,000 - RM 32,000



53 LUI CHENG THAK
MELAKA RIVER, 2000

Oil on canvas | 75 x 121 cm
RM 8,000 - RM 13,000



58 NIZAR KAMAL ARIFFIN
SIRI DUNIA-DAERAH, 2012

Acrylic on canvas | 122 x 122 cm
RM 6,000 - RM 9,000



63 ANTHONY SUM
COLOUR OF LIFE I, 1996

Acrylic on cotton paper | 69.5 x 70 cm
RM 10,000 - RM 17,000



68 JEIHAN SUKMANTORO
DUA PERAHU, 2011

Oil on canvas | 70 x 70 cm
RM 7,000 - RM 11,000



54 MOHD AZIZI ABDUL LATIFF
BEAUTY PAGEANT, 2012

Acrylic on canvas | 135 x 152.5 cm
RM 4,000 - RM 7,000



59 RAFIEE GHANI
THE STUDY, 1993

Oil on canvas | 54 x 62 cm
RM 6,000 - RM 9,000



64 SHARIFAH FATIMAH SYED ZUBIR, DATO'
IMAGE IV, 1995

Acrylic on canvas | 100 x 95 cm
RM 28,000 - RM 40,000



69 TAN PENG HOOI
FISHING VILLAGE AT SUNSET, 1968

Oil on canvas | 55 x 75 cm
RM 12,000 - RM 16,000



55 NAJIB AHMAD BAMADHAJ
SECLUDED, 2009

Mixed media on canvas | 92 x 122 cm
RM 5,000 - RM 8,000



60 RAFIEE GHANI
UNTITLED, 1994

Acrylic on canvas | 101 x 90 cm
RM 10,000 - RM 15,000



65 AWANG DAMIT AHMAD
ESSENCE OF CULTURE - INTIMACY, 1989

Mixed media on canvas | 178 x 178 cm
RM 45,000 - RM 60,000



70 TAY MO LEONG, DATO'
RUBBER ESTATE SERIES, 1960

Batik | 116.5 x 88 cm
RM 18,000 - RM 28,000



71 TEW NAI TONG
SHEPHERDS, 1993

Oil on canvas | 80 x 99 cm
RM 12,000 - RM 18,000



76 WONG PERNG FEY
LUMINOSITY V, 1999

Oil on canvas | 188 x 200 cm
RM 18,000 - RM 24,000



81 SUSILO BUDI PURWANTO
IMAGINATION, 2007

Oil on canvas | 140 x 150 cm
RM 7,000 - RM 8,500



86 ZAO WOU-KI
UNTITLED, 1966

5-color lithograph on Rives | 51.5 x 44 cm
RM 15,000 - RM 18,000



72 TEW NAI TONG
GOING TO THE TEMPLE, 1990s

Oil on canvas | 44.5 x 44.5 cm
RM 7,500 - RM 12,000



77 SHIA YIH YING
DANCER, 2008

Mixed media on paper | 73.5 x 53 cm
RM 2,000 - RM 5,000



82 HE BAILI
AUTUMN SHORE, 2005

Ink and colour on paper | 50.8 x 142.4 cm
RM 80,000 - RM 150,000



87 IBRAHIM HUSSEIN, DATUK
RAMAYANA 1998, 2000

Print on cloth | 42 x 42 cm
RM 8,000 - RM 15,000



73 TEW NAI TONG
OFFERING, 1990s

Oil on canvas | 44.5 x 44.5 cm
RM 7,500 - RM 12,000



78 KOW LEONG KIANG
BODYLINE, 2008

Charcoal on paper | 73.5 x 53 cm
RM 3,000 - RM 5,000



83 CHEN WEN HSI
FOUR GIBBONS, UNDATED

Chinese ink and watercolour on paper
94 x 60 cm
RM 35,000 - RM 65,000



88 AHMAD SHUKRI
UNTITLED, 2005

Mixed media and collage on canvas
120 x 300 cm (Triptych)
RM 20,000 - RM 38,000



74 TEW NAI TONG
BALI SERIES, 1990s

Oil on canvas | 44.5 x 44.5 cm
RM 7,500 - RM 12,000



79 JOLLY KOH
RISING SUN II, 2004

Oil and acrylic on canvas | 135 x 50 cm
RM 9,000 - RM 18,000



84 ZHAO SHAO'ANG
FLOWERS AND BIRDS, 1978

Chinese ink and watercolour on paper
83.5 x 30 cm
RM 48,000 - RM 88,000



89 YUSOF MAJID
TOY SOLDIERS, 2005

Oil on canvas | 153 x 138 cm
RM 15,000 - RM 18,000



75 TEW NAI TONG
BALI, 1993

Oil on canvas | 44 x 44 cm
RM 7,500 - RM 12,000



**80 PAINTINGS AND STATUES FROM THE
COLLECTION OF PRESIDENT SUKARNO
OF THE REPUBLIC OF INDONESIA,
VOLUMES I, II, III, IV & V.**

39 x 30 cm
RM 8,000 - RM 16,000



85 ZHAO SHAO'ANG
FLOWERS AND BIRDS, 1978

Chinese ink and watercolour on paper
83.5 x 30 cm
RM 48,000 - RM 88,000



90 AHMAD ZAKII ANWAR
BUDDHA FACE, 2002

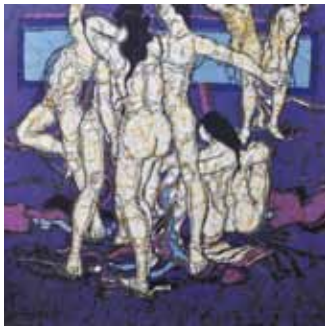
Oil on canvas | 140 x 140 cm
RM 36,000 - RM 55,000



91 YUSOF GHANI

SIRI TARI IV, 1991

Mixed media on canvas | 122 x 183 cm
RM 90,000 - RM 150,000



96 KHALIL IBRAHIM

MOVEMENT IN BLUE, 1985

Batik | 92 x 91 cm
RM 70,000 - RM 110,000



92 RAJA SHAHRIMAN RAJA AZIDDIN

API, BAYANGAN & KEMENYAN 6, 1998

Used metal | 43 x 88 x 50 cm
RM 9,000 - RM 15,000



97 IBRAHIM HUSSEIN, DATUK

UNTITLED, 1981

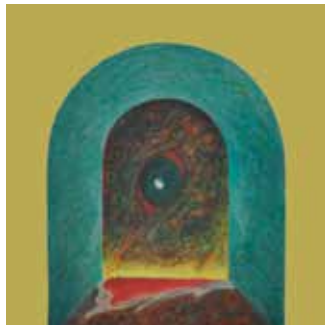
Acrylic on paper | 47 x 68 cm
RM 45,000 - RM 70,000



93 MAT ALI MAT SOM

SAPU SENDI, 2008

Metal on natural stone | 40 x 40 x 40 cm
RM 14,000 - RM 18,000



98 ABDUL LATIFF MOHIDIN

MINDSCAPE SERIES, UNDATED

Mixed media on canvas | 89.5 x 90 cm
RM 180,000 - RM 260,000



94 AHMAD ZAKII ANWAR

BOTTLE, 1992

Acrylic on paper | 48 x 45 cm
RM 18,000 - RM 32,000



99 IBRAHIM HUSSEIN, DATUK

BIRD, 1975

Acrylic on canvas | 98.5 x 60.5 cm
RM 240,000 - RM 380,000



95 JOLLY KOH

GREEN MOVEMENT, 2007

Acrylic and oil on canvas | 137 x 92 cm
RM 28,000 - RM 45,000



Lot 85 **Zhao Shao'ang** *Flowers and Birds*, 1978

1

AWANG DAMIT AHMAD
B. Sabah, 1956

Essence of Culture Series I, 1993

Signed and dated 93' on lower right
Mixed media on paper
28 x 19 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 6 of "Mosaic XIII" coffeetable book
Published in 2013 by KL Lifestyle Art Space

RM 3,000 - RM 5,500





2

YUSOF GHANI
B. Johor, 1950

Siri Tari Sketch III, 1990

Signed and titled "Yusof Ghani, Siri Tari" on lower side
Mixed media on paper
28 x 34 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 10,000



3

KWAN CHIN
B. Kuala Lumpur, 1943

Sunshine Girl, 1998

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

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 10,000

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

4

AHMAD FUAD OSMAN

B. Kedah, 1969

Study for Fly Me to the Moon, 2007

Signed, titled and dated on verso

Oil on canvas

138 x 61 cm (Diptych)

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000

Ahmad Fuad Osman's oeuvre, broadly speaking, is characterized by experimentation and a clear willingness to embrace flux. Since his first public gallery exhibition in July 1993, Fuad has spent the last 14 years experimenting with a wide range of art forms—ranging from painting to performance art and theatre—and has since evolved into a perceptive and philosophical artist, attuned to issues and events within the Malaysian context and beyond, yet unafraid to contest them.

Although well known now for his figurative work, Fuad started out as an abstract artist. With a rich Malaysian art tradition of abstraction to draw from, Fuad's early interest is no surprise. The artist cites Latiff Mohidin and Ibrahim Hussein as early local influences; the works of Wassily Kandinsky and Paul Klee also took him. For Matahati's first group show in 1993, Fuad's confidence in his technique was evident in his expressionist paintings, which used an extensive colour palette. Works like 'Seashells in the Blue Park' and 'Midnight Song' derived motifs from nature in rich, bold organic shapes in shades of blue and crimson.

Having graduated from University Technology Mara (UiTM) and relocated to Kuala Lumpur in the 1990s, Fuad began to immerse himself in an urban world, a far cry from his younger kampong days in the rural, small town of Baling, Kedah. In many ways, much of Fuad's work captures his observations and responses to these twin locales as well as grapples with artistic and social infusions derived from his interactions with people he met in the vicinity of the Klang valley.

Fuad's "Lost" series and pieces like 'State of Confusion' (1993) and 'Identity Crisis' (1994) are potent indices of the angst of an urban lifestyle—moral confusion, personal and romantic relationships that waxed and waned, erosion of essentialist assumptions about religious and ethnic identities. Eking out a modest living as an artist with sporadic teaching gigs at local art educational institutions gave Fuad much needed room to reflect and philosophize about his physical, mental and moral condition as well as that of his cohorts, many of whom were fine art graduates and struggling artists. Fuad's membership in Matahati provided communal identification and collective support but like most Malaysian artists of his generation, the individualist impulse was ever present.



5

AHMAD SHUKRI
B. Kelantan, 1969

Bar Code II, 1998

Signed and dated "Ahmad Shukri 98" on lower right
Mixed media on canvas
173 x 130 cm

Provenance
Private Collection, Selangor

RM 12,000 - RM 20,000

Born in Kelantan in 1969, Ahmad Shukri was one of the co-founders of the non-conformist MATAHATI group, which has since become the voice of the future of Malaysian Art. Having obtained a Bachelor of Fine Arts from MARA (UiTM) in 1992, Shukri is today one of the leaders in groundbreaking contemporary art in Malaysia, and has exhibited extensively worldwide. Not confined by style, material or subject matter, he revels in forming multi-layered collages with oil paint, industrial crate plank, aluminium foil, canvas, paint and paper. Shukri maintains that the only constant in his art is CHANGE.





6

AHMAD ZAKII ANWAR
B. Johor, 1955

Male Torso in Grey, 1999

Signed and dated "Ahmad Zakii Anwar 99" on lower right
Mixed media on paper
57 x 44 cm

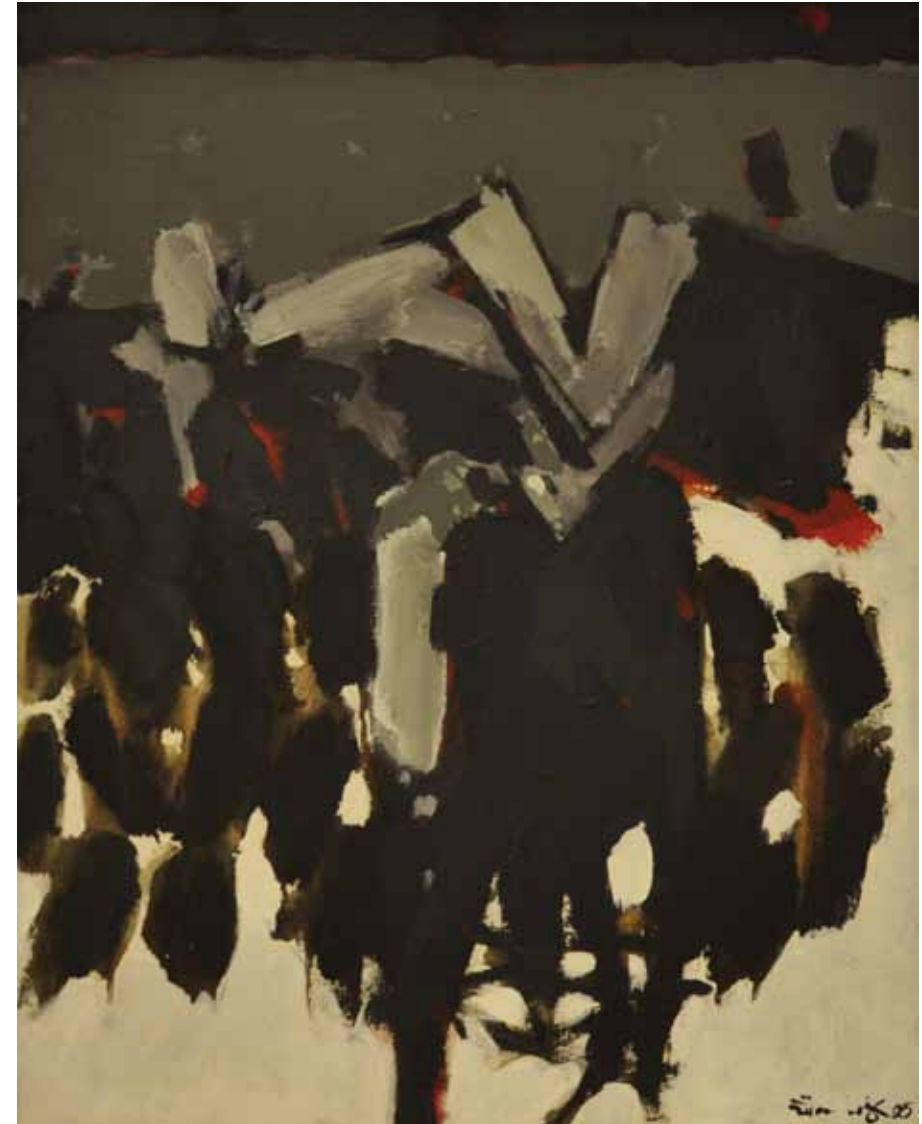
Provenance
Private Collection, Kuala Lumpur

RM 16,000 - RM 22,000

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

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

Later, a more contemporary edge surfaced in his works as Zakii introduced urban subjects and settings into his canvases. He is lauded for capturing not just city motifs and urban features but also a distinctive psychological dimension and cinematic quality in these scenarios. Zakii's preoccupation with the spiritual or metaphysical aspects of urban life, as seen through his use of icons, symbols and allegories (including metaphors of theatre, performance and masks) have also marked his practice.



7

AWANG DAMIT AHMAD
B. Sabah, 1956

Orangan dan Derap - derap Jerami, (Marista Series), 1995

Signed and dated 95' on lower right
Acrylic on canvas
76.5 x 61.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000



8

SHARIFAH FATIMAH SYED ZUBIR, DATO'
B. Kedah, 1948

Cangkeringan Series 5, 2013

Signed and titled "Cangkeringan Series 5" on verso
Acrylic on paper
37.5 x 28 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist

RM 2,200 - RM 3,000



9

KHALIL IBRAHIM
B. Kelantan, 1934

East Coast Fisherman, 1980s

Watercolour on paper
24.5 x 29.5 cm

Provenance
Private Collection, Kelantan
Comes with certificate from the artist

RM 4,500 - RM 7,500

10

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Untitled, 2003

Signed and dated "Ibrahim Hussein '03" on lower left

Mixed media on canvas

38 x 38 cm

Provenance

Private Collection, Kuala Lumpur

RM 35,000 - RM 70,000

Celebrated as one of Malaysia's most forward-thinking artists and recognised for his work both internationally and on home ground, Ibrahim Hussein has a body of work that spans more than half a century and has left an extraordinary legacy of paintings that revolve around his perceptions of life, humanity, his country and the personalities that he met throughout the years. Using a technique he describes as "printage" which is a mixture of printing and collage, his work has been hailed as futuristic as it expresses differing complexities through form and dimension. This untitled piece is from his earlier collections using line drawings to express fluidity and movement.





11

BAYU UTOMO RADJIKIN

B. Sabah, 1969

Puisi Jiwa 2, 2007

Acrylic on canvas
134.5 x 259 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 8 of "Mosaic XIII" coffeetable book
Published in 2013 by KL Lifestyle Art Space

RM 45,000 - RM 60,000

Known by many as a fine artist, contemporary artist, pop artist, and sculptor among others, Bayu was born in 1969 in Tawau, Sabah and is a graduate from UiTM Shah Alam with a degree in Fine Art. Throughout his career as an artist so far, he has garnered many awards and has held many exhibitions. In 1995 and 1994, his works received Honourable Mention at the Phillip Morris Asean Art Awards organized by the National Art Gallery. He was also one of the major award recipients of the Young and Contemporary Artists by the Gallery. His highly abstract and cultural artworks have been exhibited in Singapore, the UK and the Philippines.



12

BHANU ACHAN
B. Kuala Lumpur, 1949

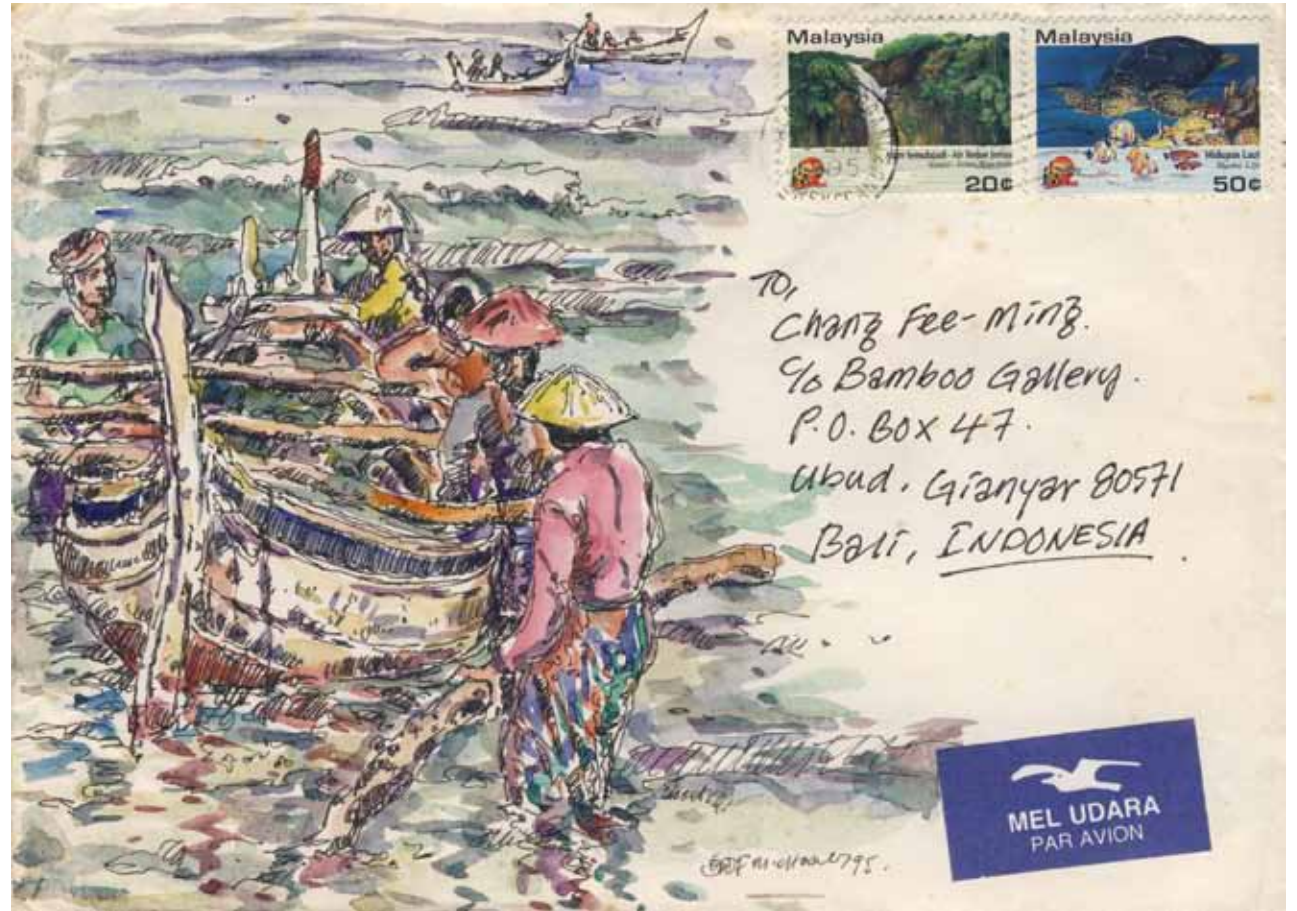
Apples, 2011

Signed and dated "Bhanu '11" on lower right
Oil on canvas
90 x 120 cm (Dyptich)

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 5 of "Mosaic XII" exhibition catalogue
Published in 2012 by KL Lifestyle Art Space

RM 6,000 - RM 9,000

Kuala Lumpur born, Bhanu Achan's journey in life has been one of twists and turns. Emerging from his final year in school with an impeccable academic award, he was one of those destined for a successful career. A journey into medical school in India drew him the vast spiritual realms and then he returned back home to Malaysia as an artist. Bhanu's output during his forty years career as an artist has been both impressive and consistent. His works have been exhibited extensively in the country and three pieces are now part of the National Art Gallery's permanent collection and also a part of many private collections. Bhanu Achan's works manifest a struggle to find meaning beyond form and content.



13

CHANG FEE MING
B. Terengganu, 1959

A Bountiful Return, 1995

Signed and dated "F.M. Chang 95" on lower right
Watercolour and ink on stamped envelope
14 x 19.7 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist

RM 6,000 - RM 9,000

Born in Kuala Terengganu, in 1959, Chang Fee Ming is a self-taught artist who began his career in the early 1980s. Since winning the Malaysian Watercolour Society Award in 1984, he has successfully gained many accolades both locally and internationally, and became a Signature Member of the National Watercolour Society (USA) in 1994. He is one of Asia's most accomplished artists working in watercolour. For over twenty years his subject has been the people of Malaysia, Southeast Asia and Asia. He has exhibited widely in the Southeast Asian region, with solo shows in Kuala Lumpur, Chiang Mai, Singapore, Jakarta and Bali, and participating in numerous major exhibitions in Malaysia, Australia, Taiwan, South Korea, Thailand, China (Tianjin and Shanghai), Indonesia, USA, Canada, Hong Kong, UK, Sweden and Brazil.

In recent years, his Mekong series, based on seven years of research and travel, toured to Galeri PETRONAS, Kuala Lumpur, National Art Gallery, Jakarta and Chiangmai University Art Museum, Chiangmai in 2004. In 2005, he travelled to the Swahili Coast in Africa, making a series of small works and studies. From 2005 through to 2007 he has been researching and working on the source of the Mekong, in Yunnan, Tibet and Qinhai. Chang Fee Ming is based in Kuala Terengganu, spending part of the year in Bali, and much of the rest traveling through Asia.

14

CHEONG LAITONG
B. China, 1932

Voice of Nature, 1962

Signed and dated "Laitong 62" on lower left
Oil on canvas
130 x 135 cm

Provenance
Collection of WWF Malaysia

RM 18,000 - RM 28,000

Cheong Laitong is an influential painter who was born in 1932 and has had several gallery and museum exhibitions to add to his name. In the last decade, he has held 7 impressive solo exhibitions of new works. There is no doubt that he loves to paint. From the time of his first ever solo until now, he has culled an engagement of lyrical abstraction, a style that allows his audience to take a walk in his paintings, moving through lines and forms, into fields of colours, to surrender to light and space, and move into an imagined world filled with an array of emotional expressions. Laitong's early years were spent perfecting the finesse of Chinese calligraphic strokes, and later, acquiring formal painterly skills with the Wednesday Art Group. Wordly travels, most notably, under a scholarship from the United States Information Service, intensify the persona of an artist as 'other', separate from us mortal beings, enveloped by the forces of artistic production.

Doing his part for nature, Cheong Laitong has generously donated one of his paintings, *Voice of Nature*, an oil on canvas work to the WWF-Malaysia. All proceeds from the sale of the painting will go directly to the foundation.





15

CHIA YU CHIAN
B. Johor, 1936 - 1991

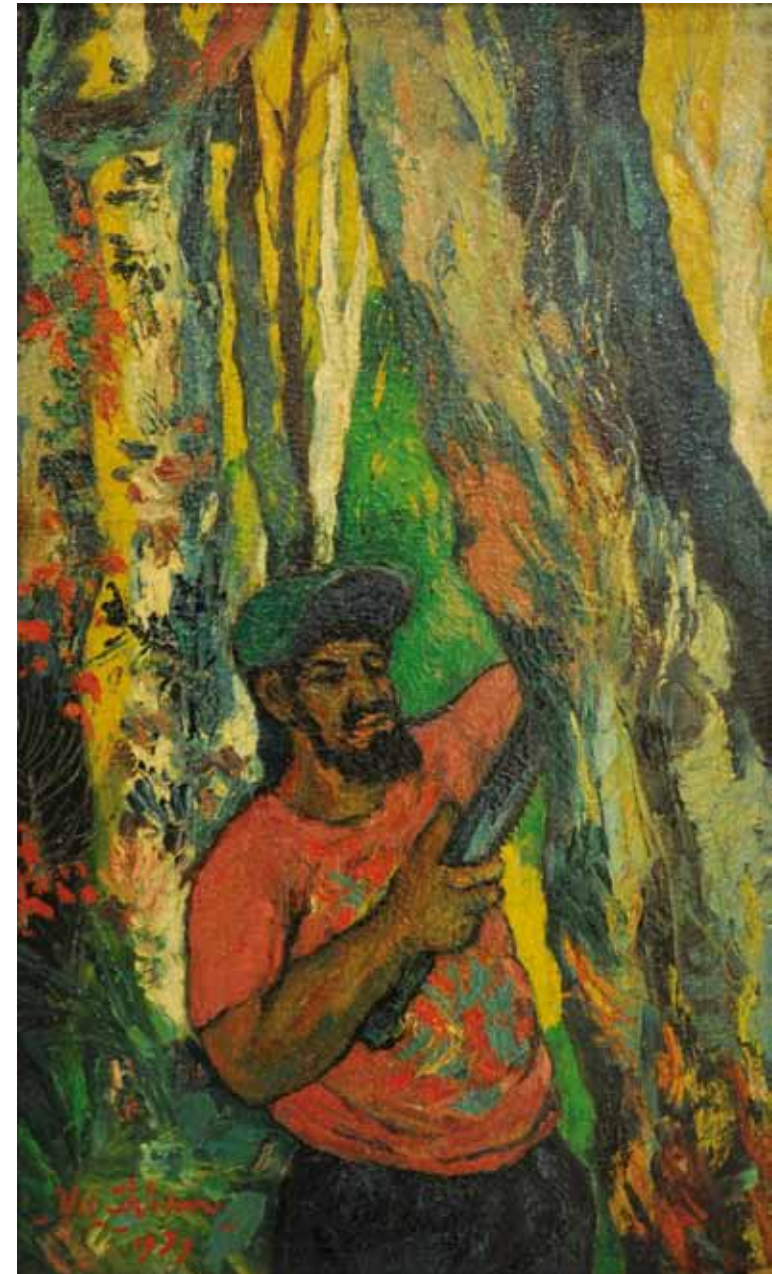
Still Life, 1972

Signed and dated "Yu Chian 72" on lower left
Acrylic on board
34 x 43.5 cm

Provenance
Private Collection, Penang

RM 12,000 - RM 18,000

Born in Johor in 1936, Chia Yu Chian studied at the Nanyang Academy of Fine Arts in Singapore and graduated in 1958. He was known for being the first artist from the Straits Settlement to receive a French Government scholarship at Ecole Nationale des Beaux Arts in Paris and was commissioned by the Malaysian High Commission in Paris to paint a mural painting called Life in Malaysia. He received a Honourable Mention by the Salon des Independent and Societe des Artistes Francaise. He passed away in 1991.



16

CHIA YU CHIAN
B. Johor, 1936 - 1991

Rubber Tapper, 1977

Signed and dated "Yu Chian 1977" on lower left
Oil on canvas
60 x 47 cm

Provenance
Private Collection, Penang

RM 10,000 - RM 15,000

17

CHONG CHOON KIM

B. Johor, 1956

Transition, 1991

Signed on lower left

Oil on canvas

100 x 100 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

Chong Choon Kim, a painter and wood sculptor began his early days as an artist with a lot of hard work. Chong is one of the early residents who had managed to buy a place that has now expanded into another new showroom. Chong's paintings are of interlocking shapes, which may suggest groups of naked bodies in dim light but with a colourful palette. His wood constructions are found pieces that he transforms to fit a new configuration. If you like the touch and look of wood and also the images of smooth skin and body parts, you will be pleasantly surprised with the works on display in his studios.

Chong, who spent four years learning art in Paris prior to settling down in Malacca, carves wood at his home-cum-studio at Jalan Kampung Kuli. His work is not only artistic but can be used as furniture. Chong, who has held exhibitions in France, Japan and South Korea, likes the idea of showing his skills to tourists visiting the state.



18

NIZAM AMBIA
B. N. Sembilan, 1969

Blatik Dancer, 2004

Signed and dated on lower middle
Mixed media on canvas
152 x 147 cm

Provenance
Private Collection, Kuala Lumpur

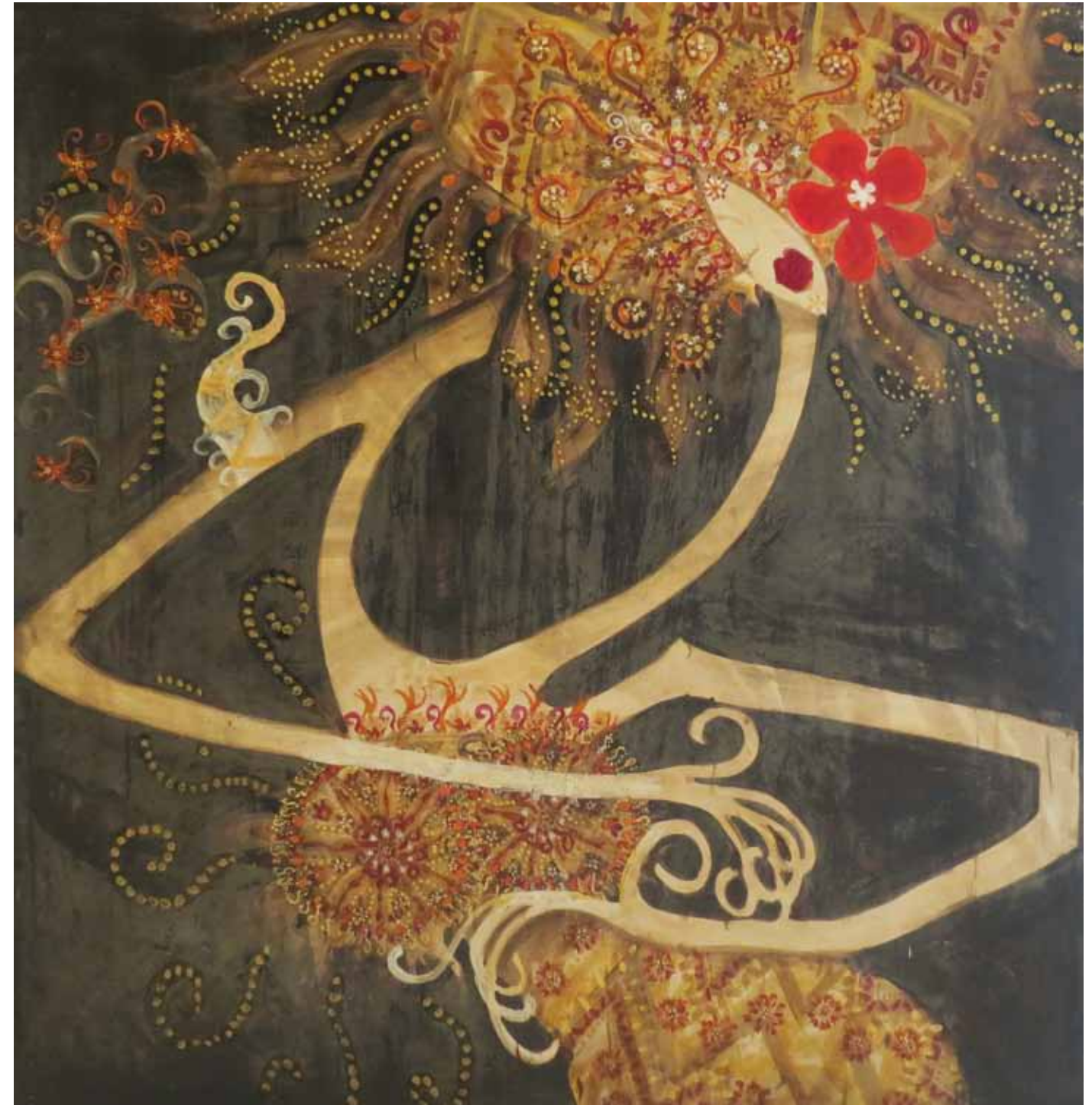
RM 12,000 - RM 22,000

Fashion Designer and versatile artist Nizam Ambia was born and grew up in the royal town of Seri Menanti, Negeri Sembilan. He has always been inspired by the beauty of nature, the environment, the cosmic as well as the mystical world.

Nizam graduated in Graphic Design from the University of Institute Technology MARA (UiTM). In the past he had worked in advertising agency, stage set designer at TV3 station and lecturer of art at the Lim Kok Wing University College of Creative Technology. His latest collection of art work epitomizes the world of fairies and princesses with a surfeit of details that reflects Nizam's interpretation of divine feminine energy.

In his dignified yet down-to-earth style, he has won several awards to his name, the latest being, the Grand Prize for Piala Seri Endon in Batik design competition in the fashion category with his batik-infused interpretations of the nyonya kebaya and baju melayu. This was Nizam's quantum leap into the world of fashion. Apart from a 3rd place award for a national level landscaping competition, he has also won Gold awards, for three consecutive years (2000-2002), for Kolam designing competition at the KLCC.

Nizam Ambia was honoured to be the only Malaysian batik designer to conceptualize and draw a set of impressive batik panels as backdrop for the Force of Nature, an international charity concert in Kuala Lumpur on March, 2005. For his inaugural solo fashion show in August 2005, Nizam has developed a new style of batik design known as blatik, a new perception of batik fusion. Blatik design portrays multi-layered depth in terms of design and its versatility goes beyond one's imagination. Thus the batik norms and perception is redefined by Nizam, while Art on Batik is basically paintings on fabrics by Nizam, showcasing as a painter. His creative versatility and distinctive creations had attracted the Malay World Foundation to honour Nizam Ambia as a resident artist since March 2005.



19

FATIMAH CHIK

B. Johor, 1947

Mandala Series, 2000

Signed and dated "Fatimah Chik 2000" on lower right

Batik

116 x 75 cm

Provenance

Private Collection, Kuala Lumpur

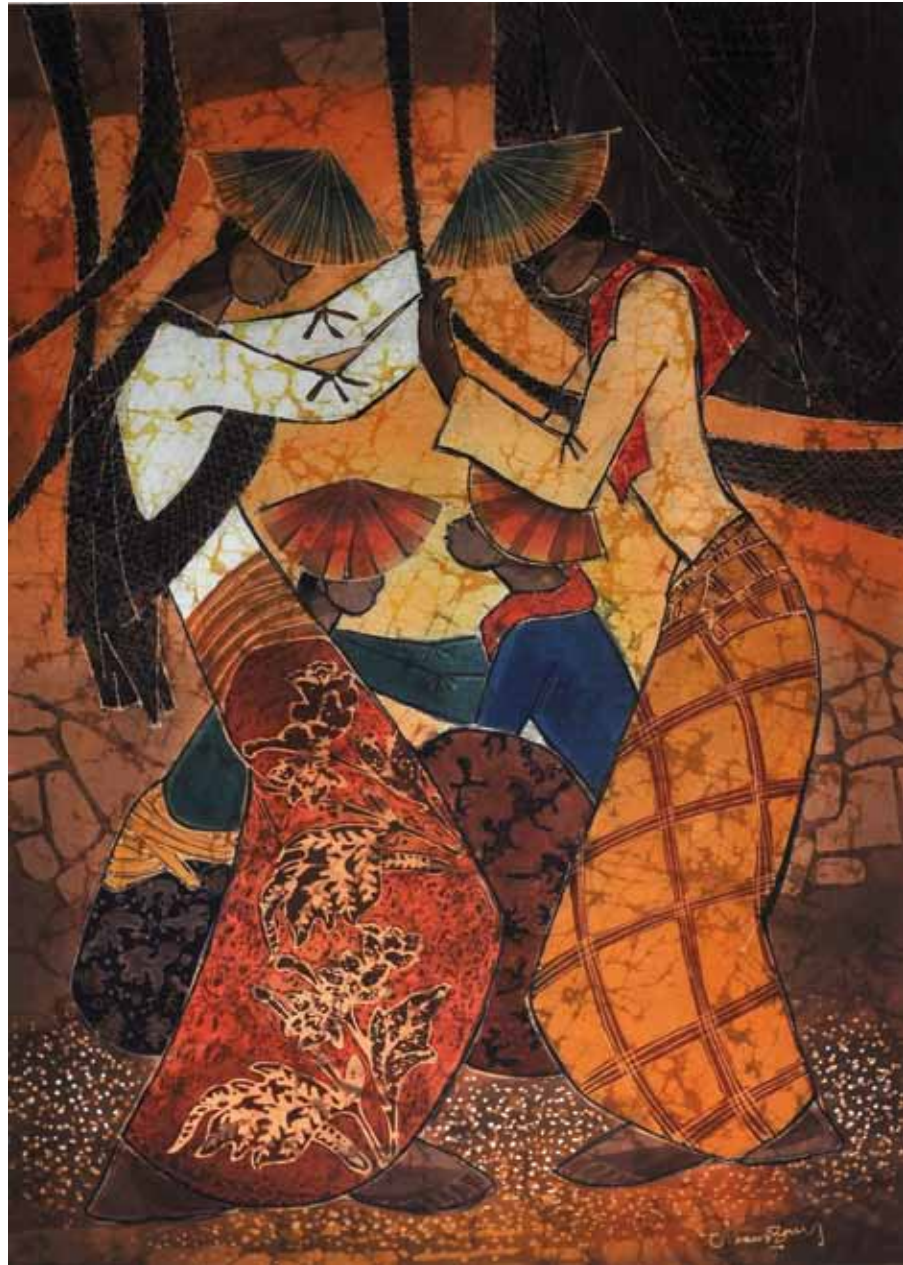
Illustrated on page 12 of "Mosaic XIII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 8,000 - RM 15,000

Fatimah Chik is amongst Malaysia's second generation of batik artist. She was born in Pontian, Johor. Trained as a textile designer at the MARA School of Art & Design, Shah Alam during the late 60's, she began experimenting with batik design during the mid-70. She transplants craft-oriented influences onto new art forms to suit the contemporary fine art contexts. Combining techniques and aesthetic principles of painting and craft, she created an entirely new combination between the two thus formed a rich and symbolic South East Asian region of textile tradition. Her artworks are richly textured, ornate and decorative, revealing a much more structured and compositional formats that depict the South East Asian ancient triangular motif. She applies age-old traditional printing method, which uses blocks, hand coloured finishing and complex waxing and dyeing process. Her unique style of abstract painting is still recognizable until today as her own.





20

TAN THEAN SONG
B. Kedah, 1946

Women at Work, 2007

Signed "Thean Song" on lower right
Batik
75 x 46.5 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 4,500 - RM 6,500

Full-time batik artist Tan Thean Song was born in Kedah in 1946 and is a graduate of the renowned Nanyang Academy of Fine Arts. Thean Song, who also paints with watercolour and Chinese ink, has participated in a number of art competitions and has won plenty of awards, including the first and consolation prizes in the Malaysian Young Artists Art Competition in 1964 and the second prize in batik medium in the Salon Malaysia Art Competition with the painting 'Playing Kite' in 1969, which is now a permanent collection of the National Art Gallery Kuala Lumpur. He has held solo exhibitions in Adelaide, Australia and Penang, as well as being involved in group exhibitions in Malaysia and Singapore.



21

SEAH KIM JOO
B. Singapore, 1939

Early Morning, 1970

Signed "Seah Kim Joo" on lower right
Batik
90 x 60 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist

RM 5,000 - RM 7,500

Seah Kim Joo was born in 1939 in Singapore and raised in Terengganu where he was exposed to traditional batik making processes. He entered the Nanyang Academy of Fine Arts in 1959. In 1965, he returned to Terengganu and travelled the Malaysian east coast to consolidate his learning in the technique of batik. Seah Kim Joo, another regular participant of the Southeast Asian field trips, drew his inspiration from the traditional medium of batik print. In the 1950's, when the Penang-based artist Chuah Thean Teng experimented with representational painting using the batik medium, he drew a following since the manifestation of contemporary themes in a traditional medium was regarded as a direct expression of Nanyang regionalism. It is interesting that Seah brought the pictorial characteristics of Chuah's batik painting back to the oil medium in the 1960's.

22

KWAN CHIN

B. Kuala Lumpur, 1943

Market Scene I, 2013

Signed "Kwan Chin" on lower right

Batik

84 x 154 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000



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

23

ISMAIL MAT HUSSIN
B. Kelantan, 1938

Women Pounding Rice, 2004

Signed and dated "Ismail Mat Hussin 2004" on lower right

Batik
98 x 110 cm

Provenance
Private Collection, Kuala Lumpur

RM 16,000 - RM 22,000

Ismail Mat Hussin is said to be Malaysia's most senior living master of batik painting. Born in Pantai Sabak, Kota Bharu, Kelantan in 1938, he developed an interest in painting at the age of twelve. He took up weekly art painting classes at Padang Garong Malay School under the tutelage of Cikgu Nik Mahmood between 1954 and 1955. His creativity was further enhanced through music. He took up the violin in 1962 and obtained a Grade V certificate in the instrument from The Royal School of Music London. Being able to play a musical instrument allowed him to sustain his creative interest in painting and he was also able to support himself by becoming a part-time musician with Radio Televisyen Malaysia Kota Bharu. Three years later, in 1968, he took the plunge and took up painting full-time. At that time, experimentation with batik painting among artists in Malaysia was building strongly. Ismail's mentor was Khalil Ibrahim.

Ismail became very good at batik painting, having an innate talent for combining warm tones and earthy hues from a restricted palette of colours to depict everyday rural scenes with lively good humour. Ismail's batik paintings may be found in the art collections of the National Art Gallery Kuala Lumpur, PETRONAS, Bank Negara Malaysia, ESSO Malaysia and Maybank among others, including a clutch full of notable individuals. They include N.A. Rahman, Tan Sri Abdullah Ayob, Muhammad Haji Saleh and Tan Sri Eric Chia. For a short spell in the 1990s, Ismail also worked as a graphic designer and illustrator for the Kota Bharu-based Syarikat Percetakan Dian. He created a MAS-TDC calendar for Malaysia Airlines and the Tourist Development Corporation, designed playing cards for Malaysia Airlines and been featured in an ESSO advertisement.





24

HASAN DJAAFAR

B. Indonesia, 1919 - 1995

Ballinese Fishermen, Undated

Signed "Hasan Djaafar" on lower right

Oil on canvas

99 x 219 cm

Provenance

Private Collection, Penang

RM 6,000 - RM 12,000

25

HOE SAY YONG

B. Johor, 1956

Reflection, 1997

Signed and dated "SHY 97" on lower right

Oil on canvas

150.5 x 152.5 cm

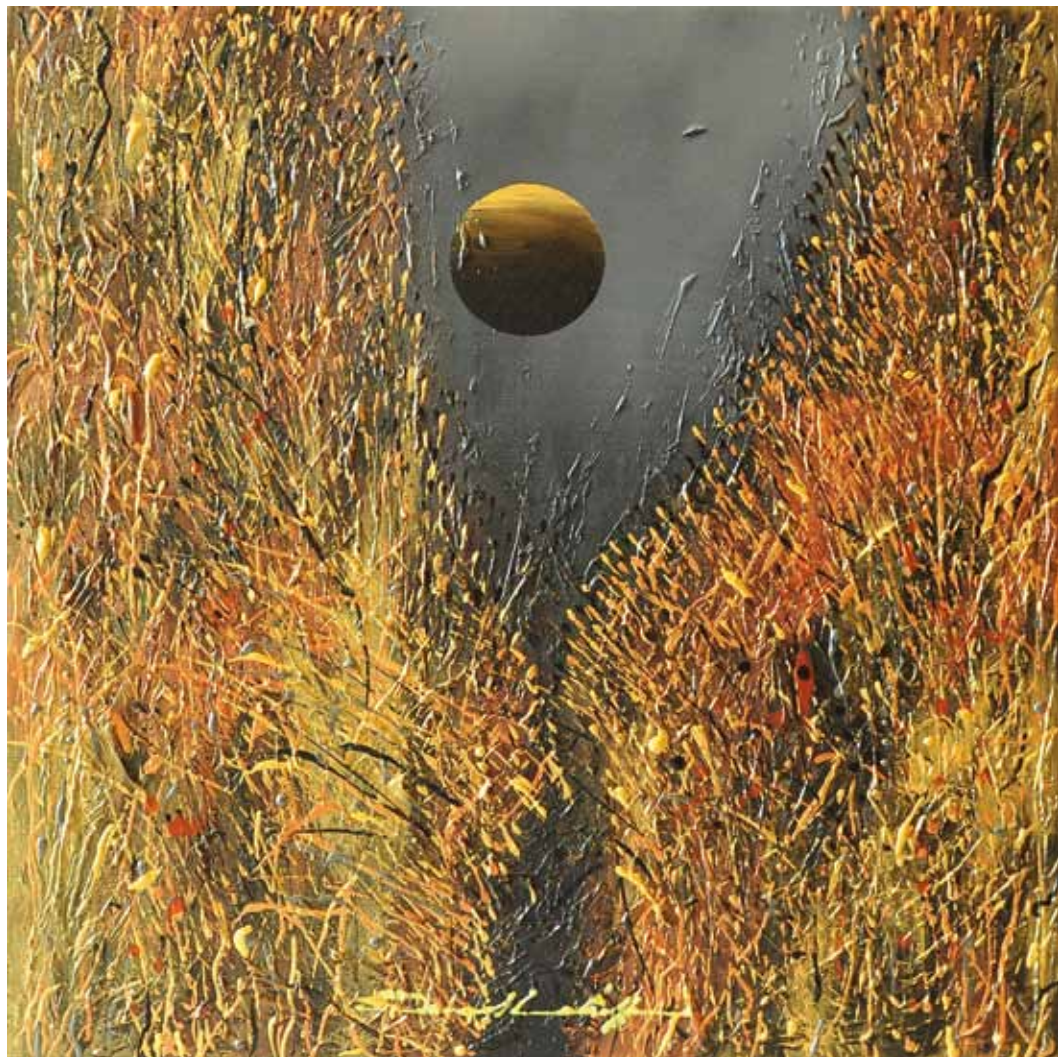
Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 28,000

Hoe Say Yong is no stranger to many in the art community as an art consultant and gallery manager for his success of developing Artfolio and Pipal Fine Art, with the relentless effort and support of his wife, into the most well known galleries in the country. Unknown to many is his passion for painting, often kept humbly away from conversations. He has participated in over 50 group shows around the world but said to dislike putting up solo exhibitions for himself, in which only amounted to 6 exhibitions since his very first solo in 1982. Having had a successful solo in October and awarded the Grand Prize of "Asia Art Award" by the Korea Culture Art Research Institute, we approach.





26

ISMAIL LATIFF
B. Melaka, 1955

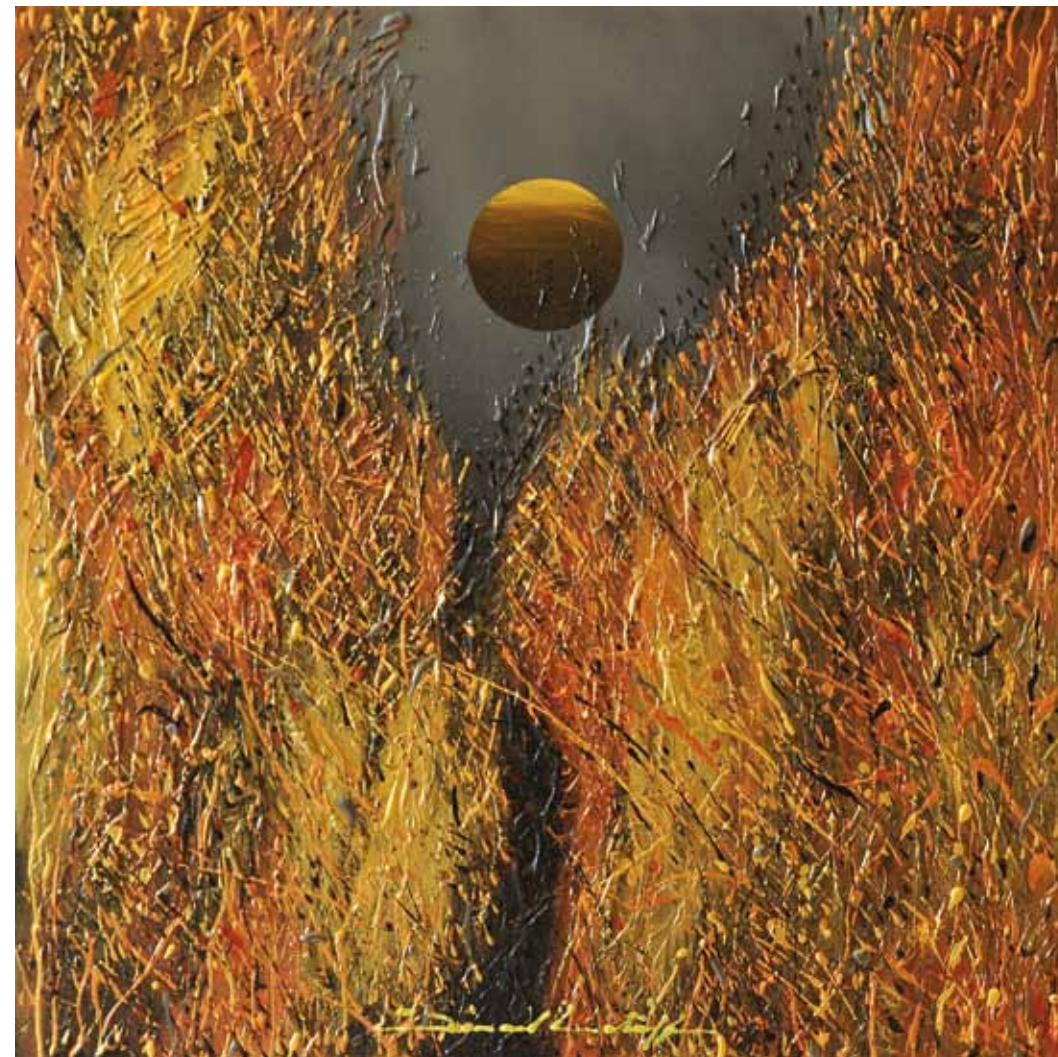
Bumi Ku Bersolek. No.1, 2012

Signed "Ismail Latiff" on lower middle
Acrylic and mixed media on canvas
48 X 48 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Ismail Latiff was born in Melaka in 1955 and studied at Universiti Teknologi Mara. In 1979, Ismail received his first big break when he won the coveted Frank Sullivan Award in the graphic art section of the major Salon Malaysia art competition organised by at the National Art Gallery. He had a stint working for an advertising company, but decided to pursue a career as a full-time artist. His major international exhibitions include the Paintings of Malaysia exhibition in Pasadena and Beverley Hills in the United States in 1988, the Seychelles Biennale in 1992 (where he won the coveted prize), the Asian Art Biennale in Dhaka in Bangladesh in 1993, the Asia-European Biennale in Turkey in 1990, and the Osaka Triennale in 1993 and 1996.



27

ISMAIL LATIFF
B. Melaka, 1955

Bumi Ku Bersolek. No.2, 2012

Signed "Ismail Latiff" on lower middle
Acrylic and mixed media on canvas
48 X 48 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Malaysian art writer Ooi Kok Chuen introduced him as "one of the greatest escape artists ever to wield the brush. His is the realm of the enchanted and the enchanting, an utopian world built on love, beauty, purity and power." Ismail's works reflect a combination of movement, or 'gerakan', a Malay word and mythology or sakti, a Sanskrit word. Unique to all his paintings, is the shape of a circle that is placed in the centre of each of his work. The circle according to Ismail, is a symbol of perfection and balance, and embodies his search for wholeness, and oneness with the cosmos.



28

AHMAD KHALID YUSOF
B. Kuala Lumpur, 1934 - 1997

Dokumentasi 5, a/p 1/3, 1994

Signed, titled and dated on bottom and verso
Etching (1/3)
24 x 16 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 4,000

Ahmad Khalid Yusof was one of the first Malay artists to obsessively employ the Islamic Jawi script in his paintings. Initially influenced by the Abstract Expressionism of the American artist Mark Tobey, his calligraphic works were studies in textured densities activating the canvas surface. This was achieved by the overlaying of the Jawi script, written over and over again on the canvas. With the emergence of the Malay-Islamic revivalist tendencies of the 1980s, he began to incorporate recognisable Malay shapes and symbols as well, combined with his earlier Jawi scribbles. This particular work reflects some of his later preoccupations that constitute a self-conscious feature of the Malay-Islamic impulses that were fashionable among the Malay artists associated with the ITM School of Art and Design.



29

AHMAD KHALID YUSOF
B. Kuala Lumpur, 1934 - 1997

Jantung Hatiku, a/p 2/3, 1994

Signed, titled and dated on bottom and verso
Etching (2/3)
24 x 16 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 4,000

The colour scheme of the painting is a soft bluish/purple combination lending to the work its subdued quality. The central image is that of an arched doorway shape like that found in traditional Muslim mosques. The door, we may be reminded, has hidden symbolic meanings for the mystic Sufis. Within this large central shape, are painted several hibiscus flowers, the national flower of Malaysia. The stylised, flattened flowers are rendered in their deep reds and activate the surface area enclosed by the doorway. This doorway is set against a bluish background that is filled with his customary Jawi calligraphic alphabets, finely written and displaying textural effects. On the two outer bordered edges of the canvas of the painting, arranged vertically, and moving downwards, are depicted repetitive Malay awan larat arabesque shapes.

30

AHMAD KHALID YUSOF

B. Kuala Lumpur, 1934 - 1997

Aku dan Alam Ini Tasik Cini, 1989

Signed, titled and dated on verso

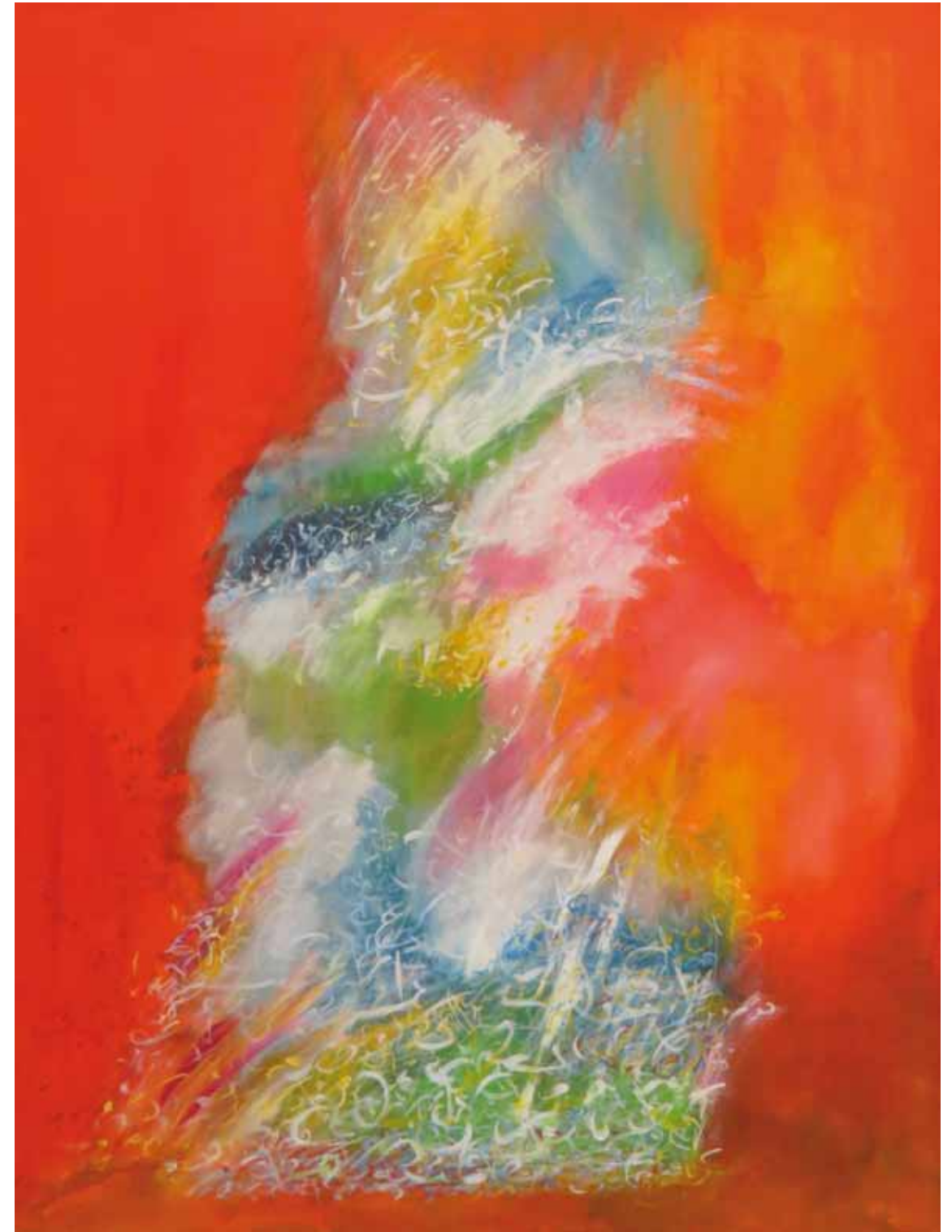
Acrylic on canvas

120.5 x 90 cm

Provenance

Private Collection, Johor

RM 55,000 - RM 75,000



31

KELVIN CHAP
B. Indonesia, 1974

Belawing! (4 Heads), 1994

Signed and dated "Chap Kok 94" on lower right
Mixed media on canvas
146.5 x 136 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist in late 1990s

RM 13,000 - RM 16,000

Kelvin Chap Kok Leong graduated from the Malaysian Institute of Art, Fine Art Department in 1994, majoring in printmaking. Kelvin has been very active since his school days, participating in various art activities in and out school. He has won many art competitions and awards at state and national levels, such as the Pilihan Negeri Sabah 1993, 1994 and 1995 and the Philip Morris Art Award Honourable mention 1995. The works of Kelvin Chap are unusual and extra-ordinary within the sphere of art practices by Malaysian artist.

He works in the manner of a master crafts-man. He works with a variety of material, media and expression, striving to bring back the intrinsic spirits of the primitive tribesmen and striving towards the originality of artistic expression of modern artists. He is popular among the local artists and this coming exhibition has already received much anticipation from the local art circle.



32

YUSOF GHANI
B. Johor, 1950

Musang Berjanggut (Siri Topeng Wayang), 1997

Signed, titled and dated on verso
Acrylic on canvas
91 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 15,000 - RM 24,000

Former graphic artist-turned-painter, sculptor, writer, professor and curator Yusof Ghani's career has spanned over three decades which resulted into diverse series that deals with Southeast Asian motifs with an Abstract Expressionist approach. Born in 1950 in Johor, his works blend painting and drawing into a visual entity with controlled play of sculptural and collage elements. Currently, his mature works deals with contemporary issues concerning Malaysian society such as social issues regarding famine and injustice, the nation's history, distortions of Asian motifs and depiction of visual energy.

He is one of Malaysia's leading Abstract Expressionists and his works have been exhibited widely, in Malaysia and all around the world including U.K., U.S.A., Singapore, Iraq, U.A.E., Spain, Japan and Thailand. Yusof Ghani's works have also been published into several books, spanning his 23-year career. Yusof Ghani's career can be divided into four phases: 'Protest', 'Siri Tari', 'Topeng', 'Topeng/ Wayang', 'Segerak', 'Hijau', 'Wajah' and most recently 'Taman'. This artist's works incorporate strong gestural brushstrokes that capture mood, movement and expression all at once.

He has done group and solo shows in America, Indonesia, Singapore, China, Spain, India, Iraq, and the U.K, among others. His works also hang in prestigious collections around the world including in the collections of PETRONAS Malaysia, National Art Gallery Malaysia, PNB Malaysia, Bank Negara Malaysia, Tokyo Gas Japan, etc.





33

LUCIEN FRITS OHL
B. Indonesia, 1904 - 1976

Street Scene, Undated

Signed "Lucien Frit Ohl" on lower right
Oil on board
28.4 x 22 cm

Provenance
Private Collection, Jakarta

RM 5,000 - RM 9,000

Lucien Frits Ohl is a self-taught artist who lived and worked in Palembang, Jakarta and Yogyakarta, Java until 1954 and settled in Hague after. His style of painting was based on the style of Gerard Pieter Adolf's last period. He produced illustrations of Indonesia for JC Hamel's Soldatendomeine (Hague 1948). Among the solo exhibitions he has held include Hotel't Goo, Jakarta in October 1947, Galerie Loujetzky and Loujetzky Gallery, Hague in 1955 and Galerie Loujetzky, Hague in October 1956. Most of his works can be found in the collection of the Volkenkundig Nusantara Museum, Delft in Holland.



34

KHALIL IBRAHIM
B. Kelantan, 1934

Study of Figures, 1983

Signed and dated "Khalil Ibrahim 83" on lower right
Mixed media on paper
10 x 55 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000



ibrahim hussein 01

35

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Untitled, 1981

Signed and dated "Ibrahim hussein 81" on lower right

Acrylic on paper

47 x 68 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 27 of "Ibrahim Hussein: A Retrospective"
coffee-table book

Published in 1986 by National Art Gallery, Kuala Lumpur

RM 45,000 - RM 70,000



Datuk Ibrahim Hussein, or Ib, as he was more affectionately known, was born in 1936 in a village called Sungai Limau in Kedah. He studied at the Nanyang Academy of Fine Arts in Singapore, and then continued his studies in London at the Byam Shaw School of Art and the Royal Academy Schools. One international critic described his abstract work as “futuristic and it is through a distinctive ordering of lines that he expresses differing complexities of form and dimensions.” Ib used a medium which he devised himself called “‘printage’” - a mixture of printing and collage. He passed away due to a heart attack in 2009. Celebrated as one of Malaysia’s most forward-thinking artists and recognised for his work both internationally and on home ground, Ibrahim Hussein has a body of work that spans more than half a century and has left an extraordinary legacy of paintings that revolve around his perceptions of life, humanity, his country and the personalities that he met throughout the years.

36

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 1999

Signed and dated "Khalil Ibrahim 99" on lower right

Acrylic on canvas

103 x 127 cm

Provenance

Private Collection, Selangor

Acquired from Galeri Tangsi, Kuala Lumpur

Comes with certificate from the artist

RM 28,000 - RM 45,000



37

ISMAIL LATIFF
B. Melaka, 1955

Waterdance ...Blue Night Dreams, 1999

Signed and dated "Ismail Latiff 99" on lower right
Acrylic on canvas
140 x 180 cm

Provenance
Private Collection, Kuala Lumpur
Comes with certificate from the artist

RM 36,000 - RM 55,000



38

KHAW SIA

B. China, 1913 - 1984

Orchids, Undated

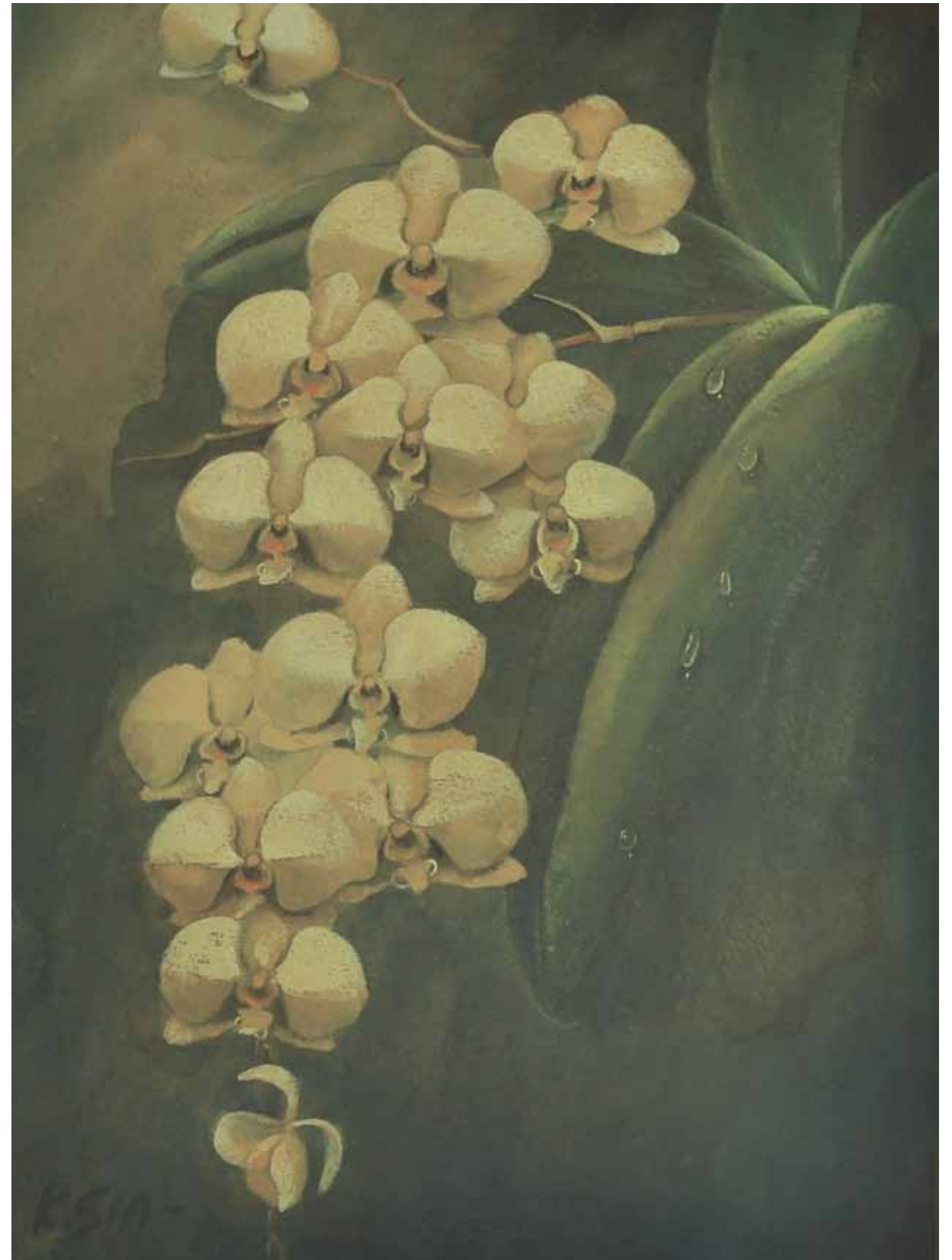
Signed "K.SIA" on lower left
Watercolour on paper
34 x 25 cm

Provenance
Private Collection, Penang

RM 4,000 - RM 7,000

Khaw Sia is a China born artist who migrated to Penang in 1937 and made this place his home. He graduated from the Sung Hua Academy in 1932 in Shanghai where he met Xu BeiHong, one of the most famous Chinese brush artists ever lived who commended highly on his work as well as undertaking a private tuition in watercolour painting under Sir Russell Flint in England. Using the Malaysian culture as his objects and subject matter, Khaw Sia's work is unique and original as it has a fusion of the various elements of his life. His background and natural talents in Chinese art and the techniques of English water colouring and the subject matter of the Malaysian lifestyle and culture.

Besides a master in oil, pastel and watercolour painting, he is also an expert in the cultivation of orchids. He has received a number of awards for his art, notably from the Le Salon Paris in 1956 and the National Society 25th Exhibition in England in 1958. His paintings are collected all over the world, including the National Art Gallery, Kuala Lumpur. His art has been exhibited in London, Paris, Penang and Perak, among others. He died in 1984 at the age of 71 years. but his works live on and today it still can be seen in various spaces that include the permanent collection of the National Art Gallery of Malaysia.



39

JEIHAN SUKMANTORO

B. Indonesia, 1938

Gadis, 2011

Signed and dated "Jeihan '11" on upper left

Acrylic on canvas

50 x 40 cm

Provenance

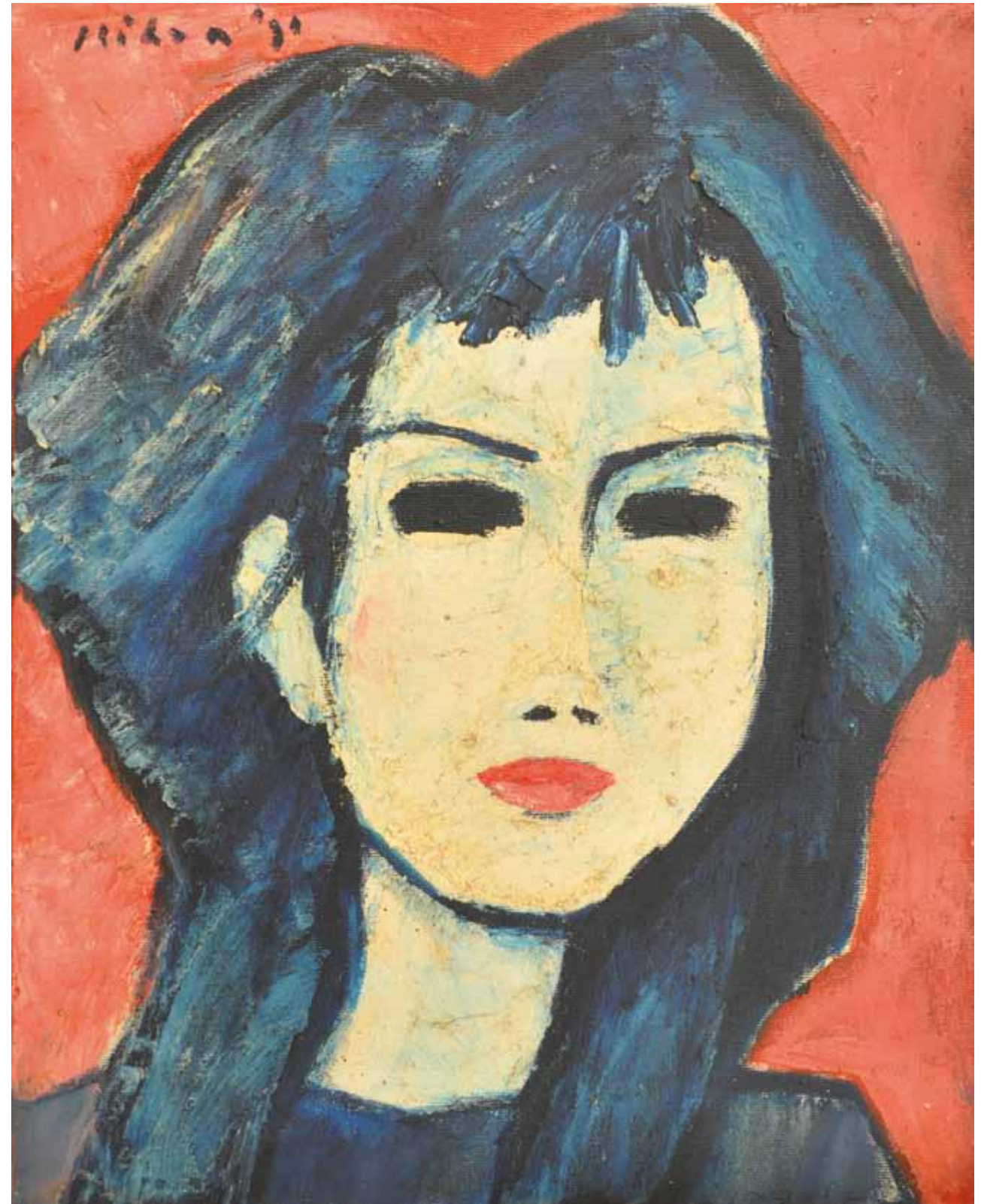
Private Collection, Jakarta

Comes with certificate from the artist

RM 5,500 - RM 8,500

Jeihan is a successful Indonesian fine artist known for his expensive paintings in Indonesia. Collectors, galleries, museums and famously influential people including ministers and President of the Republic of Indonesia have acquired his works. His trademark can be identified with the 'black eyes' or 'hollowed eyes'. Many people have commented that the eyes are fully painted in black symbolizing the darkness of mystery in human path. The eyes became Jeihan's trademark for such a long time. He invented the 'hollow eyes' in 1963 during his college days at Institut Teknologi Bandung (ITB), which was a challenging time of his life.

Jeihan who was born in Solo, 1938, studied fine art in ITB, a prestigious school in Indonesia at the age of 22 but he never completed his term due to his rebellious behaviour. He didn't get any formal education until he was 15 years old as an accident prevented him from going to school. The accident caused a brain injury that almost took his life. At the time, Jeihan was believed to be dead but woke up before the burial. His near death experience changed his way or life and works. In 1978, he established Studio Seni Rupa Bandung (Bandung Fine Arts Studio) together with Dr. Sudjoko. He has participated in several exhibitions and solo ones in Bandung, Galerie Darga & Lansberg in Paris, Darga Gallery in Bali, The Jakarta Hilton International Hotel, Jakarta and Nadi Gallery in Jakarta to name a few. His combination of Eastern mysticism and Western analytical sense makes his portrait paintings very distinct and well known.



40

KOW LEONG KIANG

B. Selangor, 1970

Mizell, 2010

Signed and dated "Kow Leong Kiang 2010" on lower right

Signed in Chinese on verso

Oil on linen

149 x 149 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 186 - 192 of "Working" coffee table book

Published in 2010 by ROGUEART

Illustrated on page 40 of "Mosaic XIII" coffee table book

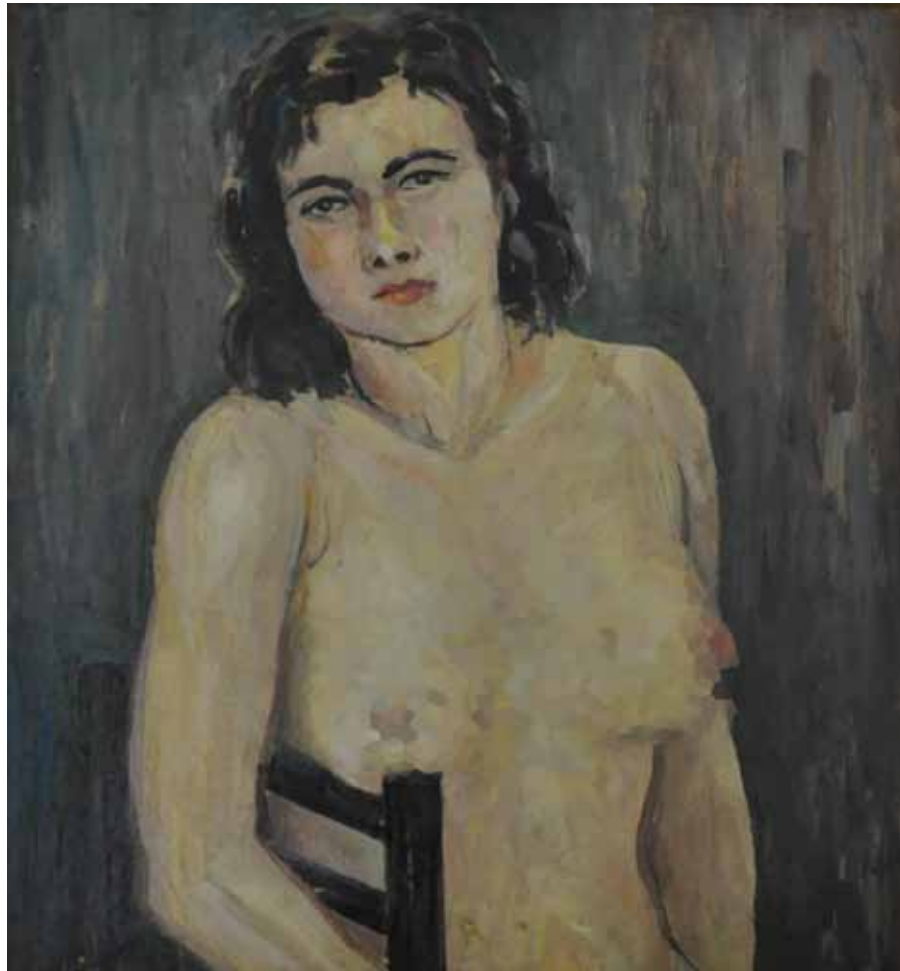
Published in 2013 by KL Lifestyle Art Space

RM 38,000 - RM 45,000

Having won the Grand Prize at the Philip Morris Asean Art Award in 1998, Kow Leong Kiang portrayed human emotions through his portraits using various mediums including oil on canvas and sketches. Born in 1970, in Selangor, Kow Leong Kiang graduated with a Diploma in Fine Art at Kuala Lumpur College of Art in 1991.

Kow Leong Kiang is one of the most renowned Malaysian fine artists around. He firmly established his place in Malaysia's art scene ever since he won the Grand Prize at the Philip Morris Asean Art Award in 1998. Since then, he has relentlessly been working to further cement his artwork in the country and abroad. His work is known centred around exploring the likes of the personal expression, which would usually come with a 'blur' motif. Most of Leong Kiang's work encircle around human emotions where he is never afraid to showcase his mastery in this technique. It always feels as if his canvas is a piece of silk covering the image of the person behind which clearly depicts the emotions of the object he painted. Collectors of his artworks include National Art Gallery of Malaysia.





41

LEE CHENG YONG

B. China, 1913 - 1974

Sitting Nude, Undated

Signed and titled on verso
Oil on canvas laid on board
53.5 x 49.5 cm

Provenance
Private Collection, Penang

RM 12,000 - RM 16,000

Lee Cheng Yong was born on 26 March 1913. He studied art at the Sin Hwa Art Academy, Shanghai (Shanghai Academy of Fine Art) and was a teacher at Chung Ling High School, Penang. On his return from Shanghai, he held a one-man show at the Philomatic Union, Acheen Street in 1934. His works were mostly oil painted after the Post-Impressionist tradition of Gauguin and Van Gogh. In 1936, the Chinese artist in Penang came together and formed the Penang Chinese Art Club which was one of the first local art societies in Malaysia. Lee Cheng Yong was elected President.

Lee Cheng Yong specialised in oil painting although he was also competent in watercolour, gouache, oil pastel and design. He also did sculptural works and was renowned for his burst of Tunku Abdul Rahman, entitled 'Father of our Nation'. The subjects of his paintings were varied and included portraiture, landscapes, still life, as well as semi-abstract works. A notable feature of Cheng Yong's style was his subdued tonality, where in spite of the 'dull' colours, he was able to show most successfully, the brilliance and warm sunshine in his paintings. He held a successful one-man show at the Chin Kang Association, MacAlister Road on 26th-30th December 1960, showing 98 paintings and sculptures. He died on February 24th, 1974.



42

LYE YAU FATT

B. Kedah, 1950

Waiting for the New Year, 2010

Signed and dated "Lye Yau Fatt 31122010" on lower right
Mixed media on paper
56 x 67 cm

Provenance
Private Collection, Penang

RM 7,000 - RM 12,000

An artist with extraordinary talents, Lye Yau Fatt was born in 1950 in Kedah. Since 1979, his artworks have been exhibited in numerous solo and group exhibitions, internationally and locally. He received awards when he entered his works for the Open Art Competition (for sculpture) and the PNB Art Competition – Watercolour (for landscape painting). It is ordinary objects around him that he would look for as subject matter for his artworks. Some of his works were inspired by the paintings of his mentor, the late Singaporean artist and pioneer of the Nanyang art style Cheong Soo Pieng, whom he spent a lot of time with learning the techniques of watercolour painting and painting styles before Cheong died due to heart failure in 1983.



43

KENG SENG CHOO

B. Kedah, 1945

Mother and Child, 2012

Signed and dated "Seng Choo 12" on lower right
Oil on canvas
80 x 45 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 8,000 - RM 12,000

Born in 1945 in Alor Setar, Kedah, Keng Seng Choo graduated from the prestigious Nanyang Academy of Fine Arts in Singapore in 1965. His amazing career has spanned across 45 years and Seng Choo is showing no signs of slowing down.

Keng Seng Choo is known for his exemplary and brilliance techniques in Batik Art. With a career in the art scene that spans across 45 years, his works is known to have encircled around still life and object, which he paints with much passion and expression.

He has won awards and accolades as an artist and one of his most notable one was the Silver Medal at the 1970 New York International Art Show, an achievement which have not been emulated by many artists today. Viewing his artwork is like taking a journey into the mind of a great artist who depicts his message using abstract figures, strong colours as well as other accompanying objects to express his take on a specific theme.



44

LYE YAU FATT

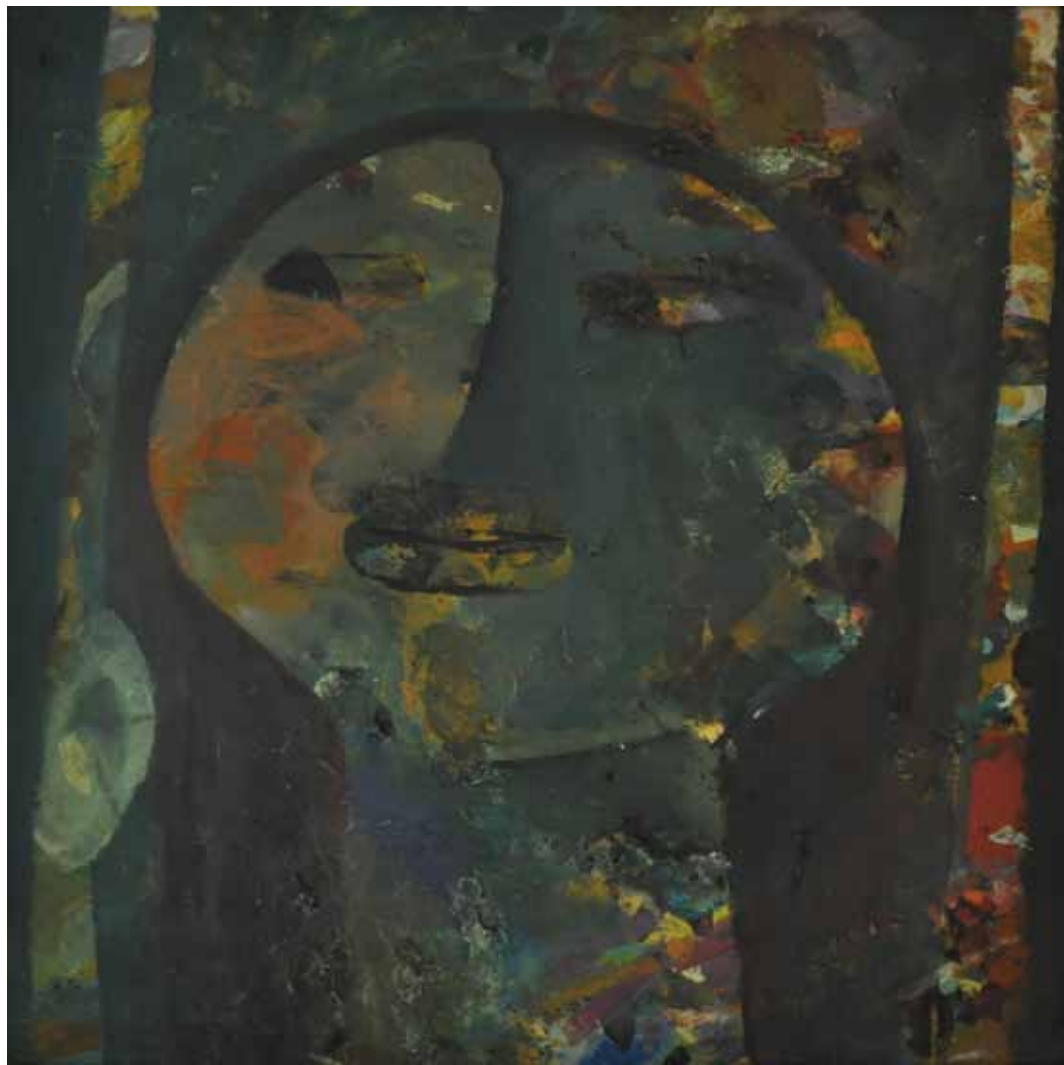
B. Kedah, 1950

Two Sisters, 1980s

Signed "Henry Lye" on lower left
Mixed media on rice paper
76 x 55 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 6,000 - RM 11,000



Khoo Sui Hoe was born in 1939 in Kedah is one of Malaysia's foremost fine artists who graduated from the prestigious and highly reputable Nanyang Academy of Art in Singapore. He also studied in the United States where he obtained his education through the Pratt Graphic Centre in New York back in 1974. Khoo won first prize in the Oil, Malaysian Art and Craft competition in 1965, honourable mention in the Salon Malaysia Art competition in 1969, the John D. Rockefeller 3rd Fund Grant in 1974, and Certificate of Merits, Asian Art Now, Las Vegas Art Museum in 2002 and 2004.

Where his works are concerned, Sui Hoe's work is abstract and colourful and one can see that such expressions come through with many years of experience. He has had many exhibitions throughout the world and his works have travelled throughout the world, including Singapore, Bangkok, Jakarta, Bandung, Bali, Taipei, Melbourne, Adelaide, Honolulu, New York, Washington D.C., Houston, and Shanghai while some have been sold off by regional and international auction houses like Christie's and Sotheby's.

45

KHOO SUI HOE
B. Kedah, 1939

Innocence Series, 1990s

Mixed media on board
44.5 x 44.5 cm

Provenance
Private Collection, Penang

RM 5,000 - RM 8,000



46

KHOO SUI HOE
B. Kedah, 1939

Portrait of a Girl, 2006

Signed "Sui Hoe" on lower left
Oil on canvas
30.5 x 23 cm

Provenance
Private Collection, Penang

RM 5,000 - RM 8,000



47

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Mask Series, 1999

Oil on canvas
61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000



48

RAJA AZHAR IDRIS

B. Perak, 1952

Horses, 1994

Signed and dated "Raja Azhar 94" on lower right
Oil on canvas
83 x 62 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 12,000

Raja Azhar Idris was born in Bruas, Perak. He is a graduate from the prestigious Victorian College of the arts in Melbourne, Australia. During 1997 and after many successful exhibitions locally and abroad, Raja Azhar ventured into the intricate medium of glass making. His innovative glass creations have been commissioned by many corporate companies, they compliment the interior of various private residences and they have been presented to several prominent world leaders. Raja Azhar is the recipient of a number of major art awards and is a highly revered artist.

49

LEE JOO FOR
B. Penang, 1929

Malaysian Festival, 1950s

Signed "LJFOR" on lower right
Oil on board
75 x 120 cm

Provenance
Private Collection, Penang

RM 8,000 - RM 12,000

Lee Joo For was born in 1929 in Penang. In 1957, he was awarded a scholarship by the Malaysian government to study art the Brighton College of Art. Whilst over there, he received additional scholarships to study at the Camberwell School of Art, followed by the prestigious Royal College of Art, which accepts only the most outstanding artists from England and the rest of the world. On his return, he taught art initially at the Penang Free School and subsequently was the Head of the Art Department, Malaysian Teacher's College, Johor Bahru.

Joo For is generally regarded as one of the group of artists who shaped the new aesthetic of the sixties, after receiving formal art education in Europe. The new movement reflected the activities of the artists in Europe and the U.S.A. via the expressionists and the abstract expressionists. He was considered by many art critics as one of the leading graphic artists of Malaysia. His graphics including woodcuts, linocuts, etchings, lithographic, monotypes, serigraphic and more have been collected by many museums and galleries in the United States, England, Australia, Italy, Japan and other countries. In addition, Joo For was one of Malaysia's leading playwrights, and was the winner of the Malaysian Drama Festival Best Playwright Prize successively in 1969, 1970 and 1971. He is also a poet, novelist and short-story writer. He also directed plays and choreographed modern dance.



50

KUO JU PING
B. China, 1908 - 1966

Carnorvan Street, Undated

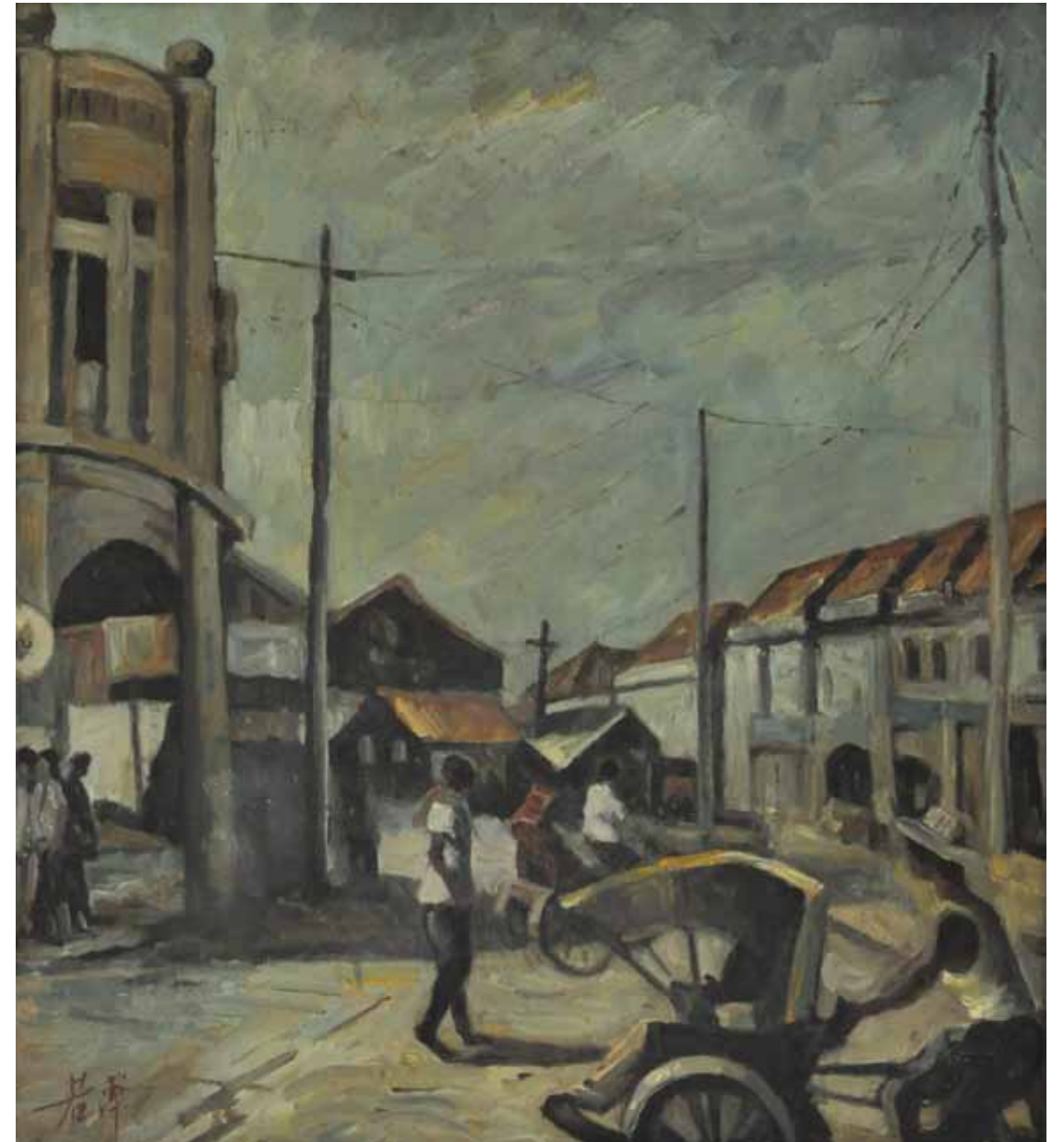
Signed in chinese character on lower left
Oil on board
46.5 x 42 cm

Provenance
Private Collection, Penang

RM 13,000 - RM 25,000

Ju Ping is the artistic name of Seng Chye who was born in the picturesque province of Fukien, China in 1908. He received his early education from Pai Yuen Secondary School in China but later transferred to Chung Ling High School, Penang. He later studied at the Singapore Nanyang Academy of Arts and graduated with the first batch of Nanyang artists in 1940. Later, he returned to Penang to work as managing director of his father's company 'Sin Guan Tai Co,' dealing with import-export of rattan and other products. However, painting was his passion and in between business dealings, he would indulge in art. Most of his leisure hours were spent on painting and he gave free tuition classes to enthusiastic young artists and even provided financial assistance to poor students to buy art materials. He led a humble life and was highly respected by his fellow artists.

He was a founding member of the Penang Chinese Art Club in 1936. He also gave art tuition classes at many high schools in Penang, including Chung Ling High School, Union High School, Li Tek School and Han Chiang High School. He was especially good at sketching, which was the result of painstaking observation of nature and people. He was known to have climbed up other people's rooftops to paint sceneries and every evening, he walked to the beach for inspiration. His devotion to art, his wide choice of subject matters, sophisticated compositions and techniques gained him a reputation among fellow artist for successfully combining versatility, style and technical excellence. His paintings are represented at the National Art Gallery, Kuala Lumpur and Penang Museum and Art Gallery. He died in March 1966 at the age of 58 years, having suffered from hypertension. With his passing, Penang lost one of her most dedicated and talented artist whose works will always be highly appreciated.



51

PETER LIEW

B. Perak, 1955

Hutton Lane I, 2012

Signed on lower left

Oil on canvas

122 x 92 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 50 of "Mosaic XIII" coffee table book

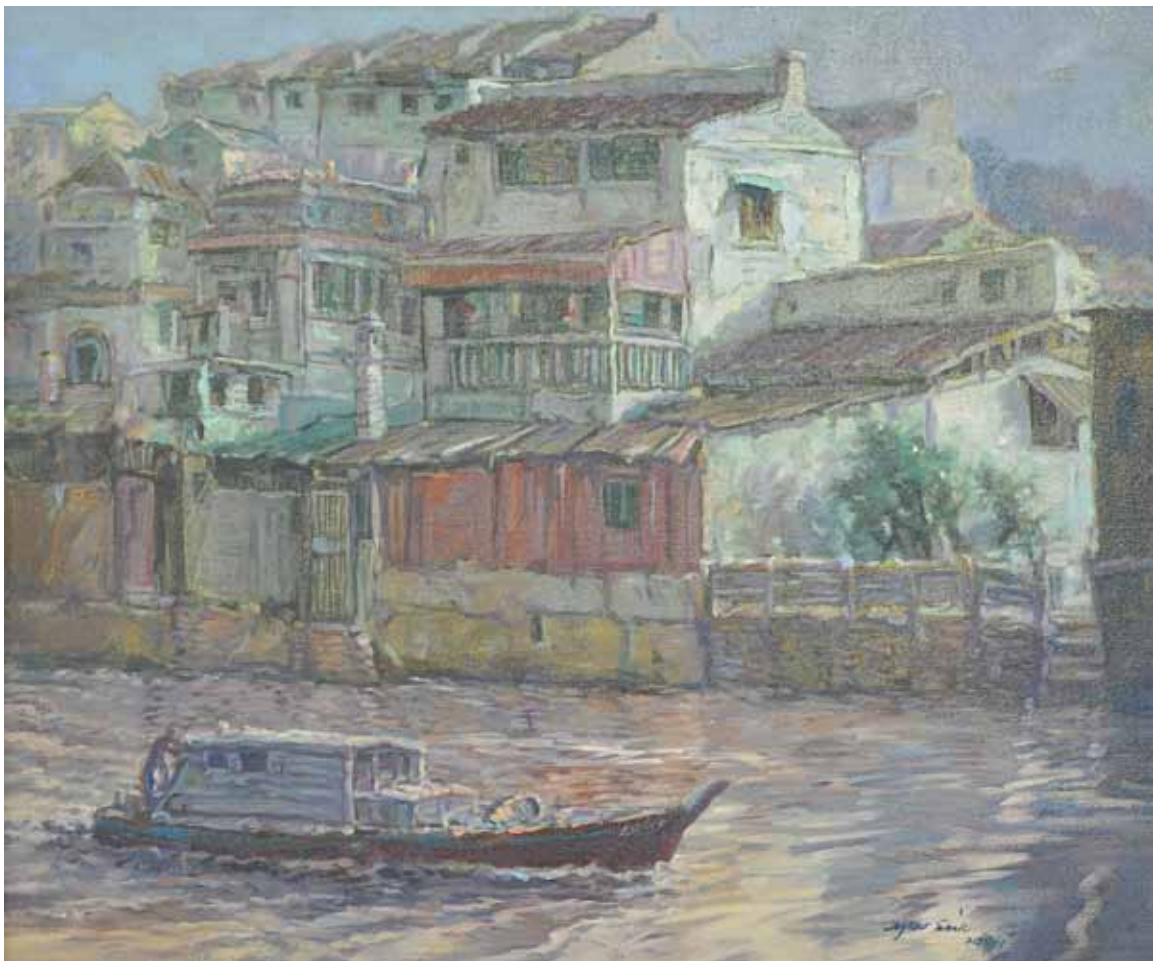
Published in 2013 by KL Lifestyle Art Space

RM 30,000 - RM 45,000

Peter Liew is one of the most established Malaysian artists in recent times. This is mainly because Peter is very much known for his brilliance in mastering the techniques of oil painting since his early beginnings in the art scene. Born in 1955, Peter hails from Perak where he obtained his Diploma in Fine Art through the iconic MIA (Malaysian Institute of Fine Art). Since then, he has been working relentlessly to perfect his skills and artistry where he would eventually take up a lecturing position with MIA from 1981 to 1994.

His depictions of urban settings seek to highlight aspects of culture and identity found in local architecture. The imperative of these works is to capture the hidden zeitgeist of the built environment. His landscapes lean towards the expressive and it is in these works that layers of thick oil paint develop a mood of vitality and spontaneity. All of Liew's landscape work is completed plain air, which poses special technical challenges with regards to representation of light and atmosphere. Liew travels extensively, having painted in locations as environmentally diverse as New Zealand, Bali and London.





52

CHEAH YEW SAIK
B. Kedah, 1939

Melaka River, 2009

Signed and dated "Yew Saik 2009" on lower right
Oil on canvas
75 x 90 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 9,000 - RM 12,000

Born in Sungai Petani, Kedah in 1939, Cheah Yew Saik graduated from the Nanyang Academy of Fine Arts in 1961 and continued his studies at Stroke-on-Trent College of Arts, United Kingdom. He was the best student in the college and was awarded the National Diploma in Art and Design (N.D.D.) in 1965. After graduation in United Kingdom, he came back to Malaysia and became a professor at the Han Chiang Art School, Penang. In 1968, he founded K.L.C.A (Kuala Lumpur College of Art) and fulfilled his journey in promoting fine art education. He was the principal in K.L.C.A until 2002. In the mid- 80's, he was the founder of the Malaysia Watercolour Society and the president of Nanyang Academy of Fine Arts Alumni Association of Malaysia.

Cheah Yew Saik is a versatile artist and well versed in different kind of medium. He is a master in oil and watercolour and has travelled widely to many countries to capture ideas and impression into his art development. Since 1959, he has held many solo exhibitions in Malaysia, Thailand, Singapore, Hong Kong, Australia and participated in numerous group exhibitions across the world. His works are collected by the Malaysia National Art Gallery, PETRONAS Gallery, Kedah Art Museum, Bank Negara Malaysia, Soka Gakkai Malaysia, commercial banks, local and international private collectors.



53

LUI CHENG THAK
B. N. Sembilan, 1967

Melaka River, 2000

Signed, titled and dated "LchengThak Melaka River 2000" on lower left
Oil on canvas
75 x 121 cm

Provenance
Private Collection, Penang

RM 8,000 - RM 13,000

Lui Cheng Thak was born in August 1967 in Negeri Sembilan. He obtained his Diploma in Art & Design from Kuala Lumpur College of Art in 1989. He loves painting heritage buildings and culture. He painted many old buildings and street scenes in Kuala Lumpur, Melaka and Penang, as he wants to keep the country's architectural treasures in his paintings. He uses strong contrast of colours and different sunlight tones on his old buildings and by using oil he believes he has more control over the texture and the thickness of colour and able to give a more three-dimensional effect.



54

MOHD AZIZI ABDUL LATIFF

B. Selangor, 1988

Beauty Pageant, 2012

Signed "Azizi Latiff" on lower right
Acrylic on canvas
135 x 152.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000



55

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Secluded, 2009

Signed and dated "Najib Ahmad 09" on lower right
Mixed media on canvas
92 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

Painting, according to Najib Ahmad Bamadhaj, describes the concept of a wall, translated with paint on canvas. The wall is the main image, whereas the subject on the surface is the secondary image. From the time he began his career until today, Najib has participated in numerous group exhibitions including, Endangered, a two-man show with Hirzaq Harris at TAKSU KL (2011), Visual Art Award (2011), LiFest at MAPKL (2011), HIMPUN at the National Art Gallery KL (2010), and many more.

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



56

NIK RAFIN
B. Selangor, 1974

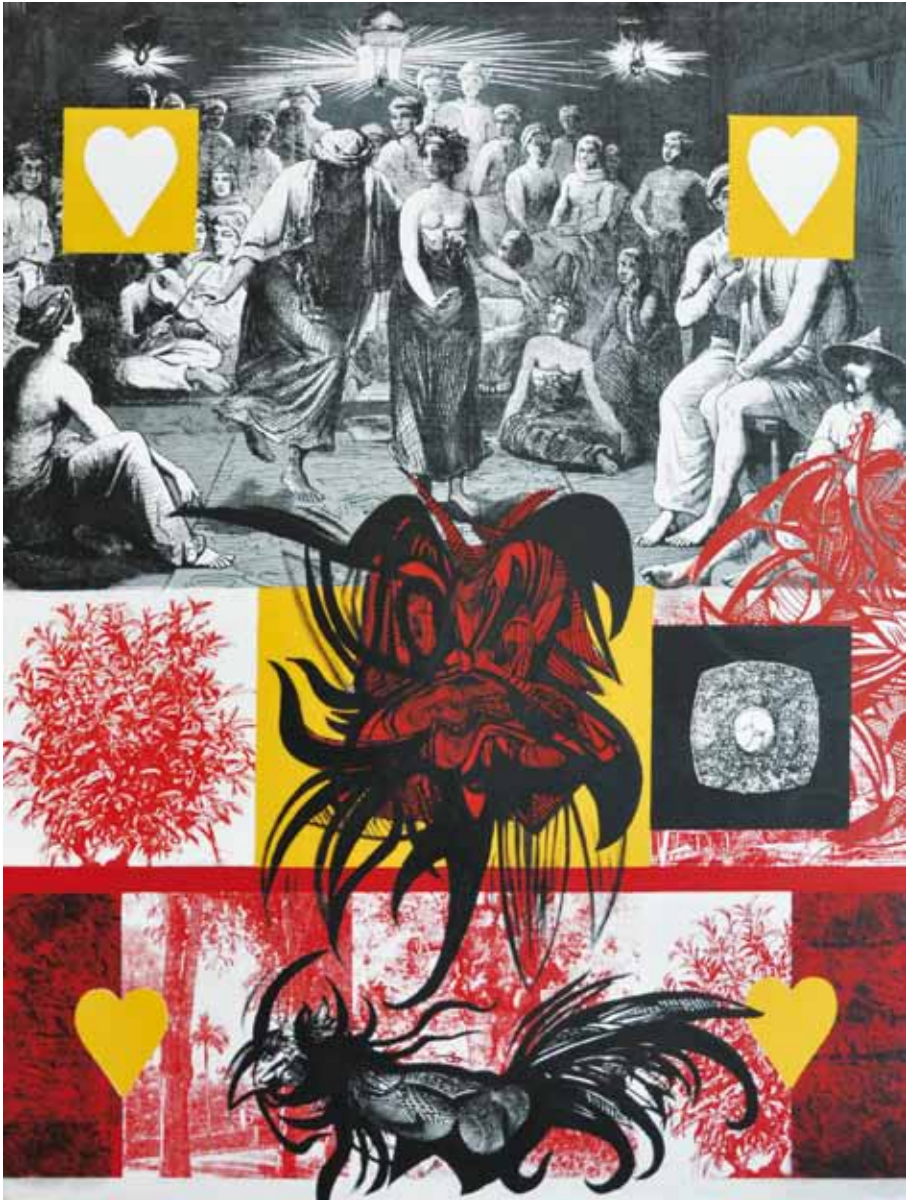
Bluescape, 2012

Signed and dated "Rafin 12" on lower right
Acrylic on canvas
127 x 183 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

Born in Petaling Jaya in 1974, the American-trained artist would paint his pictures based on photographs that he has taken beforehand. He once had a year off and used the time to travel around Malaysia to take photographs, which he would then paint, but with added spontaneity and emotional feelings, conveyed via the paintings. He studied Fine Art & Photography while he was in the United States, and earned a BA in Advertising as well. He has held solo shows in 2002, 2004, & 2005 and participated in group shows in Penang, Kuala Lumpur, & Shah Alam in 2005.



57

ZULKIFLI YUSOFF
B. Kedah, 1962

Pesta, 2008

Signed, titled and dated on verso
Mixed media on canvas
122 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

Zulkifli Yusoff is one of Malaysia's most established contemporary artists. He first took notice of art when his father gave him a copy of Art Today back in 1979. Since then, his passion in the arts grew by leaps and bounds where he will then continue to set a career in the discipline. Zulkifli is known to be a very versatile and explorative artist where he has worked in various types of mediums that encompasses painting as well as with sculptures. Apart from that, Zulkifli is also known for his installation pieces.

Zulkifli's early art training came through from the MARA Institute of Technology in Shah Alam where he graduated with a Diploma in Fine Art from the School of Art and Design. He will then continue to pursue his degree in the United Kingdom at the Manchester Polytechnic's Faculty of Art and Design before setting out to establish his name in the Malaysian art scene.

58

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Dunia-Daerah, 2012

Signed and dated "Nizar 12" on lower middle

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

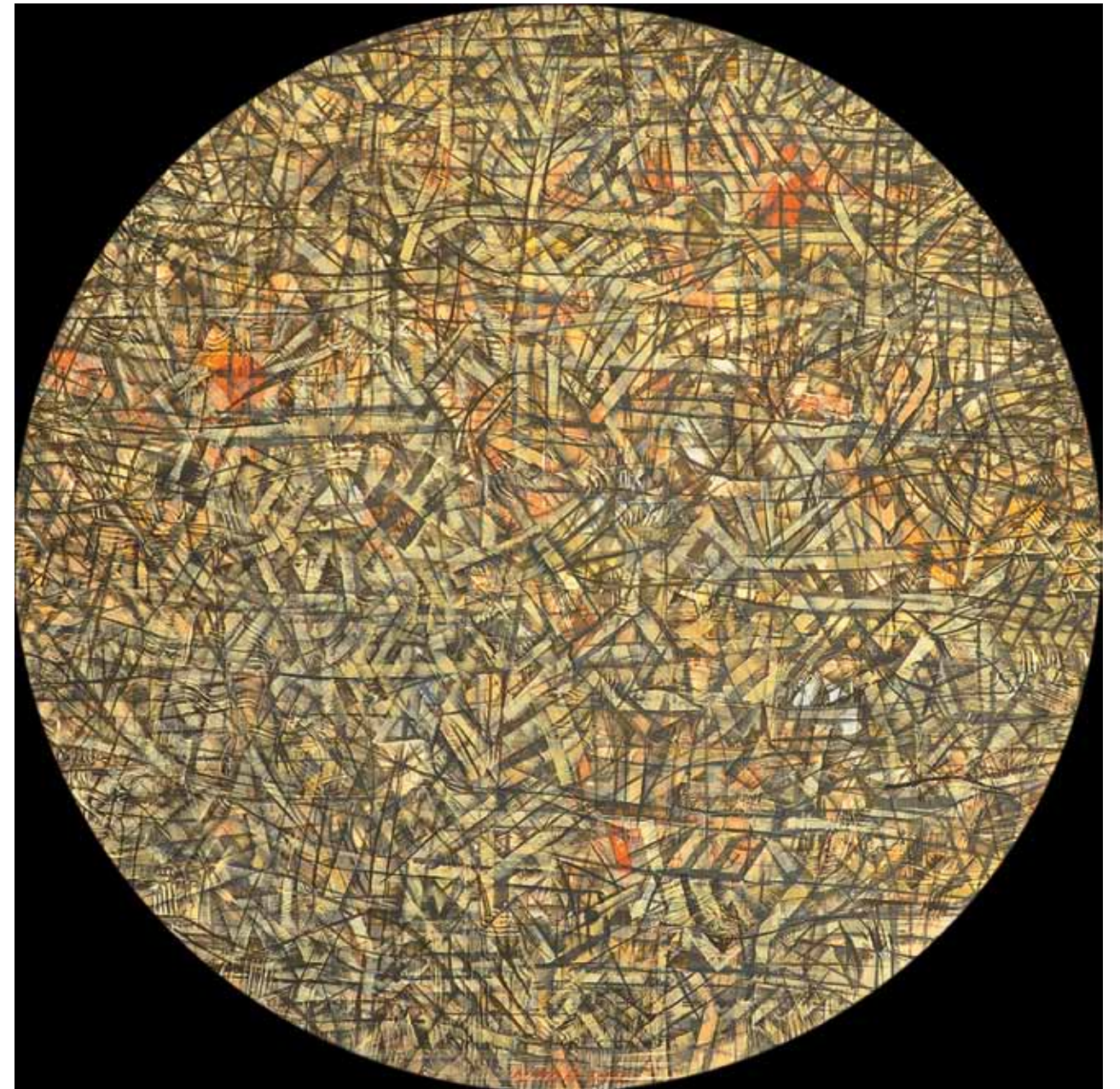
Illustrated on page 48 of "Mosaic XIII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 6,000 - RM 9,000

Nizar began painting seriously at the age of 20, focusing on figurative work and still life. He soon became fascinated with the mystery of the hidden forms behind masks and now produces a variety of work derived from this theme. He refers to his style as 'Expressionist' and considers it a reflection of one's self and the concept of hidden beauty. Nizar considers the studies to be "mask as a mask" with an appropriate aperture where he considers it necessary. The mask symbolises an unknown answer to the questions of whomever, whatever, however, and whenever and answering these questions will only raise more questions.

Nizar's work is carefully built up of many layers of paint and the philosophy behind his work manifests itself in his technique. The initial study lines and framework drawings are literally buried beneath the multitude of layers. Many of the pieces are created not through colour, but through skilful brushwork and control of contrast and depth. The images on some works are not immediately apparent and will suddenly pop out of the canvas at you. Most work is produced on a square canvas, which Nizar considers a reflection of the mystery that can be applied to proportional perfection.



59

RAFIEE GHANI
B. Kedah, 1962

The Study, 1993

Signed on lower right
Oil on canvas
54 x 62 cm

Provenance
Private Collection of Dardy Leong
Illustrated on page 58 of "The Painted Garden, Rafiee Ghani"
coffeetable book
Published in 1996 by Perpustakaan Negara Malaysia
Comes with certificate from the artist

RM 6,000 - RM 9,000

Born in Kulim, Kedah in 1962, Rafiee Ghani is one of Malaysia's most prominent fine artists. He started learning art at the De Virge Academie Voor Bildeende Kunst at The Hague in the Netherlands before he continued his studies at Institute Teknologi MARA in Dungun. It was in Europe that Rafiee gained his inspiration and exposure in art where he visited all the great spaces and museums. Consequently, Rafiee drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works.

His works are known for their loud and dynamic colours and brush strokes where his Intimism styles are very well established where he is known to produce paintings of still life that depicts all types of objects of everyday life including the likes of vases, stools, chairs, mugs, flower, food and fruits. Aesthetics form an important part of Rafiee's paintings where he uses balance and composition to their fullest potential, often producing artwork, which are both aesthetically pleasing and artistic.

Rafiee was formally trained in the arts and techniques of print-making but it is his mastery in oil painting which sets him apart from other artists where he is known to fully utilize the limited use of colours known in printmaking techniques. As known by many, Rafiee's artwork produces an imaginary illusion of images and objects, which are submerged below his mastery in playing with colours which are vibrantly mixed and integrated. This is where one would be able to clearly see the objects, which are portrayed amidst the sea of a strong tone of colour scheme, which epitomizes Rafiee's body of work.



60

RAFIEE GHANI

B. Kedah, 1962

Untitled, 1994

Signed on lower bottom

Acrylic on canvas

101 x 90 cm

Provenance

Private Collection, Kuala Lumpur

Comes with certificate from the artist

RM 10,000 - RM 15,000





61

RAPHAEL SCOTT AHBENG
B. Sarawak, 1939

Bako National Park, Sarawak, 2002

Signed, dated and titled "RSA 2002 Bako National Park, Sarawak." on lower right
Oil on board
31 x 46.5 cm

Provenance
Private Collection, Kuala Lumpur
Comes with certificate from the artist

RM 3,500 - RM 6,000

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



Inspirations comes in many forms, and for Shafuridin Habib, it is the countryside of Malaysia and its picturesque landscape. For a true artist to put colour to canvas or paper, there must be a special connection between subject and artist. This is very much the case for Shafuridin whose fuel for painting comes in the form of the whole experience of being in the countryside, from the fisherman toiling at sea to the women pounding spices on their verandas.

Born in Kampung Basong, Perak, Shafuridin now 50 smiles as he recalls his childhood days in the villages, "As a schoolboy I loved drawing; all my school exercise books were full of my pencil drawings." A humble hobby soon turned into a deep passion. In his twenties, when Shafuridin moved to Kuala Lumpur, he became best friends with established water-colourists and among them is the famed Khalil Ibrahim. In fact, Khalil's influence is discerned in many of Shafuridin's works. The artist actively pursued painting all through the 1980's, mainly to compose a good number of pieces to join professional art clubs. During this time, he exhibited at Pok Balai Seni Lukis Sabah (1987). His works can be seen in the permanent collection of the National Art Gallery.

62

SHAFURDIN HABIB
B. Perak, 1961

Ultraman in Kuala Lumpur, 2005

Signed and dated "Shafuridin Habib 2005" on lower left
Acrylic on canvas
70 x 100 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 5,500

63

ANTHONY SUM

B. Kuala Lumpur, 1948

Colour of Life I, 1996

Signed "Anthony Sum" on lower right
Acrylic on cotton paper
69.5 x 70 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 17,000

Australian artist, Anthony Sum was born in Kuala Lumpur in 1948. Anthony, the eldest out of seven children began his years just outside the city with his siblings in a peaceful environment surrounded by trees, bamboo plants and a view of distant misty hills and mountains. At a young age, Anthony had already learnt to respect and love nature. He began showing a great interest in art at the age of eight and he often spent countless hours in his own world drawing. One day, his father (a Chinese scholar and musician hailing from somewhere near Guilin, in the province of Kwansi) took him to an art demonstration. When he returned, he told his father that he wanted to perform 'magic like the artist'.

Recognising his son's talent, Anthony's father sent him to learn traditional brush painting and Western art. Two years later, he entered art competitions and won numerous artists' awards. Anthony held his first art exhibition at the age of fourteen and the show was a great success. From that moment on, he never looked back. He has received international recognition and has had the privilege of having joint exhibitions in Europe, the United States and Asia. His works are held in numerous public and private art collections including the Honolulu Academy of Art, American University in Washington DC, George Mason University of Virginia, National Art Gallery of Kuala Lumpur and more. He has also given lectures, talks, and workshops at the Smithsonian Institute in Washington DC, American University Master Class and the National Art Gallery of Victoria.



64

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

Image IV, 1995

Acrylic on canvas
100 x 95 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited at the "Notes of a Journey 40@60, Sharifah Fatimah Syed
Zubir" Solo Exhibition in December 2008 at Artfolio, Kuala Lumpur

Illustrated on page 67 of "Notes of a Journey 40@60, Sharifah Fatimah
Syed Zubir" exhibition book

Published in 2008 by Artfolio, Kuala Lumpur

RM 28,000 - RM 40,000

Graduated from UiTM (Universiti Teknologi MARA) in Malaysia, Reading University in England and Pratt Institute in the United States, Sharifah has participated in numerous local and international exhibitions. Awarded the Major Award in the Salon Malaysia Competition in 1979, and a Minor Award in the Young Contemporary Artists Competition in 1981, Sharifah was the curator at National Art Gallery, Malaysia from 1982 to 1989. Her works are held in the collections of public institutions, local and international museums, banks and corporations. Dato' Sharifah Fatimah is the first and only Malaysian to have had her work included in the highly acclaimed, The Museum of Modern Art (MoMA) in New York City.



65

AWANG DAMIT AHMAD

B. Sabah, 1956

Essence of Culture - Intimacy, 1989

Signed and dated "Awang Damit 89" on lower right and verso

Mixed media on canvas

178 x 178 cm

Provenance

Private Collection, Kuala Lumpur

RM 45,000 - RM 60,000

Born in Kuala Penyu in Sabah, Awang Damit Ahmad was educated in the Fine Arts when he studied in the School of Art and Design in UiTM. So good was he in his works that he was the best student for the year 1983. He then continued towards his postgraduate where he did his Masters in Fine Art with the Catholic University of America in Washington D.C.

Awang Damit has held various exhibitions both in groups as well as solo including the Intipati Budaya-Satu Sintesis show at the National Art Gallery, Kuala Lumpur in 1995 that was also shown at the Shenn's Fine Art in Singapore a year earlier. He was also involved with various group exhibitions including the Bentuk Dan Makna – Galeri Seni FSSR, Universiti Teknologi Mara Shah Alam, Selangor, Malaysia while shows abroad include the 15th Asia International Art Exhibition, Taipei, Taiwan, Perception and Perspective A Malaysian Eye View, Hot bath and Pittsville Art Gallery, London, the 14th Asia International Art Exhibition, Fukuoka Asian Art Museum, Japan and Contemporary Malaysian Artist, Beijing Art Museum, Beijing, China.

A similar artwork can be seen in the Bank Negara Malaysia collection, published in the 1989 Puspaseni coffeetable book.





66

SJAFRI
B. Indonesia, 1938

Abstract, 2006

Signed and dated "Sjafri 2006" on lower right
Acrylic on canvas
28 x 28 cm (4 pieces)

Provenance
Private Collection, Jakarta

RM 4,500 - RM 6,500

Born in 1938 in Padang, West Sumatra, Sjafri began to enjoy painting since his childhood days. His talents were revealed during the first years of secondary school in which he often won painting competitions. He has furthered his studies at the Yogyakarta School of Fine Art (ASRI) until 1956. Sjafri worked as assistant of the famous painter S.Sudjojono, whom also gave him painting lessons. He joined an association of young Indonesian artists (S.I.M.) from 1956 to 1960. His painting style garnered international attention, which included, Professor Joseph Kischer, an art critic for the Indonesian association of painters exhibiting in the USA. Sjafri's works are mostly found in various galleries in Jakarta.



67

PUTU SUTAWIJAYA
B. Indonesia, 1971

Power of Dance, 1998

Signed and dated "Putu 08" on lower right
Oil on canvas
145 x 120 cm

Provenance
Private Collection, Kuala Lumpur

RM 18,000 - RM 32,000

Putu Sutawijaya was born in Angseri, Baturiti, Tabanan, Bali on the 27th of November 1971. He completed his senior high school studies in Fine Art at SMSR Bali in 1991, then continued his studies at the Art Faculty of ISI (Indonesian Art Institute), Yogyakarta and graduated in 1998. He held his first solo exhibition in Singapore in 1998. His solo exhibition 'Metafor Tubuh' in Komaneka Fine Arts Gallery was held by the end of 2002, couple weeks after the 'Bali Blast'. It was gained huge attention and became one of his most successful exhibitions, though held in agony of the bombing. He now lives and works in his two studios in Yogyakarta and Bali.



68

JEIHAN SUKMANTORO
B. Indonesia, 1938

Dua Perahu, 2011

Signed and dated "Jeihan '11" on lower left
Oil on canvas
70 x 70 cm

Provenance
Private Collection, Jakarta
Comes with certificate from the artist

RM 7,000 - RM 11,000



69

TAN PENG HOOI
B. Penang, 1942

Fishing Village at Sunset, 1968

Signed and dated "Tan Peng Hooi 68" on lower right
Oil on canvas
55 x 75 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 16,000

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

Peng Hooi's work is known to be primarily involved with oil but he is also known to have produced some exemplary work using charcoal as well. Most of his works are 'lively' in that, he projects the beauty of rural life that includes the likes of ducks, doves and the sea through his body of work. He likes to work around the likes of the old master and his works are seen around in several exhibitions. One of his most notable achievements as an artist include an article written about him on the Readers' Digest in 1981 by Robert Keiner entitled 'The Painter who Preserves Malaysia's Past'. On top of that, he has participated in countless group exhibitions as well as his own solos. Some of his works have already been inducted into the permanent collections of major art spaces like the Bank Negara, the Penang State Art Gallery, the National Art Gallery and many others.

70

TAY MO LEONG, DATO'

B. Penang, 1938

Rubber Estate Series, 1960

Signed "Tay Mo Leong" on lower left

Batik

116.5 x 88 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 75 of "Mosaic XIII" coffeetable book

Published in 2013 by KL Lifestyle Art Space

RM 18,000 - RM 28,000

One of Malaysia's most important batik artists, Tay Mo Leong was born in Penang in 1938 and was educated in art at the Provincial Taipei Normal College (Fine Art) in Taipei, Taiwan from 1957 to 1960. Tay Mo Leong is the chairman of the Art Gallery Committee Penang, a member of the State Museum Board as well as the president of the Penang Watercolour Society since 1985. He has won many awards for his batik and watercolour paintings, and he has had group and solo exhibitions in Tokyo, Florida, Adelaide, London, Taiwan, Paris, Sao Paolo and many more.

As a full-time artist and touted as one of the foremost Malaysian artists when it comes to batik painting, Tay Mo Leong has created a colourful body of work that is often described as experimental, bold and free. His work uses luminous colour and can even be described as abstract.

He learnt about batik art when he was in Taiwan and when he returned, he mastered the medium itself through visits to Kelantan and various experimentations where he invented a new technique which he termed 'double-resist.' In 1965, he was confident enough to stage his first batik-art exhibition at the British Council in Kuala Lumpur featuring 64 works. In 1970, he studied at the Art Centre in Florida, USA. He was given the Foreign Minister's Award and exhibited at the Nippon Modern Art Association, Osaka, Japan in 1997, and the Osaka Government Award in Japan in 2003.

He was conferred the Dato' title by Penang State Government in 2009 – the year the Penang State Museum Art Gallery honoured him with a Retrospective.



71

TEW NAI TONG

B. Selangor, 1936 - 2013

Shepherds, 1993

Signed and dated "Naitong 93" on lower right

Oil on canvas

80 x 99 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

The late Tew Nai Tong was born in 1936 in Klang, and started his early education at the Peng Hwa Chinese School at the age of seven. At 18, he decided that he wanted to pursue his dream of a proper artist. With his mind set on painting as a means of living, he moved to Singapore and enrolled at the Nanyang Academy of Fine Arts (NAFA) and spent two years there completing his studies. Focusing on skills such as sketching, watercolours and landscape painting during his early years at NAFA, he, along with his contemporaries, became part of the watercolours movement in Malaysia, promoting the art style to the people.

Just like many NAFA graduates before him, Nai Tong followed in their foots steps by furthering his studies in Paris. He spent the next two years studying oil and figurative painting at the Ecole Nationale Supérieure Des Beaux-Arts de Paris. From 1967 to 1968, Tew Nai Tong immersed himself in the kaleidoscope of arts and culture in France and across Europe, visiting museums and art galleries in search of inspiration for new pieces. His time in Paris instilled in him a newfound creative stance, which he fully made use of as he went through an experimental phase on forms, compositions and colours, which shaped his unique art style: an interesting and beautiful combination of Oriental charm and Parisian elegance injected into dreamy watercolour on canvas, playful collages within oil paintings to geometrical abstracts depicting rural living, local culture and landscapes.

In 2009, Nai Tong received the prestigious Grand Prize Asia Art Award in Seoul, South Korea in recognition for his contributions to the Malaysian art scene as well as exposing the rich cultural heritage and the Fine Arts of Malaysia to the international community. He is considered by some to be one of the top 10 artists in Malaysia and his works have been auctioned at Christies and Sotheby's as well as through Malaysia's own Malaysian Art Auction presented by KL Lifestyle Art Space. KL Lifestyle Art Space also had the pleasure of hosting, A Golden Era, an exhibition featuring Tew Nai Tong's works in January 2012. Highly collectible, many of Nai Tong's paintings are in private collections both locals and internationals. Institutions that have acquired his artworks include the National Art Gallery Malaysia, National Art Museum Singapore and the Sarawak Museum in Kuching.





72

TEW NAI TONG

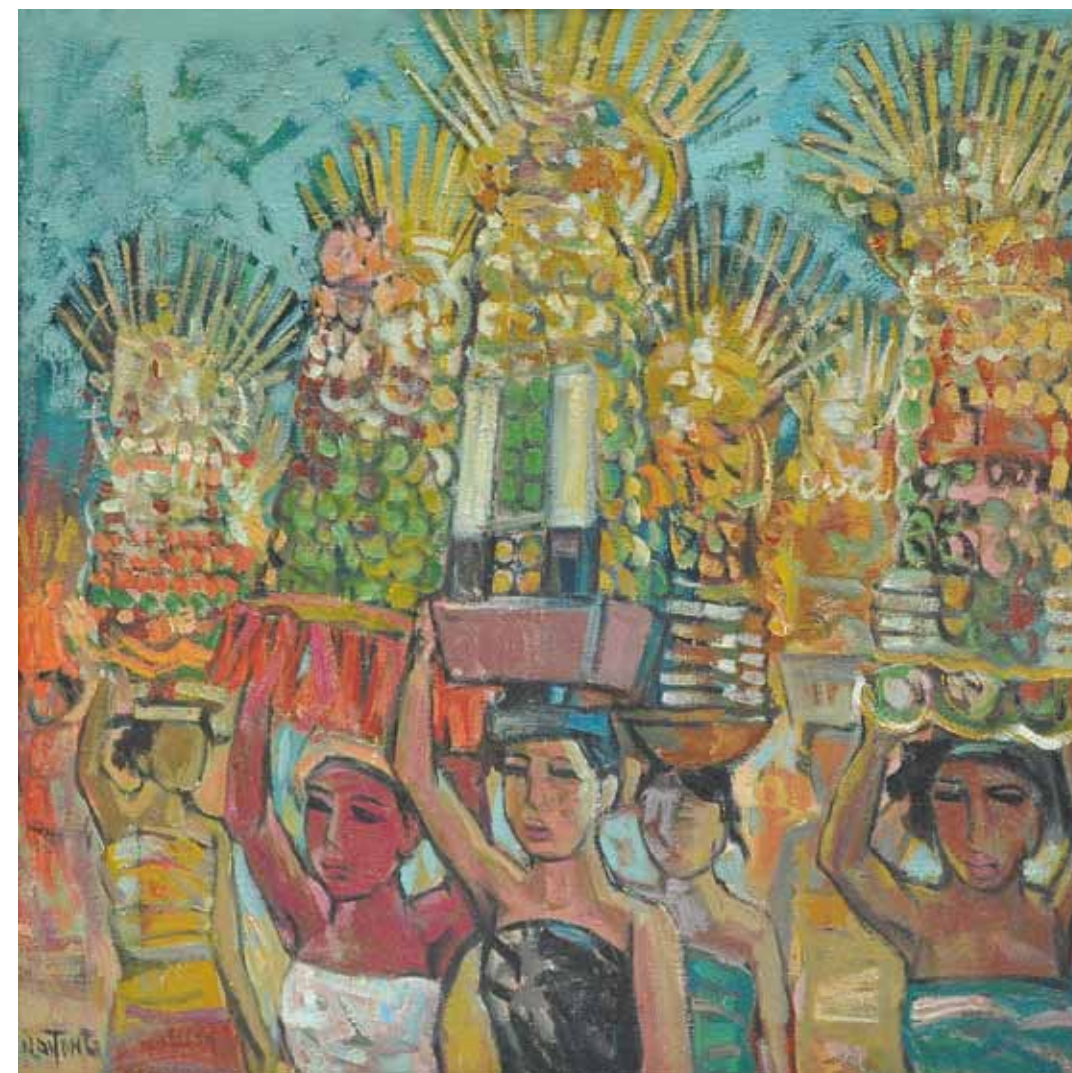
B. Selangor, 1936 - 2013

Going to the Temple, 1990s

Signed "Naitong" on lower right
Oil on canvas
44.5 x 44.5 cm

Provenance
Private Collection, N. Sembilan

RM 7,500 - RM 12,000



73

TEW NAI TONG

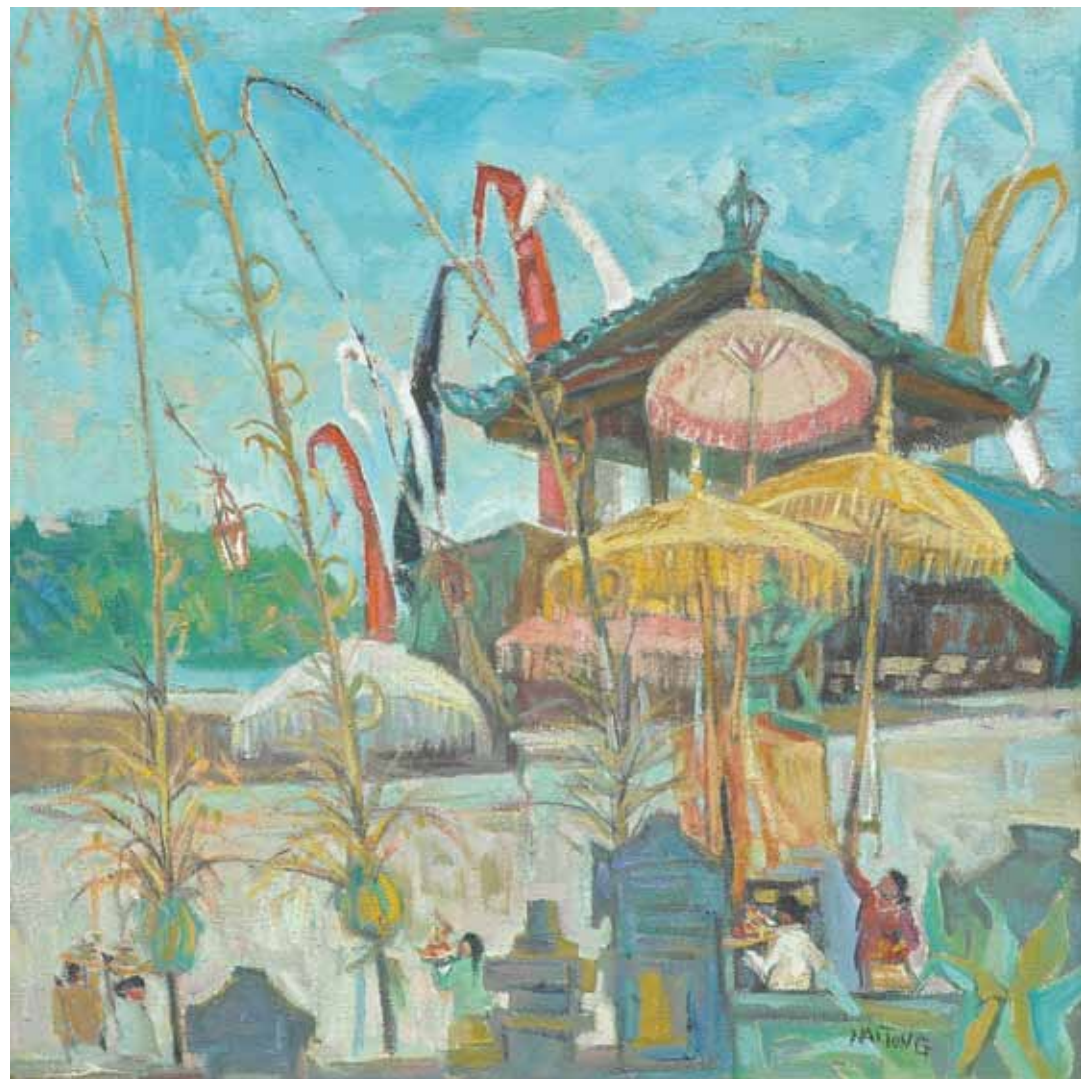
B. Selangor, 1936 - 2013

Offering, 1990s

Signed "Naitong" on lower right
Oil on canvas
44.5 x 44.5 cm

Provenance
Private Collection, N. Sembilan

RM 7,500 - RM 12,000



74

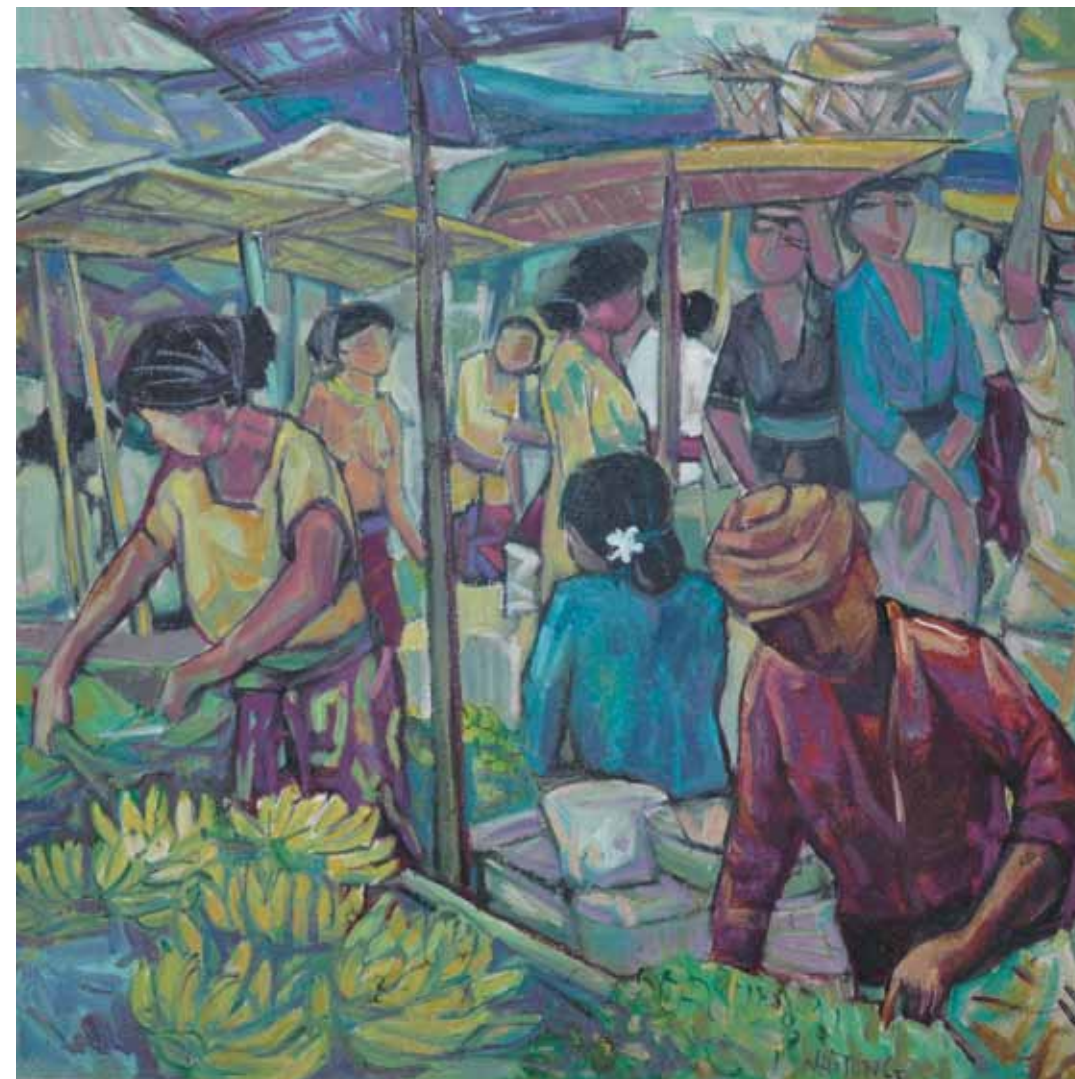
TEW NAI TONG
B. Selangor, 1936 - 2013

Bali Series, 1990s

Signed "Naitong" on lower right
Oil on canvas
44.5 x 44.5 cm

Provenance
Private Collection, N. Sembilan

RM 7,500 - RM 12,000



75

TEW NAI TONG
B. Selangor, 1936 - 2013

Bali, 1993

Signed "Naitong" on lower right
Oil on canvas
44 x 44 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,500 - RM 12,000

76

WONG PERNG FEY

B. Kuala Lumpur, 1951

Luminosity V, 1999

Signed, titled and dated on verso

Oil on canvas

188 x 200 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 24,000

Born in 1974, Wong Perng Fey is an independent artist based in Kuala Lumpur, Malaysia. His chosen subject is the Malaysian landscape and oil paints are his favourite medium. The process of his painting forms an emotional bridge between man and his surroundings, exploring questions of belonging, memory, inhabitation, change and permanence. He has exhibited several remarkably sensitive bodies of work, and continues to probe the language of painting to find new powerful interpretations of his subject. Perng Fey graduated from the Malaysian Institute of Art in 1998 on scholarship and has been a full-time artist ever since. His works have been shown in Kuala Lumpur's major galleries and collected by Malaysian's National Art Gallery and Galeri PETRONAS. Perng Fey believes, "Memory is made up from moments that are lost. I paint for memory's sake, about things that are gone, about loss, capturing moments that flash through my mind, moments that will not stay still, because we are constantly moving."





77

SHIA YIH YING

B. Sarawak, 1966

Dancer, 2008

Signed and dated "SHIA 20.10.08" on lower right
Mixed media on paper
73.5 x 53 cm

Provenance
Private Collection, Penang

RM 2,000 - RM 5,000

Born in 1966, Shia Yih Ying is a Malaysian fine artist from Kuching, Sarawak. Her early education in art was from the Malaysian Institute of Art where she obtained her Diploma in Fine Art. Since then, she has been actively involved with the Malaysian art scene where her work has travelled across the region. Her body of work encircles around culture and heritage where elements of traditional clothing and such can be clearly seen.

Shia has been involved with many exhibitions and also participated in the 'Asean Visual Art Education Symposium & Workshop' in 1994, which was held in the Philippines. In 1999, she was involved in the 'Commonwealth Fellowship in Arts and Crafts' held at New South Wales in Australia. Her show at Galeri PETRONAS in 2004 entitled 'wOm(b)' was one of the highlights of her art career while some of her paintings have been inducted into the permanent collection of the National Art Gallery as well as in corporations like HSBC (Malaysia). She has won awards like that of the Alternate Artist by the VSC Freeman Fellowship in the United States in 2007 while in 1997 and 1996 her works received Honourable Mention at the Philip Morris Asean Art award.



78

KOW LEONG KIANG

B. Selangor, 1970

Bodyline, 2008

Signed and dated "Kow Leong Kiang 20.10.2008" on lower left
Charcoal on paper
73.5 x 53 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000



79

JOLLY KOH
B. Singapore, 1941

Rising Sun II, 2004

Signed, titled and dated on verso
Oil and acrylic on canvas
135 x 50 cm

Provenance
Private Collection, Kuala Lumpur
Reference : Featured on back cover of Artistic Imperatives,
Selected Writings and Paintings book
Published by Jolly Koh

RM 9,000 - RM 18,000



80

*Paintings and Statues from the Collection
of President Sukarno of the Republic of
Indonesia, Volumes I, II, III, IV & V.*

Compiled by Lee Man - Fong, artist - painter at the Presidential
Palace of the Republic of Indonesia

Hardcover - 1964
Volume I to IV composed of 100 reproductions of paintings and
Volume V is composed of 167 reproductions of sculptures and
porcelains.

39 x 30 cm
Private Collection, Selangor

RM 8,000 - RM 16,000

81

SUSILO BUDI PURWANTO

B. Indonesia, 1966

Imagination, 2007

Signed and dated "Susilo 2007" on lower right

Oil on canvas

140 x 150 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 8,500



82

HE BAILI
B. China, 1945

Autumn Shore, 2005

Titled, inscribed and signed with three Chinese seals of the artist
Ink and colour on paper
50.8 x 142.4 cm

Provenance
Private Collection, Selangor
Acquired by a distinguished private collector from Christie's Hong Kong in 2009
Lot 731, Fine Chinese Modern Paintings, November 29, 2009

RM 80,000 - RM 150,000



83

CHEN WEN HSI
B. China, 1906 - 1991

Four Gibbons, Undated

Signed in Chinese seal on lower right
Chinese ink and watercolour on paper
94 x 60 cm

Provenance
Private Collection, Singapore
Acquired directly from the artist

RM 35,000 - RM 65,000

Chen Wen Hsi was a first generation Singapore artist and a seminal pioneer of the Nanyang style. A graduate of the Xinhua Academy of Fine Arts in Shanghai, Chen migrated to Singapore after World War II. Here, he embarked on a career as an art teacher that saw him teaching at The Chinese High School and the Nanyang Academy of Fine Arts, and established an art practice that merged Western and Chinese art traditions in a distinctive aesthetic expression that went on to be hugely influential in Singapore art.

Over the decades, Chen painted tirelessly, especially after retiring from teaching in 1968 to concentrate on his art. Through his life, Chen participated in numerous group exhibitions and held numerous solo exhibitions in Singapore and around the world. For his contributions to Singapore art, Chen received the Bintang Bakti Masyarakat (Public Service Star) in 1964. He also became first Singapore artist to receive an honorary doctorate from the National University of Singapore; the first Singapore artist to receive a Gold Medal by the National Museum of History, Taiwan in 1980; as well as the first recipient of the ASEAN Cultural and Communication Award for outstanding artists in 1987. In 1991, Chen passed away. The following year, he was awarded a posthumous Pingat Jasa Gemilang (Meritorious Service Medal). His artistic legacy lives on in the practice of Singapore artists, and on the back of the Singapore \$50 note, where a portion of his work *Two Gibbons Amidst Vines* is printed.



84

ZHAO SHAO'ANG
B. China, 1905 - 1998

Flowers and Birds, 1978

Signed in Chinese with seal on lower left
Chinese ink and watercolour on paper
83.5 x 30 cm

Provenance
Private Collection, Selangor
Acquired by a distinguished private collector from
Christie's Hong Kong in 2006
Lot 894, Fine Modern & Contemporary Chinese
Paintings, November 27, 2006

RM 48,000 - RM 88,000

85

ZHAO SHAO'ANG
B. China, 1905 - 1998

Flowers and Birds, 1978

Signed in Chinese with seal on lower right
Chinese ink and watercolour on paper
83.5 x 30 cm

Provenance
Private Collection, Selangor
Acquired by a distinguished private collector from
Christie's Hong Kong in 2006
Lot 894, Fine Modern & Contemporary Chinese
Paintings, November 27, 2006

RM 48,000 - RM 88,000

Zhao Shao-Ang studied painting at the Gao Qifeng Private College of Art. He taught at the Foshan College of Fine Arts in 1927. In 1930, he founded the Lingnan Art Studio in Guangzhou. In 1937, he served as the head of the Department of Chinese Painting at the Guangzhou Municipal College of Fine Arts. In 1948, he was appointed a professor at the Department of Fine Arts, Guangzhou University. Later in the year, Zhao moved and settled in Hong Kong. There he founded the Lingnan Art Studio to teach Chinese paintings. He was inspired by Gao Qifeng in his early years. He excelled in painting landscape, animal, flower, insect and fish, and is particularly noted for painting cicada. Zhao passed away back in 1998.



86

ZAO WOU-KI

B. China, 1921

Untitled, 1966

Signed and dated lower right margin; edition lower left

5-color lithograph on Rives

51.5 x 44 cm

Provenance

Private Collection, Singapore

#1 of 5 unnumbered Artist's proofs aside from the edition of 95

Published by Gerald Cramer, Geneva; printed by E. & J. Desjobert,
Paris

RM 15,000 - RM 18,000

Born in Beijing, China in 1921 and took French nationality in 1964, the abstract artist Zao Wou-Ki is greatly influenced by expressionists such as Paul Klee. Despite this, his artworks have an element of Chinese landscape tradition. After 1972, he painted in larger formats including diptychs and triptychs. Zao is one of the most successful Chinese painters alive and his works has been exhibited around the world including Venice Biennale in 1996.





87

IBRAHIM HUSSEIN, DATUK
B. Kedah, 1936 - 2009

Ramayana 1998, 2000

Signed, titled and dated "Ibrahim Hussein, 2000,
Ramayana 1998, on lower right
Print on cloth
42 x 42 cm

Provenance
Private Collection, N. Sembilan

RM 8,000 - RM 15,000



88

AHMAD SHUKRI
B. Kelantan, 1969

Untitled, 2005

Signed and dated "Ahmad Shukri Mohd 2005" on verso
Mixed media and collage on canvas
120 x 300 cm (Triptych)

Provenance
Private Collection, Selangor
Acquired from Galeri Tangsi, Kuala Lumpur

RM 20,000 - RM 38,000

Born in Kelantan in 1969, Ahmad Shukri was one of the co-founders of the non-conformist MATAHATI group, which has since become the voice of the future of Malaysian Art. Having obtained a Bachelor of Fine Arts from MARA (UiTM) in 1992, Shukri is today one of the leaders in groundbreaking contemporary art in Malaysia, and has exhibited extensively worldwide. Not confined by style, material or subject matter, he revels in forming multi-layered collages with oil paint, industrial crate plank, aluminium foil, canvas, paint and paper. Shukri maintains that the only constant in his art is CHANGE.

89

YUSOF MAJID

B. England, 1970

Toy Soldiers, 2005

Signed "Y. Majid" on lower right

Oil on canvas

153 x 138 cm

Provenance

Private Collection, Selangor

Acquired from Galeri Tangsi, Kuala Lumpur

RM 15,000 - RM 18,000

Yusof Majid is a product of a Malay-British parentage and hails from a well to do family who had a happy childhood, complete with a comprehensive art education. Art comes natural to Yusof and its no surprise that his artistic journey began with his childhood. His imagination may run wild but it is rooted into his exciting childhood experience. The Young Steam Train is an example of such childhood adventure, when he guides spectators across the blue sky to embark on an exploration. In his quest of true humanity, he is constantly telling stories with his brushes, putting colourful images onto the canvas and celebrating the sheer magic of happiness.



90

AHMAD ZAKII ANWAR

B. Johor, 1955

Buddha Face, 2002

Signed and dated "Ahmad Zakii Anwar 02'" on lower right

Oil on canvas

140 x 140 cm

Provenance

Private Collection, Kuala Lumpur

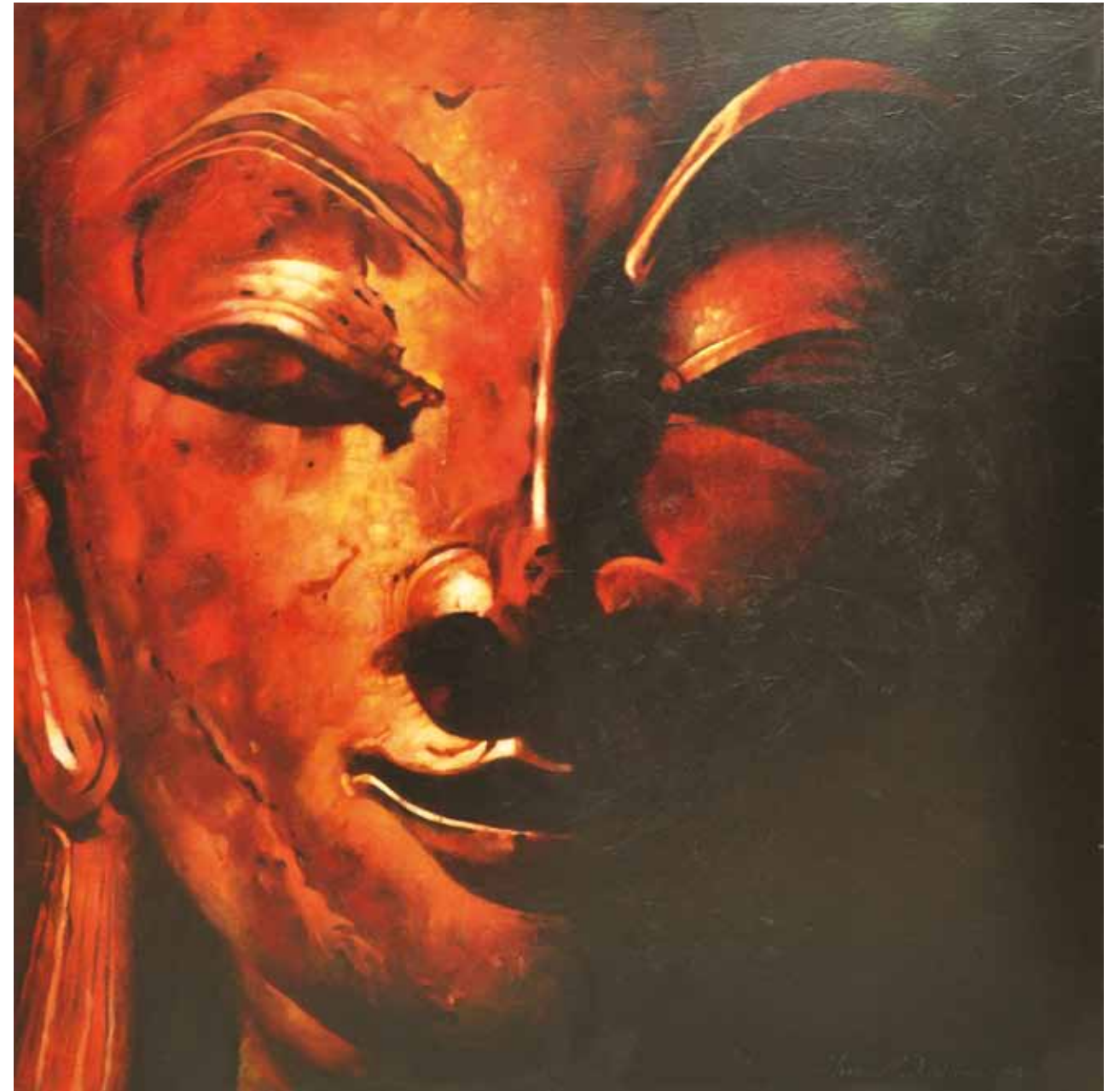
Illustrated on page 191 of "Disclosure, Ahmad Zakii Anwar" coffee table book

Published in 2008 by Galeri Petronas, Kuala Lumpur

RM 36,000 - RM 55,000

Ahmad Zakii Anwar born in 1955 in Johor is one of the most well known artists in Malaysia. The youngest of 6 children, Zakii developed his love for art at the age of 6. He attended Ngee Heng Primary School from 1962 until 1967. He went to high school in what was one of the most prestigious school in that time in Johor Bahru called Maktab Sultan Abu Bakar or commonly known as English College (1968 - 1972). After graduation, Zakii was accepted into the School of Art and Design, MARA Institute of Technology Malaysia.

The artist began his career as a graphic artist, producing some of the leading advertising graphics of his time. From there, he continued to establish his name by converting to fine art where his techniques have been exemplary and world class. Zakii came to attention for his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photo-realist still-life paintings and expressive portraits. Later, a more contemporary edge surfaced in his works as Zakii introduced urban subjects and settings into his canvases. He is lauded for capturing not just city motifs and urban features but also a distinctive psychological dimension and cinematic quality in these scenarios. Zakii's preoccupation with the spiritual or metaphysical aspects of urban life, as seen through his use of icons, symbols and allegories (including metaphors of theatre, performance and masks) have also marked his practice.





91

YUSOF GHANI

B. Johor, 1950

Siri Tari IV, 1991

Signed, titled and dated on verso

Mixed media on canvas

122 x 183 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 51 of "Yusof Ghani Siri Tari Topeng" coffeetable book

Published in 1996 by Rusli Hashim Fine Art

RM 90,000 - RM 150,000



92

RAJA SHAHRIMAN RAJA AZIDDIN
B. Perak, 1967

Api, Bayangan & Kemenyan 6, 1998

Used metal
43 x 88 x 50 cm

Provenance
Private Collection, Kuala Lumpur
Exhibited at the Raja Shariman 2nd solo exhibition "Api, Bayangan & Kemenyan" in 1998 at Pelita Hati Gallery

RM 9,000 - RM 15,000

Raja Shahrman graduated from the Mara Institute of Technology in 1990 and taught at the Malaysian Institute of Art. In 1992, he won the Minor Award at Salon Malaysia. His prolific metal sculpture, Growth with Equity, stands in Taman Wawasan on Jalan Sultan Ismail in Kuala Lumpur. Raja Shariman broke the gentility of the Malay psyche when he introduced his Killing Tools steel works to the public in the War Box, Lalang and Killing Tools exhibition in 1996. The harshness in those works was toned down when his 'Nafas' exhibition was introduced.



93

MAT ALI MAT SOM
B. Selangor, 1975

Sapu Sendi, 2008

Metal on natural stone
40 x 40 x 40 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 44 of "Dendam Tak Sudah" exhibition catalogue
Published in 2009 by Metro Fine Art Gallery

RM 14,000 - RM 18,000

Mat Ali Mat Som who has a passion for everything about silat, a traditional Malay martial art. Being able to share it is a satisfaction he cannot describe in words. Not only has he learnt the martial art, and studied its history and moves, he is now sharing his sculptures based on the art. "I remember making my first metal sculpture – a keris – after watching a television documentary on the keris when I was 10 years old. I made the keris using an iron pipe in the garage of my parents' home in Ampang," said Mat Ali.

94

AHMAD ZAKII ANWAR

B. Johor, 1955

Bottle, 1992

Signed and dated "Ahmad Anwar 92" on lower right

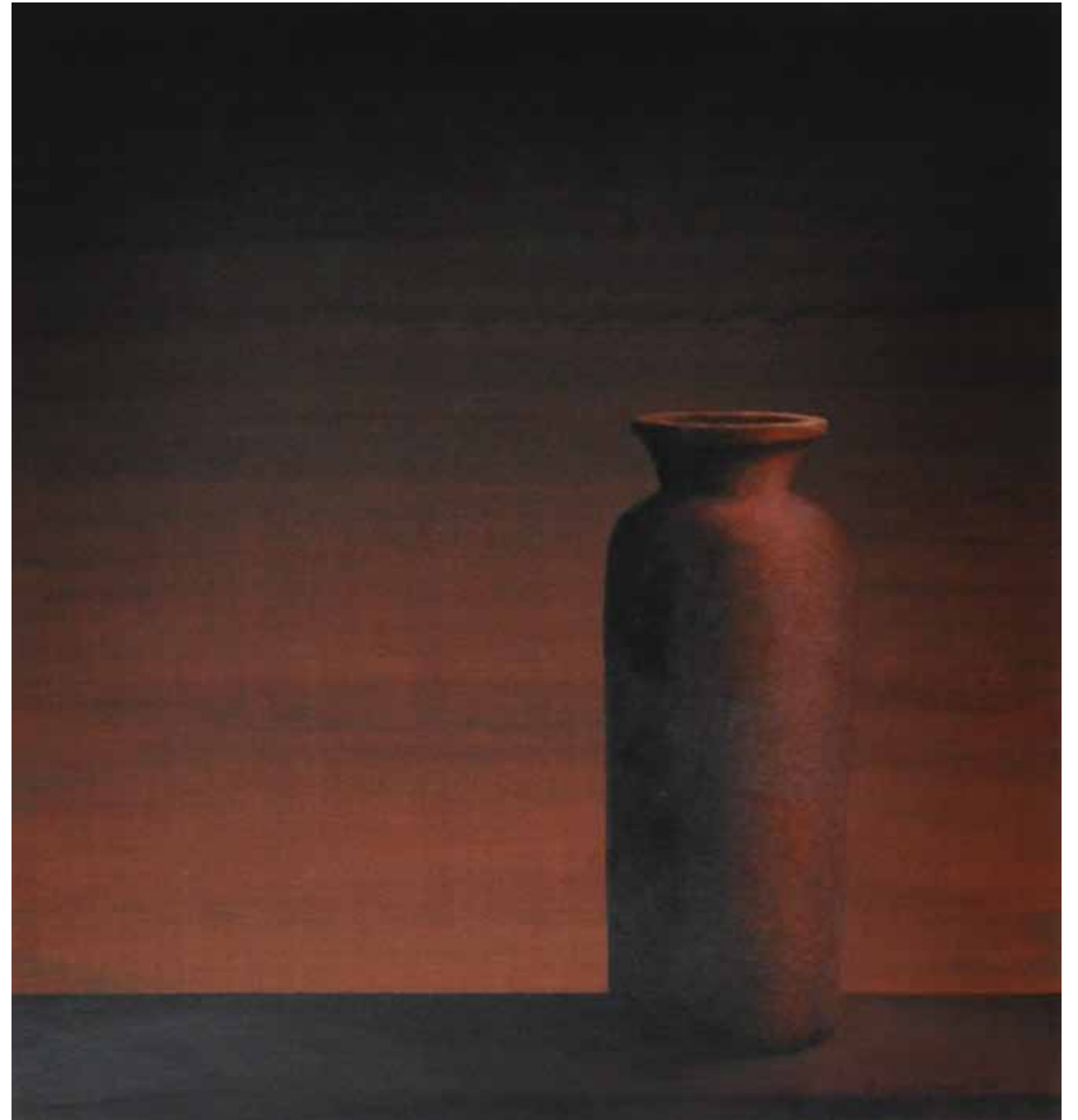
Acrylic on paper

48 x 45 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 32,000



JOLLY KOH

B. Singapore, 1941

Green Movement, 2007

Signed and dated "Jolly '07" on lower right

Acrylic and oil on canvas

137 x 92 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 249 of the Jolly Koh coffeetable book

Published by Maya Press in 2008.

RM 28,000 - RM 45,000

Born in 1941 in Singapore, Dr Jolly Koh is perhaps one of the most illustrated artists in Malaysia. He is widely considered as one of the prime 'mover' of the art scene where he brings with him a vast range of experience he gained through living in the United Kingdom, the United States as well as Australia and many other countries.

His earlier work were exhibited in Malaysia between 1957 and 1969 where after that, he would expand his showcase to other countries, not seen in Malaysia until the early 1990s. Before that, most of his artwork were seen exhibited around countries like Australia, Thailand, Brazil, India and the United States. His artwork is very much sought after and being one of the pioneers of the industry, they become permanent collections of national and international galleries as well as in corporations and such that include New York's very reputable J D Rockefeller II collection.

The artist, Jolly Koh with his painting.



96

KHALIL IBRAHIM

B. Kelantan, 1934

Movement in Blue, 1985

Signed and dated "Khalil Ibrahim 85" on lower left

Batik

92 x 91 cm

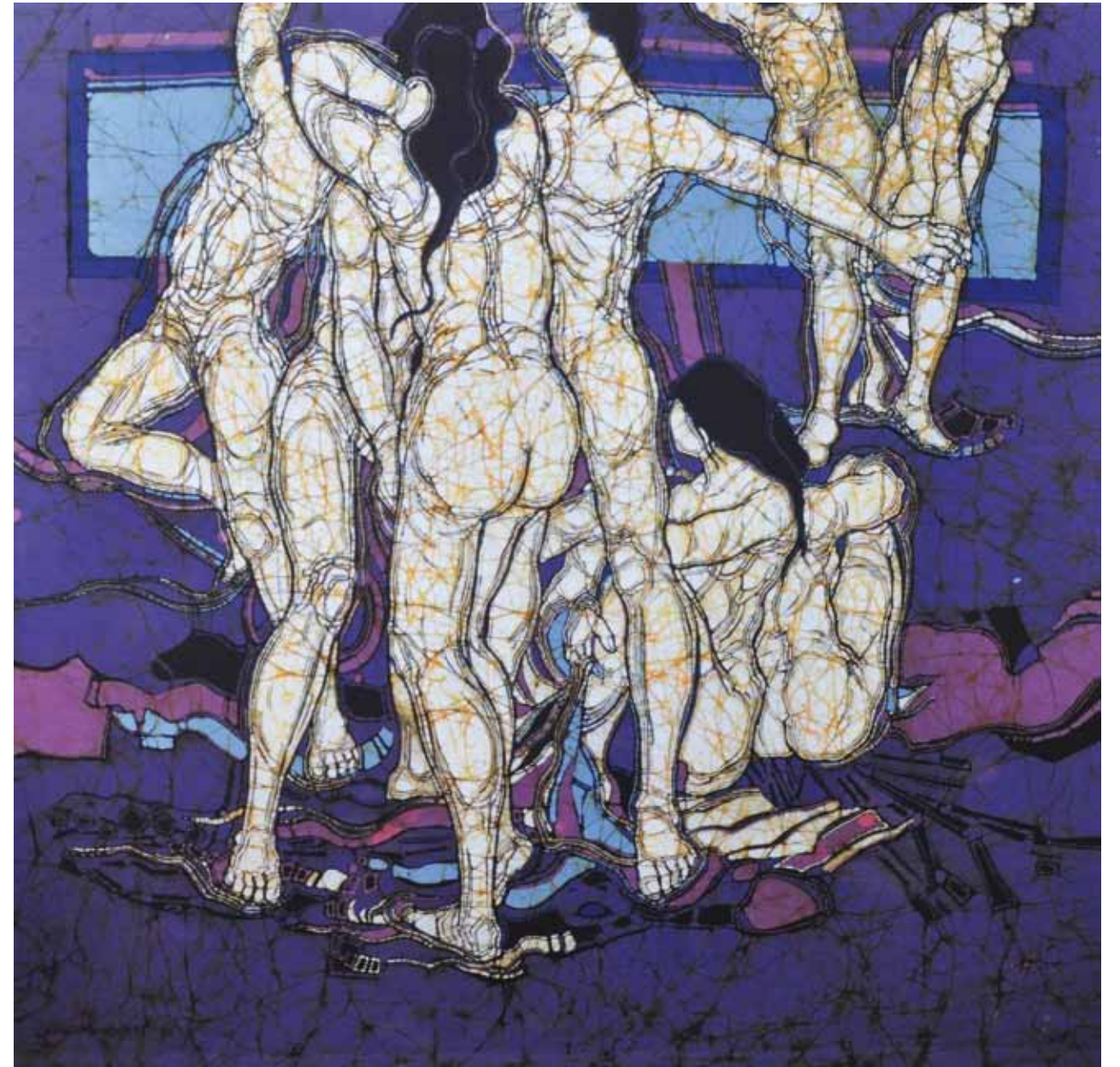
Provenance

Private Collection, Kuala Lumpur

RM 70,000 - RM 110,000

Having been one of the few Malaysian artists who graduated from the prestigious London art school St. Martin's School of Art and Design during the 60s, Khalil Ibrahim has been known to have produced artworks for over 50 years exhibiting in major institutions both in Malaysia and Singapore. He is known for being a versatile artist using mediums that range from ink on paper to watercolour and acrylic. His penchant for form is usually set against bright and stark landscapes and this is displayed in this abstract piece, which is an interpretation of both of these preferences.

Khalil's work is known to have depicted the traditional village life and the daily routines which have been seen in most major art spaces around the country and abroad. There is no denying that Khalil Ibrahim has created an art form for himself, which distinguishes his works with many other artists either from his time or after him. He learnt from the best in the industry and in doing so, has become one of the best in his community thereby bringing Malaysian contemporary art to a whole new level.



97

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Untitled, 1981

Signed and dated "Ibrahim hussein 1981" on lower right
Acrylic on paper
47 x 68 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 135 of "Ibrahim Hussein: A Retrospective"
coffee table book
Published in 1986 by National Art Gallery, Kuala Lumpur

RM 45,000 - RM 70,000



Datuk Ibrahim Hussein, or Ib, as he was more affectionately known, was born in 1936 in a village called Sungai Limau in Kedah. He studied at the Nanyang Academy of Fine Arts in Singapore, and then continued his studies in London at the Byam Shaw School of Art and the Royal Academy Schools. One international critic described his abstract work as “futuristic and it is through a distinctive ordering of lines that he expresses differing complexities of form and dimensions.” Ib used a medium which he devised himself called “‘printage’” - a mixture of printing and collage. He passed away due to a heart attack in 2009. Celebrated as one of Malaysia’s most forward-thinking artists and recognised for his work both internationally and on home ground, Ibrahim Hussein has a body of work that spans more than half a century and has left an extraordinary legacy of paintings that revolve around his perceptions of life, humanity, his country and the personalities that he met throughout the years.

98

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

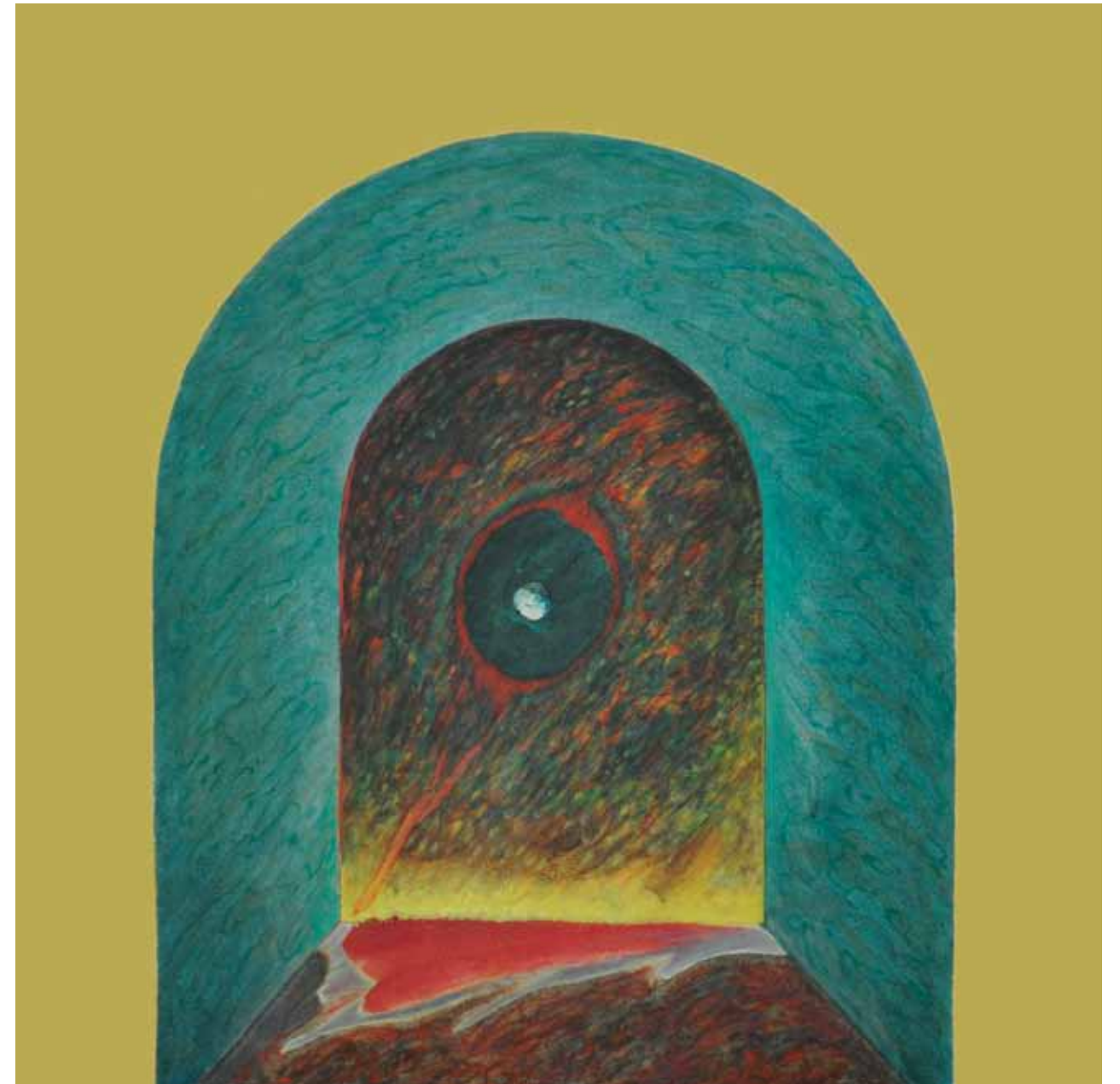
Mindscape Series, Undated

Mixed media on canvas
89.5 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 180,000 - RM 260,000

Regarded as a national treasure for all his work and achievements, Latiff Mohidin was born in 1941 in Seremban, Negeri Sembilan. He held his first solo exhibition at the Kota Raja Malay School in 1951 at age 10 and was hailed as the “boy wonder” due to the reaction he received from art enthusiasts. The painter and poet studied in various locations including Hochschule fur Blidende Kunste in Berlin, Germany, Atelier La Courriere in Paris, France, and the Pratt Graphic Centre in New York, USA. He has also done solo exhibitions in Germany, the UK, Singapore and more, bagging numerous awards along the way.



99

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Bird, 1975

Signed and dated "Ibrahim Hussein 75" on lower left
Acrylic on canvas
98.5 x 60.5 cm

Provenance

Private Collection, Kuala Lumpur

Listed as number 125 on page 159 of "Ibrahim Hussein: A
Retrospective" coffee-table book

Published in 1986 by National Art Gallery, Kuala Lumpur

RM 240,000 - RM 380,000



AUCTION TERMS AND CONDITIONS

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 beforebidding. 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 ten percent (10%) 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 of 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 10% 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.

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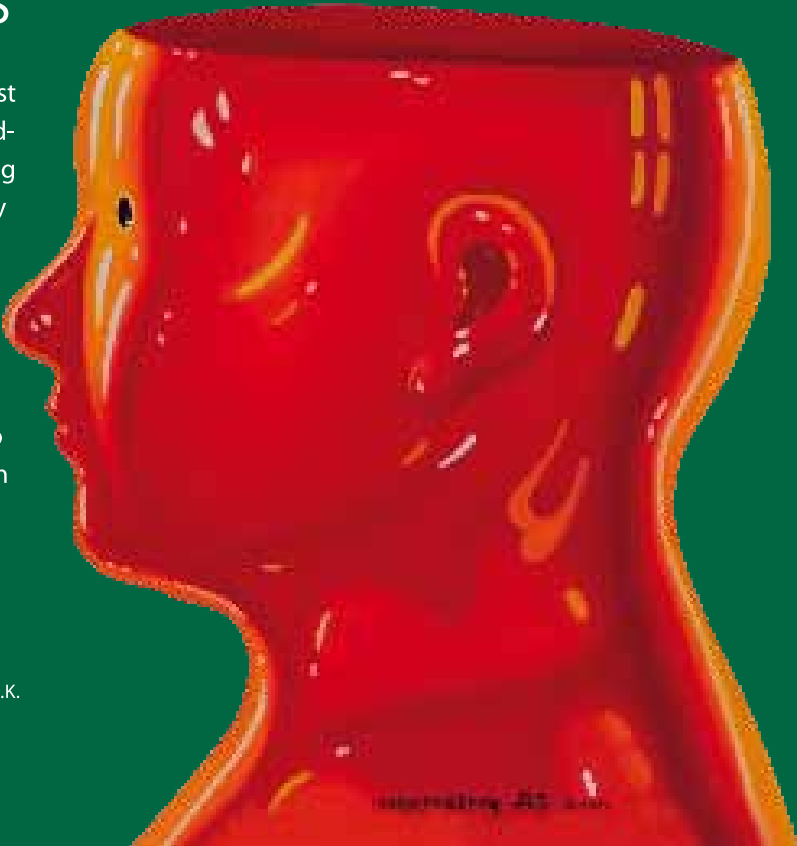
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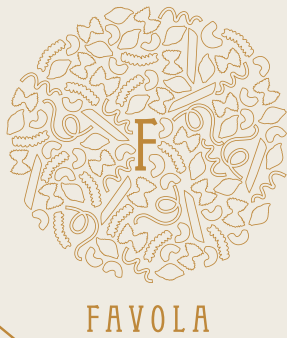
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