

KUALA LUMPUR, APRIL 6, 2014

KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 104, Dzulkipli Buyong, *Kucing Sakit*, 1984



KLAS ART AUCTION 2014

MALAYSIAN MODERN & CONTEMPORARY ART EDITION VIII

Auction Day

Sunday, April 6, 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





Lot 97, Khalil Ibrahim, Fishermen, 1969

Khalil Ibrahim 62



Lot 78, Yusof Ghani, *Biring IX*, 2006

Kuala Lumpur Full Preview

Date: March 20 - April 5, 2014
Venue: KL Lifestyle Art Space
150, Jalan Maarof
Bukit Bandaraya
59100 Kuala Lumpur

Auction Day

Date: April 6, 2014
Venue: Clarke Ballroom
Le Meridien Kuala Lumpur
2 Jalan Stesen Sentral
Kuala Lumpur Sentral
50470 Kuala Lumpur

Time: 1.00 pm

Contact Information

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KL Lifestyle Art Space

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Payment and collection

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Lot 79, Abdul Latiff Mohidin, Landscape (Gelombang Series), 1991



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| 5 | Auction Information |
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| 22 | Lot 1 - 107 |
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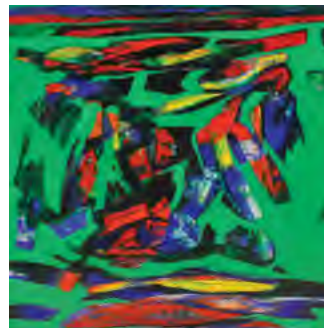
Glossary



1 TAJUDDIN ISMAIL

HORIZON, 2002

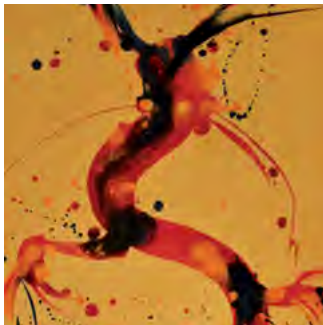
Acrylic on canvas | 30.5 x 30 cm
RM 3,000 - RM 4,500



6 SHARIFAH FATIMAH SYED ZUBIR, DATO'

IMAGE SF3, 2012

Acrylic on canvas | 72 x 56 cm
RM 9,000 - RM 15,000



2 JOLLY KOH

UNTITLED, 2012

Acrylic and oil on canvas | 100 x 40 cm
RM 8,000 - RM 18,000



7 AWANG DAMIT AHMAD

IRAGA, "PERJALANAN UTARA, MONUMENT I", 2009

Mixed media on canvas | 100 x 100 cm
RM 16,000 - RM 25,000



3 ISMAIL LATIFF

BUMI KU BERSOLEK NO. 3 & NO. 4, 2012

Acrylic on canvas | 48 x 48 cm x 2 pieces
RM 8,000 - RM 12,000



8 BHANU ACHAN

ABSTRACT LANDSCAPE III, 2009

Oil on paper | 54.5 x 67 cm
RM 2,200 - RM 4,000



4 RAPHAEL SCOTT AHBENG

JULY SURVIVOR, 1996

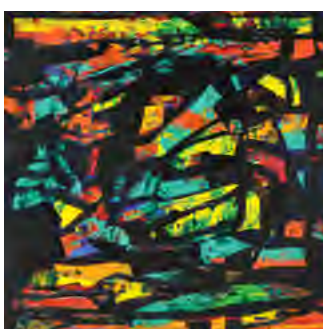
Oil on board | 43 x 73.5 cm
RM 9,000 - RM 15,000



9 NAJIB AHMAD BAMADHAJ

UNTITLED, 2009

Pen on paper | 28 x 39 cm
RM 1,500 - RM 3,800



5 SHARIFAH FATIMAH SYED ZUBIR, DATO'

IMAGE 29, 2012

Acrylic on paper | 37 x 29 cm
RM 3,000 - RM 5,000



10 AMRON OMAR

PERTARUNGAN, 1999

Charcoal on paper | 53 x 37 cm
RM 8,000 - RM 13,000



11 NAJIB AHMAD BAMADHAJ

LONELY WOMEN II, 2010

Mixed media on board | 120 x 163 cm
RM 6,000 - RM 10,000



16 JEIHAN SUKMANTORO

BLUE MOON, 1995

Oil on canvas | 90 x 95 cm
RM 12,000 - RM 24,000



12 HASIM

**PORTRAIT OF A BALINESE MAN,
UNDATED**

Oil on canvas | 57 x 39 cm
RM 6,000 - RM 9,000



17 NG ENG TENG

SUNNY DAY AT RAFT HOUSES, 1960-64

Oil on canvas | 74 x 54.5 cm
RM 24,000 - RM 38,000



13 NIK RAFIN

TRANQUILITY, 2011

Watercolour on paper | 50 x 70 cm
RM 3,000 - RM 5,500



18 ISMAIL MAT HUSSIN

THE BOATS, 2010

Batik | 75 x 149 cm
RM 22,000 - RM 36,000



14 JEHAN CHAN

VILLAGE LANDSCAPE, 1961

Ink and colour on paper | 90.2 x 36.8 cm
RM 8,000 - RM 12,000



19 CHEONG SOO PIENG

BY THE RIVER, 1976

Ink and watercolour on paper | 44.5 x 93.5 cm
RM 60,000 - RM 80,000



15 LONG THIEN SHIH

**FISHING BOATS UNDER A CUBISTIC SKY,
1961**

Oil on board | 49 x 79 cm
RM 5,000 - RM 12,000



20 NIK RAFIN

RUNAWAY HORSES SERIES 2, 2012

Acrylic and black ink on acid free canvas
60 x 90 cm
RM 3,000 - RM 6,000



21 FRANK WOO
**CITY LIFE, CITY LOOKOUT SERIES -
CITY LIGHTS I, II & III, 2004**

Mixed media on paper
35 x 35 cm x 3 pieces
RM 5,000 - RM 12,000



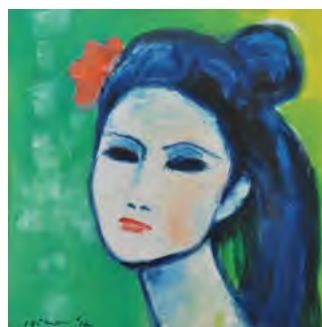
26 TAN THEAN SONG
KEEPING SONGBIRDS, 2000

Batik | 74 x 47.5 cm
RM 4,500 - RM 6,500



22 FAUZUL YUSRI
POSITION, 2008

Mixed media on canvas | 91 x 91 cm
RM 5,000 - RM 9,000



27 JEI HAN SUKMANTORO
RANTI, 2012

Oil on canvas | 45 x 45 cm
RM 7,000 - RM 11,000



23 HARRIS RIBUT
FAT LADIES IN GREEN, 1999

Acrylic on canvas | 30.5 x 61cm (Diptych)
RM 4,300 - RM 5,500



28 MULTHALIB MUSA
TWO PALMS, 2002

Laser-cut mild steel with clear coat
90 x 30 cm
RM 6,000 - RM 9,000



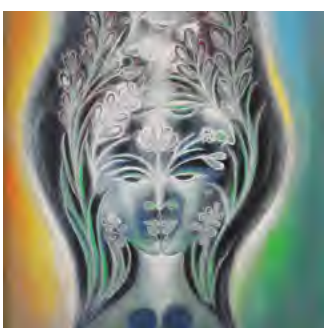
24 KHALIL IBRAHIM
EAST COAST SERIES, 2011

Watercolour on paper | 21 x 30 cm
RM 5,000 - RM 7,500



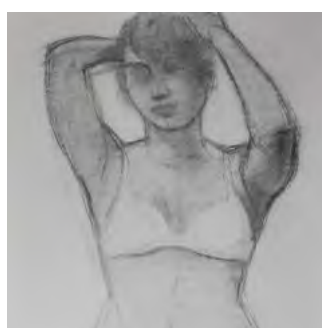
29 SUNARYO
LELESON M'05

Bronze | 14 x 27 x 18.5 cm
RM 5,000 - RM 8,000



25 LAXMAN PAI
MULTI FACES, 1989

Oil on canvas | 100 x 29 cm
RM 3,500 - RM 9,000



30 KOW LEONG KIANG
BODYLINE SERIES, 2008

Charcoal on paper | 73.5 x 53 cm
RM 3,000 - RM 5,500



31 CHUAH SIEW TENG

NUDE, 1968

Charcoal on paper | 50 x 37.5 cm
RM 2,500 - RM 4,800



36 NGUYEN THANH BINH

LOST IN PRAYER, CIRCA 1999

Oil on canvas | 77.5 x 98 cm
RM 9,000 - RM 12,000



32 KOW LEONG KIANG

NUDE 1 & 2, 2012

Pastel on paper | 42 x 29.5 cm x 2 pieces
RM 3,800 - RM 6,800



37 KHOO SUI HOE

UNTITLED, UNDATED

Mixed media on paper | 50 x 50 cm
RM 12,000 - RM 15,000



33 KHALIL IBRAHIM

BALI NUDE SERIES, 2007

Watercolour on paper | 30 x 21 cm
RM 3,000 - RM 6,500



38 KOW LEONG KIANG

MIZELL, 2010

Oil on linen | 149 x 149 cm
RM 30,000 - RM 42,000



34 HARRIS RIBUT

MAMA I & MAMA II, 2005

Oil on canvas | 61 x 61 cm x 2 pieces
RM 7,000 - RM 15,000



39 KHOO SUI HOE

GIRL WITH A FLOWER, 1968

Oil on board | 61 x 81 cm
RM 48,000 - RM 68,000



35 CHAN THIM CHOY

PURSUIT, SEARCH, WAITING 2...., 1997

Mixed media on canvas | 76.5 x 61 cm
RM 4,000 - RM 5,500



40 MOHD. RADUAN MAN

WAITING FOR THE RAIN, 2010

Oil on canvas | 142 x 122 cm
RM 3,500 - RM 7,000



41 SHARIFAH FATIMAH SYED ZUBIR, DATO'

IMAGE SF, 2012

Acrylic on canvas | 72 x 56 cm
RM 9,000 - RM 15,000



46 YUSOF GHANI

MAYA 6 (SIRI TOPENG), 1996

Oil on canvas | 25 x 25 cm
RM 4,500 - RM 7,000



42 NIZAR KAMAL ARIFFIN

SIRI POHON BERINGIN - DAERAH #11, 2012

Acrylic on canvas | 152 x 152 cm
RM 8,000 - RM 12,000



47 ILHAM FADHLI

TIMELESS, 2008

Charcoal on board | 61 x 44 cm
RM 2,200 - RM 4,800



43 MOHD. RADUAN MAN

ANAK ANAK WAYANG I-VII, 2005

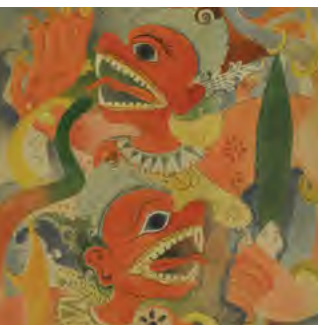
Mixed media on canvas | 31 x 31 cm x 7 pieces
RM 5,000 - RM 7,500



48 WONG PERNG FEY

LEAVES, 2002

Charcoal on paper | 76 x 52 cm
RM 2,000 - RM 3,500



44 NIK ZAINAL ABIDIN

UNTITLED, 1984

Watercolour on paper | 39.5 x 31 cm
RM 19,000 - RM 23,000



49 NIZAR KAMAL ARIFFIN

SIRI POHON BERINGIN - DAERAH #1, 2011

Acrylic on canvas | 100 x 100 cm
RM 4,000 - RM 7,000



45 NIK ZAINAL ABIDIN

WAYANG KULIT FIGURE IN BROWN & GREEN, 1982

Watercolour on paper | 27 x 27 cm
RM 12,000 - RM 15,000



50 ZULKIFLI YUSOFF

TUAN YANG BERANI IV, 1995

Charcoal and acrylic on canvas | 91 x 91 cm
RM 14,000 - RM 22,000



51 YUSOF GHANI

TOPENG SKETCH, 1993

Mixed media on paper | 28 x 17 cm x 2 pieces
RM 4,500 - RM 8,000



56 JAILANI ABU HASSAN

IF YOU EVER FIND A PLACE IN YOUR HEART, 1997-2003

Oil on canvas | 91 x 91 cm
RM 18,000 - RM 32,000



52 ZAO WOU KI

UNTITLED, UNDATED

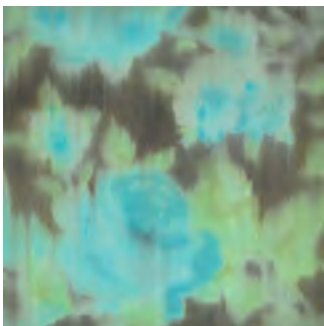
Lithograph printed in colours on wove paper
14 x 14.3 cm
RM 7,000 - RM 12,000



57 AWANG DAMIT AHMAD

E.O.C APUNG, 1994

Mixed media on canvas | 100 x 92 cm
RM 26,000 - RM 38,000



53 ERIC CHAN

CLOUD SERIES, 2002

Oil on canvas | 80 x 80 cm
RM 8,000 - RM 12,000



58 YUSOF GHANI

SEGERAK ISLANDER, 2003

Oil on canvas | 132 x 101.5 cm
RM 65,000 - RM 95,000



54 ZULKIFLI YUSOFF

P. RAMLEE & SALOMA (MALAYA SERIES), 2009

Mixed media on canvas | 122 x 92 cm
RM 9,000 - RM 15,000



59 ABDUL LATIFF MOHIDIN

SERANGGA 28, 2012

Mixed media on Tibetan paper | 76 x 51 cm
RM 70,000 - RM 130,000



55 ISMADI SALLEHUDIN

INDERAPURA SERIES, SALAM ALAM, 2011

Mixed media on canvas | 150 x 210 cm
RM 22,000 - RM 30,000



60 CHUAH SIEW TENG

VILLAGERS, UNDATED

Batik | 59 x 43 cm
RM 8,000 - RM 15,000



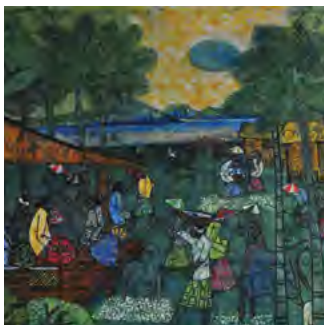
61 SEAH KIM JOO
HONG KONG, UNDATED

Batik | 60.5 x 45 cm
RM 7,500 - RM 12,000



66 CHEUNG POOI YIP
AT THE PARK, 2005

Oil on canvas | 74 x 59.5 cm
RM 5,000 - RM 8,000



62 KWAN CHIN
VILLAGE SCENE, 2013

Batik | 84 x 150 cm
RM 10,000 - RM 15,000



67 TAN PENG HOOI
KAMPUNG LIFE, 1966

Oil on canvas | 47.5 x 61.5 cm
RM 7,000 - RM 14,000



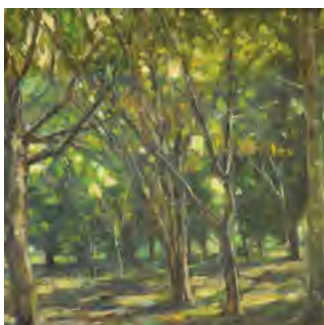
63 ISMAIL MAT HUSSIN
WAKAF, 1976

Watercolour on paper | 27.5 x 39.5 cm
RM 3,800 - RM 6,800



68 CHONG HON FATT
SYED ALATAS MANSION, 1999

Oil on canvas | 50 x 60 cm
RM 9,000 - RM 12,000



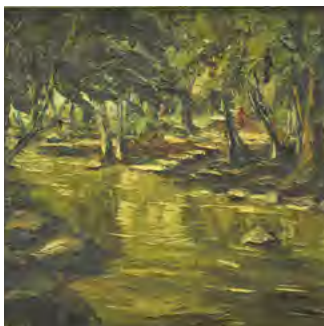
64 FUNG YOW CHORK
FOREST, 1997

Oil on canvas | 40.5 x 50 cm
RM 5,000 - RM 7,000



69 TAN CHOON GHEE
VENICE, ITALY, 1972

Watercolour and Chinese ink on rice paper
47 x 67cm
RM 3,500 - RM 9,000



65 PETER LIEW
SUNGAI GOMBAK, ULU LANGAT, 2002

Oil on canvas | 90 x 120 cm
RM 15,000 - RM 26,000



70 HARON MOKHTAR
NOSTALGIA SERIES, 1994

Acrylic on canvas | 87 x 121 cm
RM 12,000 - RM 18,000



71 RAFIEE GHANI
I GOT NO WHERE TO GO BUT HERE,
 2013

Mixed media on canvas | 122 x 122 cm
 RM 9,000 - RM 15,000



76 AHMAD ZAKII ANWAR
BAYON 10, 2007

Acrylic on jute | 122 x 244 cm
 RM 50,000 - RM 120,000



72 RAPHAEL SCOTT AHBENG
ENVIRONMENT IN PROTEST, 1996

Oil on board | 43 x 73.5 cm
 RM 9,000 - RM 15,000



77 MULTHALIB MUSA
MALAYSIAN BREEZE II, 2003

Lasercut Mild Steel
 60 x 122 x 3 cm (Total of 21 pieces)
 RM 90,000 - RM 150,000



73 RAPHAEL SCOTT AHBENG
UNTITLED, 2007

Oil on canvas | 114 x 83.5 cm
 RM 7,000 - RM 15,000



78 YUSOF GHANI
BIRING IX, 2006

Oil on canvas | 158 x 158 cm
 RM 90,000 - RM 140,000



74 ISMAIL LATIFF
SURIA SENJA.. WARNAI BINTANG, 1997

Acrylic on canvas | 65 x 178 cm
 RM 24,000 - RM 38,000



79 ABDUL LATIFF MOHIDIN
LANDSCAPE (GELOMBANG SERIES), 1991

Oil on canvas | 96.5 x 152.5 cm
 RM 380,000 - RM 680,000



75 HE BAILI
MAJESTIC AUTUMN FOREST, 2000

Ink and colour on paper | 88.5 x 174.5 cm
 RM 90,000 - RM 130,000



80 TONG ZHENGANG
RED CANDLE, UNDATED

Mixed media on paper | 69.5 x 141.5 cm
 RM 25,000 - RM 75,000



81 ZAO WOU-KI

L-ORCHIDEE, 1986

Silkscreen after a watercolour on porcelain plate
25 cm diameter
RM 16,000 - RM 25,000



86 G. M. CHOO

NATIVE BEAUTY, UNDATED

Batik | 48 x 74 cm
RM 4,000 - RM 8,000



82 SHAFURDIN HABIB

WAVES, 1997

Oil on canvas | 75 x 100 cm
RM 6,000 - RM 9,000



87 KWAN CHIN

RUBBER TAPPING - BROWN SERIES, 2012

Batik | 44 x 38 cm
RM 3,000 - RM 6,000



83 YUSOF GHANI

TOPENG SKETCH, 1992

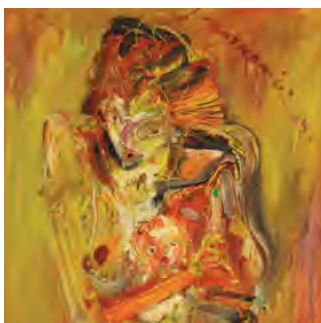
Ink and colour on paper | 23 x 18 cm
RM 3,500 - RM 5,500



88 LYE YAU FATT

GROOMING, 1981

Mixed media on paper | 52.5 x 44 cm
RM 8,000 - RM 10,000



84 ANTHONIE CHEONG

UNTITLED, 1993

Acrylic on canvas | 70.3 x 45 cm
RM 4,300 - RM 6,000



89 PETER LIEW

FLOWER SERIES, 2007

Oil on canvas | 70 x 60 cm
RM 3,500 - RM 8,000



85 JOLLY KOH

UNTITLED, 2012

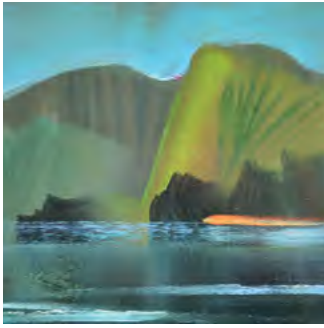
Acrylic and oil on canvas | 20 x 100 cm
RM 8,000 - RM 18,000



90 KENG SENG CHOO

DOVES, 2011

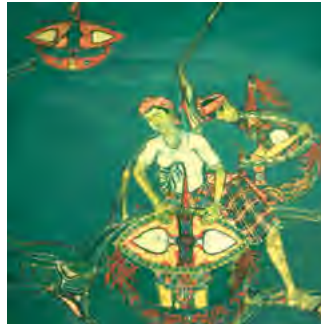
Oil on canvas | 80 x 45 cm
RM 6,000 - RM 9,000



91 RAPHAEL SCOTT AHBENG

MUTUD & PANDAN, 2010

Oil on board | 30.5 x 45 cm x 2 pieces
RM 1,500 - RM 3,500



96 YUSOFF ABDULLAH

WAU SERIES, 1976

Batik | 99 x 67 cm
RM 18,000 - RM 40,000



92 SEAH KIM JOO

INDIAN PRINCESS, UNDATED

Batik | 90 x 101.5 cm
RM 6,000 - RM 9,000



97 KHALIL IBRAHIM

FISHERMEN, 1969

Batik | 74 x 124 cm
RM 130,000 - RM 190,000



93 FATIMAH CHIK

NUSANTARA SERIES GREEN YELLOW, 1993

Batik | 68 x 67 cm
RM 9,000 - RM 15,000



98 AHMAD KHALID YUSOF

UNTITLED, 1978

Acrylic on canvas | 89 x 89 cm
RM 32,000 - RM 48,000



94 TAY MO LEONG, DATO'

STONE FLOWER SERIES II, 1990

Batik | 117.5 x 86 cm
RM 15,000 - RM 22,000



99 CHEN WEN HSI

THREE GIBBONS, UNDATED

Chinese ink and watercolour on paper
76 x 49 cm
RM 25,000 - RM 50,000



95 KHALIL IBRAHIM

ABSTRACT IN PINK (WITH NEWS PRINT),
2002

Batik | 93 x 83 cm
RM 18,000 - RM 32,000



100 TEW NAI TONG

COWS, UNDATED

Oil on canvas | 45 x 59 cm
RM 10,000 - RM 15,000



101 LIM TJOE ING
MAN AND ROOSTERS, 1995

Oil on canvas | 77 x 75 cm
RM 9,000 - RM 14,000



106 PAINTINGS AND STATUES FROM THE COLLECTION OF PRESIDENT SUKARNO OF THE REPUBLIC OF INDONESIA

Volume I, II, III, IV & V | 39 x 30 cm
RM 8,000 - RM 16,000



102 RAFIEE GHANI

THE SEA FAREER, 2007

Oil on canvas | 150 x 120 cm
RM 14,000 - RM 26,000



107 TAJUDDIN ISMAIL

SINARAN, 1989

Acrylic on canvas | 90 x 90 cm
RM 14,000 - RM 18,000



103 ASMAWI ISMAIL

**ON TOP 7, CELEBRATION OF RED,
PIECES OF LAND & TIMELESS, 2005**

Mixed media on canvas | 60 x 60 cm x 4 pieces
RM 5,000 - RM 9,000



104 DZULKIFLI BUYONG

KUCING SAKIT, 1984

Oil on masonite board | 95.5 x 71 cm
RM 190,000 - RM 250,000



105 PAINTINGS FROM THE COLLECTION OF DR. SUKARNO (LUKISAN-LUKISAN KOLEKSI IR. DR. SUKARNO PRESIDEN REPUBLIK INDONESIA)

Volume I & II | 39 x 30 cm
RM 5,000 - RM 9,000



Lot 58, Yusof Ghani, *Segerek Islander*, 2003



01

TAJUDDIN ISMAIL
B. Negeri Sembilan, 1949

Horizon, 2002

Signed and dated "Taj 02" on lower right

Signed, titled and dated on verso

Acrylic on canvas

30.5 x 30 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 4,500



02

JOLLY KOH
B. Singapore, 1941

Untitled, 2012

Signed and dated "Jolly Koh 12" on lower right
Acrylic and oil on canvas
100 x 40 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 18,000

03

ISMAIL LATIFF

B. Melaka, 1955

Bumi Ku Bersolek No. 3 & No.4, 2012

Signed "Ismail Latiff" on lower middle

Acrylic on canvas

48 x 48 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

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, Bangladesh in 1993, the Asia-European Biennale in Turkey in 1990, and the Osaka Triennale in 1993 and 1996. 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.



04

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

July Survivor, 1996

Signed, titled and dated "RSA '96 July Survivor" on lower right

Oil on board

43 x 73.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000

Despite his age of 74, a living legend of an artist is still doing what he is passionate about and creating more masterpieces back in his homeland that is rich in culture amidst undulating landscape where he lives since he was born in 1939 in Bau. Sarawak-based artist, Raphael Scott Ahbeng is known for his abstract paintings depicting sceneries, especially mountains through various mediums used including oil on canvas and acrylics. Due to his particular love of the colour red from a rich ironwood called diamond wood (kayu berlian) or "Staas" in Bidayuh, the colour strikingly stands out among the other colours he uses in his artworks. Before becoming a full-time artist, Raphael was a teacher, cartoonist and a radio producer (in 1975, he joined RTM Kuching as a producer/newscaster).

His artworks were seen at numerous competitions he participated in, including the Sarawak Shell Open art competition where he was awarded first prize in 1959, 1982 and 1983. He also managed to get third prize in the Natural Malaysia art competition in 1991. Raphael who is today recognised as one of the most established artists in Borneo, was educated at the Bath Academy of Art, Britain from 1964 to 1967 for the Art Specialist Teaching Course and dida drama course in London, 1973.

Playing an active and important role in the art industry, he was adviser to the Sarawak Artists Society (SAS) in 1999 to 2000, an organisation with the objectives to preserve and promote local culture, arts and crafts and to create interest and appreciation of art. Apart from that, he helped to save the lives of animals through his artworks sold at a Christmas Charity Bazaar organised by the Sarawak Society for the Prevention of Cruelty of Animals (SSPCA) in December 2011. Raphael uses various methods from water colour, acrylic to artworks of copper murals to convey his concern for the environment. His works could be seen in solo and group exhibitions held all over the country including Borneo and Kuala Lumpur.





05

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

Image 29, 2012

Acrylic on paper
37 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000



06

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

Image SF3, 2012

Signed "Sharifah Fatimah" on verso
Acrylic on canvas
72 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000

07

AWANG DAMIT AHMAD

B. Sabah, 1956

Iraga, "Perjalanan Utara, Monument I", 2009

Signed titled and dated on verso

Mixed media on canvas

100 x 100 cm

Provenance

Private Collection, Kuala Lumpur

RM 16,000 - RM 25,000

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 become 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).





08

BHANU ACHAN

B. Kuala Lumpur, 1949

Abstract Landscape III, 2009

Signed and dated "Bhanu '09" on lower right

Oil on paper

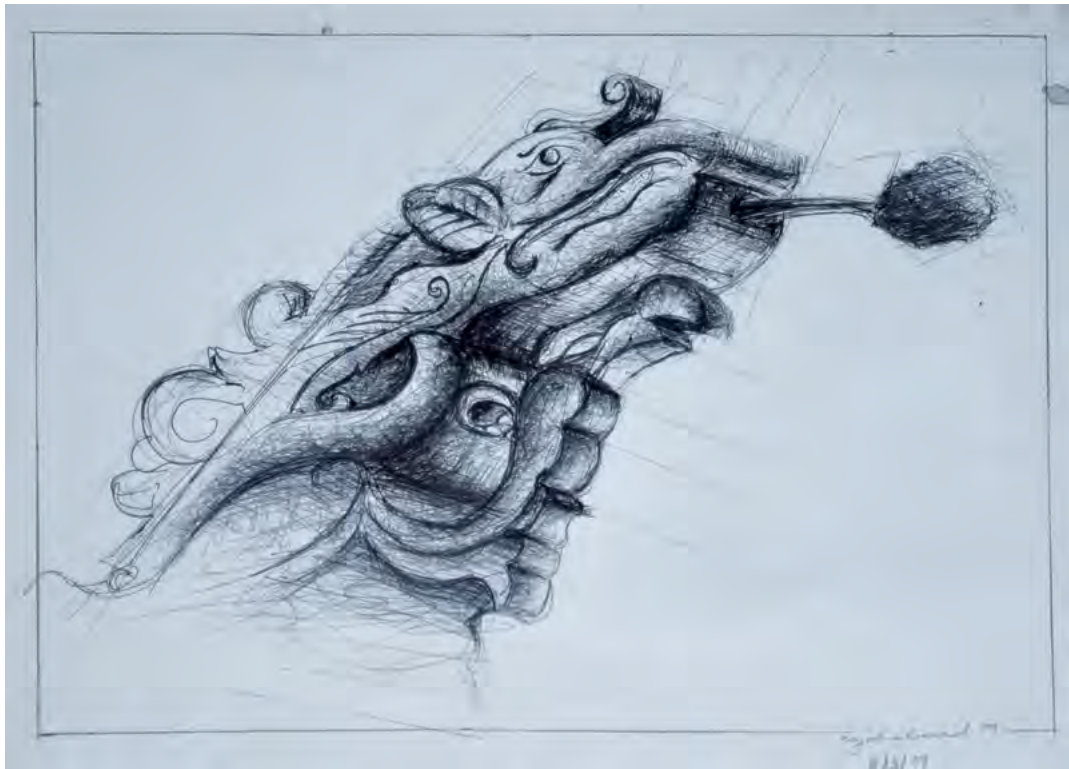
54.5 x 67 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,200 - RM 4,000

Born in Kuala Lumpur, 1961. Bhanu'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 home to Malaysia as an artist. Bhanu's output during his forty year 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.



09

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Untitled, 2009

Signed and dated "najib ahmad 09 8/3/09" on lower right

Pen on paper

28 x 39 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 3,800

10

AMRON OMAR

B. Kedah, 1957

Pertarungan, 1999

Signed and dated "Amron 99" on lower right

Charcoal on paper

53 x 37 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 255 of "Pertarungan Amron Omar" coffee table book

Published in 2012 by National Visual Arts Gallery, Malaysia

RM 8,000 - RM 13,000

One of the most renowned artists in Malaysia, Amron Omar has spent his life documenting the cultural trends, social mechanisms and heritage of his country through hundreds of paintings and sketches. Born in Alor Setar in 1957. His art career has spanned more than 30 decades. A graduate of Universiti Teknologi Mara (UiTM) Shah Alam, his latest exhibition, the 'Pertarungan' painting series, was held at the National Visual Arts Gallery in June 2012 and showcased more than 150 paintings that have carved his personality and stature as a true Malaysian artist.



11

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Lonely Women II, 2010

Signed and dated "NAJIB AHMAD 10" on lower right

Signed, titled and dated on verso

Mixed media on board

120 x 163 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000

Painting, according to Najib Ahmad Bamadhaj, describes the concept of a wall, translated with paint on canvas. The wall is the main image, where as the subject on the surface is the secondary image. The talented young artist born in 1987, completed his Diploma in Fine Art from UiTM Melaka back in 2008 and then pursued a B.A. (Hons) in Fine Art (Sculpture) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, in 2010. "My interest in the arts began in primary school. I really liked decorating my school books with sketches and I always got excited participating in poster design competitions in school," he said.

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.

The artist returned to a theme and style previously worked on in his Endangered series, but his focus shifted from static depictions of mother and child to paintings of larger groups in movement. His previously muted palette has also been enlivened with more vivid blocks of colour, for instance, showcasing a red zebra leaping from splashes of blue water and a purple elephant calf huddling by its mother's side. His debut solo exhibition sees Najib progressing by developing his own distinctive style. His inspirations are drawn from the more experienced artists like Latiff Mohidin, Datuk Ibrahim Hussein, Jalaini Abu Hassan, Ahmad Shukri and more.





12

HASIM

B. Indonesia, 1921 - 1982

Portrait of a Balinese Man, Undated

Signed "HASIM" on lower right

Oil on canvas

57 x 39 cm

Provenance

Private Collection, Singapore

RM 6,000 - RM 9,000



13

NIK RAFIN

B. Selangor, 1974

Tranquility, 2011

Signed and dated "Rafin 11" on lower right

Watercolour on paper

50 x 70 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,500

14

JEHAN CHAN

B. Melaka, 1937-2011

Village Landscape, 1961

Signed and dated "Jehan Chan 61" and stamped with Chinese seal on
lower right

Ink and colour on paper

90.2 x 36.8 cm

Provenance

Private Collection, Singapore

Acquired from Samat Art Gallery, Kuala Lumpur in the 1960's

RM 8,000 - RM 12,000

Born in 1937, Jehan Chan Yee Hing has been painting and exhibiting his artworks for more than 40 years. He actively experimented with watercolour collages on crinkled rice paper in the late 80's. It was in the late 80's that he perfected the technique that enabled him to put together the Seascape Series, which was well received among many. In 1992, Jehan started painting the carps that he reared in his family home. He captured their charm and grace with engaging artistry. The visual poetry of a serene lotus pond proved to be immensely popular. In this series, the carps are regarded as a symbol of prosperity popular there are nine of them in total. Jehan passed away in 2011.



15

LONG THIEN SHIH
B. Selangor, 1946

Fishing Boats Under a Cubistic Sky, 1961

Signed and dated "Thien Shih 61" on upper left
Oil on board
49 x 79 cm

Provenance
Private Collection, Kuala Lumpur
Acquired from Samat Gallery, Kuala Lumpur

RM 5,000 - RM 12,000

Extract from an email sent in by the artist to KLAS Art Auction :

"I'm surprised and thrilled that this work was painted when I was a minute older than 16 years. It was painted on masonite board because during those schooling days I could not afford ready made canvas. Peter Harris, the founder of Wednesday Art Group taught me how to prime the under layer with zinc oxide mixed with cowhide glue. This was very possibly my third or fourth oil painting in my entire life as an artist and at the beginning of my art career. At that time, I was very interested in the cubism style by Picasso as well as the subject matter of Cheong Soo Pieng. In this painting, one can see in the sky, the clouds had been geometrized in angular plain. The boat or fishing vessels were all painted in the cubism style. In addition, the painting was entirely painted with palette knife which was considered innovative and unconventional in picture-making of the era. As for the question of the title, I could not be certain. You may name it 'fishing boats under cubistic sky'. I'm surprised it is still in good condition after 53 years. I never realised that I'm already that old. Bon courage!"

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 Supérieure 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.



16

JEIHAN SUKMANTORO

B. Indonesia, 1938

Blue Moon, 1995

Signed and dated "Jeihan 95" on lower right

Signed and titled on verso

Oil on canvas

90 x 95 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 24,000

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

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



17

NG ENG TENG

B. Singapore, 1934 - 2001

Sunny day at Raft houses, 1960-64

Signed and dated "Eng Teng 1960-4" on lower right

Oil on canvas

74 x 54.5 cm

Provenance

Private Collection, Kelantan

RM 24,000 - RM 38,000

Ng Eng Teng was born in Singapore on July 12, 1934. The "Grandfather of Singapore Sculpture". Ng was known for his figurative sculptures, many of which are found in public locations around Singapore. His legacy includes the Mother And Child bronze sculpture outside the Far East Shopping Centre along Orchard Road, and The Explorer located at the entrance of the Singapore Art Museum.



18

ISMAIL MAT HUSSIN

B. Kelantan, 1938

The Boats, 2010

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

Batik

75 x 149 cm

Provenance

Private Collection, Kuala Lumpur

Comes with a certificate from the artist

Illustrated on page 12 & 13 of the "Spirit of the East Coast" exhibition catalogue

A solo exhibition by Ismail Mat Hussin in 2011 held at KL Lifestyle Art Space,

Tropicana City Mall, Petaling Jaya

Exhibited in Art Basel Miami 2013

RM 22,000 - RM 36,000

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 12. 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 up painting full-time. At that time, experimentation with batik painting among artists in Malaysia was building strongly. Ismail's mentor was Khalil Ibrahim. Ismail became very good at batik painting, having patience in spades and an innate talent of combining warm tones and earthy hues from a restricted palette of colours to depict everyday rural scenes with lively good humour.



19

CHEONG SOO PIENG

B. China, 1917-1983

By The River, 1976

Signed and stamped with seal in Chinese character on upper left

Ink and watercolour on paper

44.5 x 93.5 cm

Provenance

Private Collection, Kuala Lumpur

Acquired from Sotheby's Hong Kong in 2012

Lot 304, Modern & Contemporary Southeast Asian Paintings

(Sale HK0387) October 7, 2012

RM 60,000 - RM 80,000

Considered a pioneer of the Nanyang art style, Singaporean artist Cheong Soo Pieng was born in 1917 in Amoy, China and began his studies in art at the Xiamen Academy of Fine Arts in 1933. Upon his graduation in 1936, he furthered his studies at the Xinhua Academy of Fine Art in Shanghai before he had to cut short his education when the institution was destroyed by Japanese invaders during the Sino-Japanese War. His main painting passion was in watercolours, and he held his first solo exhibition in 1942. He migrated to Singapore via Hong Kong in 1946 and became a lecturer at the Nanyang Academy of Fine Art. He was awarded the Meritorious Service Medal by the Singaporean government in 1962 and he has held solo exhibitions in London, Munich, Glasgow, Dublin, Cologne, Hamburg and Berlin, among other places. He passed away in 1983 due to heart failure.





20

NIK RAFIN

B. Selangor, 1974

Runaway Horses Series 2, 2012

Signed and dated "Rafin 212" on lower left

Acrylic and black ink on acid free canvas

60 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

Born in Petaling Jaya in 1974, Nik Rafin 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, and 2005, and participated in group shows in Penang, Kuala Lumpur and Shah Alam in 2005.



21

FRANK WOO
B. Hong Kong

City Life, City Lookout Series - City Lights I, II & III, 2004

Signed and dated "FRANK WOO 2004"

Mixed media on paper
35 x 35 cm x 3 pieces

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000

Born in Hong Kong, Frank Woo's artwork shows an inspirational blending of traditional Chinese colours and textures mingled with modern art and raw emotion. He is a self-taught painter, trained in print-making in Hong Kong. His travels and burning desire for inspiration brought him to Japan, to Tokyo's Bunka Fashion College to complete his degree in illustration. Today, he resides in Malaysia where he expresses his artistic inspiration through both paint and sculpture. Distinctive brushstrokes and drips, characteristic of abstract impressionism, give the illusion of chance and movement to his artwork. Meanwhile, each drip is highly deliberate, carefully placed and calculated to give the work the desired feel.

22

FAUZUL YUSRI

B. Kedah, 1974

Position, 2008

Signed "Fauzul Yusri" on lower right

Mixed media on canvas

91 x 91 cm

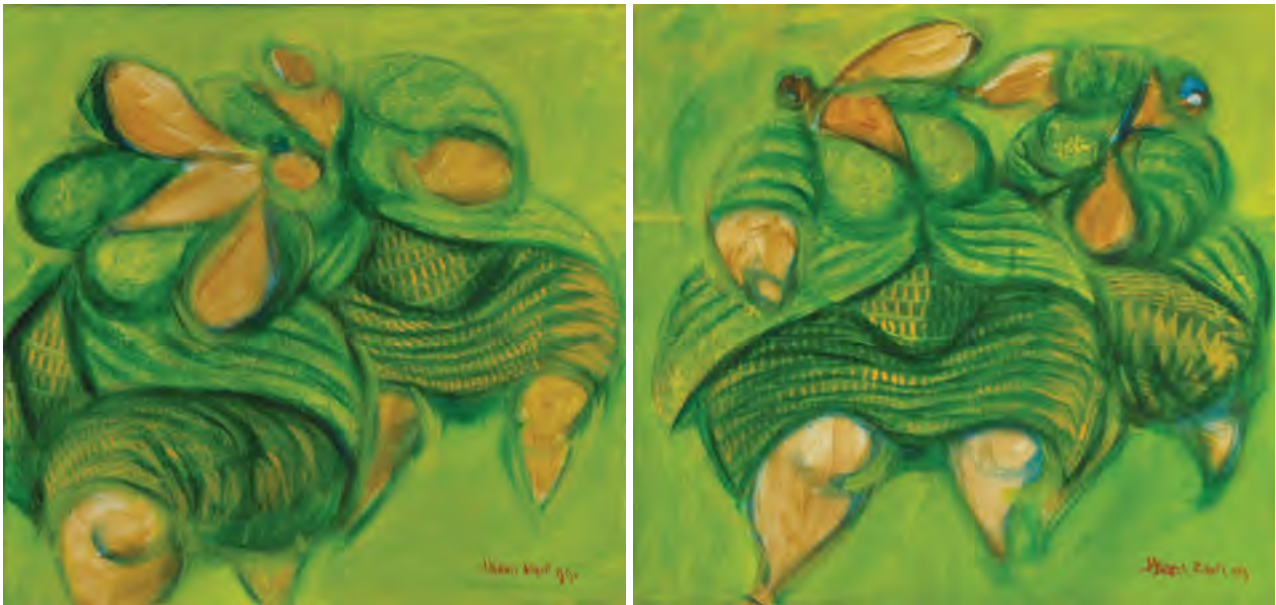
Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000

For around 20 years, Fauzul Yusri was living in the unspoilt nature and the freedom and peace of the village life before he moved to Kuala Lumpur in 1996 to pursue his Bachelor Degree in Fine Art at Universiti Teknologi Mara in Shah Alam. He would go on to graduate in 1999, but his previous village life would have a tremendous influence on his art, alongside his fascination for a man's struggle with his natural environment. His style is deliberate yet energetic, confident and committed. Fauzul has won several award throughout his career, including the Special Mention Awards, The Young Contemporaries, National Art Gallery Kuala Lumpur in 2002, and has exhibited his works extensively.





23

HARRIS RIBUT
B. Selangor, 1951

Fat Ladies in Green, 1999

Signed and dated "HARRIS RIBUT 99" on lower right
Acrylic on canvas
30.5 x 61cm (Diptych)

Provenance
Private Collection, Johor

RM 4,300 - RM 5,500



24

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 2011

Signed "Khalil Ibrahim" on lower right

Watercolour on paper

21 x 30 cm

Provenance

Private Collection, Kuala Lumpur

Comes with a certificate from the artist

RM 5,000 - RM 7,500

25

LAXMAN PAI

B. India, 1926

Multi Faces, 1989

Signed and dated "Laxman Pai 89"
on lower right
Oil on canvas
100 x 29 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 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 seen in Goan Village. He held nine solo exhibitions and further showcased his works in London, Munich, Hanover, Stuttgart and New York.



26

TAN THEAN SONG

B. Kedah, 1946

Keeping Songbirds, 2000

Signed "Thean Song" on lower left

Batik

74 x 47.5 cm

Provenance

Private Collection, Kedah

Acquired directly from the artist

RM 4,500 - RM 6,500

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

27

JEIHAN SUKMANTORO
B. Indonesia, 1938

Ranti, 2012

Signed and dated "Jeihan 12" on lower left

Oil on canvas

45 x 45 cm

Provenance

Private Collection, Jakarta

Comes with a certificate from the artist

RM 7,000 - RM 11,000



28

MULTHALIB MUSA
B. Penang, 1976

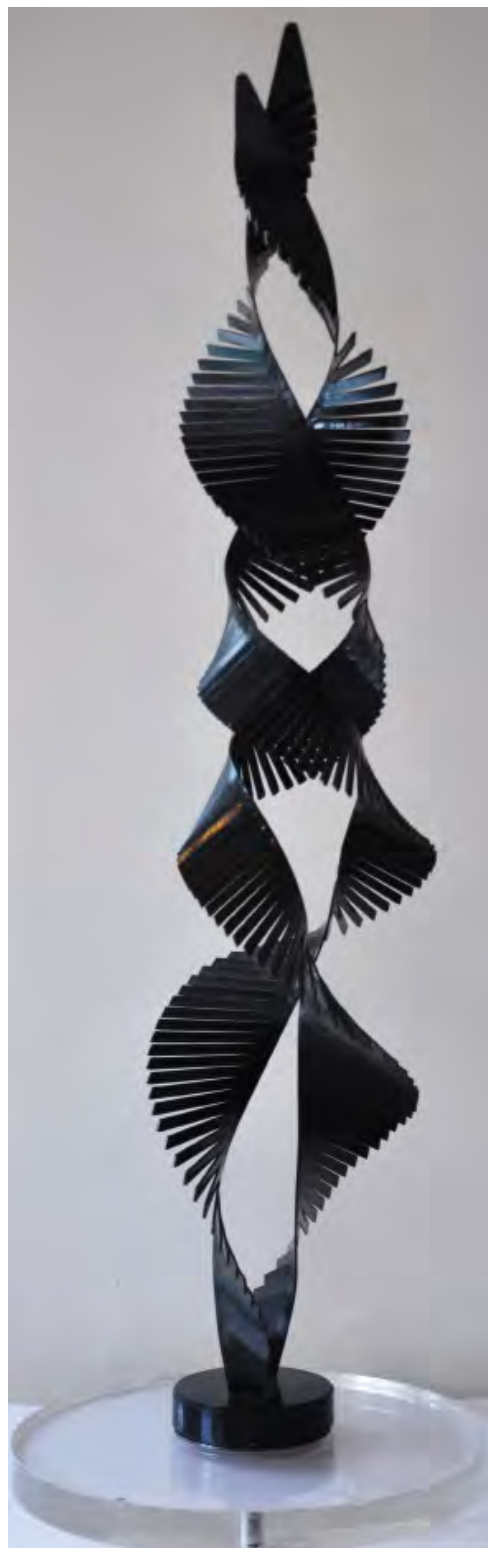
Two Palms, 2002

Lasercut mild steel with clear coat
90 x 30 cm

Provenance

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

RM 6,000 - RM 9,000





29

SUNARYO
B. Indonesia, 1943

Leleson m'05

Edition 10/50
Bronze
14 x 27 x 18.5 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from Selasar Sunaryo Art Space, Bandung

RM 5,000 - RM 8,000

Sunaryo Soetono, or Sunaryo for short, is known as an artist who commands painting on canvas as well as sculpture, installation, graphic art and craft. At age 71, Sunaryo is still actively involved in the arts in Indonesia. A role model for many young artists, he follows advancements in technology with great interest while including technology in his extensive art practice. Sunaryo studied sculpture at the Bandung Institute of Technology, where he graduated in 1969; he learned the technique of marble sculpture in Italy in 1975. He had been a pioneering member of the Decenta group which championed abstract art, then went on to make paintings, sculptures and installations inspired by personal, cultural and social and political life until the present day.



30

KOW LEONG KIANG

B. Selangor, 1970

Bodyline Series, 2008

Signed and dated "KOW LEONG KIANG 2008" on lower right

Charcoal on paper

73.5 x 53 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,500



Verso

31

CHUAH SIEW TENG

B. Penang, 1944

Nude, 1968

Signed and dated "S.TENG 1968" on lower left
Charcoal on paper
50 x 37.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 4,800

Chuah Siew Teng is the son of the Malaysian master of batik art himself, Chuah Thean Teng, and he has followed in his father's footsteps to become one of Malaysia's most renowned batik artists. Born in 1944 in Penang, Siew Teng was exposed to batik art at a very young age by his father and won many art awards even before he obtained a formal art education at the Ravensburne College of Art and City & Guild Art School in England in 1965. Although more known for his batik paintings, he also excels in oil painting and portrait representations. His artworks are well-known internationally and locally and one of his batik paintings, "The Monkeys", was chosen by UNICEF for its greeting card selection in 1992. He has had his works exhibited in countries around the world, including England, the US, Australia, Japan and Switzerland.



32

KOW LEONG KIANG

B. Selangor, 1970

Nude 1 & 2, 2012

Signed and dated "KOW LEONG KIANG 20.2.2012" on
lower right

Pastel on paper

42 x 29.5 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 3,800 - RM 6,800



33

KHALIL IBRAHIM

B. Kelantan, 1934

Bali Nude Series, 2007

Signed and dated "Khalil Ibrahim 2007" on lower right

Watercolour on paper

30 x 21 cm

Provenance

Private Collection, Kuala Lumpur

Comes with a certificate from the artist

RM 3,000 - RM 6,500



34

HARRIS RIBUT

B. Selangor, 1951

Mama I & Mama II, 2005

Signed and dated "HARRIS RIBUT 05" on lower left

Oil on canvas

61 x 61 cm x 2 pieces

Provenance

Private Collection, Johor

RM 7,000 - RM 15,000

Born in Carey Island, Selangor on Sept 8, 1951. Harris started off as a street-painter back in 1976 which led to a job as a paste-up artist at several publishing houses, until he ended up as an art director. A few years as a reporter for a newspaper led to the post of sub-editor. Started painting full-time in the early nineties from the house of APS to the Artist Colony in Jalan Conlay, Kuala Lumpur.

Harris's first encounter with his fat lady on canvas was just by chance, his mother to be exact. The solid mass of a womanly body with her graceful movement was his muse. "An anecdote for worldly misery" noted Harris. Humorous at first look but a sincere perspective of reality. Through their daily chores and activities, dance and 'chit-chat' series that he usually deals with, he managed to convey beauty and subtleties of movements of his fat ladies. Big but not heavy, fat but not ugly; passion rather than lust.



35

CHAN THIM CHOY

B. 1963

Pursuit, Search, Waiting 2..., 1997

Titled and dated on verso

Mixed media on canvas

76.5 x 61 cm

Provenance

Private Collection, Singapore

RM 4,000 - RM 5,500

Chan Tim Choy is a member of Rumah Air Panas or known in short as RAP, an independent art movement which is aimed to provide a platform for Malaysian artists to nurture and develop their art form to be exhibited to the public. RAP was a project undertaken by a few aspiring Malaysian artists back in 1997 and it was done in a house in Setapak which they used as their studio.



36

NGUYEN THANH BINH

B. Vietnam, 1954

Lost in Prayer, Circa 1999

Signed on upper right
Oil on canvas
77.5 x 98 cm

Provenance
Private Collection, Johor

RM 9,000 - RM 12,000

Born in 1954 in Hanoi, Nguyen Thanh Binh graduated from the Hanoi College of Fine Art in 1972, followed by Gia Dinh National College of Fine Art, Ho Chi Minh in 1983 with him specialising in oil painting. His artwork is currently a phenomenon in Vietnamese art life sphere where each piece designed according to his own way of life in his quest to express the sorrow of the Vietnamese soul in his work. He often depicts female figures wearing the white Ao Dai dress, his daughter who is a ballerina herself or sometimes, classical music inspired.

It's all about simplicity for Thanh Binh – his work normally feature white, brown, beige and grey as his signature tones with red and black used occasionally. His paintings are elegant, romantic and poetic as they captures their innate grace and beauty that is once private and a collective appreciation of poetic beauty. Thanh Binh has since participated in numerous group exhibitions throughout his career which includes Vietnam, France, Hong Kong, Singapore, Japan, South Korea, Great Britain, USA, Australia and Thailand.



37

KHOO SUI HOE

B. Kedah, 1939

Untitled, Undated

Signed "Sui Hoe" on lower right

Mixed media on paper

50 x 50 cm

Provenance

Private Collection, Selangor

RM 12,000 - RM 15,000

38

KOW LEONG KIANG

B. Selangor, 1970

Mizell, 2010

Signed and dated "KOW LEONG KIANG 2010"

on lower right

Oil on linen

149 x 149 cm

Provenance

Private Collection, Kuala Lumpur

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

Published in 2010 by ROGUEART

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

Published in 2013 by KL Lifestyle Art Space

RM 30,000 - RM 42,000

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 graduated with a Diploma in Fine Art from the 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.



39

KHOO SUI HOE

B. Kedah, 1939

Girl with a Flower, 1968

Signed and dated "Sui Hoe 68" on lower right

Oil on board

61 x 81 cm

Provenance

Private Collection, Kuala Lumpur

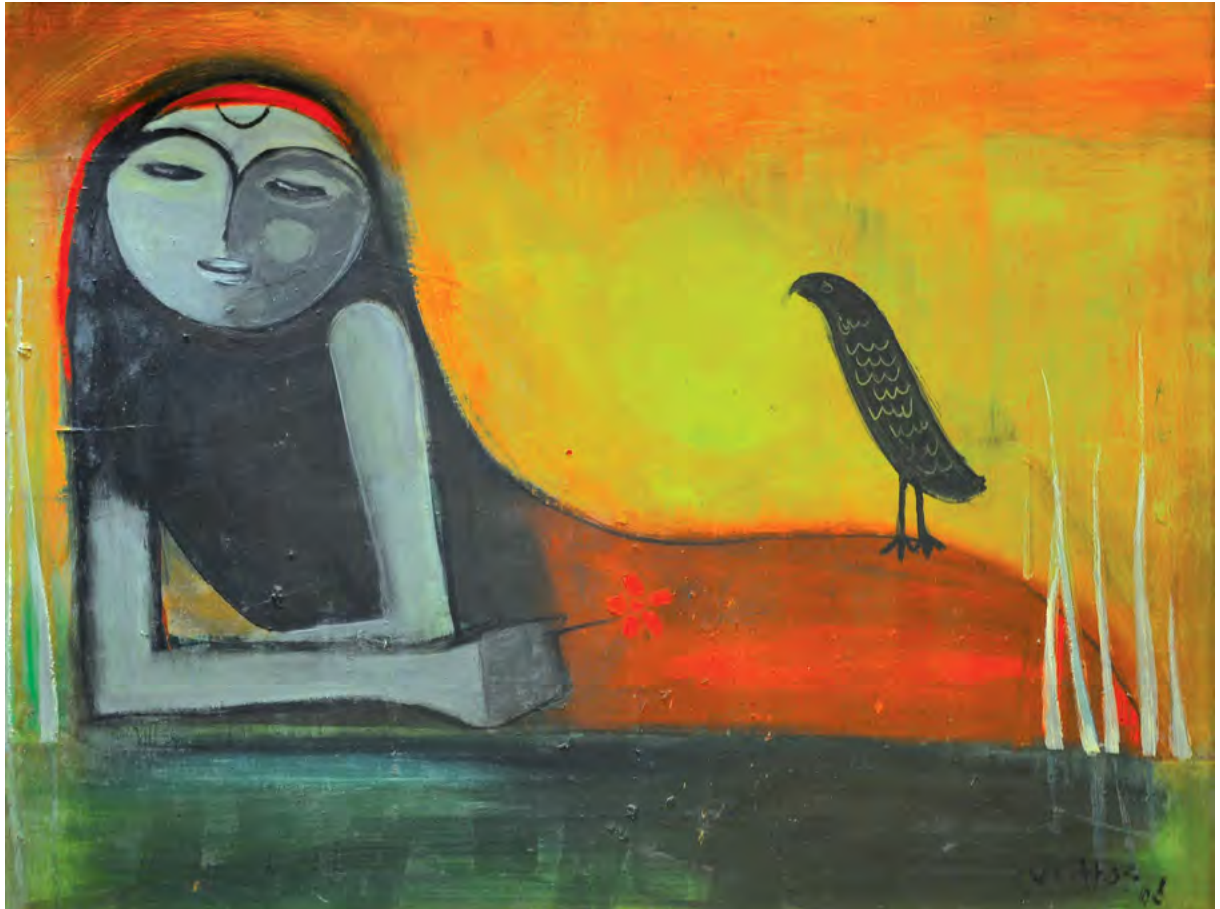
Illustrated on page 29 of "MOSAIC XIII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 48,000 - RM 68,000

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 Fine Art in Singapore. He also studied in the United States at the Pratt Graphic Centre in New York back in 1974. Khoo's talent did not go unnoticed as he 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 works showcased at the Las Vegas Art Museum in 2002 and 2004.

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.





40

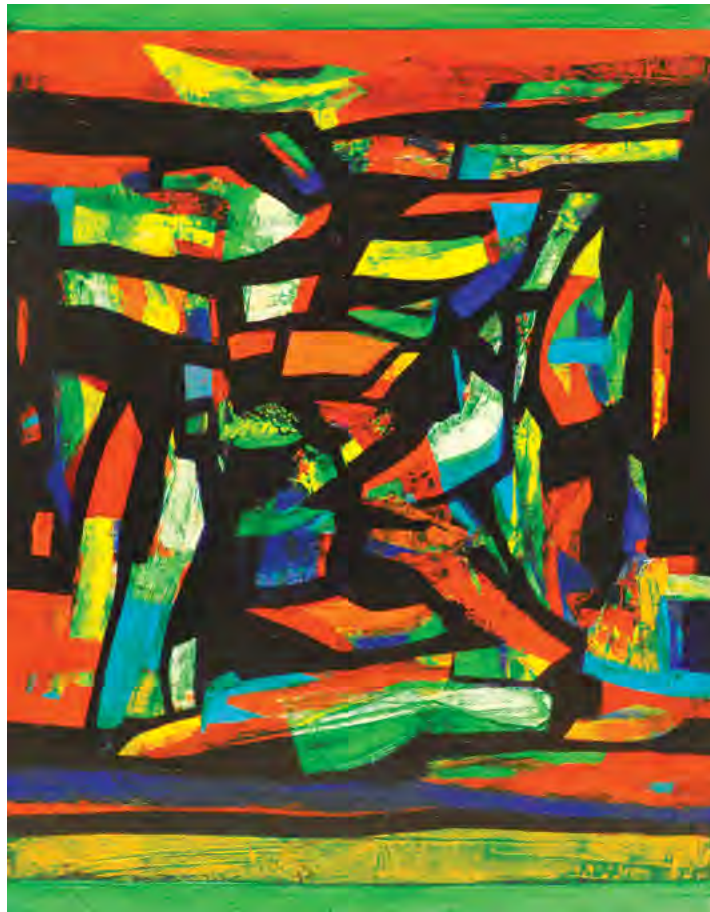
MOHD. RADUAN MAN
B. Pahang, 1978

Waiting for the Rain, 2010

Signed, titled and dated on verso
Oil on canvas
142 x 122 cm

Provenance
Private Collection, Jakarta

RM 3,500 - RM 7,000



41

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

Image SF, 2012

Acrylic on canvas
72 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000

Graduated from UITM (Universiti Teknologi MARA) in Malaysia, Reading University in England and Pratt Institute in the United States, Sharifah Fatimah has participated in numerous local and international exhibitions. Awarded the Major Award in the Salon Malaysia Competition in 1979, and a Minor Award in the Young Contemporary Artists Competition in 1981, She was the curator at the National Art Gallery, Malaysia from 1982 to 1989. Her works are found in the collections of public institutions, local and international museums, banks and corporations.

42

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Pohon Beringin - Daerah #11, 2012

Signed and dated "NIZAR 2012" on lower right

Signed, titled and dated on verso

Acrylic on canvas

152 x 152 cm

Provenance

Private Collection, Kuala Lumpur

Comes with a certificate from the artist

Illustrated on page 8 of "The faces of abstraction,

Nizar Kamal Ariffin" exhibition book

Published in 2012 by KL Lifestyle Art Space

RM 8,000 - RM 12,000

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

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



43

MOHD. RADUAN MAN

B. Pahang, 1978

Anak Anak Wayang I-VII, 2005

Signed, titled and dated on verso

Mixed media on canvas

31 x 31 cm x 7 pieces

Provenance

Private Collection, Selangor

Acquired by collector from Galeri Tangsi, Kuala Lumpur in 2007

RM 5,000 - RM 7,500

Mohd Raduan Man is a Malaysian visual artist who was born in 1978. To this young artist the production of his artworks are dynamic movements that possess strong statements that must be conveyed to his audience. He hopes that his artworks are substantiated enough to be included in future dialogues on visual art. Raduan's paintings stand out for their movement. Inspired by the animals in Chinese horoscope, his technique itself is fascinating. Printing onto large canvases using wood as his blocks, the end result is truly unique.

Woodcarving is the technique of engraving lines that are defined, and this enables Raduan to assess an object in its elemental and basic form, and it thus depicts elemental strength. His latest artworks showcase his perception of the different degree of strength, which exists in the animals that symbolise self and emotional strength, through his chosen medium.



I



II



III



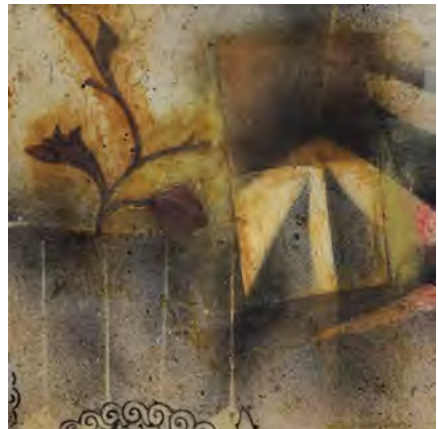
IV



V



VI



VII

44

NIK ZAINAL ABIDIN

B. Kelantan, 1933-1993

Untitled, 1984

Signed and dated "Nik Zainal Abidin 1984" in Jawi on upper left

Watercolour on paper

39.5 x 31 cm

Provenance

Private Collection, Johor

Acquired directly from the artist

RM 19,000 - RM 23,000

A self-taught artist and master craftsman, Nik Zainal Abidin was the first in Malaysia to have transferred and adapted the carved leather character stick-boards from the Ramayana into a Western art format – onto paper (via watercolours and sketches), canvas (via oil) and wood (two very rare pieces carved on cengal wood). He explored figure-ground relationships in his two-dimensional characterisations in ornate and colourful forms from the perspective of the dalang (master puppeteer) reprinted from behind the illuminated muslin kelir (screen), often to the accompaniment of gamelan music, the gendang (drums) and the serunai (flute).

In his paintings, Nik Zainal Abidin Nik Mohamad Salleh (1933-1993) might well have got too close to the mystical realm of wayang kulit, blurring shadows and reality to his own peril (he suffered lapses of memory in May 1984). The story of the struggle between Good and Evil, between Rama and the ogre Rawana in the Hindu epic Ramayana (upon which many traditional wayang kulit tales are based), became also a test of his own inner search and conflicts.





45

NIK ZAINAL ABIDIN

B. Kelantan, 1933-1993

Wayang Kulit Figure in Brown & Green, 1982

Signed and dated "Nik Zainal Abidin 1982" in Jawi on lower middle

Watercolour on paper

27 x 27 cm

Provenance

Private Collection, Johor

Acquired directly from the artist

RM 12,000 - RM 15,000



46

YUSOF GHANI

B. Johor, 1950

Maya 6 (Siri Topeng), 1996

Signed, titled and dated "Yusof Ghani Maya 6 1996" on verso

Oil on canvas

25 x 25 cm

Provenance

Private Collection, Johor

RM 4,500 - RM 7,000



47

ILHAM FADHLI

B. Kelantan, 1980

Timeless, 2008

Signed, titled and dated "timeless Ilham 2008" on lower right

Charcoal on board

61 x 44 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,200 - RM 4,800

Born in Pasir Mas, Kelantan in 1980. Ilham lives and works in Selangor, Malaysia. He graduated from UiTM Shah Alam with a Bachelor's Degree in Fine Arts in 2003. After winning the Major Prize of the Young Artist Award 2006 and Consolation Prize for Mekar Citra, Merdeka Show, Galeri Shah Alam, Selangor 2007 he had, his paintings and dioramas exhibited at renowned galleries such as Kebun Mimpi, PACE Gallery, RA Fine Arts and Galeri Nasional, Jakarta. Most of his works deal with contemporary issues in an absurd/surrealistic setting with collages of delicate figures. His first solo show at PACE Gallery in 2009 was a huge success.



48

WONG PERNG FEY

B. Kuala Lumpur, 1974

Leaves, 2002

Signed "Perng Fey" on lower right

Charcoal on paper

76 x 52 cm

Provenance

Private collection, Kuala Lumpur

RM 2,000 - RM 3,500

Born in 1974, Wong Perng Fey is an independent artist based in Kuala Lumpur, Malaysia. His chosen subject is the Malaysian landscape and oil paint is his favourite medium. The process of his painting forms an emotional bridge between man and his surroundings, exploring questions of belonging, memory, inhabitation, change and permanence. He has exhibited several remarkably sensitive bodies of work, and continues to probe the language of painting to find new powerful interpretations of his subject.



49

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Siri Pohon Beringin - Daerah #1, 2011

Signed and dated "NIZAR 2011" on lower right

Signed, titled and dated on verso

Acrylic on canvas

100 x 100 cm

Provenance

Private Collection, Kuala Lumpur

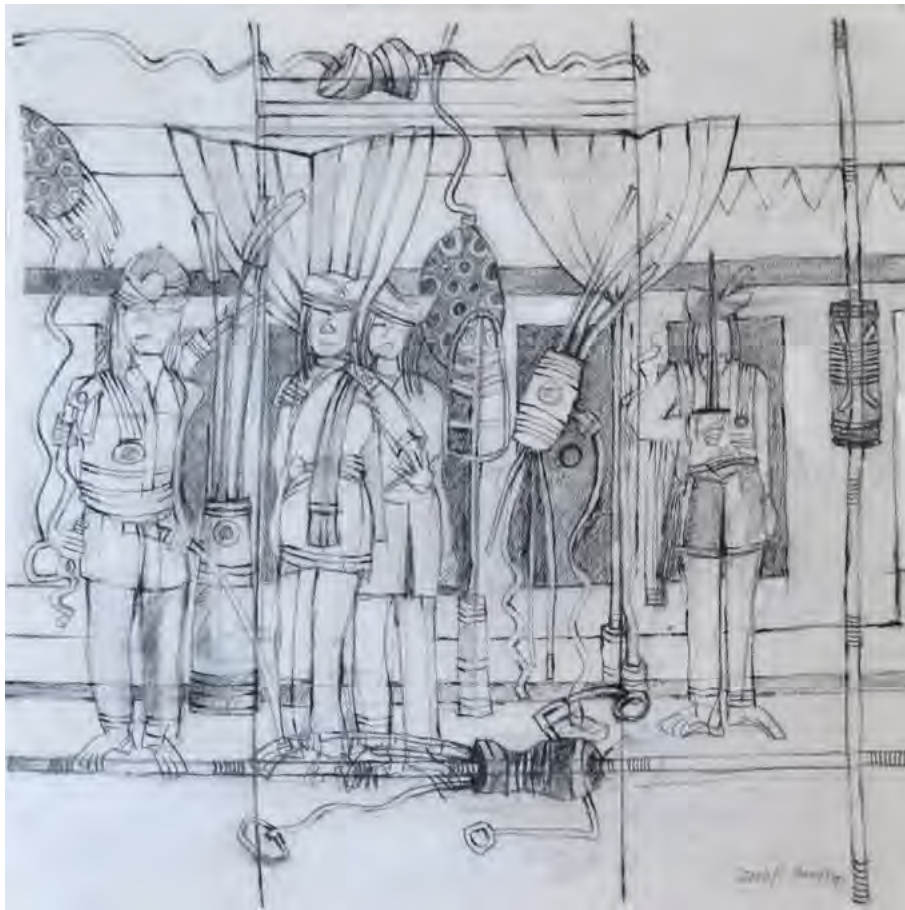
Comes with a certificate from the artist

Illustrated on page 4 of "The faces of abstraction,

Nizar Kamal Ariffin" exhibition book

Published in 2012 by KL Lifestyle Art Space

RM 4,000 - RM 7,000



50

ZULKIFLI YUSOFF

B. Kedah, 1962

Tuan Yang Berani IV, 1995

Signed and dated "Zulkifli Yusoff 95" on lower right

Signed, dated and gallery label on verso

Charcoal and acrylic on canvas

91 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 22,000



51

YUSOF GHANI

B. Johor, 1950

Topeng Sketch, 1993

Signed, titled and dated "Topeng YG 93" on bottom of paper

Mixed media on paper

28 x 17 cm x 2 pieces

Provenance

Private Collection, Johor

RM 4,500 - RM 8,000



52

ZAO WOU KI
B. China, 1921-2013

Untitled, Undated

Titled in pencil Inscribed E.A., an epreuve d'artist aside from the edition
Lithograph printed in colours on wove paper
14 x 14.3 cm

Provenance
Private Collection, Singapore
Acquired from Bloomsbury London in 2013
Lot 438, Modern & Contemporary Prints (Sale 36078) September 26, 2013

RM 7,000 - RM 12,000

53

ERIC CHAN
B. Kuala Lumpur, 1975

Cloud Series, 2002

Signed and dated "Eric Chan 2002" on verso

Oil on canvas

80 x 80 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

Eric Chan (born on March 28, 1975 in Kuala Lumpur) is one of Southeast Asia's notable contemporary painters. He is currently based in Singapore. A Master's of Fine Art (Painting) graduate of the Royal Melbourne Institute of Technology, Australia and Lasalle College of the Arts, Singapore, Chan has carved out a reputation for reinvigorating interest in painting as a resonant contemporary medium. His paintings are shaped by photographic and camera effects and aesthetics — from the blurring or smearing of paintings (simulating photographic images taken with slow shutter speed) to the distinctive graphics of film negatives with its tonal inversions.

His most recent works which exude a high level of self-awareness and honesty, investigates questions of the body, beauty, narcissism, insecurity, self-indulgence and self-pleasure. He is also in the midst of making his debut short film in collaboration with Australian/ Singaporean filmmaker Selena Tan of Paco Pictures. He has actively exhibited in Singapore and overseas including UK, Hong Kong, UAE, Australia, Malaysia, the Philippines and Indonesia.



54

ZULKIFLI YUSOFF

B. Kedah, 1962

P. Ramlee & Saloma (Malaya Series), 2009

Titled and dated on verso
Mixed media on canvas
122 x 92 cm

Provenance
Private Collection, Johor

RM 9,000 - RM 15,000

Born in 1962 in Kedah, Zulkifli Yusoff is one of Malaysia's most established contemporary artists. His interest in art began when his father gave him a copy of Art Today back in 1979. Since then, his passion in arts grew and he continued to set a career in the field. Zulkifli is known to be a very versatile and explorative artist and he has worked in various of mediums that encompass paintings and sculptures.



55

ISMADI SALLEHUDIN

B. Pahang, 1971

Inderapura Series, Salam Alam, 2011

Signed and dated on upper right
Mixed media on canvas
150 x 210 cm

Provenance
Private Collection, Kuala Lumpur

RM 22,000 - RM 30,000



The artist, Ismadi posing in front of his artwork.
The image extracted from his blogspot mainpage.

An artist from Raub, Pahang with over 20 years of experience in the industry. Ismadi graduated from UiTM and obtained his Master's degree at De Monfort University, UK. The theme of his works is the relationship between humans and animals. Ismadi explore 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, along with his feelings of a seemingly uncontrollable grasp that controls our destiny. The expression of colours is 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, spontaneous brush flow and combinations of other techniques to produce his works art.



56

JAILANI ABU HASSAN

B. Selangor, 1963

If you ever find a place in your heart, 1997-2013

Signed and titled "if you ever find a place in your heart, Jai 2013" on lower right

Signed and dated "Jai 1997" on verso

Oil on canvas

91 x 91 cm

Provenance

Private Collection, Selangor

RM 18,000 - RM 32,000

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 is infused with 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.



The artist signing his artwork



57

AWANG DAMIT AHMAD

B. Sabah, 1956

E.O.C Apung, 1994

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

Provenance
Private Collection, Kuala Lumpur
Exhibited in Art Basel Miami 2013

RM 26,000 - RM 38,000

Born in Kuala Penyu, Sabah in 1956, Awang Damit Ahmad is one of the most renowned and well-established artists in Malaysia. Educated in Fine Art when he studied at the School of Art and Design, UiTM, he was the best student for 1983. Awang Damit did his Master's in Fine Art with the Catholic University of America in Washington D.C. Currently a lecturer at his alma mater, he is also actively involved in the development of the Malaysian art scene. His artworks have been showcased in Taiwan, the US, the UK, China, Bangladesh, Japan, Singapore, Seychelles and Germany, among others.



58

YUSOF GHANI

B. Johor, 1950

Segerak Islander, 2003

Signed and dated "Yusof Ghani 03" on lower right

Oil on canvas

132 x 101.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 92 of "Segerak by Yusof Ghani" coffee table book

Published by Utusan Publications and Distributors Sdn Bhd

in conjunction with the Segerak Exhibition held at

Art Case Galleries Kuala Lumpur from April 7-21, 2004

RM 65,000 - RM 95,000

Born in 1950 in Johor, this former graphic artist-turned-painter is also a 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. 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 like 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.



59

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Serangga 28, 2012

Signed, titled and dated on bottom of paper

Mixed media on Tibetan paper

76 x 51 cm

Provenance

Private Collection, KL Lifestyle Art Space

Exhibited in "Serangga" an exhibition by Latiff Mohidin in 2012 held at

Bank Negara Malaysia Museum and Art Gallery

from November 28, 2012 - January 28, 2013

RM 70,000 - RM 130,000

Latiff Mohidin is a charismatic and multi-talented artist and creative thinker who has not stopped putting into his work concepts that challenge and push the boundaries of creativity. His experimentation continues to be testament to his artistic vision and he truly is one of Malaysia's art scene's national treasures. Apart from his work as sketch artist, painter and poet, Latiff is also an active interpreter of foreign poetry and has translated the works of several renowned philosophers, poets and thinkers such as Rubaiyat by Omar Khayyam, the poetry of Rumi, and Gitanjali by Tagore.

Consequently his Bahasa Malaysia translation of Faust, Wolfgang Goethe's seminal work has given birth to Latiff's newest collection, Serangga which was exhibited at the Bank Negara Museum and Gallery. The series comprises of 33 mixed media on handmade Tibetan paper and explores the world of insects. The artist was inspired by the part of the story which is full of demonic imagery that focuses particularly on insects and the work depicts insects as if seen through a microscope.

12 of these drawings will be featured in the book and this series is considered to be an evolution from Latiff's previous work. Latiff throughout his works in all fields of art has been known to experiment with social themes and illustrates not just in his literary but also graphic work the all important concept of art that serves society. He has shaped the development of art in this country with his extraordinary vision. As an artist, poet, writer and philosopher, Latiff Mohidin has not been short of receiving many awards and accolades. Among these are: Malaysian Literary Award (1971), The South East Asian Write Award, Thailand (1984), Guest Writer, Dewan Bahasa dan Pustaka, Kuala Lumpur Literature (1988), T.K. Sabapathy, (editor), Pago – Pago to Gelombang, 40 years of Latiff Mohidin, Singapore Art Museum (1994).





60

CHUAH SIEW TENG

B. Penang, 1944

Villagers, Undated

Signed "S. TENG" on lower right

Batik

59 x 43 cm

Provenance

Private Collection, Canada

Purchased from Yahong Art Gallery in Penang, Malaysia in 1989

RM 8,000 - RM 15,000



61

SEAH KIM JOO

B. Singapore, 1939

Hong Kong, Undated

Signed "Seah Kim Joo" on lower right

Batik

60.5 x 45 cm

Provenance

Private Collection, Canada

RM 7,500 - RM 12,000

62

KWAN CHIN
B. Kuala Lumpur, 1943

Village Scene, 2013

Signed and dated "Kwan Chin 2013" on lower right

Batik
84 x 150 cm

Provenance
Private Collection, Kuala Lumpur
Exhibited in Malaysia Eye Art Exhibition, Arts Kuala Lumpur London 2013

RM 10,000 - RM 15,000

Kwan Chin was born in Kepong, Kuala Lumpur. He attended the Nanyang Academy of Fine Art in Singapore, where he learned using traditional media including charcoal, watercolour and oil. A stint as a commercial artist in an advertising firm followed, but a brief introduction to batik sparked his interest and he quickly turned to batik art, which he became famous for. Vividly coloured batik paintings were his specialty. Collectors all over the world tend to have a copy of Kwan Chin's works of art, which mainly depict scenes of Malaysian life. His works are in the permanent collection of Bank Negara Malaysia, the Penang Batik Painting Museum, private institutions and private collectors.





63

ISMAIL MAT HUSSIN

B. Kelantan, 1938

Wakaf, 1976

Signed "Ismail" on lower left

Watercolour on paper

27.5 x 39.5 cm

Provenance

Private Collection, Kuala Lumpur

Comes with a certificate from the artist

RM 3,800 - RM 6,800



64

FUNG YOW CHORK

B. China, 1918

Forest, 1997

Signed and dated "Yow Chork 97" on lower right

Oil on canvas

40.5 x 50 cm

Provenance

Private Collection, Johor

RM 5,000 - RM 7,000

Born 1918 in Canton, China, Fung Yow Chork migrated to Singapore when he was 14 followed by Malaysia four years after. He became a fulltime painter after his retirement from China Press in 1977 and spent his time painting the scenery he came across as he travelled around Malaysia.

65

PETER LIEW

B. Perak, 1955

Sungai Gombak, Ulu Langat, 2002

Signed and dated "Peter Liew 2002" on lower left

Oil on canvas

90 x 120 cm

Provenance

Private Collection, Selangor

RM 15,000 - RM 26,000



66

CHEUNG POOI YIP

B. Penang, 1936

At the Park, 2005

Signed and dated "PooiYip 05"
on lower left
Oil on canvas
74 x 59.5 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 later lived 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 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 where 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 paintings of hills, villages and rivers of Sungai Petani, showcased the town's rustic charm. By the late 1980s, Cheung adopted a new approach to his art. Instead of painting outdoors, he experimented with serious indoor studio time, exploring the aesthetics of brushwork.



67

TAN PENG HOOI

B. Penang, 1942

Kampung Life, 1966

Signed and dated "TAN PENG HOOI 66"

Oil on canvas

47.5 x 61.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 14,000

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



68

CHONG HON FATT

B. Penang, 1941

Syed Alatas Mansion, 1999

Signed and dated "Hong 99" on lower middle

Oil on canvas

50 x 60 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 12,000



Syed Alatas Mansion
128 Armenian Street
10300 George Town, Penang

Once home of Syed Mohamed Alatas, a 19th century Acheneese merchant who was also the leader of the Red Flag secret society, this early Indo Malay Straits Eclectic style bungalow, built in the 1860s, is now the Penang Islamic Museum.

Chong Hon Fatt, born 1941, is an Impressionist painter with his own instantly recognisable style. While the Impressionists emphasise the changing qualities of light, from dawn to dusk, Hon Fatt has chosen to devote himself to the brilliance of the sun. His streetscapes of Penang are notable for their rough beauty, emotional honesty and bold colours. Hon Fatt is a master of dramatic highlights and shadows. His most outstanding paintings are those with an astoundingly rich array of colours, light and dark pigments interplaying with each other, creating dramatic tension.



69

TAN CHOON GHEE

B. Penang, 1930-2010

Venice, Italy, 1972

Signed, titled and dated in Chinese character and stamped with seal on lower right

Watercolour and Chinese ink on rice paper

47 x 67 cm

Provenance

Private Collection, N. Sembilan

RM 3,500 - RM 9,000

The late Tan Choon Ghee was born in 1930, Penang. He studied at the 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.

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.

70

HARON MOKHTAR

B. Selangor, 1963

Nostalgia Series, 1994

Signed and dated "HARON MOKHTAR 94" on lower right

Acrylic on canvas

87 x 121 cm

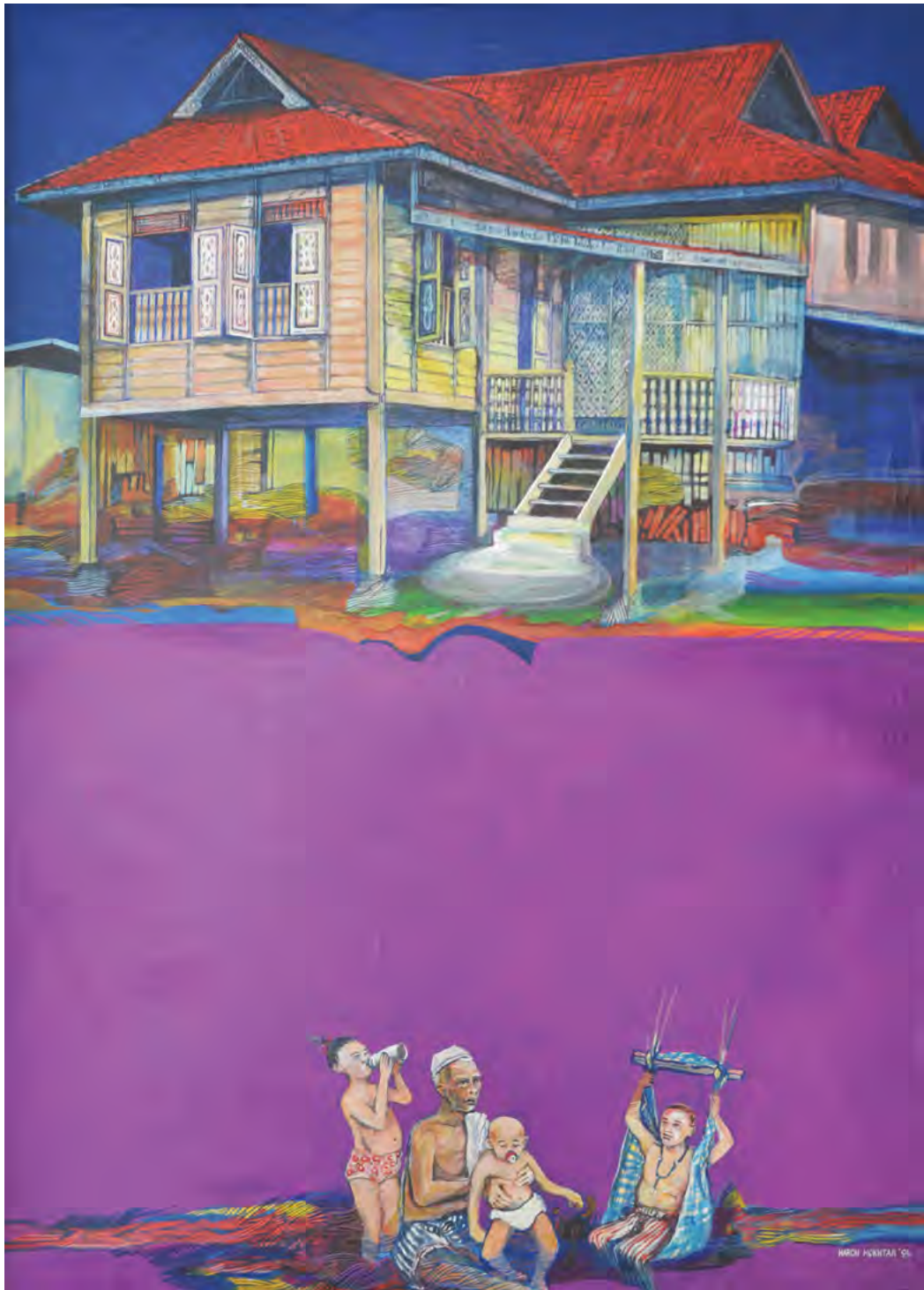
Provenance

Private Collection, Selangor

RM 12,000 - RM 18,000

Haron Mokhtar 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 from 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 included 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 is excellent documentation of Malaysia's rich and diverse traditions. His works evoke feelings of nostalgia, serving as a link between our modern lifestyle and memories of the past.





71

RAFIEE GHANI

B. Kedah, 1962

I Got No Where To Go But Here, 2013

Signed, titled and dated on bottom of canvas

Mixed media on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000

Born in Kulim, Kedah in 1962, Rafiee Ghani is one of Malaysia's most prominent fine artists. He began delving in art at the De Virge Academie Voor Bildeende Kunst at The Hague in the Netherlands before he continued his studies at Institut 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.



72

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Environment in Protest, 1996

Signed, titled and dated "RSA '96 Environment in protest" on lower right

Oil on board

43 x 73.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000



73

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Untitled, 2007

Signed and dated "RSA 07" on lower right

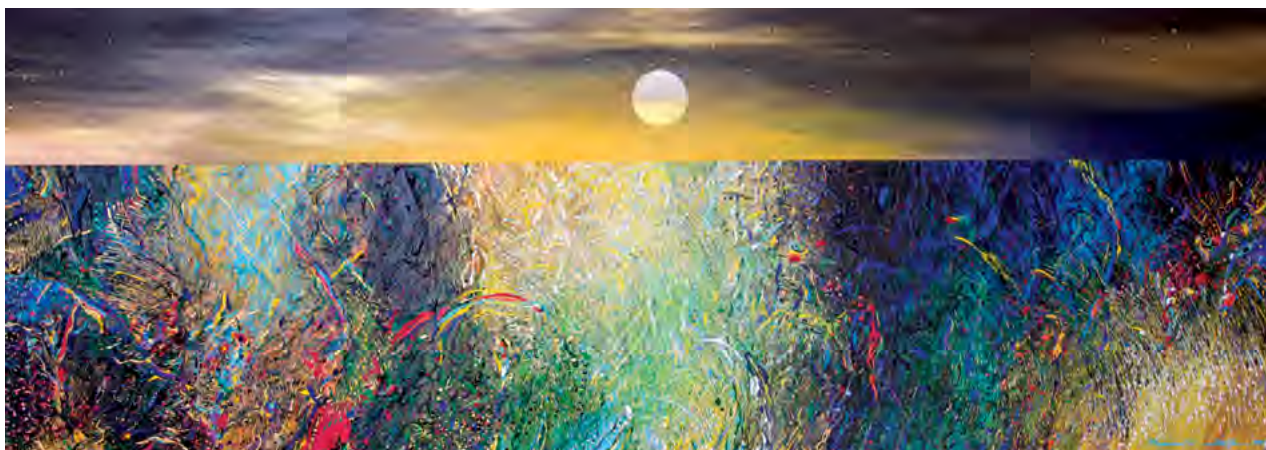
Oil on canvas

114 x 83.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 15,000



74

ISMAIL LATIFF

B. Melaka, 1955

Suria Senja.. Warnai Bintang, 1997

Signed and dated "Ismail Latiff 97" on lower right

Signed, titled and dated on verso

Acrylic on canvas

65 x 178 cm

Provenance

Private collection, Kuala Lumpur

Illustrated on page 26 of "MOSAIC XIII" coffee table book

Published in 2013 by KL Lifestyle Art Space

RM 24,000 - RM 38,000

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, Bangladesh in 1993, the Asia-European Biennale in Turkey in 1990, and the Osaka Triennale in 1993 and 1996.

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.

75

HE BAILI

B. China, 1945

Majestic Autumn Forest, 2000

Entitled, inscribed and signed with three seals of the artist

Dated gengchen year (2000)

Ink and colour on paper

88.5 x 174.5 cm

Provenance

Private Collection, Kuala Lumpur

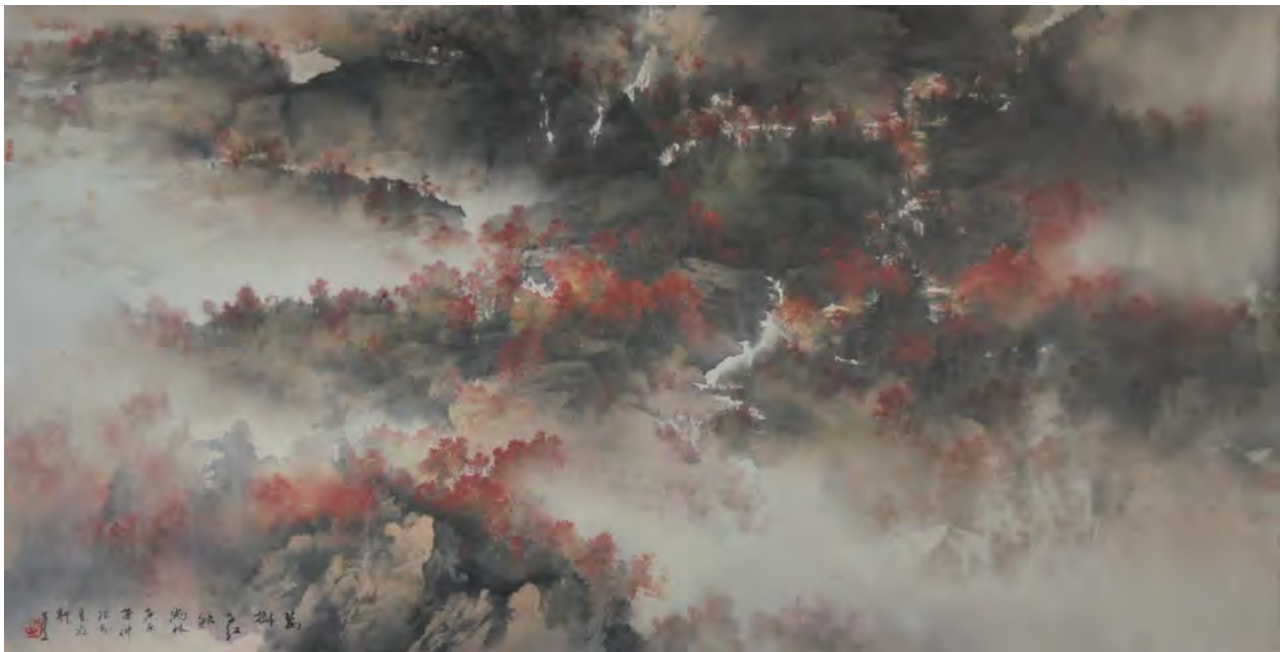
Acquired from Christie's Hong Kong in 2009

Lot 731, Fine Chinese Modern Paintings

(Sale 2727) November 29, 2009

RM 90,000 - RM 130,000

Born in 1945 in Guangzhou, He Baili held his first one-man exhibition at the age of 21 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 emphasises 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.



76

AHMAD ZAKII ANWAR

B. Johor, 1955

Bayon 10, 2007

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

Acrylic on jute

122 x 244 cm

Provenance

Private Collection, Kuala Lumpur

Acquired from Christie's Hong Kong in 2009

Lot 1134, Southeast Asian Modern & Contemporary Art (Sale 2721), November 30, 2009

Illustrated on page 207 of "Disclosure - Ahmad Zakii Anwar"

coffee table book published in 2008 by Galeri PETRONAS, Kuala Lumpur

Exhibited in Ahmad Zakii Anwar - Disclosure exhibition (July 10 - August 24, 2008)

held at Galeri PETRONAS, Kuala Lumpur

RM 50,000 - RM 120,000

Born in Johor Bahru, 1955. A graduate of MARA Institute of Technology School of Art and Design and one of the most exciting urban realism artists to have emerged in the region, Ahmad Zakii, better known as Zakii came to the art world's attention for his stunning depictions of photo-realist still-life paintings and animated portraits. He works with charcoals and oils and is known for capturing not the individual form but for also depicting a psychological dimension in his work.



Multhalib Musa

Sculpting to success

Abdul Multhalib Musa is one of Malaysia's leading contemporary sculptors of our time. The master craftsman is known for his 'fluid metal sculptures' which has garnered him worldwide recognition, numerous international awards and residencies. He is without a doubt one of the most prominent sculptors of our nation today.

Born in Penang in 1976, Multhalib received his first Bachelor's Degree in Design Studies from the University of Adelaide in Australia in 1998. He returned to Malaysia and received his Bachelor of Architecture from MARA University of Technology in 2000. His educational foundation in architecture has influenced his unique style in his abstract sculptural works.

Modern architecture not only involves the mastering of sculpture and art, but it also incorporates the use of technology. Multhalib's architectural education background plays a great influence in his sculptural method. Before the commencement of any of his works, he conducts a comprehensive analysis. He would start by creating patterns and visualising them technologically in three dimensional forms, only then he would create small prototypes to ensure the right use of tools, materials and techniques before the production of the real sculpture. The fabrication of his works is often assisted by a team of builders through the use of machines to laser cut steel. He would drench the steel with salt water to create a rusty effect, which is known as his sculpting signature and identity.



Reconstructing Beauty I, 2004
Lasercut Mild Steel 120 x 120 x 3 cm



Multhalib Musa's "Inverted Swirls" produced in 2009 measuring 155 x 155 cm

Multhalib fully utilises geometric shapes in his sculptures. He used mathematical shapes and equations of circles, spheres, ovals and swirls in the composition of his series of circular sculptures entitled, Swirls, at the Australian High Commission Kuala Lumpur in 2005. He also did the same for his Involute series (2005) and Twist (2008). Over time, Multhalib developed a key principle that he holds on to until today, which is to transform a creation of two dimensional into a three dimensional figure so that he would be able to resonate a connection between his sculptures and the audience.

Awards, residencies and commissions

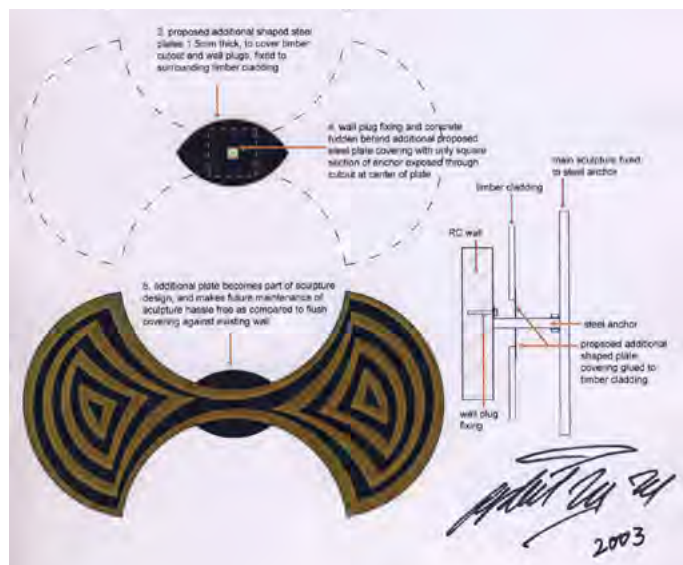
Multhalib's sculpture demonstrates a clean-cut and edgy silhouette, distinguishing its kind from others. It is no wonder that his immaculate, kinematic-style have secured him with many awards. In 2002, Multhalib won the Award of Excellence at the 6th Oita Asian Sculpture Open Competition in Japan and the Juror's Choice Award at the National Art Gallery in Kuala Lumpur. He was specially chosen to participate in the Ordos 11th Asia Arts Festival, Inner Mongolia Autonomous Region in China, and also the Urumqi International Urban Sculpture Symposium in Xinjiang, China in 2009. More impressively, he also won a competition to design an outdoor sculpture for the 2008 Beijing Olympics in China.

Some noteworthy residencies of his works include the Rimbun Dahan Residency in 2001 and the Australian High Commission Residency in 2004. He has also crafted some sculptures and received major commissions for public spaces such as Patience for Petronas, now displayed in the lobby of Prince Court Medical Centre, The Essence of National Legacy for Putrajaya Convention Centre and the latest, Darussalam for the Grand Hyatt. Others include for the Westin, UMW Toyota, Aliya and Farouk Khan and more.

One of Multhalib's great works, the Malaysian Breeze is currently owned by the Hilton and is mounted on their double volume wall above the lobby lounge. The Malaysian Breeze II, however, is set for auction at the KLAS Art Auction Edition VIII on April 6, 2014. The Malaysian Breeze II contains 21 pieces of distinct-shaped laser-cut metal sculptures, when combined and affixed still on the wall, emit a unique kinetic ability to the overall visual. The purchase of this particular work of Multhalib includes a graphic illustration personally autographed by the artist himself.



Graphic illustration for Malaysian Breeze II signed by the artist, Multhalib Musa



Multhalib has shown growth in his series of sculptures throughout his years as a professional artist. He is evidently highly skilled in geometric knowledge, innovative concepts and sculptural precision which make him one of the leads in the contemporary Malaysian sculpture movement. Exhibiting consistently in group and solo shows since 2000, his urban-like rusty sculptural style marks him as a prodigious artist whose works are anticipated to be of utmost eminence.

Mounting design for the Malaysian Breeze II illustrated and signed by the artist, Multhalib Musa





Comes with signed and dated illustration documents from the artist
for the sculpture and design and mechanism for the mounting of the sculpture
Lasercut Mild Steel
60 x 122 x 3 cm
(Total of 21 pieces)

Provenance
Formerly in the Private Collection of a leading 5-Star Hotel in Kuala Lumpur
An identical set of the Malaysian Breeze is currently part of the
permanent collection of the Hilton Kuala Lumpur.

RM 90,000 - RM 150,000

78

YUSOF GHANI

B. Johor, 1950

Biring IX, 2006

Signed and dated "Yusof Ghani 06" on lower right

Oil on canvas

158 x 158 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 49 of "Biring Yusof Ghani, A Malaysian Master"

coffee table book in conjunction with the

Biring Exhibition held in March 2007

RM 90,000 - RM 140,000



ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Landscape (Gelombang Series), 1991

Signed and dated "Latiff 91" on lower left

Signed, titled and dated "Landscape 1991 Latiff Mohidin" on back board frame

Oil on canvas

96.5 x 152.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 380,000 - RM 680,000

Abdul Latiff Mohidin was born in 1941 in Seremban, Negeri Sembilan. A poet at heart with a soul of a painter. His artworks never seem to run dry of ideas and his series of art pieces consistently exudes fresh concepts that leave the audience time after time, enchanted.

The 'boy wonder'

At the age of only 11, Latiff had his first exhibition at Kota Raja Malay School in Singapore where he was dubbed as 'boy wonder' because of his gifted hands that produced magical art. At such a young age, he sold his first work, on brinjal, to Sir Malcolm MacDonald, then British High Commissioner in Singapore. In 1960, Latiff pursued his education at Hochschule fur Bildende Kunste in Berlin, Germany until 1964. Then he furthered his art training at Atelier La Courriere in Paris, France as well as the Pratt Graphic Center in New York, USA. Within this period of time, he mastered the pencil, ink, pen, charcoal techniques and enhanced his etching skills of landscapes, still life and portraits.

In 1964, he returned to Southeast Asia and often travelled around the region. He developed a new visual language and his exploration of the various places he visited has led him to many inspirations that have resulted in the success of his stunning art pieces. It was his series of Pago-Pago (1963-1968) series that won him his first critical acclaim, followed by Mindscape (1974-1975) and Langkawi (1976-1981) that astonished the art industry due to his brilliance. Thus, earning him a significant status.

Transitioning, Gelombang and Rimba (1984 - 1993)

Despite his international exposure, Latiff has always remained grounded due to his humble beginning from the village, which is evident in his series of artworks. Nature, particularly, has always been his muse for his art inspiration. The dynamic and perpetual Gelombang and Rimba (1991) marked his transition from the Gelombang (1988 & 1990) series to the Rimba (1998) series. It highlights the prominence of strong and beautiful brushstrokes, which conjures the existence of environmental elements and its essence as well as movement. The painting is a symbolic abstract that manifests human relationship with nature and signifies growth, development and continuity across space and time for everlastingness.

With talent and impressive credentials, Latiff Mohidin has won many awards. Among his awards include winning first prize and special prize in oil painting at the Malaysian Agri-Horticulture Association in Kuala Lumpur, DAAD German Academy Student Exchange Scholarship in Bonn, French Ministry of Culture Scholarship in Paris, S.E.A. Writer Award in Bangkok Thailand and more. He not only has been featured in numerous solo exhibitions in the Southeast Asian region such as Singapore, Jakarta and Bangkok, but also around the world such as Berlin, Frankfurt and Hamburg in Germany, New York, New Delhi, Sao Paolo, Osaka, London and Montreal.



80

TONG ZHENGANG

B. China, 1959

Red Candle, Undated

Inscribed and signed, with four seals of the artist

Mixed media on paper

69.5 x 141.5 cm

Provenance

Private Collection, Kuala Lumpur

Acquired from Christie's Hong Kong in 2006

Lot 917, Fine Modern & Contemporary Chinese Paintings

(Sale 2319) November 27, 2006

RM 25,000 - RM 75,000

Tong Zhengang, born in 1959, Kelamayi city of Xinjiang province, whose ancestral home is Jilin Province the has worked as an oil field worker in, an instrument worker, as well as a calligraphy teacher in the palace of culture and art at the Beijing Language University. He has studied at Beijing People's Liberation Army Institute of Arts and Central Academy of Fine Art. Tong engaged in the fields of calligraphy, seal cutting and Chinese inkpainting in his early years and recently is widely known for his unique painting style and talent in the world of contemporary ink painting.

Tong expresses his feelings and understanding of the value and meaning of everyday life by depicting the female in the appearance of a portrait, or to place the female together with the male under the same environment, establishing an interactive relationship between his personal view and the objective view of the male. His paintings show not only the difference in identity, but also criticise how people are differentiated by society.



81

ZAO WOU-KI

B. China, 1921 - 2013

L-Orchidee, 1986

Signed and dated "Zao Wou Ki 86" on lower middle
Stamped ZAO WOU-KI copyright on reverse
Silkscreen after a watercolour on porcelain plate
25 cm diameter

Provenance

Private Collection, Singapore

Acquired from Artcurial Paris in 2013

Lot 183, Contemporary Art (Sale 2263) March 26, 2013

RM 16,000 - RM 25,000



ARTCURIAL Auction House in Champs-Elysées, Paris, France

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



Vingt ans de R.S.N.
1966 - 1986
1500 points, R.S.N. de developper grace à
l'humour, l'imagination et le courage de tous -
Reilly
juin 86

Verso
A personal written message



82

SHAFURDIN HABIB

B. Perak, 1961

Waves, 1997

Oil on canvas
75 x 100 cm

Provenance
Private Collection, Selangor

RM 6,000 - RM 9,000

Landscapes, seascapes and livelihood of fishermen are seen in the artworks produced by Shafurdin Habib, a self-taught artist whose passion for drawing started during his school days. Using watercolour as his main medium, he actively participated in group exhibitions including the ones held in Sabah, Indonesia, Petronas Art Gallery and Metro Fine Art Gallery.



83

YUSOF GHANI

B. Johor, 1950

Topeng Sketch, 1992

Signed and dated "YG 92" on lower right
Ink and colour on paper
23 x 18 cm

Provenance
Private Collection, Johor

RM 3,500 - RM 5,500



84

ANTHONIE CHEONG

B. Perak, 1971

Untitled, 1993

Signed "Anthonie 93" on upper right

Acrylic on canvas

70.3 x 45 cm

Provenance

Private Collection, Singapore

RM 4,300 - RM 6,000

Anthonie Cheong was born in 1971 was formally educated in Chinese Independent School where he gained his "HAN" cultural study including "HAN" word and Chinese calligraphy training. After, graduating from one of the local art institutes with his art teachers mostly trained of the Singapore Nanyang Art Academy, since then he began to be influence by the social realism from his art teachers and was exposed to western art history. Much later he chose to further explore the possibility of eastern surrealism in Asian painting.



85

JOLLY KOH
B. Singapore, 1941

Untitled, 2012

Signed and dated "Jolly Koh 12" on lower right
Acrylic and oil on canvas
20 x 100 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 18,000

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 'movers' 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, Australia and many other countries. Jolly was born into an affluent Straits Baba family. Being a Malaysian artist and educator isn't an easy feat. 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 why he moved there the following year and he was the only artist in that country with a doctorate. He taught at 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 home to become a fulltime artist.



86

G. M. CHOO
B. Perak, 1939

Native Beauty, Undated

Signed and dated "G. M Choo" on lower right

Batik
48 x 74 cm

Provenance
Private Collection, Selangor

RM 4,000 - RM 8,000

With his trademark cotton cap, Choo Git Man or GM Choo is an artist who simply thrives on his works and none other than batik painting. Having lived in Terengganu for almost 30 years, it's little wonder that he has been strongly influenced by the richness of this traditional art form. As he sits and paints on the easels along the walk-way fronting his gallery, he leaves an impression of a man who paints with abandon – inviting all to see and marvel at his craft. At 75, Choo is absolutely absorbed in his own art world. Though a late starter, he has today caught up with lost time and wields his brushes like a magical wand. Art is his 'love, hobby and business' rolled into one which he approaches with no apologies and does full-time in his own passive way.



87

KWAN CHIN

B. Kuala Lumpur, 1943

Rubber Tapping - Brown Series, 2012

Signed and dated "Kwan Chin" on lower left

Batik

44 x 38 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 26 of "Malaysian Villagescape by
Kwan Chin" exhibition book

Published in 2013 by KL Lifestyle Art Space

RM 3,000 - RM 6,000

88

LYE YAU FATT

B. Kedah, 1950

Grooming, 1981

Signed and dated "Yau Fatt Lye 1981" on lower left

Mixed media on paper

52.5 x 44 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 10,000

Lye Yau Fatt is an artist with extraordinary talent born in 1950 in Kedah. Since 1979, his artworks have been showcased at 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.



89

PETER LIEW

B. Perak, 1955

Flower Series, 2007

Signed and dated "2007 Peter Liew" on lower left

Oil on canvas

70 x 60 cm

Provenance

Private Collection, Selangor

RM 3,500 - RM 8,000

Peter Liew is one of the most established Malaysian artists in recent times. This is mainly because Liew 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 and 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 regard to representation of light and atmosphere. Liew travels extensively, painting in locations as environmentally diverse as New Zealand, Bali and London.



90

KENG SENG CHOO

B. Kedah, 1945

Doves, 2011

Signed and dated "Seng Choo 11" on lower right

Oil on canvas

80 x 45 cm

Provenance

Private Collection, Kedah

Acquired directly from the artist

RM 6,000 - RM 9,000



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



91

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Mutud & Pandan, 2010

Signed, titled and dated "RSA '10 Mutud" on lower right

Signed, titled and dated "RSA '10 Pandan" on lower right

Oil on board

30.5 x 45 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500



92

SEAH KIM JOO
B. Singapore, 1939

Indian Princess, Undated

Signed "Seah Kim Joo" on lower left

Batik

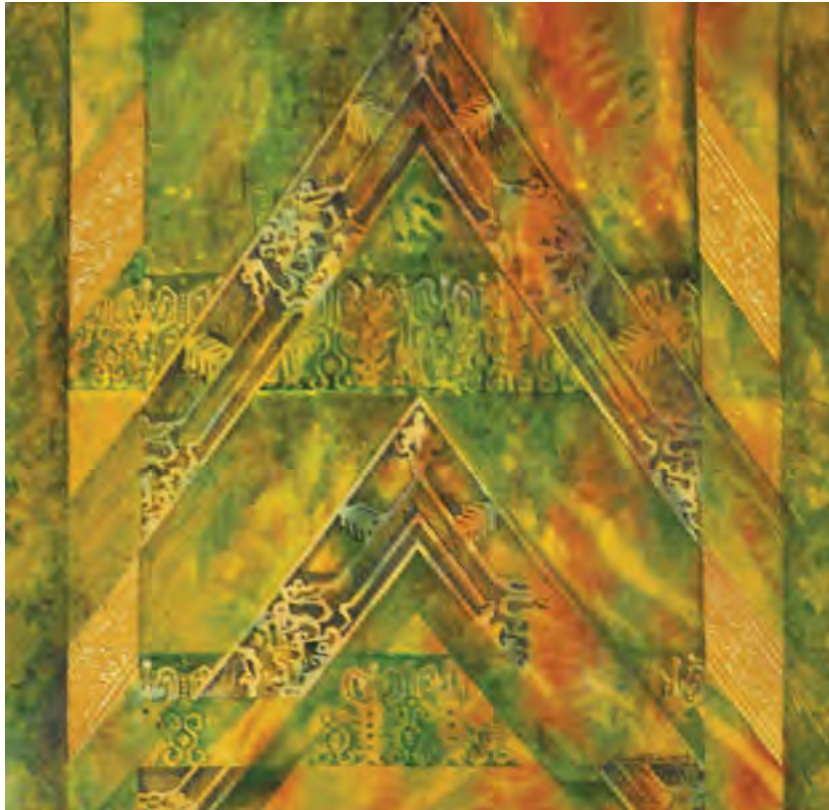
90 x 101.5 cm

Provenance

Private Collection, Canada

RM 6,000 - RM 9,000

Seah Kim Joo was born in 1939 in Singapore and raised in Terengganu where he was exposed to traditional batik making processes. He entered the Nanyang Academy of Fine Arts in 1959. In 1965, he returned to Terengganu and travelled the Malaysian east coast to consolidate his learning in the technique of batik. Another regular participant of the Southeast Asian field trips drew his inspiration from the traditional medium of batik print. 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.



93

FATIMAH CHIK

B. Johor, 1947

Nusantara Series Green Yellow, 1993

Signed and dated "Fatimah Chik 1993"

Exhibition label on verso

Batik

68 x 67 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000

Textile art expert, Fatimah Chik is renowned for her art pieces of batik and screen printing. She studied art at Mara Institute of Technology in contemporary Fashion and Textile Design. She graduated in 1971 and got involved in research and development of the batik industry where she sharpened her skills at local batik factories, including one which was owned by the late Tengku Zubaidah. She successfully combined traditional craft-oriented influences into new and contemporary art forms such as her Batik pieces which contain both tribal and symbolic designs influenced by Dayak, Batak, Minangkabau and Toradja culture. By modifying her designs, she creates complex abstract compositions which portray the influences of local culture.

94

TAY MO LEONG, DATO'
B. Penang 1938

Stone Flower Series II, 1990

Signed "T Mo Leong" on lower right

Batik

117.5 x 86 cm

Provenance

Private Collection, Penang

Acquired directly from the artist

Illustrated on page 52 of "REVIVAL - Evoking the Batik Tradition" catalogue

Published in 2004 by The National Art Gallery

An exhibition showcasing the works of

Khalil Ibrahim, Dato' Chuah Thean Teng and Dato' Tay Mo Leong

RM 15,000 - RM 22,000

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 group and solo exhibitions in Tokyo, Florida, Adelaide, London, Taiwan, Paris, Sao Paolo and many more. As a full-time artist and touted as one of the foremost Malaysian artists when it comes to batik painting, Tay 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.



95

KHALIL IBRAHIM

B. Kelantan, 1934

Abstract in Pink (with News print), 2002

Signed and dated "Khalil Ibrahim 002" on lower right

Batik

93 x 83 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 32,000

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

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



96

YUSOFF ABDULLAH

B. Kelantan, 1928

Wau Series, 1976

Signed and dated "Yusoff Abdullah 1976" on lower middle

Batik

99 x 67 cm

Provenance

Private Collection, Selangor

RM 18,000 - RM 40,000

Yusoff Abdullah was born in Kelantan in 1928. He was one of the earliest batik entrepreneurs, experimenting and innovating in the production of batik. At age 20, his artwork was exhibited at the National Art Gallery. His interest in painting was inspired by a visit to Indonesia in 1955 when he took part in a scout jamboree. As a result of the extraordinary interest which the people of Indonesia exhibited towards painting, Yusoff Abdullah decided to become a full-time artist. In the 1990s, his paintings were displayed at the Sultan Ismail Petra Airport while others grace the walls of the Kelantan Palace and the State Secretariat building.



97

KHALIL IBRAHIM

B. Kelantan, 1939

Fishermen, 1969

Signed and dated "Khalil Ibrahim 69" on lower right

Batik

74 x 124 cm

Provenance

Private Collection, Selangor

RM 130,000 - RM 190,000



98

AHMAD KHALID YUSOF

B. Kuala Lumpur, 1934 - 1997

Untitled, 1978

Acrylic on canvas
89 x 89 cm

Provenance
Private Collection, Kuala Lumpur

RM 32,000 - RM 48,000

Ahmad Khalid was one of the first Malay artists to employ the Islamic Jawi script in his paintings. Initially influenced by the Abstract Expressionism of the American artist Mark Tobey, his calligraphic works were studies in textured densities activating the canvas surface. This was achieved by the overlaying of the Jawi script, written over and over again on the canvas. With the emergence of the Malay-Islamic revivalist tendencies of the 1980s, he began to incorporate recognisable Malay shapes and symbols as well, combined with his earlier Jawi scribbles.



99

CHEN WEN HSI

B. China, 1906 - 1991

Three Gibbons, Undated

Signed in Chinese with seal on upper left
Chinese ink and watercolour on paper
76 x 49 cm

Provenance
Private Collection, Kedah

RM 25,000 - RM 50,000

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

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





100

TEW NAI TONG
B. Selangor, 1936 - 2013

Cows, Undated

Signed "NAITONG" on lower right
Oil on canvas
45 x 59 cm

Provenance
Private Collection, Kedah

RM 10,000 - RM 15,000

Born in 1936 in his hometown in Klang, Tew Nai Tong attended Peng Hwa Chinese School. By the time he turned eighteen, he decided that he wanted to become an artist. He studied at the Nanyang Academy of Fine Arts, focusing on sketching, watercolours and landscape painting. After Nanyang, he went to Paris for two years to study oil and figurative painting at the Ecole Nationale Supérieure des Beaux-Arts de Paris. He was awarded the grand prize of the prestigious Asia Art Award 2009 at the Asia Invitation Art Exhibition in Seoul, Korea. Many from his almost 2000 pieces now adorn many private and institutional collections all over the world.



Hailed from Jakarta, Lim Tjoe Ing (1922-1996) was remembered by many for his artwork as well as his devotion to art in his lifetime. Though he painted natural panorama, flowers and dances, his work mostly reflected the atmosphere that brings out the essence of ordinary people such as cattle breeders, herdsman and cow traders in their daily life. Aside from that, Lim is also a known sculptor and art designer for his work at the stage decoration of Dardanella play group where it still remain on the ceiling of Mangkunegaran Palace, Surakarta.

101

LIM TJOE ING
B. Indonesia, 1922-1999

Man and Roosters, 1995

Signed and dated "L. Tjoe Ing '95"
Oil on canvas
77 x 75 cm

Provenance
Private Collection, Kedah

RM 9,000 - RM 14,000



102

RAFIEE GHANI

The Sea Farer, 2007

Signed, titled and dated "Rafiee Ghani, the sea-farer' 2007" on bottom of
canvas

Oil on canvas
150 x 120 cm

Provenance
Private Collection, Selangor

RM 14,000 - RM 26,000



103

ASMAWI ISMAIL

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

Signed and dated "Asmawi 05" on lower right
Mixed media on canvas
60 x 60 cm x 4 pieces

Provenance
Private Collection, Selangor

RM 5,000 - RM 9,000

104

DZULKIFLI BUYONG
B. Kuala Lumpur, 1948 - 2004

Kucing Sakit, 1984

Signed and dated on lower right
Pameran Terbuka Khas 1984 label on verso
Oil on masonite board
95.5 x 71 cm

Provenance
Private Collection, Johor
Acquired directly from the artist
Exhibited at the National Art Gallery, Malaysia
"Pameran Terbuka Khas 1984"

RM 190,000 - RM 250,000

Born in 1948, Dzulkifli Buyong was known as a child prodigy as before he was 19, he already had his artworks exhibited and won many prizes from art competitions, including gold medals from Her Majesty the Raja Permaisuri Agong and the Prime Minister, Tengku Abdul Rahman. He received his art education at the Victoria Institution from 1961 to 1965 and was a regular member of the renowned Wednesday Art Group. He passed away in 2004.





105

*Paintings from the collection of Dr. Sukarno
(Lukisan-lukisan Koleksi Ir. Dr. Sukarno
Presiden Republik Indonesia)*

Compiled by Dullah - Painter at the Presidential Palace of the
Republic of Indonesia

Hardcover - 1956
Volume I and II

Published by the people's fine arts publishing house Peking, the
Peoples Republic of China
39 x 30 cm

Private Collection, Singapore

RM 5,000 - RM 9,000



106

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

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

Hardcover - 1964

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

39 x 30 cm

Private Collection, Selangor

RM 8,000 - RM 16,000

107

TAJUDDIN ISMAIL

B. N. Sembilan, 1949

Sinaran, 1989

Signed and dated "Tajuddin H. Ismail 1989" on verso

Acrylic on canvas

90 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 18,000

Born in 1949 in Negeri Sembilan, Tajuddin Ismail studied Fine Art at ITM School of Art & Design before he furthered his studies in Graphic Design at the Art Center College of Design, Los Angeles. He continued to pursue his post-graduate studies in Interior Architecture at Pratt Institute New York. In 1987, he became a recipient of the prestigious Fulbright Research Fellowship by The American Council of Learned Societies of New York.

Tajuddin has been actively involved as a painter since the late 1960s and has participated in more than 150 solo and group exhibitions in Malaysia, Asia, Europe, USA and Latin America. Besides being a professional painter, he is also a graphic and interior design consultant to numerous government agencies and corporations in Malaysia.





Lot 98, Ahmad Khalid Yusof, Untitled, 1978

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 April 6, 2014 will be relocated to KL Lifestyle Art Space.

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

- (a) no later than one (1) year after the date of the Sale, the Buyer has notified KLAS in writing of the number of the Lot, the date of the auction at which it was purchased and provided evidence by no less than two (2) experts to question the authenticity of the Lot; and
- (b) is able to transfer good title to Seller free from any third party claims arising after the date of the Sale to the Buyer; and
- (c) is able to return the Lot to KLAS in the same condition as at the date of the Sale; and
- (d) the Lot was not in conformity with the Contractual Description at the date of the Sale or the Contractual Description was not in accordance with the generally accepted opinions of scholars and experts at that time not indicated any conflict in such opinions; and
- (e) there were methods of establishing that the Lot was counterfeit at the date of publication of the Catalogue by means of processes which were generally accepted for use that were not unreasonably expensive or impractical or unlikely to have caused damage to the Lot but were not applied; and
- (f) the Lot was not a deliberate Forgery and the correct Description was not reflected by the Catalogue Description.

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

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

Seller's Liability to Bidders and Buyers

1.15 This Notice to Bidders is given by KLAS as auctioneer and as agent for the Seller. Therefore they also describe the Seller's duties and liabilities to the Buyer. The Seller's obligations to the Buyer are limited to the same extent as KLAS's obligations to the Buyer. Any express or implied conditions or warranties

by the Seller are excluded save in so far as it is not possible to exclude obligations implied by statute.

Bids

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

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

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

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

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

After the Sale

1.27 Upon conclusion of the relevant session of the Auction in which the Lot was sold, the Buyer shall pay to KLAS the full amount due no later than seven (7) calendar days after the Auction and provide KLAS with his name and permanent address and, if so requested, proof of identity. 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 acts as an agent for a principal (whether such agency is disclosed to KLAS or not), “Seller” includes both the agent and the principal who will both be jointly and severally liable; |
| “Telephone Bidding Form” | the form prescribed by KLAS from time to time for making Telephone Bids; |
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Signature of Bidder

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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.

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

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

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AGREED AND ACCEPTED BY

Signature of Bidder

Name Date

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