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Malaysia Art Network  
29 Jalan Utara, 46200 Petaling Jaya, Selangor, Malaysia  
Joshua Tan: +6012 3900 858 | [malaysiaartnetwork@gmail.com](mailto:malaysiaartnetwork@gmail.com)

KUALA LUMPUR, SUNDAY 24 APRIL 2016

KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART

KUALA LUMPUR, SUNDAY 24 APRIL 2016

# KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





lot 36, **Awang Damit Ahmad** E.O.C "Ikan Kekek dan Gubang Bigul", 1993



# KLAS ART AUCTION 2016

## MALAYSIAN MODERN & CONTEMPORARY ART EDITION XX

### Auction Day

**Sunday, 24 April 2016**

1.00 pm

Registration & Brunch  
Starts 11.30 am

Artworks Inspection  
From 11.30 am onwards

Clarke Ballroom  
Level 6  
Le Meridien Kuala Lumpur  
2 Jalan Stesen Sentral  
50470 Kuala Lumpur

Supported by

**THRIVEN**



Lot 47, **Khalil Ibrahim**, *Untitled*, 1979

**KL Lifestyle Art Space**

c/o Mediate Communications Sdn Bhd  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor  
t: +603 20932668  
f: +603 20936688  
e: info@mediate.com.my

**Contact Information****Auction enquiries and condition report**

Lydia Teoh +6019 2609668  
lydia@mediate.com.my

Datuk Gary Thanasan  
gary@mediate.com.my

**Payment and collection**

Shamila +6019 3337668  
shamila@mediate.com.my



Lot 79, **Jolly Koh**, *Untitled*, 1966

Jolly Koh '66

## Kuala Lumpur Full Preview

Date: 24 March - 23 April 2016

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

## Auction Day

Date: Sunday, 24 April 2016

Venue: Clarke Ballroom

Level 6

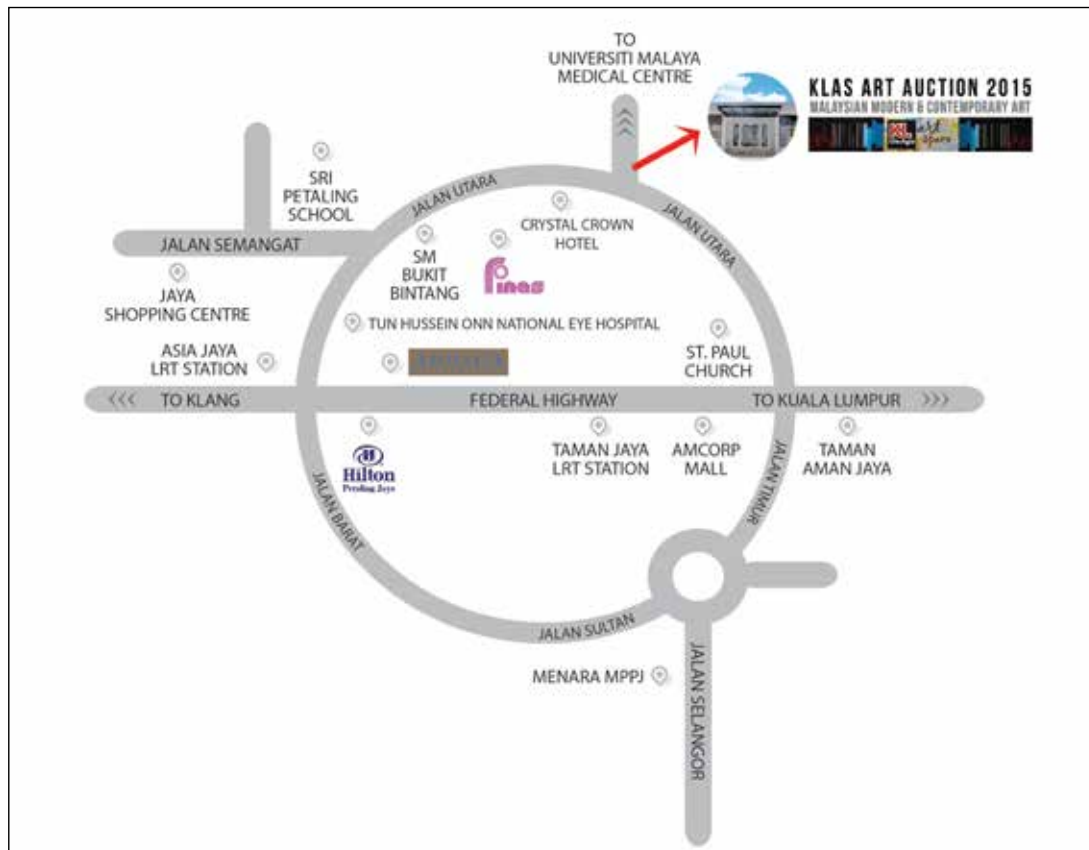
Le Meridien Kuala Lumpur

2 Jalan Stesen Sentral

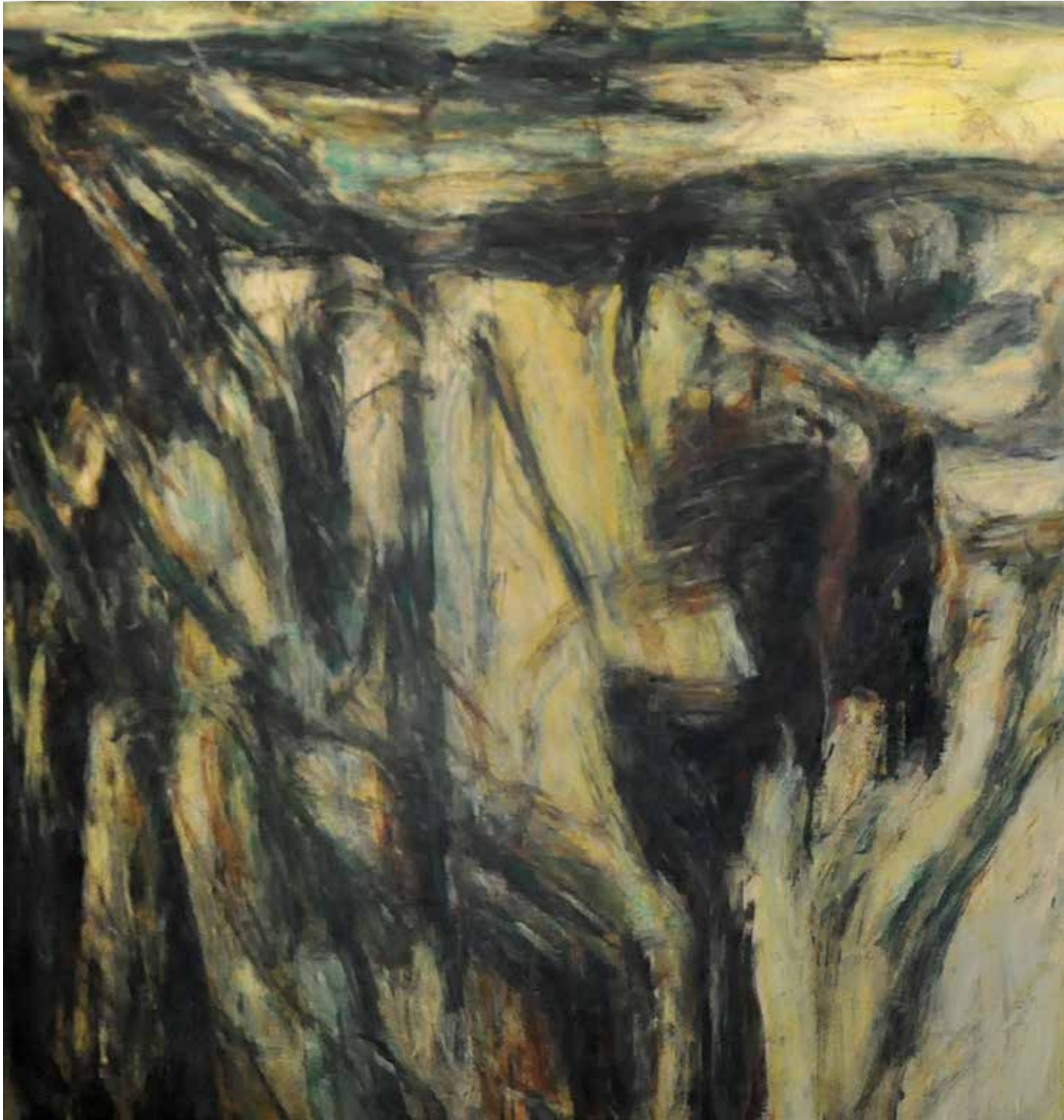
50470 Kuala Lumpur

Malaysia

Time: 1.00 pm



Map to KLAS @ Jalan Utara



Lot 80, **Abdul Latiff Mohidin**, *Rimba Series - Puntung The Stump*, 1996



## Contents

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Glossary	9
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Auction Terms and Conditions	158
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Lot 72, **Ismail Mat Hussin**, *Playing Gasing*, 1982

# Glossary



**1 KHALIL IBRAHIM**  
**EAST COAST SERIES - 1/1981**

Acrylic on canvas 30 x 18 cm  
RM 2,500 - RM 7,000

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**6 ANUAR RASHID**  
**SOMEWHERE BETWEEN  
HEAVEN & EARTH, 2014**

Oil on canvas 75 x 75 cm  
RM 8,000 - RM 16,000

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**2 ISMAIL ABDUL LATIFF**  
**ENERGI GARIS MERAPI NO. 1, 2000**

Acrylic on paper 38 x 29 cm  
RM 3,000 - RM 5,000

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**7 ZULKIFLI TALHA**  
**OH TAMAN INDAH  
KAYANGAN NO. 5, 2007-2011**

Acrylic on canvas 84 x 84 cm  
RM 1,500 - RM 3,500

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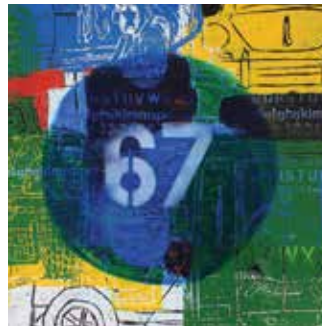


**3 ABDUL LATIFF MOHIDIN**  
**MADAME L CHAIR  
(PAGO-PAGO SERIES), 1969**

Ink on paper 17 x 11.5 cm  
RM 17,000 - RM 22,000

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**8 MOHD RADUAN MAN**  
**67, 2010**

Oil on linen 74 x 74 cm  
RM 3,800 - RM 5,000

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**4 YUSOF GHANI**  
**SIRI TARI, 1991**

Watercolour and ink on paper 23.5 x 33.5 cm  
RM 6,000 - RM 12,000

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**9 BHANU ACHAN**  
**RHAPSODY IN BLUE III, 2016**

Mixed media on paper 59 x 42 cm  
RM 1,200 - RM 2,200

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**5 RAPHAEL SCOTT AHBENG**  
**NIGHT FALLS ON BIDI, 2008**

Acrylic on canvas 89 x 59 cm  
RM 5,000 - RM 8,000

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**10 DREW HARRIS**  
**THE COMMUNITY SERIES -  
INTERCONNECTED 2, 2013**

Mixed media on board 153 x 122 cm  
RM 10,000 - RM 18,000

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**11 ISMAIL ABDUL LATIFF**  
**LEMBAH KESUMA WANGI,**  
**NO 1, 2 & 3, 2002**

Acrylic on museum board  
38 x 38 cm x 3 pieces  
RM 12,000 - RM 18,000

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**16 TAJUDDIN ISMAIL, DATO'**  
**SEAFORMS, 1998**

Acrylic on canvas 150 x 150 cm  
RM 35,000 - RM 50,000

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**12 SEAH KIM JOO**  
**CHINATOWN SINGAPORE, 1970s**

Batik 55 x 42 cm  
RM 5,000 - RM 9,000

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**17 ABDUL LATIFF MOHIDIN**  
**ZWISCHEN ZWEI WELTEN**  
**(IN BETWEEN TWO WORLDS**  
**- STUDY FOR PAGO-PAGO SERIES,**  
**1966)**

Ink on paper 16 x 11.5 cm  
RM 16,000 - RM 20,000

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**13 KWAN CHIN**  
**SIBLINGS, 2011**  
**& TAKING A BREAK I, 2011**

Batik 29 x 29 cm x 2 pieces  
RM 2,200 - RM 3,500

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**18 LONG THIEN SHIH**  
**TWO FIGURES, 1996**

Pastel on paper 54 x 37 cm  
RM 1,200 - RM 3,000

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**14 RAJA SEGAR**  
**GOBI AND THE FLUTE**  
**SINGER, 2001**

Oil on canvas 137 x 91.5 cm  
RM 12,000 - RM 20,000

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**19 MOHD RADUAN MAN**  
**LOVE SERIES III, 2003**

Oil on canvas 92 x 92 cm  
RM 3,000 - RM 5,000

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**15 MOHD RADUAN MAN**  
**BUGATTI & GTR, 2013**

Mixed media on aluminium laid on board  
46 x 46 cm x 2 pieces  
RM 6,000 - RM 9,000

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**20 SOON LAI WAI**  
**RESONANCE 7, 2015**

Acrylic on paper 29.7 x 42 cm  
RM 2,000 - RM 3,000

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**21 SHAFURDIN HABIB**  
**MOTHER AND CHILD, 2008**

Acrylic on canvas 46 x 46 cm  
RM 3,500 - RM 6,000

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**22 KHALIL IBRAHIM**  
**TUSSLA, BOSNIA, 1983**

Charcoal on paper 29 x 42 cm  
RM 1,500 - RM 4,000

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**23 LEE CHENG YONG**  
**STILL LIFE, 1970**

Pastel on paper 26.5 x 36 cm  
RM 2,000 - RM 3,500

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**24 SEAH KIM JOO**  
**FARMERS AND COCKERELS, 1970s**

Batik 73 x 98 cm  
RM 6,500 - RM 9,500

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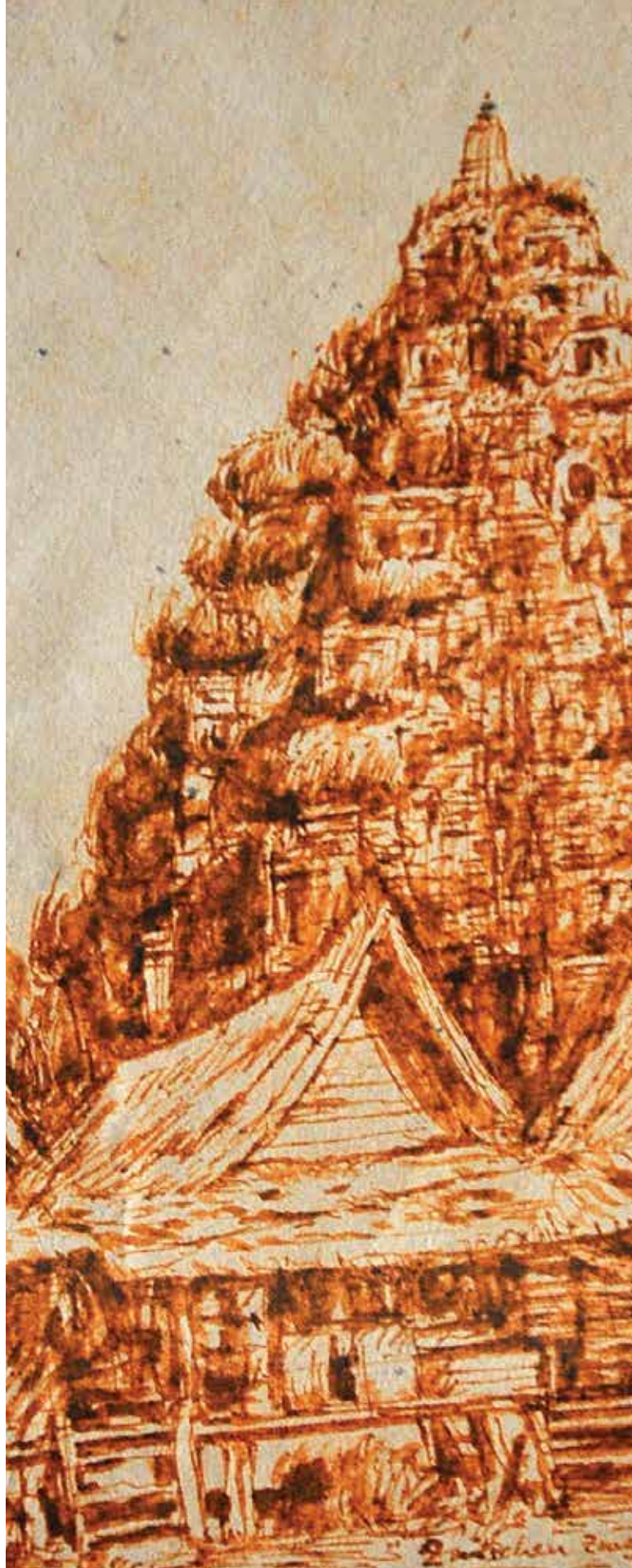


**25 HELEN GUEK YEE MEI**  
**GIRL WITH TWO BIRDS  
IN ARMS, 2001**

Mixed media on paper 88 x 92 cm  
RM 3,500 - RM 7,000

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Lot 17, **Abdul Latiff Mohidin**, *Zwischen Zwei Welten*  
(*In Between Two Worlds - Study for Pago Pago Series*, 1966)



**26 KHOO SUI HOE**  
**GIRL WITH A FLOWER, 1968**

Oil on board 61 x 81 cm  
RM 50,000 - RM 75,000

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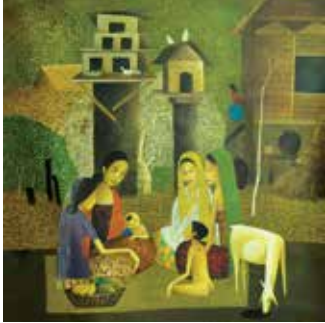


**31 KHALIL IBRAHIM**  
**EAST COAST SERIES - XXII/ 1983**

Acrylic on canvas 36 x 21 cm  
RM 3,500 - RM 8,000

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**27 LYE YAU FATT**  
**FAVOURITE PASTIME, 1976**

Oil on canvas 96.5 x 75.5 cm  
RM 12,000 - RM 22,000

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**32 NIK RAFIN**  
**DANSCAPE SERIES, 2015**

Acrylic on canvas 122 x 183 cm  
RM 1,800 - RM 3,000

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**28 CHUAH THEAN TENG, DATO'**  
**MOTHER AND DAUGHTERS  
: THE FRUIT SEASON**

Batik 57.5 x 45 cm  
RM 28,000 - RM 45,000

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**33 NIK RAFIN**  
**MINDSCAPE SERIES 9, 2011**

Acrylic on canvas 30 x 39.8 cm  
RM 800 - RM 1,200

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**29 FATIMAH CHIK**  
**NUSANTARA,  
LEDANG SERIES, 1995**

Mixed media batik collage 61 x 61 cm  
RM 2,200 - RM 2,500

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**34 MOHD RADUAN MAN**  
**BEFORE THE WAR, 2010**

Oil on linen 74 x 74 cm  
RM 3,800 - RM 5,000

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**30 NAJIB AHMAD BAMADHAJ**  
**COCONUT SCRAPER, 2009**

Pen on paper 28 x 39 cm  
RM 1,500 - RM 3,000

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**35 BAYU UTOMO RADJIKIN**  
**PUISI JIWA 2, 2007**

Acrylic on canvas 134.5 x 259 cm  
RM 40,000 - RM 60,000

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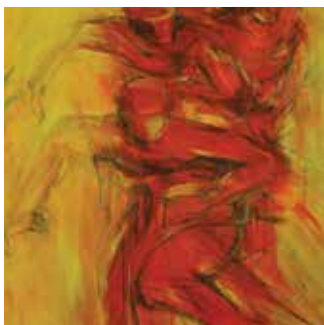


**36 AWANG DAMIT AHMAD**  
**E.O.C "IKAN KEKEK DAN GUBANG  
BIGUL", 1993**

Mixed media on canvas 153 x 183 cm  
RM 80,000 - RM 160,000

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**37 YUSOF GHANI**  
**SEGERAK SERIES - FORAY, 2007**

Oil on linen 128 x 95.8 cm  
RM 65,000 - RM 90,000

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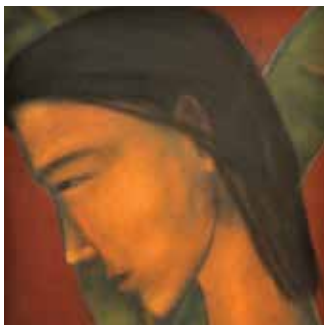


**38 TAWEE NANDAKWANG**  
**SAMPAN BOATS, 1979**

Oil on canvas 43 x 71 cm  
RM 20,000 - RM 32,000

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**39 HELEN GUEK YEE MEI**  
**PORTRAIT OF A MAN, 2001  
& PORTRAIT OF A LADY, 2001**

Mixed media on paper  
33.5 x 31.5 cm x 2 pieces  
RM 2,400 - RM 5,000

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**40 ANISA ABDULLAH**  
**STUDY FOR MALAYSIA ICONS**

Pastel on paper 34 x 60 cm  
RM 1,200 - RM 2,500

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**41 TAN CHOON GHEE**

**LONDON, 1981**

Chinese ink and watercolour on paper  
67 x 45 cm  
RM 3,000 - RM 6,000

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**46 IBRAHIM HUSSEIN, DATUK**

**MULTIPLE FIGURES, 1976**

Mixed media on wooden barrel  
10 cm (Diameter) 19 cm (Height)  
RM 15,000 - RM 28,000

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**42 LEON PACUNAYEN**

**ASIAN VILLAGE**

Ink and watercolour on paper 53 x 75 cm  
RM 3,000 - RM 6,000

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**47 KHALIL IBRAHIM**

**UNTITLED, 1979**

Acrylic on canvas 140 x 179 cm  
RM 120,000 - RM 180,000

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**43 R.M. DE LEON**

**FACE IS STRANGER THAN FICTION  
(CHIHUAHUA IN THE SWEETEST  
AND PRETTIEST ACID WASH  
COLOUR), 2009**

Acrylic on paper 122 x 150 cm  
RM 2,000 - RM 3,000

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**48 ABDUL LATIFF MOHIDIN**

**DEBRIS (PAGO-PAGO SERIES), 1968**

Oil on board 89 x 69.5 cm  
RM 420,000 - RM 550,000

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**44 HASIM**

**BALINESE GIRL**

Oil on canvas 87 x 59 cm  
RM 1,200 - RM 3,000

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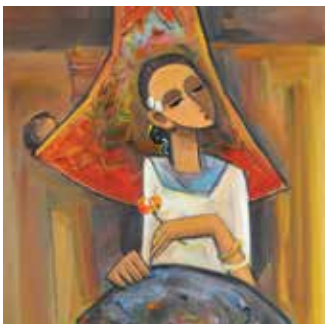
**49 TAJUDDIN ISMAIL, DATO'**

**GREY HORIZON, 1993**

Mixed media on canvas 125 x 125 cm  
RM 30,000 - RM 38,000

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**45 KENG SENG CHOO**

**LOVING MUM, 2012**

Acrylic on canvas 79.5 x 44.5 cm  
RM 6,000 - RM 10,000

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**50 NIZAR KAMAL ARIFFIN**

**DALANG SERIES - WORLD WHIS-  
PERING #11 (BISIK INSYALLAH),  
2015**

Acrylic on canvas 122 x 122 cm  
RM 7,000 - RM 11,000

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**51 DREW HARRIS**

**THE COMMUNITY SERIES -  
INTERCONNECTED 4, 2013**

Mixed media on board 153 x 122 cm  
RM 10,000 - RM 18,000

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**52 RAFIEE GHANI**

**DREAM, 1996**

Oil on canvas 100.5 x 138.5 cm  
RM 12,000 - RM 18,000

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**53 CHEUNG POOI YIP**

**A FORGOTTEN TOWN, 1988**

Acrylic on canvas 81.5 x 98.5 cm  
RM 10,000 - RM 13,000

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**54 NIK RAFIN**

**BUMI BERTUAH, 2006**

Watercolour on paper 56 x 76 cm  
RM 3,000 - RM 5,000

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**55 DANG XUAN HOA**

**STILL LIFE WITH CAT, 1999**

Gouache on paper 54 x 74 cm  
RM 5,000 - RM 8,000

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Lot 50, **Nizar Kamal Ariffin**, Dalang Series -  
World Whispering #1.1 (Bisik Insyallah), 2015



**56 SEAH KIM JOO**  
**SINGAPORE RIVER**

Batik 51.5 x 79.5 cm  
RM 7,000 - RM 11,000

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**61 YANG ZHENGXIN**  
**DUCKS**

Ink and colour on paper 46 x 70 cm  
RM 3,000 - RM 6,000

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**57 KWAN CHIN**  
**FRUIT SELLER SERIES, 2014**

Batik 86 x 146 cm  
RM 9,000 - RM 13,000

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**62 ILHAM FADHLI**  
**WATCHTOWER, 2009**

Mixed media  
5 cm (Diameter) 9 cm (Height)  
RM 500 - RM 800

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**58 ONG KIM SENG**  
**AUTUMN IN BENDIGO, 1990**

Watercolour on paper 27 x 36 cm  
RM 2,000 - RM 3,800

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**63 ROCÍO VILLATORO**  
**MANIQUÍ III**

Bronze and digital image on methacrylate  
48 x 15 x 15 cm  
RM 6,000 - RM 10,000

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**59 CHEN WEN HSI**  
**ABSTRACT**

Ink and colour on paper 66 x 65.5 cm  
RM 30,000 - RM 40,000

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**64 KHALIL IBRAHIM**  
**NUDE SERIES, 1986**

Watercolour on paper 20 x 14 cm  
RM 2,000 - RM 3,500

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**60 SOON LAI WAI**  
**RESONANCE 9, 2015**

Acrylic on paper 29.5 x 42 cm  
RM 2,000 - RM 3,000

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**65 KHALIL IBRAHIM**  
**FIGURE STUDY**

Pen on paper 9.5 x 13.5 cm  
RM 500 - RM 800

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**66 TEW NAI TONG**

**MENGAJI AND HORSES, 1960**

Pastel on paper 36 x 26 cm  
Pencil on paper 23 x 36.5 cm  
RM 750 - RM 1,000

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**67 LOK EK SEM**

**MOTHER & DAUGHTER**

Paper casting Edition 11/100 25 x 30 cm  
RM 1,200 - RM 2,500

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**68 RAPHAEL SCOTT AHBENG**

**OUTLET, 2010**

Oil on canvas 128 x 96 cm  
RM 10,000 - RM 16,000

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**69 KHALIL IBRAHIM**

**BACHOK, 1957**

Oil on canvas 32 x 52 cm  
RM 60,000 - RM 90,000

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**70 ISMAIL MAT HUSSIN**

**SEASIDE SCENE, 2001**

Watercolour on paper 27 x 36 cm  
RM 2,000 - RM 3,500

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**71 MOKHTAR ISHAK**  
**CHINESE VILLAGE, BESUT, 1998**  
**& SUNRISE IN PANTAI SABAK, 2011**

Watercolour on paper 23 x 30 cm x 2 pieces  
 RM 800 - RM 1,200

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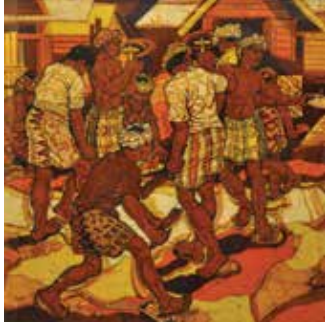
**76 NIK RAFIN**  
**TENANG, 2015**

Watercolour on paper 55.5 x 75.5 cm  
 RM 3,500 - RM 6,000

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**72 ISMAIL MAT HUSSIN**  
**PLAYING GASING, 1982**

Batik 92 x 105 cm  
 RM 26,000 - RM 38,000

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**77 YUSOF GHANI**  
**TOPENG - IMBUAN, 1996**

Mixed media on paper 76 x 56 cm  
 RM 7,000 - RM 11,000

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**73 SYED AHMAD JAMAL, DATUK**  
**SG CINCIN, 1971**

Ink on paper 17 x 10 cm  
 RM 3,500 - RM 5,000

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**78 KHALIL IBRAHIM**  
**FIGURES, 1997**

Ink on paper 33 x 41 cm  
 RM 6,000 - RM 9,000

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**74 ISMAIL MAT HUSSIN**  
**MUSICIANS, 1992**

Ink on paper 15 x 15 cm  
 RM 750 - RM 1,000

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**79 JOLLY KOH**  
**UNTITLED, 1966**

Acrylic and oil on canvas 97 x 76 cm  
 RM 42,000 - RM 65,000

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**75 NIK ZAINAL ABIDIN**  
**ISTANA KAYANGAN SERIES, 1967**

Watercolour on paper 49 x 64 cm  
 RM 18,000 - RM 24,000

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**80 ABDUL LATIFF MOHIDIN**  
**RIMBA SERIES - PUNTUNG THE STUMP, 1996**

Oil on canvas 137 x 266 cm  
 RM 500,000 - RM 800,000

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**81 RAPHAEL SCOTT AHBENG**

**SUHAI HEIGHTS, 2013  
& SAPPHIRE FEELING, 2013**

Acrylic on board 30.5 x 30.5 cm x 2 pieces  
RM 2,800 - RM 4,000

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**82 CHIN KON YIT**

**VILLAGE SCENE, 2011**

Oil on canvas 36 x 36 cm  
RM 1,500 - RM 2,500

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**83 SHAFURDIN HABIB**

**MASJID AR RAHMAH AMPANG  
PECAH, KUALA KUBU BAHRU, 2014**

Watercolour on paper 30 x 45 cm  
RM 1,200 - RM 2,500

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**84 DZULKIFLI BUYONG**

**UNTITLED, 1982**

Acrylic on board 59 x 42 cm  
RM 22,000 - RM 35,000

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**85 RAPHAEL SCOTT AHBENG**

**GOLD HUE, 2015**

Acrylic on canvas 100 x 138 cm  
RM 13,000 - RM 18,000

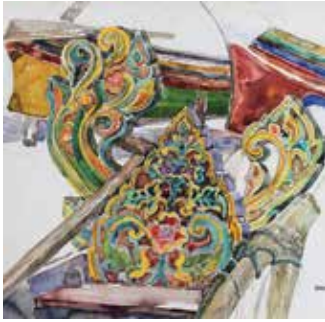
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Lot 78, **Khalil Ibrahim**, *Figures*, 1997

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**86 ISMAIL MAT HUSSIN**  
**BANGAU DAN BANGKU**  
**PERAHU, 1997**

Watercolour on paper 28 x 38 cm  
RM 2,500 - RM 4,000

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**87 LEE JOO FOR**  
**HORSE AND RIDER, 1995**

Oil on canvas 59.5 x 75 cm  
RM 2,500 - RM 4,000

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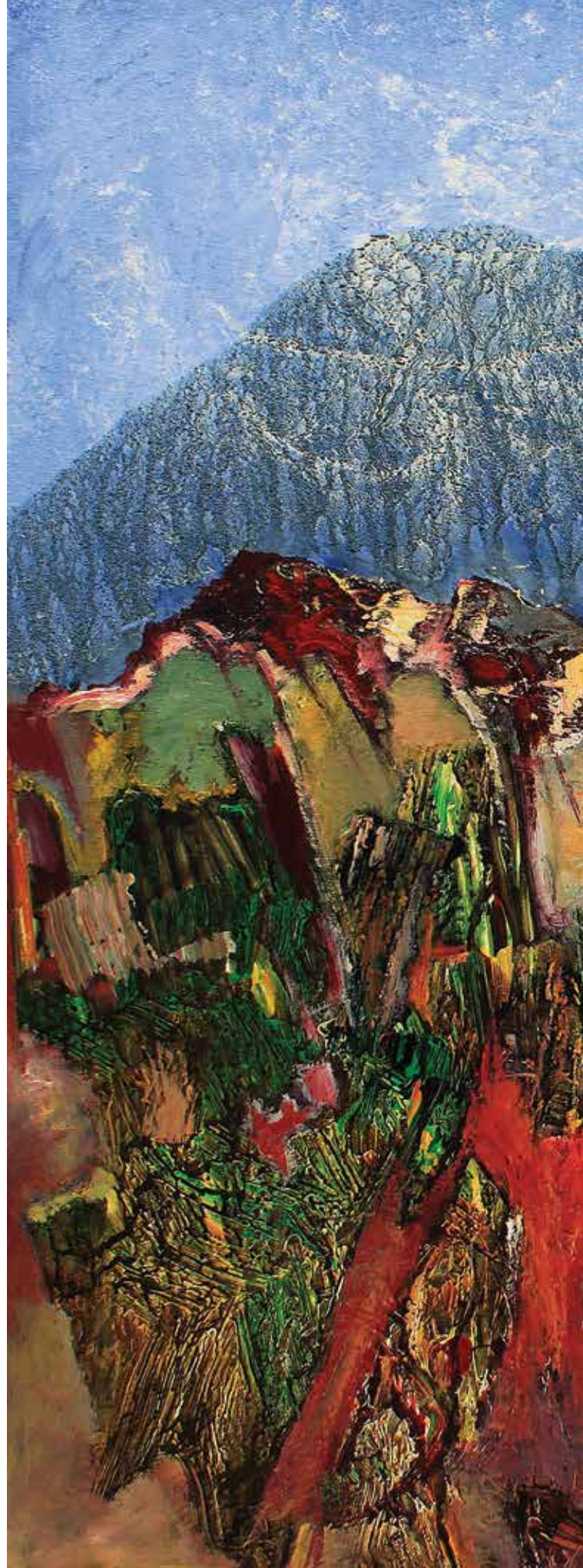


**88 KHALIL IBRAHIM**  
**EAST COAST SERIES**  
**"FISHERMAN", 1986**

Watercolour on paper 20 x 22 cm  
RM 800 - RM 1,200

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lot 85, **Raphael Scott AhBeng** Gold Hue, 2015

**1**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**East Coast Series - 1/1981**

Signed and dated "Khalil Ibrahim 81" on lower left

Acrylic on canvas

30 x 18 cm

Provenance

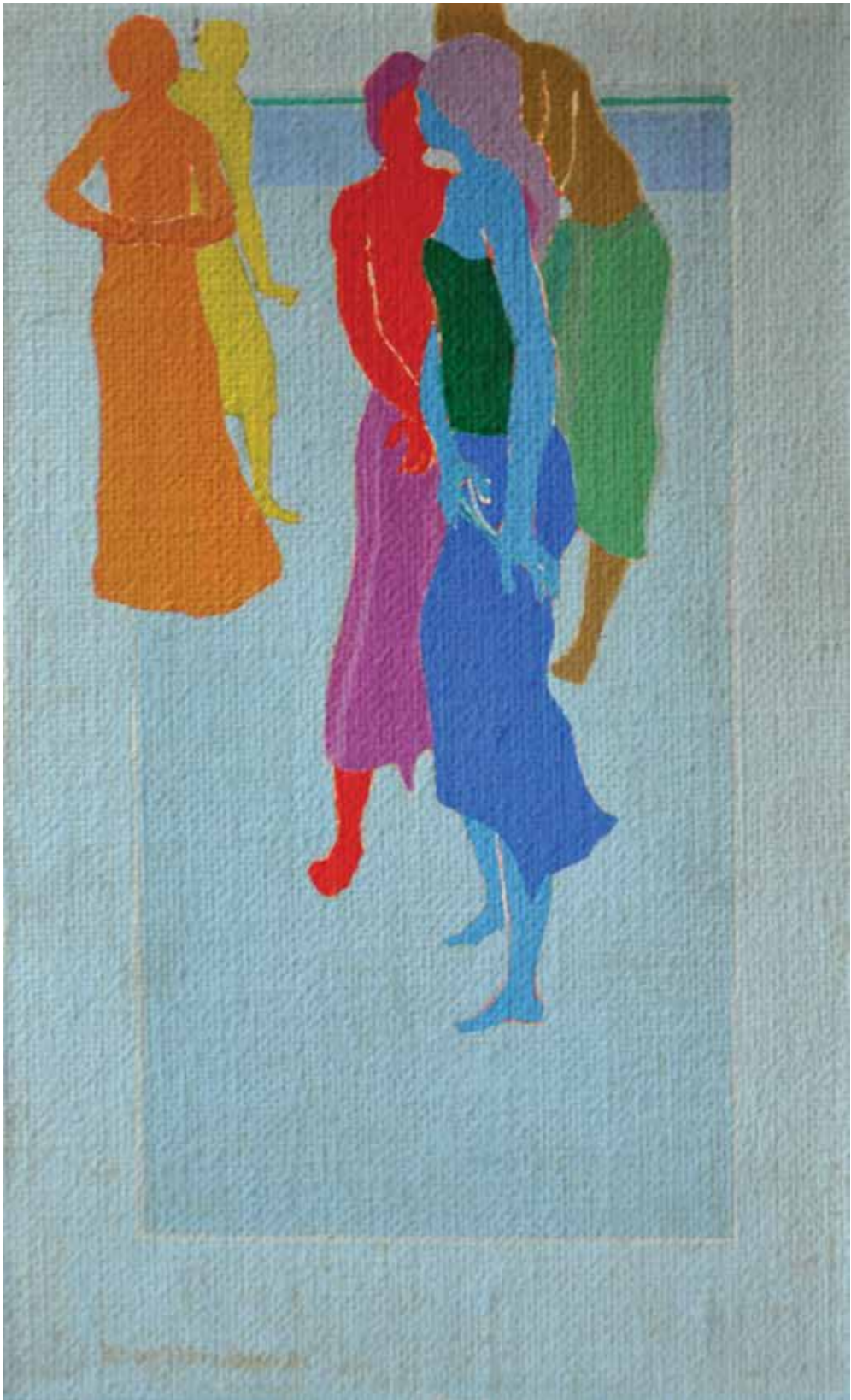
Private Collection, Kuala Lumpur

**RM 2,500 - RM 7,000**

With human figures being the preferred theme and hallmark for Khalil Ibrahim, we are presented with an acrylic on canvas painting of strips of colourful figures.

The employment of gentle, diluted yet vibrant colours creates an overall soothing yet cheery rhythm. Silhouettes of various individuals are situated on the top of the canvas, where Khalil's penchant for the human body is exhibited – all forms are caught in different poses.

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.



## 2

### **ISMAIL ABDUL LATIFF**

B. Melaka, 1955

#### **Energi Garis Merapi No. 1, 2000**

Signed "Ismail Latiff" on lower left

Acrylic on paper

38 x 29 cm

Provenance

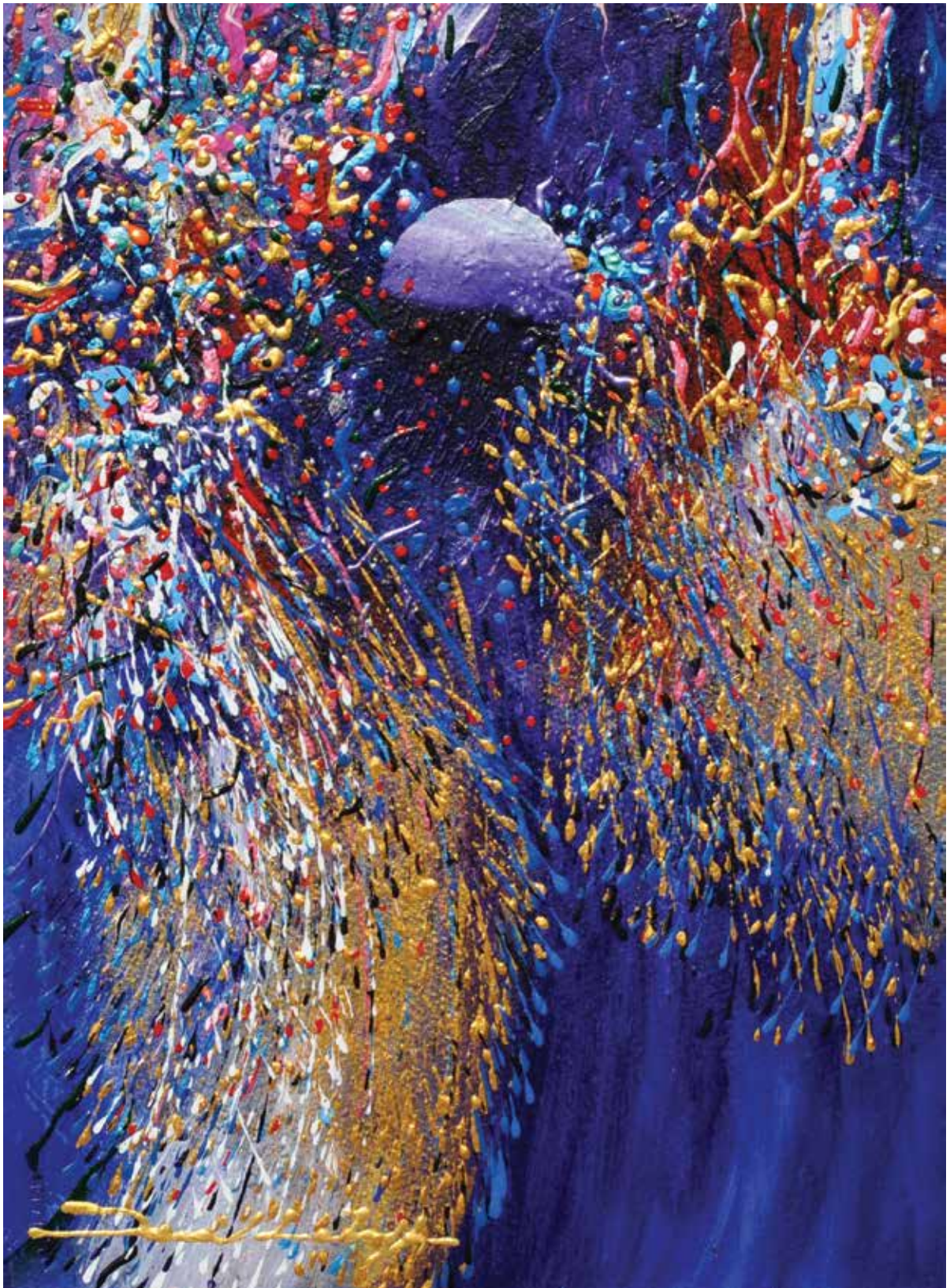
Private Collection, Kuala Lumpur

**RM 3,000 - RM 5,000**

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.

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.

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."



### 3

#### ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

#### Madame L Chair (Pago-Pago Series), 1969

Inscribed "Paris 69 Madame L Chair" on lower left

Signed and dated "AL 69" on lower right

Ink on paper

17 x 11.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 217 of "Pago-Pago to Gelombang: 40 Years of Latiff Mohidin" exhibition book

Published in 1994 by Singapore Art Museum

**RM 17,000 - RM 22,000**

"Let us say I begin from intuition. Something that has not acquired a form and cannot yet be argued, explained; something that does not yet have logic or a rational basis ... A shadow in the mind or a motion in the heart, a pulse of contemplation as yet unnamed ... Only a deep and natural heart-beat." – Latiff Mohidin

If one looks closely at Latiff's work, one may see a bamboo shoot, a barnacle, a hill or a leaf – motifs of Nature, his muse – all amalgamated with man-made objects that have a similar shape such as the balconies of stupas-pagodas and such. In essence, the Pago-Pago series encapsulates Southeast Asia at its best.

Born in 1941, Latiff started painting at an early age and by 10 he was holding his first exhibition at Kota Raja Malay School in Singapore, and was dubbed in the local press as the "boy wonder". He 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.



## 4

### YUSOF GHANI

B. Johor, 1950

#### Siri Tari, 1991

Inscribed "SIRI TARI" on lower left  
Signed and dated "Yusof Ghani 1991" on lower right  
Watercolour and ink on paper  
23.5 x 33.5 cm

#### Provenance

Private Collection, Kuala Lumpur

Illustrated on page 42 of "YUSOF GHANI Drawings" exhibition catalogue

Published in 1997 by Rusli Hashim Fine Art Kuala Lumpur

**RM 6,000 - RM 12,000**

The figure, seen as a formative generator and embodiment of movement is radically altered by Yusof Ghani. He dismantles and transforms them into planes of colour and curving lines. They are almost forceful, and at times, even awkward. Graphic components – consisting of straight and curving lines as well as cross-hatching clusters, are dominant and profuse.

The juxtaposition of this piece is as so – as if all the movements involved in the piece are converging towards a meeting point, even while they maintain their own distinct space and characteristics. It is the bridging of realism and abstraction.

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.

Yusof Ghani was born in 1950 in Johor and used to frequent a small movie theater as a young boy, where he developed a predisposition towards painting. He received a scholarship to study art at George Mason University, USA, where he studied Graphic Art and proceeded to pursue his Master's in Fine Art at Catholic University, Washington. Upon returning to Malaysia, he began lecturing in Universiti MARA Institute of Technology. Most notably known for Abstract Expressionism, his other popular series are Topeng, Wayang, Segerak and Biring.





**5**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Night Falls on Bidi, 2008**

Signed, titled and dated "RSA 08 night falls on Bidi" on lower right

Acrylic on canvas

89 x 59 cm

Provenance

Private Collection, Kuala Lumpur

**RM 5,000 - RM 8,000**

Bidi – also known as Bukit Buan Bidi or Gunung Buan Bidi, is a hill that is elevated at 85 meters above sea level. It is located in Sarawak, where AhBeng was born and while hills are typically considered too drab and too common to be considered a gripping subject, AhBeng proves that there is so much more than nature than just a mere hill.

With colours that seem to be luminous and an iridescent sky that is reminiscent of the glowing moonlight, Raphael paints in his usual, eccentric style, inserting bits and pieces of his own personality to allow the painting to shine and come alive. The seamless, harmonious interaction between the colours in this highly abstract piece adds to the unusual yet beautiful works by AhBeng.

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.



RSA 08  
night falls on  
Bidi

## 6

### ANUAR RASHID

B. Kedah, 1958

#### Somewhere Between Heaven & Earth, 2014

Signed "Anuar" on lower right  
Titled on reverse  
Oil on canvas  
75 x 75 cm

Provenance  
Private Collection, Kedah

**RM 8,000 - RM 16,000**

Born into a religious environment, Anuar journeyed as a young adult into atheism and extreme left ideologies to refute notions of perceived 'truth', only to re-discover the pervasiveness of the existence of the 'Absolute'. Anuar is descendental; the former evokes higher consciousness and the latter the unconscious. But for all their difference, his paintings have something in common: not only their evocation of the 'infinite', but the intention to restore the sense of enigma and singularity of existence last in everyday life.

From the early beginning of his career, Anuar Rashid has been a maverick. At a tender age of 20 years old, through his "Birth of Inderaputera" (1978) #31, Syed Ahmad Jamal, then the director of National Art Gallery, declared him as "the new sensation of the Malaysian Art scene, perhaps its brightest star yet". A radical and an independent, Anuar joined Anak Alam colony in 1978 after graduating from Uitm because he was persuaded by its communal spirit and comradeship. After a successful solo exhibition "Wind, Water & Fire (1983) in Kuala Lumpur, he left for Europe on several grants and fellowships. He also made unofficial visits to the then communist Romania and Yugoslavia, and briefly stayed in the communist-dominated northern Italy. On his return to Malaysia in 1986, he completed a mural for Central Market titled "farewell", and then retreated reclusively to his home state Kedah. Twenty years has passed before he eventually returned to Central Market for the Tiga Alam Exhibition.





7

**ZULKIFLI TALHA**

B. Selangor, 1972

**Oh Taman Indah Kayangan No. 5, 2007-2011**

Signed and dated "TALHA ZUL 2011" on lower right

Acrylic on canvas

84 x 84 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,500 - RM 3,500**

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

This piece of art is a practical dialogue between the artist and the environment, focusing on how we, human beings, are interconnected with nature, rather than how we are all disconnected from it. We are all linked, somehow. The artist exhibits this by blending in various colours, each colour symbolizing man and parts of nature.

The artist, who has exhibited his work a number of times at Galeri Chandan, has a background in abstract art and his works have been described as a beautiful rendition of a cosmic chaos. Born in Selangor in 1972, Zulkifli studied Graphic Design at MARA Institute of Technology (ITM), Shah Alam before becoming Creative Director at ATCT Sdn Bhd. He has actively participated in shows since 1999 until today.



This piece comes across as strong and purposeful, the statement as loud as the pulsating and determined colours that linger around the canvas. Despite how strong it comes off as, the message is very unclear, ambiguous and closed, and it is only up to the viewer what to make of it. Raduan toys with the concept of man-made transportation here, with vehicles adorning each of the four squares – along with sporadic scribbles of alphabets that mar the canvas here and there. The number ‘67’ is the focal point, taking center stage, attracting viewers to dissect the meaning and concept behind this masterpiece.

Raduan Man graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror’s Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called Fresh Markings at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows, the last being Living Metal in 2012.

**8**

**MOHD RADUAN MAN**

B. Pahang, 1978

**67, 2010**

Signed and dated “Raduan Man 2010”  
on lower left

Signed, titled and dated “Raduan Man 2010 67”

on reverse  
Oil on linen  
74 x 74 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,800 - RM 5,000**

**9**

**BHANU ACHAN**

B. Kuala Lumpur, 1949

**Rhapsody in Blue III, 2016**

Signed and dated "Bhanu '16" on lower right

Mixed media on paper

59 x 42 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,200 - RM 2,200**

At a glance, this painting has a dense volume of serenity to it. While it all seems serious with deep thoughts and hidden messages behind them, it is also cool and calm, a composed piece with large, easy-going and assured strokes.

Bhanu Achan is an abstract painter who uses his thoughts, emotions and perception on cultural and social issues and puts them into colour, painting them to communicate with the audience. This sort of connection and communication is beyond that of the representational, figurative and the physical.

When Bhanu was younger, he had heightened his knowledge on Hinduism, focusing on the subjects of yoga, dharma and karma, and this spiritual side is omnipresent in all his paintings.

He was initially sent to study medicine in India, he began to discover the spiritual side of life. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection.



**10**

**DREW HARRIS**

B. Canada, 1960

**The Community Series - Interconnected 2, 2013**

Signed, titled and dated on reverse

Mixed media on board

153 x 122 cm

Provenance

Private Collection, Kuala Lumpur

**RM 10,000 - RM 18,000**

A flow is always present in Drew Harris' piece. When he paints, Drew's main concern is to have complete connection to the work, but he says, "My work has for a number of years, related to elements seen in weather." As for any profound message, Drew doesn't think he intentionally starts out with any high-minded artist statement but rather, it is a feeling that develops. As seen in this piece, a collage of elements and subject matters tied into one brings about unity, flow and harmony – it beckons to the viewer.

Toronto-born abstract artist Drew Harris, 56, has been living in Kuala Lumpur and Penang for the past two decades and has been exhibiting periodically over the years. The Malaysian-based Canadian studied graphic design and fine arts for six years at college and started his career as a graphic designer in Toronto. In the mid-80s, he realised that he was making more money from his paintings than graphic designs and decided to take the plunge to become a full-time artist.

Drew Harris received his formal education in design and fine arts at Georgian College of Applied Arts in Ontario Canada, 1979-1982, receiving the Ontario Premiere's Award for most outstanding student of design in Ontario. Drew began his professional career in Toronto Canada as Senior Design Director for Communique Ltd, Canada's leading corporate communications company specializing in motivational seminars and speakers, corporate identity design and corporate video presentations.

In 1991, after 6 years with Communique, Harris began his career as a full time visual artist exhibiting his abstract paintings nationally and throughout the world and in such cities as Toronto, Chicago, New York, Vancouver, Melbourne, Jakarta, Singapore and Kuala Lumpur.





**11**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Lembah Kesuma Wangi, No 1, 2 & 3, 2002**

Signed "Ismail Latiff" on lower middle

Acrylic on museum board

38 x 38 cm x 3 pieces

Provenance

Private Collection, Kuala Lumpur

**RM 12,000 - RM18,000**



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. I have explored my work in such a way which might lead to confusion and curiosity on the part of my viewers, I hope that the viewer will explore my work through his or her own individual imagination and perception of the world.

There is no better place than our dreams, and there is no better artist to paint those dreams apart from Ismail Latiff. He usually incorporates folklore, myths and legends into his artworks and the end result is usually a flurry of fantastical colours – absolute magic.

Ismail Latiff, born in 1955 in Melaka, Malaysia, is an important artist dedicated to painting in the abstract. He is known for his abstract expressionism works on canvas, spectacularly converting colours into dreams and dreams into colours.

In 1979, he graduated with a Diploma in Art and Design from the prominent Malaysia Institute, MARA Institute of Technology, Shah Alam, Selangor. He was awarded in 1979 the Frank Sullivan Award, Salon Malaysia and National Art Gallery, Kuala Lumpur. In 1984, he did his first solo art exhibition in Kuala Lumpur. In 1979-2006, he exhibited at the Palais Des Nations, Geneva; Palais Du Roi De Lerida and Spain. Greatly admired in Southeast Asia for his prolific works, his art collectors include individuals, corporations, galleries and national as well as international museums.

“I have arrived at my philosophy of life and work: Art is Life and one of the Best Introduction to Art is Nature.”

## 12

### SEAH KIM JOO

B. Singapore, 1939

#### Chinatown Singapore, 1970s

Signed "Seah Kim Joo" on lower right

Batik  
55 x 42 cm

Provenance  
Private Collection, Canada

**RM 5,000 - RM 9,000**



Chinatown Singapore, 1970s  
Batik 89 x 50 cm  
**SOLD RM 20,289.60**  
KIAS Art Auction January 31, 2016  
Edition XIX

Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo chooses a certain street in Singapore as his muse. Highly abstract and vague, the painting leads the viewer to dissect and distinguish between figures and the stalls and the streets. The mood is nostalgic, which makes one feel like they are revisiting memory lane by viewing it – especially those who have experienced Chinatown during its earlier days.

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.



## 13

### **KWAN CHIN**

B. Kuala Lumpur, 1946

#### **Siblings, 2011**

Signed "Kwan Chin" on lower left

Batik

29 x 29 cm

#### **Taking a Break I, 2011**

Signed "Kwan Chin" on lower right

Batik

29 x 29 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 10 and page 13 of

"Malaysian Villagescape by Kwan Chin" exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

**RM 2,200 - RM 3,500**

Kwan Chin has a penchant for the Malaysian country life, setting and people. In the first piece, he captures a lovely moment between siblings – all groomed in his trademark unmitigated yet enthralling expressions. The second captures a group of villagers resting after a hard day's chores and errands. The lines and details of the batik are very clear and evident here, proving to the audience how much of an expert Kwan Chin is with his detailing when it comes to batik. The lovely display of colours sets a cheerful, sunny mood for the viewer, at the same time showcasing the complexity of batik-making.

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.



**14**

**RAJA SEGAR**

B. Sri Lanka, 1951

**Gobi and the Flute Singer, 2001**

Signed and dated "Segar 2001-2010"  
on lower left  
Oil on canvas  
137 x 91.5 cm

Provenance

Private Collection, Sri Lanka

Illustrated on page 269 of "SEGAR Autobiography  
with Paintings" coffee table book  
Published by Raja Segar

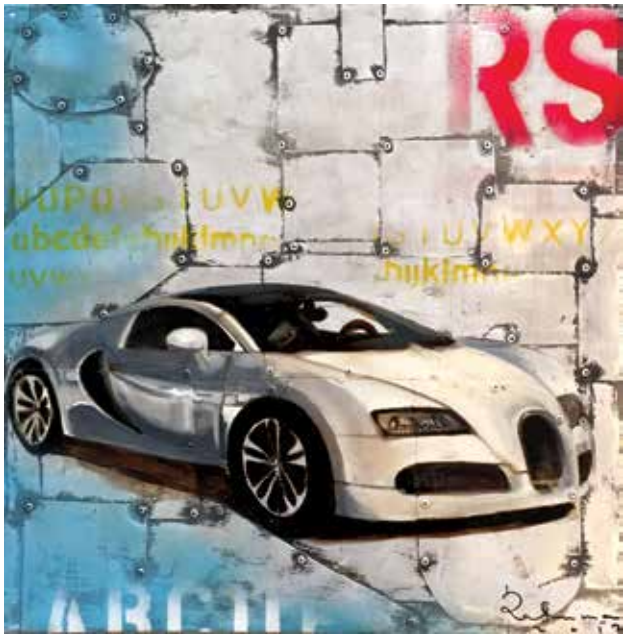
**RM 12,000 - RM 20,000**



D. Raja Segar known as Segar, is a Sri Lankan self-tutored artist and sculptor.

After schooling at St Michael's College, Polwatte, Colombo at the age of 19, he started working in a soft drinks manufacturing company in the field of accountancy. While studying for his accountancy examinations, he spent most of his time in the reference sections of the British Council library in Colombo. There he was able to browse through a collection of books and periodicals on art and artists. In his news paper interviews he always states, "British Council was my university of fine art." Monotonous work in the accountancy department started to bore him and Segar started to design his own greeting cards purely based on the day to day lifestyle of Sri Lankans. His cards became an instant hit as most of the greeting cards in Sri Lanka were copied from the paintings of western countries.

The art lovers who saw his cards wanted him to make large paintings. Hence, comfortably he became a painter. To give his art a serious impact Segar started experimenting the refractive effect of light in his abstract and figurative cubism.



Raduan Man has always been obsessed with man-made machines and has translated that obsession into his artworks. "I am always fascinated by the mechanics behind the design of cars, motorcycles and airplanes. I especially like the designs of the Volkswagen and the Vespa in the early 60s," said the artist. As seen in these two pieces, two of the most popular sports cars in the world are captured - the Bugatti Veyron and Nissan GTR. Car aficionados would totally concede that these are the two most sought-after cars and this is something the artist can definitely agree with, having enough interest in them to make it his muse.

Some of my works are statement of my dreams, memories, strength and self-belief. These images basically relates to my life and gave me the determination in facing the struggle in my journey as an artist," he explained.

Mohd Raduan Man was born in 1978. His works, filled with dialogues to the audience, possess strong meanings and statements that he wishes to convey to audience, and a number of his works have been sold at auctions, such as 'Rooster' and 'The Young Contempo Auction'

## 15

### MOHD RADUAN MAN

B. Pahang, 1978

#### Bugatti, 2013

Signed and dated "Raduan Man 2013"  
on lower right

Mixed media on aluminium laid on board  
46 x 46 cm

#### GTR, 2013

Signed and dated "Raduan Man 2013"  
on lower right

Mixed media on aluminium laid on board  
46 x 46 cm

Provenance

Private Collection, Kuala Lumpur

**RM 6,000 - RM 9,000**

## 16

### TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

#### Seaforms, 1998

Signed "Taj" on lower right

Signed, titled and dated "Taj 1998 SEAFORMS" on reverse

Acrylic on canvas

150 x 150 cm

Provenance

Private Collection, Kuala Lumpur

**RM 35,000 - RM 50,000**

Tajuddin has a rare gift of creating art that allows one to enter it from a variety of angles – no such thing as only one way of interpreting it – and emerging with a variety of views. That is the true beauty of abstract art – subjectivity. It could mean different things and evoke different feelings for each individual. "Just like music," he said. "It brings you to another dimension and in turn, enriches the meaning, the imagination and the experience. It makes a piece of work more fascinating and compelling."

He is not ever straightforward in his art pieces, always one to intrigue and beckon the viewer to dissect the meaning of his abstract work. To the unknowing eye, Tajuddin's works also may seem incomprehensible, unfathomable and downright confusing in message, but after careful deliberation, it evokes a certain feeling. A certain spirituality, so to speak. It would seem as if the paintings were speaking to the viewer about the world, coaxing us to be one with Nature. His artworks bring together a person's inner self with nature in a dialogue. To a certain extent, it describes solidarity and solace with Nature.

Art should never be too direct. It becomes boring. It really needs to challenge the perception and not be too literal, otherwise there is nothing more to engage in. It should engage the viewer in so many ways.

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.



**17**

**ABDUL LATIFF MOHIDIN**

B. N. Sembilan, 1941

**Zwischen Zwei Welten (In Between Two Worlds  
- Study for Pago-Pago Series, 1966)**

Signed, titled and dated "Zwischen Zwei Welten AL 66" on lower right

Ink on paper

16 x 11.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 16,000 - RM 20,000**

The title of this piece is German for 'Between Two Worlds'. It is a simple sketch, but the message behind it is more than just so. In this piece there is a discernible line between two subjects – one of the buildings that are dedicated to the deities and gods, places of worship, and then there is the humble, rustic wooden houses. This piece reminds one of Latiff's most sought-after Pago-Pago series.

Born in 1941, Latiff started painting at an early age and by 10 he was holding his first exhibition at Kota Raja Malay School in Singapore, and was dubbed in the local press as the "boy wonder". He 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.





**18**

**LONG THIEN SHIH**

B. Selangor, 1946

**Two Figures, 1996**

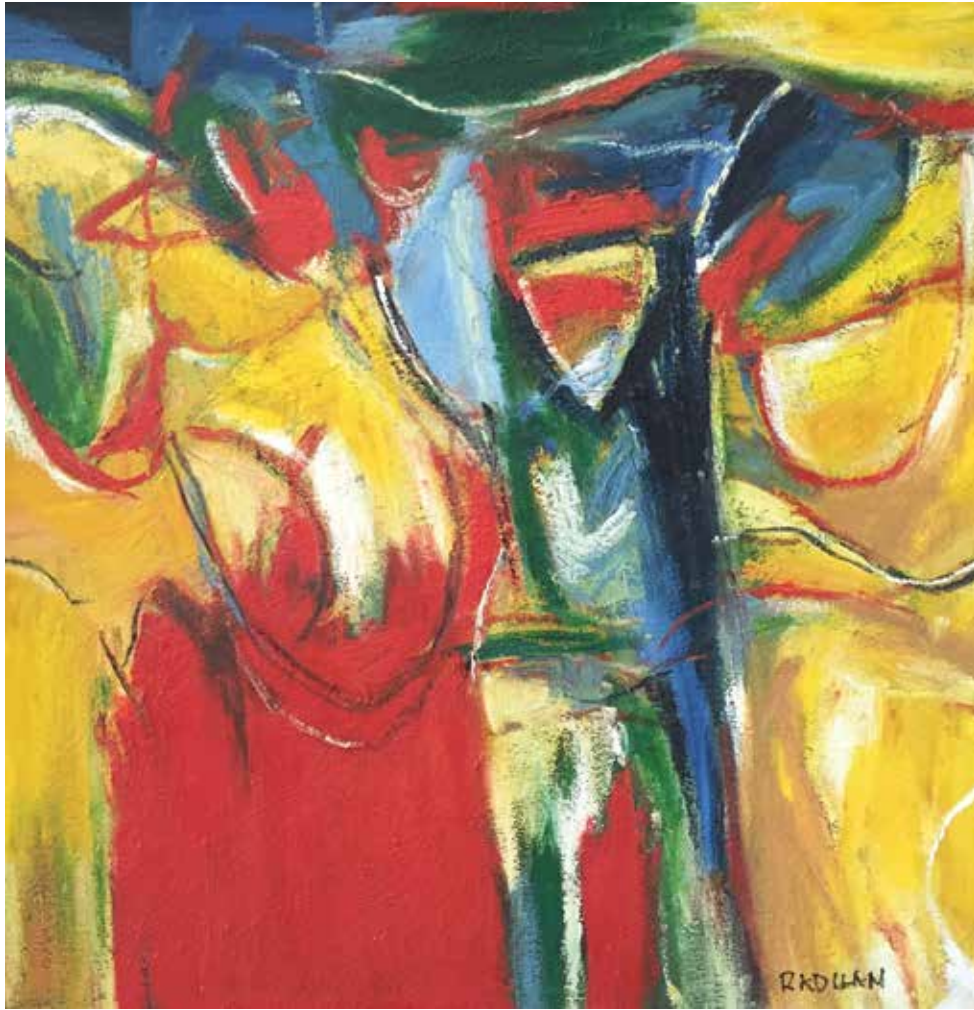
Signed, titled and dated "Thien Shih 96"  
on lower right  
Pastel on paper  
54 x 37 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,200 - RM 3,000**

Romance is a splendid thing. The feelings of passion and sensuality drives the human spirit to create beautiful art. Long Thieh Shih depicts this time a couple locked in intimacy, while the rest of the painting dissolves into a shadowy, flat pattern, keeping the focus on these two lovers. A few curves and the right atmosphere are enough to read the sensuality of this erotic painting, as it captures a decadence conveyed by the opulent and intense setting. At the same time, this painting brings about a romantic and dreaming mood which brings a very warm feeling – the passion nearly palpable as it emanates from the canvas.

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



Love and passion has always been a popular theme with artists. Of course, it is because can be likened to being the most powerful emotion, it has the ability to shift and alter one's mind, heart and soul. Raduan Man understands this, as even as his usual subject matters comprise commentaries about nature, war and the human behaviour, he too has taken the liberty of painting his own view of love.

This piece is a visual embodiment of all the elements that make up the emotion. The piece is strong, fierce and jagged with some dark components – a reflection of what the emotion is in reality. The piece makes you feel something, something akin to experience of the artist himself as well.

Mohd Raduan Man was born in 1978. His works, filled with dialogues to the audience, possess strong meanings and statements that he wishes to convey to audience, and a number of his works have been sold at auctions, such as 'Rooster' and 'The Young Contempo Auction'.

**19**

**MOHD RADUAN MAN**

B. Pahang, 1978

**Love Series III, 2003**

Signed "Raduan" on lower right  
Signed, titled and dated on reverse

Oil on canvas

92 x 92 cm

Provenance

Private Collection, Kuala Lumpur

**RM 3,000 - RM 5,000**



**20**

**SOON LAI WAI**

B. Penang, 1970

**Resonance 7, 2015**

Signed and dated "Lai Wai 2015" on lower left

Signed, titled and dated on reverse

Acrylic on paper

29.7 x 42 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,000 - RM 3,000**

Soon Lai Wai rose to prominence due to his beautiful depictions of the ever-pure lotus flowers teeming with life, surrounded by lush tropics and nature. However, this new series sees the artist moving towards a more abstract mind frame.

When the artist was asked about this abrupt change, he responded, "This new series is an attempt to reflect my current state of mind – peace. To see the water and its reflection. To remind me that we should always look back at ourselves and inner soul. The answer always in ourselves."

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.



Works of art that reflect the mother-and-child theme evoke specific responses from observers - be it personal or through the artist himself. Most mother-and-child art places its focus on the relationship, as seen in this piece. The facial features are relaxed, as mother and child are caught in a tender, untouched moment.

The piece is simple, but heavy with meaning – that mothers are always holding their children close to them. The overall mood of this piece is sentimental and familial, while exuding both serenity and stability.

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.

**21**

**SHAFURDIN HABIB**

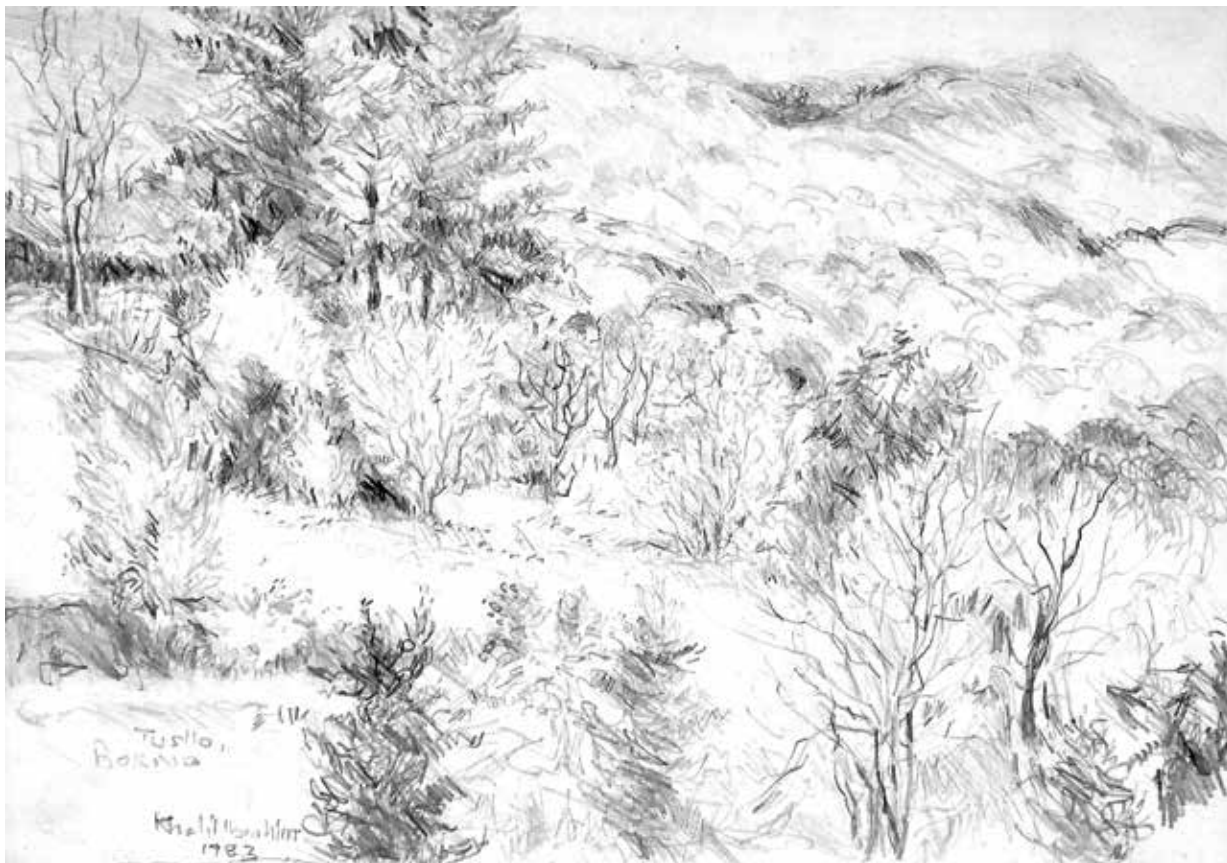
B. Perak, 1961

**Mother and Child, 2008**

Signed and dated "Shafurdin Habib 08" on lower right  
Acrylic on canvas  
46 x 46 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,500 - RM 6,000**



**22**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Tussla, Bosnia, 1983**

Signed, titled and dated "Tussla Bostmia Khalil Ibrahim 1983"  
on lower left  
Charcoal on paper  
29 x 42 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 241 of "KHALIL IBRAHIM The Art Journey"  
exhibition book

Published in 2015 by KL Lifestyle Art Space

**RM 1,500 - RM 4,000**

This was undoubtedly influenced by Khalil's sojourn in Europe, as this a clear turn from his usual East Coast landscapes and subject matter, as the artist only paints what he sees, focusing solely on his senses and observation skills.

There are no commentaries nor hidden messages, it is merely a rendering of something beautiful, something that caught the artist's eye. Khalil discovered various other artists and influences that somehow led to the many layers in his artworks. It is during this time that during his studies abroad, he learned new approaches to art and life, and this shaped how Khalil approached his own.

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.



A notable feature of Cheng Yong's style was his subdued tonality, where in spite of the 'dull' colours, he was able to show most successfully, the brilliance and warm sunshine in his paintings. His works were mostly oil painted after the Post-Impressionist tradition of Gauguin and Van Gogh. The subjects of his paintings were varied and included portraiture, landscapes, still life, as well as semi-abstract works. In this piece however, he captures the subject matter of still life, in the form of a crab.

Lee Cheng Yong was born on 26 March 1913. He studied art at the Sin Hwa Art Academy, Shanghai (Shanghai Academy of Fine Art) and was a teacher at Chung Ling High School, Penang. On his return from Shanghai, he held a one-man show at the Philomatic Union, Acheen Street in 1934. In 1936, the Chinese artist in Penang came together and formed the Penang Chinese Art Club which was one of the first local art societies in Malaysia. Lee Cheng Yong was elected President. Lee Cheng Yong specialised in oil painting although he was also competent in watercolour, gouache, oil pastel and design. He also did sculptural works and was renowned for his burst of Tunku Abdul Rahman, entitled "Father of our Nation".

**23**

**LEE CHENG YONG**

B. China, 1913 - 1974

**Still Life, 1970**

Signed and dated "CY 70" on lower right

Pastel on paper

26.5 x 36 cm

Provenance

Private Collection, Kelantan

**RM 2,000 - RM 3,500**



**24**

**SEAH KIM JOO**

B. Singapore, 1939

**Farmers and Cockerels, 1970s**

Signed "Seah Kim Joo" on lower left

Batik

73 x 98 cm

Provenance

Private Collection, Australia

**RM 6,500 - RM 9,500**

Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo illustrates a dreamy canvas. Set against a background that suggests at the cross between fantasy and reality, the crackling lines of the batik makes this piece an absolute gem.

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.



An artist's intention is to engage the viewer with his or her masterpiece for the longest possible time. Helen Guek does this, as there is something about her paintings that make you look, look and look for the longest time before finishing with a full stop.

They certainly make a unique statement, what with the unique style and the way it grabs and holds attention. There is a charming expression with which Helen pours onto her canvas, as she draws from her personal and emotional experiences. She has developed a visual language of her own – dubbed “personal symbolism” – and despite the tropical territory that often goes with her paintings; they provide an air of charisma and tranquility to boot. As seen in this piece, a moment of quiet solitude and solemn introspection is presented to the viewer, drawing them in.

Helen Guek Yee Mei is a decoration artist, designer, full-time artist and a teacher. She obtained her Bachelor of Fine Art from Victoria College of Arts, The University of Melbourne, Australia. She is a practicing artist and has taken part in several solo and group exhibitions in Malaysia as well as out, representing the country at the Asian Art Biennale Bangladesh in 2001. She was awarded the Philip Morris Malaysia Art Award and “The Strover Award for Excellence” from Australia.

**25**

**HELEN GUEK YEE MEI**

B. Johor, 1971

**Girl With Two Birds in Arms, 2001**

Signed and dated “HELEN G 2001” on middle left

Gallery label affixed on reverse

Mixed media on paper

88 x 92 cm

Provenance

Private Collection, Kuala Lumpur

**RM 3,500 - RM 7,000**

**26**

**KHOO SUI HOE**

B. Kedah, 1939

**Girl with a Flower, 1968**

Signed and dated "Sui Hoe 68" on lower right

Oil on board

61 x 81 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 29 of "MOSAIC XIII" exhibition book

Published in 2013 by KL Lifestyle Art Space

**RM 50,000 - RM 75,000**

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

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

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



**27**

**LYE YAU FATT**

B. Kedah, 1950

**Favourite Pastime, 1976**

Signed and dated "HENRYLYE 1976" on lower left

Oil on canvas

96.5 x 75.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 12,000 - RM 22,000**

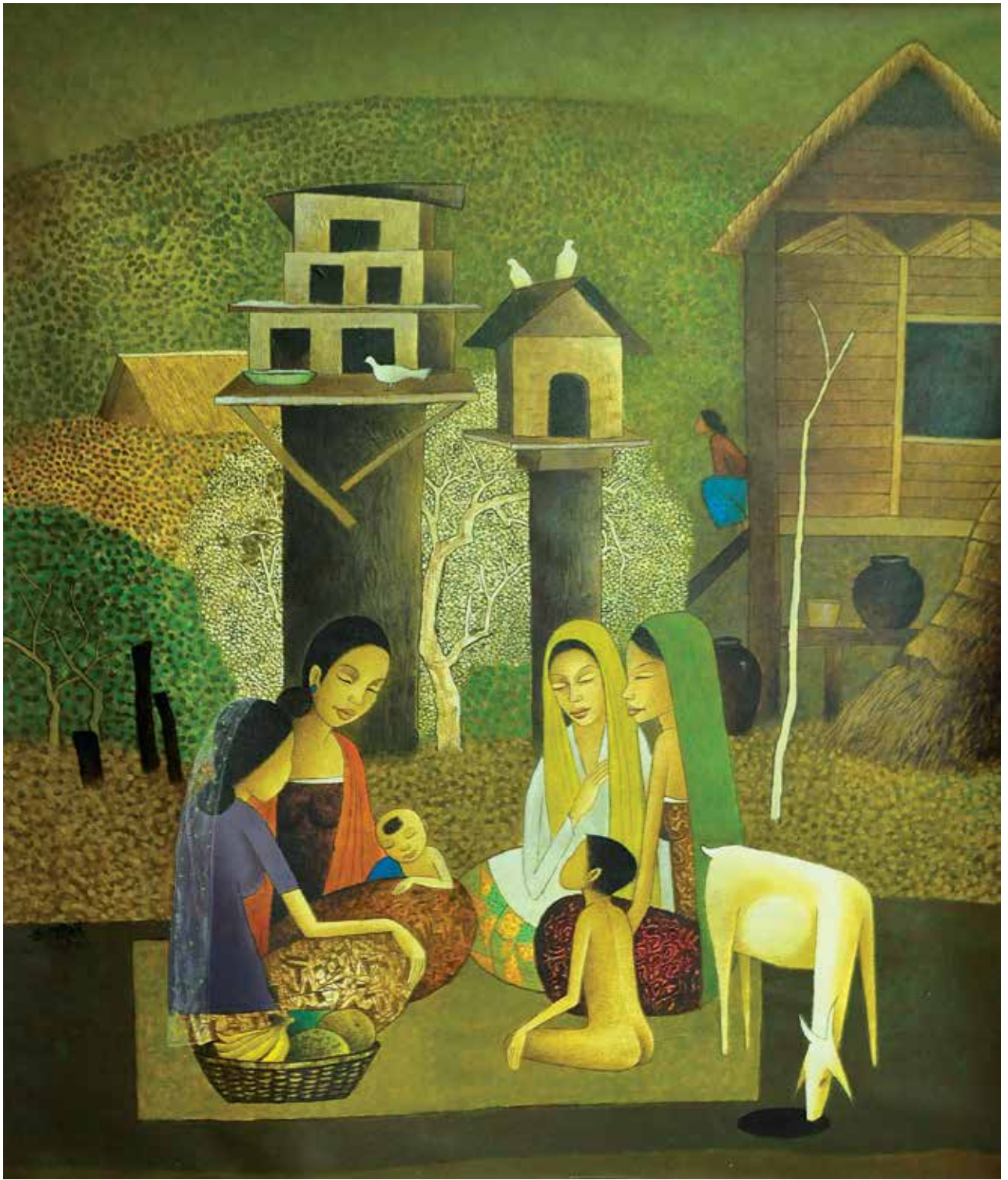


Lye Yau Fatt with his mentor, the late Cheong Soo Pieng [circa 1970]

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

These four women are seated together in the midst of nature, perhaps a garden, where they are quietly gathered around each other. A toddler rests on his mother's lap and another is fervently listening to the conversation. The atmosphere seems muted and quiet, it is as if the ladies are whispering to one another stories and gossip. Viewers almost feel as if they are imposing on the exclusivity of the moment, and the intricacy of the design of this piece makes it seem even more homelier and cosy - much like the relationship between the women.

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.



## 28

### CHUAH THEAN TENG, DATO'

B. China, 1914 – 2008

#### Mother and Daughters : The Fruit Season

Signed "Teng" on lower left

Batik

57.5 x 45 cm

Provenance

Private Collection, Kelantan

**RM 28,000 - RM 45,000**

Art is the vision of the artist, his creation, imagination and expression reflecting the artist's many degrees of feeling. It is an interplay of both emotional and visual expression where the illusions created convey the statements across. And through the different modes of expressions, we are compelled to seek some standard of value to enable us distinguish between them. This distinction is called the transformation of things." – Dato' Chuah Thean Teng

Teng, as he is popularly known, was born in China in 1914, where he studied at the Amoy Art School. Although batik painting has been around for hundreds of years, it is remarkable that no one before Teng had ever thought of adapting this age-old craft as a medium of fine art. Teng first started in this medium in 1953 and therefore he can be considered the father of Batik Painting in Malaysia.

According to Frank Sullivan, "His productivity in batik painting is enormous...never satisfied, he is always experimenting, seeking to give new depth and range to his batik art." Teng received international fame in 1968 when his painting entitled 'Two of a kind' was selected by UNICEF for its greeting cards selections. Twenty years later, his painting 'Tell you a secret' was again selected by UNICEF. In 1977, he was the only Malaysian invited to the Commonwealth Artists of Fame Exhibition in England. Since his first at the Arts Council, Penang, Malaysia in 1955, he has exhibited extensively all over the world, including Saigon, London, U.S.A, Holland, Australia, New Zealand, Brazil, Canada, Japan, Switzerland and Taiwan.

He received a Diploma of Merit at the First International Art Exhibition in Saigon, Vietnam in 1962. He was honoured with a Retrospective Exhibition by the National Art Gallery in 1965. For his contributions to art, he was awarded the A.M.N. medal by the Malaysian Government. His works have been reported extensively in numerous local and international newspapers articles and magazines. He was featured in the Readers Digest in October 1988 (British Edition) and October 1987 (Asian Edition). He is also mentioned in numerous books -Chinese Arts in the Twentieth Century (by Michael Sullivan), Modern Artists of Malaysia (by T.K Sabapathy and R. Piyadasa), and Teng-Batik (by Yahong Art Gallery) etc. He is listed in "International Who'sWho of Intellectuals", "Who's Who In The World" (1980-1981) and "Men of Achievement".





**29**

**FATIMAH CHIK**

B. Johor, 1947

**Nusantara, Ledang Series, 1995**

Signed and dated "Fatimah Chik 95" on lower right

Mixed media batik collage

61 x 61 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,200 - RM 2,500**

All things traditional are always breathtaking. Batik most certainly does not escape this. It is highly ornate, structured with its luxurious texture and at most times, the way it is created – blocks, waxing, hand painting, dyeing – adds more value to it. What makes it even greater is that Fatimah Chik has brought batik to greater heights by commixing the old-style of crafting symbolic batik with new art forms to fit into the category of contemporary fine art.

After years of thorough research on tribal and traditional symbolisms and motifs (of the Malay, the Sumbanese, the Minangkabau, the Toradja, the Batak and the Dayak), new colours, shapes and symbols are brought into being through the metaphysical and iconographical influences from these tribes, demonstrably present in this piece of art. Her creations break the barriers between the physical, religious and racial differences among people.

Fatimah Chik was born in Pontian, Johor and trained at the MARA School of Art & Design as a textile designer. Her experiments with batik design began mid 1970s, and it was then that she started combining different motifs into her work, thus making them entirely her own style.



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

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.

**30**

**NAJIB AHMAD BAMADHAJ**

B. Johor, 1987

**Coconut Scraper, 2009**

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

Pen on paper

28 x 39 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,500 - RM 3,000**

**31**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**East Coast Series - XXII/ 1983**

Signed and dated "Khalil 83" on lower left

Acrylic on canvas

36 x 21 cm

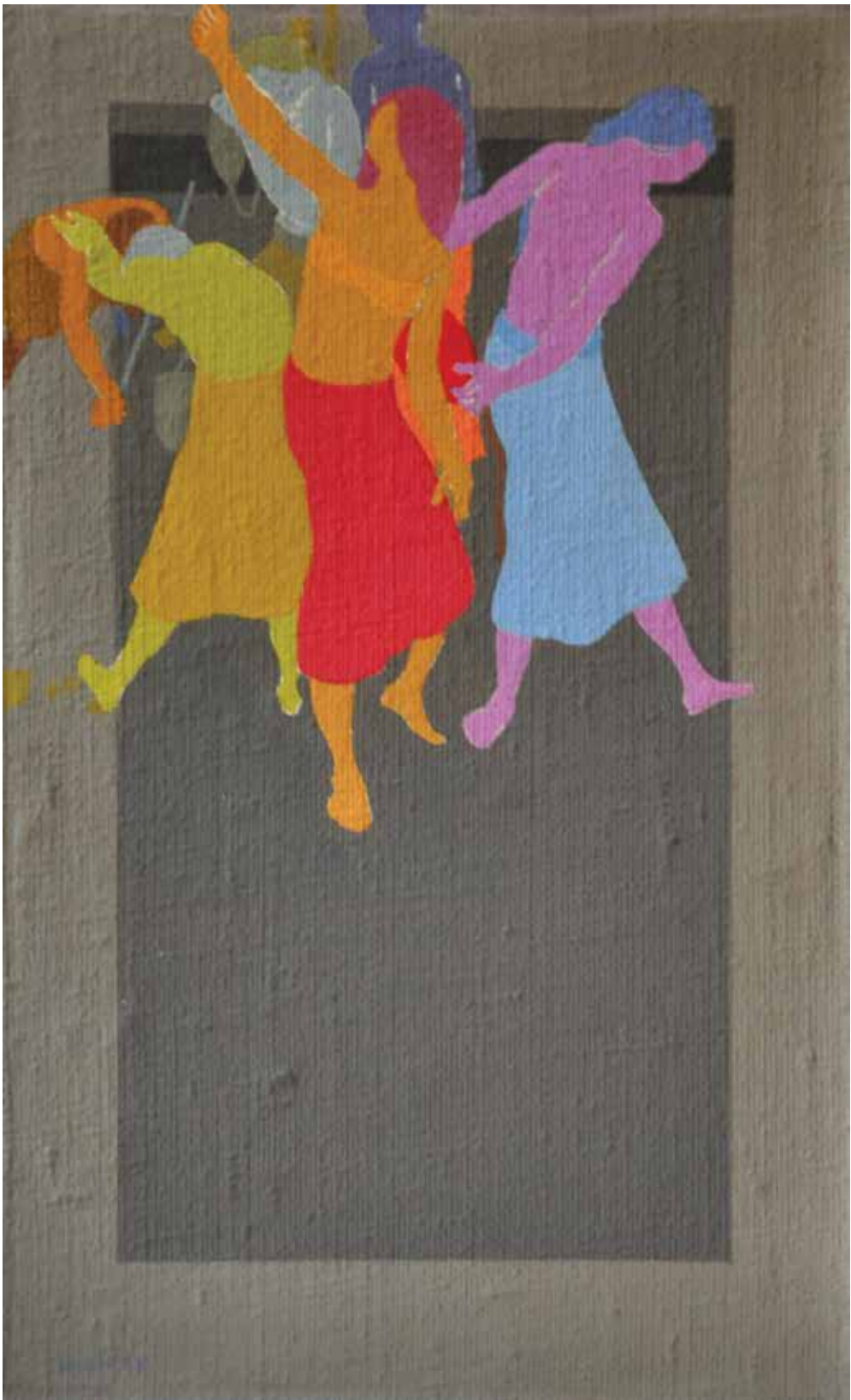
Provenance

Private Collection, Kuala Lumpur

**RM 3,500 - RM 8,000**

A familiar theme, the East Coast. Obtaining inspiration from his upbringing in Kelantan, this piece features a group of village folk clad in traditional rustic outfits. Khalil utilizes his skill in and complete study of the human figures to bring out movement while simultaneously using vibrant and contrasting colours to bring about richness to this piece.

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.



**32**

**NIK RAFIN**

B. Selangor, 1974

**Danscape, 2015**

Signed and dated "Rafin 7.15" on lower right

Acrylic on canvas

122 x 183 cm

Provenance

Private Collection, Kuala Lumpur

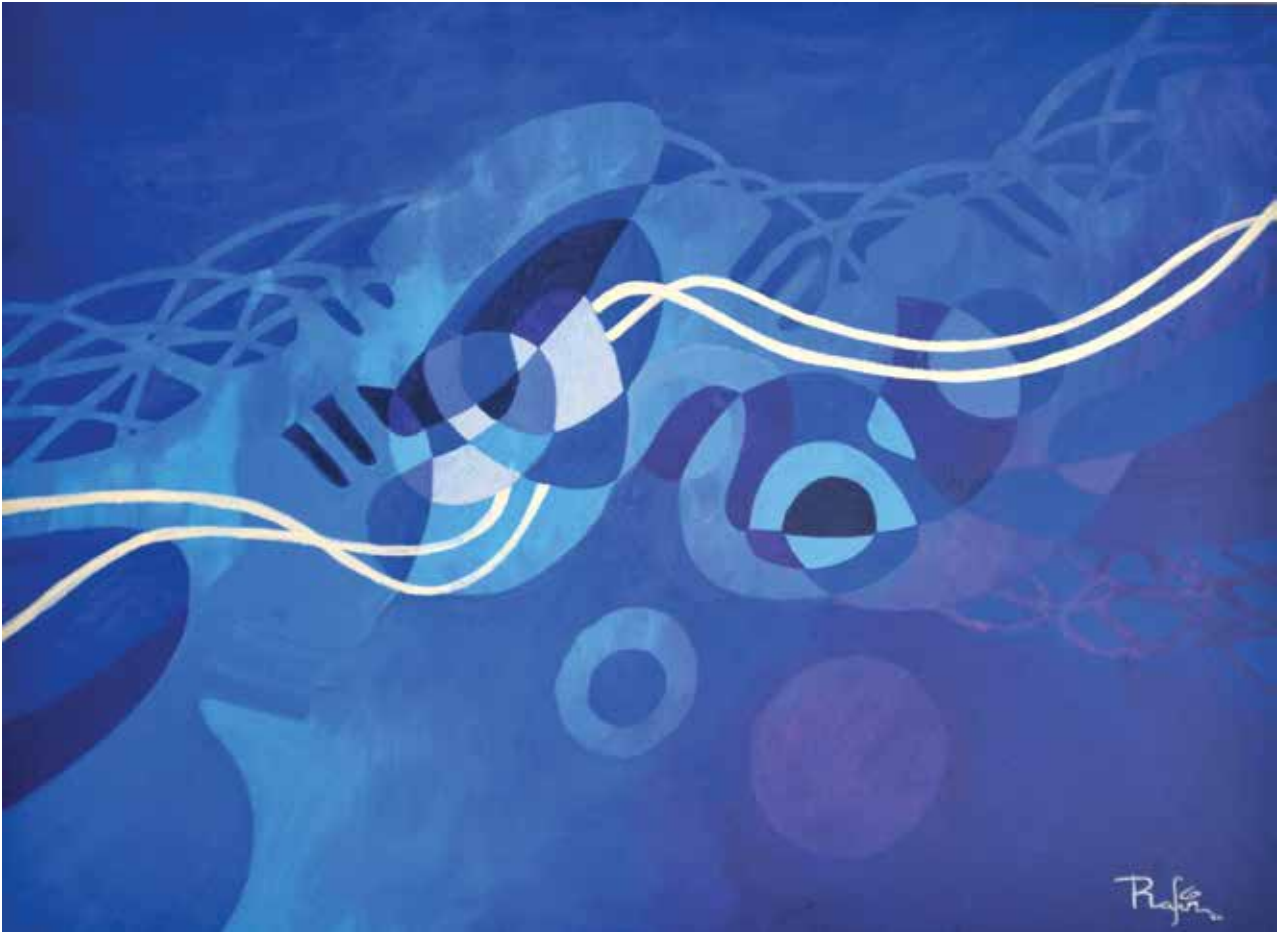
**RM 1,800 - RM 3,000**



Always eccentric and never boring, Nik Rafin creates another masterpiece, tinting it this time with the every colour imaginable. He mixes all colours of excitement, enthusiasm and warmth, which draws the attention of viewers. The graphically comprehensive lines that the artist habitually incorporates into his painting is also present here, adding a more uniqueness and complexity to this piece. Nik Rafin explores the relationship between colours and shapes. Those works were mainly abstract, but this time he incorporates both abstract and definitive subject matter - dancers lost in the moment. Lines weave and circle around these dancers, placing them aesthetically as their silhouettes are projected to be the center of attention.



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.



**33**

**NIK RAFIN**

B. Selangor, 1974

**Mindscape Series 9, 2011**

Signed and dated "Rafin 911" on lower right

Acrylic on canvas

30 x 39.8 cm

Provenance

Private Collection, Kuala Lumpur

**RM 800 - RM 1,200**

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, and the play of circles create the illusion of underwater bubbles, 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.



Mohd Raduan's pieces have always been quite enigmatic and cryptic, and this piece is no different – a commentary of some sort. Done in his usual murky, shadowy shades, with bright popping colours, silhouettes of soldiers decorate the canvas, with graffiti-like words that say 'Hear This' marring the top. Streaks of red adorn the bottom, which could be a direct reference to the bloodshed wars have caused. Strong and purposeful, this piece is full of statements without too many words, as Mohd Raduan makes a statement about the human behaviour and modern urban society and war itself.

The message, seeing as how being puzzling is Mohd Raduan's hallmark, is very indistinct at first but requires the viewer to gaze a little longer to decrypt it and decide what feeling was evoked from it. The execution, however, is exceptional and the meaning strong.

Mohd Raduan Man was born in 1978. His works, filled with dialogues to the audience, possess strong meanings and statements that he wishes to convey to audience, and a number of his works have been sold at auctions, such as 'Rooster' and 'The Young Contempo Auction'.

**34**

**MOHD RADUAN MAN**

B. Pahang, 1978

**Before The War, 2010**

Signed and dated "Raduan Man 2009"  
on lower right

Signed, titled and dated "Raduan Man 2009 Before the war"  
on reverse

Oil on linen  
74 x 74 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,800 - RM 5,000**

**35**

**BAYU UTOMO RADJIKIN**

B. Sabah, 1969

**Puisi Jiwa 2, 2007**

Signed and titled "BAYU UTOMO RADJIKIN 2007" on lower middle

Acrylic on canvas

134.5 x 259 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 8 of "Mosaic XIII" exhibition book

Published in 2013 by KL Lifestyle Art Space

**RM 40,000 - RM 60,000**



Apart from sculptures which he is very much known for, Bayu's paintings too are very well established and distinguished. One can see his 'signature' in his paintings as they usually depict human emotions, body parts and such all of which are easily identified through his trademark brush strokes and techniques. Early in his career, Bayu often grappled with sociopolitical themes. As early as his university days, he addressed issues related to war and global atrocities, portraying figures in fragile situations and highlighting their cause to viewers and as seen in this piece, is a quiet, solemn scene with a man gazing into the distance, caught in dark, introspective moment. In a way, this can be interpreted as a painting of the deep, naked soul.



Bayu, born in 1969 from Tawau in Sabah holds a B.A (Hons) in Fine Art from the University Technology Mara, Shah Alam and has won various awards and accolades throughout his art career. His works is known to be highly abstract and cultural. If one looks at his sculptures, one cannot but avoid tying them up with his the traditional warrior-like motifs. Bayu's sculptures have been sold around the country through public and private galleries where most of his trademarks are commonly seen.

## 36

### AWANG DAMIT AHMAD

B. Sabah, 1956

#### E.O.C “Ikan Kekek dan Gubang Bigul”, 1993

Signed and dated “Damit 93” on lower right  
Signed, titled and dated “IKAN KEKEK DAN GUBANG BIGUL 1993” on reverse  
Mixed media on canvas  
153 x 183 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 80,000 - RM 160,000**



EOC Series “Ting Ting Elegi Anak Kecil”, 1987  
Mixed media on canvas 115 x 145 cm  
**SOLD RM 180,352.00**  
KLAS Art Auction September 13, 2015  
Edition XVII

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. As seen in this piece, the colours are dark and busy, creating a chaotic atmosphere. Jagged lines, shapes and random colours are scattered about the canvas, so forceful that they command the attention of the viewer at once.

These are not mere random drawings or arbitrary strokes of the brush, these are raw gestures filled with raw human emotions and the essence of culture (hence the series’ title) - Awang Damit’s intellectual journey. “Through them I try to translate the deepest parts of it onto something that is tangible,” said Awang.

His bittersweet memories of his childhood are represented in this canvas, filled with emotions that are hard to forget even after all these years. They are, of course, unique in terms of colours and shapes, but that is what makes Awang Damit and his works truly memorable. The message needs a little dissecting, as if the viewer is trying to dissect parts of Awang Damit’s personality as well, as if one looks close enough they may find bits and pieces that may hint at what the painting is truly about.



**YUSOF GHANI**

B. Johor, 1950

**Segerak Series - Foray, 2007**

Signed and dated "Yusof Ghani '07" on lower right  
Signed, titled and dated "Yusof Ghani FORAY SEGERAK SERIES 2007" on reverse  
Oil on linen  
128 x 95.8 cm

## Provenance

Private Collection, Australia

Illustrated on page 59 of the *Segerak IV*, Solo Exhibition by Yusof Ghani  
"Commemorative Collection of 'Segerak IV' by a Malaysian Master"  
held at Rotunda, Exchange Square Hong Kong held from 24th till 27th March 2008  
An exhibition organised by Gallery @ Starhill, Kuala Lumpur

**RM 65,000 - RM 90,000**

Segerak Series  
(Gracious Movement) Blue Wave, 2005  
Oil on canvas 183 x 165 cm  
**SOLD RM 118,000.00**  
KLAS Art Auction May 24, 2015  
Edition XV



Siri Segerak "Red Army", 2003  
Mixed media on canvas 139 x 104 cm  
**SOLD RM 78,904.00**  
KLAS Art Auction September 13, 2015  
Edition XVII



Segerak Series, 2002  
Acrylic on canvas 124 x 94 cm  
**SOLD RM 76,649.60**  
KLAS Art Auction January 31, 2016  
Edition XIX

Commenting on the juxtaposition of graphic and linear elements with chromatic and painterly planes of colours, as evident in this piece, artist Wong Hoy Cheong remarked, "The violent colour and handling is superimposed by delicate, graceful and calligraphical lines. Other times, these lines float over the colours, only scratching the surface. However, when all these elements come together, the visual experience is powerful and compelling".

Originally a graphic artist in Malaysia between 1969 to 1979, Yusof Ghani's transition to fine arts started when he received a scholarship from the government of Malaysia to study graphic arts at George Mason University, Virginia, in 1979. It was there that he met Walter Kravitz, a professor in painting, who introduced him to fine arts.

He soon became interested in the works of the American Abstract Expressionist painters such as Jackson Pollock and Willem de Kooning. After receiving the Dr. Burt Amanda Scholarship for the most outstanding student of art, Yusof took classes in fine arts and eventually graduated with a Bachelor's degree. He then continued to work for a Master's Degree at the Catholic University of America in Washington D.C., and met Professor Tom Nakashima who taught him the finer points in painting. [4] While studying at the Catholic University, he be-friended the Malaysian artist Awang Damit whose style is influenced by Abstract Expressionism.

After he completed his Master's degree, he had his first solo exhibition at the prestigious Anton Gallery in Washington D.C. His Protest series, which protested the US intervention in Nicaragua and El Salvador at that time, was well received and even drew rave reviews from Washington Post's art critic – Jo Ann Lewis.





**38**

**TAWEE NANDAKWANG**

B. Thailand, 1925-1991

**Sampan Boats, 1979**

Signed and dated "TAWEE 1979"  
on lower right  
Oil on canvas  
43 x 71 cm

Provenance

Private Collection, Kuala Lumpur

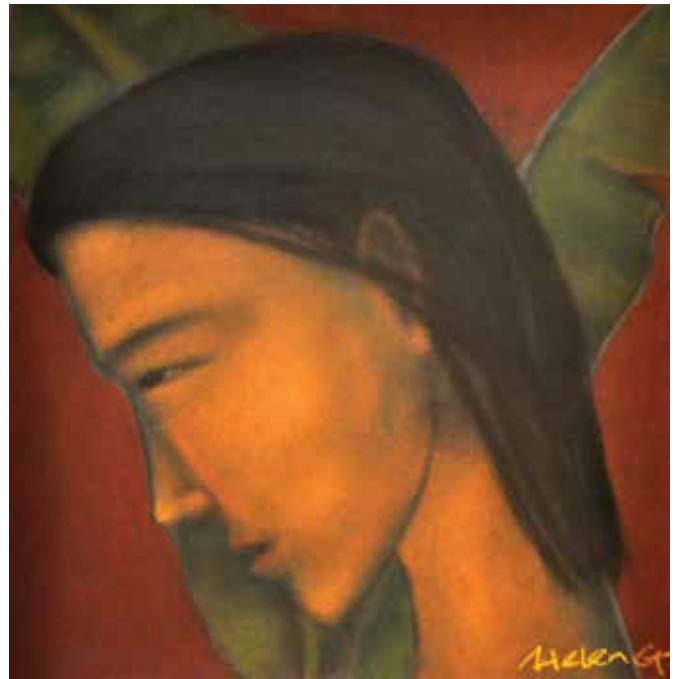
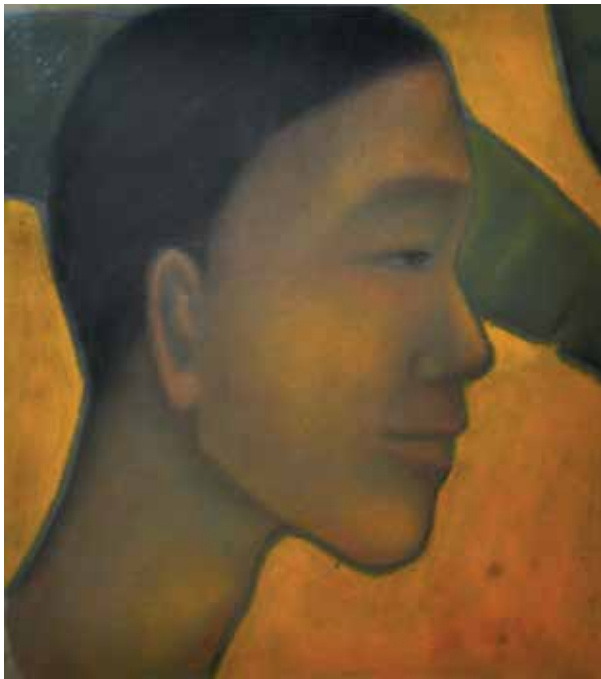
**RM 20,000 - RM 32,000**



Sampan Boats on River, Thailand, 1974  
Oil on canvas 53 x 67 cm  
**SOLD RM 36,070.40**  
KLAS Art Auction January 31, 2016  
Edition XIX

Tawee was born in Lampoon Province and graduated from Silpakorn University, Bangkok and the Academy of Fine Arts of Rome, Italy. Tawee Nandakwang was recognized and regarded as one of the Thailand's leading artists in Thai contemporary art. His life and works have been recorded in Thailand's history of modern art. A pioneer in approaches to painting still-life, portraits and landscapes, he spent his entire life consistently creating excellent works. He was rightly named Thailand's outstanding artist, a National Artist (1990) and also in the same year, he was named ASEAN Awards Outstanding Artist in Visual Arts. Tawee's initial creative works from his schooldays between 1947 and 1948 can be classified as Impressionism. Tawee was greatly inspired by the French school of Impressionism partly due to the influence of Silpa Bhirasri who introduced his students to modern art.

Among his masterpieces was Lotus painted in 1956 which won him a gold medal in the seventh National Exhibition of Art. Tawee is also influenced by the Western style called Cubism. Such influence is apparent in his painting Ayatthaya, Suwannee, a painting of Tawee's first wife was named the best portrait of the year at the 9th National Exhibition of Art. The significance of this painting rests in the attempt to avoid the close resemblance of the subject: detail does not seem to take priority. Tawee used his brushstrokes to accentuate the structure of the countenance and other parts of the painting. Not only was the artist able to portray a face that was telling in emotion and feeling, he also succeeded in conveying with accuracy and liveliness the characteristics of his wife Suwannee. Another special attribute in his portrait which is considered a pioneering step in Thai portrait painting is the use of bold lines to give prominence to the model and prevent her from being blended into the background.



There is something solemn and peaceful about Helen Guek's paintings. They seem to draw the viewer in, and in the process of doing so, viewers lose themselves in her works. Although the subject matter is something exceedingly simple such as a side portrait, the play of colours, contours and shadows seem to evoke a certain kind of solitude and feelings of introspection.

Helen Guek Yee Mei is a decoration artist, designer, full-time artist and a teacher. She obtained her Bachelor of Fine Art from Victoria College of Arts, The University of Melbourne, Australia. She is a practicing artist and has taken part in several solo and group exhibitions in Malaysia as well as out, representing the country at the Asian Art Biennale Bangladesh in 2001. She was awarded the Philip Morris Malaysia Art Award and "The Strover Award for Excellence" from Australia.

Caught in this single moment is a woman lost in her own thoughts. She stands with her eyes downcast and the moment is tender is still. The mood is quiet and solemn. Due to the expert, smooth blending of the muted yet luminescent colours, there is most certainly a feeling of classic art, fantasy and mystery. This painting is rich and filled with depth and truly something superb to behold.

Helen Guek Yee Mei is a decoration artist, designer, full-time artist and a teacher. She obtained her Bachelor of Fine Art from Victoria College of Arts, The University of Melbourne, Australia. She is a practicing artist and has taken part in several solo and group exhibitions in Malaysia as well as out, representing the country at the Asian Art Biennale Bangladesh in 2001. She was awarded the Philip Morris Malaysia Art Award and "The Strover Award for Excellence" from Australia.

**39**

**HELEN GUEK YEE MEI**

B. Johor, 1971

**Portrait of a Man, 2001**

Mixed media on paper  
33.5 x 31.5 cm

**Portrait of a Lady, 2001**

Signed "HELEN G" on lower right  
Mixed media on paper  
33.5 x 31.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,400 - RM 5,000**



**40**

**ANISA ABDULLAH**

B. Poland, 1985

### Study for Malaysia Icons

Signed "Anisa" on lower right  
 Pastel on paper  
 34 x 60 cm

Provenance  
 Private Collection, Kuala Lumpur

**RM 1,200 - RM 2,500**

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. In this piece, she studies her homeland KL and its iconic symbols, effectively translating them onto paper.

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.



**41**

**TAN CHOON GHEE**

B. Penang, 1930-2010

**London, 1981**

Signed and inscribed in Chinese "London 1981"  
with seal on lower left  
Chinese ink and watercolour on paper  
67 x 45 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,000 - RM 6,000**

Tan Choon Ghee's familiar works are those of the old streets in London.

He captures the buildings, the shops, landscapes and tiny, miniscule details. This time, he takes to Trafalgar Square in London, capturing the al fresco beauty the city has to offer with subtle colours, techniques and draftsmanship.

By infusing the Chinese classical paintings' calligraphic brushstrokes and the British watercolour approach, Tan Choon Ghee creates pieces that are ethereal, desirable and unmitigated in its exquisiteness. With gentle brushstrokes and the way the ink blends into the white background gives it that faint, misty glow that provides his pieces with an air of nostalgia.

Tan Choon Ghee was considered one of the most established Malaysian artist. He obtained his training in art from the Nanyang Academy of Fine Arts in Singapore in 1951, before continuing to his studies at the Slade School of Art in the United Kingdom in 1958, where he was awarded scholarships from the West Germany Government and Australian Broadcasting Commission.



**42**

**LEON PACUNAYEN**

B. Philippines, 1935

**Asian Village**

Signed "PACUNAYEN" on lower right  
Ink and watercolour on paper  
53 x 75 cm

Provenance  
Private Collection, Canada

**RM 3,000 - RM 6,000**

Pacunayen's landscapes and seascapes, his houses, his slummy backyard, seems to hover between earth and sky, in a kind of dreamy never-world resting on clouds and mist and smoke, and those ephemeral hazy elements that make up the world of the imagination. Yet for all the mysticism they evoke, these scenes are still so truly Philippines, but a Philippines that only the artist, with the artist's heart and eye and hand can create.

Leon Pacunayen was born on April 19, 1935 in Nueva Ecija, Philippines. During the early years of his career, the artist used art to explore the constriction of metropolitan landscapes. The wet on wet technique he used rendered these sprawling tableaus in garish, almost dreamlike, hues.

In 1960, Pacunayen arrived in Italy. His residency in the country would have a profound effect on his middle- to late-period works. His landscapes embraced more nuanced themes. Nature played a prominent part in his works, with luminous tropical intensity mingling with the monochromes of the European countryside. Italy provided other outlets for his creativity as well. In 1964, Pacunayen worked as a scenic artist in the studio of esteemed movie director and producer Dino De Laurentiis.

Pacunayen is now considered one of the Philippines' leading masters of watercolor. When used by Pacunayen, watercolor becomes less of a detached medium and more an extension of the artist's ethereal worldview.



“From the start I thought I was creative,” de Leon recalled. “I copied images from magazines and collaged them on the walls.”

“It’s hard to sell my works, and I don’t know why,” he said. “Some say because they’re on paper. But it is precisely that: The medium is the message. It is not whether it is on paper or canvas. It is whether it is art or not.”

Born in 1960 in Manila, Ramon Manuel de Leon graduated with a bachelor’s degree in Fine Arts from the University of the Philippines in 1984, and on that same year, held his first solo exhibition at the Cultural Center of the Philippines. His early works were greatly influenced by Roberto Chabet. He was a recipient of the Cultural Center of the Philippines Thirteen Artists Awards in 1990. He was the Philippine representative to the 3rd Biennial in Bangladesh and was part of the Manila-Berlin Exchange Exhibit at RAAB Gallery in West Berlin in 1988.

His career spanned 31 years bagging in between different awards and grants. He was one of the 1990 Cultural Center of the Philippines’s 13 Artists awardee and was the first Filipino recipient of the Vermont Studio Center scholarship for studio arts program for painting in the U.S.A. He is currently an Art Educator at the De La Salle-College of St. Benilde.

**43**

**R.M. DE LEON**  
B. Philippines, 1960

**Face is Stranger Than Fiction  
(Chihuahua in the sweetest and  
prettiest acid wash colour), 2009**

Signed on lower right  
Exhibited in Valentine Willie Fine Art  
Gallery label affixed on reverse  
Acrylic on paper  
122 x 150 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,000 - RM 3,000**

**44**

**HASIM**

B. Indonesia, 1921-1982

**Balinese Girl**

Signed "HASIM" on lower right  
Oil on canvas  
87 x 59 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,200 - RM 3,000**



This enchanting piece of the life and tradition as well as the charm of Bali is a showcase of Hasim's artistry. The scene is gloriously beautiful, as the viewer watches as a young lady dance, captured fluently by Hasim, who employs Romanticism (the artist's feelings is his law) in his pieces.

Captured here is a gorgeous Balinese young girl. Her dark and long flowing hair, traditionally pierced ear is a sight to behold, as it is a proof of a culture that is slowly eroding and she is topless, with only a shawl thrown around her shoulders. Due to the expert, smooth blending of the muted yet luminescent colours, there is most certainly a feeling of classic art, fantasy and mystery. This painting is rich and filled with depth and truly something superb to behold.



**45**

**KENG SENG CHOO**

B. Kedah, 1945

**Loving Mum, 2012**

Signed and dated "Seng Choo 12" on lower right

Acrylic on canvas

79.5 x 44.5 cm

Provenance

Private Collection, Kedah

**RM 6,000 - RM 10,000**

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

This painting has a certain glow and quiet radiance to it, as a result of Keng Seng Choo's smooth and expert blending of rich, warm yet lively colours. With the subjects' eyes shut and their lips characteristically discernible, this piece evokes an air of silent contemplation with a tad of comfort and ease.

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.



**46**

**IBRAHIM HUSSEIN, DATUK**

B. Kedah, 1936 - 2009

**Multiple Figures, 1976**

Inscribed and signed "Mansor - Muga2 Allah selalu disampingmu - ib 27376"

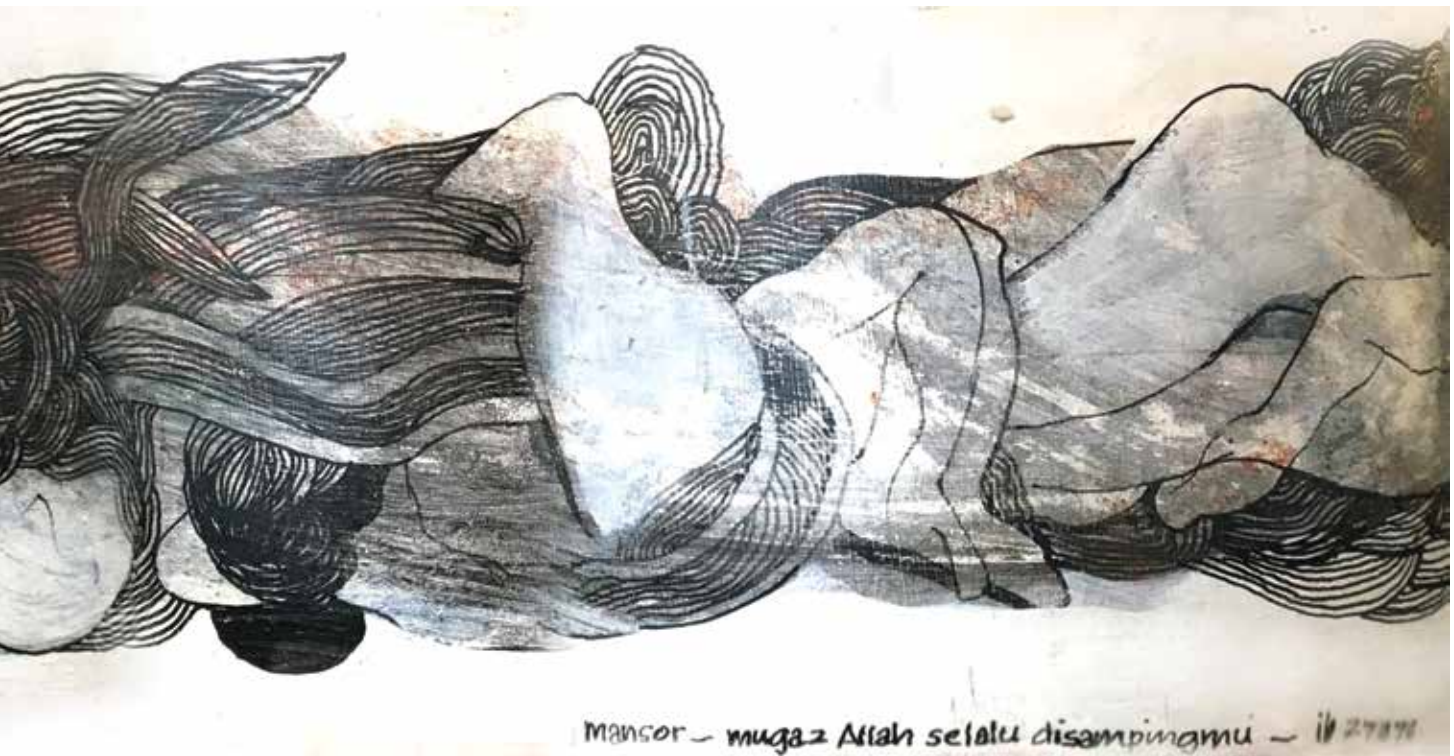
Mixed media on wooden barrel  
10 cm (Diameter) 19 cm (Height)

Provenance  
Private Collection, Kuala Lumpur

**RM 15,000 - RM 28,000**



Front view of barrel



Full illustration of painting on barrel

Describing his art, Ib said: "To me, painting is like praying. When I paint, I am dealing with my heart, my work and God."

Ibrahim had always drawn inspiration from the reality and immediate surroundings. In his autobiography titled 'A Life', he mentioned that "my life is made of points, textures, colours, shapes, darkness and light, mass, weight, planes, volumes, sounds, smells, and warmth". All these are expressed in his artworks. Some art analysts consider his artwork as 'futuristic'. Ibrahim also used a process of creating artwork which he called 'Printage'. It involved using a combination of two mediums such as printing and collage.

"It is all very well when one paints something, another soon recognises, but it just stops there, leaving others to paint stories. The actual story itself the artist cannot tell in words. It is all very well other people can write books about your creation, but to the artist himself, there is always something there that cannot be explained. Perhaps it is his soul, his unison. The artist cannot explain this, but he knows it is there and it is very real for him." - Datuk Ibrahim Hussein

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

**47**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Untitled, 1979**

Signed and dated "Khalil Ibrahim 79" on lower left

Acrylic on canvas

140 x 179 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 180 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

**RM 120,000 - RM 180,000**



East Coast Series, 1973  
Batik 90 x 60 cm  
**SOLD RM 132,000.00**  
KLAS Art Auction January 19, 2014  
Edition VII



Nude Movement, 1983  
Batik 93 x 103 cm  
**SOLD RM 123,200.00**  
KLAS Art Auction September 28, 2014  
Edition XI



Figurative Series, 1994  
Acrylic on canvas 122 x 122 cm  
**SOLD RM 81,158.40**  
KLAS Art Auction January 31, 2016  
Edition XIX

Khalil Ibrahim has always been so fascinated with the human figure. It is a recurrent theme, and it is Khalil's hallmark, apart from depictions of the East Coast.

These East Coast "shadows" are an employment of vibrant and vivacious strips of colour set against equally vibrant blues. Khalil's penchant for the human body is exhibited – he paints the curves, contours and forms in various colours. It is a compelling piece, with these mysterious, slender shadows gracefully across the canvas. In entirety, this piece is reminiscent of wayang kulit. Incidentally, Khalil stirred his talent and passion for the arts when he began making wayang kulit as a young boy.

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.



# PAYING HOMAGE TO THE PAGO-PAGO SERIES

*An exhibition of one of Asia's most important series of paintings  
at KLAS@ Jalan Utara in May 2016*

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*"He's very special, there are people who are gifted with words. Some are gifted with the ability to express themselves in drawings and pictures. Latiff Mohidin is gifted with both."* – **a contemporary and friend of**

**the artist, Long Thien Shih**

## PAGO-PAGO

The Pago-Pago artworks are considered to be special because the series reflects the understanding of the local environment, of how it should be taken care of and appreciated. In a way, there is something inquisitive in these paintings, as if there is a quest to embody both the physical and spiritual aspects of Southeast Asia, especially if studied closely. Some pieces resemble totems, and its roots can be traced back to having Indonesian archipelago influences. Nature had nurtured his art.

It is the Pago-Pago series that won him critical acclaim as one of Malaysia and Southeast Asia's most important modern artists. For many, it is considered the most important series of artworks in Malaysia.

Latiff perfected various artistic techniques which include pen, ink, charcoal, pencil and etching for drawing portraits, still life and landscapes. In his travels throughout Southeast Asia, he discovered and continually reinvented landscapes from what he saw throughout the region with the aim of developing fresh visual languages. Latiff absorbed a lot of the local and Southeast Asian elements and brought these forward in his works. While they may not always look pleasing to the eye, it is testament to the fact that his works are more than just what you see on the surface.

His drawings are not about replicating what he sees, but interpreting it and what he experiences of Nature and the World. To Latiff, sketching outside the studio is an emotional, spiritual and intellectual experience as he soaks in the atmosphere of the surrounding environment. It is not about seizing the moment and these works depict Latiff's feelings and what the landscape expresses to him.

Tan Sri Kamarul Ariffin, former chairman of the Board of Trustees for the National Art Gallery and art aficionado currently hangs one Pago-Pago in his home – a beautiful, mellow and earthy piece which was acquired in the 1960s. When asked what it was exactly about the series that appealed to him, he said, "Well, firstly, the name "Pago-Pago" itself. Somehow, Latiff was attracted by the name of the place "Pago Pago" – some distant land in the territorial capital of American Samoa in the South Pacific, just like Rapanui or Easter Island where he saw photographs of these

huge sculptures, human figures. Rows of them and what is interesting is, these figures were facing towards Southeast Asia. He then began looking to the East and was intent on discovering the culture in the East. We had obviously exchanged travels around Southeast Asia, and he told me that he was most attracted and intrigued with this part of the world and that inspired the Pago-Pago series."

Tan Sri Kamarul Ariffin once had more than six pieces of the Pago-Pago artworks during his days as chairman of Bank Bumiputera Berhad in 1976. Unfortunately, about five of the prized artworks were destroyed (along with approximately a thousand other artworks) during a fire at the penthouse of his office in Kuala Lumpur on Nov 4, 1980.

*"I realise, in the structure of forms, in a number of paintings and sketches I made in the 60s in Berlin, there were already hints and foreshadowing, of forms resembling the pointed shapes of bamboo clumps, pandanus leaves, fishing boats, shells, hills, even tapering outlines, mosque-minarets and stupa-pagodas. Already there were the curves of yam leaves, river pebbles, wells, ladles, bivalve shells, and domes ... and the colours of the land."* – **Latiff Mohidin, T. K. Sabapathy 'Bali, Almost Re-Visited' in Reminiscence of Singapore's Pioneer Art Masters, The Singapore Mint, Singapore, 1994.**

The Pago-Pago works by Latiff are the most synonymous with the artist as an expressionist. The earliest Pago-Pago seen published dates back to 1962, and illustrated on page 15 of Zain Azahari's *Hati & Jiwa* Volume I book would have been most likely sketched in Berlin.

*"A sketch is not really to catch the floating moment, but the atmosphere. Not only what is there but also what isn't there."* Latiff Mohidin extracted from his book, *"The Journey To Wetlands and Beyond"*.

Although Latiff's works lean towards German Expressionism – very loose brush strokes but there is a kind of strength and energy. He is also mentioned in Dolores D. Wharton's book that his influences included Paul Klee, Munch the German Expressionists; Bauhaus, Primitive art of the Polynesia, Mexican Indians, the ancient arts and crafts of Asia."

Latiff has been active as an artist since 1951 and he shaped and influenced the young generation of artists in Malaysia in the 60's and 70's with his early artworks which include acclaimed series such as 'Berlin', 'Pago-Pago', 'Mindscape'

and 'Langkawi' amongst others. But it is through the Pago-Pago series that Latiff has become a significant artistic figure in the country. His early works often feature flora and fauna motifs against landscapes constructed with abstract geometric shapes and are masterful symbolisms of solitude and contemplation.

An old artist friend of Latiff's, Ismail Mustam said, "When I first met him about 50 years ago, he had just come back from his art studies in Germany. He's the first person I know who survived through his art, so he's unique. He does not conform to any style but chooses to create images representing his interpretation of a unique mix of nature, culture and literature."

A former school mate, several years his junior who studied at King George V School, Seremban in 1961, Datuk Tajuddin Ismail, has cited Latiff Mohidin as a mentor, and said, "There are some influences by Arshile Gorky in Latiff's works, but a lot of his works are much influenced by the German expressionist movement in the 1960s by painters from Berlin. Latiff was in Berlin at the time, so of course, there were bits and pieces there both from Europe and Germany. He wanted to bring about something that was a bit more Asian in his work, though, through Pago-Pago. These works remind you of these temples, stupas and traditional forms of Asian architecture."

Rezda Piyadasa, one of Malaysia's art critics said, "His most important contribution to Malaysian art is his potent imagery, which is, perhaps, the nearest thing to a Malaysian art that any of the 1960s has arrived at."

Latiff himself influences various artists we see today heavily and some of these artists own at least one of his Pago-Pago pieces. One such artist is Yusof Ghani, who had purchased a small drawing of Latiff's Pago-Pago series in the 60s.

"It is just a simple sketch of the early Pago-Pago, but it had so much spirit in it. There was something about it that I truly liked apart from the ethnic and tribal influences with bits and pieces of surrealism. Today, it hangs in my gallery where students can come by and look at it. Imagine this – I was about 18 or 19 when I first purchased it. It was relatively affordable at the time, but today it would surely fetch a mighty price," said Yusof when asked about the Pago-Pago piece that he owns.

A dear friend of Latiff, Tan Sri Ahmad Kamil Jaafar purchased one back between 1966 and 1969 during his days as First Secretary at the Embassy of Malaysia in Bangkok, Thailand and mentioned that the bow lines and the colour seemed to call out to him.

Perhaps it is just that there is something mysterious and mystical about the Pago-Pago series – something almost spiritual about the body of works. The series brought about primitive and tribal essences into Latiff's works, and the artist recalled his travels to Thailand and Indochina as being the key development and inspiration to his work in this series as well.

He meticulously sketched sacred monuments and nature. It is in this series that he fused stupa-like forms, prangs, lingam, Southeast Asian iconography and natural plants and rock forms, focusing on the "energy-movement" of structures rather than their simple depiction. Using rapid strokes, Latiff's work conveys spontaneity and



Pago-Pago Series, 1963 Oil on canvas 87 x 78 cm  
Formerly in the Collection of Datuk Syed Ahmad Jamal

the subject matter of interlocking geometric and more organic forms would become recurrent in his practice.

*"The role of the artist should stimulate change. It is socially important where it enriches the culture."* – **Latiff Mohidin**

#### **ABOUT LATIFF MOHIDIN**

*"Art is life. By travelling, observing, looking at new things, I am stimulated not only in art but in life itself. If I don't paint, I feel restless. I feel good when painting. I don't feel stagnant, but alive."* – **Latiff Mohidin**

Abdul Latiff Mohidin, or fondly known as Pak Latiff, was born in Seremban, Negeri Sembilan in 1941. Today, he is known as a prominent artist beloved by fellow Malaysians and has cast imperative influences on many of the Malaysian artists we know of. He meandered about the country – immersing himself in the culture of the rural area and its folk.

He is, however, one artist that is difficult to get a hold of. Preferring to keep by himself in solitude, or surrounded by the very select few, author Dolores D. Wharton also mentioned in her 1971 book 'Contemporary Artists of Malaysia' that, "I was elated to have an interview with Latiff, not only because he is a major Malaysian artist but also because I had tried in vain for three weeks to contact him. The day before my leaving Malaysia he had received one of my many messages and there he was, friendly, unpretentious and relaxed. It was indeed my good fortune. Others have had to wait even longer for Latiff when he is lost in the hinterlands, painting."



Siri Pago-Pago, 1969 Oil on canvas 68 x 87.5 cm  
Private Collection, Kuala Lumpur



Siri Pago-Pago 1966, Oil on board 46 x 44 cm  
Private Collection, Kuala Lumpur

This fact was backed by an old friend of Latiff's, fellow artist Long Thien Shih, who said that, "Latiff was always like a wanderer."

Tan Sri Kamarul Ariffin had also mentioned, "Of course, he's a very quiet person – shy, in a way. Which is probably why it is difficult to get a hold of him even today as he decided to move from KL to Penang [laughs]."

Indeed, history shows that some of the most brilliant thinkers, artists and writers turned their backs on society to embrace a life of voluntary seclusion. However, it is no secret, Latiff's love for the hinterland and nature. In fact, one of the quotes that he shared with Wharton was that, "There are many aspects of our culture that can be used for creation. What we have here in Malaysia can be

repeated again and again. We must use our own ideas and motifs rather than jumping to popular trends," said Latiff on the Malaysian art scene.

## EARLY YEARS

Latiff is the son of a former haj Sheikh and knew of his artistic talent during his younger years. At only 9 years old, he had already created several oil paintings. His mother who is artistic and was said to have "feelings in her fingers" encouraged him.

*"When we were in school, he painted pictures for people on the spot as he wandered about our hometown. They were beautiful paintings. Admirers gave him coins to keep him going. The people loved him."* – **Rohannie Ambia, a classmate of Latiff whom he calls "sister"**.

Painting was not the only thing Latiff was gifted with, as in the early 1960s, he also showed other capabilities, including writing poetry.

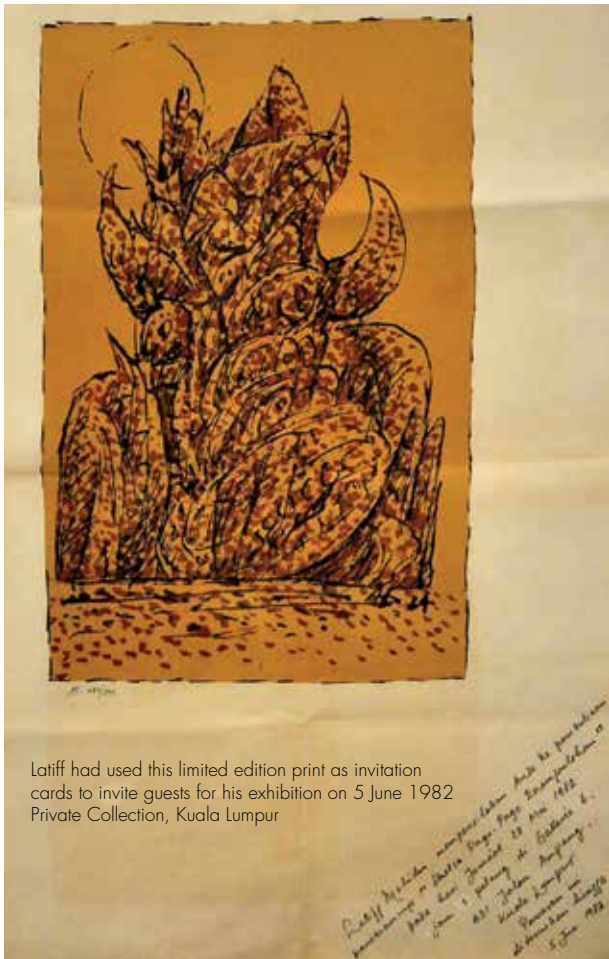
He received his early education at Sekolah Melayu, Lenggeng. Then, Latiff continued his studies at Sekolah Melayu Kota Raja and Mercantile Institution, Singapore. Although he was born in Kuala Pilah, Malaysia, Latiff spent his early years in Singapore where he lived with his parents in Java Road. In fact, it was in Singapore that Latiff held his first exhibition in 1951, at the age of 10. Consequently, it was during this period that he was dubbed 'Wonder Boy' by the local press. That same year, when he exhibited at Bangkapi Gallery in Bangkok, the Bangkok World wrote, "Malay prodigy to exhibit here."

In 1954, he returned to Seremban and studied at King George V School with a state scholarship until he got his School Certificate in 1959. Datuk Tajuddin Ismail enrolled in the same school back in 1961. He recalled, "I was in Standard Five and Latiff was already finishing his Form 5. But even during those early years, he was already an artist-in-the-making. Although nobody would have heard of him yet, in school he was known as 'Latiff the Artist'. The painting that he left behind in school made a great impression on me until today and that was more than 50 years ago. What intrigued me about his works was that they were very unique. He was not known for painting abstract or anything like that, but he was making a lot of figurative paintings and kampung scenes and all that – things that we could recognise as Malaysian, pastoral kind of style. His painting was hanging on the school wall, because he was the only artist that was worthy of that honour. It left a strong impression on me."

Following that, in the mid 1960s, Latiff left Malaysia to study at the Academy of Fine Arts in Berlin, Germany for four years under a scholarship from the Federal Republic of Germany.

Thereafter, in 1969, Latiff received a grant from the Ministry of Culture of France to take up a sketching course at Atelier La Courrier, Paris and was then offered the Rockefeller Scholarship to continue the same course at the Pratt Graphic Center, New York, United States of America that concluded with a tour of art around the world.

It was not easy for Latiff Mohidin back then, between his travelling and his on-going quest for inspiration. "In those early days, there were admirers of his work," said Long Thien Shih. "But he got by



Latiff had used this limited edition print as invitation cards to invite guests for his exhibition on 5 June 1982  
Private Collection, Kuala Lumpur

with very little money. He constantly travelled around Thailand, Bali and Cambodia – mainly around Asia.”

Until 1971, Latiff travelled while expanding his experiences and created various forms of art, especially paintings. His works had been displayed in both solo and group exhibitions, locally and internationally. During his sojourn in Berlin, Latiff made visits throughout Western Europe and then to several Southeast Asian countries.

### INVOLVEMENT IN THE ART INDUSTRY

*“Generally modern artists from Asia do have the ability to learn the theory and techniques of the West, but what’s important is to show originality, enthusiasm, and vitality of creative work.” – Latiff Mohidin.*

### LITERARY WORKS

It was in the 1960s that Latiff began producing a number of poems, including a famous poem named “Mekong River” which later became the title of his first group of poems.

He is painter-poet who widely travelled around Europe and Asia, which gave him the chance to get acquainted with literature. Latiff’s poems are not intended to challenge any system or ideology as it is born directly from his own resources and experiences. What flow in his poems are the effects of feelings, memories and dreams through the layers of his imagination.

Latiff avoided political problems and dealt with issues of the community, and preferred to engage himself in nature and its state. His poems are an insight into the voice of his heart as a traveller looking for the meaning of life and the desire to embed his soul with elements of nature. Although Latiff employs free-form in his poems, it remains the very essence of the soul which is in awe of the wealth and beauty of the environment.

Between 1962 and 1983, Latiff took part in several art exhibitions in Bona, Berlin, Frankfurt, Hamburg, Bangkok, Singapore, New Delhi, New York, Sydney, Sao Paulo, Osaka, Montreal, Manila, Jakarta, Dublin and London apart from Petaling Jaya, Penang and Kuala Lumpur.

In addition to creating poetry and paintings, Latiff was the unofficial leader of a group of young and talented art group called “Anak Alam” in Kuala Lumpur. He was also given credits as Fellow Kreatif dan Seniman Tamu at both Universiti Sains Malaysia, Penang (1977 – 1979) and Universiti Kebangsaan Malaysia, Bangi (1980).

Apart from that, he has another major ranking in the art scene in Malaysia – Latiff was one of the seven pioneering Malaysian artists that brought on the trend of Abstract Expressionism through the GRUP Exhibition in 1967 which consisted of Datuk Ibrahim Hussein, Datuk Syed Ahmad Jamal, Yeoh Jin Leng, Jolly Koh and Anthony Lau. The legacy of the show was later celebrated nearly 20 years ago at RE-GRUP.

### References:

- 1) Dolores D. Wharton, ‘Contemporary Artists of Malaysia – A Biographic Survey’, Union Cultural Organization Sdn Bhd, Malaysia, 1971.
- 2) ‘Pago-Pago to Gelombang – 40 Years of Latiff Mohidin’ , Singapore Art Museum, Singapore, 1994.
- 3) Latiff Mohidin, ‘Garis – Works on paper from Berlin to Samarkand’, Valentine Willie Fine Art, KLCS Asset Management Sdn. Bhd., Malaysia.
- 4) Latiff Mohidin, ‘L.I.N.E. – From Point to Point’. Perpustakaan Negara Malaysia, Malaysia, 1993.
- 5) T. K. Sabapathy, ‘Bali, Almost Re-Visited’ in Reminiscence of Singapore’s Pioneer Art Masters, The Singapore Mint, Singapore, 1994.
- 6) Rezda Piyadasa, ‘Abdul Latiff, The Artist – An Appreciation’, Retrospective Exhibition Catalogue, 1973.
- 7) Zain Azahari, ‘Hati & Jiwa - The Zain Azahari Collection Vol I Malaysia’, Malaysia.
- 8) The Journey to Wetlands and Beyond, Singapore Art Museum, 2009.

### SAVE THE DATES

*A first exclusive collectors’ show in Malaysia of Latiff Mohidin’s iconic Pago-Pago is scheduled for May 2 – 18, 2016 at KLAS @ 31 Jalan Utara.*

**48**

**ABDUL LATIFF MOHIDIN**

B. N. Sembilan, 1941

**Debris (Pago-Pago Series), 1968**

Signed and dated "Latiff 68" on lower left

Oil on board

89 x 69.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated in "Sotheby's Hong Kong (October 05, 2015)

Modern & Contemporary Southeast Asian Art (Sale HK0584 ) Lot 380 catalogue

Exhibited at Galeri 11, Latiff Mohidin Solo Exhibition, Kuala Lumpur in 1969

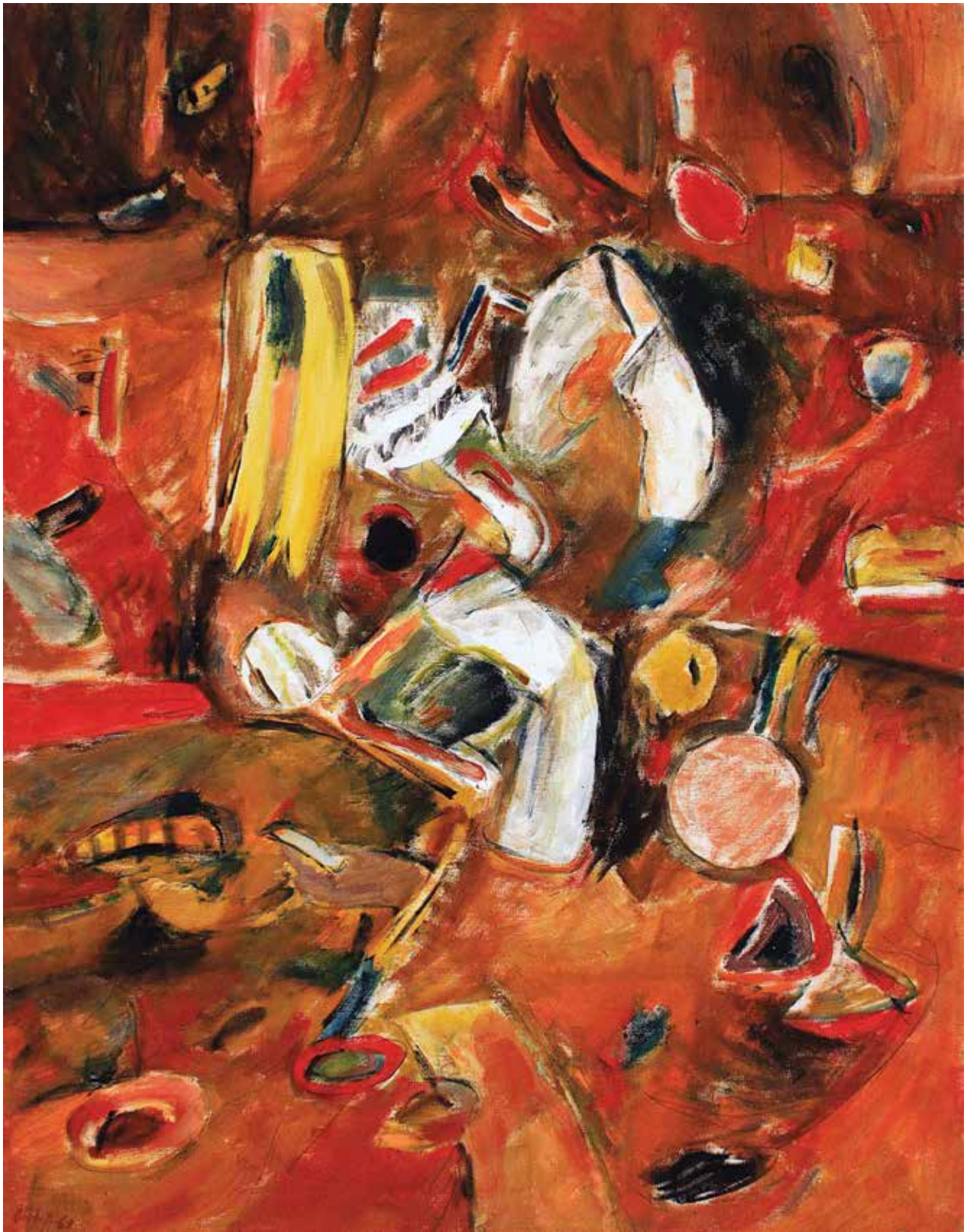
**RM 420,000 - RM 550,000**

I'm in my studio every day, but I mainly work in my mind.

Latiff's works bear a distinctively cosmopolitan outlook in terms of the successful development of a modern abstract visual language and a sustained exploration of world art and literature.

It is the Pago Pago series that won him critical acclaim as one of Malaysia and Southeast Asia's most important modern artists. This series brought about primitive and tribal essences into his works, and the artist recalls his travels to Thailand and Indochina as being the key development and inspiration to his work in this series. He meticulously sketched sacred monuments and nature. It is in this series that he fused stupa-like forms and natural plants and rock forms, focusing on the "energy-movement" of structures rather than their simple depiction. Using rapid strokes, Latiff's work conveys spontaneity and the subject matter of interlocking geometric and more organic forms would become recurrent in his practice.

Born in 1941, Latiff started painting at an early age and by 10 he was holding his first exhibition at Kota Raja Malay School in Singapore, and was dubbed in the local press as the "boy wonder". He 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.



## 49

### TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

#### Grey Horizon, 1993

Signed and dated "Taj 1993" on lower right  
Signed, titled and dated "GREY HORIZON October 1993 Taj 1993" on reverse  
Mixed media on canvas  
125 x 125 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 30,000 - RM 38,000**



Gridscape III, 1988  
Acrylic on canvas 125 x 125 cm  
**SOLD RM 48,160.00**  
KLAS Art Auction September 28, 2014  
Edition XI



Innerspace - Structure II, 1988  
Acrylic on canvas 125 x 125 cm  
**SOLD RM 48,160.00**  
KLAS Art Auction September 28, 2014  
Edition XI



Interior Still Life - The Veranda, 1988  
Acrylic and oil pastel on canvas 122 x 122 cm  
**SOLD RM 47,040.00**  
KLAS Art Auction January 18, 2015  
Edition XIII

This artist's training in Graphic Design, Interior Architecture and Fine Arts heavily influenced his 'boxscapes' and 'gridsapes' works in the early 70s and 80s. While they seem more architectonic in form and character, they still revolve around conversations with nature, in spite of their more 'urbane' feel.

Any layout or any landscapes for that matter have their own grid systems, as they are integral in composing any work. These dictate the arrangements of forms and spaces, and that caught Tajuddin's interest, as something so ordinary has the ability to be so exceptional and he demonstrates that through this piece, tinted in his usual choice of subdued colours.

"A simple square can be exciting. In the early days I used squares and boxes to create my works. That's why I called them boxscapes (a landscape of boxes). They were all based on the grids, on lines. How lines confine space, build space and break free from space. In such simple exercises, we can create something poetic out of them too," said Tajuddin.

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.



**50**

**NIZAR KAMAL ARIFFIN**

B. Pahang, 1978

**Dalang Series - World Whispering #11 (Bisik Insyallah), 2015**

Signed and dated "Nizar 2015" on lower middle

Signed, titled and dated on reverse

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

**RM 7,000 - RM 11,000**

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

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

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



# 51

## DREW HARRIS

B. Canada, 1960

### The Community Series - Interconnected 4, 2013

Signed, titled and dated on reverse  
Mixed media on board  
153 x 122 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 10,000 - RM 18,000**



Fragile Earth, 2012  
Mixed media on canvas 91.5 x 91.5 cm  
**SOLD RM 15,217.20**  
KLAS Art Auction November 8, 2015  
Edition XVIII



Align #3, 2011  
Mixed media on canvas 122 x 91 cm  
**SOLD RM 10,144.80**  
KLAS Art Auction January 31, 2016  
Edition XIX

Paintings by Drew Harris are abstract expressions in style. They are deeply moving and are almost a spiritual experience. Although his painting portrays tranquility, they are very potent. He however, does not believe that an artist's role is to deliver a message:

“Each of us have our own lives. It is not for me to tell you how to conduct your life. I am just showing a bit of my feelings through the paintings. If the viewer likes the painting, he will sense my feelings.”

Harris, who has exhibited widely, has his artworks in many private and corporate collections in Europe and Asia. His work has been showcased and sold in various international galleries around the world. His work can be found in Chicago, New York, Malaysia, Indonesia, Australia and Toronto.

His corporate collection includes; The Bank of Switzerland, Faulding Pharmaceuticals – Singapore, Hong Kong and Shanghai Investment Bank, Sun Life Insurance – Toronto, The Four Seasons Hotel – Las Vegas, The International Film Festival – Toronto, The Embassy of France – Indonesia, Variety Magazine-Sydney. Harris currently resides and maintains a working studio in Kuala Lumpur with his wife, artist and educator Sharifah Mazwari.



**52**

**RAFIEE GHANI**

B. Kedah, 1962

**Dream, 1996**

Signed on lower right

Signed, titled and dated on reverse

Oil on canvas

100.5 x 138.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 68 of "Painted Garden RAFIEE GARDEN" exhibition catalogue

Published in 1996 by Rusli Hashim Fine Art Kuala Lumpur

**RM 12,000 - RM 18,000**

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, views and perspectives. Apart from that, his works also captures his rearrangement on what people normally look past, his translation of reality onto canvas.

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.

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.



**53**

**CHEUNG POOI YIP**

B. Penang, 1936

**A Forgotten Town, 1988**

Signed and dated "Pooi Yip 88" on lower left

Gallery label affixed on reverse

Acrylic on canvas

81.5 x 98.5 cm

Provenance

Private Collection, Kedah

**RM 10,000 - RM 13,000**

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

Cheung Pooi Yip, with his flashy and severely bright colours creates this blocky and staunchly-detailed image of a town, possibly the old-fashioned kampong style that are steadily going out of fashion in the age of modernity. Bold yet rhythmic is this piece, the colours falling in tandem in unity and balance.

As a result of the rough lines and the scattered patterns, this audacious painting comes off as raw, real and it captures the very essence of artistry and tenacity. The painting has the ability to light up an entire room, not just because of its colours but perhaps, due to the imprint of parts of Cheung Pooi Yip's own persona and character as well.

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, his passion driving him for over 55 years.





**54**

**NIK RAFIN**

B. Selangor, 1974

**Bumi Bertuah, 2006**

Signed and dated "Rafin 506"

on lower right

Watercolour on paper

56 x 76 cm

Provenance

Private Collection, Kuala Lumpur

**RM 3,000 - RM 5,000**

Born in 1974 in Petaling Jaya, Nik Rafin has always had a love of the arts since he was a young boy. Urged by his architect father to pursue art even further, he started off by tracing anything that he could find from magazines, which made drawing an easier task to learn and do. Upon finishing high school, Nik Rafin studied Advanced Photography in the USA, before pursuing a Minor in Fine Arts from the Milwaukee Institute of Art and Design. He would then graduate with a Bachelor of Arts in Advertising and Mass Communication from Marquette University in Milwaukee, Wisconsin in the USA. He once worked as an illustrator for Milwaukee newspaper The Marquette Tribune before being offered a job that other people would kill for, a seven-year contract by Walt Disney as a graphic designer and illustrator. He turned it down due to his dad's insistence that he was to go back to his home country and contribute something to Malaysia. He did manage to illustrate a Winnie the Pooh promotional board, which is something that he is proud of having done.

Stints as an animation executive with a local TV company as well as a photographer for a local magazine followed. Nik Rafin then had to face the loss of his mother, before finding solace in getting married, which re-energized him. When before he was painting and sketching in black and white from the photos that he would take by himself, now he was filled with vim and vigor, a phase which led him to see the world in a more colorful vantage point. It also helped that his wife is also an artist who is part of a family that has made it into the Malaysia Book of Records as the family with the most number of artists. The nuptials made him the ninth member of the family who is an artist.

His paintings are a reflection of the scenes and subjects that he captures through his camera lens, reinterpreted and reproduced in painting form with added emotions – as seen in this piece that speaks of familial love and togetherness.



Dang Xuan Hoa expresses emotions through figures and shapes as his compositions appear to be perfect in themselves. His harmony of colours has instant appeal with subtle aesthetics.

His work is in demand all over the world and has been auctioned and exhibited across the globe from New York to Hong Kong to London.

Born in 1959, Dang Xuan Hoa graduated from the Vietnam University of Fine Art in 1983. In his recent paintings, Dang Xuan Hoa remains true to himself, and objects are his main subjects. They are painted in a way to capture their relationship to the world around them. These objects are familiar in the life of the painter. As Dang Xuan Hoa says, they can be found everywhere around me and in the community”.

The objects appear in a kind of multi-layered perspective. Their representation is simple, almost rough. They have a sense of immediacy, directness and power. Art is for Dang Xuan Hoa, simplicity in form and substance.

As a young artist, he painted a wide variety of still-life pieces, only gradually moving on to a figuration that has come to dominate his art. For Dang Xuan Hoa, still life offered him the opportunity to experiment, and his later portraits he has used elements and many motifs such as vases, flowers, bowls and cats, of his still life to enhance many of his best portraits and self portraits.

**55**

**DANG XUAN HOA**

B. Vietnam, 1959

**Still Life With Cat, 1999**

Signed and dated “HOA 2/99” on lower right  
Gouache on paper  
54 x 74 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 5,000 - RM 8,000**

**56**

**SEAH KIM JOO**

B. Singapore, 1939

**Singapore River**

Signed "Seah Kim Joo" on lower right

Batik

51.5 x 79.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 7,000 - RM 11,000**

Posing in this batik piece is an elegant, rusting setting of a village by the river. Seah Kim Joo showcases his skills for detailing with his intricate designs that surround the subject of the piece. With the stonewashed-like brown colouring, he gives it a more aged, antique quality to it. The classical appearance teamed with the group of villagers going about their daily lives make it both charming and nostalgic.

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.



**57**

**KWAN CHIN**

B. Kuala Lumpur, 1946

**Fruit Seller Series, 2014**

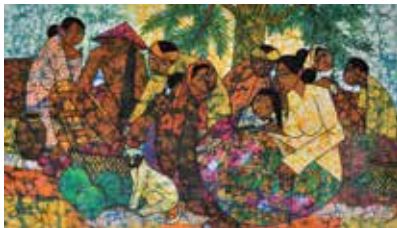
Signed and dated "Kwan Chin 14" on lower left  
Batik  
86 x 146 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 9,000 - RM 13,000**



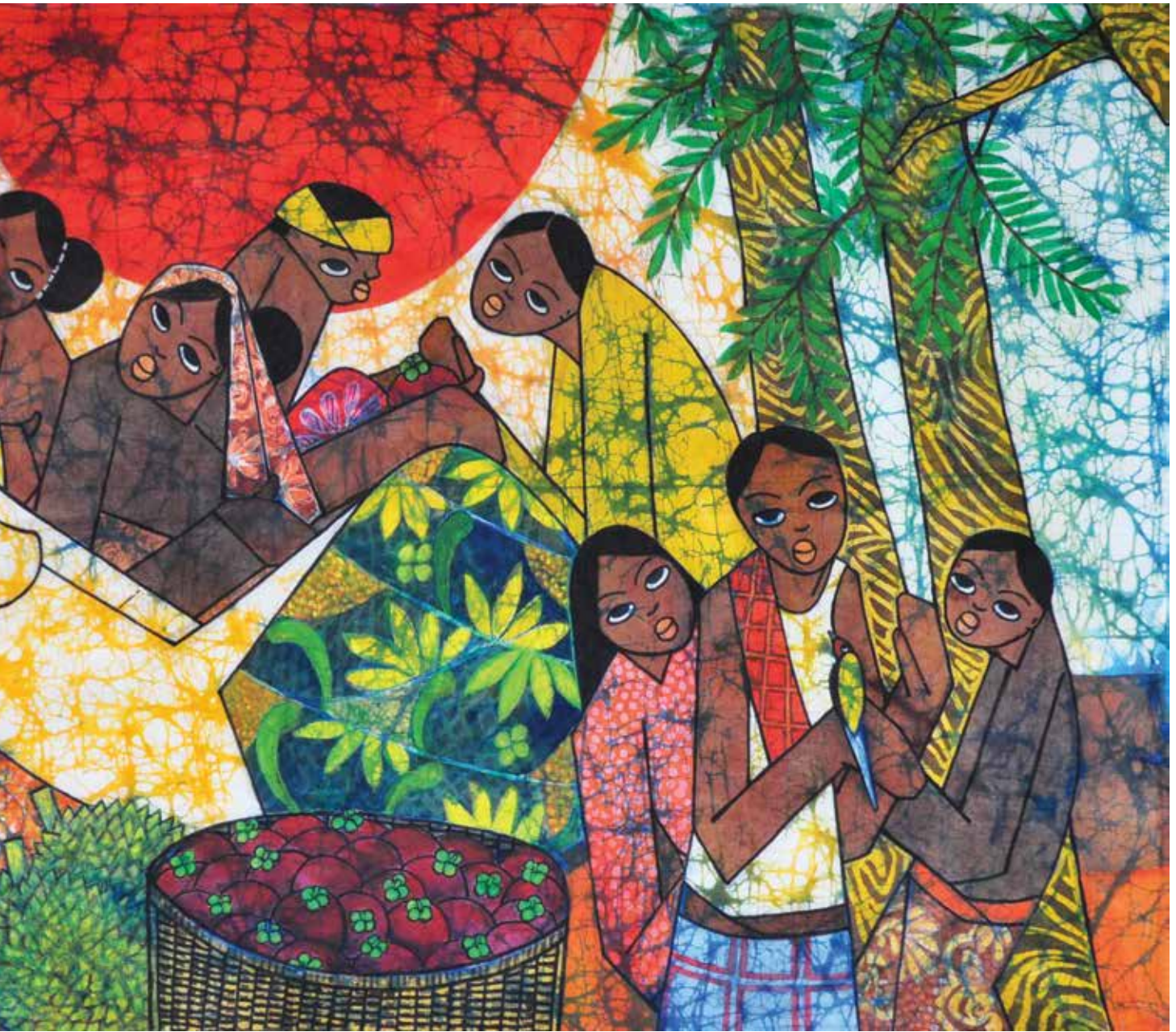
Market Scene, 1968  
Batik 53.5 x 152.5 cm  
**SOLD RM 15,950.00**  
KLAS Art Auction September 13, 2012  
Edition I



Fruit Sellers, 2013  
Batik 84 x 148 cm  
**SOLD RM 12,100.00**  
KLAS Art Auction November 10, 2013  
Edition VI



Kwan Chin has a penchant for the Malaysian country life, setting and people. In the first piece, he captures a lovely moment between siblings – all groomed in his trademark unmitigated yet enthralling expressions. The second captures a group of villagers resting after a hard day's chores and errands. The lines and details of the batik are very clear and evident here, proving to the audience how much of an expert Kwan Chin is with his detailing when it comes to batik. The lovely display of colours sets a cheerful, sunny mood for the viewer, at the same time showcasing the complexity of batik-making.



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.

**58**

**ONG KIM SENG**

B. Singapore, 1945

**Autumn in Bendigo, 1990**

Signed and dated "A.W.S. 90" on lower right  
Watercolour on paper  
27 x 36 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,000 - RM 3,800**



Himalayan Panorama, 1982  
Watercolour on paper 77.5 x 113 cm  
**SOLD RM 56,000.00**  
KLAS Art Auction September 28, 2014  
Edition XI



Entrance to the Square, 1982  
Watercolour on paper 76.5 x 57 cm  
**SOLD RM 42,560.00**  
KLAS Art Auction November 8, 2014  
Edition XII



Singapore River, 1979  
Watercolour on paper 71 x 51 cm  
**SOLD RM 37,670.00**  
KLAS Art Auction May 24, 2015  
Edition XV

To him, "Art is a continuous journey. There may be pitfalls and times where you get stuck. It is up to one to choose a path and go along with it."

Today, he is undeniably one of Singapore's most prolific watercolourists. Accolades aside, he placed Singapore on the world map by being the only Asian artist residing outside of US to be admitted to the American Watercolour Society ('AWS').

As a plein-air realist painter, he stays true to his subject-matter, but continues to add an element of intrigue to it by varying the vantage points of his paintings. A fan of nature and traditional architecture, Ong often travels to Bali, Tibet, Nepal, Italy and more, in search of new subject-matter.

As seen in this piece, the landscape of Bendigo, a provincial city in the Australian state of Victoria, and the artist captures it beautifully with exquisite shadings and hyper-realistic contours.



**59**

**CHEN WEN HSI**

B. China, 1906 - 1991

**Abstract**

Inscribed and signed, with seal of the artist on middle right  
Ink and colour on paper  
66 x 65.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 30,000 - RM 40,000**



The consignor of this artwork is also the owner of a piece by Chen Wen Hsi "Fishes" (image on the left), which was auctioned off during the KLAS Art Auction Edition XIX on January 31, 2016.

Fishes  
Ink and colour on paper 65 x 43 cm  
**SOLD RM 47,342.40**  
KLAS Art Auction January 31, 2016  
Edition XIX

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Chen Wen Hsi's philosophy was to "...discipline the eye to see lines and planes in all visible forms... and to him, they are essentially alternative analytical approaches to visible forms". He strongly emphasized that, "We mustn't think of abstract art as an uncontrolled form of spontaneous expression. In fact it is highly calculated and controlled... The same goes for Western art. abstract art goes even further in playing with forms, to the extent of doing away with tones, textures and structures".

Chen's work reveals his fascination with angles and an exploration and critique of shapes. The bold gestures and distinguished palate reflects the development of Chen Wen Hsi's cubist modernistic prowess. This painting is an example of his work during the seminal period of his career. The contrast between the artist's Chinese watercolors and his early pieces on oil are perhaps one of the most remarkable aspects of Singaporean art in the post-war era.

Chen Wen Hsi was born 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.





**60**

**SOON LAI WAI**

B. Penang, 1970

**Resonance 9, 2015**

Signed and dated "Lai Wai 2015" on lower right

Signed, titled and dated on reverse

Acrylic on paper

29.5 x 42 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,000 - RM 3,000**

Soon Lai Wai rose to prominence due to his beautiful depictions of the ever-pure lotus flowers teeming with life, surrounded by lush tropics and nature. However, this new series sees the artist moving towards a more abstract mind frame.

When the artist was asked about this abrupt change, he responded, "This new series is an attempt to reflect my current state of mind – peace. To see the water and its reflection. To remind me that we should always look back at ourselves and inner soul. The answer always in ourselves."

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.



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.

**61**

**YANG ZHENGXIN**

B. China, 1941

**Ducks**

Signed "Yang Zhengxin" with one seal of the artist on lower right  
Ink and colour on paper  
46 x 70 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,000 - RM 6,000**

**62**

**ILHAM FADHLI**

B. Kelantan, 1980

**Watchtower, 2009**

Mixed media  
5 cm (Diameter) 9 cm (Height)

Provenance  
Private Collection, Kuala Lumpur

**RM 500 - RM 800**



Ilham Fadhli is an artist that loves to create a different world, a different realm.

Whether utopian or dystopian, his pieces are compelling as they evoke so much emotion just by glancing at them. Flawless and fresh, this piece depicts a group of people at steep and narrow hill-like surroundings, trapped in a glass globe. It reminds one of a snow globe, place gently for one to see whenever they feel so. Perhaps this is a commentary of some sorts, of power, of someone of a higher stature or a spiritual being watching over inhabitants – an insight into what it is like to watch over people.

Ilham Fadhli was born in Pasir Mas, Kelantan. He obtained his Bachelor of Fine Art from UITM Shah Alam, and has held a solo exhibition in 2009 entitled "To Lie in Ruins". He has participated in a number of group exhibitions, such as the "Sama Sama" Nothatbalai Festival" in 2007, and in 2008 "RAPAT UMUM MERDEKA", "Friction", "Force of Nature", and in 2009 "IMCAS" and "WWF", MATAHATI in 2010 and 2011 and others. He has won awards such as the 2006 Arts & Earth Grand Prize, and the 3rd Prize in MEKAR CITRA.



**63**

**ROCIO VILLATORO**

B. Spain, 1973

**Maniquí III**

Bronze and digital image on methacrylate  
48 x 15 x 15 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated in Rocio Villatoro Escultura exhibition catalogue

**RM 6,000 - RM 10,000**

Born in Madrid in 1973, Rocio Villatoro is a Spanish Sculpture. She obtained her Bachelor of Fine Arts from the Complutense University of Madrid in 1996, majoring in sculpture. Her works of art are carried out mainly with materials such as bronze and iron, combined with other materials such as acrylic and brass.

The sculptures of Rocio Villatoro focuses on the figure of women, however, far from the academic tradition. Rather, it is influenced by the magical realism of Francisco Lopez and appreciates the Italian Renaissance of Donatello and Jacopo della Quercia. Besides digital photography and other new materials are introduced to guide the sculptures towards the present. Sometimes the artist places her sculptures in boxes made of methacrylate (as in this piece), sometimes they are surrounded by various objects. It creates a mystical atmosphere while using symbolic and poetic elements - light and movement as an expression of femininity .

**64**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Nude Series, 1986**

Signed and dated "Khalil Ibrahim 86"  
on lower right  
Watercolour on paper  
20 x 14 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,000 - RM 3,500**



Having held a fascination for the nude human body, Khalil Ibrahim paints figures in different poses, each showcasing the contours, shapes and lines of the nude body. The affection and admiration he has for women is showcased here, as he employs his flair in watercolour to highlight the soft curves, gentle shapes and crevices of the female body.

His subjects are undeniable heavier than the ones he was used to during his time in art school, but he paints them here in thicker, fuller forms and only focusing on the lower half to create a little mystery, so as to not take the focus away from the subject matter. The angles are different for each lady, which hints at the message of the piece - that no matter how differently they are positioned, the female body is definitely a masterpiece on its own.

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.



**65**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Figure Study**

Signed "Khalil" on lower right

Pen on paper

9.5 x 13.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 500 - RM 800**

This pen on paper sketch combines two of Khalil Ibrahim's favourite subject matter – the East Coast and the human figures.

"Once someone understands that drawing is a tool for understanding and transforming the visual world, he or she invariably recognizes how important it is. Everyone should learn the fundamental skills of abstracting the three-dimensional world on a two dimensional surface with crayons, graphite, charcoal or ink. I emphasize drawing in my own creative life. My passion for drawing has remained unabated. It continues to be the foundation of my work in the studio and I never without a writing instrument that I can use to sketch ideas." – Khalil Ibrahim

Khalil Ibrahim's sketches have been crucial to his art practice. Sketchbooks kept him grounded, a map to locate himself if ever he were to go far off. Sketching brought him back to the present. They also enabled him to keep track of moments that mattered. This was perhaps the most intimate way of reaching into Khalil's mind, his thoughts and ideas from deep within. It first started during his training at St Martin's, where he would sketch potential frameworks and ideas for his art, and continued on even when he returned to Kuala Lumpur where he and his friends would wander around Jalan Masjid India to sketch people.

**66**

**TEW NAI TONG**

B. Selangor, 1936-2013

**Mengaji, 1960**

Signed and dated "Nai Tong 26-5-60" on lower right

Pastel on paper

36 x 26 cm

**Horses**

Signed "Nai Tong" on lower right

Pencil on paper

23 x 36.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 750 - RM 1,000**

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 Superieure 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.

The combination stems from his time in Singapore and Paris, with his art being described as representing the tail-end of the old Nanyang (the Southern Seas of China) style as well as embodying the spirit of the new Nanyang style, a combination of stylised Balinese-Sarawakian figure types, the School of Paris chic and Chinese painting traditions. The amount of research that he always puts in for his art is exemplary. He visited Bali from 1996 to 2006, while also making a return to Paris from 1999 to 2002 in order to conduct research for his artworks as well as to look for inspiration, visits that have also played a part in molding his unique style.





**67**

**LOK EK SEM**

B. Johor, 1956

**Mother & Daughter**

Signed and Inscribed "11/100 Mother & Daughter Lok Ek Sem" on bottom of paper

Paper casting Edition 11/100

25 x 30 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,200 - RM 2,500**

Artist Loh Ek Sem was born in 1956 in Muar, Johor and started painting in the 1960s. He obtained his Diploma in Fine Art at the Kuala Lumpur College of Art. After signing up for a world contract with the Opera Gallery in 1995-2000, he ventured into sculpting for 3 years, and also resumed work on the Kampung Series whilst starting on a Sabah and Sarawak cultural series.

In 2009, he was awarded the Guinness World of Records for his artwork image that was used as the largest pin art – a pin art made up of 3.7 million map pins with 22 different colours, measuring 9.35m x 6.7m. He has held several solo exhibitions at the Menara Maybank, Kuala Lumpur, Art Salon, Mon't Kiara and Malaqa House, Malacca.

**68**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Outlet, 2010**

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

Oil on canvas

128 x 96 cm

Provenance

Private Collection, Kuala Lumpur

**RM 10,000 - RM 16,000**

Known for his abstract renditions of nature, nature and landscapes are held close to Raphael Scott AhBeng's heart. He expresses his love for nature and its beauty using stunning colours and designs, both of which a non-conventional and unique. Definitely more imaginative than natural, Raphael Scott AhBeng creates his personal haven. The artist said once, "Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated."

Born in Singahi, Bau District, Sarawak in 1939, Raphael Scott AhBeng has been painting for over 60 years. He started at the tender age of 9. He is considered a man of many talents, as he was once a teacher of the Arts and the English language, a cartoonist, a radio producer and so many more but he is first and foremost one of the most renowned abstract artist from Borneo, Malaysia. In 1954, Raphael was awarded with a British Council scholarship to study Art at the Bath Academy of Art in England. During this time he travelled extensively around Europe, passionately studying the works of great European masters. His formal education in art only began in the 1960s, but he had had his first solo exhibition in 1954.

After decades of producing beautiful masterpieces, organizing exhibitions and receiving awards, Raphael truly imbues his spirit and character into his paintings. "There is a war game on my mind when I do a picture that I dream must be a masterpiece," said the artist.

He is said to have a particularly strong, individualist persona. He has a particular affinity and adoration for landscapes and the lush rainforests that he ground up in. "There is so much to paint in the forest. So many things that many other people may not see," added Raphael. His paintings are predominantly of Sarawak and they are considered bold, individualistic, vivid and atypical.





The East Coast is a place that artist Khalil Ibrahim holds very dear to his heart. Most of his illustrations and paintings are of the everyday life of the village people, or of the landscapes there. This time is no different as he takes on Bachok as the sun began to rise, seizing this time and moment to lay on the canvas.

This piece is busy with colours of nature, as he fully utilizes his skills and expressionistic side to bring the painting to life. The lighting, the shading as well as the motion in the waters is successfully captured by the artist. Silhouettes of people appear



**69**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Bachok, 1957**

Signed "Khalil Ibrahim 1957" on lower right

Oil on canvas

32 x 52 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 89 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

Illustrated on page 10 and page 75 of

"KHALIL IBRAHIM A Continued Dialogue" exhibition catalogue

Published in 2004 by Galeri PETRONAS

**RM 60,000 - RM 90,000**

in the far distance on the left side, as well as the outline of the sea. This painting reminds one of home, and of being close to nature.

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.



**70**

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938 - 2015

**Seaside Scene, 2001**

Signed and dated "ISMAIL MAT HUSSIN 2001"  
on lower right  
Watercolour on paper  
27 x 36 cm

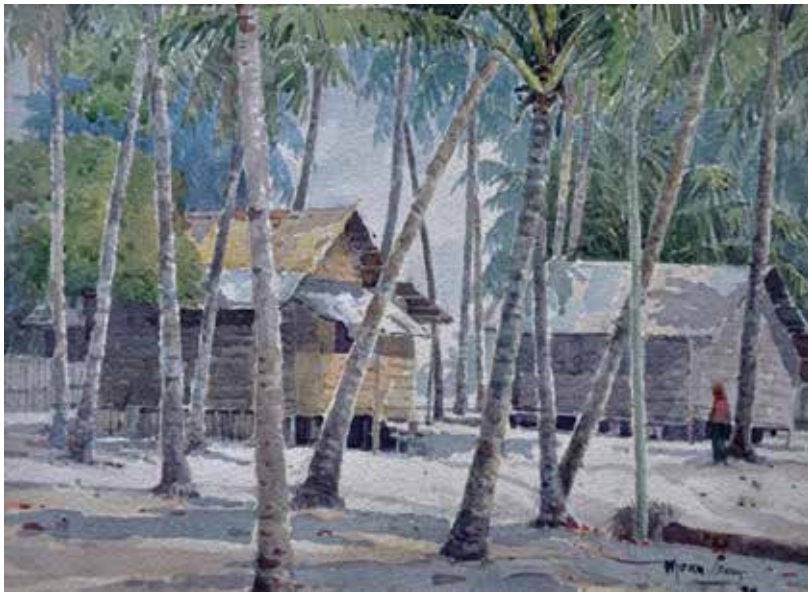
Provenance  
Private Collection, Kedah

**RM 2,000 - RM 3,500**

For some artists, art is a diary or a vessel of thoughts, emotions and beliefs transferred onto canvas via paintbrush. With every stroke, they convey subtle ideas, feelings or gestures. Art may, at other times, work as an ephemeral journey of the self, through all the trials and tribulations that have scarred and dented the psyche. Some may choose to ceaselessly flitter from one subject to another, relishing in adversities and such. Ismail Mat Hussin, however, paints the 'constant' in his life, which are the sceneries of the rustic life.

Ismail was born in Pantai Sabak, Kota Bharu in 1938. His calling was early, and at the tender age of 12, he developed an interest in painting. He signed up for art classes and was trained by Nik Mahmood, a teacher at the Sekolah Melayu Padang Garong in Kelantan. Later on, he took up the violin and obtained a Grade V certificate from London's Royal School of Music. Through this, he worked with Radio Televisyen Malaysia Kota Bharu as a part-time musician, earning a living as well as sustaining his creative interest in painting.

He began actively producing and exhibiting his paintings around the region and eventually joined the Angkatan Pelukis Semenanjung (Peninsular Artists Movement) or APS, having made the decision to become a full-time artist. While he was participating in competitions, he met fellow artist Khalil Ibrahim, with whom he forged a close friendship before Khalil left for London. For a brief time in the 1990s, he also worked as a graphic designer and illustrator for the Kota Bharu-based Syarikat Percetakan Dian, created a MAS-TDC calendar for Malaysia Airlines and the Tourist Development Corporation, designed playing cards for Malaysia Airlines and featured in an ESSO advertisement.



**71**

**MOKHTAR ISHAK**

B. Kelantan, 1952

**Chinese Village, Besut, 1998**

Signed "MOKH. ISHAK 98" on lower right

Watercolour on paper

23 x 30 cm



**Sunrise in Pantai Sabak, 2011**

Signed "MOKH. ISHAK 2011" on lower right

Watercolour on paper

23 x 30 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 38 and page 59 of

"EAST-COAST NATIVE" exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

**RM 800 - RM 1,200**

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

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

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

**72**

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938 - 2015

**Playing Gasing, 1982**

Signed "Ismail Mat Hussin" on lower right

Batik

92 x 105 cm

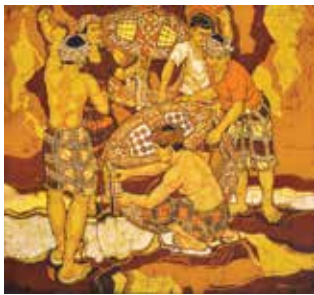
Provenance

Private Collection, Kuala Lumpur

Illustrated on page 20 of "Mosaic XIII" exhibition book

Published in 2013 by KL Lifestyle Art Space

**RM 26,000 - RM 38,000**



Wau Series, 1983  
Batik 94 x 105 cm  
**SOLD RM 56,100.00**  
KLAS Art Auction June 21, 2014  
Edition IX



Pantai Sabak Fishing Village, 2011  
Batik 118 x 143 cm  
**SOLD RM 73,920.00**  
KLAS Art Auction January 18, 2015  
Edition XIII



Bathing, 2000  
Batik 83.5 x 78 cm  
**SOLD RM 45,088.00**  
KLAS Art Auction November 8, 2015  
Edition XVIII

This piece evokes a familiar feeling. It seems to be emanating warmth and noise that accompany a good time under the sun with friends in the past.

In his usual browns and energetic yet earthy tones he illustrates a group of villagers and friends bedecked in comfortable attire and barefoot and they are all occupied with the traditional game of gasing. Ismail's piece comes alive as if it has its own spirit, or perhaps it is Ismail's fondness for the East Coast that got manifested into something tangible. The colours used in Ismail's works are often described as being pleasant, steady and modest – something that resonates with the life and people in the countryside, someone like Ismail Mat Hussin himself as well.

Ismail Mat Hussin's mentor was renowned artist Khalil Ibrahim. Despite learning batik skills and the art of picturing human figures from him, Ismail Mat Hussin's work – especially the depiction of humans – is more realistic compared to Khalil Ibrahim's -like appearance. Ismail's paintings can be found in various galleries, a few being PETRONAS, Bank Negara, ESSO, Maybank and the National Art Gallery of Kuala Lumpur.



**73**

**SYED AHMAD JAMAL, DATUK**

B. Johor, 1929 - 2011

**Sg Cincin, 1971**

Signed, titled and dated on bottom of paper

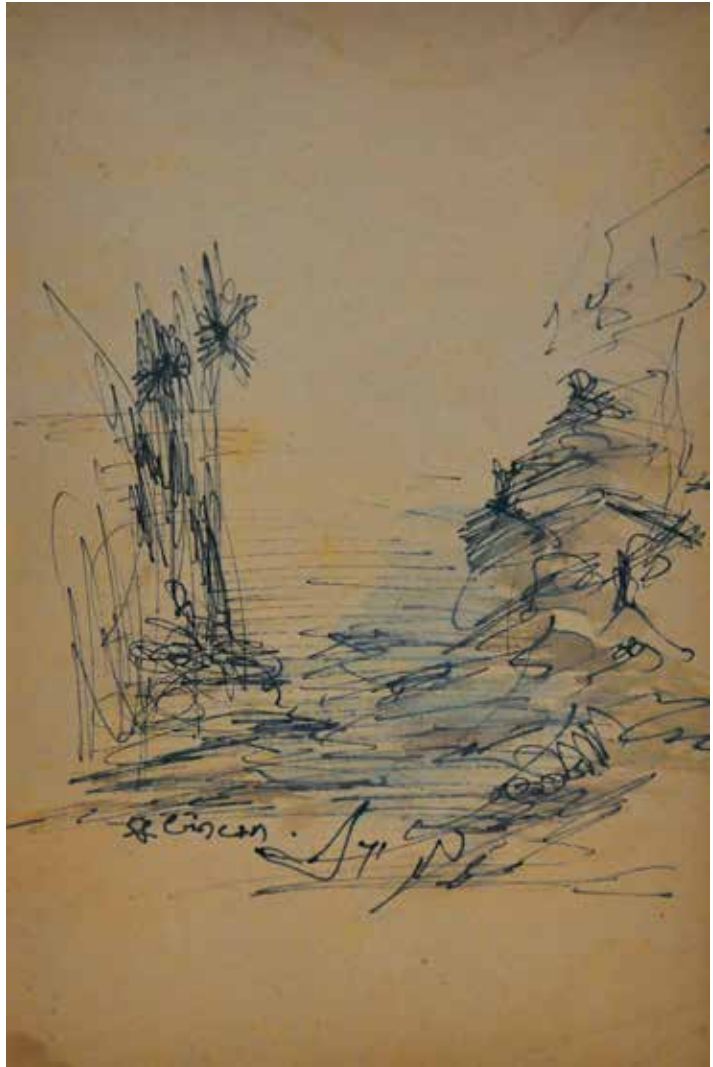
Ink on paper

17 x 10 cm

Provenance

Private Collection, Kuala Lumpur

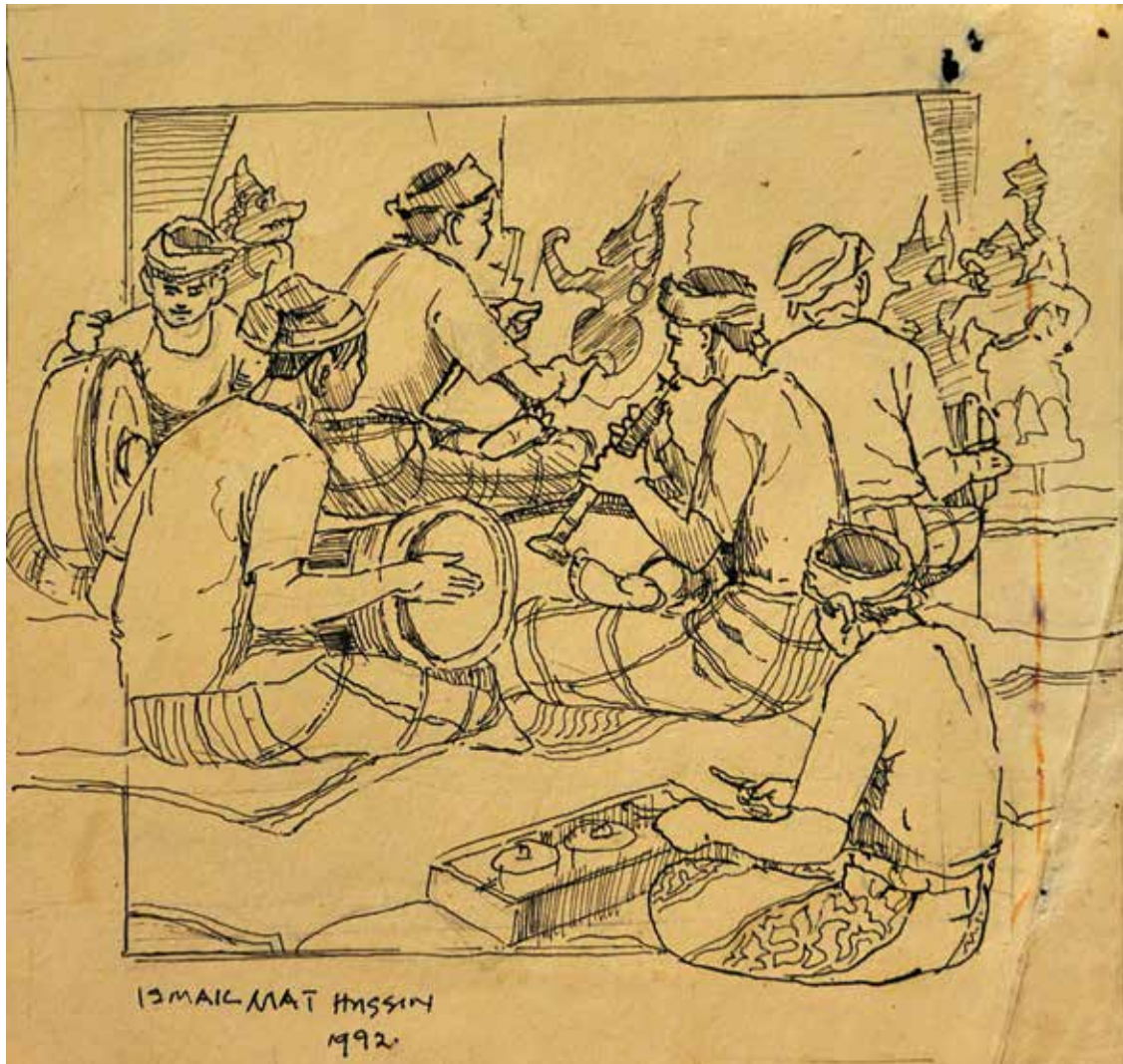
**RM 3,500 - RM 5,000**



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

The artist's fondness and memories of his childhood community is apparent in this rough sketch of a river, a river called Sg. Cincin. “If I were to grow up in KL city, I don't think I would have that kind of sensitivity to my surroundings,” he notes.

As the eldest of his family, with six younger brothers and sisters to look after, a higher education seemed out of reach to Syed Ahmad. But despite his predicament, he did so well in school that the Johor government awarded him the Yayasan Sultan Ibrahim Scholarship to study at the Birmingham School of Architecture, England on 1950. Once he was there, however, he realised that architecture just wasn't his cup of tea. The time he looked forward to most was when his class went to sketch in the outdoors or visit art galleries. Syed Ahmad's sketches would always turn out to be the best among all his classmates', something his principle, Mr Jones took notice of. Syed Ahmad was soon on his way to the Chelsea School of Art in London.



The artist, known for encapsulating the everyday life of the country people in the East Coast illustrates a group of musicians. The simplicity of the scene combined with the heavy detailing that Ismail Mat Hussin features are definitely something to behold, not only because of how paradoxical the combination may seem, but also because he manages to make something so common and modest be filled with depth and aesthetic value.

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

**74**

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938 - 2015

**Musicians, 1992**

Signed and dated "ISMAIL MAT HUSSIN 1992"

on lower left

ink on paper

15 x 15 cm

Provenance

Private Collection, Kuala Lumpur

**RM 750 - RM 1,000**



**75**

**NIK ZAINAL ABIDIN**

B. Kelantan, 1933-1993

**Istana Kayangan Series, 1967**

Signed and inscribed "oleh Nik Zainal Abidin 1967"

in jawi on lower left  
Watercolour on paper  
49 x 64 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 18,000 - RM 24,000**

Nik Zainal Abidin was considered Malaysia's foremost wayang kulit artist, as it seemed to be his main and recurring motif in all his artworks. As seen in this piece, his works can be considered heritage art for the true Malaysian essence it seems to emit.

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

Born in Kampung Pak Nik Ya, Kelantan, on May 20, 1933, Nik Zainal was exposed to wayang kulit by his goldsmith father Nik Mohamad Salleh. After a stint at a religious school from 1948-50, he took up informal art classes during weekends at the Sekolah Melayu Padang Garong run by Cikgu Nik Mahmood Idris, who also trained Khalil Ibrahim, Mokhtar Ishak and Yusof Sulaiman.



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

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

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

**76**

**NIK RAFIN**

B. Selangor, 1974

**Tenang, 2015**

Signed and dated "Rafin 315" on lower right  
Watercolour on paper  
55.5 x 75.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,500 - RM 6,000**

**77**

**YUSOF GHANI**

B. Johor, 1950

**Topeng - Imbuan, 1996**

Signed and titled "Topeng Yusof Ghani" on bottom of paper  
Signed, titled and dated "Yusof Ghani Topeng - Imbuan 1996" on reverse  
Mixed media on paper  
76 x 56 cm

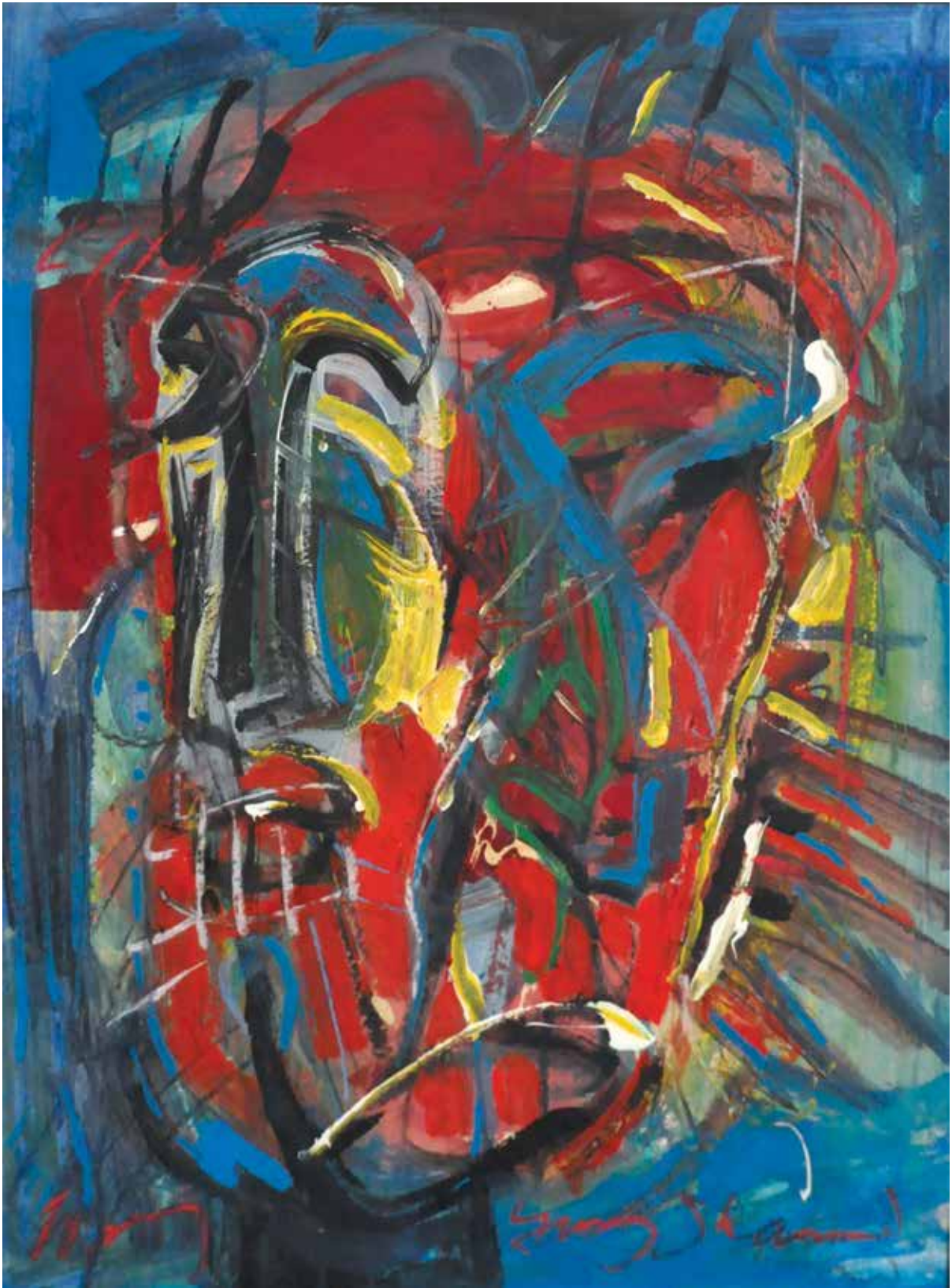
Provenance  
Private Collection, Kuala Lumpur

**RM 7,000 - RM 11,000**

The Topeng series came about when Yusof Ghani paid a visit to Sarawak. It was here that he discovered the ethnic Kayan and Kenyah tribes wore ceremonial masks to cure illnesses, especially during ceremonial rituals. This gave him insight into the spiritual life of the people there, and consequently gave him inspiration for the series. It was said that he began to paint what he saw as the cure to his own state of spiritual illness, having doubted whether his works reflected his true self, or merely an adopted persona.

As such, both the paintings and the masks hinted at something: the bolder and the more grotesque the masks, the more powerful they become – and the more they heal. Perhaps, this was a form of the artist dealing with his own personal demons at the time.

Yusof Ghani was born in 1950 in Johor and used to frequent a small movie theater as a young boy, where he developed a predisposition towards painting. He received a scholarship to study art at George Mason University, USA, where he studied Graphic Art and proceeded to pursue his Master's in Fine Art at Catholic University, Washington. Upon returning to Malaysia, he began lecturing in Universiti MARA Institute of Technology. Most notably known for Abstract Expressionism, his other popular series are Topeng, Wayang, Segerak and Biring.



**78**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**Figures, 1997**

Signed and dated "Khalil Ibrahim 97" on lower right

Ink on paper

33 x 41 cm

Provenance

Private Collection, Kuala Lumpur

**RM 6,000 - RM 9,000**

This pen on paper sketch combines two of Khalil Ibrahim's favourite subject matter – the East Coast and the human figures.

"Once someone understands that drawing is a tool for understanding and transforming the visual world, he or she invariably recognizes how important it is. Everyone should learn the fundamental skills of abstracting the three-dimensional world on a two dimensional surface with crayons, graphite, charcoal or ink. I emphasize drawing in my own creative life. My passion for drawing has remained unabated. It continues to be the foundation of my work in the studio and I never without a writing instrument that I can use to sketch ideas." – Khalil Ibrahim

Khalil Ibrahim's sketches have been crucial to his art practice. Sketchbooks kept him grounded, a map to locate himself if ever he were to go far off. Sketching brought him back to the present. They also enabled him to keep track of moments that mattered. This was perhaps the most intimate way of reaching into Khalil's mind, his thoughts and ideas from deep within. It first started during his training at St Martin's, where he would sketch potential frameworks and ideas for his art, and continued on even when he returned to Kuala Lumpur where he and his friends would wander around Jalan Masjid India to sketch people.



**79**

**JOLLY KOH**

B. Singapore, 1941

**Untitled, 1966**

Signed and dated "Jolly Koh 66" on lower right

Acrylic and oil on canvas

97 x 76 cm

Provenance

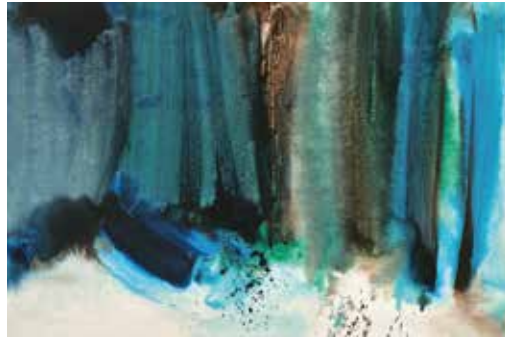
Private Collection, Kuala Lumpur

Formerly in the Collection of the late Datuk Syed Ahmad Jamal

**RM 42,000 - RM 65,000**



The Red Dreaming, 2004  
Oil and acrylic on canvas 179 x 220 cm  
**SOLD RM 145,600.00**  
KLAS Art Auction September 28, 2014  
Edition XI



Abstract, 1969  
Acrylic on canvas 127 x 152.5 cm  
**SOLD RM 76,649.60**  
KLAS Art Auction January 31, 2016  
Edition XIX

"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 yellow, 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 glorious view.

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.



**80**

**ABDUL LATIFF MOHIDIN**

B. N. Sembilan, 1941

**Rimba Series - Puntung The Stump, 1996**

Signed "Latiff 96" on lower right  
Signed, titled and dated "(Rimba Series) Latiff Mohidin 1996"  
on reverse  
Oil on canvas  
137 x 266 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 80 of "Latiff Mohidin RIMBA SERIES"  
coffee table book

Published in 1998 by GALERI PETRONAS

**RM 500,000 - RM 800,000**



Landskap Rimba, 1996  
Oil on canvas 81 x 203 cm  
**SOLD RM 601,800.00**  
KLAS Art Auction May 24, 2015  
Edition XV



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 Kunst 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.

## 81

### RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

#### Suhai Heights, 2013

Signed and dated "RSA 13 SUHAI HEIGHTS" on lower right

Acrylic on board

30.5 x 30.5 cm

#### Sapphire Feeling, 2013

Signed and dated "RSA 13 Sapphire Feeling" on lower right

Acrylic on board

30.5 x 30.5 cm

Provenance

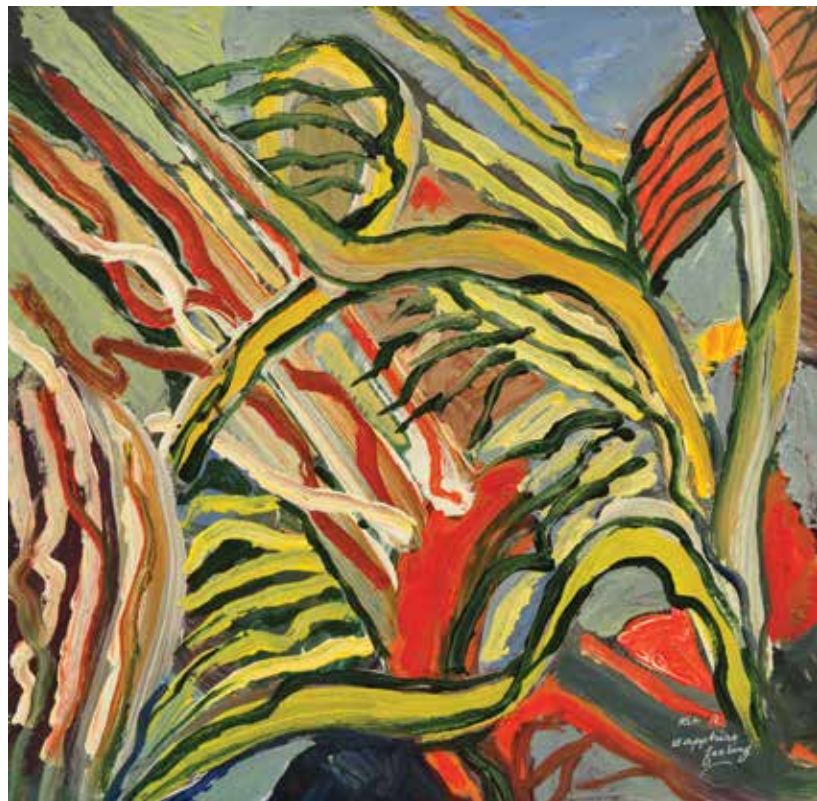
Private Collection, Kuala Lumpur

**RM 2,800 - RM 4,000**

"I paint subjects that are close to my heart – nature and landscapes. Unlike people, they are silent and don't criticize" - RSA

His many accomplishments reveal a spirited character, with an unquenchable thirst for learning various subjects. He, the master of the Sarawak natural landscapes, is known to have a bias for reds in his already florid palette. His paintings are easily recognised as he has such a strong, individualistic style that sets him apart from the rest. His spirit can be seen in his artworks whether it be his landscapes, figures or even caricatures, although he is mostly recognised for his vibrant depictions of the Sarawakian rainforests.

Raphael Scoot AhBeng or better known as RSA, was born in Singhai, Bau District, Sarawak in 1939. Raphael Scott AhBeng has been painting now for over 60 years, since the age of 9. A multifaceted character with many talents, he has been a teacher of the Arts and the English language, a cartoonist and even a radio producer but has been known throughout the years and even today, as one of the most renowned abstract artists from Malaysia Borneo. In 1964 Raphael was awarded a British Council scholarship to study Art at the Bath Academy of Art in England, and in this period he traveled extensively in Europe studying the works of great European masters.





**82**

**CHIN KON YIT**

B. Selangor, 1950

**Village Scene, 2011**

Signed and dated "KON YIT 2011"

on lower middle

Signed and dated on reverse

Oil on canvas

36 x 36 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,500 - RM 2,500**

Chin Kon Yit, on painting Malaysia's landmarks: "It was an honour to rediscover my country and its beautiful buildings, landmarks, everyday street scenes and traditional trades around Malaysia."

Chin is saddened by the fact that the landmarks in the country are slowly disappearing, but he says, "For me, the shop house I stayed in as a young boy is a personal landmark. So is my high school," says Chin. It is any place or building, he explains, that has a personal and sentimental value to a person or community.

Playing with perspectives, space and colour contrast, the artist gave prominence to this nondescript view of a village – with the black spaces giving the illusion as if one is peering through a telescope, focusing on the beauty of everyday scenes.

Chin Kon Yit is one the most established and internationally renowned watercolourists of South East Asia. His works are in the collections of the National Art Gallery of Malaysia, Central Bank of Malaysia, Standard Chartered Bank, HSBC, Oriental Bank and Petronas Gallery. He has participated in solo and group exhibitions, locally and internationally, for over 40 years. The continuing inspiration for Chin Kon Yit's art has been heritage architecture and artefacts as well as rural and urban scenes. His refined painting technique allows him to depict intricate detail with unfailing accurateness, in watercolour. These works manifest his extraordinary artistic talent and tenderness for his subjects, everyday life in contemporary Malaysia and the vanishing scenes.



Although inspirations may come in various forms, for Shafurdin Habib, it is the opulent, charming and picturesque landscapes of what we see everyday. For a true depiction of a subject, an artist must have a special connection with it. It is proven in this piece, as Shafudin's painting of the rustic life comes alive through his experiences there.

Beautifully done with watercolour on paper, he explores the allure and essential physiognomies of the beautiful views that make the Malaysian everyday setting beautiful – the nondescript architecture and the charming simplicity. Depicted here is a modest mosque, accurate in depiction and 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.

**83**

**SHAFURDIN HABIB**

B. Perak, 1961

**Masjid Ar Rahmah Ampang Pecah,  
Kuala Kubu Bahru, 2014**

Signed and dated "Shafurdin Habib 2014" on lower right  
Watercolour on paper  
30 x 45 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,200 - RM 2,500**

**84**

**DZULKIFLI BUYONG**

B. Kuala Lumpur, 1948-2004

**Untitled, 1982**

Signed and dated "DB82" on lower right

Acrylic on board

59 x 42 cm

**RM 22,000 - RM 35,000**

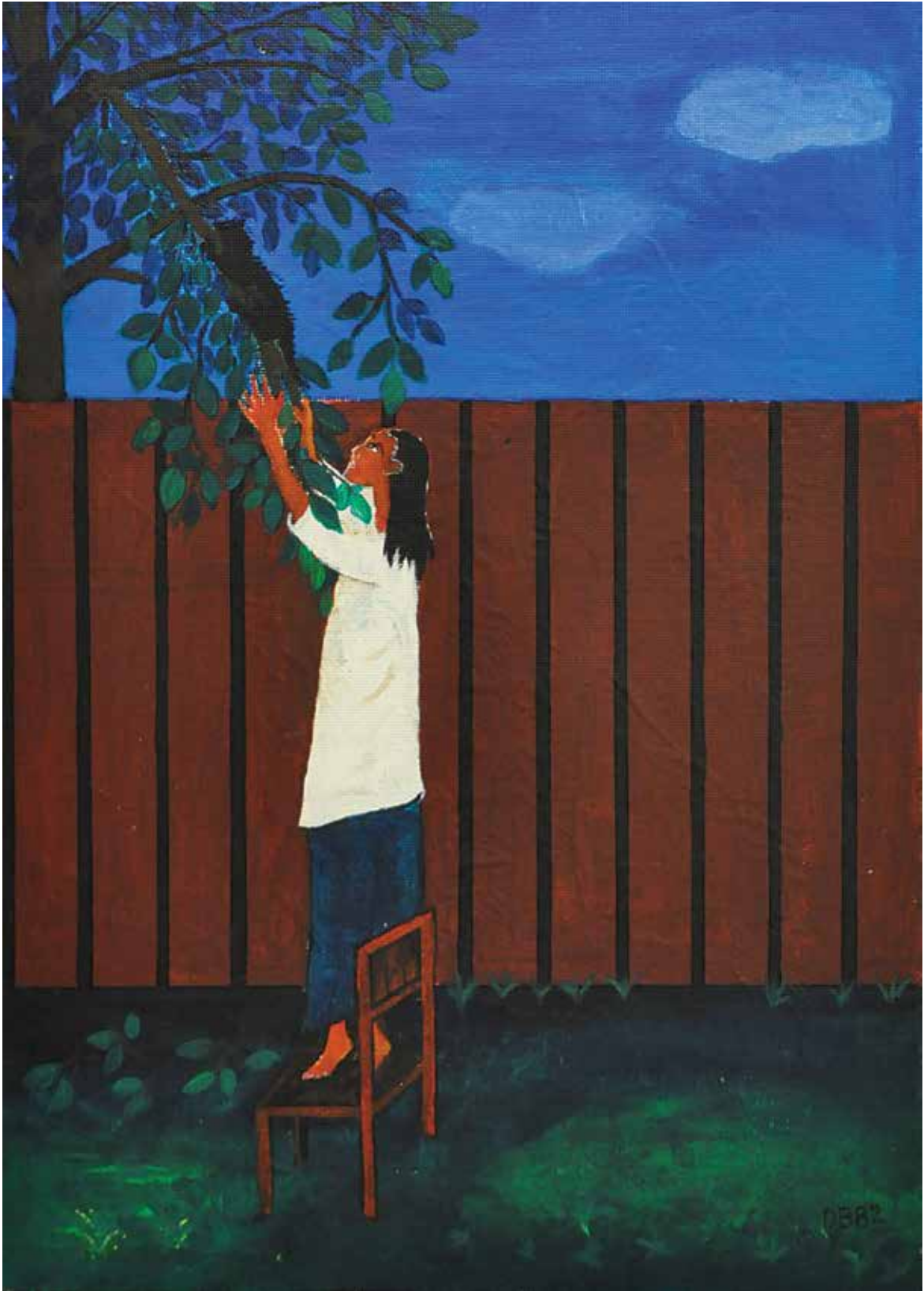
Dzulkifli Buyong received his art education at the Victoria Institution from 1961 to 1965, studying under V.I.'s well-known artist and art teacher, Patrick Ng, and was a regular member of the Wednesday Art Group.

Before he was nineteen years of age, he had already been exhibiting publicly and had won many prizes. Hailed as a prodigy, he was regarded as a teenage sensation of the Malaysian art scene and the darling of the Kuala Lumpur art circles.

Dzulkifli describes himself: "I like to paint children, colourful games, and subjective paintings about my surroundings. Beauty is not important. Better common things that other people don't see. Everyday happenings, children particularly, their gaiety and liveliness." In her biographical note on Dzulkifli, Dolores Wharton adds to the observation: "Dzulkifli's work is part of the community. Neighbours and children enjoy posing for him while he sketches."

Another art critic describes Dzulkifli as "...an exceptional presence, almost a freak, resistant to any attempt to squeeze him into unilinear historical schemes employed to account for modern Malaysian art.

"It is evident that he is clear-sighted in his thoughts, purposeful in his practice and decisive in aesthetic preference. ...He aims at depicting the vivacity, particularly of everyday life which, he correctly observes, tends to be ignored or neglected. Dzulkifli's 'surroundings' are peopled and shaped by children; he digs deep into the domain of children, especially into the realm of play; he also dredges events and memories from his own children. What he constructs in his pictures is an intense, absorbing world nourished by experience as well as an objective yet empathetic observation of his environment..."



**85**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Gold Hue, 2015**

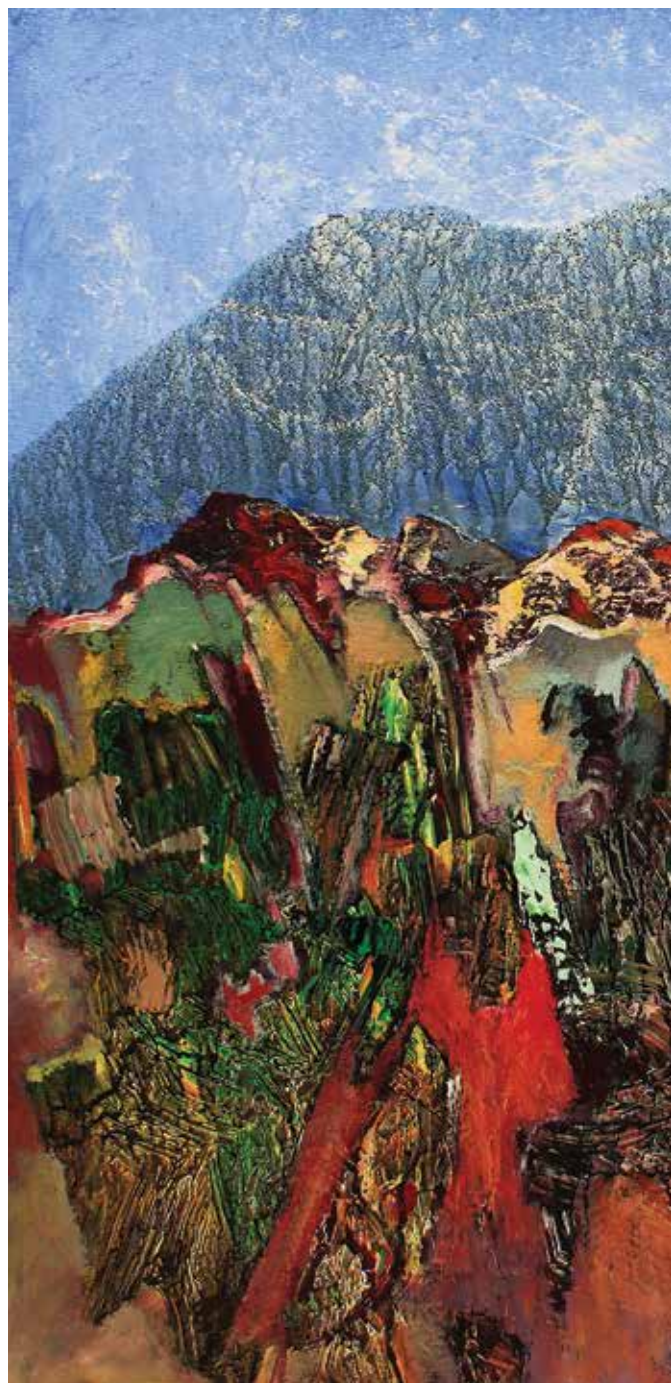
Signed, titled and dated  
"RSA '15 GOLD HUE" on lower right  
Acrylic on canvas  
100 x 138 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 13,000 - RM 18,000**



Landscape, 2010  
Oil on canvas 99 x 121 cm  
**SOLD RM 11,835.60**  
KLAS Art Auction January 31, 2016  
Edition XIX



"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. I paint subjects that are close to my heart — nature and landscapes," said Raphael Scott AhBeng.

Indeed, his paintings are a unique blend of colours and shapes that are his reinvention and reinterpretation of Nature, as they are often surrounded by solid, flamboyant and liberal amounts of colours. His abstract perspective of nature is not only energetic, but unusual and odd to those who are used to naturalistic ways of painting them. The canvas is decorated through



heavy, forceful movements of the brush, creating an impactful piece that cannot be overlooked. It is loud; it is vigorous and filled with artistic value.

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.

**86**

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938 - 2015

**Bangau dan Bangku Perahu, 1997**

Signed and dated "ISMAIL MAT HUSSIN 1997" on lower right

Watercolour on paper

28 x 38 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,500 - RM 4,000**



The late Ismail Mat Hussin signing the Bangau dan Bangku Perahu artwork

Back in the days, while other cities were progressing in art due to the colonial influence, the East Coast (Kelantan, mostly) never saw as much headway in modern and contemporary art, but it made its breakthrough, with its rich culture and heritage playing a pivotal role in motif, as seen in Ismail's works. Home, tradition and culture shape his works.

Self-effacing and endearing are his works, and these qualities are often used to describe the man himself by those who have met him. His works are a personification of Ismail and his love for the East Coast, the atmosphere so palpable as if his entire being is present in these paintings. It is all a very intimate, moving and confidential affair. It is discernible, how his constant brand of paintings are constructed not merely for the sake of art, but comes from deep within his roots.

Ismail was born in Pantai Sabak, Kota Bharu in 1938. His calling was early, and at the tender age of 12, he developed an interest in painting. He signed up for art classes and was trained by Nik Mahmood, a teacher at the Sekolah Melayu Padang Garong in Kelantan. Later on, he took up the violin and obtained a Grade V certificate from London's Royal School of Music. Through this, he worked with Radio Televisyen Malaysia Kota Bharu as a part-time musician, earning a living as well as sustaining his creative interest in painting.





**87**

**LEE JOO FOR**

B. Penang, 1929

**Horse and Rider, 1995**

Signed and dated "LJFOR 95" on lower left

Oil on canvas

59.5 x 75 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,500 - RM 4,000**

"The true artist is an intellectual, finely attuned to all the influence of the arts around him. He draws from the worthwhile of music, poetry, literature and the philosophical sciences. He is not brashly and emptily modern. He admires the best of history and customs and traditions and invokes the images and patterns of the past to empearl them in fresh light and look in the modern symbolic context of today." – Lee Joo For

In this artistic adaptation of by Lee Joo For, strong and forceful lines are present, as are an assortment of intermingling, mellow colours. The focus of this piece is the architecture of the subject itself, accompanied by the other detailing such as the horse and the rider. The results of the artist's works are the collective influences from his Chinese heritage, Malaysian upbringing and Western education.

Lee Joo For was awarded a scholarship by the Malaysian government to study art at Brighton College of Art and the Camberwell School of Art and the prestigious Royal College of Art. He is also a leading playwright, and a lecturer for arts.



**88**

**KHALIL IBRAHIM**

B. Kelantan, 1934

**East Coast Series "Fisherman", 1986**

Signed "Khalil Ibrahim 86" on lower right

Watercolour on paper

20 x 22 cm

Provenance

Private Collection, Kuala Lumpur

**RM 800 - RM 1,200**

Evoking the familiar spirit of Khalil Ibrahim's beloved East Coast once more, this is a variation of the work of his East Coast Series, where the artist was inspired by his rustic upbringing in Kelantan.

Featuring a group of young men walking by the beach together after the day's catch and sharing a lively moment between friends, Khalil bring out the details of the beach, the sand, the background, the sky, and the detailing of the vibrant and contrasting colours of the men's apparels with his prowess in watercolour. Captured in this moment is a day of friends, bright sunny skies, warm breeze and hot weather, as well as the charm of the countryside.

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.

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

#### KLAS is Seller's Agent Only

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

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

#### Tests

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

in contract or tort) in respect of the accuracy or completeness of any statement or representation about a Lot.

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

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

#### Bidder's Duty to Inspect

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

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

#### Condition Reports and Estimates

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

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

#### Storage Cost

All uncollected lots from Le Meridien Kuala Lumpur on 24 April 2016 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 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  
31 Jalan Utara,  
46200 Petaling Jaya,  
Selangor, 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.

### Goods and Services Tax (GST)

All Buyers will be subject to the 6% GST payable on the Hammer Price of the winning bid.

## 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**  
31 Jalan Utara, Petaling Jaya, Malaysia  
Phone: +603 2093 2668 or Fax: +603 2093 6688

**BIDDER REGISTRATION FORM**

**KLAS Art Auction Malaysian Modern & Contemporary Art | 24 April 2016 | Le Meridien Kuala Lumpur**

Bidder Details

Billing Name \_\_\_\_\_  
I.C. / Passport No. \_\_\_\_\_  
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 2016) \_\_\_\_\_

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

**AGREED AND ACCEPTED BY**

Signature of Bidder

Name \_\_\_\_\_ Date \_\_\_\_\_



**KL Lifestyle Art Space**  
**c/o Mediate Communications Sdn Bhd**  
 31 Jalan Utara, Petaling Jaya, Malaysia  
 Phone: +603 2093 2668 or Fax: +603 2093 6688

Bidder No. (for office use)

**ABSENTEE BID FORM**

**KLAS Art Auction Malaysian Modern & Contemporary Art | 24 April 2016 | Le Meridien Kuala Lumpur**

Bidder Details

Billing Name \_\_\_\_\_  
 I.C. / Passport No. \_\_\_\_\_ Email \_\_\_\_\_  
 Address \_\_\_\_\_  
 Telephone \_\_\_\_\_ Mobile Phone \_\_\_\_\_

Banking Details

Name of Bank \_\_\_\_\_ Account No. \_\_\_\_\_  
 Credit Card Type \_\_\_\_\_ Credit Card No. \_\_\_\_\_ Issuing Bank \_\_\_\_\_

Supporting Documents | Utility Bills | Bank Statement (Issued in 2016) \_\_\_\_\_

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