

KUALA LUMPUR, JANUARY 19, 2014



KLAS ART AUCTION
MALAYSIAN MODERN & CONTEMPORARY ART





Lot 20 **Ismail Latiff** *Moonwater... Oceans of Secrets*, 1997

KLAS ART AUCTION 2014

MALAYSIAN MODERN & CONTEMPORARY ART EDITION VII

Auction Day

Sunday, January 19, 2014

1.00 pm

Registration & Brunch

Starts 11.30 am

Artworks Inspection from 11.30 am onwards

Clarke Ballroom

Le Meridien Kuala Lumpur

2 Jalan Stesen Sentral

Kuala Lumpur Sentral

50470 Kuala Lumpur

Malaysia

Presented by:





Lot 31 **Choo Keng Kwang** *Cock Fight*, 1967



Kuala Lumpur Full Preview

Date: January 6 - 18, 2014
Venue: KL Lifestyle Art Space
150, Jalan Maarof
Bukit Bandaraya
59100 Kuala Lumpur

Auction Day

Date: January 19, 2014
Venue: Clarke Ballroom
Le Meridien Kuala Lumpur
2 Jalan Stesen Sentral
Kuala Lumpur Sentral
50470 Kuala Lumpur

Time: 1.00 pm



Lot 22 **Ahmad Zakii Anwar** *Untitled*, 2007

KLAS ART AUCTION 2014

MALAYSIAN MODERN & CONTEMPORARY ART EDITION VII



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Lot 92 **Awang Damit Ahmad Marista** "Belatak", 2000

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 January 19, 2014 will be relocated to KL Lifestyle Art Space.

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

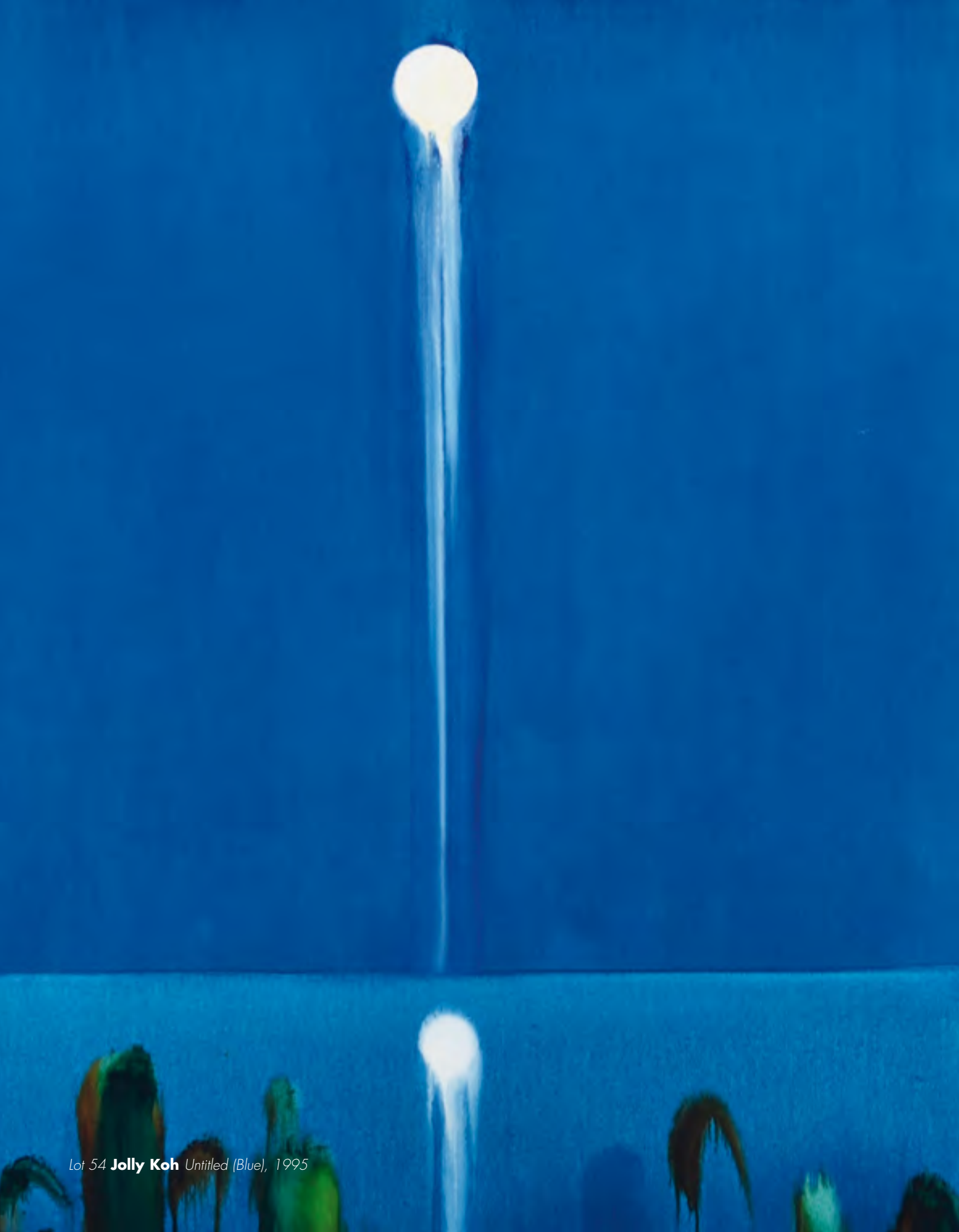


Lot 55 **Khalil Ibrahim** *Colour/ Forms II*, 1995



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Lot 54 **Jolly Koh** *Untitled (Blue)*, 1995

Glossary



1 KHALIL IBRAHIM

ABSTRACT, 1966

Oil on jute | 51.5 x 40.8 cm
RM 4,000 - RM 9,000



6 TAN CHOON GHEE

SINGAPORE RIVER, 1977

Watercolour and Chinese ink on rice paper
44 x 69 cm
RM 3,500 - RM 9,000



2 YUSOF GHANI

SEGERAK SERIES, 2004

Mixed media on jute | 66.6 x 49 cm
RM 8,000 - RM 15,000



7 ISMAIL MAT HUSSIN

MARKET SCENE, 2009

Batik | 100.5 x 112 cm
RM 18,000 - RM 28,000



3 ISMAIL LATIFF

MAGIC MOVEMENT NIGHT DREAM, 2009

Acrylic and mixed media on canvas
60 x 60 cm
RM 3,500 - RM 6,000



8 RAFIEE GHANI

GUNUNG SEMANGGOL, 2010

Acrylic on canvas | 214 x 111 cm
RM 13,000 - RM 25,000



4 KHOO SUI HOE

STILL LIFE II, 1979

Oil on canvas | 30 x 30 cm
RM 4,000 - RM 9,000



9 RAPHAEL SCOTT AHBENG

GARDEN IN THE SKY, 2008

Acrylic on canvas | 88 x 58 cm
RM 5,000 - RM 12,000



5 TAN CHOON GHEE

BOAT YARD, 1982

Watercolour and Chinese ink on rice paper
44 x 69 cm
RM 3,500 - RM 9,000



10 YUSOF GHANI

BIRING SERIES, 2007

Mixed media on canvas | 49.5 x 40 cm x 2 pieces
RM 5,000 - RM 12,000



11 DAMIEN HIRST
THE SOULS III (LEAF, GREEN, RUSTIC COPPER), 2010

Foil - Block print in colours | 73 x 52 cm
RM 15,000 - RM 20,000



16 AWANG DAMIT AHMAD
E.O.C SERIES II & III, 1993

Mixed media on canvas | 19 x 28 cm x 2 pieces
RM 3,000 - RM 6,000



12 LONG THIEN SHIH
TEA ROOM AT CARCOSA, 1992

Pastel on paper | 54.5 x 37 cm
RM 2,500 - RM 5,000



17 AWANG DAMIT AHMAD
IRAGA "HALAMAN YANG HILANG", 2006

Mixed media on canvas | 94 x 91 cm
RM 10,000 - RM 19,000



13 ABDUL GHANI AHMAD
ALAM SEMULA JADI, 1983

Oil on canvas | 39 x 52 cm
RM 6,000 - RM 9,000



18 KHOO SUI HOE
STILL LIFE I, 1979

Oil on canvas | 30 x 30 cm
RM 4,000 - RM 9,000



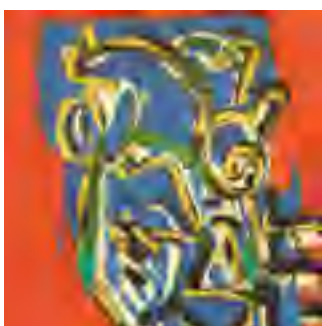
14 HARON MOKHTAR
NOSTALGIA INGATAN III & IV, 1994

Pastel on paper | 40 x 27 cm x 2 pieces
RM 2,500 - RM 3,000



19 ISMAIL LATIFF
MUTIARA MALAM NO. 1 & 2, 2003

Acrylic on canvas | 39 x 39 cm x 2 pieces
RM 5,500 - RM 10,500



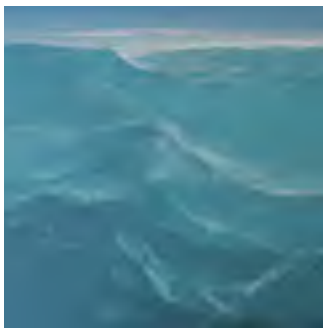
15 YUSOF GHANI
MAYA I, 1996
TOPENG SERIES 4, 1995

Oil on canvas | 24.5 x 24 cm
Oil on canvas | 18 x 18 cm
RM 5,000 - RM 10,000



20 ISMAIL LATIFF
MOONWATER...OCEANS OF SECRETS, 1997

Acrylic and mixed media on canvas
138 x 178 cm
RM 25,000 - RM 50,000



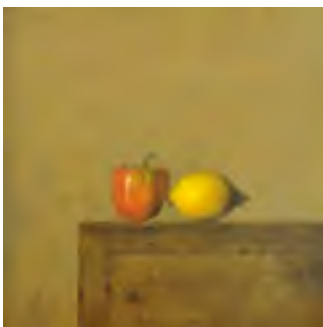
21 CHEAH YEW SAIK
MOUNTAIN SYMPHONY SERIES, 2004

Oil on canvas | 49 x 59 cm
RM 5,000 - RM 9,000



26 FATIMAH CHIK
KEBAYA SERIES - PUTIH BIRU, 1999

Batik | 46 x 41 cm
RM 2,500 - RM 7,000



22 AHMAD ZAKII ANWAR
UNTITLED, 2007

Acrylic on linen | 69 x 69 cm
RM 14,000 - RM 28,000



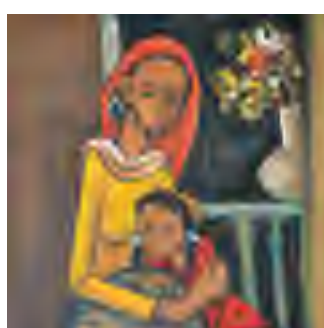
27 SHARIFAH FATIMAH SYED ZUBIR, DATO'
NIGHT DANCE, 1998

Acrylic on canvas | 53.5 x 41cm
RM 1,500 - RM 5,000



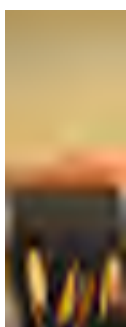
23 ISMAIL MUSTAM
TENSION & UNITY, 1969

Gouache on paper | 56 x 75 cm
RM 7,000 - RM 15,000



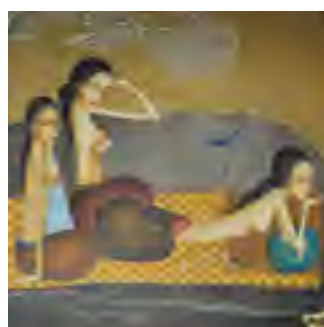
28 KENG SENG CHOO
MOTHER AND CHILD, 2012

Oil on canvas | 80 x 45 cm
RM 6,000 - RM 12,000



24 JOLLY KOH
THE RISING SUN IV, 2004

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



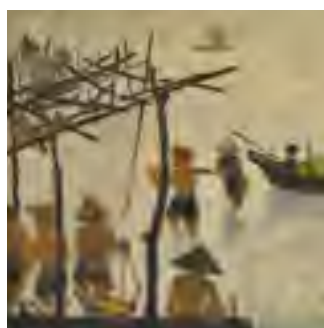
29 LYE YAU FATT
SISTERS, 1989

Mixed media on rice paper | 54 x 75 cm
RM 6,000 - RM 12,000



25 BHANU ACHAN
ABSTRACT LANDSCAPE, 2011
ABSTRACT LANDSCAPE 2, 2009

Oil on paper | 53 x 69 cm
Oil on paper | 55 x 60.5 cm
RM 3,800 - RM 6,800



30 LAI FOONG MOI
BOATS IN THE SEA, 1981

Oil on canvas | 49 x 99 cm
RM 9,000 - RM 22,000



31 CHOO KENG KWANG
COCK FIGHT, 1967

Oil on canvas | 54 x 72.5 cm
RM 25,000 - RM 55,000



36 ALVARO M. JIMENEZ
BURDADERAS, 2000

Acrylic on banana stark | 61 x 51 cm
RM 3,500 - RM 8,000



32 NIZAR KAMAL ARIFFIN
SIRI POHON BERINGIN - DAERAH # 22, 2012

Acrylic on canvas | 217 x 217 cm
RM 15,000 - RM 28,000



37 ALVARO M. JIMENEZ
MOTHER AND CHILD III, 2000

Acrylic on banana stark | 57 x 47 cm
RM 3,500 - RM 8,000



33 KOW LEONG KIANG
NUDE I & II, 2012

Pen on paper | 35.5 x 27.5 cm x 2 pieces
RM 2,500 - RM 6,000



38 TAM AUSTRIA
TRES MARIAS, 2002

Oil on canvas | 61 x 48 cm
RM 2,500 - RM 5,500



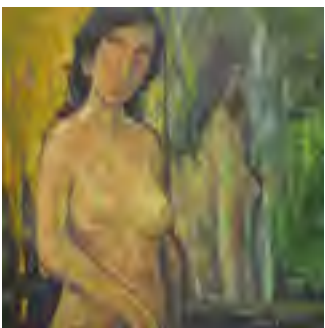
34 TEW NAI TONG
NUDE, 2002

Oil on canvas | 46 x 46 cm
RM 4,000 - RM 7,000



39 NIZAM AMBIA
JENTAYU SERIES, 2004

Mixed media on canvas | 146 x 78 cm
RM 3,500 - RM 7,000



35 TEW NAI TONG
NUDE I, 2004

Oil on canvas | 46 x 46 cm
RM 7,000 - RM 11,000



40 LAXMAN PAI
DREAM, 1987

Acrylic on canvas | 60 x 90 cm
RM 3,500 - RM 9,000



41 FRANCIS NEWTON SOUZA

INDIAN GIRL, 1958

Mixed media on paper | 88 x 53 cm
RM 9,000 - RM 16,000



46 ISMAIL MAT HUSSIN

MAIN PUTERI, 1980s

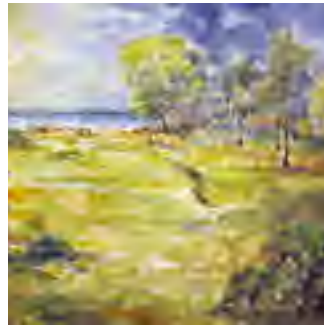
Watercolour on paper | 28 x 37 cm
RM 2,500 - RM 5,000



42 BUI XUAN PHAI

ARTIST AT WORK (SELF PORTRAIT), UNDATED

Mixed media on paper | 7.2 x 10.3 cm
RM 8,000 - RM 12,000



47 KHALIL IBRAHIM

EAST COAST BACHOK LANDSCAPE, 2007

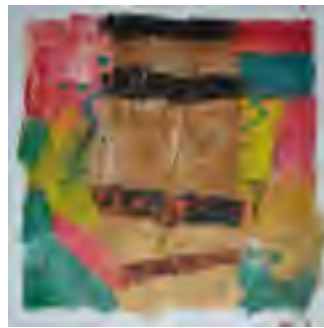
Watercolour on paper | 42 x 59 cm
RM 5,000 - RM 14,000



43 TAN THEAN SONG

SATAY SELLER, 2007

Batik | 78 x 48 cm
RM 4,500 - RM 7,500



48 SJAFRI

ABSTRACT I, II & III, 2000

Mixed media on canvas
28.5 x 28.5 cm x 3 pieces
RM 3,500 - RM 5,500



44 CHEUNG POOI YIP

FAMILY GATHERING, 1996

Oil on canvas | 71 x 58 cm
RM 5,000 - RM 8,000



49 JACK TING

RHYTHMS OF SILENCE, 2002

Oil on canvas | 97 x 130 cm
RM 5,000 - RM 8,000



45 AMRON OMAR

PERTARUNGAN, 2008

Oil pastel on paper | 74 x 53.5 cm
RM 18,000 - RM 28,000



50 KHOO SUI HOE

MEMO: CAMERON HIGHLANDS (TRAFFIC SIGN), 1981

Acrylic on canvas | 76 x 76 cm
RM 18,000 - RM 32,000



51 SHARIFAH FATIMAH SYED ZUBIR, DATO'

SOLACE III, 1988

Acrylic on paper | 69.5 x 57cm
RM 4,000 - RM 9,000



56 JEHAN CHAN

MALACCA RIVER, 1979

Oil on board | 32.5 x 23.5 cm
RM 3,500 - RM 7,000



52 ISMAIL LATIFF

BLUE NIGHT DREAMS, 1996

Acrylic on paper | 56.5 x 76 cm
RM 7,500 - RM 14,500



57 JEHAN CHAN

UNTITLED, 1979

Oil on board | 32.5 x 23.5 cm
RM 3,500 - RM 7,000



53 RAPHAEL SCOTT AHBENG

FOREST CLOCKWORK, 2012

Acrylic on canvas | 99 x 138 cm
RM 6,000 - RM 15,000



58 LEE KIAN SENG

POUNDING RICE, 1970s

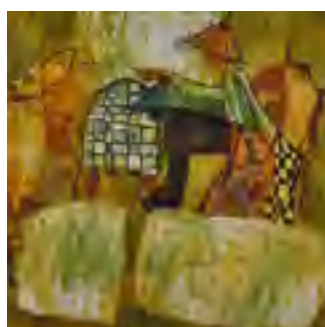
Batik | 69 x 57 cm
RM 4,000 - RM 8,000



54 JOLLY KOH

UNTITLED (BLUE), 1995

Acrylic on linen | 91 x 121.5 cm
RM 14,000 - RM 28,000



59 SEAH KIM JOO

BUFFALO TENDER, UNDATED

Batik | 72.3 x 87.5 cm
RM 5,500 - RM 7,500



55 KHALIL IBRAHIM

COLOUR / FORMS II, 1995

Acrylic on canvas | 105 x 140.5 cm
RM 18,000 - RM 48,000



60 KWAN CHIN

VILLAGE SCENE, 1970s

Batik | 65 x 48 cm
RM 3,800 - RM 7,800



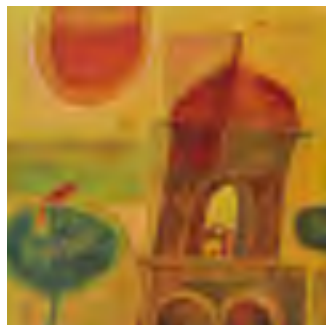
61 KWAN CHIN
A DAY AT WORK - GREEN SERIES, 2012
 Batik | 74 x 74 cm
 RM 6,000 - RM 12,000



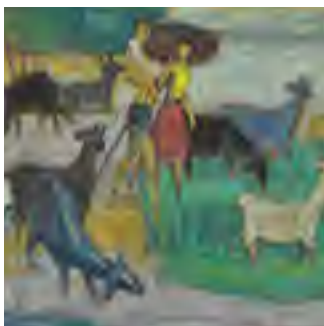
66 JAILANI ABU HASSAN
UNTITLED, 1997
 Acrylic on canvas | 92 x 76.5 cm
 RM 8,000 - RM 20,000



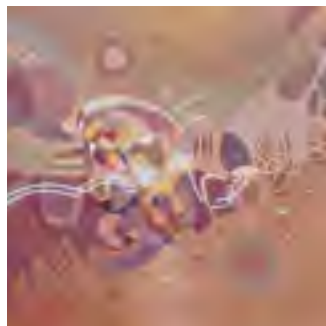
62 TEW NAI TONG
FISHING BY THE SEA, 1988
 Watercolour on paper | 44 x 55 cm
 RM 3,000 - RM 6,000



67 SYED THAJUDEEN
WAITING FOR THE LOVER, 1970
 Oil on canvas | 61 x 58 cm
 RM 6,000 - RM 12,000



63 TEW NAI TONG
SHEPHERDS, 1990
 Oil on board | 34 x 44.5 cm
 RM 7,000 - RM 9,500



68 NIK RAFIN
BROWNSCAPE, 2012
 Acrylic on canvas | 153 x 153 cm
 RM 4,000 - RM 7,000



64 NAJIB AHMAD BAMADHAJ
ECLIPSE, 2011
 Oil on canvas | 61.5 x 92 cm
 RM 3,800 - RM 6,800



69 ISMAIL LATIFF
**MAGICAL MOVEMENT... NIGHT BIRD
 PARADISE... VIEW NO. 2, 2001**
 Acrylic on canvas | 65 x 65 cm
 RM 3,500 - RM 7,000



65 FAUZUL YUSRI
CAGE NO. 5, 2002
 Oil on canvas | 77 x 92 cm
 RM 4,000 - RM 8,000



70 ISMAIL LATIFF
WATERDANCE..GOLDEN NIGHT MAGIC, 2000
 Acrylic on canvas | 63 x 63 cm
 RM 3,500 - RM 7,000



71 NIZAM AMBIA

JENTAYU SERIES, 2004

Mixed media on canvas | 146 x 78 cm
RM 3,500 - RM 7,000



76 YUSOF GHANI

HIJAU - RHYTHM OF NATURE SUNGAI
JELI, 2000

Mixed media on canvas | 92 x 122 cm
RM 9,000 - RM 22,000



72 SEAH KIM JOO

TWO WOMEN, UNDATED

Batik | 91 x 60 cm
RM 5,500 - RM 7,500



77 PETER LIEW

HUTTON LANE II, 2012

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



73 MOHD. RADUAN MAN

AS I TRY TO UNDERSTAND MAN & HIS
NATURE, 2005

Mixed media on canvas | 99 x 75 cm
RM 5,500 - RM 11,000



78 RAFIEE GHANI

HIGH TEA, 1993

Oil on canvas | 114 x 100 cm
RM 10,000 - RM 24,000



74 JAILANI ABU HASSAN

UNTITLED, UNDATED

Mixed media on paper | 111.5 x 75.5 cm
RM 6,000 - RM 16,000



79 RAPHAEL SCOTT AHBENG

THE GLORY OF MORNING, 2008

Oil on canvas | 182 x 243 cm
RM 10,000 - RM 28,000



75 MOHD. ISMADI SALEHUDDIN

INDERAPURA, 2011

Mixed media on canvas | 122 x 122 cm
RM 6,000 - RM 16,000



80 AWANG DAMIT AHMAD

E.O.C - SAGING DAN PETANI GUNUNG,
1988

Mixed media on canvas | 137 x 115 cm
RM 18,000 - RM 36,000



81 SYED THAJUDEEN
STUDY OF KEBAYA SERIES (I, II, IV & V), 2011
 Pencil on paper | 27 x 21 cm x 4 pieces
 RM 3,500 - RM 7,000



86 SHARIFAH FATIMAH SYED ZUBIR, DATO'
ANCIENT EARTH 20, 1996
 Acrylic and modelling paste | 60 x 45.7 cm
 RM 8,000 - RM 15,000



82 JEIHAN SUKMANTORO
FACE, 1998
 Oil on canvas | 45 x 45 cm
 RM 5,500 - RM 8,500



87 SHARIFAH FATIMAH SYED ZUBIR, DATO'
SERI JINGGA SAKTI, 1998
 Acrylic on canvas | 53.5 x 41cm
 RM 5,500 - RM 11,000



83 S. P. HIDAYAT
PENARI, 2001
 Oil on canvas | 87.5 x 42.5 cm
 RM 5,000 - RM 10,000



88 TAY MO LEONG, DATO'
STONE FLOWER I, 1990
 Batik | 105 x 86 cm
 RM 12,000 - RM 28,000



84 KHOO SUI HOE
WATCHING, 1995
 Oil on canvas | 30.5 x 23 cm
 RM 5,000 - RM 8,000



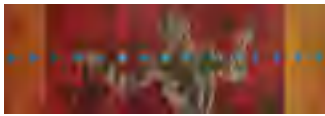
89 ZAO WOU-KI
KOMPOSITION MIT BLAU, 1975
KOMPOSITION IN SCHARWZ, 1962
 Colour lithograph | 35.2 x 26.4 cm
 Lithograph | 21.7 x 15.8 cm
 RM 3,500 - RM 7,500



85 JEIHAN SUKMANTORO
RANA, 2012
 Oil on canvas | 45 x 45 cm
 RM 5,500 - RM 8,500



90 HE BAILI
SUNRISE IN GOLD DUST, 2011
 Ink and colour on paper | 68.6 x 152.5 cm
 RM 70,000 - RM 140,000



91 MOHD. RADUAN MAN

TAKAFUR, 2006

Acrylic on canvas | 57.5 x 168 cm
RM 10,000 - RM 16,000



96 H. H. LIM

IMMAGINE, 2000

Paint on wood | 50 x 42.5 cm
RM 18,000 - RM 36,000



92 AWANG DAMIT AHMAD

MARISTA "BELATAK", 2000

Mixed media on canvas | 100 x 107 cm
RM 12,000 - RM 28,000



97 KHALIL IBRAHIM

EAST COAST SERIES, 1973

Batik | 90 x 60 cm
RM 90,000 - RM 150,000



93 YUSOF GHANI

SIRI TARI VII, 1984

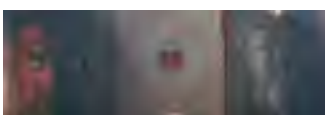
Oil on canvas | 153 x 183 cm
RM 95,000 - RM 170,000



94 ZULKIFLI YUSOFF

ISLAND PEOPLE, 1997

Acrylic on canvas | 152 x 152 cm
RM 15,000 - RM 32,000



95 AHMAD ZAKII ANWAR

RENDEZVOUS, 1999

Acrylic on linen | 69 x 207 cm (Triptych)
RM 30,000 - RM 78,000



Lot 66 **Jailani Abu Hassan** *Untitled*, 1997

01

KHALIL IBRAHIM

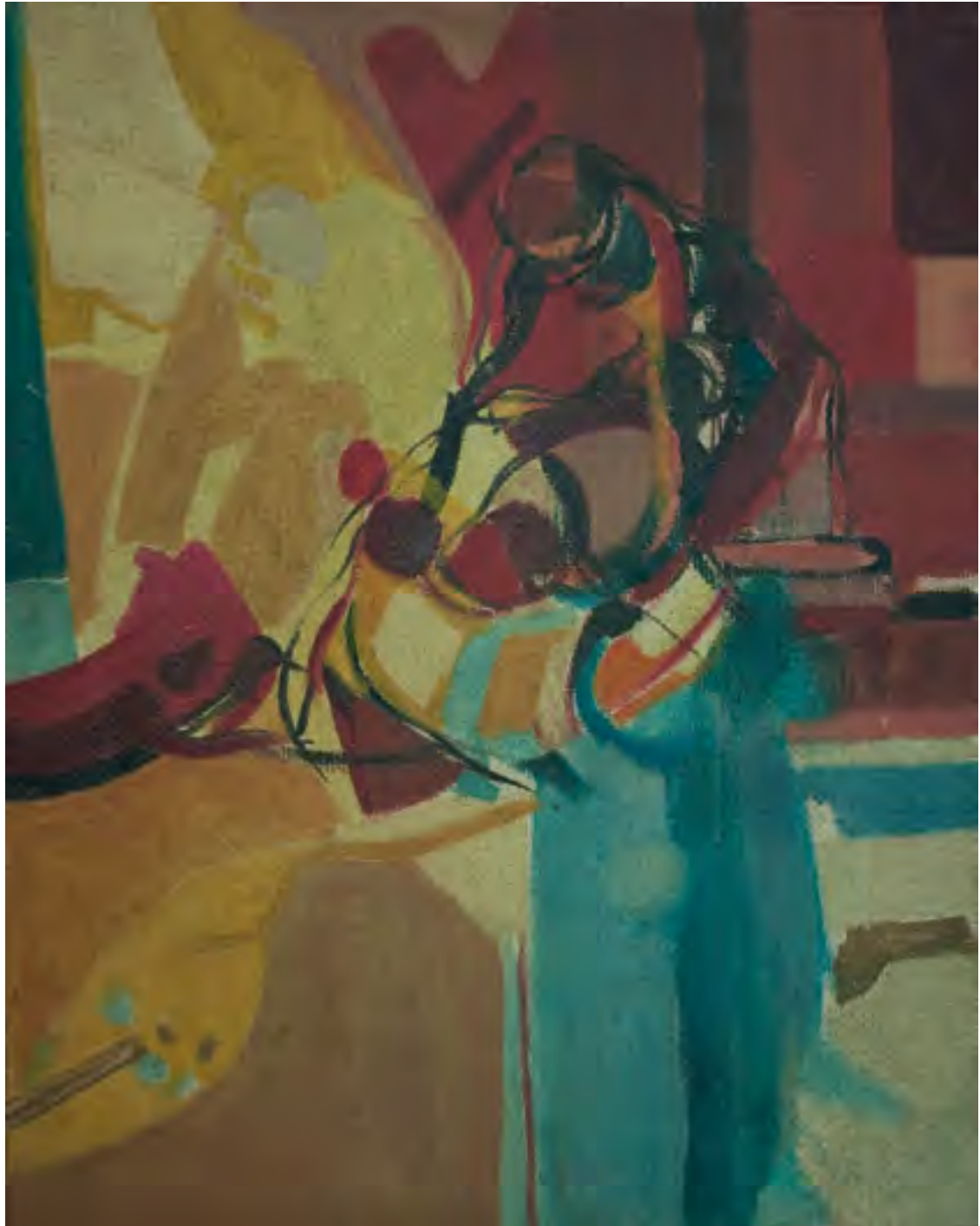
B. Kelantan, 1934

Abstract, 1966

Oil on jute
51.5 x 40.8 cm

Provenance
Private Collection, Kelantan

RM 4,000 - RM 9,000



02

YUSOF GHANI
B. Johor, 1950

Segerak Series, 2004

Signed and dated "Yusof Ghani 04" on lower right
Mixed media on jute
66.6 x 49 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000





03

ISMAIL LATIFF

B. Melaka, 1955

Magic Movement Night Dream, 2009

Signed "Ismail Latiff" on lower middle
Acrylic and mixed media on canvas
60 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 6,000



04

KHOO SUI HOE

B. Kedah, 1939

Still Life II, 1979

Signed and dated "SH 79" on lower right

Oil on canvas

30 x 30 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 27 of "MOSAIC XIII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 4,000 - RM 9,000



05

TAN CHOON GHEE

B. Penang, 1930 - 2010

Boat Yard, 1982

Signed and dated in Chinese with seal on lower left

Watercolour and Chinese ink on rice paper

44 x 69 cm

Provenance

Private Collection, Selangor

RM 3,500 - RM 9,000

The late Tan Choon Ghee was born in 1930, Penang. He studied in Nanyang Academy of Fine Art, Singapore and Slade School of Fine Art London. Since 1969, he has held several solo exhibitions in Penang, Kuala Lumpur, Singapore and Hong Kong. In 1994, his painting was auctioned off at Christie's auction of S.E. Asia Pictures in Singapore.



06

TAN CHOON GHEE

B. Penang, 1930 - 2010

Singapore River, 1977

Signed and dated in Chinese with seal on lower left

Watercolour and Chinese ink on rice paper

43 x 68.5 cm

Provenance

Private Collection, Selangor

RM 3,500 - RM 9,000

A person who was reclusive, taciturn and a self-effacing master, Tan was passionate about the old Penang and its street life, from temples and trishaws to coffee shops and tea kiosks. The effortless panache that came from an affectionate eye and a sure touch means that his paintings of charming George Town street scenes are much admired, much sought after and much imitated.

07

ISMAIL MAT HUSSIN
B. Kelantan 1938

Market Scene, 2009

Signed and dated "Ismail Mat Hussin 2009" on lower right
Batik
100.5 x 112 cm

Provenance
Private Collection, Singapore

RM 18,000 - RM 28,000

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 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 can be found at the National Art Gallery Kuala Lumpur, PETRONAS, Bank Negara Malaysia, ESSO Malaysia and Maybank among others, including a clutch full of notable individual collectors. 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. During his stint there, he created a MAS-TDC calendar for Malaysia Airlines and the Tourist Development Corporation, designed playing cards for Malaysia Airlines and has also been featured in an ESSO advertisement.



08

RAFIEE GHANI

B. Kedah, 1962

Gunung Semanggol, 2010

Signed, titled and dated "Rafiee Ghani, 'gunung semanggol', 2010" on lower bottom

Acrylic on canvas

214 x 111 cm

Provenance

Private Collection, Kuala Lumpur

RM 13,000 - RM 25,000

Born in Kulim, Kedah in 1962, Rafiee Ghani is one of Malaysia's most prominent fine artists. He began delving into 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 had the privilege to visit all the great galleries and museums. Because of this exposure in Europe, he drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works.

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. He 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, his artwork produces an imaginary illusion of images and objects, which are submerged below his mastery in playing with colours, which are often 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.



09

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Garden in the Sky, 2008

Signed, dated and titled "RSA '08, Garden in the Sky" on lower right

Acrylic on canvas

88 x 58 cm

Provenance

Private collection, Kuala Lumpur

RM 5,000 - RM 12,000



10

YUSOF GHANI

B. Johor, 1950

Biring Series, 2007

Signed and dated "Yusof Ghani" on lower right

Mixed media on canvas

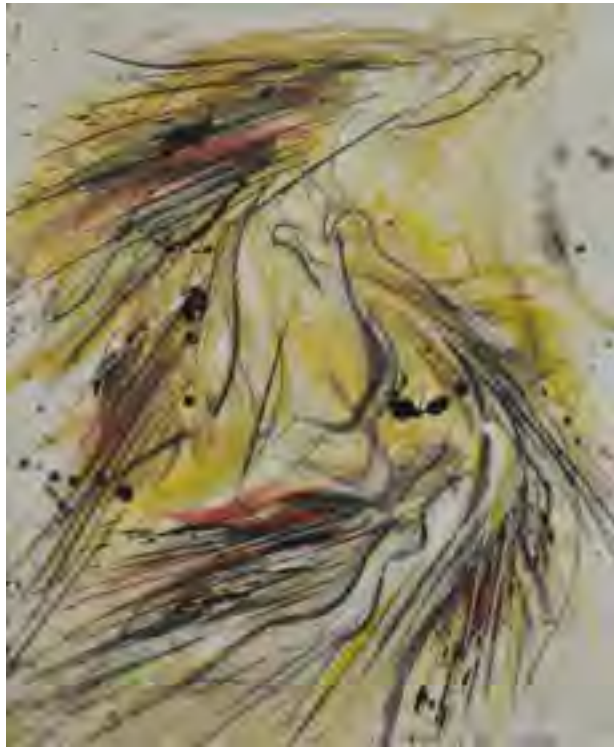
49.5 x 40 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000

Yusof combines distinct blends of abstract expressionism with deeper interest in Malay and South East Asian cultural iconographies. There are 54 Biring paintings in the series and unlike its predecessors he commits Biring to spectacularly rapid rise and an abrupt but ceremonious conclusion in a creative life span of less than a year.



11

DAMIEN HIRST
B. England, 1965

The Souls III (Leaf, Green, Rustic Copper), 2010

Signed in pencil on lower right, numbered 1/15
Published by Paul Stolpher, London on Arches 88 archival paper, with full margins
Foil - Block print in colours
73 x 52 cm

Provenance
Private Collection, United Kingdom

RM 15,000 - RM 20,000

Born in Bristol in 1965, Damien Hirst studied at the Goldsmiths College in London. The talented artist drew a large number of recognition in 1988 when he conceived and curated 'Freeze,' an exhibition of his work, his friends and fellow students at Goldsmiths. In the near quarter century, Hirst made his mark as one of the most prominent artists of his generation after the success of his 'Freeze' exhibition. His iconic works include shark suspended in formaldehyde, The Physical Impossibility of Death in the Mind of Someone Living (1991) and his spot, spin and butterfly paintings. Hirst lives and works in Devon and London, U.K. He was included in the 1992 Young British Artists exhibition at Saatchi Gallery, London and in 1995 he won the Turner Prize.



100

ant



One of the pioneering artists of the Malaysian art scene in the 1960s, Long Thien-Shih was born in 1946. At the age of fourteen, he was already invited by the National Art Gallery to showcase his artworks while also getting the opportunity to do an exhibition in Vietnam. He was also a member of the pro-active art group in the 60s, the Wednesday Art Group. In 1966, he received a scholarship to study at Atelier 17 in Paris, before moving on to Atelier de Lithographic, Ecole Nationale Superieure des Beaux-Arts. In 1972, he pursued a Master Degree in Fine Arts in Printmaking at the Royal College of Art in London. He has participated in many group and solo exhibitions, notably in Vietnam, France, Japan, the UK, Turkey and more.

12

LONG THIEN SHIH

B. Selangor, 1946

Tea Room at Carcosa, 1992

Signed and date "Thien Shih 92" on lower left

Pastel on paper

54.5 x 37 cm

Provenance

Private Collection, Selangor

RM 2,500 - RM 5,000



13

ABDUL GHANI AHMAD

B. Kedah, 1945

Alam Semula Jadi, 1983

Signed and dated "A. Ghani Ahmad 83" on lower right

Oil on canvas

39 x 52 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited in 1993 at the National Art Gallery

RM 6,000 - RM 9,000

Born in Kedah in 1945, Abdul Ghani Ahmad is a self-taught artist who has successfully risen from being a street artist to a widely known artist locally and internationally recognized. The artist defines his paintings as a documentation of our local heritage and he believes that painting is one of the best ways to preserve our traditions and heritage for future generations. Abdul Ghani began actively using watercolours around 1986 and his favourite theme using this technique is the portrayal of rural scenes and nature.

He personally feels that although photography produces accurate images, it cannot be compared to watercolour-based artwork as it features numerous techniques that satisfy its audience. The beauty of his artworks featuring this technique is that it looks timeless and very much easily appreciated, even if one isn't an art enthusiast.

14

HARON MOKHTAR

B. Selangor, 1963

Nostalgia Ingatan III & IV, 1994

Signed and dated "Haron Mokhtar '94" on lower right

Pastel on paper

40 x 27 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 14 of "MOSAIC XII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 2,500 - RM 3,000

Haron Mokhtar who was born in Simpang Lima, Sungai Besar, Selangor in 1963. He obtained a Diploma In Art Education and graduated with a BA in Fine Art at UiTM Shah Alam. Haron is popularly known for his usage of acrylic and watercolour in his paintings of heritage buildings and houses on stilts. This technique is also featured in solo exhibitions such as In Pursuit of Penang held at The Artists' Space, Hotel Concorde, Shah Alam in 1999. Other exhibitions featuring his usage of acrylic and watercolour include the Third International Art Expo Malaysia in 2009 and the Philip Morris exhibition. He has also won first prizes in art competitions such as Bakat Muda Sezaman (BSLN) in 1987 and the Art Competition in UiTM in 1988.

As mentioned, Haron is well known for his paintings depicting Malay houses. His distinct style in blending Malaysian architecture in the background coupled with Malaysian lifestyle and culture in the foreground are excellent documentations of Malaysia's rich and diverse traditions. His works evoke feelings of nostalgia, serving as a link between our modern lifestyles and memories of the past.



15

YUSOF GHANI
B. Johor, 1950

Maya I, 1996

Signed, titled and dated on verso
Oil on canvas
24.5 x 24 cm

Topeng Series 4, 1995

Oil on canvas
18 x 18 cm

Provenance
Private Collection, Johor

RM 5,000 - RM 10,000



16

AWANG DAMIT AHMAD

B. Sabah, 1956

E.O.C Series II & III, 1993

Signed and dated "Awang Damit 93" on lower right

Mixed media on canvas

19 x 28 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

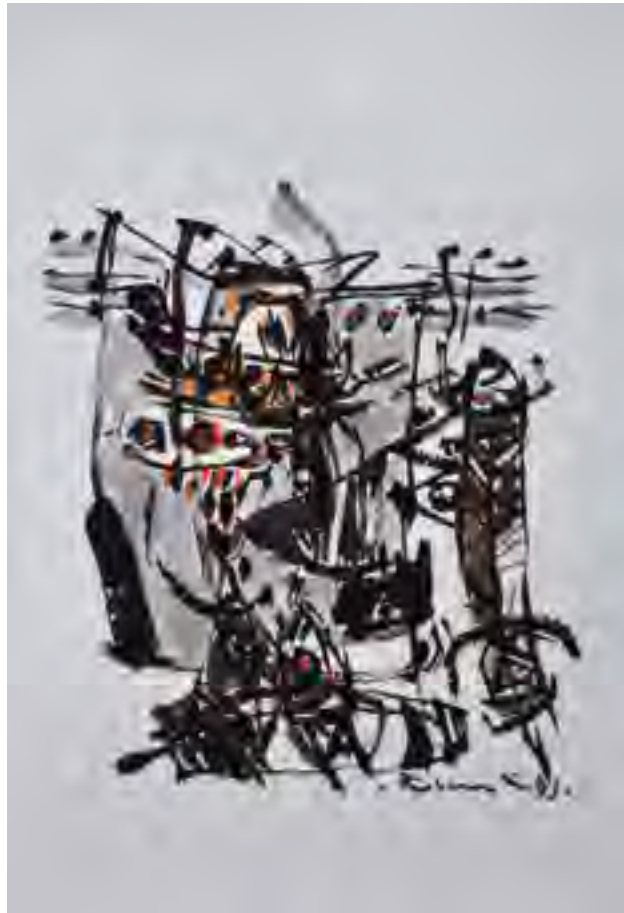
Illustrated on page 6 of "MOSAIC XIII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 3,000 - RM 6,000

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

Awang Damit eventually became a tutor at UiTM and then he went off in 1989 to pursue his Masters Degree in Fine Arts at the Catholic University of America in Washington DC, United States. During this time he joined art collectives the Arlington Art Group and The Capitol Hill, with expressionist Professor Tom Nakashima being his main influence. By joining them, he was exposed to various art aspects and at the same time earned pocket money and also got the chance to travel around America. PETRONAS Gallery bought a few of his artworks and one of his paintings, Nyanyian Petani Gunung, which won the 1991 Salon Malaysia Award - one of the most prestigious art awards in Malaysia is still exhibited at the gallery. Armed with techniques he picked up in the US, Awang Damit completed the lauded series Marista (2002) and Iraga (2011).



17

AWANG DAMIT AHMAD

B. Sabah, 1956

Iraga "Halaman yang Hilang", 2006

Signed, titled and dated on verso

Mixed media on canvas

94 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 19,000





18

KHOO SUI HOE

B. Kedah, 1939

Still Life I, 1979

Signed and dated "SH 79" on lower left

Oil on canvas

30 x 30 cm

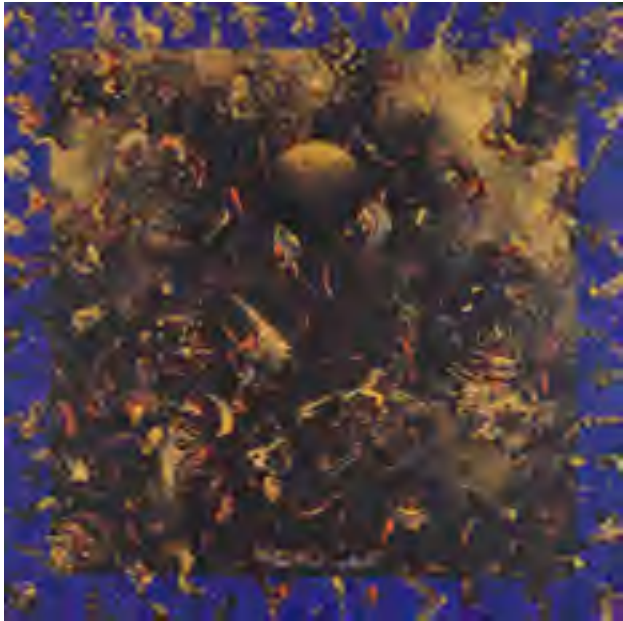
Provenance

Private Collection, Kuala Lumpur

Illustrated on page 27 of "MOSAIC XIII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 4,000 - RM 9,000



19

ISMAIL LATIFF

B. Melaka, 1955

Mutiara Malam No. 1 & 2, 2003

Signed "Ismail Latiff" on lower middle

Acrylic on canvas

39 x 39 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 5,500 - RM 10,500

20

ISMAIL LATIFF

B. Melaka, 1955

Moonwater...Oceans of Secrets, 1997

Signed and dated "Ismail Latiff '97" on lower right

Acrylic and mixed media on canvas

138 x 178 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 25 of "MOSAIC XIII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 25,000 - RM 50,000

Ismail Latiff was born in Melaka in 1955 and studied at Universiti Teknologi Mara (UiTM). In 1979, Ismail got his first big break when he won the coveted Frank Sullivan Award in the graphic art section of the Salon Malaysia art competition organised by the National Art Gallery. He had a stint working for an advertising company, but decided to pursue a career as a full-time artist instead. His highlighted 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.

Malaysian art writer Ooi Kok Chuen describes 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.



21

CHEAH YEW SAIK

B. Kedah, 1939

Mountain Symphony Series, 2004

Signed and dated "Yew Saik 2004" on lower right

Oil on canvas

49 x 59 cm

Provenance

Private Collection, Kedah

Acquired directly from the artist

RM 5,000 - RM 9,000

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. 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, and commercial banks, local and international private collectors.



22

AHMAD ZAKII ANWAR

B. Johor, 1955

Untitled, 2007

Signed and dated "Ahmad Zakii Anwar 07" on lower right

Acrylic on linen

69 x 69 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 28,000

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

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

A more contemporary edge surfaced in his works later on 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. His 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. Zakii is considered to be one of the hottest contemporary artists in Malaysia, with a long list of collectors lining up to buy his work. In May 2008, at Christie's Modern and Contemporary Southeast Asian Art sale in Hong Kong, "Mantra 2," depicting a serene Buddha's face, set a world record for the artist at 336,000 Hong Kong dollars, or about RM 140,000.



23

ISMAIL MUSTAM

B. Selangor, 1944

Tension & Unity, 1969

Signed and dated "Ismail Mustam '69" on lower right

Gouache on paper

56 x 75 cm

Provenance

Private Collection, Selangor

RM 7,000 - RM 15,000

Ismail Mustam was born in Sungai Air Tawar, Selangor in 1944. He was a student at Victoria Institution where he had the guidance of his art teacher Patrick Ng when he created Ribut during his secondary-school days. Ng also helped him at the Wednesday Art Group (WAG) where both, teacher and student were members and Ismail was one of Ng's favourites. Ismail excelled in his art classes and winning the annual school art competition was his greatest drive. His artistic skills led him to be frequently called up to the Head Master's office to sketch the maps for Dr Lewis' geography books.

In 1961, Ismail won the Mural Design Competition organised by the Dewan Bahasa dan Pustaka (DBP). The official title for the mural was, 'The Malayan Way of Life and the National Language' and the centre of the mural features a group of semi-abstract figures depicting a Sikh, Indian, Malay, Chinese, Indian and Eurasian perusing an open book with a stylized 'daun lontar'. Other elements on the mural reflect multi-cultural harmony in various aspects such as education, religion and technology. He also designed murals for the Malay Youth Hostel Association and the United Malayan Banking Corporation in Bangkok.

Ismail studied a course in Advertising Design at the Art Centre College of Design in Los Angeles from 1969 to 1971. He worked at DBP doing illustrations and book designs and moved to the Mara Handicraft Development Centre as a textile designer. After that, he became an Art Director at Leo Burnett Advertising and an Associate Creative Director at Johan Design Associates. Ismail eventually set up his own agency called Ismail & Associates and is its creative director.

Ismail's 1969 masterpiece, *Tension & Unity* was done a few months after the May 13 incident before he left for the United States. "Various factions and groups in the country were in collision because of differences in opinions and beliefs, thus the dynamic spherical shapes. Each has its own nucleus generating its own forces and energies. The resultant impact created an amalgamation of the shapes with some form of cohesion and cooperation," said Ismail.



24

JOLLY KOH
B. Singapore, 1941

The Rising Sun IV, 2004

Oil and acrylic on canvas
135 x 50 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on the outside back cover of "Jolly Koh, Artistic Imperatives,
Selected Writings and Paintings" coffee-table book

Published by Maya Press in 2004

Formerly in the Private Collection of a leading 5 Star Hotel in Kuala Lumpur

RM 9,000 - RM 18,000



25

BHANU ACHAN
B. Kuala Lumpur, 1949

Abstract Landscape, 2011

Oil on paper
53 x 69 cm

Abstract Landscape 2, 2009

Signed and dated "Bhanu '09" on lower right
Oil on paper
55 x 60.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,800 - RM 6,800

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.





26

FATIMAH CHIK

B. Johor, 1947

Kebaya Series - Putih Biru, 1999

Signed and dated "Fatimah Chik 1999" on lower right

Batik
46 x 41 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 7,000

Fatimah Chik is amongst Malaysia's second generation of batik artist. She was born in Pontian, Johor and was originally 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.



27

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

Night Dance, 1998

Signed "Night Dance" on verso

Acrylic on canvas

53.5 x 41cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 5,000



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. He has won many awards and accolades as an artist, notably the Silver Medal at the 1970 New York International Art Show. Many of his paintings are in public and private collections in Malaysia and overseas. 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.

28

KENG SENG CHOO

B. Kedah, 1945

Mother and Child, 2012

Signed and dated "Seng Choo 13" on lower right

Oil on canvas

80 x 45 cm

Provenance

Private Collection, Kedah

Acquired directly from the artist

RM 6,000 - RM 12,000



Lye Yau Fatt is an artist with extraordinary talent born in 1950 in Kedah. Since 1979, his artworks have been showcased 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 matters 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. He spent a lot of time learning the techniques of watercolour painting and painting styles before Cheong died due to heart failure in 1983.

29

LYE YAU FATT

B. Kedah, 1950

Sisters, 1989

Signed and dated "Henry Lye 1989" on lower left
Mixed media on rice paper
54 x 75 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 6,000 - RM 12,000

30

LAI FOONG MOI

B. N. Sembilan, 1931 - 1994

Boats in the Sea, 1981

Signed and dated "Lai Foong Moi 81" on lower right

Oil on canvas

49 x 99 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 22,000

Born in 1931, Lai Foong Moi was the first Malaysian-born woman artist to study art in Paris and she was influenced by Post-Impressionism techniques. She produced landscapes, genre scenes and sensitive portraits, mostly of women. She was also one in a handful of women artists to emerge in the Malayan art scene in the 1950s. She moved to Singapore to study at the Nanyang Academy of Fine Arts, graduating in 1953. A scholarship from the French Government took her to Paris in 1955 to study at the L'Ecole Nationale Superieure des Beaux Arts. She returned to Singapore in the late 1950s and accepted a teaching position at the Nanyang Academy of Fine Arts 1958, remaining on staff until 1994.



Choo Keng Kwang

The love for art, education and philanthropy has made Singapore's first generation artist, Choo Keng Kwang an iconic figure in the scene.



Born in 1931 in Singapore, Choo Keng Kwang is known as one of the country's eminent and beloved first generation artists. Choo's traditional oil paintings of landscape, animals and nature are contributors to his outstanding reputation. Choo was the son of a Teochew diamond trader, Choo Kim Kye, and his interest in fine art stemmed from his favourite comics and printed cartoons. He was a student at the Catholic High School and received criticism and disapproval from the teachers when he enrolled for art courses at NAFA.

Dedicated to both his regular studies and art classes, his hard work paid off in 1953 when he graduated with two certificates, one from the Catholic High School and one from NAFA. Despite his early interest in art, Choo didn't delve in it after he graduated. He chose to be an educator and started teaching, which eventually led to Choo being the principal of Sin Hua School.

During his early years as an artist, Choo had good friends within the art circle that included Lee Man Fong, Georgette Chen, Liu Kang and Cheong Soo Pieng. "Liu Kang visited me at least once a month and we get together at my home. As for Lee Man Fong, we saw each other quite frequently when Lee was alive," said Choo. Despite their close friendship, their styles varied from each other. For instance, his good friend Lee was the first artist to paint pigeons. While Lee's pigeons perch on big brown stones, Choo's stand on pine and bougainvillea trees in his paintings. Choo's pigeon artworks combined two different styles, western

and eastern, while Lee used the Linan style. "One can tell the difference between a Choo Keng Kwang pigeon and a Lee Man Fong one without looking at the signature of the artist based on these differences," Choo explained.

The dedicated academician

Aside from his artistic achievements, Choo was an academician known for his involvement as a former teacher who later promoted as the school principal of Sin Hua School and he was also Nanyang Academy of Fine Arts (NAFA)'s head of the Art Education Department until his retirement. "During my years as a lecturer at NAFA, I was actually instructed by the Minister of Education, the late Dr Tay Eng Soon to teach the Singapore art teachers doing the diploma course. In other words, all Singapore art teachers who received their diplomas from the Ministry of Education were my students," said Choo.

And to top it all off, this public-spirited artist is a philanthropist and has been getting recognition with the numerous awards he has received for his contribution to education and art since the 1950s.

Artistic achievements

As one of Singapore's first generations artists, Choo's status as an icon led to his artworks being commissioned by royalty, dignitaries and governments. The Singapore government had commissioned his paintings as state gifts to foreign dignitaries and had also been presented to the

late Egyptian president Anwar Sadat and China's chairman Mao Tse-Tung. Choo has also had the privilege to hold and participate in a vast number of solo and group art exhibitions in Singapore and beyond. In November 1990, Choo became the first Singaporean artist to participate in a cultural exchange exhibition in Jakarta and in July 1993, he was invited to exhibit his paintings in Brunei to commemorate the Sultan of Brunei's 47th birthday.

Choo's masterpieces have been sold at notable auction houses like Christie's and Sotheby's. In 1989, his artwork was featured on the first day cover postage stamps for the Singapore Telecommunications Authority. The four original oil paintings of Chinatown were eventually donated to the Singapore National Museum for its permanent collection. Choo was conferred with the Public Service Medal (PBM) in 1976 and the Long Service Award (PBS) in 1986.

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

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

The philanthropic painter

The charitable artist has also used his paintings for the greater good of the community. Choo's paintings have been sold to raise funds for charitable causes and organisations. One example was when all the sales proceeds of his paintings were donated to St. Andrew's Mission Hospital and Touch Community Services. He also successfully raised S\$160, 000 for charity when he participated in the President's Charity Art Exhibition - Choo Keng Kwang: An Artistic Path of His Own, and in 1997, he donated oil paintings to the President's Star Charity Show. In addition, the Chinese Development Assistance Council (CDAC) has reproduced Choo's artwork on phone cards for fund-raising campaigns.



Choo Keng Kwang
Cock Fight, 1967
54cm x 72.5cm
Oil on canvas

The Cock Fight, an early painting from 1967

Choo's 1967 masterpiece, *The Cock Fight*, depicting two cocks fighting, took two months to complete. A painting that is still vivid in his memory. The inspiration behind the masterpiece goes back to the olden days, where entertainment was limited in the villages. This encouraged most of the village people to rear cocks of different breeds and during their free time like on weekends or after a bountiful harvest, the villagers would get together and watch cockfight shows. On the foreground of the artwork is the guy who owns the cock and the villagers are seen sitting in a row watching the show. Choo applied the impressionist style, which highlights the brush strokes of the cockerels, which look almost realistic. This masterpiece by the artist will be auctioned soon at the KLAS Modern and Contemporary Art Auction 2014 in Kuala Lumpur.

The legacy continues

In March 2013, Choo held a solo exhibition at the Malaysia Brand Outlet at the Vertex in Singapore. The most expensive work to be shown at that solo exhibition was *World Peace1*, a 100cm by 200cm painting of doves that was priced that was at \$280,000. The rest of the artworks were tagged at \$28, 000 and above. This was definitely a far cry from what he earned 50 years ago. His paintings back then were sold for just \$150 each at the night markets.

While now his larger canvases can easily command six figure sums, prices aren't important to the artist. Choo's struggles during the earlier years makes him humble and appreciative of the value of hard work. As a contemporary of the late Liu Kang and Georgette Chen, Choo is still a favourite amongst avid art collectors for his technique of combining Western impressionism and rules of perspective with traditional Chinese brushwork.

31

CHOO KENG KWANG

B. Singapore 1931

Cock Fight, 1967

Signed and dated on lower right

Oil on canvas

54 x 72.5 cm

Provenance

Private Collection, Singapore

RM 25,000 - RM 55,000



32

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Pohon Beringin - Daerah # 22, 2012

Signed, titled and dated on verso

Acrylic on canvas

217 x 217 cm

Provenance

Private collection, Kuala Lumpur

Illustrated on page 14 of "The Faces of Abstraction, Nizar Kamal Ariffin" exhibition book

Published in 2012 by KL Lifestyle Art Space

RM 15,000 - RM 28,000

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 ones 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.



33

KOW LEONG KIANG

B. Selangor, 1970

Nude I & II, 2012

Signed and dated "Kow Leong Kiang 8.10.2012" on lower side

Pen on paper

35.5 x 27.5 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

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.

In 2009, Kow launched his first solo exhibition, *Jogja Constellation*, in Yogyakarta, Indonesia, where he produced a series of portraits of well-known local artists such as Agus Suwage, Ugo Untoro, Putu Sutawijaya, Arahmaini and Angki Purbandono, among others. The vibrancy of Indonesia's art scene not only created chances for him to make new friends but also gave him a newfound confidence as he began to take more risks as a painter. He experimented with the most unexpected subject matter, the nude figure – something he had wanted to develop for many years. In 2010 and 2011, he created two series, the *Intimate Collisions* and *Soft* that depicted bodies in physical and emotional conflicts. Alternating between balletic elegance and raw struggle. These represent some of Kow's most ambitious and technically sophisticated works to date.

"I was in Bandung in 2010 and I hired 12 models to do a series of nude poses for me to capture on my camera. I chose to do this in Bandung as there are many modelling schools in the area and I have a photographer friend there too and he helped get me the models. I ordered see through boxes for the models to lie in and pose as I take their shots. It wasn't cheap as the custom made boxes were quite costly. After I finished taking all the photos I brought it back here to be painted," says Kow. *Collisions* represent one of the new chapters of his practice as he enters a mature period of style and contemplation.





34

TEW NAI TONG

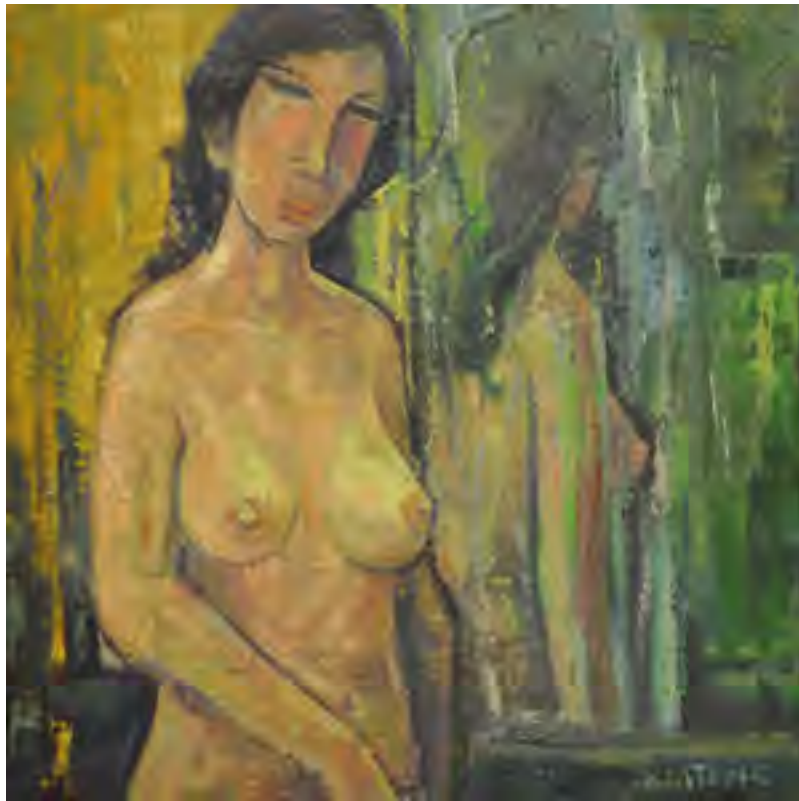
B. Selangor, 1936 - 2013

Nude, 2002

Oil on canvas
46 x 46 cm

Provenance
Private Collection, Johor Bharu

RM 4,000 - RM 7,000



35

TEW NAI TONG

B. Selangor, 1936 - 2013

Nude I, 2004

Signed "Naitong" on lower right

Titled and dated on verso

Oil on canvas

46 x 46 cm

Provenance

Private Collection, Johor Bharu

RM 7,000 - RM 11,000



36

ALVARO M. JIMENEZ

B. Philippines, 1948

Burdaderas, 2000

Signed "Alvaro M. Jimenez" on lower right

Gallery label on verso

Acrylic on banana stark

61 x 51 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 8,000



37

ALVARO M. JIMENEZ

B. Philippines, 1948

Mother and Child III, 2000

Signed "Alvaro M. Jimenez" on upper left

Gallery label on verso

Acrylic on banana stark

57 x 47 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 8,000



38

TAM AUSTRIA
B. Philippines, 1943

Tres Marias, 2002

Signed and dated "Tam Austria 2002" on upper right
Oil on canvas
61 x 48 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,500

39

NIZAM AMBIA

B. N. Sembilan, 1969

Jentayu Series, 2004

Signed and dated "Nizam Ambia 04" on lower right

Mixed media on canvas

146 x 78 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000



40

LAXMAN PAI

B. India, 1926

Dream, 1987

Signed and dated "Laxman Pai 87" on lower right

Signed, titled and dated on verso

Acrylic on canvas

60 x 90 cm

Provenance

Private Collection, N. Sembilan

RM 3,500 - RM 9,000

Laxman Pai was born in 1926 in Goa and spent his youth longing for the creative freedom he believed existed only outside his homeland, to eventually find his artistic voice within the Goan landscape of his youth. In 1951, Pai and his friend and fellow artist, Sadanand Bakre left for Paris. The first thing the both of them did upon arrival was to meet up with Francis Newton Souza, Akbar Padamsee and Syed Haider Raza who were already part of the Parisian art scene. Pai didn't waste any time and immediately enrolled at the École Nationale Supérieure Des Beaux-arts where he studied painting and drawing and experimented with new printing techniques. Soon, the delicate and realistic landscapes of Pai's academic days at the Sir J. J. School of Art were transformed into vibrant, playful compositions that depicted the everyday life of rural Goa, as we see here in Goan Village held nine solo exhibitions and further showcased his works in London, Munich, Hanover, Stuttgart and New York.



41

FRANCIS NEWTON SOUZA

B. India, 1924 - 2002

Indian Girl, 1958

Signed and dated "Souza, 58" on verso

Mixed media on paper

88 x 53 cm

Provenance

Private Collection, Singapore

RM 9,000 - RM 16,000

Francis Newton Souza the founder of the Progressive Artist's Group in 1947 is 'best known for his inventive human forms particularly the heads. Born in Goa in 1924 he was a student at the J.J. School of Art from where he was expelled in 1942 for participating in the Quit India Movement. He left for London in 1949 where after an initial period of struggle his work began to have an impact. The Institute of Contemporary Arts included his work in a group exhibition in 1954 that followed by a solo show at Gallery one in 1955.

Apart from his paintings he proved to be very articulate and an ingenious writer as his book 'Words and Lines' published in London in 1959 revealed. He was on his way to being recognized as an outstanding painter when he left for the United States and settled in New York in 1967. Souza participated in the Commonwealth Artists of Fame exhibition in London in 1977 and has had several exhibitions including one man shows in Paris in 1954 and 1960 and in Detroit in 1968. After 1967 he settled in New York, but returned to India shortly before his death, Souza was buried in Sewri cemetery in Mumbai, in a quiet funeral on March 30, 2002.

In recent years Souza's Paintings have been sold for over million dollars. In 2008, his painting Birth set a world auction record for the most expensive Indian painting sold then with a price tag of \$2.5 million at a Christie's auction. In June 2010 Christie's held a seminal auction of over 140 lots from the Souza Estate. Again many of Souza's masterpieces fetched very high prices, some several times the Christie's estimates.



42

BUI XUAN PHAI

B. Vietnam, 1920 - 1988

Artist at Work (Self Portrait), Undated

Signed and titled on verso

Mixed media on paper

7.2 x 10.3 cm

Provenance

Private Collection, Singapore

RM 8,000 - RM 12,000

Legendary Vietnamese artist, Bui Xuan Phai was born in 1920 and lived up to 68 as he passed away in 1988. He was one of the most remarkable, charming and most unusual figures of Vietnamese modern art. Bui Xuan Phai attended the Ecole des Beaux Arts d'Indochine, which was established by the French colonialists in 1925. The only painting techniques and sculpturing were taught during the first years at the academy. Traditional Vietnamese art forms such as lacquer and silk painting, and architecture were later added to the curriculum.

His style has been often compared to Van Gogh as his paintings depict a man with sad and piercing eyes, which mirrors his long experience of sorrow. Phai died in poverty before he received any recognition for his work, which what also happened to Van Gogh. Phai's universe was Vietnam, which faced a long struggle against the French colonialists and later against the Americans. The year of struggle and war led to a limited expression of art. Most motives were restricted to the promotion of nationalistic and idealistic ideas and the lack of basic materials such as canvases, made painting difficult for him. Phai had to utilise any kind of suitable material he could find, like old letters, newspapers and cigarette packs.

Phai never paid much attention to the political agendas, which with narrow views of art made life difficult for him. He had to hide many of his abstract paintings and beautiful nudes and it was not until 1984, just four years before his death, that he finally was allowed to hold a solo exhibition. Today, the situation has radically changed in Vietnam. The country has gradually opened its doors to the outside world, and this has clearly benefitted the thousands of artists who live in Hanoi. Currently, there are more than 250 art galleries in Hanoi, and almost every street has an art-cafe. Most of Phai's paintings are currently in Hanoi, in the hands of avid Vietnamese collectors. Due to his popularity, his paintings are now being sold increasingly to collectors from abroad.





43

TAN THEAN SONG

B. Kedah, 1946

Satay Seller, 2007

Signed "Thean Song" on lower right

Batik

78 x 48 cm

Provenance

Private Collection, Kedah

Acquired directly from the artist

RM 4,500 - RM 7,500

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.



44

CHEUNG POOI YIP
B. Penang, 1936

Family Gathering, 1996

Signed and dated "Pooi Yip 06" on lower left

Oil on canvas

71 x 58 cm

Provenance

Private Collection, Kedah

Acquired directly from the artist

RM 5,000 - RM 8,000

Cheung Pooi Yip was born in Penang in 1936 and moved on to stay in Kedah where he nurtured his talent in art. He received no formal training in art along with many of his contemporaries at that time. The artists of his generation learned about the various techniques from each other. Cheung aspired to be a full-time artist in the early 60s. However, due to the unstable economy, lack of art appreciation and patronage during that period, his plans were naturally dissipated. Being realistic and pragmatic, he became a professional frame maker in order to make a living. He divided his time between frame making and creating his art pieces successfully.

His association with two prominent Penang artists, Datuk Chuah Thean Teng and Tan Choon Ghee motivated him tremendously. In 1961, he emerged in the local art scene when his paintings were selected for Singapore's local Artists Annual Show. His earlier works were painted in oil and gradually he moved on to newer styles using acrylic for his works in the 1970s. His early canvases were paintings of hills, villages and rivers of Sungai Petani, which showcased the town's rustic charm. By the late 1980s, Cheung adopted a new approach to his art. Instead of painting the outdoors, he experimented on serious indoor studio time exploring the aesthetics of brushwork.

45

AMRON OMAR

B. Kedah, 1957

Pertarungan, 2008

Signed and dated "Amron 6/3/08" on upper left

Oil pastel on paper

74 x 53.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 226 of "Pertarungan Amron Omar" coffee table book

Published in 2012 by National Visual Arts Gallery, Malaysia

RM 18,000 - RM 28,000





46

ISMAIL MAT HUSSIN

B. Kelantan, 1938

Main Puteri, 1980s

Signed "Ismail Mat Hussin" on lower right

Watercolour on paper

28 x 37 cm

Provenance

Private Collection, Kelantan

RM 2,500 - RM 5,000



47

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Bachok Landscape, 2007

Signed and dated "Khalil Ibrahim 07" on lower right

Watercolour on paper

42 x 59 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 19 of "East-Coast Native" exhibition book

Published in 2011 by KL Lifestyle Art Space

RM 5,000 - RM 14,000



48

SJAFRI

B. Indonesia, 1938

Abstract I, II & III, 2000

Signed and dated "Sjafri 2000" on lower right

Mixed media on canvas
28.5 x 28.5 cm x 3 pieces

Provenance
Private Collection, Jakarta

RM 3,500 - RM 5,500

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.



49

JACK TING

B. Sarawak, 1968

Rhythms of Silence, 2002

Gallery label on verso

Oil on canvas

97 x 130 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

Jack Ting is a native of Sarawak and was born in Sibu in 1968. He graduated with a Diploma in Fine Art from the Kuala Lumpur College of Art in 1992. Following graduation he trained in Professor Tetsuya Noda's Woodcut print workshop to further developing his skills. Jack is a versatile and extremely talented artist who has mastered painting techniques which includes, Oil, Acrylic, Watercolour, Mono-printing and Etching. Most of his abstract work has strong references to the culture of his home state of Sarawak.

"I try to paint with the outmost liberty, my paintings are unplanned. I work straight onto the canvas joyfully balancing elements and allowing the image to grow naturally. Nature serves as my main inspiration. Feathers, wind, light and trees emerge lyrically through the busy landscapes of my mind" said Jack in an interview. In 1994, he received a Honourable Mention from Phillip Morris Group of Companies Asian Art Award. Most of his works are displayed in numerous corporate and private collections both in Malaysia and abroad. Jack uses mostly oil in his paintings, which depict scenes from his childhood days living in Sibu.

50

KHOO SUI HOE

B. Kedah, 1939

Memo: Cameron Highlands (Traffic Sign), 1981

Signed "Sui Hoe" on lower left
Signed, titled and dated on verso

Acrylic on canvas
76 x 76 cm

Provenance

Private Collection, Penang

Illustrated on page on page 146 of the "Painted World of Khoo Sui
Hoe" coffee table book

Published by the Penang State Museum in 2007

RM 18,000 - RM 32,000

Khoo Sui Hoe was born in 1939 in Kedah and 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's talent doesn't go unnoticed as he has won first prize in the Oil, Malaysian Art and Craft competition in 1965, received an honourable mention in the Salon Malaysia Art competition in 1969, received the Certificate of Merits, Asian Art Now, and has had his work showcased at the Las Vegas Art Museum in 2002 and 2004.

Where his works are concerned, Khoo'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 around 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.



51

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

Solace III, 1988

Titled "Solace III" on verso

Acrylic on paper

69.5 x 57cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000



52

ISMAIL LATIFF

B. Melaka, 1955

Blue Night Dreams, 1996

Signed and dated "Ismail Latiff '96" on lower right

Acrylic on paper

56.5 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,500 - RM 14,500



53

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Forest Clockwork, 2012

Signed, dated and titled "RSA '12, Forest Clockwork" on lower right

Acrylic on canvas

99 x 138 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 15,000

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.



54

JOLLY KOH

B. Singapore, 1941

Untitled (Blue), 1995

Signed and dated 'Jolly Koh 95' lower left

Acrylic on linen

91 x 121.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 28,000

Born in 1941 in Singapore, Dr Jolly Koh is possibly one of the most illustrious artists in Malaysia. He is widely considered as one of the prime '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. Jolly was born into an affluent Straits Baba family and in his book called *Artistic Imperatives: Selected Writings and Paintings*; he credits his grandfather for being an integral influence in his development during his teenage years. At the age of 13, he had already won the prestigious Milo Art competition and by the time he was 16, Jolly was given a one-man show at the British Council in Kuala Lumpur, followed by another one in Singapore.

Dedicated to his dreams, Jolly embarked on his journey to Hornsey College of Art in London where his grandfather supported his studies. His student life in London allowed him to experience first hand his initiation into the world of literature, theatre and music. Even though the artist says that most of the 20th century art schools around the world are atrocious, his stint at Hornsey played a major part in his development as an artist and art educator. He was introduced to the Basic Design programme initiated by such figures such as Victor Pasmore and Maurice de Sauzmarez.

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



55

KHALIL IBRAHIM

B. Kelantan, 1934

Colour / Forms II, 1995

Signed and dated "Khalil Ibrahim 95" on lower right

Acrylic on canvas

105 x 140.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 39 of "Khalil Ibrahim, A Continued Dialogue" exhibition book

Published by National Art Gallery Malaysia in 2004

An exhibition curated by Shireen Naziree for the National Art Gallery and hosted by the

PETRONAS Gallery from April 20 - June 20, 2004

RM 18,000 - RM 48,000





56

JEHAN CHAN

B. Melaka, 1937 - 2011

Malacca River, 1979

Signed and dated "Jehan Chan 97" on lower left

Oil on board

32.5 x 23.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

Jehan Chan was one of the most prominent artists in Melaka. When he resided in Melaka, he devoted all his time to painting. Jehan experimented with watercolour collage on crinkled rice paper in the late 80's and it then that he perfected the technique that enabled him to put together the Seascape Series, which found an appreciative audience in Malaysia. In 1992, Jehan started painting carps that he reared in his family home. He captured their charm and grace with engaging artistry. And the visual poetry of a serene lotus pond has proved to be immensely popular. His gallery in Malacca, the Jehan Chan Art Gallery exhibits his paintings, highlighting what he is famous for, his watercolour collage on crinkled rice paper. His most famous works include the Seascape series and the Swimming Carps in Lotus Pond series. He passed away in 2012.



57

JEHAN CHAN

B. Melaka, 1937 - 2011

Untitled, 1979

Signed and dated "Jehan Chan 97" on lower left

Oil on board
32.5 x 23.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000



58

LEE KIAN SENG

B. China, 1948

Pounding Rice, 1970s

Signed on lower right

Batik

69 x 57 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000

Lee Kian Seng was born in 1948 in China and touted as one of the pioneers and self-trained full-time Malaysian artists. His growth runs simultaneously with almost every crucial stage in the chronology of Malaysian art history. He has held 21 solo exhibitions since 1966 when he was 18. Some of his international exhibitions include the First Indian Triennale, the 10th Sao Paulo Biennale and the World Exposition 1970 in Osaka. He also represented Malaysia at the Third ASEAN Square Sculpture Symposium in Indonesia in 1984. He has won many national art awards from 1966 and is also known as the father of Installation Art Malaysia. He is also a pioneer in setting up a lithograph studio in Malaysia in 1977. His exploration, innovation and creativity in dye and resist technique has won him a Tokyo Creation Award (Overseas Prize) in 1993. He writes about art occasionally in two major Chinese daily newspapers in Malaysia since 2006.



59

SEAH KIM JOO

B. Singapore, 1939

Buffalo Tender, Undated

Signed "Seah Kim Joo" on lower right

Batik

72.3 x 87.5 cm

Provenance

Private Collection, Canada

RM 5,500 - RM 7,500



60

KWAN CHIN

B. Kuala Lumpur, 1943

Village Scene, 1970s

Signed "Kwan Chin" on lower right

Batik

65 x 48 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 6 of "Malaysian Villagescape by Kwan Chin"
exhibition book

Published in 2013 by KL Lifestyle Art Space

RM 3,800 - RM 7,800



61

KWAN CHIN

B. Kuala Lumpur, 1943

A Day at Work - Green Series, 2012

Signed "Kwan Chin" on lower middle
Batik

74 x 74 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 21 of "Malaysian Villagescape by Kwan Chin"
exhibition book

Published in 2013 by KL Lifestyle Art Space

RM 6,000 - RM 12,000

Born Goh Yee, Kwan Chin was born in Kepong, Kuala Lumpur. He attended the Nan Yang Academy of Fine Art in Singapore, where he learned using traditional media including charcoal, watercolour and oils. A stint as a commercial artist in an advertising firm followed, but a brief introduction to 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 Kwan Chin's works of art, which mainly depict scenes of Malaysian life.



62

TEW NAI TONG

B. Selangor, 1936 - 2013

Fishing by the Sea, 1988

Signed and dated "Naitong 88" on lower left

Watercolour on paper

44 x 55 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

The late Tew Nai Tong was born in 1936 in Klang, started his early education at the Peng Hwa Chinese School at the age of 7 years old. At 18, he decided that he wanted to pursue his dream to become 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 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 masses.

Just like many NAFA graduates before him, Tew 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 Superieure Des Beaux-Arts de Paris. From 1967 to 1968, he immersed himself in the kaleidoscope of arts and culture in France and across Europe, visiting museums and art galleries in search of inspiration.



His time in Paris instilled 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 KLAS 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.

63

TEW NAI TONG
B. Selangor, 1936 - 2013

Shepherds, 1990

Signed and dated "Naitong 1990" on lower left

Oil on board

34 x 44.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 9,500



64

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Eclipse, 2011

Signed and dated "Najib Ahmad 11" on lower right

Oil on canvas

61.5 x 92 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,800 - RM 6,800

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.



65

FAUZUL YUSRI

B. Kedah, 1974

Cage No. 5, 2002

Signed and dated "02 Fauzul" on lower right

Oil on canvas

77 x 92 cm

Provenance

Private Collection, Selangor

RM 4,000 - RM 8,000

66

JAILANI ABU HASSAN

B. Selangor, 1963

Untitled, 1997

Signed and dated "Jai 97" on lower right

Acrylic on canvas

92 x 76.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 20,000

Jailani Abu Hassan was born in 1963 in Selangor. Fondly referred to as 'Jai' in the Malaysian art scene, he is one of the most established and renowned fine artists of the country. He first obtained his BA in Fine Art at the same institution in 1985 when it was then the Mara Institute of Technology. He continued his MA at the Slade School of Fine Art at the University College of London and then proceeded to pursue his Master in Fine Art at the Pratt Institute in New York. Since then, he has been actively pursuing his passion in the Malaysian art scene while lecturing at UiTM. Jai's work is known to evolve around contemporary objects and issues and has been exhibited in private and public art spaces around the country as well as abroad. He has won awards as an artist while some of his works are permanent collections in corporations and public art galleries like the Balai Seni Lukis Negara and PETRONAS Gallery.

He returned to New York in the spring of 2011 for his first US solo exhibition in over ten years, comprising a new body of mixed media works on canvas and paper. Jai's exhibition gave American audiences a rare opportunity for an in-depth viewing of the work of one of Malaysia's leading contemporary artists. The exhibition's title refers to a form of Malay popular opera (Bangsawan) and the notion of the national (Kebangsaan). Jai's work infuses references of traditional Malay culture, while actively engaging contemporary developments in Malaysia's rapidly changing society. Ever since his first solo show in London in 1987, his work has appeared in almost sixty exhibitions in Asia, Australia, Europe, and North America.



67

SYED THAJUDEEN

B. India, 1943

Waiting for the Lover, 1970

Signed and dated "Syed Thajudeen 70" on upper right

Oil on canvas

61 x 58 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

Syed Thajudeen Shaik Abu Talib was born in 1943 in Alagan Kulai, a village not too far from the temple city of Madurai, South India, where his Malaysian-born parents lived during the Second World War. He joined his family in Penang when he was eleven years old but later went back to India to pursue a course in art at the Government College of Arts and Crafts in Madras. Syed's unique style and aesthetic sense draw inspiration from his personal Indian background and Indian traditional Painting styles.

When he returned to Malaysia, Syed established his own individualistic style and expression that transformed the early Indian influences into what is now his present style. During the initial stages of Syed's career, Malaysian art was rampant with grandiose 'manifestos' and dogmas, which were critical of his work. This period in the 1970s coincided with the rise of Islamic fundamentalism. This movement had a profound influence on the direction of Islamic painters favouring abstract art, with those who still chose to paint human figure finding them scorned upon.

In the course of almost three decades of prolific and creative output in Malaysia, Syed has managed to convince his detractors - who had initially criticised him for his 'Indian-ness' and overt decorativeness - that his works are now an important element of Malaysian art.

His distinctive style and romantic treatment of his subject matter are influenced by the Indian medieval paintings of Rajasthan and of the Mughal as well as the traditional visual arts' integral connection with literature, music, dance, sculpture and philosophy. It is evident from Syed's paintings that more than 40 years as an artist have given Syed the subtlety and reach indicative of a master painter and has further enhanced the reputation of his works as an integral element of Malaysian art. Syed Thajudeen's works decorate the walls of the National Art Gallery of Malaysia, Singapore Art Museum, corporate buildings and many private homes in Malaysia and abroad.



68

NIK RAFIN

B. Selangor, 1974

Brownscape, 2012

Signed and dated "Nik Rafin 512" on lower right

Acrylic on canvas

153 x 153 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

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





69

ISMAIL LATIFF
B. Melaka, 1955

Magical Movement... Night Bird Paradise...
View No. 2, 2001

Signed "Ismail Latiff" on lower right
Titled and dated on verso
Acrylic on canvas
65 x 65 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000



70

ISMAIL LATIFF
B. Melaka, 1955

Waterdance..Golden Night Magic, 2000

Signed "Ismail Latiff" on lower right
Titled and dated on verso
Acrylic on canvas
63 x 63 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

71

NIZAM AMBIA

B. N. Sembilan, 1969

Jentayu Series, 2004

Signed and dated "Nizam Ambia 04" on lower left

Mixed media on canvas

146 x 78 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

Fashion designer and versatile artist Nizam Ambia was born and grew up in the royal town of Seri Menanti, Negeri Sembilan in 1969. Coming from a close knitted family, the third child in the family, Nizam puts his love and zest for life into all of his work thus infusing a soulful aura into his creations. Since he was very young, Nizam developed a passion for drawings and fashion, often spending hours on end sketching his imaginations and keen observation.

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.

In his first years, he experimented with a variety of compositions, which moulded him as one of the most versatile artists we have ever had today. His passion in utilizing mixed medium in his artwork illustrates his love for all beings on the face of this earth. 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. Apart from that, Nizam has also won Gold awards, for three consecutive years (2000-2002), for Kolam designing competition at the Kuala Lumpur City Centre.

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 in March 2005. His work received much international acclaim. His infatuation with other different kinds of art expression has turned into an enthusiastic love affair with art installations, such as the eight-foot metal phoenix in the campus of a local institute of higher learning, plus other sculpture work, interior design, metal sculpture, stage design and landscaping.

Nizam has grown from strength to strength while he continues on his journey of exploring the world of art, fabric and fashion design. His creative versatility and distinctive creations had attracted the Malay World Foundation to honour Nizam Ambia as a resident artist since March 2005.



72

SEAH KIM JOO

B. Singapore, 1939

Two Women, Undated

Signed "Seah Kim Joo" on lower left

Batik

91 x 60 cm

Provenance

Private Collection, Canada

RM 5,500 - RM 7,500

Seah Kim Joo was born in 1939 in Singapore but was raised in Terengganu where he was exposed to traditional batik making processes. He joined the Nanyang Academy of Fine Arts in 1959 and in 1965 and returned to Terengganu to travel the Malaysian east coast to consolidate his knowledge in the technique of batik. In the 1950s, 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 1960s.





73

MOHD. RADUAN MAN

B. Pahang, 1978

As I Try to Understand Man & His Nature, 2005

Signed, titled and dated on verso

Mixed media on canvas

99 x 75 cm

Provenance

Private Collection, Selangor

Acquired by the collector from Galeri Tangsi, Kuala Lumpur

RM 5,500 - RM 11,000



74

JAILANI ABU HASSAN

B. Selangor, 1963

Untitled, Undated

Signed "Jai" on middle bottom

Mixed media on paper

111.5 x 75.5 cm

Provenance

Private Collection, Selangor

RM 6,000 - RM 16,000

75

MOHD. ISMADI SALEHUDDIN

B. Pahang, 1971

Inderapura, 2011

Signed and dated "Ismadi 2011" on lower right

Mixed media on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 16,000

An artist from Raub with over 20 years experience in arts industry. Ismadi graduated from UiTM, Kuala Lumpur and obtained his Masters degree at De Monfort University, UK. The theme of his artworks centres on the relationship between humans and animals. Ismadi explores the process of paint, using the human form as a vehicle to create emotion. Life, death, change and time are predominant themes running through his works.

The expression of colours are very important to Ismadi. His works are accidental in the sense that he uses different techniques like scratching on the canvas, splashing of colours, quick strokes of the brush strokes, spontaneous brush flow and combinations of other techniques to produce on the art works.



76

YUSOF GHANI

B. Johor, 1950

Hijau - Rhythm of Nature Sungai Jeli, 2000

Signed "YG" on lower right
Mixed media on canvas
92 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 22,000



77

PETER LIEW
B. Perak, 1955

Hutton Lane II, 2012

Signed "Hutton Lane, Pg Peter Liew 2012" on lower right
Oil on canvas
122 x 92 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 51 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.



78

RAFIEE GHANI

B. Kedah, 1962

High Tea, 1993

Signed "Rafiee Ghani" on lower right

Oil on canvas

114 x 100 cm

Provenance

Private Collection of Dardy Leong

Illustrated on page 59 of "The Painted Garden, Rafiee Ghani" coffee table book

Published in 1996 by Perpustakaan Negara Malaysia

Comes with certificate from the artist

RM 10,000 - RM 24,000



79

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

The Glory of Morning, 2008

Signed, dated and titled "RSA '08, The Glory of Morning" on lower right

Oil on canvas

182 x 243 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 28,000



80

AWANG DAMIT AHMAD

B. Sabah, 1956

E.O.C - Saging dan Petani Gunung, 1988

Signed and dated "Awang Damit 88" on lower right

Mixed media on canvas

137 x 115 cm

Provenance

Private Collection, Singapore

RM 18,000 - RM 36,000





81

SYED THAJUDEEN

B. India, 1943

Study of Kebaya Series (I, II, IV & V), 2011

Signed and dated "Syed Thajudeen 11.7.2011" on lower side

Pencil on paper

27 x 21 cm x 4 pieces

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000



82

JEIHAN SUKMANTORO

B. Indonesia, 1938

Face, 1998

Signed and dated "Jeihan 98" on upper middle

Oil on canvas

45 x 45 cm

Provenance

Private Collection, Jakarta

Comes with a certificate from the artist

RM 5,500 - RM 8,500

Jeihan is a successful Indonesian fine artist known for his expensive paintings in Indonesia. Born in Solo in 1938, his works have been actively acquired by avid collectors, galleries, museums and famously influential people including ministers and even the President of the Republic of Indonesia. His trademark can be identified with the 'black eyes' or 'hollowed eyes' featured in his artworks. 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 the Institut Teknologi Bandung (ITB), which was a challenging time of his life.

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.

83

S. P. HIDAYAT
B. Indonesia, 1969

Penari, 2001

Signed and dated "Hidayat '01" on upper left

Oil on canvas

87.5 x 42.5 cm

Provenance

Private Collection, Singapore

RM 5,000 - RM 10,000

S. P. Hidayat was born in Indramayu, west Java, in 1969. Majoring in fine arts at Indonesia Art Institute Yogyakarta, he was awarded the best oil painting award in Faculty of Fine Art and Design ISI Yogyakarta in 1986. Since then, he has held more than 20 exhibitions consistently. This included a major solo exhibition held at the National Museum of Jakarta in 2005 where he launched his first publication - The best collection of S. P. Hidayat. He was also one the Best National 100th finalist of Philips Morris.

Unlike most of his contemporaries, S. P. Hidayat has found his artistic calling in the impressionistic expressionist style. He believes that his paintings should strike an emotional chord with his audience and emphasizes on the need to give expression to the deepest human sentiments. Many believe that his strength lies in his sensitivity to the scenes of ordinary, even mundane life and his subsequent ability to elevate them to paintings that evoke the mind. His work depicts the simple daily life being transformed into an inspirational piece. Undoubtedly, he has secured for himself an international client base spanning the globe such as Japan, America, Australia and Europe.





84

KHOO SUI HOE

B. Kedah, 1939

Watching, 1995

Signed "Sui Hoe" on lower right

Oil on canvas

30.5 x 23 cm

Provenance

Private Collection, Penang

RM 5,000 - RM 8,000



85

JEIHAN SUKMANTORO

B. Indonesia, 1938

Rana, 2012

Signed and dated "Jeihan 12" on upper left

Oil on canvas

45 x 45 cm

Provenance

Private Collection, Jakarta

Comes with a certificate from the artist

RM 5,500 - RM 8,500



86

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

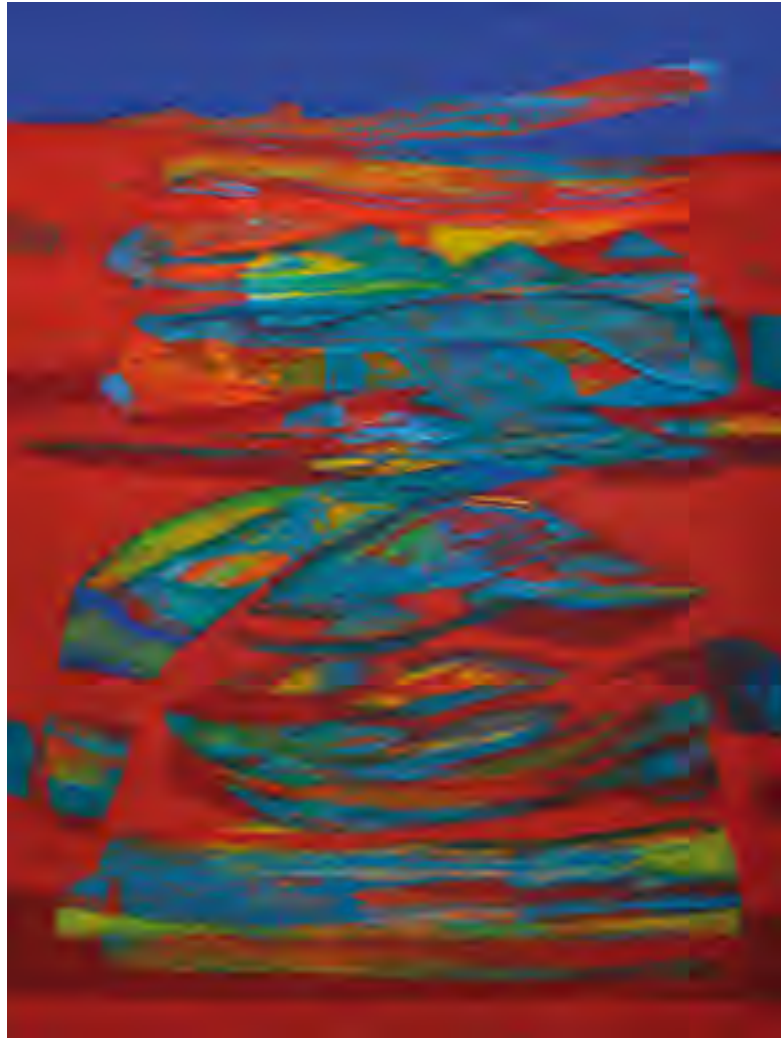
Ancient Earth 20, 1996

Titled and dated on verso
Acrylic and modelling paste
60 x 45.7 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 62 of "MOSAIX XIII" coffee table book
Published in 2013 by KL Lifestyle Art Space

RM 8,000 - RM 15,000

Dato' Sharifah Fatimah Syed Zubir graduated from UiTM (Universiti Teknologi MARA), obtained First Class Honours at the Reading University in England, pursued her Masters in Fine Art at the Pratt Institute in New York. In 1979, she won an award at the Salon Malaysia, which was held at the National Art Gallery. Moving on to the 1980's, she became a participant in the Islamic Revivalist Movement and shifted her focus from figurative paintings to abstract art incorporating her own style.



87

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

Seri Jingga Sakti, 1998

Acrylic on canvas
53.5 x 41cm

Provenance
Private Collection, Kuala Lumpur

RM 5,500 - RM 11,000

Dato' Sharifah Fatimah was the curator at National Art Gallery, Malaysia from 1982 to 1989. Her works are showcased in the collections of public institutions, local and international museums, banks and corporations. She is the first and only Malaysian to have had her work exhibited in the highly acclaimed, The Museum of Modern Art (MoMA) in New York City. She was aptly awarded the Datukship in 2007 by the Sultan of Kedah.

88

TAY MO LEONG, DATO'

B. Penang, 1938

Stone Flower I, 1990

Signed "T. Mo. Leong" on lower right

Batik

105 x 86 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 51 of "REVIVAL, Evoking the Batik Tradition" exhibition book

Published by The National Art Gallery, Malaysia in 2004

RM 12,000 - RM 28,000

One of the most important Malaysian batik artists, Dato' 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. He 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 has had a number of groups 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 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.

On his return from Taiwan, he mastered the medium itself through visits to Kelantan and various experimentations. In 1965, he was confident enough to stage his first batik-art exhibition at the British Council in Kuala Lumpur featuring 64 of his works. In 1970, he continued his studies at the Art Centre in Florida, USA. He was given the Foreign Minister's Award and exhibited his masterpieces at the Nippon Modern Art Association, Osaka, Japan in 1997, and the Osaka Government Award in Japan in 2003.

He travelled all over to study batik techniques and the different materials there and he has invented a new technique which he termed 'double-resist.' 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.



89

ZAO WOU-KI
B. China, 1921 - 2013

Komposition Mit Blau, 1975

Signed, titled and dated on verso
Colour lithograph
35.2 x 26.4 cm

Komposition in Scharwz, 1962

Signed, titled and dated on lower side
Lithograph
21.7 x 15.8 cm

Provenance
Private Collection, Singapore

RM 3,500 - RM 7,500



Born in Beijing in 1921, Zao Wou-Ki learned the art of calligraphy from his grandfather at the age of ten. He subsequently studied fine arts in Hangzhou from 1935 to 1941 and was highly influenced by the French Impressionists and members of the Parisian avant-garde, citing artists such as Renoir, Cézanne, Matisse, and Picasso as inspirations.

In 1948, he moved to Paris and settled in the neighbourhood of Montparnasse, an area frequented by major artists, poets, and writers associated with the avant-garde in the early twentieth century. In Paris, Zao studied under the guidance of Emile Othon Friesz and attended the Académie de la Grande Chaumière. Following the artist's first exhibition in Paris at Galerie Creuze in 1949, he received much encouragement and praise from notable artists such as Joan Miró, Pablo Picasso, and Alberto Giacometti. Soon after, Zao explored the technique of lithography at the Desjobert printing shop and his first lithographs provided inspiration to the writer Henri Michaux, resulting in eight poems. This would be the start of a long friendship and artistic collaboration between Zao and Michaux.

His most recent exhibition that was held from September 16 to October 11, 2008, at Marlborough Gallery, New York, featured a variety of works on paper and ceramic ones that produced within the past three years. Among these works was an array of inks on paper as well as large scale coloured serigraphs. Zao's work can be found in over one hundred museums and collections worldwide including the Art Institute of Chicago, Chicago; The Museum of Modern Art, New York; The Solomon R. Guggenheim Museum, New York; The Asian Art Museum of San Francisco; The San Francisco Museum of Modern Art; Musée National D'Art Moderne, Centre Georges Pompidou, Paris, France; Fondation François Pinault, Paris, France; The Tate Gallery London, England; Folkwang Museum, Essen, Germany; Graphische Sammlung Albertina, Vienna, Austria; Musée Royaux des Beaux-Arts and more. On April 9th, 2013, at the age of 93 Zao Wou-Ki passed away at his home in Switzerland.



90

HE BAILI
B. China, 1945

Sunrise in Gold Dust, 2011

Inscribed with a poem and signed, with four seals of the artist

Dated new year, xinmao year (2011)

Ink and colour on paper

68.6 x 152.4 cm

Provenance

Private Collection, Selangor

Acquired by a distinguished private collector from Christie's Hong Kong in 2011

Lot 2701, Fine Chinese Modern Paintings, May 31, 2011

Christie's Hong Kong label on bottom right of frame

RM 70,000 - RM 140,000

Born in 1945 in Guangzhou, He Baili held his first one-man exhibition at the age of twenty-one and soon he set up an art studio to teach. Trained in the naturalistic painting manner of the Lingnan School, he developed his unique style of combining ancient and contemporary elements. He is widely known for his landscapes, which are equally grand and spiritual, and has featured numerous locations in his home country and abroad. He emphasizes drawing from life and his trips to local suburbs inspired him to paint Hong Kong's landscapes, which he manifests diversely as layered wash and dotted mountains in the style of the Song painter Mi Fu (1051-1107), deltas formed from ink splashes, rocky coastlines in dry brush, or imaginative forests.



91

MOHD. RADUAN MAN

B. Pahang, 1978

Takafur, 2006

Signed and details on verso

Acrylic on canvas

57.5 x 168 cm

Provenance

Private Collection, Selangor

Acquired by the collector from Galeri Tangsi, Kuala Lumpur

RM 10,000 - RM 16,000

Mohd. Raduan Man is a Malaysian visual artist who was born in 1978. The technique of engraving lines that are defined in woodcarving enables Raduan to assess an object in its elemental and basic form, and it thus depict elemental strength. To this young artist the production of his artworks are dynamic movements that possess strong statements that must be conveyed to his audience. Raduan's paintings on the other hand stand out for their movement. Inspired by the animals in Chinese horoscope, Raduan's technique itself is fascinating. Printing onto large canvases using wood as his blocks, the end result is truly unique.



92

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista "Belatak", 2000

Signed, titled and dated on verso

Mixed media on canvas

100 x 107 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 83 of "Alun-alun ke Marista, Awang Damit Ahmad
1996-2002" exhibition book

Published in 2002 by National Art Gallery to commemorate the exhibition
from 28 June - 4 August, 2002

RM 12,000 - RM 28,000



93

YUSOF GHANI

B. Johor, 1950

Siri Tari VII, 1984

Oil on canvas

153 x 183 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 82 of "MOSAIC XIII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 95,000 - RM 170,000

Former graphic artist-turned-painter, sculptor, writer, professor and curator Yusof Ghani's career has spanned over three decades which resulted into a 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. His works are currently exhibited at public collections in the USA, Singapore, Malaysia, and Japan, while he has also done group and solo shows in Indonesia, 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, Tokyo Gas, Japan, PNB Malaysia, and Bank Negara Malaysia, to name a few. Yusof's works have also been published into several books, spanning his 23-year career. His career can be divided into four phases: 'Protest', 'Siri Tar', 'Topeng' and 'Hijau'. This artist's works incorporate strong gestural brushstrokes that capture mood, movement and expression all at once remaining on staff until 1994.



94

ZULKIFLI YUSOFF

B. Kedah, 1962

Island People, 1997

Signed and dated "Zulkifli 97" on lower middle

Signed, dated and gallery label on verso

Acrylic on canvas

152 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 32,000

Born in 1962 in Kedah, Zulkifli Yusoff is one of Malaysia's most established contemporary artists. His first interest in art began when his father gave him a copy of Art Today back in 1979. Since then, his passion in the arts grew and he continued to set a career in the subject. Zulkifli is known to be a very versatile and explorative artist and he has worked in various types of mediums that encompasses painting as well as with sculptures. Apart from that, he is also known for his installation pieces. Zulkifli's early art training came 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 then continued 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.

As an established artist, he has been actively involved with shows and exhibitions, which further enhanced his reputation as one of the leading contemporary artists from Malaysia. He started out in 1987, where his works were seen at various art spaces like the Australian High Commission and the Shang-ri La Hotel in Kuala Lumpur as well as at the Kedah State Gallery. He continued to exhibit his works at the National Art Gallery and other spaces like Club Med in Cherating beach in Pahang, while his sculptures have been showcased at the 6th International Sand Sculpture Competition in Hong Kong where he took home the Second Prize. His achievements as an artist include winning the Major Award at the Young Contemporaries organized by the National Art Gallery, the Grand Ministers Prize at the 3rd Salon Exhibition as well as garnering the Honourable Mention at the Philip Morris Asian Art Award.



95

AHMAD ZAKII ANWAR

B. Johor, 1955

Rendezvous, 1999

Signed, titled and dated on verso

Acrylic on linen

69 x 207 cm (Triptych)

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 183 of "Disclosure - Ahmad Zakii

Anwar" coffee-table book

Published by Galeri PETRONAS, Kuala Lumpur in 2008

RM 30,000 - RM 78,000



96

H. H. LIM

B. Kedah, 1954

Immagine, 2000

Signed, dated and gallery label on verso

Paint on wood

50 x 42.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 36,000

Peter H.H Lim was born in Kedah in 1954 but grew up in Penang instead. He studied at the Academy of Fine Arts in Rome from 1967 and has continued to live there ever since. His artworks are created using a variety of media including painting, sculpture, installation, video and performance. He is among the list of the most-high profiled Malaysian international artists today. H.H Lim is often described as an installation cum Neo-Conceptual artist with a penchant for colossal works, often non-conventional, which tends to occupy huge spaces.

While his works are conceptual in nature and transcendental in intention, wry words and content are central elements in his art, achieving poetic effect coupled with his elegant choice of materials. His topic of interest includes language and communication, a central theme that tackle linguistics issues. He is also known to draw inspiration from everyday elements in his works from the 1980s such as religious objects and images, linguistic images, food recipes, arms of defence and political images to represent 'the resistance of survival to everyday life'. In year 2013, he was featured in the Cuban Pavilion of the Venice Biennale and was also involved in the Prague Biennale.



97

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 1973

Signed and dated "Khalil Ibrahim 73" on lower left

Batik

90 x 60 cm

Provenance

Private Collection, Kuala Lumpur

RM 90,000 - RM 150,000

Born in 1934 in Kelantan, Khalil Ibrahim is one of Malaysia's most influential artists. He is one of few Malaysians to have received art training at the prestigious Central St. Martins School of Art and Design in London during the 1960's. He is well known for being a versatile artist using mediums that range from ink on paper to watercolour and acrylic. Using acrylic, oil, water colour and batik, his preference for figuration has led to memorable images of men and women from the east coast Malay fishing villages dramatically set against stark backgrounds of blues and greens and water colour landscapes of east coast villages.

Khalil has drawn to observe and depict the hard working lives of ordinary people influenced by his East Coast of Malaysia upbringing. From his earliest works of Pahang fishing villages, thatched roof dwellings, fishermen hauling their catch, to more enigmatic and stylish beach works, he is definitely in touch not only with his own humble origins but with the heart and soul of the country he loves. He is one of the few Malaysian contemporary artists who have successfully worked using batik as a medium. Gadis painted in 1968, a portrait of a young girl, is a good example of Khalil's batik work, made shortly after his return to Malaysia, while Pantai Timur II painted in 1985 is a very provocative and strong piece using muted colours, but demonstrates the artist's command of line and detail, in his chosen medium.

Due to his affiliation with MAS (Malaysian Airlines) in the 1980s, Khalil became actively involved with the Malaysian Watercolour Association, which has held successful exhibitions around Asia, including Hong Kong, Japan and Korea. He continued producing watercolours like Beach Vista in 1990, Sunset in 1991, Berserah in 1994, Kota Bharu and the East Coast Series in 1995. In his brief look at Malaysian art, in *Modern Malaysian Art – from the pioneering era to the pluralist era (1930s – 1990s)*, Dr. Mulyadi Mahamood suggests that 'The early 1990s also witnessed a revived interest in the watercolour medium that was first introduced in the 1930s'. He goes on to remark that Khalil Ibrahim was amongst the 'serious' water-colourists who used 'spontaneous brushstrokes' and 'many thin and transparent layers of colour through the wash technique'.



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 before bidding. KLAS may require the production of bank or other credit references.

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

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

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

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

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

Conduct of the Auction

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

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

- (b) to advance the bidding in such manner as he may decide;
- (c) to withdraw any Lot;
- (d) to combine any two or more Lots; and

in the case of any errors or dispute, and whether during or after the Sale, to determine the successful Bidder, to continue the bidding, to cancel the Sale or to reoffer and resell the Lot in dispute and/or take any such actions as he reasonably thinks fit in the circumstances. In the event of any dispute in respect of a Sale, the decision of KLAS will be conclusive.

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

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

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

After the Sale

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

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

1.29 The Buyer will be asked to sign a Buyer's Acknowledgment Form upon the fall of the hammer and to make payment of 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 or in cleared funds. Until that time, the Buyer acquires no title or ownership in the Lot. KLAS and the Seller are not obliged to release the Lot to the Buyer until full settlement of the Purchase Price.

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

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

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

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

- (a) to forthwith terminate and annul the Contract of Sale;
- (b) to charge the Buyer, the Seller's and KLAS's Expenses;
- (c) to charge interest at a rate not exceeding 6% (six per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- (d) to forfeit the Buyer's earnest deposit;
- (e) to commence proceedings for its recovery together with interest and Expenses to the fullest extent permitted under applicable law;
- (f) to arrange and carry out a resale of the Lot by public auction or private sale in mitigation of the debt owed by the Buyer to KLAS;
- (g) set-off any amounts owed by KLAS to the Buyer against any amounts owing by the Buyer to KLAS or any KLAS's affiliated company, whether as the result of any proceeds or sale or otherwise;

(h) exercise a lien over any of the Buyer's property which is in KLAS's possession or in possession;

(i) to insure, remove and store the Lot either at KLAS's premises or elsewhere at the Buyer's sole risk and expense; and/or

(j) to take such other action as KLAS deems necessary or appropriate.

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

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

(a) the Seller is the true owner of the Lot, or is properly authorised to sell the Lot by the true owner;

(b) the Seller is able to and shall, in accordance with the Auction Conditions, transfer possession to the Buyer a good and marketable title to the Lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;

(c) the Seller has provided KLAS with all information in its possession or knowledge concerning the provenance of the Lot and has notified KLAS in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the Lot;

(d) the Seller is unaware of any matter or allegation which

would render the Contractual Description given by KLAS in relation to the Lot inaccurate or misleading;

(e) where the Lot has been moved to Malaysia from another country, the Lot has been lawfully imported into Malaysia, the Lot has been lawfully and permanently exported as required by the laws of any country in which it was located, and required declarations upon the export and import of the Lot have been properly made and any duties and taxes on the export and import of the Lot have been paid;

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

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

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

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

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

Withdrawal of Lots

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

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

(a) KLAS reasonably believes that there is any doubt as to the authenticity or attribution of the Lot; or

(b) KLAS reasonable believes that any of the Seller's representations or warranties are inaccurate in a material respect; or

(c) the Seller breached any provisions of these Auction Conditions in any material respect; or

(d) KLAS believes it would be improper to include that Lot in the Sale.

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
150, Jalan Maarof,
Bukit Bandaraya,
59100 Kuala Lumpur, Malaysia

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

“Absentee Bidding Form”	the form prescribed by KLAS from time to time for Bidders wishing to bid without being present at the Sale Venue on the day of the Auction;
“Absentee Bids”	firm bids made prior to the commencement of the Auction received via a duly completed Absentee Bid Form from a Bidder who is not present at the Auction;
“Auction”	the auction of art pieces organized by KLAS described in the Catalogue;
“Auctioneer”	the representative of KLAS conducting the Auction;
“Bidder”	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
“Bidding Form”	a form prescribed by KLAS from time to time for registration of a Bidder’s intention to bid at the Auction;
“Bid Registration”	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding
“Buyer”	the person who makes the highest bid or offer accepted by KLAS, and/or that person’s disclosed principal agreed by KLAS;
“Buyer’s Premium”	a payment calculated as the amount equal to 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 acted 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.



Lot 50 **Khoo Sui Hoe** *Memo: Cameron Highlands (Traffic Sign)*, 1981



Bidder No. (for office use)

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

BIDDER REGISTRATION FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | January 19, 2014 | Le Meridien Kuala Lumpur

Bidder Details

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

Banking Details

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

Supporting Documents | Utility Bills | Bank Statement (Issued in 2013)

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

AGREED AND ACCEPTED BY

Signature of Bidder

Name Date



Bidder No. (for office use)

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

ABSENTEE BID FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | January 19, 2014 | Le Meridien Kuala Lumpur

Bidder Details

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

Banking Details

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

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

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

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

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

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

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

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

(leave blank if phone bidding)

Table with 3 columns: Lot number, Item, Top limit

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

AGREED AND ACCEPTED BY

Signature of Bidder

Name Date

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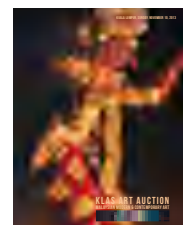
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