

KUALA LUMPUR, MAY 24, 2015



KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART



THE ART JOURNEY OF KHALIL IBRAHIM

A Retrospective Exhibition & Coffee Table Book Launch

JUNE/JULY 2015



At our new gallery

KL Lifestyle Art Space

31 Jalan Utara, 46200 Petaling Jaya, Selangor, Malaysia

Tel: +603 2093 2668 | +603 2094 2668 | Email: info@mediate.com.my

Presented by





KLAS ART AUCTION 2015

MALAYSIAN MODERN & CONTEMPORARY ART EDITION XV

Auction Day

Sunday, May 24, 2015

1.00 pm

Registration & Brunch
Starts 11.30 am

Artworks Inspection
From 11.30 am onwards

Nexus 3 Ballroom, Level 3A
Connexion@Nexus
No 7, Jalan Kerinchi
Bangsar South City
59200 Kuala Lumpur
Malaysia



Lot 65, **Srihadi Soedarsono** Bedaya Ketawang - Beauty of Soul, 2015



KL Lifestyle Art Space

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150, Jalan Maarof
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lot 59, **Awang Damit Ahmad** EOC Pilatong, 1993

Kuala Lumpur Full Preview

Date: May 7 - May 23, 2015
Venue: KL Lifestyle Art Space
150, Jalan Maarof
Bukit Bandaraya
59100 Kuala Lumpur

Auction Day

Date: Sunday, May 24, 2015
Venue: Nexus 3 Ballroom, Level 3A
Connexion@Nexus
No 7, Jalan Kerinchi
Bangsar South City
59200 Kuala Lumpur

Time: 1.00 pm



Map to Connexion@Nexus



lot 66, **Ahmad Zakii Anwar** Legong 4, 1997



Contents

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9	Glossary
22	Lot 1 - 90
164	Auction Terms and Conditions
172	Index of Artists



Lot 46, **Choo Keng Kwang** Winter Birds, 1993

Glossary



1 ZULKIFLI YUSOFF
STUDY FOR NEW FORMASI I, 2014

Mixed media on canvas | 30 x 100 cm
RM 2,000 - RM 4,000



6 JEHAN CHAN
HOUSES BY THE RIVER, 2000

Watercolour on paper | 67 x 92 cm
RM 8,000 - RM 12,000



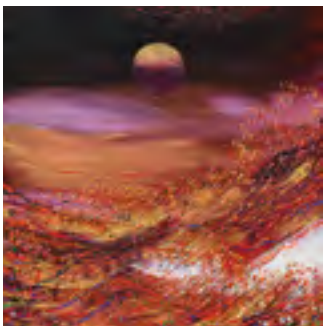
2 TAJUDDIN ISMAIL, DATO'
UNTITLED, 2013

Mixed media on canvas | 61 x 61 cm
RM 5,000 - RM 10,000



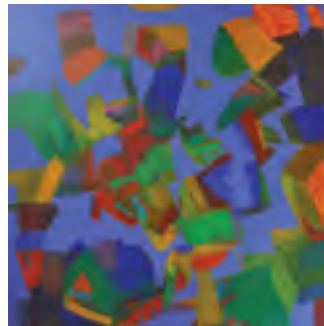
7 RAPHAEL SCOTT AHBENG
MORNING, 2012

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



3 ISMAIL LATIFF
FANTASI MALAM MERAH, 1997

Acrylic on museum board | 50.5 x 40.5 cm
RM 4,000 - RM 8,000



8 SHARIFAH FATIMAH SYED ZUBIR, DATO'
BLUESCAPE, 2012

Acrylic on canvas | 110 x 110 cm
RM 18,000 - RM 28,000



4 YUSOF GHANI
SIRI TARI, 1989

Mixed media on paper | 24 x 38 cm
RM 5,000 - RM 7,000



9 RAFIEE GHANI
THE BLUE GARDEN, 1997

Oil on canvas | 90 x 149 cm
RM 6,000 - RM 12,000



5 TEW NAI TONG
UBUD FRUITS CORNER, 2006

Oil on canvas | 90 x 90 cm
RM 12,000 - RM 18,000



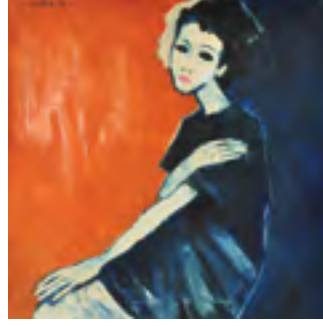
10 KHALIL IBRAHIM
SAWAH PADI SERIES, 1956

Oil on board | 30 x 45.5 cm
RM 45,000 - RM 70,000



11 ZULKIFLI YUSOFF
THE POWER SERIES, 1994

Acrylic on canvas | 110 x 104 cm
RM 12,000 - RM 24,000



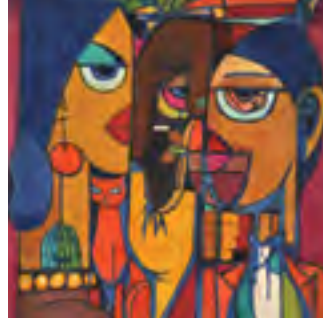
16 JEIHAN SUKMANTORO
MIRYAM, 1997

Oil on canvas | 70 x 70 cm
RM 6,000 - RM 10,000



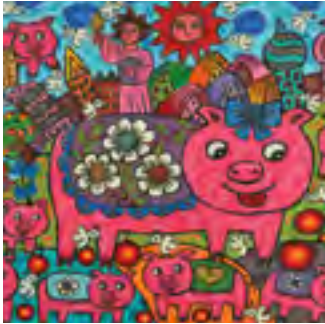
12 RAPHAEL SCOTT AHBENG
SUBDUED, 2006

Acrylic on canvas | 113.5 x 83.5 cm
RM 6,000 - RM 10,000



17 CHUAH THEAN TENG, DATO'
UNTITLED, 1970s

Batik | 57 x 44.5 cm
RM 25,000 - RM 45,000



13 ERICA HESTU WAHYUNI
THE PIGS AROUND THE WORLD, 2013

Acrylic on canvas | 80 x 110 cm
RM 5,000 - RM 7,000



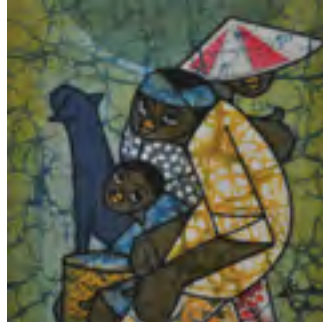
18 TAN THEAN SONG
VILLAGE LIFE, 2007

Batik | 78 x 48 cm
RM 4,000 - RM 6,000



14 NYOMAN GUNARSA
PEDAGANG IKAN, 2014

Oil on canvas | 94 x 94 cm
RM 10,000 - RM 15,000



19 KWAN CHIN
FISHING VILLAGE, 2011
VILLAGERS AND A HOUND, 2011

Batik | 29 x 29 cm x 2 pieces
RM 1,500 - RM 2,800



15 POPO ISKANDAR
TWO LEOPARD AND THE SUN, 1997

Watercolour on paper | 15 x 21 cm
RM 3,000 - RM 4,500



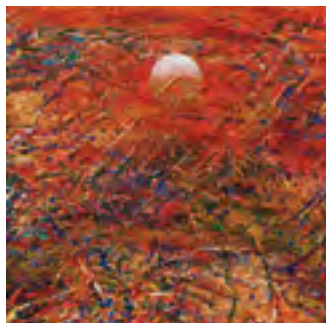
20 YUSMAN AMAN
UNTITLED, 1970s

Batik | 90 x 54.7 cm
RM 12,000 - RM 15,000



21 KHALIL IBRAHIM
FIGURES STUDY, 1987

Pen on paper | 15 x 50 cm
RM 2,500 - RM 4,000



22 ISMAIL LATIFF
**GUNUNG ANGIN MAWAR NO. 1,
2002**

Acrylic on paper | 56 x 38 cm
RM 3,500 - RM 7,000



23 YUSOF GHANI
SIRI TOPENG, 1995

Mixed media on paper | 40.5 x 27 cm
RM 4,000 - RM 7,000



24 YUSOF GHANI
SIRI TOPENG JERANTUT, 1995

Oil on canvas | 93 x 85.5 cm
RM 22,000 - RM 35,000



25 FAUZIN MUSTAFA
**ECLIPSE - THROUGH OUT THE
NIGHT, 2001**

Mixed media on canvas | 122 x 92 cm
RM 20,000 - RM 32,000



Lot 25, **Fauzin Mustafa**
Eclipse - Through Out the Night, 2001



26 MASTURA ABDUL RAHMAN
INTERIOR 92/1, 1992

Mixed media collage on board | 67 x 94 cm
RM 8,000 - RM 12,000



31 FAIZAL SAMAT
MENCARI SINAR MENTARI (KETENANGAN), 2010

Acrylic on canvas | 91.5 x 121.5 cm
RM 1,500 - RM 2,200



27 MOHD KHAIRUL IZHAM
COAL MINER, 2008

Mixed media on canvas | 90 x 107 cm
RM 3,500 - RM 5,500



32 YUSOF GHANI
SIRI TARI, 1989

Mixed media on paper | 24 x 34 cm
RM 3,000 - RM 6,000



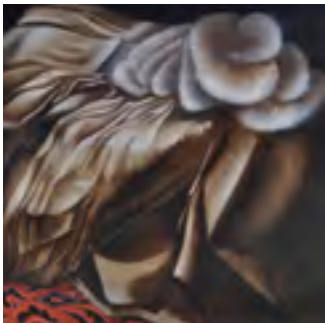
28 ANISA ABDULLAH
STUDY OF MY COLLAGE I, 2010
STUDY OF MY COLLAGE II, 2010
STUDY OF THE 'BECA' LIGHT, 2010

Paper collage on canvas | 30 x 30 cm x 3 pieces
RM 2,800 - RM 3,500



33 ISMAIL LAT IFF
BUMI PERTIWI, NO. 1 & 2, 2003

Acrylic on paper | 18 x 18 cm x 2 pieces
RM 3,000 - RM 6,000



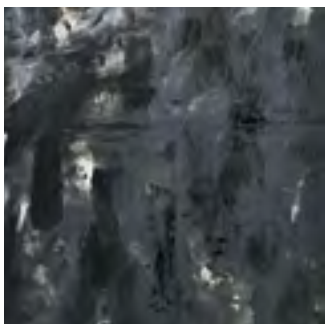
29 MOHD AKHIR AHMAD
PERISTIWA LARUT MALAM, 2013

Mixed media on canvas | 119 x 145 cm
RM 3,000 - RM 5,500



34 KHALIL IBRAHIM
KIJANG FOR BANK NEGARA, 1993

Acrylic on canvas | 82 x 59 cm
RM 12,000 - RM 25,000



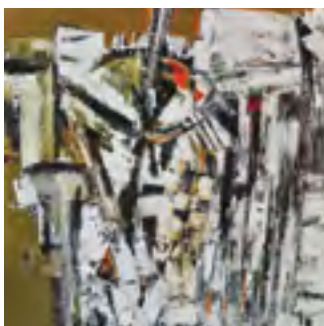
30 NAJIB AHMAD BAMADHAJ
BLACK, 2008

Oil and bitumen on canvas | 68.5 x 46 cm
RM 2,200 - RM 3,000



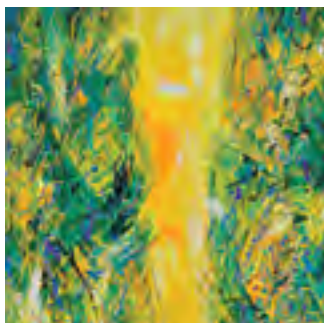
35 ZULKIFLI YUSOFF
CO-OPERATION, 1997

Acrylic on canvas | 152 x 152 cm
RM 22,000 - RM 35,000



36 AWANG DAMIT AHMAD
IRAGA - BELATIK RAPUH II, 2007

Mixed media on canvas | 204 x 173 cm
RM 90,000 - RM 120,000



37 ISMAIL LAT IFF
SEPASANG JENDELA JIWA
NO. 1, 2013

Acrylic on canvas | 72 x 48 cm
RM 8,000 - RM 12,000



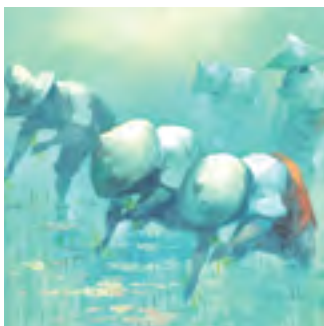
38 CENON RIVERA
UNTITLED, 1966

Acrylic on canvas | 90 x 60 cm
RM 2,500 - RM 4,500



39 CESAR BUENAVENTURA
VILLAGE SCENE, 1969

Oil on canvas | 35.5 x 45 cm
RM 4,000 - RM 7,000



40 CESAR BUENAVENTURA
PADDY FARMERS, 1972

Oil on canvas | 35.5 x 45 cm
RM 4,000 - RM 7,000





41 ISMAIL LAT IFF
SEPASANG JENDELA JIWA
NO. 2, 2013

Acrylic on canvas | 72 x 48 cm
RM 8,000 - RM 12,000



46 CHOO KENG KWANG
WINTER BIRDS, 1993

Oil on board | 80 x 120.5 cm
RM 45,000 - RM 55,000



42 SHAFURDIN HABIB
SEJUK AIR PAGI NI, 2011
SUDAH TU! DAH NAK MAGHRIB NI, 2011

Watercolour on paper | 43.5 x 28.5 cm x 2 pieces
RM 2,300 - RM 3,800



47 CHEN WEN HSI
GIBBONS, UNDATED

Ink and colour on paper | 69 x 69 cm
RM 18,000 - RM 28,000



43 LYE YAU FATT
MALAY GIRL/GADIS MELAYU, 1975

Cement and granite | 32 x 12 x 21 cm
RM 4,500 - RM 7,000



48 SEAH KIM JOO
ABSTRACT - YELLOW & ORANGE,
1980s

Batik | 85.5 x 58 cm
RM 7,000 - RM 10,000



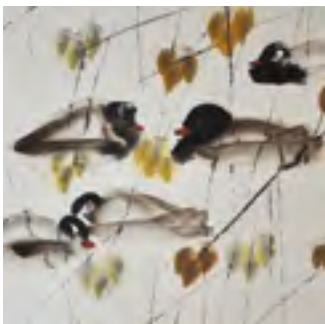
44 SEAH KIM JOO
ABSTRACT - PURPLE, 1980s

Batik | 59 x 44 cm
RM 6,000 - RM 9,000



49 WANG MENG HU
PAGODA IN XI MOUNTAIN, 1993

Ink and colour on paper | 67 x 67 cm
RM 4,000 - RM 8,000



45 YANG ZHENGXIN
DUCKS, UNDATED

Ink and colour on paper | 43 x 66 cm
RM 11,000 - RM 18,000



50 ONG KIM SENG
AERIAL VIEW OF SINGAPORE, 2008

Watercolour on paper | 52 x 63 cm
RM 12,000 - RM 18,000



51 ONG KIM SENG

SINGAPORE RIVER, 1979

Watercolour on paper | 71 x 51 cm
RM 12,000 - RM 18,000



52 LYE YAU FATT

BY THE RIVER, 1985

Mixed media on paper | 74 x 54 cm
RM 6,000 - RM 10,000



53 ZAO WOU-KI

UNTITLED, 1967

Colour lithograph | 27.5 x 38.2 cm
RM 12,000 - RM 16,000



54 POPO ISKANDAR

TWO CAT AND THE SUN, 1998

Oil on canvas | 75 x 70 cm
RM 20,000 - RM 28,000



55 YUSOFF ABDULLAH

FISHING VILLAGE, UNDATED

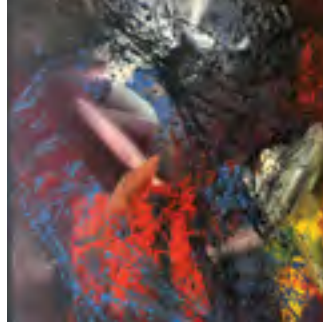
Oil on canvas | 45 x 60 cm
RM 6,000 - RM 9,000





56 KHALIL IBRAHIM
EAST COAST LANDSCAPE, 2007

Oil on canvas | 23 x 30.5 cm
RM 6,000 - RM 9,000



61 RAPHAEL SCOTT AHBENG
HOME OF THE PIGEONS, 2013

Acrylic on canvas | 120 x 90 cm
RM 8,000 - RM 12,000



57 ABDUL LATIFF MOHIDIN
LANDSKAP RIMBA, 1996

Oil on canvas | 81 x 203 cm
RM 380,000 - RM 500,000



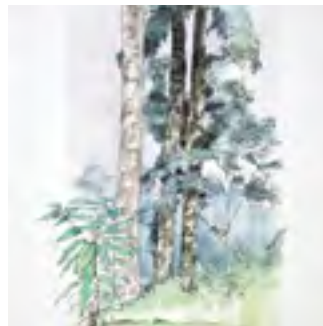
62 RAFIEE GHANI
TELUK MAS, 2014

Oil on canvas | 158 x 183 cm
RM 14,000 - RM 22,000



58 TAJUDDIN ISMAIL, DATO'
GROWTH, 2001

Mixed media on canvas | 173 x 173 cm
RM 24,000 - RM 36,000



63 AHMAD ZAKII ANWAR
ENDAU ROMPIN II, 2000

Mixed media on paper | 41 x 28.5 cm
RM 4,000 - RM 6,000



59 AWANG DAMIT AHMAD
EOC PILATONG, 1993

Mixed media on paper | 76 x 57 cm
RM 6,000 - RM 12,000



64 KHALIL IBRAHIM
**COMMONWEALTH GAMES SPORTS '98
SERIES I & II, 1998**

Watercolour on paper | 23.5 x 24.5 cm x 2 pieces
RM 7,000 - RM 10,000



60 KELVIN CHAP
**SYMBOL OF MOTHER EARTH
(BORNEO SERIES), 2005**

Mixed media on canvas | 131 x 131 cm
RM 5,000 - RM 8,000



65 SRIHADI SOEDARSONO
**BEDAYA KETAWANG -
BEAUTY OF SOUL, 2015**

Oil on canvas | 150 x 150 cm
RM 220,000 - RM 320,000



66 AHMAD ZAKII ANWAR

LEGONG 4, 1997

Acrylic on canvas | 120 x 180 cm (Dptych)
RM 90,000 - RM 130,000



67 YUSOF GHANI

**SEGERAK SERIES
(GRACIOUS MOVEMENT) BLUE WAVE, 2005**

Oil on canvas | 183 x 165 cm
RM 80,000 - RM 130,000



68 ZULKIFLI YUSOFF

HARIMAU MALAYA V, 2009

Acrylic on canvas | 121.9 x 91.4 cm
RM 8,000 - RM 12,000



69 ZULKIFLI YUSOFF

POWER SERIES, 1994

Ink on paper | 32 x 23 cm
RM 3,000 - RM 6,000



70 SOHAN QADRI

WHITE INCANTATION II, 1974

Mixed media on canvas | 30 x 30 cm
RM 6,000 - RM 9,000



Lot 57, **Abdul Latiff Mohidin** *Landskap Rimba, 1996*



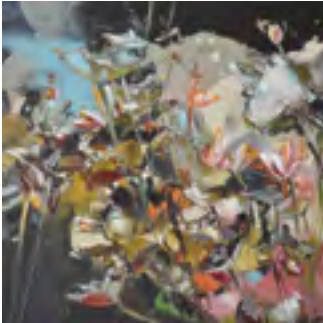
71 RAPHAEL SCOTT AHBENG
CALL OF THE OUTBACK, 2013
COOL SYNCOPATION, 2013

Acrylic on board | 30.5 x 30.5 cm x 2 pieces
 RM 2,000 - RM 3,500



76 KHALIL IBRAHIM
FISHERMEN EAST COAST SERIES, 2005

Watercolour on paper | 21 x 30 cm
 RM 2,500 - RM 5,000



72 SOON LAI WAI
MOONLIGHT SONATA 8, 2015

Mixed media on canvas | 91.5 x 91.5 cm
 RM 6,500 - RM 9,500



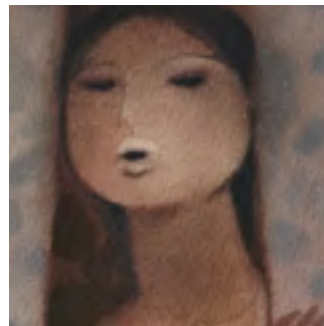
77 KENG SENG CHOO
MOTHER AND DAUGHTER, 2010

Oil on canvas | 81 x 45 cm
 RM 6,000 - RM 10,000



73 CHEUNG POOI YIP
THE BOUQUET, 2001

Oil on canvas | 56 x 44.5 cm
 RM 4,000 - RM 6,000



78 LEE LONG LOOI
CONTEMPLATING, 1982

Watercolour on paper | 57 x 14 cm
 RM 3,000 - RM 5,000



74 CHUAH SIEW TENG
NUDE PORTRAIT -
CLASS STUDY RAVENSBURNE
COLLEGE, LONDON, 1966

Oil on canvas | 60.5 x 60.5 cm
 RM 3,500 - RM 5,500



79 CHUAH SIEW TENG
PORTRAIT OF A BOY, 1975

Oil on canvas | 38 x 28.5 cm
 RM 3,000 - RM 4,500



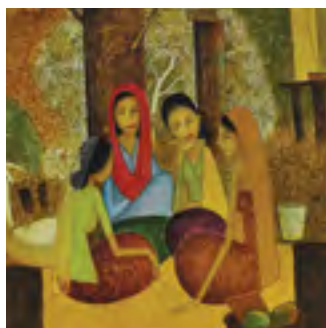
75 KHOO SUI HOE
SWIMMERS TWO, 2013

Oil on canvas | 82.5 x 100 cm
 RM 22,000 - RM 35,000



80 KHOO SUI HOE
WOMAN WITH A MAN, 1993

Oil on canvas | 82 x 82 cm
 RM 22,000 - RM 35,000



81 LYE YAU FATT

VILLAGE SCENE, 1980s

Mixed media on paper | 74 x 54 cm
RM 6,000 - RM 10,000



82 AHMAD ZAKII ANWAR

ENDAU ROMPIN I, 2000

Mixed media on paper | 41 x 28.5 cm
RM 4,000 - RM 6,000



83 ASWAD AMEIR

UNTITLED, 2006

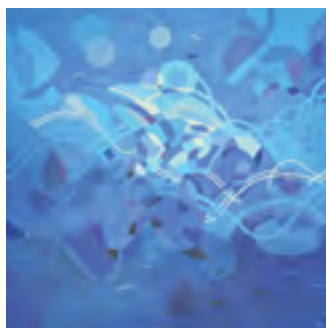
Mixed media on canvas | 91 x 112 cm
RM 5,000 - RM 10,000



84 ISMADI SALLEHUDIN

UNTITLED, 2003

Acrylic on canvas | 90 x 121 cm
RM 6,000 - RM 12,000



85 NIK RAFIN

BLUE SCAPE, 2012

Acrylic on canvas | 153 x 153 cm
RM 3,000 - RM 5,000



Lot 81, **Lye Yau Fatt** Village Scene, 1980s



86 FAUZUL YUSRI

ORANGE-POSITION, 2014

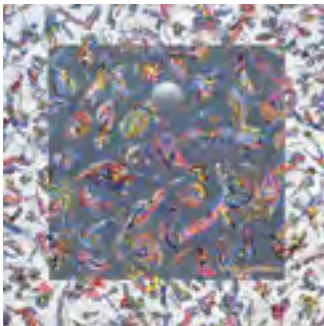
Mixed media on canvas | 92 x 92 cm
RM 4,000 - RM 6,000



87 KWAN CHIN

**RUBBER TAPPING -
BROWN SERIES, 2011**

Batik | 44.5 x 38 cm
RM 3,000 - RM 5,000



88 ISMAIL LATIFF

**FESTIVAL OF INNER JUNGLE...
RAINBOW PARADISE, 1999**

Acrylic on museum board | 81 x 81 cm
RM 10,000 - RM 15,000



89 ZULKIFLI YUSOFF

TREASURE HUNT, 1997

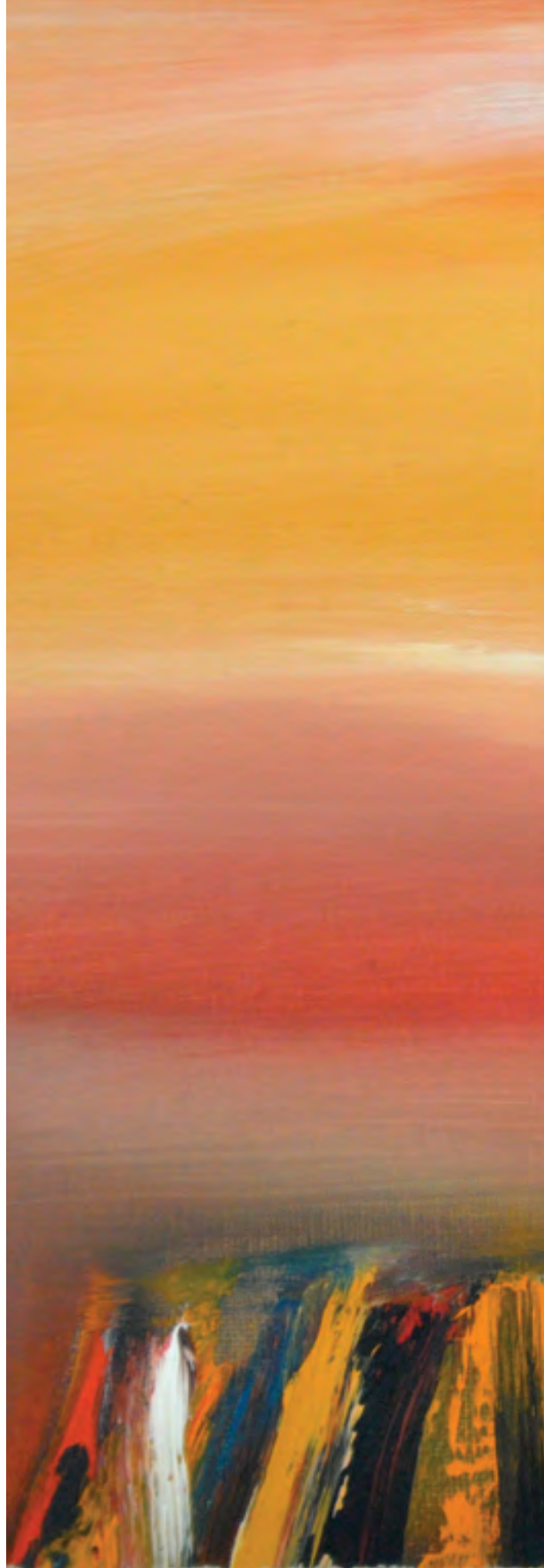
Acrylic on canvas | 152 x 213 cm
RM 18,000 - RM 32,000



90 JOLLY KOH

MORNING IN BANDAR MAHARANI, 2012

Oil on canvas | 30 x 40 cm
RM 9,000 - RM 12,000





Lot 90, **Jolly Koh** *Morning in Bandar Maharani*, 2012



1

ZULKIFLI YUSOFF

B. Kedah, 1962

Study For New Formasi I, 2014

Signed and dated "Zulkifli 2014" on lower left

Mixed media on canvas

30 x 100 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 4,000

This piece that employs expressionism moves towards the abstract side. Intriguing as it seems, it is full of painterly movements and shows off dynamism. This canvas, artfully constructed, reflect Zulkifli's interpretations of social and political issues in the country. Despite the absence of his usual pop-art style, there is still that lingering sense of cynicism and wit present in his works, making them as stunning as usual. The title may suggest at the reformation of the sociopolitical scene – the strokes and lines of different strengths almost moving haphazardly across the canvas, shuffling and aiming to find a perfect form.



2

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Untitled, 2013

Signed and dated "Taj 11/13" on lower right

Mixed media on canvas

61 x 61 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 10,000

Never straightforward and obvious with the messages he embeds into his artworks, Tajuddin Ismail has once again inspired curiosity with this piece. Innovative and complex, he stimulates the mind of the viewers while making a connection with them at the same time. What Tajuddin Ismail wishes to incite is not an understanding of a singular, standard message from his artworks, but to evoke various feelings and thoughts - after all, what a person takes from an abstract form is completely subjective.

Citing nature as his muse, he avails himself of the combination of contrasting colours, thick heavy lines and blocks and geometrical shapes to illustrate all the elements of nature. These combinations are present in this piece with pasty colours adorning the entire canvas, interjected by a haphazard scar here and scratches on the right side of the canvas, proof that emotions and thoughts are indeed involved in the creation of such a masterpiece.

3

ISMAIL LATIFF

B. Melaka, 1955

Fantasi Malam Merah, 1997

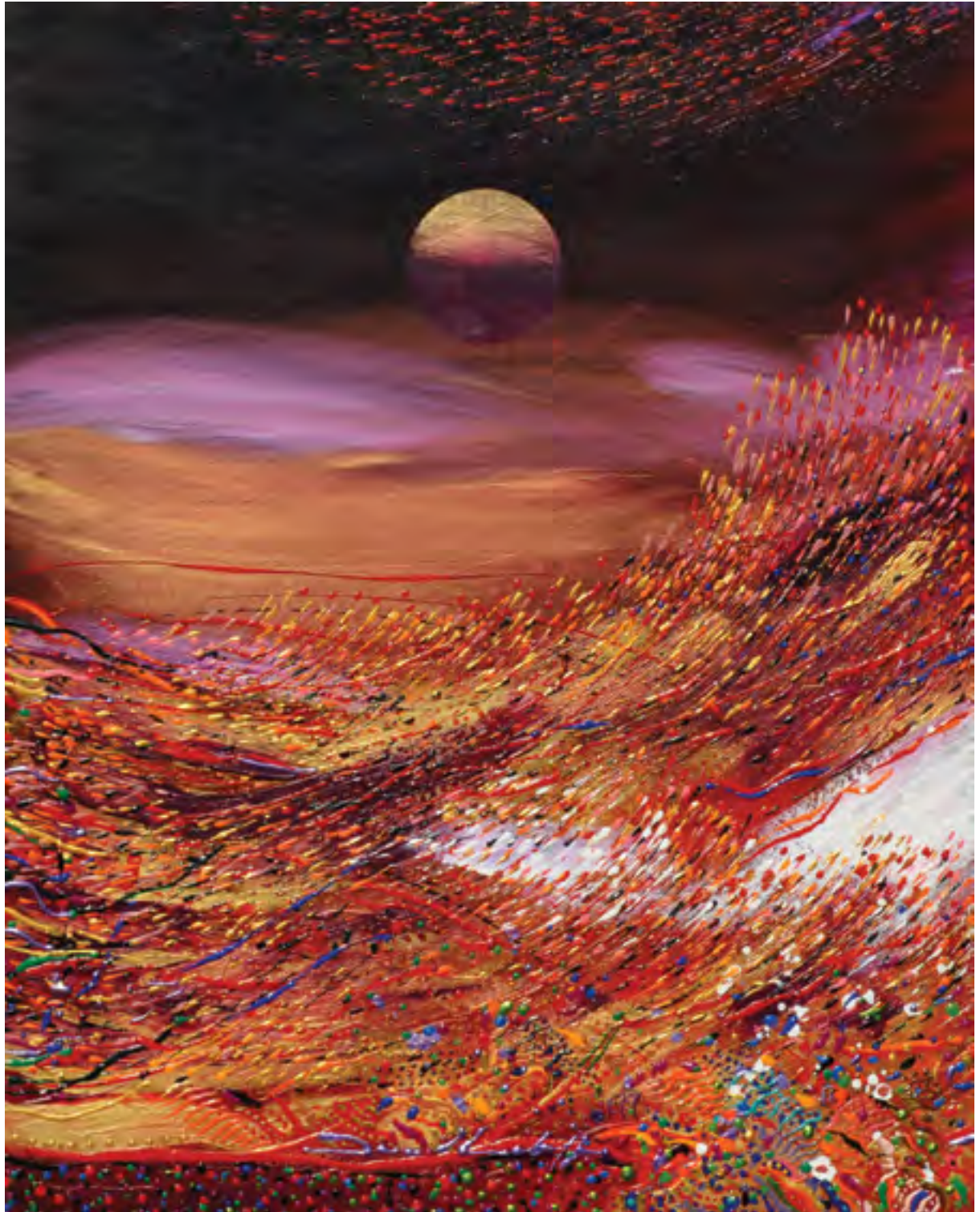
Signed "Ismail Latiff" on lower middle
Acrylic on museum board
50.5 x 40.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000

This piece is busy with colours and movement, but it is no less splendid than Ismail Latiff's other spectacular pieces. The soft lavender hues plays quite a role in this piece; making up the atmosphere and creating the mood of the night, and even Ismail Latiff's omnipresent circle of perfection and balance takes the illusion of the moon shining brightly, illuminating everything in its path. It stays true to the title, which states that this piece is indeed a fantastical night.

The colours shift, turn and twist as if blown by a strong gust of the night wind, sweeping through the entire canvas. Amid the chaos and flutter of colourful wind however, lies the circle of balance, one that the artist explained was an embodiment of being one and whole with the universe. The NHB of Singapore has two pieces in their collection by Ismail Latiff, namely 'Festival of Inner Jungle I' and 'Puncak Pengkalan Serumbi'.



4

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Mixed media on paper
24 x 38 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 137 of the "YUSOF GHANI, SIRI TARI TOPENG" coffee table book

Published in 1996 by Rusli Hashim Fine Art

RM 5,000 - RM 7,000

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

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

Despite how elegant this painting of dancing looks, it was never intended to be graceful. The lines and sketches on this artwork were executed freely and spontaneously in a frenzied and haphazard manner. It is perhaps, the play of colours, that gives this painting that polished, fluid air. The NHB of Singapore has about four pieces by Yusof Ghani, namely 'Gawai', 'Tangkal' and two pieces from his Tari series.



5

TEW NAI TONG

B. Selangor, 1936-2013

Ubud Fruits Corner, 2006

Signed "NAI TONG" on lower left

Oil on canvas

90 x 90 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 88 of "NAITONG 2007"

coffee table book

Published in 2007 by Tew Nai Tong to coincide with his
"Odyssey" Art Solo Exhibition held at National Art Gallery

RM 12,000 - RM 18,000

Tew Nai Tong has a proclivity for the rural settings; it is his brand and forte. Featured here is a group of women at a marketplace, at a fruits corner with durians and bananas. This piece is vibrant, owing much of the effervescence to the amount of green and cool colours used. Perhaps it is only fitting, as the countryside is teeming with lush greenery and undisturbed nature. It is a simple setting, highlighting a simple life of agricultural trade. The perception of uncomplicated lives is enriched through his thoughtful and vivacious rendition. It does have a rough effect and texture to it, bringing to mind the coarse, raw feel of the rural areas. Through this piece, the artist's affection for the lifestyle here is flagrant, and he effectively captures the blissfulness of practicality and the feeling of being close to nature and the community around you.

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





6

JEHAN CHAN

B. Melaka, 1937-2011

Houses by the River, 2000

Signed and dated "Jehan Chan 2000"
with one seal of the artist on lower left

Watercolour on paper
67 x 92 cm

Provenance
Private Collection, Canada

RM 8,000 - RM 12,000

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

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

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



7

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Morning, 2012

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

Oil on board
22.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 29 of "Raphael Scott AhBeng" exhibition catalogue

Published in 2014 by KL Lifestyle Art Space

RM 1,000 - RM 1,800

Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. In classic AhBeng style, he expresses his love for the solitary environments with a stunning painting.

"Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated," said AhBeng. That seems evident in this piece as he does incite the soothing and calm atmosphere that only being physically present at the seaside can only provide. With intense colouring and bold strokes, the display of the forms and colours instantaneously create an aura calmness and comfort. In this piece AhBeng depicts his true spirit and adoration for nature, all the while injecting bits and pieces of his personality.

8

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

Bluescape, 2012

Acrylic on canvas
110 x 110 cm

Provenance
Private Collection, Kuala Lumpur

RM 18,000 - RM 28,000

As an artist that frequently uses her thoughts, emotions and feelings as substance for her abstract work, her artworks usually turn out to be a motley of aesthetic mayhem. Such as the matters of the heart and mind, it is never clear, rarely uncluttered and most definitely not immaculate.

"We live our true lives in the depths of our hearts, not in the superficial masks of personality which we show to the world," said Dato' Sharifah.

With this piece she exhibits the true matters of the heart, mind and soul, how the thought processes are never muted and never silent, always showing their garish colours deep within. It is a piece that says "although outside you may seem calm and collected, the inside is a different story".

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



With Queen Noor of Jordan at the exhibition launch, "Message from Malaysia", in 1992. The artwork can be seen in the background.



9

RAFIEE GHANI

B. Kedah, 1962

The Blue Garden, 1997

Signed "Rafiee Ghani" on lower right

Signed, titled and dated on verso

Oil on canvas

90 x 149 cm

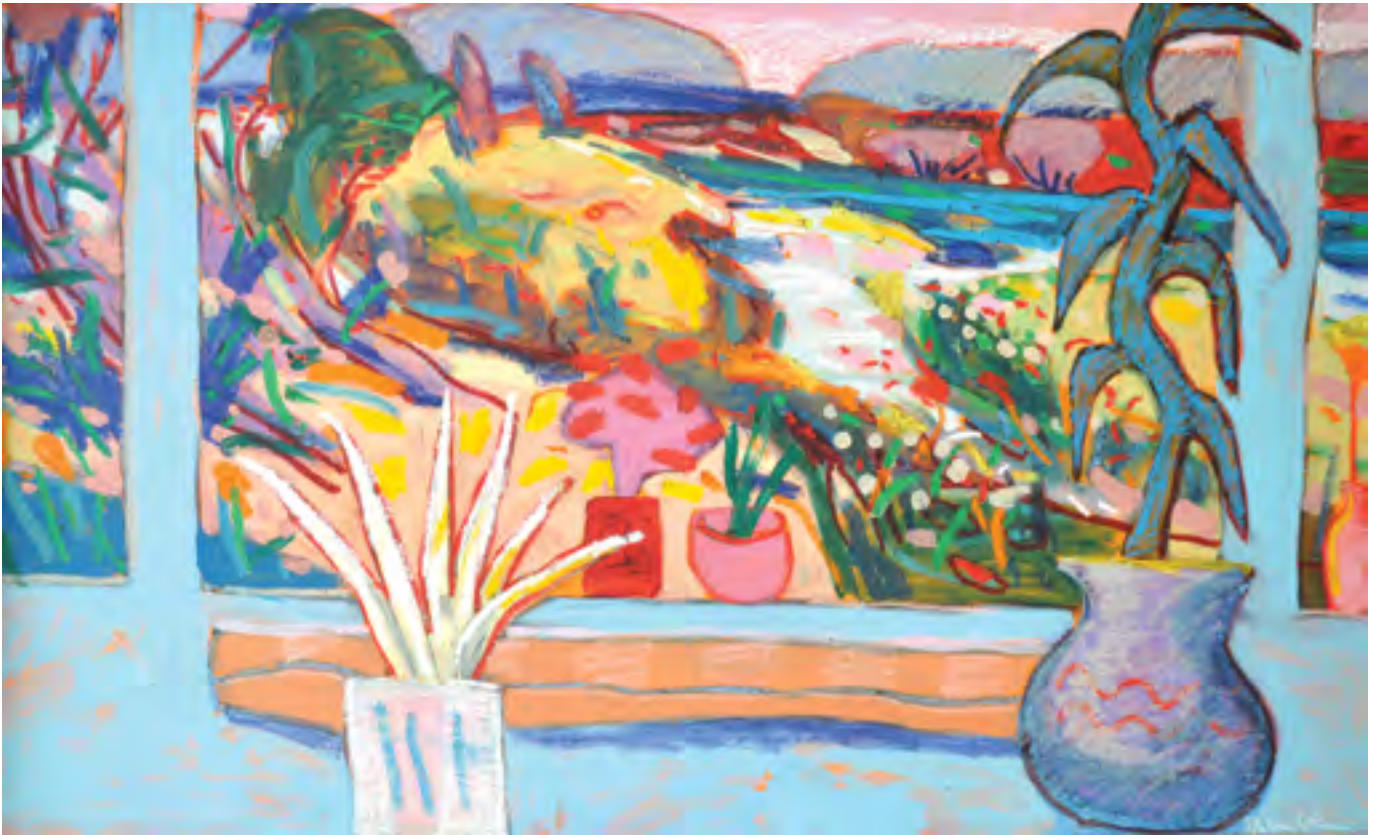
Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

For Rafiee Ghani, it's all about the mood. It is about feelings. Take for example, he has said that he does not merely paint melons or mangoes, he paints his "feelings" about them. "I am using juxtaposition of forms and colours to bring about that mood in an enclosed space. Having delicate and beautiful things so close, we tend to overlook it. I want to rearrange it. Make it more visible and so that we can stop and look around us." When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotizing piece that beckon the viewer to dissect the narration behind it, trying to understand it and at the same time, change our view of what nature truly is like through Rafiee Ghani's works.

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



Khalil Ibrahim

The Expressionist, Realist and Abstract Artist



How it all began

Khalil is well known for his amazing watercolour paintings, delicate batiks and intriguing acrylics. When he was a young boy, his artistic talent began with a passion for making wayang kulit. In his earlier days as a teenager, he would draw on a big leaf and make the wayang kulit with the addition of cardboard, to play with his friends. It was a big thing for Khalil as there were competitions and different shows almost every month. His mother disapproved of his newly found passion and his father wanted him to be a teacher. While most of his friends continued to pursue their higher education in the Middle East, Khalil's path took a different turn instead.

He began attending art classes held every Sunday, in Kota Bharu and it was here that he learned the fine art of watercolour and painting techniques from art inspector, Nik Mahmud Idris. Khalil was driven by his own creativity and the art pieces that were purchased by army officers and civil servants. He painted in his spare time from primary school teaching and he would travel from Kelantan periodically to sell his work at the annual MAHA (Malaysian Agriculture and Horticulture Association) trade fair.

Khalil posing with his winning artwork at the Lever Brothers Contest in 1959.

The Temerloh House

Khalil had originally planned on going to Bandung, Indonesia, to further pursue his studies in the arts but his application was unsuccessful. That did not set him back one bit as he achieved his artistic breakthrough some years later in Pahang around 1957. It was during this period that the artist was first introduced to the District Officer, Claude Gibb Ferguson, previously a District Officer in Perak.

Ferguson got on very well with the locals as he spoke good Malay. Ferguson invited Khalil to come over to his house and later asked him to paint an image of it, in Temerloh, Pahang. It was not an easy request for Khalil to complete, but he successfully completed it and other commissions followed suit. He eventually adopted the Temerloh Rest House as an impromptu art gallery, due to the amount of travelling dignitaries who had the tendency to stop over at the Rest House, and would view his work there. This period proved to be a significant one for Khalil as his time was filled with the creation of new artworks.

Some of the artworks he created in 1957 include Bachok and Pahang River, the Pahang Series, consisting of fishing boats, the river and thatched houses. One of his most notable commissions in that year was the task to paint the portrait of the



The Exhibition Catalogue from 28th September 1959 hosted by Lever Brothers (Malaya) Limited

Sultan of Pahang – Sultan Abu Bakar Ri’aytuddin Al-Mu’adzam Shah, in conjunction with the Sultan’s birthday. With the guidance of Ferguson, Khalil studied English at the Clifford School, Kuala Lipis to gain the necessary language skills for him to continue his studies art in England. While studying at the Clifford School, Khalil submitted some of his works to enter The Malaysian Way of Life – the Lever Brothers art competition, and received the second prize in that competition.

Today, 80-year old Khalil continues to paint to his heart’s desire, gressed over the canvas in front of him and surrounded by countless paint brushes and bottles of paint in his home-cum-studio in Petaling Jaya.



Kota Bharu Boothouses
(Rumah Rakit Kota Bharu), 1960
Oil on canvas
40.5 x 61 cm
SOLD RM 56,000
KLAS Art Auction September 28, 2014



Kampung Kerdau, Temerloh Pahang taken in 1950s.



Kampung Kerdau Main Street, Temerloh, Pahang in 1950s .

Education

1960 - 1964 - St Martin’s School of Art, London
1964 - 65 - Post Graduate Course at St Martin’s School of Art, London

Solo Exhibitions

Samat Gallery, Kuala Lumpur (1968-70)
Balai Budaya Jakarta (1970)
Gallery of Fine Art, Singapore (1970)
Galerie Delafontain, Geneva, Switzerland (1971)
Samat Gallery, Kuala Lumpur (1972-74)
Asian Art Museum, University Malaya, Kuala Lumpur (1975)
Raya Gallery, Kew, Victoria, Australia (1975-76)
Samat Gallery, Kuala Lumpur (1976)
La Pagode (Zyma), Nyon, Switzerland (1978)
Hotel Equatorial, Kuala Lumpur (1983)
The Spirit of the East Coast, Yayasan Seni Artisan, Kuala Lumpur

Group Exhibitions (selected)

10th Paolo Biennae, Brazil (1969)
“Salon Malaysia”, National Art Gallery, Kuala Lumpur (1979)
Contemporary Malaysian/British Art, National Art Gallery, Kuala Lumpur
5th Asian International Art Exhibition, National Art Gallery, Kuala Lumpur
Light and Reflection, Atrium Gallery, Queensway, London

10

KHALIL IBRAHIM

B. Kelantan, 1934

Sawah Padi Series, 1956

Oil on board
30 x 45.5 cm

Provenance
Private Collection, Kota Bharu
Comes with a certificate from the artist

RM 45,000 - RM 70,000

Born 1934 in Kubang Krian, Kelantan, Khalil Ibrahim is one of the few Malaysians who received a state scholarship to attend art training at the prestigious Central St Martin School of Art and Design in London. Throughout his long career spanning over 50 years, Khalil Ibrahim has held many solo and group exhibitions held in Malaysia, Singapore, Indonesia and Switzerland. His skills in drawing, watercolour and acrylic, are in styles that move from the almost real to the almost abstract.

Khalil's preference for the human figure has led him to create iconic images of men and women in the East Coast Malay fishing villages against stark backgrounds of blues and greens and watercolour landscape of villages. Today, the 79 year-old artist continues to paint to his heart's desire in his home cum-studio in Petaling Jaya. KL Lifestyle Art Space is set to release the long awaited book, The Art Journey of Khalil Ibrahim. The book pays homage to his journey as an artist and the amazing artworks he has created over the span of his career. Seven of Khalil Ibrahim's watercolour works from 1960 to 1992 are featured in the NHB Singapore's collection.



11

ZULKIFLI YUSOFF

B. Kedah, 1962

The Power Series, 1994

Signed and dated "Zulkifli Yusoff 94" on lower right

Acrylic on canvas

110 x 104 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 24,000

His works often reflect his take on the subject of power and sociopolitical issues. Zulkifli's pieces aim to reveal contemporary issues of power, identity and collective thought through the use of a variety of media. Zulkifli uses his work to question the past and current state of the Malaysian identity, and it is also intended to trigger a dialogue regarding the understanding and application of the subject on both individual and national levels.

Zulkifli Yusoff grew up in Malaysia during a time of racial turmoil. Much of his current work is in response to this period of time, and he works from historical readings and as well as lived experiences. The artist considers his works to be "a dialogue on nation building and the making of a people." The artist's choice of composition keeps visitors constantly alert and aware of the visual statements that surround them.





12

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Subdued, 2006

Signed, titled and dated "RSA '06 Subdued" on lower right

Acrylic on canvas

113.5 x 83.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000

It is known to whoever is familiar with Raphael Scott AhBeng's works that his interpretation of nature and beauty are different from the rest of his contemporaries.

They have been modified into something that is purely AhBeng's style – atypical and bizarre. These modifications, his reinterpretations are not unwelcome. In fact, they appeal to the eyes and the emotions. Although the title of this piece is "Subdued", the beauty and the artistic skill of the artist is anything but that, as seen in this piece. Perhaps it is subdued in his selection of colours, as it is limited, the opposite of his usual works that employ almost every colour available. This piece is drenched in red and black with hints of blue, almost bordering on aggressive but beautifully contained. Another way AhBeng's works charm the viewer is through the subtle, meandering way it catches the eye. It does not give off an immediate reply to a question, but it beckons the viewer to come and dissect the hidden meaning and blend of colours.

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



234
on
Subdued



13

ERICA HESTU WAHYUNI

B. Indonesia, 1971

The Pigs Around the World, 2013

Signed and dated "Erica 2013" on lower middle

Signed, titled and dated on verso

Acrylic on canvas

80 x 110 cm

Provenance

Private Collection, Indonesia

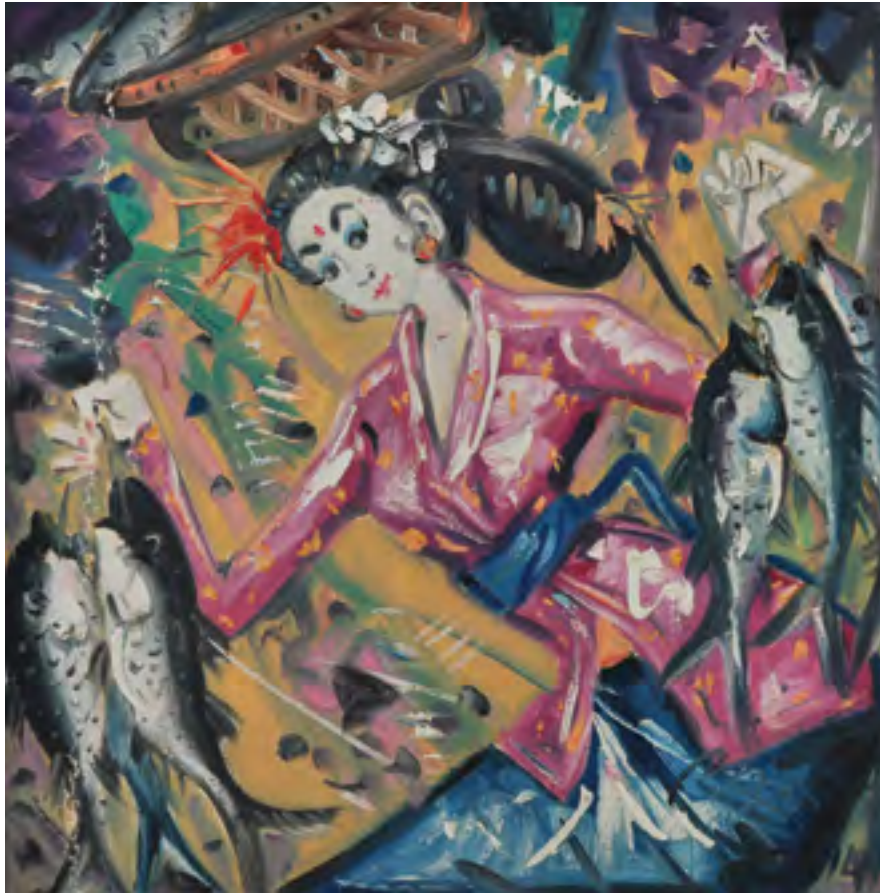
Comes with a certificate from the artist

RM 5,000 - RM 7,000

Erica's paintings are usually unpretentious expressions of herself and they reflect her experiences and interests. Her art may be childlike, but they are certainly not simplistic. Each work contains interesting narrative qualities, which reveal the worldview of the artist. Erica's naive, playful renditions have ascertained her reputation as one of the most sought-after contemporary artists in South East Asia.

Art critic, M. Dwi Marianto, observes that Erica tends to deform her subjects by exaggerating their physical characters or traits, to a point that they become like caricatures. She positions them radically or imaginatively on the canvas, defying perspective. Typically, Erica depicts her own experiences in scenes that feature main characters within extremely busy environments. She takes interest in the scenes' surroundings, painting them with great detail. Erica animates the objects in the surroundings to make them become part and parcel of the subject matter of the work. She uses simple deformed shapes and brilliant primary colors to further enhance the sense of animation, and as a result her paintings appear to be fun and enjoyable.

Born in Yogyakarta, Java in 1971. Erica started painting in primary school, joining a children's drawing club (Sanggar Katamsi), which was taught by Suharto PR and Herry Wibowo – both established painters. Erica is hailed as one of the most promising artists from Indonesia. She studied painting at the prestigious Indonesian Fine Art Institute in Yogyakarta, Indonesia and Surikov Institute of Art, Russia.



Ever since he was a child, Gunarsa has been involved in art activities such as stone carving, wood carving and tahatan. He obtained his experience in art from a formal school of art called SSRI Denpasar from 1970 to 1973. Thereafter, he studied at the University of Udayana, in the Faculty of Technic Arts of Painting). He became an art teacher at the Indonesia Institute of Arts (ISI Denpasar), in Bali. He has taken part in various exhibitions from 1979 until 1990.

His subjects are often the Balinese people, the life they live and the nature that surrounds them. As depicted in this piece, the Balinese dancer is portrayed mid-motion, frozen in a moment that is captured and illustrated in beautiful, expressionistic colours. The soft palette leaves the viewer amazed at the sheer serenity and softness of the moment, and gives an insight into the lives and culture of the Balinese people.

14

NYOMAN GUNARSA

B. Indonesia, 1944

Pedagang Ikan, 2014

Signed and dated on lower right

Oil on canvas

94 x 94 cm

Provenance

Private Collection, Indonesia
Comes with a certificate from the artist

RM 10,000 - RM 15,000



15

POPO ISKANDAR

B. Indonesia, 1927-2000

Two Leopard and The Sun, 1997

Signed and dated "Popo '97" on lower left

Watercolour on paper

15 x 21 cm

Provenance

Private Collection, Indonesia

Comes with a certificate from the artist

RM 3,000 - RM 4,500

"A leopard is speechless in his amusement as he is surrounded by a swarm of fireflies, to which he can do nothing. This theme which has never before been touched upon in the jungle if Indonesian fine arts is perhaps a kind of humour which is gentle, teasing, even philosophical, up to the interpreter but yet clear, this is a kind of rest stop for a painter who has worked for 40 years, in which for an instant he can free himself from the problems of modern forms." – Popo Iskandar, Popo Iskandarkiran Rakyat 1983. Popo's signature is his popular motifs of cats, leopards and roosters as well as his landscape and figurative paintings and abstract works.

This watercolour on paper piece shows the artist's familiarity with his favourite subject, as seen in the characteristics – the spots, the green eyes, its shape and the movement of the felines. Two leopards are intermingling with one another, flowing gently and seamlessly, as the background indicates a clear, sunny day.



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

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

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

16

JEIHAN SUKMANTORO

B. Indonesia, 1938

Miryam, 1997

Signed and dated "Jeihan '97" on upper left

Signed, titled and dated on verso

Oil on canvas

70 x 70 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000



17

CHUAH THEAN TENG, DATO'

B. China, 1912-2008

Untitled, 1970s

Signed "Teng" on lower right

Batik

57 x 44.5 cm

Provenance

Private Collection, Canada

RM 25,000 - RM 45,000

Every space is filled and the surface is layered with registers or lines upon which the images are standing, sitting or carefully arranged with symbols.

This piece is uniquely stylized and symbolic, somehow reminiscent of ancient Egyptian art. There is amalgamation of various symbols and colours in this piece, such as the lady's earring that eventually grows into a birdcage and what would signify space is filled in with a cat.

This piece is as interesting as it is superb, because as the viewer dissects every single element in it, they discover more and more symbols and pictures. In its entirety, this piece takes you on a journey, not only of the eyes and the mind but also a journey of appreciation. There are thin, faint crackling lines adorning this piece, the only indication that this is a batik piece, making this one a truly beautiful masterpiece.

Dato' Chuah Thean Teng was born in China in 1914. He studied at the Amoy Art School, and adapted the age-old craft of batik as a medium of fine arts. For this, he was known as the Father of Batik Painting in Malaysia. His paintings Two of a Kind and Tell You a Secret were selected by UNICEF for their greeting cards.



18

TAN THEAN SONG

B. Kedah, 1946

Village Life, 2007

Signed "Thean Song" on lower left

Batik

78 x 48 cm

Provenance

Private Collection, Kedah

Acquired directly from the artist

RM 4,000 - RM 6,000



The setting is simple, and everyday. It is something that we commonly see.

However, Tan Thean Song manages to turn a small gathering into something completely otherworldly and arresting. With elaborate batik details, patterns and shapes, the congruent tones and gradual change of warm hues of the backdrop, it seems almost spiritual and ethereal.

Tan Thean Song studied art at the Nanyang Academy of Fine Arts, and specializes in painting with Chinese ink and watercolour. His painting 'Playing Kite' is a permanent collection of the National Art Gallery in Kuala Lumpur, and said painting also won the second prize in batik medium in the Salon Malaysia Art Competition in 1969. In 1964, he won the first and consolation prizes in the Malaysian Young Artists Art Competition.



19

KWAN CHIN

B. Kuala Lumpur, 1946

Fishing Village, 2011

Signed "Kwan Chin" on lower left

Batik

29 x 29 cm

Villagers and a Hound, 2011

Signed "Kwan Chin" on lower right

Batik

29 x 29 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 15 & 18 of "Malaysian Villagescape by Kwan Chin" exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

RM 1,500 - RM 2,800

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

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

20

YUSMAN AMAN

B. Johor, 1939

Untitled, 1970s

Signed and dated "Yusman Aman"
on lower left
Batik
90 x 54.7 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 15,000



Yusman Aman was born in Batu Pahat, Johor in 1939. He was known for being a self-taught artist, especially since he had declined a scholarship to the prestigious Ecole des Beaux-Arts in Paris in the early 1960s due to family commitments. During his time in Singapore as a commercial artist, he exhibited regularly with other well-known artists and represented Singapore in the Adelaide Festival of Arts in the early 1970s. He returned to Malaysia after that and became the first local artist to open his own art gallery.

Yusman Aman started with figurative paintings before experimenting with lyrical abstraction. He rose to fame after utilizing the traditional batik medium and incorporated modernist influences, as seen in his artwork 'Joy of Living I', a depiction of two Asian women seated on a mat with durians, which is in the collection of the Singapore Art Museum, along with 4 other works.



21

KHALIL IBRAHIM

B. Kelantan, 1934

Figures Study, 1987

Signed and dated "Khalil Ibrahim 87" on lower right

Pen on paper

15 x 50 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 4,000

The presences of figures in this piece are tightly-knitted and almost amalgamated, rendered tastefully by Khalil Ibrahim by pen and paper.

These shapes and forms are bits and pieces of the human form, torn and cautiously reassembled in arbitrary strips and lines done by pen. It is crowded and concentrated and these ladies can be found in different poses and positions. His love for the art of nude bodies and that of women's come alive in this piece, as it is also evidence of Khalil Ibrahim's intimate knowledge of his subject. This piece is swarming, condensed and strong yet exuding ambiguity. This piece could be considered a dance, an intermingling between shapes and figures, a lively yet wavering cadence behind it all, leaving it up to the viewer what to take from it. Seven of Khalil Ibrahim's watercolour works from 1960 to 1992 are featured in the NHB Singapore's collection.

22

ISMAIL LATIFF

B. Melaka, 1955

Gunung Angin Mawar No. 1, 2002

Signed "Ismail Latiff" on lower middle
Acrylic on paper
56 x 38 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000



The heat and light of the sun permeate through this piece, enveloping the viewer in an atmosphere that can only be experienced during a certain time in the late afternoon, just as the sun is about to set.

This piece seems to draw the viewer in, taking them to a faraway place filled flower fields as they look into the distance. His paintings seem therapeutic in a way, as they provide the viewers with a mysterious calmness. The canvas is adorned with every single colour imaginable; they blend as mix as if in motion. Ismail Latiff is also a master at creating the perfect balance in his pieces, just like nature herself – there is nothing too much or too little about it.

Ismail Latiff is a Melaka-born artist who trained formally in arts at MARA Institute of Technology. His artworks of both the mystical and abstract kind are known locally and internationally. Having started off his career in advertising before switching to fine arts, his philosophy of life and work is "Art is Life and one of the best introduction to art is Nature". The NHB of Singapore has two pieces in their collection by Ismail Latiff, namely 'Festival of Inner Jungle I' and 'Puncak Pengkalan Serumbi'.



23

YUSOF GHANI

B. Johor, 1950

Siri Topeng, 1995

Signed, titled and dated
"Siri Topeng Yusof Ghani 95" on bottom of paper
Mixed media on paper
40.5 x 27 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

It was Oscar Wilde who said that Man is least himself when he talks in his own person. Yusof Ghani can most definitely get behind that saying, as he dedicated an entire series exploring the theme of masks. He had first fallen in love with the Kenyah and Kayan masks when he travelled to Sarawak in 1988 and 1991, saying that he found them interesting as they could be used as motifs in paintings to make a cultural statement. Apart from that, they can also be used to preserve the slowly eroding local cultures in our time. Most importantly, however, they can be used to comment on Man's departure from the truth and falsities, and as Yusof Ghani put so eloquently, "we're like hiding behind masks, sometimes for good reasons and sometimes not."

This piece is a representation of the many faces, personalities and attitudes of human beings towards others and towards the world. There are not meant to be nice images in these pieces, as it is an expression of a myriad of faces. In controlled structures, a combination of ink and watercolour dominate the piece, strengthened by bold, strong outlines that border on new forms and visual approaches. The NHB of Singapore has about four pieces by Yusof Ghani, namely 'Gawai', 'Tangkal' and two pieces from his Tari series.

24

YUSOF GHANI

B. Johor, 1950

Siri Topeng Jerantut, 1995

Signed, titled and dated on verso

Oil on canvas

93 x 85.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 116 of the "YUSOF GHANI, SIRI TARI TOPENG" coffee table book

Published in 1996 by Rusli Hashim Fine Art

RM 22,000 - RM 35,000

"We're like hiding behind masks, sometimes for good reasons and sometimes not."

When Yusof Ghani took trips to Sarawak in 1988 and 1991, he was immediately taken with the masks of the Kenyah and Kayan. He claimed, "I found masks interesting as they could be used as motifs in paintings to make a cultural statement – about ceremony and rituals. They can also be used to preserve our slowly eroding local cultures and offer opportunities for a social commentary on human pretensions and falsehoods."

Topeng is basically an expression of faces, there are simply no nice images in it. It combines ink and water colour in controlled structures, intensified by outlines, showing Ghani's effort to explore new forms and visual approaches that are to the point, solid, structured and meaningful, such as in the case of this piece of artwork.

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

The present sketch can be interpreted as a representation of the various attitudes of human beings towards the world and other human beings. Its depiction on paper has been known to portray Ghani's personal demons at the time, but all is left to the interpretation of the viewer, only able to take a calculated guess. The NHB of Singapore has about four pieces by Yusof Ghani, namely 'Gawai', 'Tangkal' and two pieces from his Tari series.



25

FAUZIN MUSTAFA

B. Perak, 1966

Eclipse - Through Out The Night, 2001

Signed and dated on lower left

Mixed media on canvas

122 x 92 cm

Provenance

Private Collection, Kuala Lumpur

RM 20,000 - RM 32,000

Fauzin combines traditional craft and academic art techniques with modern elements to create a wonderfully contemporary piece that pays tribute to his identity as Malay and the pride he feels therein. He is one of the most respected contemporary artists working in Malaysia today. His mixed media approach, which combines thoughtful concepts with the formalistic aspects of fine art through recognisable Malay iconography, eases the boundaries between conceptual art and the public. Uniting formal methods and cultural motifs in a contemporary arrangement is a signature for Fauzin. Incorporating batik evidences his thorough knowledge of the physical characteristics of materials as having both aesthetic as well as intellectual value, and grounds the work in a definitively Malaysian context.

Born in Perak, Fauzin obtained his degree from University Technology MARA (UiTM), Shah Alam, Selangor. He then continued to study for his Masters. He has received an impressive amount of Awards such as the First Prize for the 1Malaysia Mural Painting Competition, the second prize Mekar Citra 2007 - 50th Merdeka Celebration and served as the representative for Malaysia in Container 96 - Art Across Ocean Exhibition in Denmark, among other things.



26

MASTURA ABDUL RAHMAN

B. Johor, 1963

Interior 92/1, 1992

Signed and dated "Mastura 92" on lower right

Gallery label attach on verso

Mixed media collage on board

67 x 94 cm

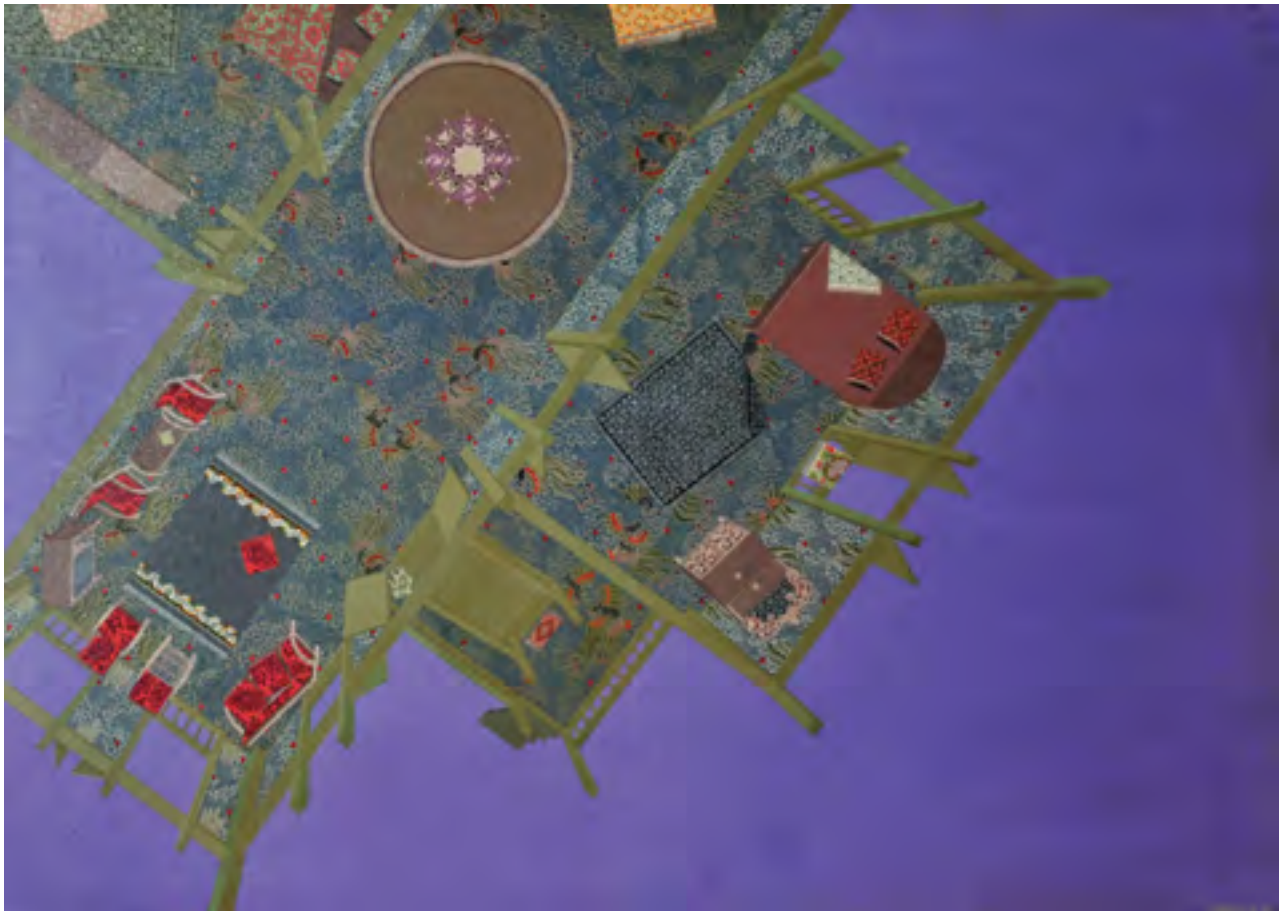
Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

She was involved with the Malay-Islamic revivalist movement of the 1980s and had returned to her Malay roots to find her artistic influences. Her paintings, filled with a Malay flavour and essentialism, derive their inspiration from the decorative art impulses of the Malay-Islamic cultural contexts. Her paintings also revealed syncretic tendencies in the use of Western aerial perspective and foreshortening effects, in order to highlight the spatial ambience of her interior views of Malay traditional houses, albeit somewhat metamorphosised, by her overt concerns with ornamentation and decorative effects.

Mastura Abdul Rahman is a younger generation woman artist and was trained at the ITM School of Art and Design as a fine artist. Her works, like Fatimah Chik's, reflect the new decorative impulses that have emerged within Malaysian art. Mastura is also interested in researching the process of her artistic developments. She began using multimedia in her works in 2000, mixing audio, video and animated photographic pictures in her multimedia installations



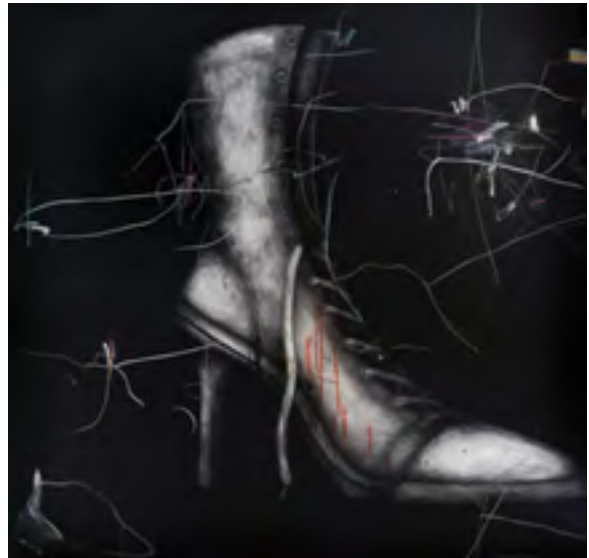
BREAKING NEW GROUND

Celebrating the up-and-coming contemporary artists of Malaysia

A new breed of contemporary artists is celebrating new found international recognition for their style and approach to creating art that is sprouting from and largely influenced by visual subcultures.



Mohd Akhir Ahmad (B. Penang, 1986)
Good Morning, 2013
Oil on canvas
125 x 152 cm
SOLD RM 2,200
KLAS Art Auction June 21, 2014



Fendy Zakri (B. Perak, 1982)
Identity Crisis #1, 2012
Acrylic on canvas
152 x 152 cm
SOLD RM 4,256
KLAS Art Auction March 22, 2015



Najib Ahmad Bamadhaj (B. Johor, 1987)
Siblings, 2012
Charcoal on paper
53 x 78.5 cm
SOLD RM 3,920
KLAS Art Auction September 28, 2014



Fauzul Yusri (B. Kedah, 1974)
Position, 2008
Mixed media on canvas
91 x 91 cm
SOLD RM 8,800
KLAS Art Auction April 6, 2014

Featured and introduced in this auction:

Anisa Abdullah B. Poland, 1985

Having been lectured by renowned artist Awang Damit Ahmad, Anisa Abdullah is considered a perfectionist. However, one may see that, at first impression, there is nothing that special about her works, as you are often greeted by pop version of John Lennon, P. Ramlee or other forms of popular posters. However, once inspected closely, you may find that they are made entirely from snips of paper, painstakingly formed into a collage. Comparing it to a patchwork quilt would be grossly inaccurate as each piece is carefully selected for its colour tone and print style. The result is a seamless blend not unlike the careful shadings of a painted work.

The process inadvertently begins with a photograph or an image in her mind's eye. Then scraps of paper are arranged in order of colour and tone to create shade and shape, a process that is repeated over and over again until Anisa is satisfied. Among her collectors is Sultan of Selangor Sultan Sharafuddin Idris Shah, who opened her solo exhibition themed Cebis-Cebis.



KL Lifestyle Art Space logo was designed and created by contemporary artist Najib Ahmad Bamadhaj together with fellow artist Anisa Abdullah.

Mohd Khairul Izham B. Pahang, 1985

Born 1985 in Maran, Pahang, Malaysia. Khairul Izham approaches broad subject of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection. Khairul Izham graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, Malaysia. Some of his recent shows include: Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), Dis-chromatic (2010). Khairul Izham lives and works in Kuala Lumpur, Malaysia.

Mohd Khairul Izham, Najib Ahmad Bamadhaj and Anisa Abdullah were all studying at UiTM together, and even shared a studio in the same house. All three of them started their journey together and are now making headlines with their signature artistic style and masterpieces.

Faizal Samat B. Perak, 1983

Soon after he graduated from his tertiary education from a chosen local school of art, Faizal Samat has set his mind to implant his artistic footsteps for his passion lies in it. Throughout his career as an impressionist artist, Faizal has been involved in numerous group shows handled by both government and private sectors and apparently, he has discovered a sensitive side of him. Hence, it explains the floral motif sprawling over his artworks such as roses and orchid motifs. This is further inspired by his travelling experience across the Malaysian Peninsular.



The artist, Faizal Samat with his artwork "Mencari Sinar Mentari (Ketenangan), 2010".



27

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Coal Miner, 2008

Signed and dated "am 08" on lower right

Mixed media on canvas

90 x 107 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 5,500

Despite the simplicity of the subject, a darker, mysterious and elusive mood is captured. There is hardly any embellishment save for brushes of colours to create the shadowy silhouette of a coal miner lighting a cigarette. It is definitely more expressionistic than naturalistic, but the details, contours and the crevices of the human face and body are captured very accurately. This piece is straightforward in nature, but brilliant in execution. Born 1985 in Maran, Pahang, Malaysia. Khairul Izham approaches broad subject of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection. Khairul Izham graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, Malaysia. Some of his recent shows include: Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), Dis-chromatic (2010). Khairul Izham lives and works in Kuala Lumpur, Malaysia.



28

ANISA ABDULLAH

B. Poland, 1985

Study of My Collage I, 2010
Study of My Collage II, 2010
Study of the 'Beca' Light, 2010

Signed, titled and dated on verso
Paper collage on canvas
30 x 30 cm x 3 pieces

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 3,500

“There is one consistent message implied in all her works; a reminder of how vibrant and fast-paced our world today is. Whenever possible, we must force ourselves to slow down, take a breather, to stop and reflect. For Anisa, art has remained to be a constant factor in her life despite all changes and uncertainties that shook her vulnerably. Like her, there is an anchor we need to hold on to, and certain values to uphold, to ensure our grounding points remain intact.”

Contemporary artist Anisa Abdullah uses an exceptional approach to collage to express personal narrative, vintage and metropolitan symbolism, as well as her own past experiences. “The collages reflect my life, or ‘pieces of my life’ as it were, and therefore are also a reflection of my religion, family and culture,” said the 28-year-old artist.

Born in Warsaw, Poland, Anisa’s father worked with the Malaysian embassy and up till the age of 13, she followed her parents on their travels to Saudi Arabia and Pakistan. She was sent back to Malaysia to complete her secondary education in a boarding school where she had to make new friends and learn Bahasa Malaysia. She obtained a certificate in Fine Art at PERZIM, Melaka, a Diploma in Fine Art from Ikip College Kuantan, Pahang and a Bachelor (Hons.) in Fine Art, Majoring in Painting in UiTM Shah Alam, Selangor.



29

MOHD AKHIR AHMAD

B. Penang, 1986

Peristiwa Larut Malam, 2013

Signed and dated on verso
Mixed media on canvas
119 x 145 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 18 of "Freezing the Moment, Mohd Akhir Ahmad"
exhibition catalogue

Published in 2013 by R A Fine Arts

RM 3,000 - RM 5,500

Even before one can discern what the subject truly is, this painting gives off the air of enigma, of something kept secret and hidden. As the eyes roam around the canvas, the understanding that comes to mind is it is of a bed, a mink shawl or coat is tossed onto the bed of ruffled sheets and ruffled pillows. The duvet droops over to the vivid, red and black carpet where a blink-and-miss-it pearl earring lay forgotten on the floor. It immediately hints at a lovers' rendezvous, a late night and sordid affair and a lovers' meeting.

In a shadowy yet realistic way, the artist paints a piece that is able to create mood and tell a story without bringing in too many subjects, relaying the message with perception and technique.



30

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Black, 2008

Signed and dated
"Najib Ahmad 08" on lower right
Signed, titled and dated on verso
Oil and bitumen on canvas
68.5 x 46 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,200 - RM 3,000

This piece comes across as being daunting and intimidating, almost ominous in its entirety. The convoluted, byzantine and harsh lines and composition of this piece commands the attention of the viewer. However, it is often seen that the artist separates the surface and subject matter, opting instead to pull the viewer in using the surface to pull the attention of the viewer, rather than the subject itself, as evidently shown in this piece by employing the use of oil and bitumen on canvas. This type of artworks also is a trademark of Najib's, as his artworks are eye-grabbing and potent.

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



31

FAIZAL SAMAT

B. Perak, 1983

Mencari Sinar Mentari (Ketenangan), 2010

Signed and dated "2010 Faizal Samat" on lower right

Acrylic on canvas

91.5 x 121.5 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited in "KEPADAMU KEKASIH (Yang Maha Esa)" Ramadhan exhibition
(August 10 - September 20, 2010) held at the National Art Gallery, Malaysia

RM 1,500 - RM 2,200

Soon after he graduated from his tertiary education from a chosen local school of art, Faizal Samat has set his mind to implant his artistic footsteps for his passion lies in it. Throughout his career as an impressionist artist, Faizal has been involved in numerous group shows handled by both government and private sectors and apparently, he has discovered a sensitive side of him. Hence, it explains the floral motif sprawling over his artworks such as roses and orchid motifs. This is further inspired by his travelling experience across the Malaysian Peninsular.

Captured on canvas is a hypnotizing view of a corridor, seemingly set in the olden days when the designs were intricate and majestic. The background is dark and shadowy, suggesting an old, abandoned mansion or castle - which would explain the sporadic growth of flowers scattered throughout the floor. At the end of the hallway lies a dungeon door, embellished with bronze handles and design. This piece is mystifying as it is mysterious, calling out to the most adventurous at hearts to come explore the hidden depths and what lies beyond that door.



32

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Signed, titled and dated

“SIRI TARI Yusof Ghani 481989” on bottom of paper

Mixed media on paper

24 x 34 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

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

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

33

ISMAIL LATIFF

B. Melaka, 1955

Bumi Pertiwi No. 1 & 2, 2003

Signed "Ismail Latiff" on lower middle

Acrylic on paper

18 x 18 cm x 2 pieces

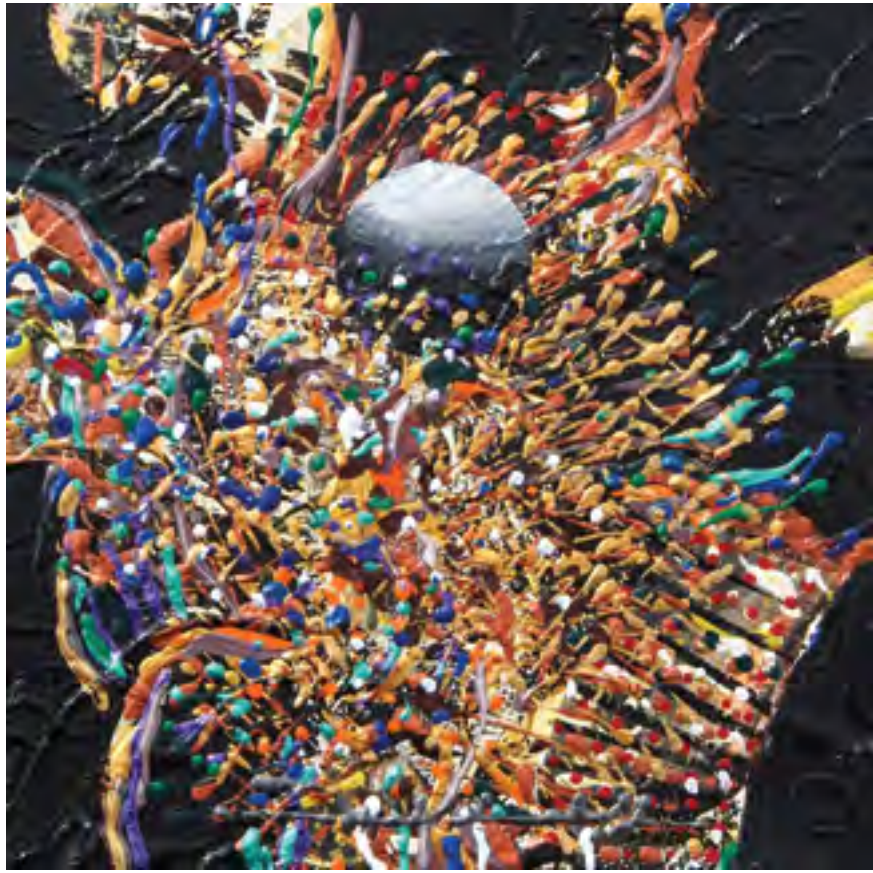
Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

Ismail Latiff often transports his viewers to another world where everything is carefree, serene and tranquil. His pieces often feature the theme of escapism, as if in a dream or gazing upon galaxies or even water. The entire mood is tranquil, soothing and calm, one that takes away your worries and provides one with the perfect haven and the unadulterated escape.

Omnipresent in his works is also the circle that deck the canvas, drawing the attention of the viewers. It is a symbol of perfection a balance, explained the artist, an embodiment and search to be one and whole with the universe. The NHB of Singapore has two pieces in their collection by Ismail Latiff, namely 'Festival of Inner Jungle I' and 'Puncak Pengkalan Serumbi'.



34

KHALIL IBRAHIM

B. Kelantan, 1934

Kijang for Bank Negara, 1993

Signed and dated "93 Khalil Ibrahim" on lower right

Titled on verso

Acrylic on canvas

82 x 59 cm

Provenance

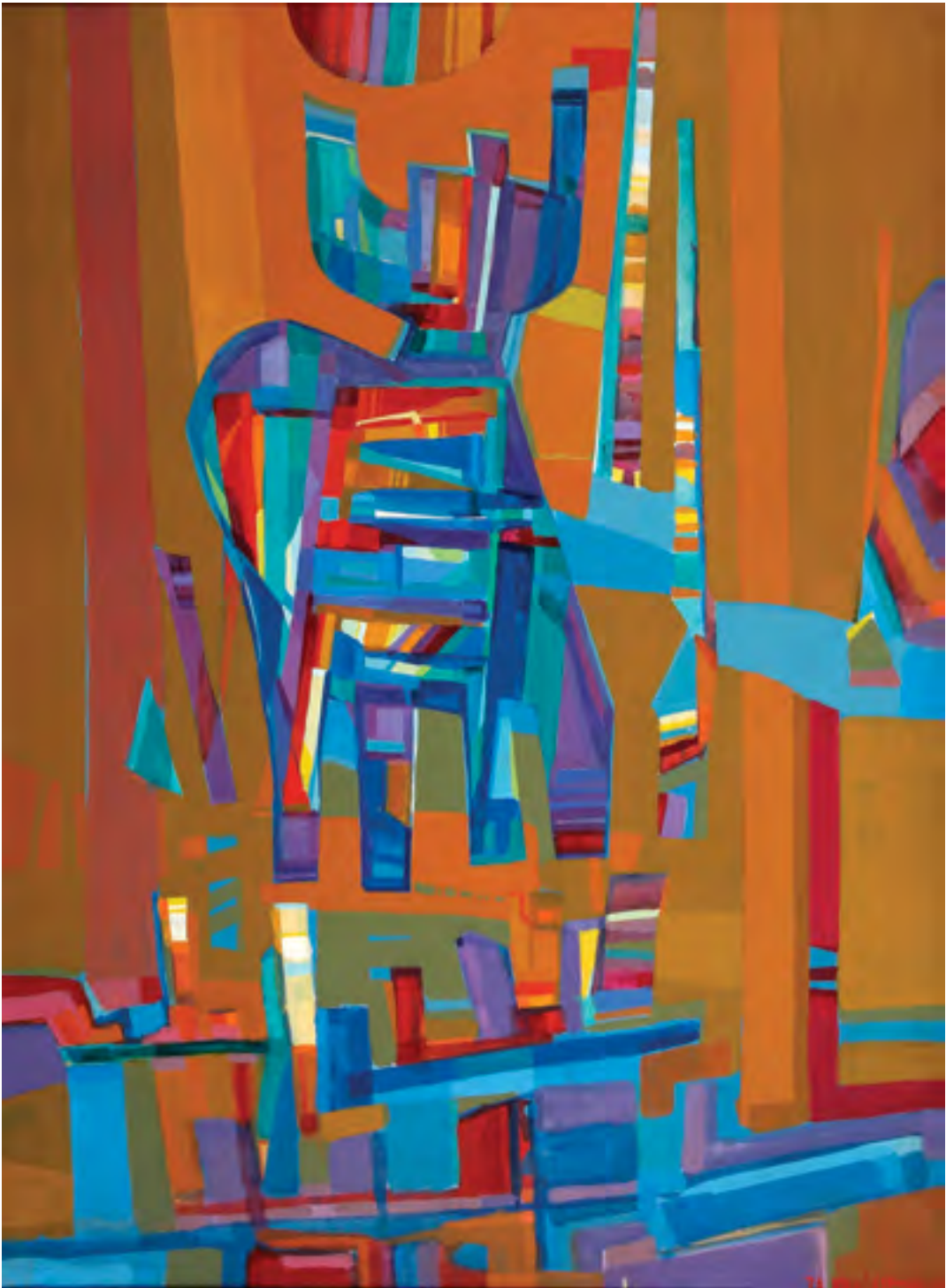
Private Collection, Kuala Lumpur

RM 12,000 - RM 25,000

Throughout Khalil Ibrahim's career as an artist, the influence of abstract has been present every now and then in some of his works. They are definitely rare, but they are nonetheless glorious. Most of his abstract works were done upon Khalil's return from his studies in Britain.

With a spellbinding composition, it is a turn from his usual study and depictions of the human figures, but it remains vibrant and eye-catching in its unfussiness and choice of subject and direction. This piece was painted for the Kijang Competition organized by Bank Negara.

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist and has been so for fifty years now. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works center around figures and are heavily influenced by East Coast fishermen and women. Seven of Khalil Ibrahim's watercolour works from 1960 to 1992 are featured in the NHB Singapore's collection.



35

ZULKIFLI YUSOFF

B. Kedah, 1962

Co-operation, 1997

Signed and dated "Zul Yusoff 97" on lower right

Signed, titled and dated on verso

Acrylic on canvas

152 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 22,000 - RM 35,000

Zulkifli Yusoff draws caricatures and character parodies of the types of people that he sees in society, some recurring personalities. He uses this form of abstractism and art to criticize on social and political issues, and his characters are drawn exaggeratedly with their very own unique idiosyncrasies, therefore injecting humour into his art pieces.

This time, however, his technique of acrylic on canvas provides the illusion that it was sketched with either pencil or pen, a difference from his usual pop-art style. He arranges them tastefully in black and white, in a huge spiral – the further inward his characters go, the smaller they get. From afar, it might trick the eye into thinking it was a form of traditional art, but upon closer inspection, it is more than that.

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



Zulkifli Yusoff with his masterpiece, *Co-operation*, completed in 1997.



36

AWANG DAMIT AHMAD

B. Sabah, 1956

Iraga - Belatik Rapuh II, 2007

Signed, titled and dated on verso

Mixed media on canvas

204 x 173 cm

Provenance

Private Collection, Kuala Lumpur

RM 90,000 - RM 120,000

Even without discovering the meaning and message behind Awang Damit, one is able to tell that this is a highly emotional piece, much like the rest of his works. That is what makes his paintings appealing in the first place, combined with the rare gift of artistry. The paintings speak to the viewer and makes them feel something - sadness, anger, bitterness or all combined. Those familiar with his works know that his works are always, always heavy with emotion, as if they carry the burden on one's shoulders in canvas form. Bold and invasive, the colours may intimidate the viewer, but grows slowly on them, engaging them for as long as possible. It can be argued that Awang Damit's works are elegiac. They do not have pretty colours nor are they paintings of flawless and fantastic dream realms. They are commanding, ruthless and stares back at the viewer, standing its ground firmly.

Awang Damit's paintings can be considered to be an intellectual journey of sorts, as he progressed from his EOC Series into various others, constantly exploring, continuously learning and always expressing. The NHB of Singapore has two pieces in their collection by Awang Damit Ahmad, namely 'EOC II' and 'Nyanyian Petani Gunung'.



37

ISMAIL LATIFF

B. Melaka, 1955

Sepasang Jendela Jiwa No. 1, 2013

Signed "Ismail Latiff" on lower right

Acrylic on canvas

72 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

This time Ismail Latiff takes us deep into the furthest depths of the sea. All of us feel akin to divers, watching the moon above through the thick, clear water. The arbitrary streaks and spatter of colours dominating the left and right of the canvas provide the illusion of fish shoaling and schooling about, as if partaking in an underwater performance. His circle of balance, one that is present in every single painting, acts as the moon in this piece, providing that illumination and that wonder of nature in all its glory. The entire piece is balanced, perfect and grabs you by the eyes and heart. The NHB of Singapore has two pieces in their collection by Ismail Latiff, namely 'Festival of Inner Jungle I' and 'Puncak Pengkalan Serumbi'.



Painters from The Philippines

Capturing Culture, Legacy & Proud History

In the early 19th century, wealthier, educated Filipinos introduced more secular Filipino art, causing art in the Philippines to deviate from religious motifs. The use of watercolor paintings increased and the subject matter of paintings began to include landscapes, Filipino inhabitants, Philippine fashion, and government officials. Portrait paintings featured the painters themselves, Filipino jewelry, and native furniture. The subject of landscape paintings featured artists' names painted ornately as well as day-to-day scenes of average Filipinos partaking in their daily tasks. These paintings were done on canvas, wood, and a variety of metals.

Among the Filipino artists' works that KLAS has auctioned off include:



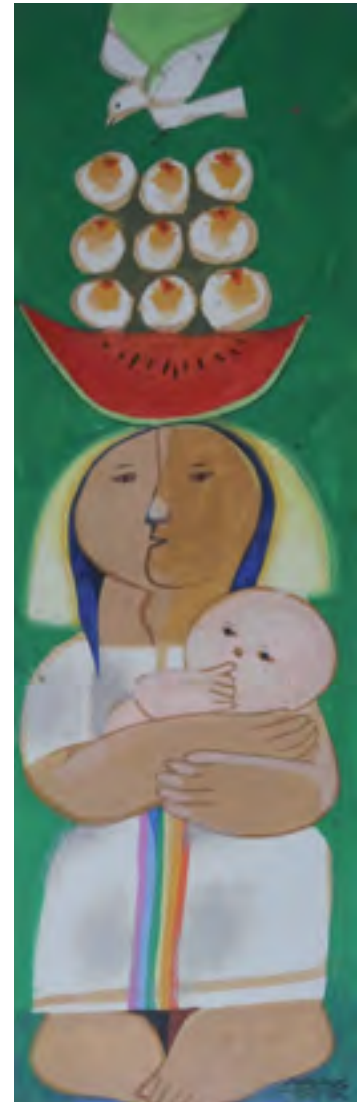
Malang Santos (B. Philippines, 1928)
Vendor, 1997
Oil on canvas
13.5 x 17.5 cm
SOLD RM 10,450
KLAS Art Auction November 10, 2013



Ang Kiu Kok (B. Philippines, 1931)
Cow/Dog, 1978, 2007
Oil on canvas
23 x 88 cm
SOLD RM 22,000
KLAS Art Auction November 10, 2013



Ben Cabrera (B. Philippines, 1942)
Balinese Dancers, 2001
Pastel on Paper
46 x 78 cm
SOLD RM 12,100
KLAS Art Auction November 10, 2013



Malang Santos (B. Philippines, 1928)
Mother and Child, 2000
Gouche on paper
35.5 x 11 cm
SOLD RM 6,600
KLAS Art Auction November 10, 2013

The present auction will also be introducing two new Filipino masters' works:

Cenon Rivera B. Philippines, 1922

“He belonged to that shy group of Philippine abstract painters whose art has always managed to stay in the background while his contemporaries in question has been in the main, he remained meek and humble throughout his life.”

Cenon Rivera, a painter of note, began his art career in the 1950s and later made significant contributions in Philippine art. In 1952, he pioneered in graphic art by making distinctive eighty different sets of serigraphed Christmas Cards. Then in 1956, he began experimenting on monoprint, woodcut, linocut and lawanicut. It was also in this year when he started teaching graphic art at the University of Santo Tomas. Rivera started a painting style characterized by horizontal and vertical grids for which he was best remembered. However, despite all the articles written about him and the significant works he produced, the man himself had remained a mystery to many. On his personality and art career, his son said, “He belonged to that shy group of Philippine abstract painters whose art has always managed to stay in the background while his contemporaries in question has been, in the main, meek and humble throughout his life.”

He was born on April 16, 1922 in Hagonoy, Bulacan where he spent his childhood years. He studied at the Hagonoy Elementary School and then at the Araullo High School. On Rivera's stint as a teacher, his son said, “His stint in the teaching profession at the college of fine arts in UST contributed to the success of many of his students, and some of them had vouched that what they have learned from my father was invaluable in their career.” “His style of art would still be relevant since his semi-modern style representation of designs range from religious to other subject matter which is generally applicable to liturgical applications.”

Cesar Buenaventura B. Philippines, 1922-1983

No one knows the exact scope or magnificence of the large body of work left behind by Filipino oil painter Cesar Buenaventura, perhaps not even himself, if he were still alive. Works were bought wet from the easel or whisked overseas. Jane Stangl Alvero in her book entitled *Filipino Painter, Cesar Buenaventura: His Life and Works* assembled together into a single portfolio his diverse, extensive and masterful collection. This was the first time that his works are brought to the public eye after his demise, and now his works are being auctioned off, namely in this one. Cesar Buenaventura's greatest achievement is that his paintings were known as unofficial “Ambassadors of Goodwill” for the country in the visual arts. The colony of artists in Philippines started with the old giants known for their classical mastery. Cesar was younger than these men, but he stole the thunder from them, so to speak. In the late 50s, and all of the 60s and 70s, his works; alone in their own bracket commanded the best prices and the surest sales. This was Cesar Buenaventura's greatest contribution to Philippine art –helping pave the way for a future generation of modernists.

Cesar Buenaventura was born on January 14, 1922. His parents, Teodoro Pascual Buenaventura and Agripina Espinosa, were from Paombong, Bulacan. Unlike his father, who was a distinguished UP professor or his brother Teddy Junior who had taken formal studies in art at UP before the war, Cesar did not study art in school. This was because his father opposed to the idea of having two sons competing in the same field. It was only at the old man's retirement when Cesar finally received formal instruction from his father. As it turned out, Cesar surpassed the skill and fame of both father and brother. Eventually, Cesar became a protégé of Fernando Amorsolo who had complete confidence in his talent. So, when he had large or important commissions, he would invite the latter to help him as an Amorsolo manchador, an apprentice who “stains” the silhouette of the master painter. Amorsolo was a classicist whose general “backlighting” was in fact a type of European light.

In the late 50s, and all of the 60s and 70s, his works; alone in their own bracket commanded the best prices and the surest sales.

38

CENON RIVERA

B. Philippines, 1922-1998

Untitled, 1966

Signed and dated
"CENON M. RIVERA 1966" on middle bottom
Acrylic on canvas
90 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 4,500



Cenon Rivera, a painter of note, began his art career in the 1950s and later made significant contributions in Philippine art. In 1952, he pioneered in graphic art by making distinctive eighty different sets of serigraphed Christmas Cards. Then in 1956, he began experimenting on monoprint, woodcut, linocut and lawanicut.

It was also in this year when he started teaching graphic art at the University of Santo Tomas. He also published "Pintig ng Buhay at iba pang Katha," a bilingual collection of short stories, poems, essays and other writings he did from 1938 to 1956.

In 1957, Cenon Rivera started a painting style characterized by horizontal and vertical grids for which he was best remembered. However, despite all the articles written about him and the significant works he produced, the man himself had remained a mystery to many. In this April 2012 feature, Noel Rivera, the artist's son and Executive Director of the Pasig City Museum, provided much information about his father's early career and development as an artist; his artistic outputs; his known and unknown contributions as an art professor and director of the UST Department of Fine Arts and his private life with him.



39

CESAR BUENAVENTURA

B. Philippines, 1922-1983

Village Scene, 1969

Signed and dated

"Cesar Buenaventura 1969" on lower right

Oil on canvas

35.5 x 45 cm

Provenance

Private Collection, Singapore

RM 4,000 - RM 7,000

Unlike his father, who was a distinguished UP professor or his brother Teddy Junior who had taken formal studies in art at UP before the war, Cesar did not study art in school. This was because his father opposed to the idea of having two sons competing in the same field.

It was only at the old man's retirement when Cesar finally received formal instruction from his father. As it turned out, Cesar surpassed the skill and fame of both father and brother. Eventually, Cesar became a protégé of Fernando Amorsolo who had complete confidence in his talent.



40

CESAR BUENAVENTURA

B. Philippines, 1922-1983

Paddy Farmers, 1972

Signed and dated
"Cesar Buenaventura 1972" on lower right
Oil on canvas
35.5 x 45 cm

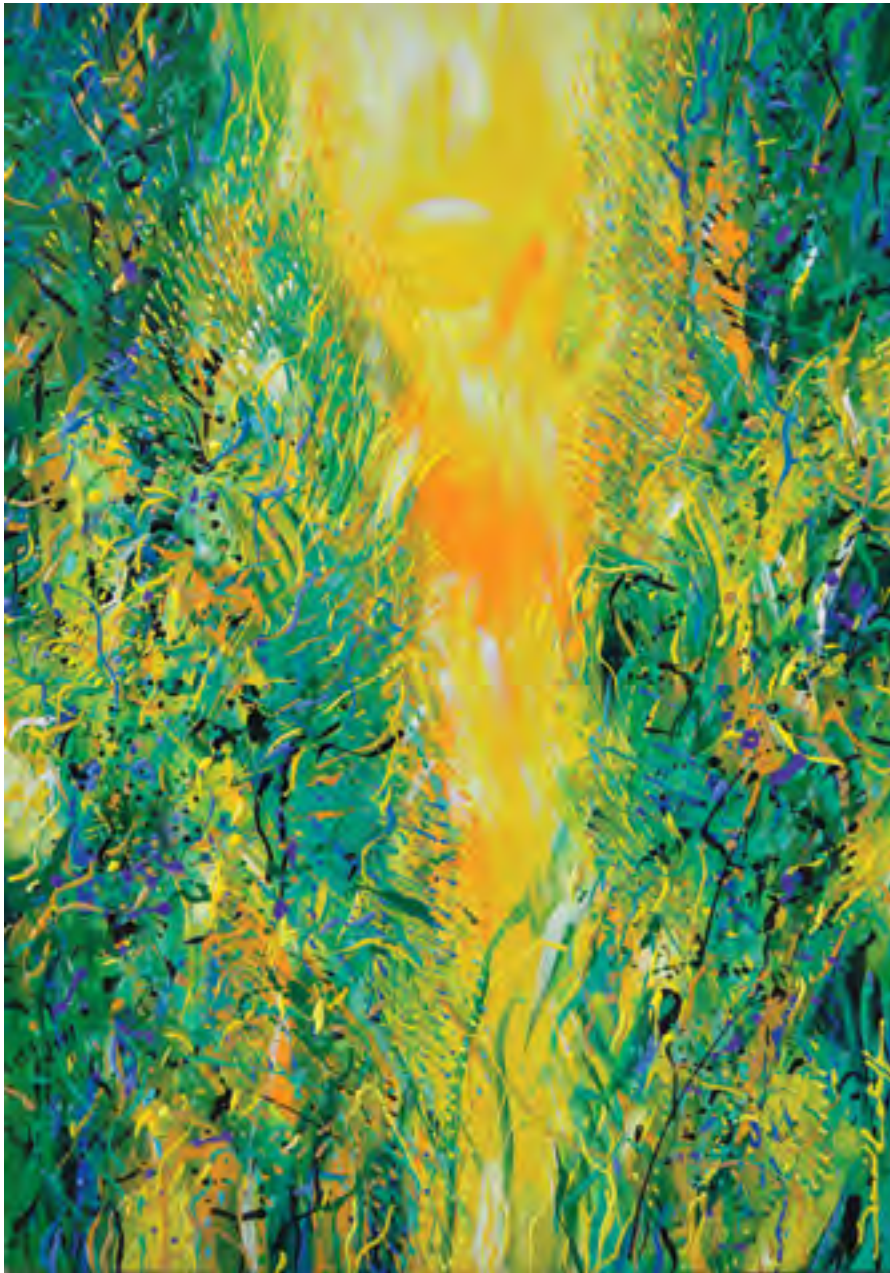
Provenance
Private Collection, Singapore

RM 4,000 - RM 7,000

His paintings had a mood, certain quietness that a Buenaventura collector can spot from a distance.

Cesar Buenaventura's greatest achievement is that his paintings were known as unofficial "Ambassadors of Goodwill" for the country in the visual arts. Hundreds of living rooms abroad display his works. In the earlier days, Peace Corps volunteers, American Embassy employees, US servicemen and their wives, as well as tourists and several Hollywood actors picked out a Cesar Buenaventura nine times out of ten, including Frank Sinatra, Bob Hope and George Montgomery. They enjoy his paintings of glorious sunsets, grand fleshed-out cloud formations and three-colored skies. The most popular being a sallow monochrome that is hard to duplicate.

Cesar Buenaventura was born on January 14, 1922. His parents, Teodoro Pascual Buenaventura and Agripina Espinosa, were from Paombong, Bulacan. Like his teacher Fernando Amorsolo, Cesar could create illusions of detail by the use of color. A single shade was made up of a great number of intermediate shades mixed by instinct.



41

ISMAIL LATIFF

B. Melaka, 1955

Sepasang Jendela Jiwa No. 2, 2013

Signed "Ismail Latiff" on lower right

Acrylic on canvas

72 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

Latiff's pieces are not static, as they seem to take you on an adventure. Only slightly different from its sibling piece earlier, this offers the cognizance that this piece is in motion, moving from its original position as portrayed in the earlier piece. The colours are travelling and in motion. The entire mood is tranquil, soothing and calm, one that takes away your worries and provides one with the perfect haven and the unadulterated escape. The NHB of Singapore has two pieces in their collection by Ismail Latiff, namely 'Festival of Inner Jungle I' and 'Puncak Pengkalan Serumbi'.

42

SHAFURDIN HABIB

B. Perak, 1961

Sejuk Air Pagi Ni & Sudah Tu!, 2011

Signed and dated "Shafurdin Habib 2011" on lower left

Watercolour on paper

43.5 x 28.5 cm

Dah Nak Maghrib Ni, 2011

Signed and dated "Shafurdin Habib 2011" on lower right

Watercolour on paper

43.5 x 28.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,300 - RM 3,800

The lovely landscapes that the Malaysian countryside has to offer certainly proves as a muse for Shafurdin Habib, as he captures the beauty of nature at its best, untouched and flourishing. Utilizing his virtuosity with watercolour, he paints on paper very skillfully the hills, the trees, the skies, the sands and the seas along with villagers. Although it is a simple depiction of the sceneries of a humble setting, Shafurdin fastidiously details every single bit and form of this piece, wowing the viewers with its complexity. It shows two young boys waddling at a nearby river during dusk, resulting in an atmosphere that truly reminds one of the simplest pleasures of life.

Although inspirations may come in various forms, for Shafurdin Habib, it is the opulent, charming and picturesque landscapes of Malaysia's countryside. For a true depiction of a subject, an artist must have a special connection with it. It is proven in this piece, as Shafurdin's painting of the East Coast comes alive through his experiences there. Beautifully done with with oil on canvas, he explores the allure and essential physiognomies of the beautiful views that make Malaysian countrysides – the abundant trees and the charming simplicity. Depicted here is a group of young boys playing football, with their mother standing at the side with her hands on her lips, berating them since they are playing well towards the evening. It is customary and tradition that children playing outside come in before the prayers at Maghrib, and this modest but accurate depiction of life in the countryside is as beautiful as the real thing. Shafurdin Habib was born in Kampung Basong, Perak, in 1961. A hobby he had as a boy, which was drawing in all his exercise book, turned into something big as he developed a real passion for art. Many of his influences are derived from Khalil Ibrahim, whom he befriended after he moved to Kuala Lumpur to pursue art.



43

LYE YAU FATT

B. Kedah, 1950

Malay Girl/ Gadis Melayu, 1975

Signed and dated on the bottom of the granite base

Cement and granite

Edition 1/5

32 x 16 x 21 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 7,000



Side View

Back View

Captured here is the thought-provoking sculpture by Lye Yau Fatt. Retaining some link to figuration, especially the appearance of the woman which resemble most of his famous elongated ladies in his canvas works, the subject is positioned in a way that would require a lot of deliberation from the viewers' part. She is seated, curled with her knees up to her chest as the material of her clothing is stretched. It is a quiet, serene moment - contemplative and solemn. It is the encapsulation of tranquility. However, this sculpture has the potential to be something very subjective, especially to the most fertile of imaginations.

Lye Yau Fatt was heavily influenced by the Nanyang style, especially under the mentorship of the legendary artist and Nanyang art style pioneer Cheong Soo Pieng. Lye Yau Fatt's cement and granite sculpture entitled 'Malay Girl/Gadis Melayu' (Illustrated on page 7 of the Exhibition Winner Announcement Catalogue) won the 2nd Prize for the Sculpture Competition And Exhibition in 1983 hosted and exhibited by the Penang State Art Museum in collaboration with Sin Pin Jih Pao Malaysia and Super Departmental Store Sd Bhd



44

SEAH KIM JOO

B. Singapore, 1939

Abstract - Purple, 1980s

Signed on lower left

Batik

59 x 44 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000



Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo illustrates a soft dreamy canvas this time. Set against a background that suggests at the cross between fantasy and reality, the crackling lines of the batik with haphazard dots and scatterings of faint whites provide the illusion of petals, and the entire piece simply speaks quiescence.

Born in Singapore in the year 1939, Seah Kim Joo was raised in Terengganu, during which he was exposed to the process of traditional batik-making. He studied at the Nanyang Academy of Fine Arts in 1959 before returning to Malaysia to enhance his batik skills through his travels around the east coast. After having won the First Prize at the Malayan Federation Open Art Competition two years in a row, he has then been recognised for his use of dye-and-resist technique in batik. His murals have adorned the Singapore Pavilion, and one of his paintings was selected for Singapore's commemorative stamp series.



45

YANG ZHENGXIN

B. China, 1941

Ducks, Undated

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

Ink and colour on paper

43 x 66 cm

Provenance

Private Collection, Kuala Lumpur

RM 11,000 - RM 18,000

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

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

46

CHOO KENG KWANG

B. Singapore, 1931

Winter Birds, 1993

Signed and dated "K.KWANG 93" on lower right

Oil on board

80 x 120.5 cm

Provenance

Private Collection, Singapore

RM 45,000 - RM 55,000

This misty and haunting yet awe-inspiring piece is a combination of techniques – the Western impressionism and rules of perspective with traditional Chinese brushwork. The scenery, houses along the river with lush foliage call out to the viewer, for it is a place of solitude and tranquility. One can almost feel the gentle wind blowing, and that is a gift that oil painter Choo Keng Kwang owns – he gives life to his paintings.

Choo Keng Kwang first started becoming interested in art because of the comics and print-cartoons that he enjoyed when he was a young boy. Today, he is recognized as one of Singapore's first generation artists, along with Georgette Chen and Liu Kang. Once, he sold his paintings at the night market, but now his pieces fetch a large amount.

Choo Keng Kwang was the only son of a Teochew diamond trader. He was heavily criticized for his decision to enroll in art classes but it paid off, as he graduated with two certificates, one from Catholic High School and Nanyang Academy of Fine Arts. He then became a teacher and was made the principal of Sin Hua School. His paintings were presented to the late Egyptian president Sadat and China's Chairman Mao Tse-Tung and have also adorned the late President Ong Teng Cheong's official residence at Kheam Hock Road. Choo has held and participated in numerous solo and group art exhibitions in Singapore and abroad. His works have toured Southeast Asia, Japan, Europe and US. For instance, in November 1990, he became the first Singaporean artist to participate in a cultural exchange exhibition in Jakarta, Indonesia. In July 1993, he was invited to exhibit his paintings in Brunei to commemorate Sultan of Brunei's 47th birthday. Choo is also a philanthropist, involving himself in community and charity work by donating the proceedings of his paintings to hospital and communities.



The artist at work.



47

CHEN WEN HSI

B. China, 1906-1991

Gibbons, Undated

Inscribed and signed, with one seal of the artist
Ink and colour on paper
69 x 69 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist by the present owner

RM 18,000 - RM 28,000

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

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

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



48

SEAH KIM JOO

B. Singapore, 1939

Abstract - Yellow & Orange, 1980s

Signed and dated on lower left

Batik

85.5 x 58 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 10,000

This batik piece is an abstract piece that suggests at the cross between fantasy and reality. Seah Kim Joo showcases his skills for detailing with his intricate designs that surround the various subjects and points of focus in this piece. With the stonewashed-like brown colouring, he gives it a more aged, antique quality to it.





49

WANG MENG HU

B. China, 1942

Pagoda in Xi Mountain, 1993

Inscribed and signed, with one seal of the artist

Ink and colour on paper

67 x 67 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 – RM 8,000

This depiction of a pagoda was executed with stunning colours and a faint misty glow to it – which gives a surreptitious, olden feel. The architecture of a pagoda has always been magnificent, as its tiered towers with multiple eaves and spectacular roofs are a sight to behold.

Painter Wang Meng Hu was born in 1942. He was an outstanding youth member of the Beijing Youth Palace. Under the teachings of Master Quan Quang Zhi, he gained a good knowledge of art. Having a sound foundation laid, he studied under various masters.



Ong Kim Seng's style is described as being "naturalist cum impressionistic" and "a combination of post-impressionist colour and the outlook of the American realist masters". He paints en plein air and has stated that in order for him to paint a place; he has to feel it first. "I believe that inspiration comes naturally when there's a link between the artist and his subject."

He focuses on inanimate objects, architectural form, masonry, foliage and landscape and as seen in this piece he captures the scenery in Nepal brilliantly, and the results are better than real. From the complexity and the minute details of the buildings to the realistic play of light and shadow, his exemplary use of watercolour and the balance between subject and space truly make his work a gem. Ong Kim Seng was born in Singapore and has been a full-time artist since 1985. Among the awards that he has won from the American Watercolour Society are the Paul B. Remmy Memorial Award in 1983, the Lucy B. Moore Award in 1988 and the Clara Stroud Memorial Award 1989, just to name a few. The National Heritage Board of Singapore has over 95 pieces of Ong Kim Seng's artworks.

His collectors include Queen Elizabeth II of England, the Prime Minister of the People's Republic Of China, the Secretary-General of the United Nations, President of the Republic of Korea, Prime Minister of the Kingdom of Thailand, the President of the Republic of the Philippines; the Prime Minister of Japan, the Prime Minister of India; the Governor of Hokkaido; Singapore Arts Museum; Singapore, Maritime Museum, the Agung Rai Museum and Neka Museum in Bali, Indonesia ; the Ministry of Foreign Affairs headquarters, Foreign Missions and Embassies of the Republic of Singapore.

50

ONG KIM SENG

B. Singapore, 1945

Aerial View of Singapore, 2008

Signed and dated "Ong Kim Seng 08" on lower left

Watercolour on paper

52 x 63 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

51

ONG KIM SENG

B. Singapore, 1945

Singapore River, 1979

Signed and dated on lower right

Watercolour on paper

71 x 51 cm

Provenance

Private Collection, Kelantan

RM 12,000 - RM 18,000

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

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

This is a very sought after subject by collectors in Singapore along with the Nepal series by the artist. This is by far the oldest Ong Kim Seng artwork featured in our auction.

Ong Kim Seng was born in Singapore and has been a full-time artist since 1985. Among the awards that he has won from the American Watercolour Society are the Paul B. Remmy Memorial Award in 1983, the Lucy B. Moore Award in 1988 and the Clara Stroud Memorial Award 1989, just to name a few, making him the first and only Singaporean to have been admitted into AWS and subsequently win six awards from them. The National Heritage Board of Singapore has over 95 pieces of Ong Kim Seng's artworks, and some landscape pieces similar to this one.





52

LYE YAU FATT

B. Kedah, 1950

By The River, 1985

Signed and dated "1985" on lower right

Mixed media on paper

74 x 54 cm

Provenance

Private Collection, Kuala Lumpur

Acquired directly from the artist

RM 6,000 - RM 10,000

Known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life, he captures the countryside lifestyle.

Various village women can be seen in the midst of nature, by the river, where they quietly go about their daily lives such as washing clothes, gathering water and such. The atmosphere seems serene and quiet, and the viewer can almost hear the distant flow of water and the gentle tone of voice as the ladies exchange words. Viewers almost feel as if they are imposing on the exclusivity of the moment, and the intricacy of the design of this piece makes it seem even more homelier and cozy.

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



W. K. M. 1985

53

ZAO WOU-KI

B. China, 1921-2013

Untitled, 1967

Signed in Chinese and Pinyin, and numbered 15/50

Colour Lithograph

Edition 15/50

27.5 x 38.2 cm

Provenance

Private Collection, Kuala Lumpur

Published in Christie's

Hong Kong Asian 20th Century Art (Day Sale)

(Lot 446) Sale 3359 - November 23, 2014 auction catalogue

Reference

Arts et Mtiers Graphiques,

Zao Wou-Ki Les estampes 1937-1974,

Paris, France, 1975 (illustrated in black & white, plate 166, p. 93).

Edition Heede & Moestrup, Zao Wou-Ki:

The Graphic Work, A Catalogue Raisonn 1937-1995,

Copenhagen, Denmark, 1994 (illustrated, plate 165, p. 100)

RM 12,000 - RM 16,000

Chinese-French artist Zao Wou-Ki was famous for incorporating both the Orientalist and Western approach in his artworks. His abstract works include Modernist lines and inklings of traditional Chinese landscape paintings, creating his own theme and version of West-meets-East. This work on paper has hints of a three-dimensional quality, and may have different meanings, depending on the viewer. The mixture of the Western art and Chinese influences was a pursuit of unity by Zao, and the end result is a work of abstract art. As he stated once, the combination of techniques appears different for some, as those of Western influences may see a play of colours and lines, but those of the Chinese art influences may see mountains, water or even wind.

Born into a wealthy family in Beijing, his family encouraged his interest in art. He studied calligraphy and painting at the China Academy of Art in Hangzhou, Zhejiang province. His works are influenced by Paul Klee, Matisse, Picasso and Cézanne. Zao was a member of the Académie des beaux-arts and was said to be one of the most successful Chinese painters in the world.



54

POPO ISKANDAR

B. Indonesia, 1927-2000

Two Cat and The Sun, 1998

Signed and dated "Popo '98" on lower left

Oil on canvas

75 x 70 cm

Provenance

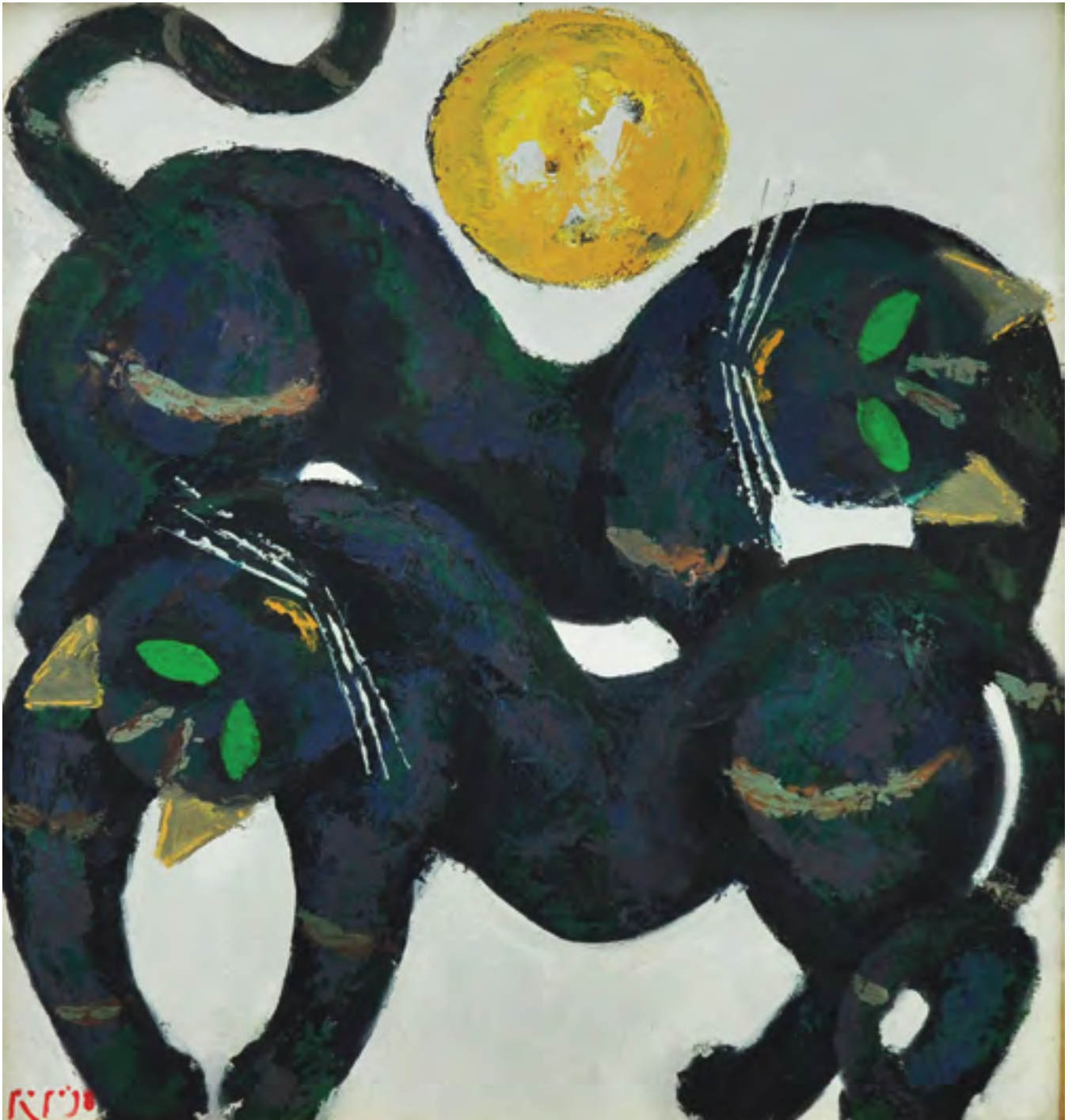
Private Collection, Indonesia

Comes with a certificate from the artist

RM 20,000 - RM 28,000

Known for his numerous depictions of leopards, cats and roosters, this oil on canvas piece is a homage to one of the creatures that interest Popo the most during his career. "I don't just look at cats with my eyes, but also with my mind's eye (feelings). It is the complete cat which I understand in the totality of its existence. What I want to achieve in painting is the expression of what I comprehend through an object." Popo often described panthers as mysterious and magical. The clear, pristine background amplifies the impact of these two intertwined panthers, whose black fur stand out impressively and green, intense and wary eyes gaze back at the viewer. Popo not only captured the panthers in their physical form, but also the spiritual form. It is often said that Popo incorporates his liking for Sundanese music into his paintings, which influenced the graceful, poetic and musical movements of these panthers across the canvas.

Popo undertook a painting course at Keimin Buka Shidoso, Bandung, where his interest in art grew under the guidance of Hendraw Gunawan and Barli Sasmitawinata. He first started as a poster painter for the Information Service of Indonesian Students Armed Force (TRIP) and enrolled at the Bandung Institute of Technology, Department of Fine Arts and graduated in 1958. He was also a lecturer at the State Teachers Training in College where he was known not only as a scholar but an art critic.





55

YUSOFF ABDULLAH

B. Kelantan, 1928-2006

Fishing Village, Undated

Signed on lower right

Oil on canvas

45 x 60 cm

Provenance

Private Collection, England

RM 6,000 - RM 9,000

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

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



56

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Landscape, 2007

Signed and dated "Khalil 007" on lower right

Oil on canvas

23 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

Solitary and devoid of human inhabitants, this shows the artist's intent study of landscapes, especially those of the countryside. Khalil Ibrahim used to attend art classes every Sunday in Kota Bharu, where he learned the fine art of watercolour and painting techniques from Nik Mahmud Idris, an art inspector. Perhaps this was a piece that was done to commemorate that time in his life, a time that influenced him, his life and ultimately his art. Rather innocent and upfront, this piece holds no hidden meanings or anything of that sort, this was a showcase of Khalil's skills on canvas, as well as the beautiful landscape in the East Coast, combined with his love for his hometown, where his heart is. Seven of Khalil Ibrahim's watercolour works from 1960 to 1992 are featured in the NHB Singapore's collection.



57

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Landskap Rimba, 1996

Signed and dated "Latiff 96" on lower right

Oil on canvas

81 x 203 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 64 & 65 of "Latiff Mohidin: Rimba Series"
exhibition catalogue

Published in 1998 by Galeri Petronas, Kuala Lumpur

RM 380,000 - RM 500,000



After a moment of pondering on this piece, one will slowly begin to recognise how the abstraction seem to take the shape of a wild forest bursting with colour and harsh lines and strokes. The artist builds a great momentum in illustrating nature, choosing to address it in a blend of colours and shapes that seem to swirl and and shift, as if constantly in motion. The colours and shapes cannot be tamed, moving about arbitrarily according to their own behest, much like Mother Nature herself.

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

58

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Growth, 2001

Signed and dated "Taj 11/01" on lower right

Signed and titled on verso

Mixed media on canvas

173 x 173 cm

Provenance

Private Collection, Kuala Lumpur

RM 24,000 - RM 36,000

Dato' Tajuddin Ismail has always had a knack for abstract art. Abstract art is never constant in their message, meaning different things for different individuals.

As in this simple piece comprising lines and shapes tinted in gallant, bold colours Tajuddin Ismail successfully captures the eyes and mind of the viewer. This piece may seem simple, but it has that ability to beckon the viewer to dissect the true meaning behind it. This is a piece that requires the audience to take a longer look, to reflect on this artwork.

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



59

AWANG DAMIT AHMAD

B. Sabah, 1956

EOC Pilatong, 1993

Signed, titled and dated "E.O.C PILATONG Awang 93"

on bottom of paper

Mixed media on paper

76 x 57 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

The bold and strong style of Awang Damit Ahmad makes a reappearance in this piece, this time taking a resilient, symbolic form.

This piece by Awang Damit Ahmad is heavy with emotion. One can tell that it is a very emotional painting, as the emotions inspire the harsh brush strokes and the bold and forceful colours seem to interest the viewers from the first look.

As an artist who finds inspirations from his childhood memories and reminiscing of the past, manifesting itself on the canvas in a cloud of whites and grey which effectively gives it a nostalgic feel. The whites could represent the flashbacks, and it is slowly tarnished by the harsh blacks, greys and reds, unremittingly ruining the spotlessness of the whites – various emotions that come to the artist's mind and soul when recollecting the memory.

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



60

KELVIN CHAP

B. Indonesia, 1974

Symbol of Mother Earth (Borneo Series), 2005

Signed and dated on lower right

Mixed media on canvas

131 x 131 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

Kelvin Chap grew up in Sabah, despite having been born in Indonesia. There, he developed an intense fascination for the Borneo tribal culture and symbolisms, which are always present in all his artworks. The masks, totem poles and everything iconic from Borneo is present in this artwork, clashing with fluorescent colours to represent modernity.

The artist explained that the idea behind this piece is simply a social commentary; the overlapping of tradition and culture with modernization, of how they clash, and the portrayal of a society that is too eager to accept urbanization, so much so that the lines are blurred and almost obscure the original culture identity. There is also a narration about nature itself that is present in this painting, making this piece more meaningful in both meaning and technique.

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



61

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Home of the Pigeons, 2013

Signed, titled and dated "RSA Home of the Pigeons '13" on lower right

Acrylic on canvas

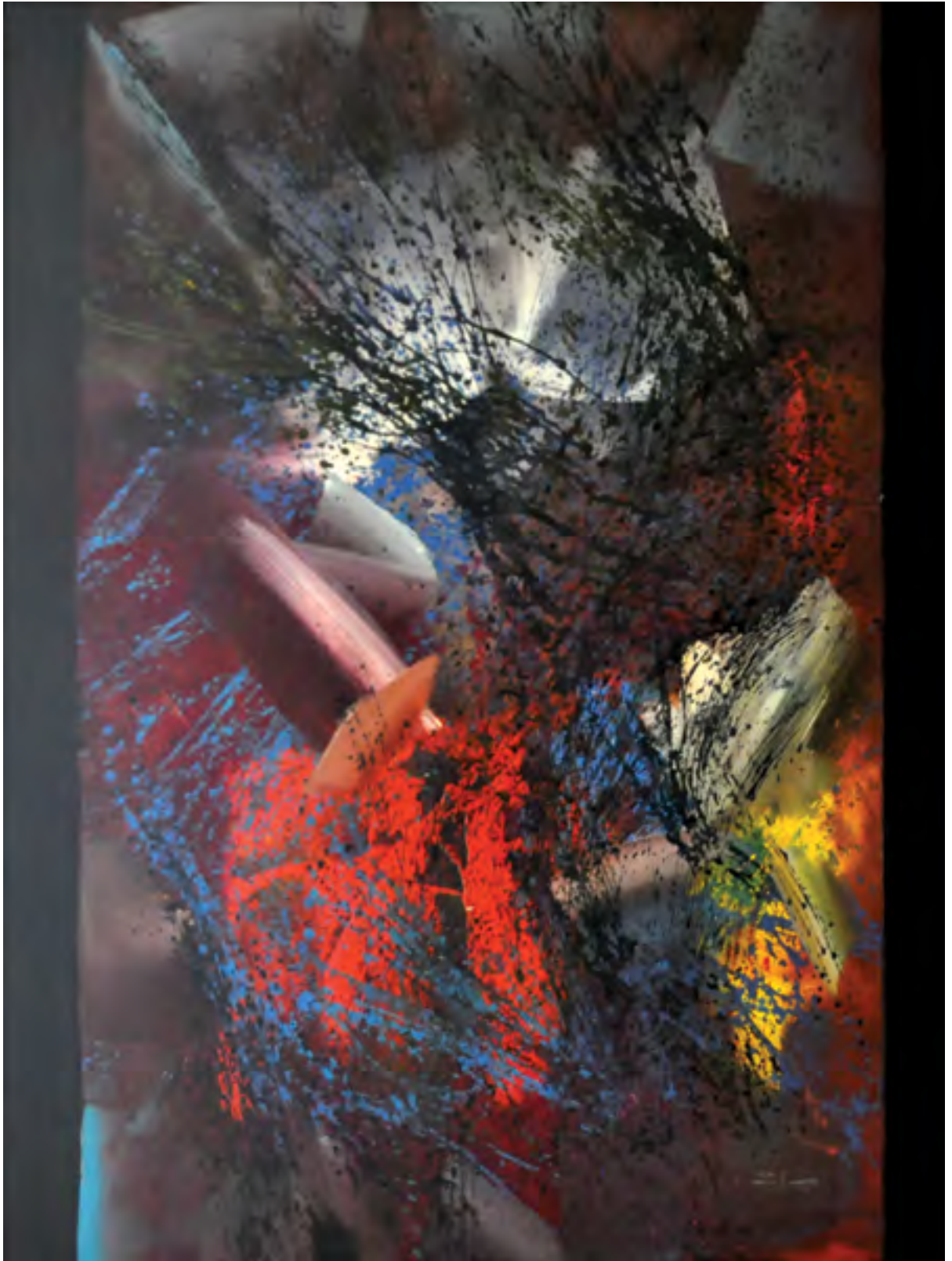
120 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

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



62

RAFIEE GHANI

B. Kedah, 1962

Teluk Mas, 2014

Signed, titled and dated

"Rafiee Ghani Teluk Mas 2014" on bottom of canvas

Oil on canvas

158 x 183 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 22,000

This piece is busy with reflections, emotions as well as ambitions and motivations. In a limited space, Rafiee Ghani narrates his probes and study on the relationship between his thoughts and perspective, with various figures and colours. Mood is crucial for Rafiee Ghani, as he has mentioned that he does not merely paint his subjects, but his feelings about his subjects. In a way, this piece is an emotions capsule, as Rafiee collects his thoughts and views on nature, his rearrangement on what people normally look past, his translation of nature onto canvas.

This painting of a scenery what seems like wreckage is his opinion and discourses about nature itself. The colours are eccentric and completely disorganized, giving it a cheery, easygoing feel to it. It does seem to pique the interest, as the arbitrariness of it all calls out to the viewer to acquaint themselves with each and every single stroke, line and colour in this piece.



63

AHMAD ZAKII ANWAR

B. Johor, 1955

Endau Rompin II, 2000

Signed, titled and dated "Ahmad Zaki Anwar Endau Rompin 9.50 am 30.9.00" on lower right

Mixed media on paper

41 x 28.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 6,000

"Really a lot of artists can't explain their work not because they're not intelligent or they don't know but simply because they think visually; they don't think in words. It's more of a visual intelligence."

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

With an air of enigma teamed with a flair for the arts, Zaki created this masterpiece. "The concept of art-making has not changed for me," said Zaki, "I need to get excited about a subject and "feel" it in order to paint it. The result must be subliminal, to reach a state of one-ness with whatever that I'm going to create." Zaki's artworks featuring the study of figures in 1995, 2008 and 2009 are featured in the collection of NHB Singapore.



64

KHALIL IBRAHIM

B. Kelantan, 1934

Commonwealth Games Sports '98 Series I & II, 1998

Signed and dated " Khalil Ibrahim 98" on lower right

Watercolour on paper

23.5 x 24.5 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 10,000

The XVI Commonwealth Games were publicized through a joint art exhibition on sports by five local artists.

One of those artists happened to be Khalil Ibrahim as well, and him and other artists (Yusof Ghani, Raja Azhar Idris, Ahmad Zakii Anwar, and Datuk Ibrahim Hussein) staged the art exhibition entitled 'Keeping Pace'. Every artist had their own style and theme, and Khalil Ibrahim, having had a humongous success with depictions of fishermen had done watercolours on games such as netball. Seven of Khalil Ibrahim's watercolour works from 1960 to 1992 are featured in the NHB Singapore's collection. Seven of Khalil Ibrahim's watercolour works from 1960 to 1992 are featured in the NHB Singapore's collection.



65

SRIHADI SOEDARSONO

B. Indonesia, 1931

Bedaya Ketawang - Beauty of Soul, 2015

Signed, titled and dated on verso

Oil on canvas

150 x 150 cm

Provenance

Private Collection, Jakarta

RM 220,000 - RM 320,000

Like elevating poetry, Mr. Soedarsono's paintings use flowing colors and light to depict the spirituality and richness of folk culture as well as the confidence and inner beauty of the Indonesian people, with the influences of Zen Buddhism. Soedarsono's dancers

are archetypes of femininity, embodying beauty, grace and elegance. The artist achieves a sense of harmony and balance through the symmetry of the composition, built up through a triangular formation of the dancers' arms. The purity of the colours conveys the energy and atmosphere of the scene. For the audience this is a profoundly spiritual experience.

Soedarsono is well known for his achievements in illustrating the lively movements of dancers on canvas. Because of this exceptional ability, he became the only artist who was granted the opportunity by the Solo Sultanate Palace in Central Java to paint the royal "Bedhoyo Ketawang" dance ceremony. "Bedhoyo Ketawang" is only performed during the coronation of a new sultan or his birthday.

"I am also pleased to have the opportunity to work on that ancient and great royal culture, Bedhoyo Ketawang. Well, this is just a metaphor actually, the figures or the dancers in there, the metaphor. I have to express their inner quality and whether it is physically visible, but we have to put them as one to be a work of art, the accumulation of creative power, feeling and intention. And after putting them as a creation, that reflects the spirit which is seen on my work," said the artist.

Srihadi Soedarsono graduated from Bandung Institute of Technology (ITB) in 1959 and later completed his master's degree at Ohio State University in 1962. Soedarsono has exhibited extensively since 1955, selected exhibitions include Biennale de Sao Paolo (1969), Contemporary Asian Art (Fukuoka Art Museum – Japan, 1980), Asia Pacific Contemporary Art Triennial (1993), Asian Modernism: Diverse Development in Indonesia, the Philippines and Thailand (Japan Foundation Forum, Tokyo – Japan; Metropolitan Museum of Manila – Philippines; National Gallery, Bangkok – Thailand; National Art Gallery, Jakarta – Indonesia; 1996), Indonesian Modern Art and Beyond (Davos – Switzerland, 1997), Indonesian Biennial XI (1998), Visions and Enchantment: Southeast Asian Paintings (Singapore Art Museum, 2000). The artist lives and works in Bandung, Indonesia.



Srihadi Soedarsono with his masterpiece, Bedaya Ketawang - Beauty of Soul, completed in 2015.



66

AHMAD ZAKII ANWAR

B. Johor, 1955

Legong 4, 1997

Signed and dated "Ahmad Zakii Anwar 97" on lower right

Titled and dated on verso

Acrylic on canvas

120 x 180 cm (Diptych)

Provenance

Private Collection, Kuala Lumpur

RM 90,000 - RM 150,000

The way Ahmad Zakii Anwar employs his expertise in chiaroscuro techniques lends more mystery to one of the most enthralling dances in Asia – the Legong. The artist, better known as Zakii, has always been intrigued with the human figure, its capacity, and the relationship between the physical and spiritual existences. This time he captures them in a stunning painting of a woman performing Bali's traditional dance.

With the same air of mysticism and play of colours that he usually brings onto canvas, he creates a dark background so that the viewer will focus only on the dancer during a performance that is characterized by posture, elaborate footwork, gestures and expressions. Captured in this photorealistic piece of art is the typical posture of a Legong dance – legs half bent, torso shifted to one side, elbow heightened and fan captured in hand mid-motion.

The Balinese dance was the theme for Zakii's second solo exhibition, the Distant Gamelan. It was held in Singapore and officiated by Ambassador Dato' N. Parameswaran. Prior to the exhibition, Zakii had traveled to Bali, and within 9 days generated paintings revolving around the mystical ritual dance – a dance that was claimed to be a possession by spirits or a channel for visiting gods.

Upon commenting on his exhibition, he said, "Underneath all that grace and violence is an intoxicating spiritual undercurrent that is irresistible. The unity of mind and body driven by a spiritual force that at times allow the artist to transcend himself."

Beginning his career as a graphic artist after graduating from MARA Insitute Technology of Malaysia, he focused on advertising. Later on, he delved into fine arts, notably known for his strikingly realistic portraits and paintings. He is one of the most accomplished Malaysian artists, both locally and internationally. Zakii's artworks featuring the study of figures in 1995, 2008 and 2009 are featured in the collection of NHB Singapore.



67

YUSOF GHANI

B. Johor, 1950

Segerak Series (Gracious Movement) Blue Wave, 2005

Signed and dated "Yusof Ghani 05" on lower right

Signed, titled and dated on verso

Oil on canvas

183 x 165 cm

Provenance

Private Collection, Kuala Lumpur

RM 80,000 - RM 130,000

His paintings, according to many, have shifted from something dark and mysterious to take the air of something cheery and elegant. However, the artist himself said that his social commentaries did not change despite the change of atmosphere. It still had social remarks. He also said life, is a bit like the lives of humans. Purposeless and unorchestrated at times, but it brings a lot of pleasure. This social commentary was brought to canvas, based on his studies on the human behaviour teamed with lines, colours and motion.

The end-result of a seamless flow of lovely colours amalgamating with one another was not intentionally meant to look aesthetic and flowing. The initial lines and sketches were rough, chaotic and arbitrary, to portray the human behaviour of being wild and free. The NHB of Singapore has about four pieces by Yusof Ghani, namely 'Gawai', 'Tangkal' and two pieces from his Tari series.



68

ZULKIFLI YUSOFF

B. Kedah, 1962

Harimau Malaya V, 2009

Signed and dated "Zulkifli 09" on lower right

Acrylic on canvas

121.9 x 91.4 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

"The emergence, since late 1980's until now, of Zulkifli and his eclectic body of work in the form of either drawing, sculpture, painting, print, installation or mixed media, has become a phenomenon that can be taken as an important milestone in the development of Malaysian art." – Tsabri Ibrahim

Zulkifli revisits orthodox paintings once more after a series of installations inspired by Malay literature and history. According to artist, academician and theoretician Hasnul J. Saidon, he described Zulkifli's work in this series as being "tightly composed, image-orientated (rather than gestural) and feature architectural pictorial plot. They are littered with text and multiple iconic images taken from images taken from various sources – thus acting as supplementary signifiers or index for his viewers to decode." True enough, this piece dubbed Harimau Malaya V, is a composition of just that, with seemingly random (though reminiscent of the history of Malaysia) images such as planes, swords and the like, making this piece seem indecipherable and completely subjective for the audience to interpret.



69

ZULKIFLI YUSOFF

B. Kedah, 1962

Power Series, 1994

Ink on paper

32 x 23 cm

Signed and dated

"ZULKIFLI YUSOFF 94" on lower right

Provenance

Private Collection, Kedah

RM 3,000 - RM 6,000



His works often reflect his take on the subject of power and sociopolitical issues. Zulkifli's pieces aim to reveal contemporary issues of power, identity and collective thought through the use of a variety of media. Zulkifli uses his work to question the past and current state of the Malaysian identity, and it is also intended to trigger a dialogue regarding the understanding and application of the subject on both individual and national levels.

Zulkifli Yusoff grew up in Malaysia during a time of racial turmoil. Much of his current work is in response to this period of time, and he works from historical readings and as well as lived experiences. The artist considers his works to be "a dialogue on nation building and the making of a people." The artist's choice of composition keeps visitors constantly alert and aware of the visual statements that surround them.



“Sohan Qadri with his painting liberates the word meditation from its fashionable taste and brings it back to its proper origin.” – Nobel laureate, Heinrich Böll on Sohan Qadri’s work. “When I start on a canvas, first I empty my mind of all images. I dissolve into all primordial space,” the artist once said. “They dissolve into a primordial space. Only emptiness, I feel, should communicate with the emptiness of the canvas.” Instead of using subject matter drawn from the disaffected, gritty urban world like many of his contemporaries, he searched for subject matter that inspired spiritual feelings and turned to an Eastern mode of expression full of bhava or mood. “I was focusing purely on color and form without distraction from figure.” Qadri was exposed to Sufism, Hinduism and the Sikh religion when growing up in India. His art is informed by and an important practice of his spiritual path—particularly as a part of Vajrayana Buddhism and merged merged nonfigurative painting with Eastern philosophy in his lush works on paper.

Born in Punjab, Qadri left India in 1965 to travel through Africa, Europe, and North America. He began painting colorful, abstract canvases while briefly living in Zurich. From the 1980s until his death in 2011, Qadri created Tantric paintings by carefully incising and altering large sheets of paper and covering the sheets with luxuriant hues, often using subtle variations of the same color. The rippled papers have an almost three-dimensional appearance, and, when coupled with the coloring, create rich optical effects that transcend formalism. Each work traces the artist’s mental state during its production.

70

SOHAN QADRI

B. Penang, 1930-2010

White Incantation II, 1974

Signed “qadri” on lower left
Signed, titled and dated on verso

Mixed media on canvas
30 x 30 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

71

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Call of The Outback, 2013

Signed, titled and dated

“RSA ‘13 Call of the Outback” on lower left

Acrylic on board

30.5 x 30.5 cm

Cool Syncopation, 2013

Signed, titled and dated

“RSA ‘13 Cool Syncopation” on lower left

Acrylic on board

30.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 3,500

A master of Sarawakian landscapes, Raphael Scott AhBeng creates a canvas encompassing a potpourri of colours, whose tails and strings turn clutter into something beautiful.

Raphael has a gift for looking for beauty in the most mundane of things, ones that always escape our minds as being more than meets the eye. In this piece, he substantiates that nature is always brimming with colours, and that shrubbery does not necessarily have to look bare and dismal. He introduces a new way of looking at nature, sending out the message that nature can be aesthetically pleasing to the eye, even if you look at it in a different way.



72

SOON LAI WAI

B. Penang, 1970

Moonlight Sonata 8, 2015

Signed and dated "Lai Wai 15" on lower right

Signed, titled and dated on verso

Mixed media on canvas

91.5 x 91.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,500 - RM 9,500

Art, in its simplest form, is an expression of beauty and for Soon Lai Wai, the lotus flower is the epitome of beauty. Coincidentally, his reworking of the classic flower was the reason he gained recognition at beginning of his career.

With liberated strokes, he manages to create an equatorial and prolific mood to it, the broad leaves curving here and there with complete abandon. "I rotate my canvas to allow the liquid paint to flow slowly and to settle into shapes of ponds, flowers or leaves," explains the artist. He also expresses his fantasies and romanticism with striking and confident greens and yellows. The unrestrained and enthusiastic way with which he applies brushstrokes onto canvas make the pure, demure flowers even more filled with life, standing out from the murkiness of muddy waters that they are surrounded by.

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





73

CHEUNG POOI YIP

B. Penang, 1936

The Bouquet, 2001

Signed and dated "POOI YIP 2001" on lower left

Oil on canvas

56 x 44.5 cm

Provenance

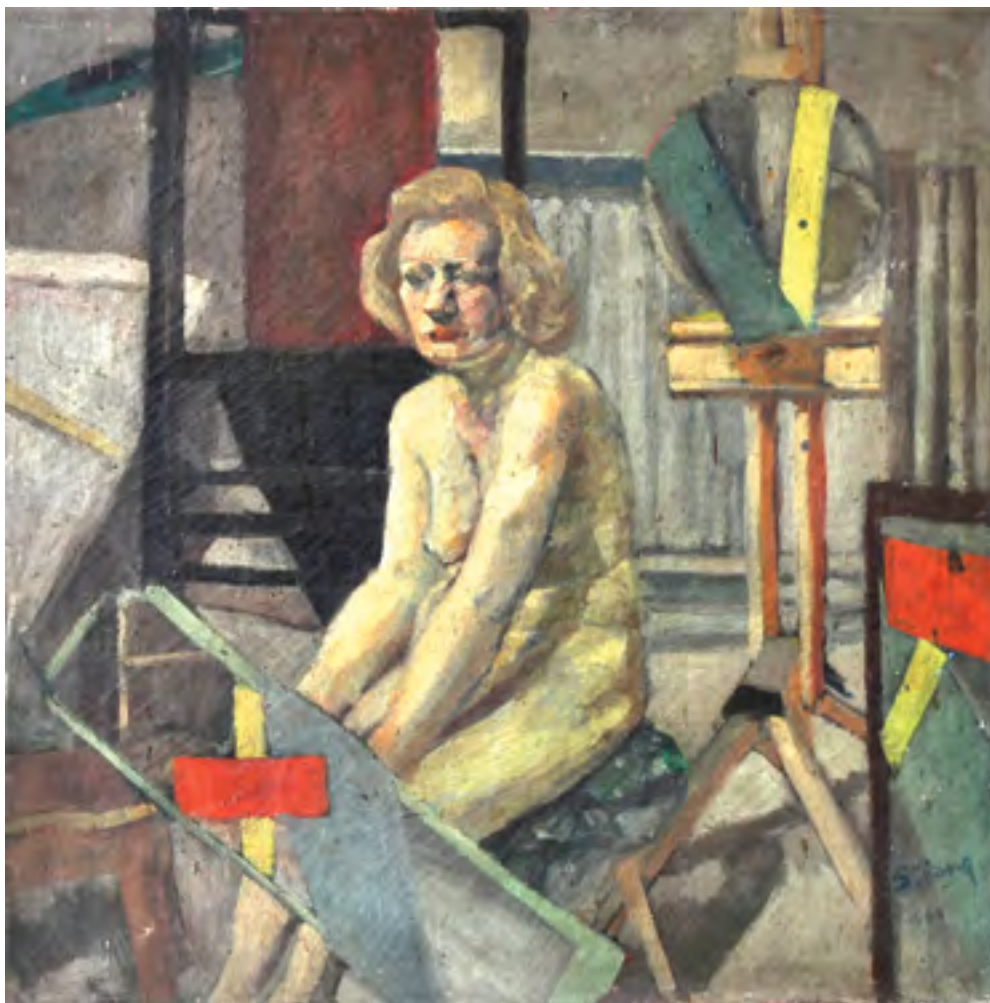
Private Collection, Kedah

Acquired directly from the artist

RM 4,000 - RM 6,000

Cheung Pooi Yip is noted for his constant use of bold colours, jagged and rough lines, as well as irregular rhythms in his painting. This time, in this still-life painting of a vase filled with flowers, the entire piece is vibrant and bursting with luminosity. Although the subject of still-life can be considered nondescript, this piece is distinctively Cheung Pooi Yip, with haphazard brush strokes and colours thrown in to give that truly exclusive attribute.

Born in Penang in 1936, Cheung Pooi Yip moved to Kedah, where he improved and refined his talent and skills in painting. Despite having no formal training in art, he aspired to become an artist. However, he became a frameworker instead due to the economy, while producing artworks at the same time. After emerging in the local art scene in 1961, his paintings were selected for Singapore's local artists' annual show. Since then, he has been participating in plenty of exhibitions, gaining recognitions and awards.



Known for his excellent technique in working with the batik medium, Chuah Siew Teng is a veteran in the Malaysian art scene, bringing with him a vast range of experience. Siew Teng has a reputation of a brilliant artist in this segment where he is one of the most celebrated Malaysian artists today. He comes from Penang and was born in 1944 where he had long established himself and cement a place among Malaysian artists before he finished his education in 1965 at the Ravensburne College of Art and City & Guild Art School in England. Depicted here is the masterpiece created during his study at the aforementioned school, a nude portrait of a lady in a shadowy, murky and ghostly colours.

Siew Teng expressed a great interest in batik art at a very early age and was exposed to this art medium by the master of batik art, his father, Chuah Thean Teng. In 1961, 1962 and 1963, Siew Teng was the winner of the "Art Prize" in the open art competition held in North Malaysia. In 1964 he won the "Certificate of Merit" at the National Art Competition with his painting entitled "Joy of Living". The following year he was awarded a prize at the Malaysia Artist Competition for his painting "Outdoor".

74

CHUAH SIEW TENG

B. Penang, 1944

**Nude Portrait -
Class Study Ravensburne College,
London, 1966**

Signed and dated "S. Teng 1966" on lower right

Oil on canvas

60.5 x 60.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 5,500

75

KHOO SUI HOE

B. Kedah, 1939

Swimmers Two, 2013

Signed "SUI HOE" on lower right

Signed, titled and dated on verso

Oil on canvas

82.5 x 100 cm

Provenance

Private Collection, Kuala Lumpur

RM 22,000 - RM 35,000

Two figures are seen floating above the calm waters. They are at ease, relaxed with their eyes shut in bliss. This is a painting of peace and rest.

"I paint to glorify the gift bestowed upon me. Art is like a religion," said Khoo Sui Hoe, and true enough, there is an omnipresent and resilient spiritual presence and aura in his paintings. Anyone familiar with his works would most definitely say that Khoo Sui Hoe has a way with the emotive power of colours and compositional qualities. It was his trademark.

Most of his works relate to his life journey, as he himself has said that, "My paintings are my memory, my recollections during my childhood days in the kampong." These paintings were the documentations of his struggles (such as his rebellious years in NAFA), his dreams, courtships, marriage, children, weddings, travels (as seen in his Cameron Highlands and Bali landscapes), before settling into a period where there were many rainbow hues present in his paintings ... perhaps hinting at the settled and secure feeling in life.





76

KHALIL IBRAHIM

B. Kelantan, 1934

Fishermen East Coast Series, 2005

Signed and dated "Khalil Ibrahim 2005" on lower right

Watercolour on paper

21 x 30 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

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

Regardless of the absence of colour, the way the fishermen's backs are turned towards the viewer, and the viewer cannot help but feel like glancing over their shoulders to see what exactly the commotion is about – have they caught a rare fish? Or are they simply playing a game to pass time? Khalil Ibrahim successfully captures the audience's curiosity in this piece. Seven of Khalil Ibrahim's watercolour works from 1960 to 1992 are featured in the NHB Singapore's collection.



77

KENG SENG CHOO

B. Kedah, 1945

Mother and Daughter, 2010

Signed and dated
"Seng Choo 10" on lower right
Oil on canvas
81 x 45 cm

Provenance
Private Collection, Kedah
Acquired directly from the artist

RM 6,000 - RM 10,000

The women in Keng Seng Choo's paintings always have those distinctively pointed chins and bodies that are a tad elongated. Captured in this piece are two women and child, all of whom are caught in a moment of peace and serenity.

This painting has a certain glow to it, providing the viewers instantaneously with calmness and serenity. The subjects have their eyes shut, as Keng Seng Choo decorates the canvas with rich colours, smoothly blending them, as if the environment and every other distraction blurred so as to focus solely on this moment. All in all, it is a romantic and lyrical depiction of a mother and her children sharing a moment together, enjoying each other's company.

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



78

LEE LONG LOOI

B. Kedah, 1942

Contemplating, 1982

Signed and dated "Long Looi Lee 1982" on lower middle
Watercolour on paper
57 x 14 cm

Provenance
Private Collection, Canada

RM 3,000 - RM 5,000

This mysterious and solemn piece is filled with Lee Long Looi's personality – the drawn-out features of the subjects, the simplicity that is the palette and the techniques and the entire piece put together is effortlessly aesthetic. Lee Long Looi only incorporates limited colours in this canvas, choosing instead to keep it simple as the subject gazes back at the viewer. She seems to be lost in thought, quiet and demure or a slight bit wary.

Born in 1942 in Kedah, Malaysia, Lee Long Looi graduated from the Nanyang Academy of Fine Arts in Singapore and moved to New York to further his studies at the Art Students League and then at the Pratt Institute. He combines both elements of his Asian heritage and Western techniques in his paintings, and his works are displayed in Citibank, ABC Television, the Gulf Bank of Miami and many more.



79

CHUAH SIEW TENG

B. Penang, 1944

Portrait of a Boy, 1975

Signed and dated
"S.Teng 1975" on lower right
Oil on canvas
38 x 28.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 4,500

The mood is sombre, pensive and mysterious. The subject looks on, seemingly lost in a world of daydreams as children would be. His cheeks, plump and rosy are slightly puffed as he pulls his mouth in an almost defiant pout. Viewers almost wonder what is going on in the boy's head as the vignette effect gives the entire piece a vintage-like and antiquated atmosphere to it.

The artist is the critically acclaimed and award-winning eldest son of Chuah Thean Teng and has also had his works shown in international exhibitions. Siew Teng has won many art awards even before obtaining a formal art education at the Ravensburne College of Art and City & Guild Art School in England in 1965. His art focuses on a modernist interpretation of Malaysian culture. He lived abroad for quite awhile, mainly England. In 1975 he lectured and taught batik art in Australia and although his Batik work has been described as "beyond boundaries", Siew Teng declares that his true forte lies in Oil Painting, as seen in this portrait of a boy completed in 1975.

80

KHOO SUI HOE

B. Kedah, 1939

Woman with a Man, 1993

Signed "SUI HOE" on lower right
Signed, titled and dated on verso

Oil on canvas

82 x 82 cm

Provenance

Private Collection, Kuala Lumpur

RM 22,000 - RM 35,000

The Advertiser Australia once stated that Khoo Sui Hoe was a naïve figurative painter with overtones of surrealism, and that he paints scenes with mysterious dream-like figures, unmistakably oriental. It is true that Khoo Sui Hoe's paintings that are constantly filled with mysticism and charm will transcend boundaries and become truly haunting, as seen in this piece. It is somehow filled with enchantment and meditation, as silhouettes of figures take the center stage. Framed by multiple colourful rays, it is a sublime contrast between the realm of fantasy and spirituality.

Born in 1939 in Baling, Kedah, he studied at Singapore's prestigious Nanyang Academy of Art and then at the Pratt Graphic Center in the US. He was one of the earliest and courageous people who took the plunge of becoming a full-time artist. Through his Alpha Singapore Gallery and Alpha Utara Gallery in Penang, he has helped promote other artists. Khoo Sui Hoe has also won a lot of awards, among which are the First Prize for the 1965 Malaysian art competition, an Honourable Mention in Salon Malaysia 1969 and the Asian Arts Now Awards (twice) given by the Las Vegas Museum.





81

LYE YAU FATT

B. Kedah, 1950

Village Scene, 1980s

Signed on lower left
Mixed media on paper
74 x 54 cm

Provenance
Private Collection, Kuala Lumpur
Acquired directly from the artist

RM 6,000 - RM 10,000

The women are donned in traditional clothing are seated together in the midst of nature, perhaps a garden, where they are caught in a moment of peace and quiescence. Lye Yau Fatt's artworks are always bedecked with rich and earth tones, creating a homey ambiance and mood, where viewers may find peace in. He never fails to evoke a feeling of familiarity and warmth, and security, in a way. His motifs always revolve around the rustics in a rural setting, with intricate designs running along his canvas, discernible if seen closely.



82

AHMAD ZAKII ANWAR

B. Johor, 1955

Endau Rompin I, 2000

Signed, titled and dated
"Endau Rompin 30.9.00 Ahmad Zakii Anwar"
on bottom of paper
Mixed media on paper
41 x 28.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 6,000



"One of the most important things in my work is the sense of something absolute. I want to reflect the order of life, as well as internal beauty. I want to paint something more spiritual. I want people who look at the work to feel inner peace."

Described as 'a very ancient being, operating in a very modern context,' Zakii (as he is often known) is a brilliantly talented individual. His work is at once striking and staggeringly detailed, and covers a broad range of subject matter including still life, male nudes and much more.

Ahmad Zakii was born in 1955 in Johor. Beginning his career as a graphic artist after graduating from MARA Institute Technology of Malaysia, he focused on advertising. Later on, he delved into fine arts, notably known for his strikingly realistic portraits and paintings. He is one of the most accomplished Malaysian artists, both locally and internationally. Zakii's artworks featuring the study of figures in 1995, 2008 and 2009 are featured in the collection of NHB Singapore.



83

ASWAD AMEIR

B. Kelantan, 1977

Untitled, 2006

Signed and dated "aswad ameir 06" on lower right

Mixed media on canvas

91 x 112 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 10,000

Aswad Amier was born in 1977 in Kelantan but grew up in Kuala Lumpur. After graduating from the School of Art and Design at Central Saint Martins, London with a Bachelor of Arts degree, he returned home in 2000 filled with aspirations of being a full time artist. He took part in group art exhibitions in KL, as well as delved in other related activities like graphic design, animation and video. There were also installation works that he exhibited at the Klue Urbanscapes and Chow Kit Arts Festival.

His art career reached a turning point in October 2001 when he was offered to be the resident artist at a studio owned by architect Shamsudin Alang Ahmad. There, Aswad was given the opportunity to continue working on his art right up until today and that has culminated in his first solo exhibition – "Across the Lines". His experiences were crucial to his development as an artist and made even more so with the guidance he received from top personalities such as Latiff Mohidin.



84

ISMADI SALLEHUDIN

B. Pahang, 1971

Untitled, 2003

Signed and dated "ISMADI 2003" on lower right

Acrylic on canvas

90 x 121 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

Ismadi's love for nature and his hometown were the inspiration for his paintings, shown through spontaneous, gestural and scratch effects he employs on these expressionistic paintings. There are scarring, scratches, blurred areas as well as symbols and shapes scattered throughout the canvas, which leaves the viewers intrigued. The painting also beckons the viewer to stay a while longer to dissect what the message of this painting is. The Pahang-born artist was a UiTM graduate who obtained his Master's degree at De Monfort University, UK and has over 20 years of experience in the art industry. Using the relationship between humans, nature and animals as his muse for abstract paintings, his technique involves the throwing of paint at the canvas before he wipes, scrapes and perfects the image he wishes to express. He recently had a solo exhibition at the Museum of Asian Art, University of Malaya from the 10th of January to the 2nd of February 2014, which was almost sold out.



Nik Rafin's pieces have always been filled with vim and vigour, always bursting with vibrant colours and enormous energy. This piece is perfect for those who wish to gaze upon something calming after a long day or having been stressed for the longest time. The torrents of blue immediately soothe the eyes and the mind, since blue has always been associated with feelings of calmness and serenity. (Blue is also known to have healing properties such as lowering the pulse rate and body temperature, and it is proven that blue makes one more productive.) On a more woeful note, blue is also associated with depression and sadness. How one feels after gazing at this painting, however, is up to the viewer.

The artist's comprehensive and graphic work is also not lost in this piece, his fine lines present in every part of the canvas, successfully adding more intricacy and uniqueness to an already beautiful piece.

Nik Rafin studied Advanced Photography in the USA and pursued a Minor in Fine Arts at the Milwaukee Institute of Art and Design. He was an illustrator for Milwaukee's newspaper, The Marquette Tribune, before Walt Disney offered him a seven-year contract to work as a graphic designer and illustrator. However, he turned it down after his father insisted he return home and contribute to Malaysia instead.

85

NIK RAFIN

B. Selangor, 1974

Blue Scape, 2012

Signed and dated "Rafin 211212" on lower right

Acrylic on canvas

153 x 153 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000



86

FAUZUL YUSRI

B. Kedah, 1974

Orange-Position, 2014

Signed "Fauzul Yusri 2014" on bottom of canvas

Signed, titled and dated on verso

Mixed media on canvas

92 x 92 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 6,000

Fauzul Yusri is never direct with his messages. Instead, he delves with the subtle layering of textures and manipulation of surfaces, to create new aesthetic perception of form and floating shapes upon the canvas. Set against a bright red background, the only forms present in this canvas are shadows and masses of earthy greens and yellows and browns, floating around the canvas. The message is completely subjective, for some it may be a little cynical, ominous or even intimidating in this depiction, but for some it may hold a deeper meaning.

After having graduated from UiTM Shah Alam in 1999, Fauzul has then exhibited his work all around Malaysia, Indonesia, Hong Kong, Singapore and the UK. He also received special mentions from the Young Contemporary Art Award in 2002 and the Kijang Art Awards in 2004. Malaysia's National Art Gallery, Bank Negara Malaysia, EQ Fine Arts Gallery and HSBC Bank Malaysia have collected Fauzul's artworks, and until this day has been noted for his distinctive style in etching techniques.



87

KWAN CHIN

B. Kuala Lumpur, 1946

Rubber Tapping – Brown Series, 2011

Signed "Kwan Chin" on lower left

Batik

44.5 x 38 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000

Kwan Chin has a penchant for the Malaysian country life, setting and people. This time, it is no different as he captures a group of village folk going about their daily lives with one carrying vegetable atop their head, as tradition would have it.

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

88

ISMAIL LATIFF

B. Melaka, 1955

Festival of Inner Jungle... Rainbow Paradise, 1999

Signed and dated "Ismail Latiff 99" on lower right

Acrylic on museum board

81 x 81 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 15,000

Ismail Latiff delivers us once more from the wear and tear of reality, and takes us into his realm of escapism. Not one to shy away from colours, Ismail's works are always enchanting, speaking to us not only visually, but also spiritually. According to art critic Ooi Kok Chuen, Ismail Latiff is one of the greatest escape artists to ever wield the brush.

There is an instant comfort in gazing upon Ismail's art, as they are always so full of life, seemingly teeming with visual comfort that seems so rare these days. With expert combinations and blending of colours that seem to simultaneously clash and harmonize, he paints dreams. Coincidentally, it was Van Gogh who said, "I dream of painting and I paint my dreams."

In the midst of the more-than-welcome chaos of colours, Ismail Latiff's circle of balance is ever-present at the top middle of the canvas, to symbolise the search to become one with the cosmos, as he described. "I embarked on a conquest of inner space, texture and colour, bringing the beauty of the natural world indoor, which is transformed onto paper and canvas". The NHB of Singapore has two pieces in their collection by Ismail Latiff, namely 'Festival of Inner Jungle I' and 'Puncak Pengkalan Serumbi'.



89

ZULKIFLI YUSOFF

B. Kedah, 1962

Treasure Hunt, 1997

Signed and dated on lower right

Acrylic on canvas

152 x 213 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 32,000

Zulkifli Yusoff draws caricatures and character parodies of the types of people that he sees in society with a pop-art style. Using this form of abstractism in art, he criticizes on social and political issues. His characters are usually drawn in an ostentatious and overstated manner, each with their own personality and unique trait. This is no different, proving to be a narration political and social commentaries. Besides wowing the audience with his skills and techniques in art, he also injects humour into his paintings, making them all the more entertaining and a joy to explore.



90

JOLLY KOH

B. Singapore, 1941

Morning in Bandar Maharani, 2012

Signed and dated "Jolly Koh 12" on lower left

Oil on canvas

30 x 40 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 26 of "JOLLY KOH, TOWARDS THE NEBULA" exhibition catalogue

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RM 9,000 - RM 12,000

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

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

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

Jolly Koh was born in Singapore, where he studied for his National Diploma in Design at Hornsey College of Art, London in the year 1962. A year after, he obtained his Art Teacher's Certificate from London as well, and his Masters at Indiana University, USA in 1972. His artworks have been exhibited at the National Art Gallery in Victoria, Australia, Bank Negara Malaysia, the Fullerton Hotel in Singapore and J.D. Rockefeller III Collection, just to name a few. The NHB of Singapore has ten pieces in their collection by Jolly Koh which span from 1959 to 1996.



July 12

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 Connection@Nexus on May 24, 2015 will be relocated to KL Lifestyle Art Space.

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

Seller's Liability to Bidders and Buyers

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

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

Bids

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

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

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

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

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

After the Sale

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

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

1.29 The Buyer will be asked to sign a Buyer's Acknowledgment Form upon the fall of the hammer and to make payment of twelve percent (12%) of Hammer Price (or RM500.00, whichever is greater) as a non-refundable earnest deposit before leaving the Sale Venue. Failure to sign the form and make payment for the earnest deposit will render the Sale null and void and the Auctioneer will be entitled immediately offer the Lot for resale.

1.30 KLAS does not accept responsibility for notifying the Buyer of the result of his bids. Buyers are requested to contact

KLAS by telephone or in person as soon as possible after the Sale to obtain details of the outcome of their bids.

Payment and Delivery

1.31 An invoice for the full Purchase Price will be sent to the Buyer to the address provided by the Buyer. Property in the Lot will only pass to the Buyer upon full payment of the Purchase Price in cash or in cleared funds. Until that time, the Buyer acquires no title or ownership in the Lot. KLAS and the Seller are not obliged to release the Lot to the Buyer until full settlement of the Purchase Price.

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

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

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

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

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

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

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

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

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

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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



Bidder No. (for office use)

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

BIDDER REGISTRATION FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | May 24, 2015 | Connexion@Nexus

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Address
Telephone Mobile Phone
Email

Banking Details

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

Supporting Documents | Utility Bills | Bank Statement (Issued in 2015)

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AGREED AND ACCEPTED BY

Signature of Bidder

Name Date



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

Bidder No. (for office use)

ABSENTEE BID FORM

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 Address _____
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Banking Details

Name of Bank _____ Account No. _____
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I hereby irrevocably authorise KL Lifestyle Art Space to enter bids on the Lot(s) indicated below in any amount up to but not exceeding the Top Limit amount that I have indicated next to a Lot below, during the aforesaid Auction. The Top Limit amount stated for a Lot constitutes my final firm bid for that Lot. If this is the highest bid for that Lot, I will pay the Hammer Price and all other charges required by the Auction Conditions I agree that your acceptance of Absentee Bids is a complimentary service undertaken on a best endeavour basis subject to prevailing circumstances at the time of the Auction and that KL Lifestyle Art Space does not accept liability for failing to execute Absentee Bids or any errors and omissions in connection with them. By submitting this Absentee Bid form, I hereby acknowledge and bind myself to the Auction Conditions, of which I hereby declare I have full knowledge or undertake to be aware. I agree that in the event that my bid for a Lot is successful, I will enter into a binding Contract of Sale to purchase that Lot and will pay the Purchase Price for it. Each Absentee Bid must be accompanied by a Banker's Demand Draft for the full amount of each Top Limit specified below, or credit card authorization to charge the Top Limit specified below, using a valid credit card acceptable to KL Lifestyle Art Space, otherwise my bid may not be entered. All payment by cheque/ banker's draft should be made payable to Mediate Communications Sdn Bhd.

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(leave blank if phone bidding)

Lot number	Item	Top limit (RM)

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Name _____ Date _____

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We look forward to your continuous support in 2015.



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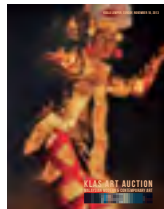
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7 July 2013



21 September 2013



10 November 2013



19 January 2014



6 April 2014



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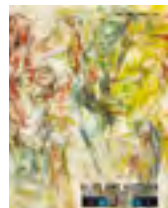
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