

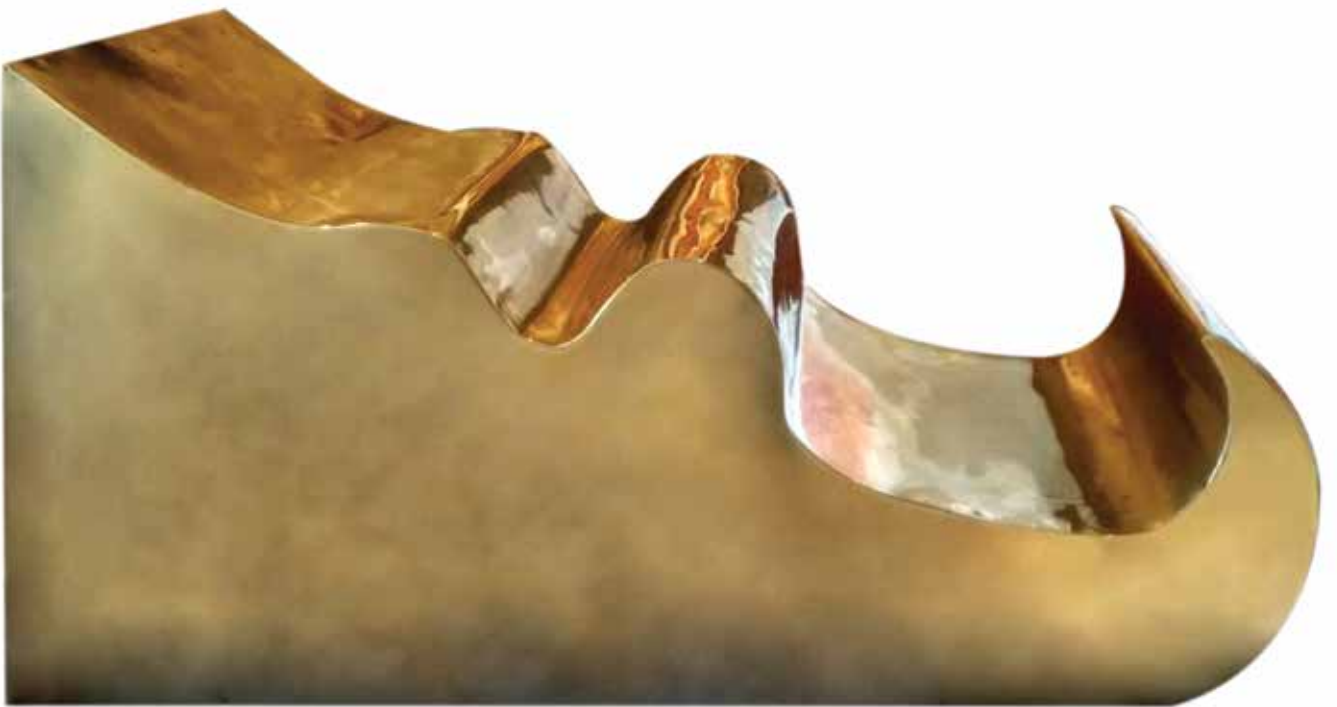
KUALA LUMPUR, SUNDAY 26 JUNE 2016



KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 38, **Abdul Latiff Mohidin**, *Pago-Pago Sculpture*, 1970



KLAS ART AUCTION 2016

MALAYSIAN MODERN & CONTEMPORARY ART EDITION XXI

Auction Day

Sunday, 26 June 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 63, **Siew Hock Meng**, *Far Away*, 1989



KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd
31, Jalan Utara
46200 Petaling Jaya
Selangor
t: +603 7932 0668
f: +603 7955 0168
e: info@mediate.com.my

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Lot 36, **Awang Damit Ahmad**, Marista "Pun-Pun dan Biangsung", 1998

Kuala Lumpur Full Preview

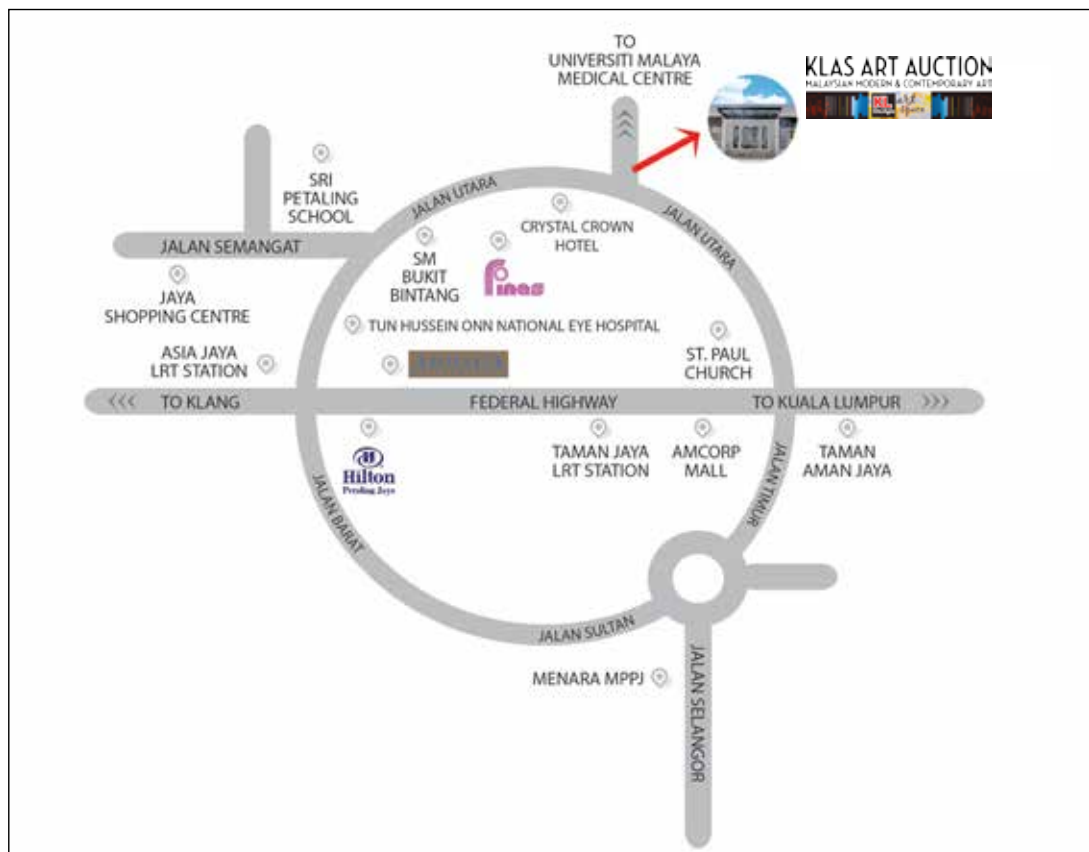
Date: 16 June - 25 June 2016
Venue: KL Lifestyle Art Space
31, Jalan Utara
46200 Petaling Jaya
Selangor, Malaysia

Auction Day

Date: Sunday, 26 June 2016

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

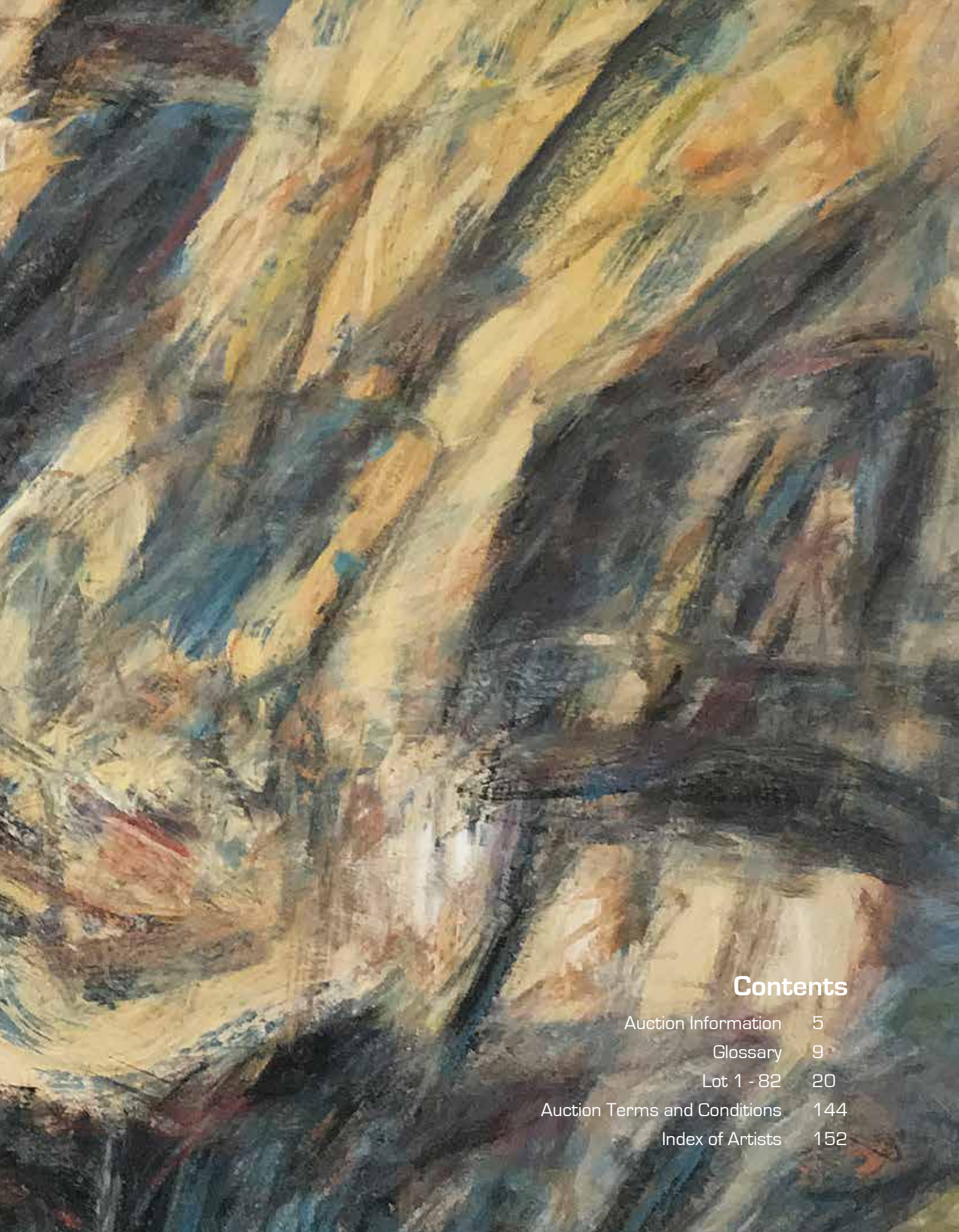
Time: 1.00 pm



Map to KLAS @ Jalan Utara



Lot 28, **Abdul Latiff Mohidin**, *Gelombang Rimba*, 1995



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Lot 2, **Ismail Latiff**, *Tioman Tioman..Bay Moon Fantasy*, 1994

Glossary



1 KHALIL IBRAHIM
EAST COAST SERIES, 1992

Acrylic on canvas 43 x 24 cm
RM 6,500 - RM 9,500



2 ISMAIL LATIFF
TIOMAN TIOMAN..
BAY MOON FANTASY, 1994

Acrylic on paper 56 x 76 cm
RM 6,000 - RM 10,000



3 YUSOF GHANI
SIRI TARI, 1989

Mixed media on paper 21 x 27 cm
RM 3,500 - RM 6,000



4 RAFIEE GHANI
GREEN PALMS, 1994

Oil on canvas 64 x 72 cm
RM 5,000 - RM 8,000



5 RICHARD WONG
COUNTRYSIDE OF
MELBOURNE, 2004

Oil on canvas 94.5 x 91.5 cm
RM 28,000 - RM 35,000



6 AWANG DAMIT AHMAD
E.O.C "SISA SEMUSIM", 1994

Mixed media on canvas 76 x 61 cm
RM 45,000 - RM 80,000



7 KHALIL IBRAHIM
ABSTRACT SERIES, 1992

Acrylic on canvas 60 x 91 cm
RM 24,000 - RM 30,000



8 SHARIFAH FATIMAH
SYED ZUBIR, DATO'
MINDSCAPE - THE LINK, 1993

Acrylic on canvas 123 x 123 cm
RM 22,000 - RM 36,000



9 TEW NAI TONG
SHE LIKES FLOWERS, 2010

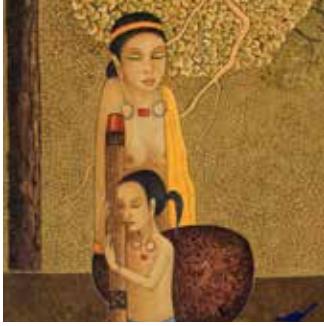
Oil on canvas 91 x 91 cm
RM 20,000 - RM 40,000



10 TEW NAI TONG
UNTITLED, 1991
Pencil and crayon on cardboard 21 x 25.5 cm

UNTITLED, CIRCA 1986-1990
Watercolour on paper 21 x 22 cm

RM 1,000 - RM 1,800



11 LYE YAU FATT
MOTHER AND DAUGHTER

Mixed media on paper 56 x 38 cm
RM 5,500 - RM 9,500



16 GEORGE CHANN (CHEN YENPI)
PORTRAIT OF A BOY

Oil on canvas 49 x 38 cm
RM 10,000 - RM 18,000



12 KUO JU PING
FISHING VILLAGE

Ink and colour on paper 29.5 x 40 cm
RM 10,000 - RM 15,000



17 BASOEKI ABDULLAH
SEASCAPE

Oil on canvas 68 x 137 cm
RM 26,000 - RM 30,000



13 CHEN WEN HSI
SPARROW & CICADA

Ink and colour on paper 26 x 33 cm
RM 10,000 - RM 18,000



18 HASIM
BALINESE MAIDENS

Oil on canvas 66 x 46 cm
RM 3,000 - RM 6,000



14 CHEN WEN HSI
POMEGRANATES & SPARROW

Ink and colour on paper 32 x 33 cm
RM 12,000 - RM 20,000



19 ROLAND STRASSER
BALI BEACH SCENE

Gouache on paper 50 x 37 cm
RM 5,000 - RM 8,000



15 CHEN WEN HSI
CATFISH

Ink and colour on paper 33 x 44 cm
RM 10,000 - RM 18,000



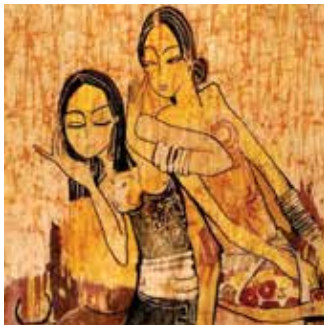
20 TEW NAI TONG
NUDE 207, 1999

Oil on canvas 38 x 48.5 cm
RM 3,500 - RM 6,500



21 LONG THIEN SHIH
SEATED FIGURE, 1994

Pastel on paper 55 x 75 cm
RM 2,800 - RM 6,000



22 LEE LONG LOOI
TWO SISTERS

Batik on rice paper 61 x 51 cm
RM 4,000 - RM 6,000



23 KWAN CHIN
SIBLINGS II & RUBBER TAPPING IV
- BLUE SERIES, 2011

Batik 29 x 29 cm x 2 pieces
RM 2,200 - RM 3,000



24 ISMAIL MAT HUSSIN
TRISHAW, 1974

Batik 57 x 50 cm
RM 12,000 - RM 18,000



25 CESAR BUENAVENTURA
VILLAGE SCENE, 1969

Oil on canvas 39.5 x 49.5 cm
RM 3,500 - RM 5,500

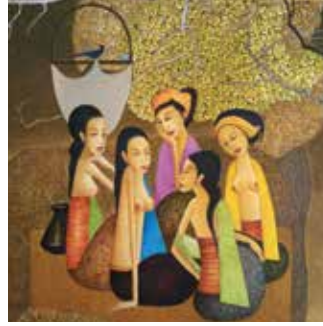


Lot 11, **Lye Yau Fatt**, *Mother and Daughter*



26 PACO GOROSPE
FOUR LADIES, 1965

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



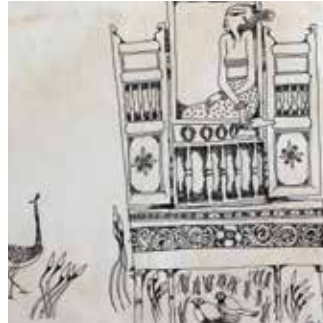
31 LYE YAU FATT
CHATTERING

Mixed media on canvas 95 x 75 cm
RM 12,000 - RM 22,000



27 NORMA BELLEZA
**PAGODA FESTIVAL IN BOCAUE,
BULACAN, 2002**

Oil on canvas 69 x 69 cm
RM 5,000 - RM 8,000



32 SYED THAJUDEEN
PARADISE GARDEN, 1986

Ink on paper 29 x 42 cm
RM 1,500 - RM 2,500



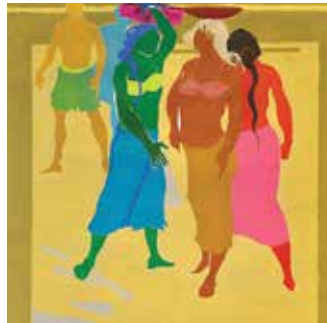
28 ABDUL LATIFF MOHIDIN
GELOMBANG RIMBA, 1995

Oil on canvas 137 x 167.5 cm
RM 200,000 - RM 500,000



33 SYED THAJUDEEN
HUNTING GROUND, 1986

Ink on paper 30 x 33 cm
RM 1,500 - RM 2,500



29 KHALIL IBRAHIM
EAST COAST SERIES, 1992

Acrylic on canvas 43 x 24 cm
RM 6,500 - RM 9,500



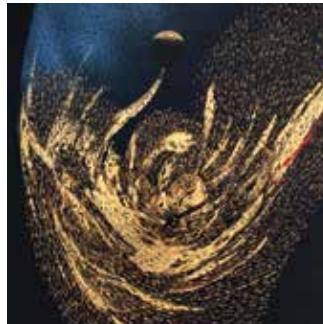
34 RAFIEE GHANI
WETLANDS I, XXX

Oil on canvas 129.5 x 138 cm
RM 12,000 - RM 18,000



30 KHALIL IBRAHIM
**FISHERMEN EAST
COAST SERIES, 1992**

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



35 ISMAIL LATIFF
THE NIGHT SKY...WILD BIRD, 2014

Acrylic on canvas 90 x 71 cm
RM 10,000 - RM 15,000



36 AWANG DAMIT AHMAD

MARISTA "PUN-PUN DAN BIANGSUNG", 1998

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



37 KHALIL IBRAHIM

ABSTRACT "OPUS", 1969

Acrylic on canvas 107.5 x 94.5 cm
RM 38,000 - RM 70,000



38 ABDUL LATIFF MOHIDIN

PAGO-PAGO SCULPTURE, 1970

Copper sculpture 74 x 37 x 35.5 cm
RM 180,000 - RM 360,000



39 NIZAR KAMAL ARIFFIN

**DALANG SERIES
"DUNIA GARIS LUNAK #6", 2016**

Acrylic on canvas 122 x 244 cm (Diptych)
RM 14,000 - RM 22,000



40 TAJUDDIN ISMAIL, DATO'

**INTERIOR WITH CANE CHAIR &
INTERIOR WITH RED PAINTING**

Print on paper 33 x 33 cm x 2 pieces
RM 600 - RM 1,800



Lot 39
Nizar Kamal Ariffin, Dalang Series "Dunia Garis Lunak #6", 2016



41 BHANU ACHAN
OPUS SERIES - BROWN I & II, 2016
Mixed media on paper 57 x 40 cm x 2 pieces
RM 2,800 - RM 5,500



46 KHALIL IBRAHIM
FISHERMEN EAST COAST SERIES, 2007
Watercolour on paper 31 x 21 cm
RM 1,500 - RM 2,200



42 RAPHAEL SCOTT AHBENG
MOI CALLING, 2014 DREAMSCAPE, 2013
Oil on board 30.5 cm x 30.5 cm x 2 pieces
RM 2,800 - RM 4,000



47 KHALIL IBRAHIM
KUALA KEMAMAN FISHING VILLAGE - VIEW FROM BUKIT KIJAL, 1984
Watercolour on paper 28 x 38 cm
RM 1,500 - RM 2,200



43 KHAW SIA
BRASSO YELLOWHAMMER
Watercolour on paper 50.5 x 31 cm
RM 5,000 - RM 8,000



48 MOKHTAR ISHAK
IMAGINARY LANDSCAPE, 2000
Watercolour on paper 20 x 27 cm
RM 500 - RM 1,000



44 JEHAN CHAN
THE FISHERMAN, 1969
Chinese ink and watercolor on rice paper
92 x 42 cm
RM 4,000 - RM 7,000



49 KHOO SUI HOE
AFFECTION, 1964
Oil on canvas laid on board 73 x 64 cm
RM 18,000 - RM 36,000



45 CHUAH SIEW TENG
SPRING IS COMING, 1977
Batik on cotton (with chinese brush strokes)
70.5 x 49 cm
RM 5,000 - RM 8,000



50 NAJIB AHMAD BAMADHAJ
BANKSY SERIES "WORTHLESS III", 2010
Mixed media on canvas 122 x 122 cm
RM 5,000 - RM 8,000



51 TAJUDDIN ISMAIL, DATO'
BALINESE GARDEN, 2003

Acrylic on canvas 188 x 182 cm
RM 38,000 - RM 55,000



52 KELVIN CHAP
RANAU, 2015

Mixed media on canvas 131 x 131 cm
RM 4,000 - RM 8,000



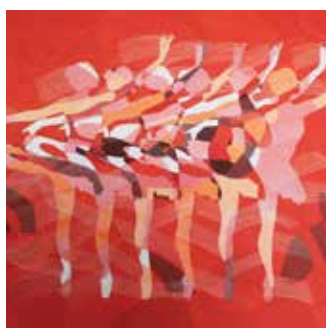
53 DREW HARRIS
FOGWATER #3, 2008

Mixed media on canvas 153 x 91 cm
RM 6,000 - RM 10,000



54 ISMAIL LATIFF
WALK UPON THE RED EARTH, 2013

Acrylic on canvas 71 x 152 cm
RM 14,000 - RM 18,000



55 NIK RAFIN
BALLERINAS SERIES
"ARABESQUE", 2016

Acrylic on canvas 120 x 180 cm
RM 10,000 - RM 15,000





56 NIK RAFIN
MAJESTICO POP SERIES I-VI, 2012

Acrylic on canvas 11 x 15 cm x 6 pieces
RM 600 - RM 1,200



61 KWAN CHIN
VILLAGESCAPE, 2003

Batik 98 x 107 cm
RM 8,000 - RM 12,000



57 ILHAM FADHLI
SABOTAJ, 2009

Acrylic and collage on linen 123 x 183 cm
RM 6,000 - RM 8,000



62 CHUAH SEOW KENG
SUNRISE, 1970

Batik 58 x 40 cm
RM 5,000 - RM 8,000



58 BAYU UTOMO RADJIKIN
PUISI JIWA 2, 2007

Acrylic on canvas 134.5 x 259 cm
RM 20,000 - RM 30,000



63 SIEW HOCK MENG
FAR AWAY, 1989

Pastel on paper 48 x 66 cm
RM 23,000 - RM 32,000



59 YUSOF GHANI
SIRI TOPENG "MAYA I", 1996

Oil on canvas 24.5 x 24 cm
RM 1,000 - RM 3,000



64 ONG KIM SENG
STREET SCENE, SINGAPORE, 1980

Watercolour on paper 37 x 56 cm
RM 9,000 - RM 12,000



60 KHALIL IBRAHIM
ABSTRACT, 1972

Batik with newsprint 79 x 72 cm
RM 12,000 - RM 22,000



65 ONG KIM SENG
AMOY STREET, SINGAPORE, 2012

Watercolour on paper 36 x 26 cm
RM 5,000 - RM 8,000



66 SHAFURDIN HABIB

**KEDAI RUNCIT,
SUNGAI BESAR, 2014**

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



67 TAWEE NANDAKWANG

CANAL BOAT SCENE, 1972

Oil on canvas 38 x 28 cm

CANAL BOAT SCENE, 1973

Oil on canvas 28 x 38 cm

RM 12,000 - RM 18,000



68 MOHD RADUAN MAN

BLACK CAB, 2013

Mixed media on aluminium laid on board
46 x 46 cm
RM 3,000 - RM 7,000



69 MOHD RADUAN MAN

LONDON LOVE STORY, 2013

Mixed media on aluminium laid on board
74.5 cm x 74.5 cm
RM 5,000 - RM 8,000



70 NIK RAFIN

MINDSCAPE SERIES 10, 2011

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



Lot 61, **Kwan Chin**, Villagescape, 2003



71 RAPHAEL SCOTT AHBENG
KROKONG, 2013

Acrylic on canvas 115 x 115 cm
RM 11,000 - RM 18,000



76 LONG THIEN SHIH
RECLINING FIGURE
"AFTER MODIGLIANI", 2001

Pastel on paper 45 x 62 cm
RM 2,800 - RM 6,000



72 SOON LAI WAI
RESONANCE 3, 2015

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



77 ABDULLAH ARIFF
PORTRAIT OF A WOMAN, 1942

Mixed media on paper 15 x 10 cm
RM 6,000 - RM 12,000



73 KHALIL IBRAHIM
PEMBICARAAN SERIES, 1995

Watercolour on paper 56 x 76 cm
RM 10,000 - RM 18,000



78 ABDULLAH ARIFF
PORTRAIT OF A MAN, 1942

Mixed media on paper 15 x 10 cm
RM 6,000 - RM 12,000



74 MOKHTAR ISHAK
IMAGINARY LANDSCAPE, 2001

Watercolour on paper 17.5 x 24 cm
RM 500 - RM 1,000



79 ISMAIL MAT HUSSIN
STUDY OF MOTHER AND CHILD I, 1971
Mixed media on paper 24.5 x 20.2 cm

STUDY OF MOTHER AND CHILD II, 1971
Mixed media on paper 10.4 x 7.7 cm

RM 500 - RM 1,000



75 KENG SENG CHOO
FARMER & COCKEREL, 2012

Oil on canvas 80 x 45 cm
RM 4,500 - RM 7,000



80 NIK RAFIN
EARTHSCAPE SERIES
"EXOTIC LAND", 2011

Acrylic on canvas 61 x 61 cm
RM 1,000 - RM 2,200



81 FENDY ZAKRI

THE LINES FORM STUDY, 2014

Acrylic oil pastel and charcoal on canvas
91.5 x 91.5 cm
RM 3,500 - RM 5,000



82 ISMAIL LATIFF

**RIANG RIANG RIMBA..BEREMBANG
PAGI, 1995**

Acrylic on paper 102 x 70.5 cm
RM 14,000 - RM 18,000



Lot 83, *Ismail Latiff, Riang Riang Rimba..Berembang Pagi, 1995*

1

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 1992

Signed and dated "Khalil Ibrahim 92" on lower right

Acrylic on canvas

43 x 24 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,500 - RM 9,500



East Coast Series - I / 1981
Acrylic on canvas 30 x 18 cm
SOLD RM 10,144.80
KLAS Art Auction April 24, 2016
Edition XX



East Coast Series - XXII / 1983
Acrylic on canvas 36 x 21 cm
SOLD RM 18,035.20
KLAS Art Auction April 24, 2016
Edition XX

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 girls walking by the beach together 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 women's apparels with his prowess in watercolour.

Captured in this moment is a day of friends, bright sunny skies, warm breeze and hot weather.

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.



Rauschenberg 42

2

ISMAIL LATIFF

B. Melaka, 1955

Tioman Tioman..Bay Moon Fantasy, 1994

Signed "Ismail Latiff" on lower right

Acrylic on paper

56 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000

There is a reason why fantasy always appeals to human beings. It is an entirely new world so easily accessible through our imaginations. Regrettably, these wonderful places are difficult to put into words, let alone paint. Fortunately though, we are able to see a proper, solid version of it through Ismail Latiff's paintings. With a brushstroke, he takes us to that faraway place, one that consists of the landscapes you can only dream about. Ismail Latiff brings these dreams to fruition on canvas.

His works are based on nature and solitude, some sort of paradise, as seen in this painting. He once mentioned, "I embarked on a conquest of inner space, texture and colour, bringing the beauty of the natural world indoor, that is transformed onto paper and canvas."

The bursts of green, blue, red and yellow and the gentleness with which they flow makes it all the more magical and soothing. He manages to make this painting seem like it is saturating with an aura of wonder.

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

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1989

Inscribed and signed "SIRI TARI yusof ghani 89" on the bottom

Mixed media on paper

21 x 27 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 6,000

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.





4

RAFIEE GHANI

B. Kedah, 1962

Green Palms, 1994

Signed on lower left
 Art Salon Kuala Lumpur gallery label affixed
 on the reverse
 Oil on canvas
 64 x 72 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 61 of

"Painted Garden RAFIEE GHANI" exhibition catalogue

Published in 1996 by Rusli Hashim

Fine Art Kuala Lumpur

RM 5,000 - RM 8,000

For Rafiee Ghani, it's all about the mood. It is about feelings. Take for example, he has said that he does not merely paint melons or mangoes, he paints his "feelings" about them.

"I am using juxtaposition of forms and colours to bring about that mood in an enclosed space. Having delicate and beautiful things so close, we tend to overlook it. I want to rearrange it. Make it more visible and so that we can stop and look around us."

When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotising piece that beckon the viewer to dissect the narration behind it, trying to understand it and at the same time, change our view of what nature truly is like through Rafiee Ghani's works.

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



“Porters can take you up to a certain destination. Once there, you have to carry everything yourself! So you need strength and stamina. Guides are useful in pointing out several places that might be of interest, but they can be a big nuisance when you want the peace and solitude to internalise the experience. Over the years I have learnt to work alone. All my photographs were shot by myself including the ones I posed with the native people ... I use the auto timer.” - Richard Wong, Sojourn, Solo Exhibition @ Art Salon: April 7 - 21, 2004.

Richard definitely stuck to his word with this piece, as his love for history, geography and art amalgamate in this painting. He is intuitive, spatial, onoverbal, simultaneous and perceptual. Most of his works encompass dreamy and lyrical landscapes, all based off his memories of his travels. Employing oil and acrylics on canvas and equipped with brushes, pallete knives for various textural effects, Richard Wong concocted a variety of images that are a notion of poetry in motion. He pursued Western Art at the Kuala Lumpur College of Arts, Malaysia Fine Arts Department from 1975 to 1978. In the year 2000, he was invited to the Internationale Cite des Arts, Paris (ICDA) for a one year research visit on modern western art and oil painting.

5

RICHARD WONG

B. Kuala Lumpur, 1955

Countryside of Melbourne, 2004

Signed and dated on lower left

Oil on canvas

94.5 x 91.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 16 of

“Utusan Kota Jumaat 2 April 2004” newspaper
Exhibited in the “RICHARD WONG Sojourn Solo Exhibition”
at Art Salon Kuala Lumpur (April 7 - 21, 2004)

RM 28,000 - RM 35,000

6

AWANG DAMIT AHMAD

B. Sabah, 1956

E.O.C "Sisa Semusim", 1994

Inscribed "AWANG DAMIT AHMAD E.O.C SISA SEMUSIM," by the artist on the reverse
Mixed media on canvas
76 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 45,000 - RM 80,000

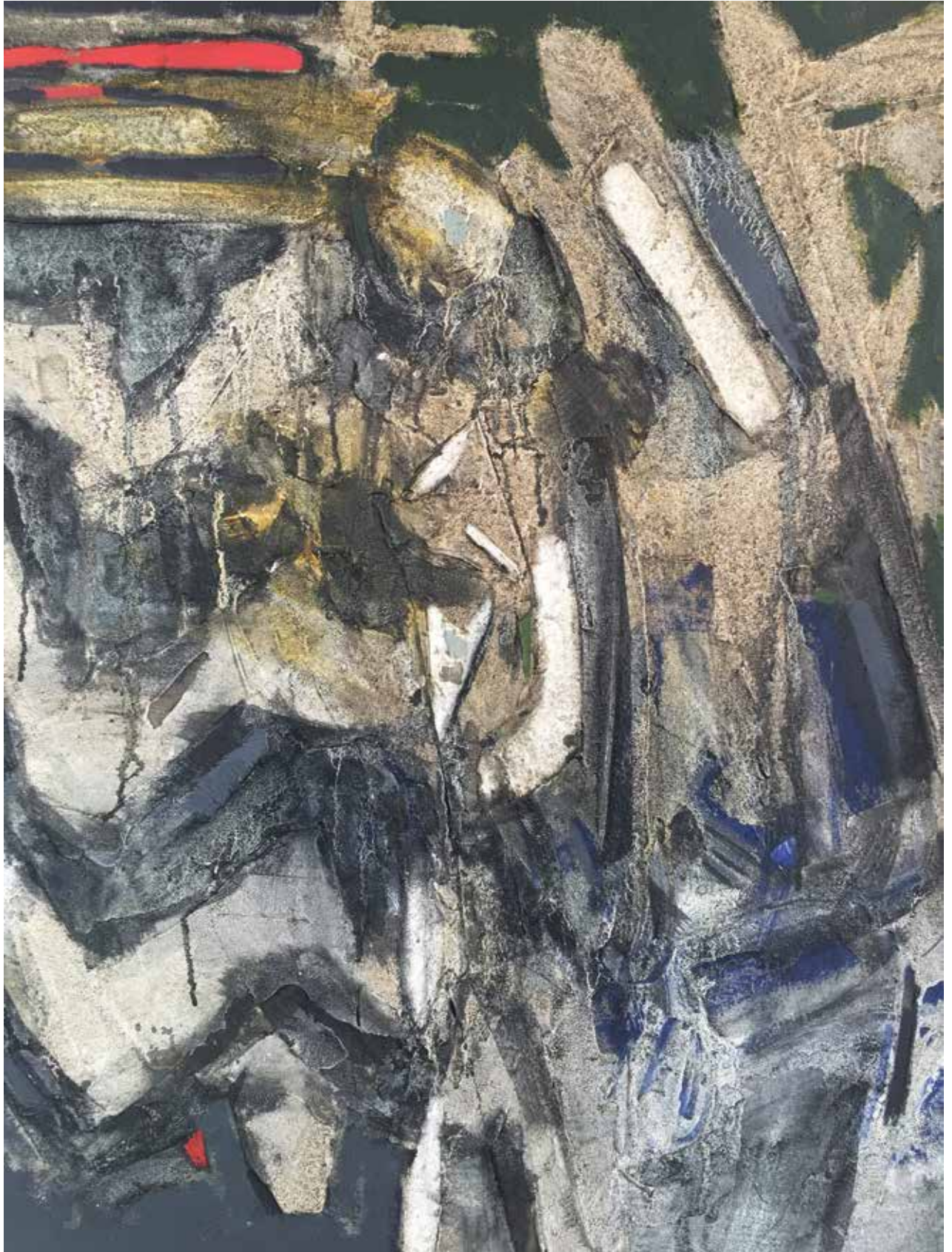


E.O.C "Ikan Kekek dan Gubang Bigul", 1993
Mixed media on canvas 153 x 183 cm
SOLD RM 349,432.00
KLAS Art Auction April 24, 2016
Edition XX

Even without discovering the meaning and message behind Awang Damit, one is able to tell that this is a highly emotional piece, much like the rest of his works. That is what makes his paintings appealing in the first place, combined with the rare gift of artistry. The paintings speak to the viewer and makes them feel something - sadness, anger, bitterness or all combined. Those familiar with his works know that his works are always, always heavy with emotion, as if they carry the burden on one's shoulders in canvas form. Bold and vivid, the colours may intimidate the viewer, but grows slowly on them, engaging them for as long as possible.

Awang Damit's paintings can be considered to be an intellectual journey of sorts, as he progressed from his EOC Series into various others, constantly exploring, continuously learning and always expressing.

Awang Damit discovered his love for art in the 70s during his travels around Sabah, during which he studied painting from other artists. Born in Kuala Penyu, Sabah in 1956, he came to Selangor in 1975 to join Telekom Malaysia as a technician at the age of 21 years. It was then that he made a decision to hone his painting skills, therefore quitting Telekom to study Diploma in Fine Arts in Universiti Teknologi Mara (UiTM) and Masters Degree in the United States. PETRONAS gallery has purchased a few of his artworks and one painting, the Nyanyian Petani Gunung, which won the 1991 Salon Malaysia Award. It is still displayed there today.



7

KHALIL IBRAHIM

B. Kelantan, 1934

Abstract Series, 1992

Signed and dated "Khalil Ibrahim 92" on lower right

Acrylic on canvas

60 x 91 cm

Provenance

Private Collection, Kuala Lumpur

RM 24,000 - RM 30,000



Abstract, 1992
Acrylic on canvas 97 x 115.5 cm
SOLD RM 57,487.20
KLAS Art Auction September 13, 2015
Edition XVII



Colour / Form XXIII, 2000
Acrylic on canvas 95 x 99 cm
SOLD RM 51,851.20
KLAS Art Auction November 8, 2015
Edition XVIII

There may be presence of figures in this piece, if studied closely. They are tightly-knitted and almost amalgamated, rendered tastefully by Khalil Ibrahim in abstract form.

These shapes and forms are bits and pieces of the human form, torn and cautiously reassembled in arbitrary strips of flowing colours. It is crowded and concentrated, different tones, moods, movements and perspectives, echoing Khalil Ibrahim's earlier inclination for Expressionism and Expressionistic abstraction. This piece is swarming, condensed and strong yet exuding ambiguity. This piece could be considered a dance, an intermingling between shapes and figures, a lively yet wavering cadence behind it all, leaving it up to the viewer what to take from it.

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.



8

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1958

Mindscape - The Link, 1993

Signed and dated "Fatimah Zubir '93" on the reverse

Art Salon Kuala Lumpur gallery label and Malaysian Art 1993 exhibition label affixed on the reverse

Acrylic on canvas

123 x 123 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited in the "Malaysian Art '93" group exhibition at Galeri PETRONAS in 1993

RM 22,000 - RM 36,000

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

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

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

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





9

TEW NAI TONG

B. Selangor, 1936-2013

She Likes Flowers, 2010

Signed "NAITONG" on lower left
Oil on canvas
91 x 91 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 19 of "A Golden Era TEW NAI TONG"
exhibition catalogue

Published in 2012 by KL Lifestyle Art Space

RM 20,000 - RM 40,000

Tew Nai Tong's significant "squinty eyes" expressions on his subjects in all his artworks depict the importance of having a good family relationship that creates peaceful and harmonious environment. It is said that his interpretation of the squinty eyes see the importance of working hard without grievance and living life to the fullest with love and happiness. This also brings about a mood that is serene, joyous and all about contentment. Here the woman sits beside a vase filled with flowers, and as the title suggests, she is pleased by it and sits with a content look on her face - and the emotion is palpable that the viewer can absolutely relate to the mood of the painting.

Tew Nai Tong, most renowned for being a distinctive figurative artist, was born in his hometown in Klang in 1936. He attended the Peng Hwa Chinese School when he was seven years old. He was 18 when he chose to pursue the path of his dream of becoming an artist. He went to Singapore and attended the Nanyang Academy of Fine Arts (NAFA) for two years and graduated in 1958 at the age of 22. During his early stage at NAFA while focusing on sketching, watercolour and landscape painting, Nai Tong with the rest of his contemporaries, became part of the watercolour movement of Malaysia.



The artist has an exemplary way of perceiving the simple life, enriching the visualisation of simple things through his profound skills. The simplicity and subsequent sophistication that erupts for his works are a testament to Tew Nai Tong's affection for his skill and subject matter.

This piece captures the freedom and beauty of the human body, and Tew Nai Tong's skills bring so much life to such a modest sketch.

He attended Ecole Nationale Superieure Des Beaux-Arts de Paris for 2 years, where he obtained the skills to paint using oil colour, enabling him to establish a solid foundation for his future advancement.

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.

10

TEW NAI TONG

B. Selangor, 1936-2013

Untitled, 1991

Signed and dated "NAI TONG. 91" on lower left
Pencil and crayon on cardboard
21 x 25.5 cm

Untitled, Circa 1986-1990

Signed "NAI TONG" on lower left
Watercolour on paper
21 x 22 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 1,800



11

LYE YAU FATT

B. Kedah, 1950

Mother and Daughter

Signed on lower left
Mixed media on paper
56 x 38 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,500 - RM 9,500

Known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life, he draws on paper a private moment between a mother and her daughter. These two women are rested side by side in the midst of nature, perhaps a garden, caught in a moment of serenity and respite. Lye Yau Fatt has always been able to capture the bond between blood and nature, emulating it flawlessly on paper. The tranquility of the mood is palpable and infectious, as viewers are able to grasp the mood that the artist portrays in this piece.

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.



PAINTINGS BY PIONEER MALAYSIAN *Artists*



YONG MUN SEN
HOESSEIN ENAS
CHEN WEN HSI
CHEONG SOO PIENG
LIM CHENG HOE
CHUAH THEAN TENG
CHUNG PAK MUK
KHAW SIA
CHEN CHONG SWEE
TAY HOOI KEAT
LEE CHENG YONG
KUO JU PING
A.B. IBRAHIM



VENUE

GALERI PETRONAS, 1ST FLOOR, DAYABUMI COMPLEX, JALAN SULTAN HISHAMUDDIN, KUALA LUMPUR.
TEL : 03-2753060/1

DATE

2 JUNE - 3 JULY 1994

TIME

10.00 am - 6.00 pm

Actual cover of the exhibition catalogue

THE MALAYSIAN ART ANTECEDENTS

Malaysian art has a substantially fresh and recent past, and the four paintings that follow this article are ones painted by two art virtuosos – Kuo Ju Ping and Chen Wen Hsi.

Kuo Ju Ping and Chen Wen Hsi factored in expanding the Malaysian art scene, and until this day continue to influence young artists and their legacy still lives on. In fact, back in 1994, an exhibition entitled “Paintings by Pioneer Malaysian Artists” hosted by Galeri Petronas on 2 June – 3 July 1994 featured these two artists, among others such as Yong Mun Sen, Hoessein Enas, Cheong Soo Pieng, Lim Cheng Hoe, Chuah Thean Teng, Chung Pak Muk, Khaw Sia, Chen Chong Swee, Tay Hooi Keat, Lee Cheng Yong and A. B. Ibrahim. One of these paintings, the exact piece entitled “Pomegranates & Sparrow” and “Catfish” (as illustrated in the Petronas Catalogue on the left) are set to be auctioned off.

Valentine Willie, famous art curator, has followed the development of art in Malaysia since his school days, and he has written on both these artists in the Petronas catalogue. In his own words, he described the artists:



Kuo Ju Ping b. Fujian, China 1908, d. Penang, 1962

“This artist was somewhat neglected. He was a mature student when he enrolled in the first batch at Nanyang Academy in the late 1930s. He returned to Penang to teach art and was instrumental in securing the services of Chung Pak Muk to teach the Western Art Research class at the Chung Ling Alumni in Penang. Chung Pak Muk who had studied oil painting from Xu Beihong in Nanjing was to exert a major influence on Ju Ping.

They shared an abiding love for drawing and there are many sketches by Ju Ping. He painted several portraits of himself and members of his family and unless further research is conducted, these portraits may constitute the most important insight into the private life of the artist. Unlike Yong Mun Sen, Ju Ping often pencil sketched from life and later reworked them on watercolour or oil.

His sensitive draftsmanship is equally evident in his oils. Although perhaps a trite academic in subject matter and style, no other Malaysian artist has surpassed his mastery of drawing and sketching. The watercolourist Tan Choon Ghee cites Ju Ping as a mentor and to anyone familiar with Choon Ghee’s watercolours, it is self-evident.”



Chen Wen Hsi b. Guandong, China, 1906, d. Singapore, 1992

“Chinese brush painting was already being practised in this country before the British introduced watercolours and records will confirm that the first Malaysian painters were Chinese brush painters. The early collectors collected Chinese brush painting and calligraphy. Chen taught at Nanyang Academy from 1951 to 1959. Whether his work was painted in Chinese ink on rice paper or housepaint on canvas is of pedantic distinction. It is the very fact of the confluence of these different media and styles in South East Asia, which makes for the most exciting research in future art scholarship.

Chen is best represented in this exhibition by two small works of daring originality, both in subject and style. As his works are now sought-after internationally, fakes especially of his egrets and gibbons are not uncommon. Chen also painted in oils and the few that have been displayed in public show his total mastery of this ‘western’ medium.”

Actual quotes by Frank Sullivan



12

KUO JU PING

B. China, 1913-1966

Fishing Village

Stamped with one seal of the artist on lower left
Ink and watercolour on paper
29.5 x 40 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited in the "Paintings by Pioneer Malaysian Artists" exhibition
(2 June - 3 July 1994) held at Galeri PETRONAS

RM 10,000 - RM 15,000

Kuo Ju Ping was outstandingly gifted at sketching, as a result of meticulously studying and observing people and nature.

Allegedly, he was known to have climbed up on rooftops to paint landscapes and every evening, he walked to the beach for inspiration. As depicted, the very place that gave him inspiration makes an appearance in his artwork, as he effectively combines resourcefulness, panache and technical flair, creating a lovely, atmospheric piece.

Born in Fukien, China, he received his early education from Pai Yuen Secondary School in China. Thereafter, he transferred to Penang and then studied at the Nanyang Academy of Fine Arts in Singapore, graduating in 1940. His works are exhibited at the National Art Gallery and the Penang Museum and Art Gallery.



He was the younger of two sons of scholar Chen Ji Kuan. From a young age, Chen was interested in the small animals that he saw in his village and around his home. For example, he enjoyed watching sparrows in the courtyard as well as the chickens, ducks and geese reared by his family.

Contact with these small animals at an early age instilled in him a great love for pets and animals, and this love has been brought forward in pieces such as this. Gracefully and thoughtfully painted, it shows a sparrow perched on a branch, ready to take flight.

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

13

CHEN WEN HSI

B. China, 1906-1991

Sparrow & Cicada

Inscribed and signed,
with seal of the artist on the middle left

Ink and colour on paper

26 x 33 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 18,000



14

CHEN WEN HSI

B. China, 1906-1991

Pomegranates & Sparrow

Inscribed and signed,
with seal of the artist on the middle right
Ink and colour on paper
32 x 33 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited in the "Paintings by Pioneer Malaysian Artists"
exhibition and illustrated in the exhibition brochure
(2 June - 3 July 1994) held at
Galeri PETRONAS

RM 12,000 - RM 20,000

Chen, together with his colleagues at NAFA, such as Lim Hak Tai, Liu Kang, Cheong Soo Pieng, Chen Chong Swee and Georgette Chen, were Singapore's pioneer artists.

Their works incorporated elements of both traditional Chinese painting and Western art, particularly the School of Paris (a term referring to the styles and techniques used by Parisian artists in their paintings between 1880 and 1910), and this confluence of elements became known as the Nanyang style. The works by these Nanyang artists were said to mark the first modern art achievement in Singapore.

Chen painted both Western and Chinese paintings. To observe the characteristics and movements of the animals he painted, Chen bought and reared gibbons, fish, birds, squirrels, egrets and peacocks, and he was said to have a "miniature zoo" in his backyard.



Chen was proficient in both traditional Chinese ink and Western oil painting, and experimented with a variety of styles ranging from Fauvism to Cubism. In Chen's exhibition held in May 1956, Frank Sullivan noted his fascination for man-made things and clutter. The artist loved to experiment with the interplay of light and forms in chaotic subjects. His unique style which showed interest in angles but not Cubist; strays not far from reality and is obsessed with shapes, and yet not an abstract painter.

In this painting, despite the simplicity that comes with it, Chen Wen Hsi's effortless skill makes this piece truly a exquisite one indeed. Chen Wen Hsi was born in 1906 in Baigong, Guangdong. He moved to Singapore and was based there until his death in 1991. Despite his uncle's objection during the early years, Chen decided to pursue fine art at the Shanghai College of Art before transferring to the Xinhua College of Art in Shanghai where his mentor was Pan Tianshou. For his contributions to the fine arts in Singapore, he was awarded the Public Service Star in 1964. He also founded the Chun Yang Painting Society in Shantou.

15

CHEN WEN HSI
B. China, 1906-1991

Catfish

Inscribed and signed, with seal of the artist on the upper right
Ink and colour on paper
33 x 44 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited in the "Paintings by Pioneer Malaysian Artists" exhibition
(2 June - 3 July 1994) held at PETRONAS

RM 10,000 - RM 18,000

16

GEORGE CHANN (CHEN YENPI)

B. China, 1913-1995

Portrait of a Boy

Signed "GEO. CHANN" on lower left

Oil on canvas

49 x 38 cm

Provenance

Private Collection, Singapore

Illustrated on page 300 of Christie's Hong Kong (29 November 2015)

Asian 20th Century Art Day Sale (Sale 3452) catalogue - Lot 593

RM 10,000 - RM 18,000

George Chann was born in Canton, China in 1913 and at age twelve, he emigrated with his father to California. With a solid training in Impressionist techniques, Chann painted poor blacks, Chinese, and Mexicans, especially the aged and the orphaned. He is best known for Chinese calligraphy-incorporated abstract expressionist paintings, which he began producing in the '50s.

His own art gallery displayed not only his own work, but also jewelry and Chinese artifacts, including calligraphy and rubbings taken from oracle bones, bronze vessels and steles. Chann worked every day at the easel in the back room of his shop for 40 years, though he sold little of his work. After he died in 1995, his social realist paintings gained recognition.

Through the use of various media, Chann achieved to give a balanced combination of formal visual components and textural physical patterns, to effectively tap the charm and tension inherent in each material and the myriad associations triggered by various written characters and symbols. George Chann's later abstract paintings demonstrate his keen sense of color and capacity for creating order out of chaos, while at the same time proving the meticulous yet nevertheless lyrical artistic qualities of a pure abstract painter.



17

BASOEKI ABDULLAH

B. Indonesia, 1915-1992

Seascape

Signed "R.BASUKI ABDULLAH" on lower left

Oil on canvas
68 x 137 cm

Provenance
Private Collection, USA

RM 26,000 - RM 30,000



Basoeqi Abdullah was known for his mesmerising portraits of equally hypnotising women, but this time he paints a landscape so beautifully, emulating the serenity and awe that comes with the moment. He employs Romanticism in this piece, as there is a blend of a little bit of mystery, some elusiveness and some fantasy. There is a sincere and admiring atmosphere, and perhaps it is the artist's own feelings and mood that was captured as well. The landscape is definitely awe-inspiring, but combined with Basoeqi's own elements and personality; it becomes a rich, exquisite painting.



Basoeki Abdullah's work has been characterised as realistic and naturalistic and is exhibited at the Indonesian Art Gallery. He was trained formally at the Academie Voor Beeldende Kunsten at The Hague, and was an art teacher during the Japanese occupation of Indonesia. He became internationally well-known after the war and granted him the opportunity to paint the official portrait of President Suharto. He was also known to paint landscapes apart from portraits.



18

HASIM

B. Indonesia, 1921-1982

Balinese Maidens

Signed "HASIM" on lower right

Oil on canvas

66 x 46 cm

Provenance

Private Collection, Canada

RM 3,000 - RM 6,000

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 young ladies going about their daily lives. As tradition and rusticity has it, these women are topless and have bedecked their lower halves with sarongs.

The element of Romanticism is palpable here, and 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.



19

ROLAND STRASSER

B. Austria, 1895-1974

Bali Beach Scene

Inscribed and signed "Strasser Bali"
on lower right
Signed "Roland STRASSER" on lower left
Signed and titled on the reverse
Gouache on paper
50 x 37 cm

Provenance
Private Collection, Canada
Comes with original 1973 cheque for
purchase of painting by consignor,
with artist's cheque signature endorsement
affixed on the reverse

RM 5,000 - RM 8,000

"During five years of wandering in the heart of Asia, I accepted my experiences and impressions like such a child. But now that it is over, I feel the impulse to note down and retain, while they are still vivid, some at least of the strange and thrilling impressions that crowd upon me, in the shape of a few descriptive and open sketches." His vivacious paintings, creations and drawings captured and depicted the lives of subjects from cultures and societies that are still considered "exotic" by European viewers. He was once described by one of his admirers as "a strange, restless painter, who disappears for years..." and he was known for painting subjects that were complicated or even risky to paint.

Roland Strasser was born in Vienna in 1895 and was of Basque descent. He was one of the great painter/adventurers of the early 20th century, and one of the last Orientalist romantics. Strasser first studied art with his father – whose family name was Quiriquez -- a member of the Viennese Sucession movement who taught at the Academy of Fine Arts and was known for his small scale polychrome ceramic sculptures and also for a bronze of Marc Antony that he created for the 1900 Paris World Exhibition.



20

TEW NAI TONG

B. Selangor, 1936-2013

Nude 207, 1999

Signed "NAI TONG" on lower right
Signed, titled and dated on the reverse
Oil on canvas
38 x 48.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 6,500



Nude, 2002
Oil on canvas 46 x 46 cm
SOLD RM 6,050.00
KLAS Art Auction January 19, 2014
Edition VII



Nude I, 2004
Oil on canvas 46 x 46 cm
SOLD RM 9,130.00
KLAS Art Auction January 19, 2014
Edition VII

A sketch of the nude human body is a measurement of how familiar an artist is with his own techniques, apart from being an artistic exploration by itself.

During the Renaissance times when humanism flourished, artists drew many a nude sketch or painting, as they were more fascinated with humanity more than divinity. Captured here is a woman caught in a serene moment, with Tew Nai Tong's signature style of depicting his subjects with squinty eyes. The woman poses, confident and relaxed.

Tew Nai Tong, most renowned for being a distinctive figurative artist, was born in his hometown in Klang in 1936. He attended the Peng Hwa Chinese School when he was seven years old. He was 18 when he chose to pursue the path of his dream of becoming an artist.

He went to Singapore and attended the Nanyang Academy of Fine Arts (NAFA) for two years and graduated in 1958 at the age of 22. During his early stage at NAFA while focusing on sketching, watercolour and landscape painting, Nai Tong with the rest of his contemporaries, became part of the watercolour movement of Malaysia.



Something so straightforward and uncomplicated such as this painting of a nude body is positively packed with aesthetic value.

These explorations of the contours, curves, crevices and shapes of the female body are the main focus, and the artist himself translates the admiration for these figures onto paper. In these sorts of drafts, faces are often left blank or cut off from view, as he brings focus mainly on the exquisiteness of the body. It is a quiet, serene admiration of the human figures, as well as the artist's insight and knowledge of the human body. The bare body not only gives an insight to an artist's skill and knowledge of the human body, it also gives more room to express emotions and body languages.

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.

21

LONG THIEN SHIH

B. Selangor, 1946

Seated Figure, 1994

Signed and dated "Thien Shih 1994" on middle right

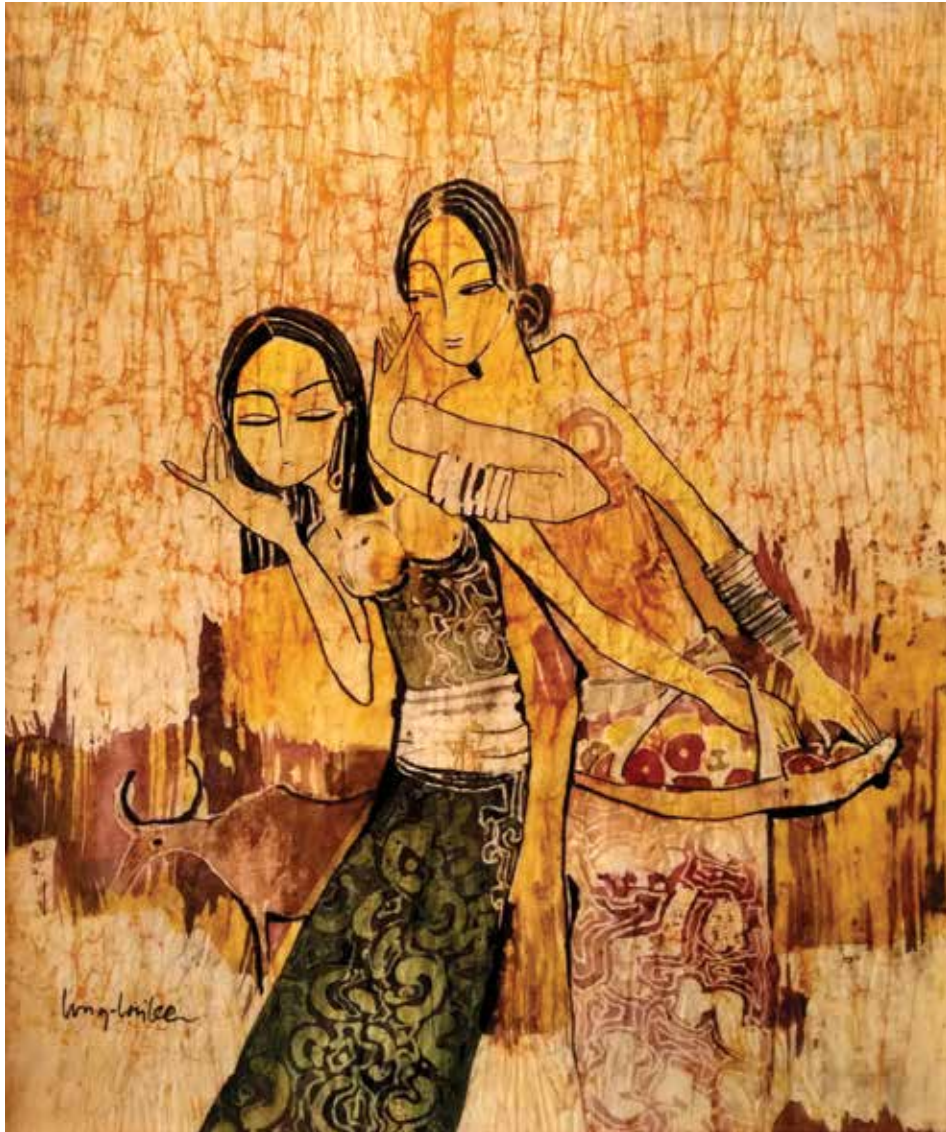
Pastel on paper

55 x 75 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,800 - RM 6,000



22

LEE LONG LOOI

B. Kedah, 1942

Two Sisters

Signed "Long Looi Lee" on lower left

Batik on rice paper

61 x 51 cm

Provenance

Private Collection, Canada

RM 4,000 - RM 6,000

Captured on paper are these portraits of two women, fashioned with the distinctive Lee Long Looi technique of elongating the features and the face. The mood is serene, contemplative and with slight contrition. Done in lovely, delicate and soft colours with streaks of batik patterns, they are all wearing a neutral mien, their eyes downcast. These ladies are reminiscent of nymphs, as the atmosphere is almost spiritual.

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



23

KWAN CHIN

B. Kuala Lumpur, 1946

Siblings II, 2011

Signed "Kwan Chin" on lower left

Batik

29 x 29 cm

Rubber Tapping IV- Blue Series, 2011

Signed "Kwan Chin" on lower left

Batik

29 x 29 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 10 of "Malaysian Villagescape by Kwan Chin"
exhibition catalogue

Published in 2013 by KL Lifestyle Art Space

RM 2,200 - RM 3,000



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 familiar love is heart-warming, at the same time showcasing Kwan Chin's expertise in 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.

24

ISMAIL MAT HUSSIN

B. Kelantan, 1938-2015

Trishaw, 1974

Signed and dated "Ismail Mat Hussin" on lower right

Batik

57 x 50 cm

Provenance

Private Collection, Kuala Lumpur

Comes with a certificate signed by the artist

Illustrated on page 18 of "MOSAIC XIII" exhibition book

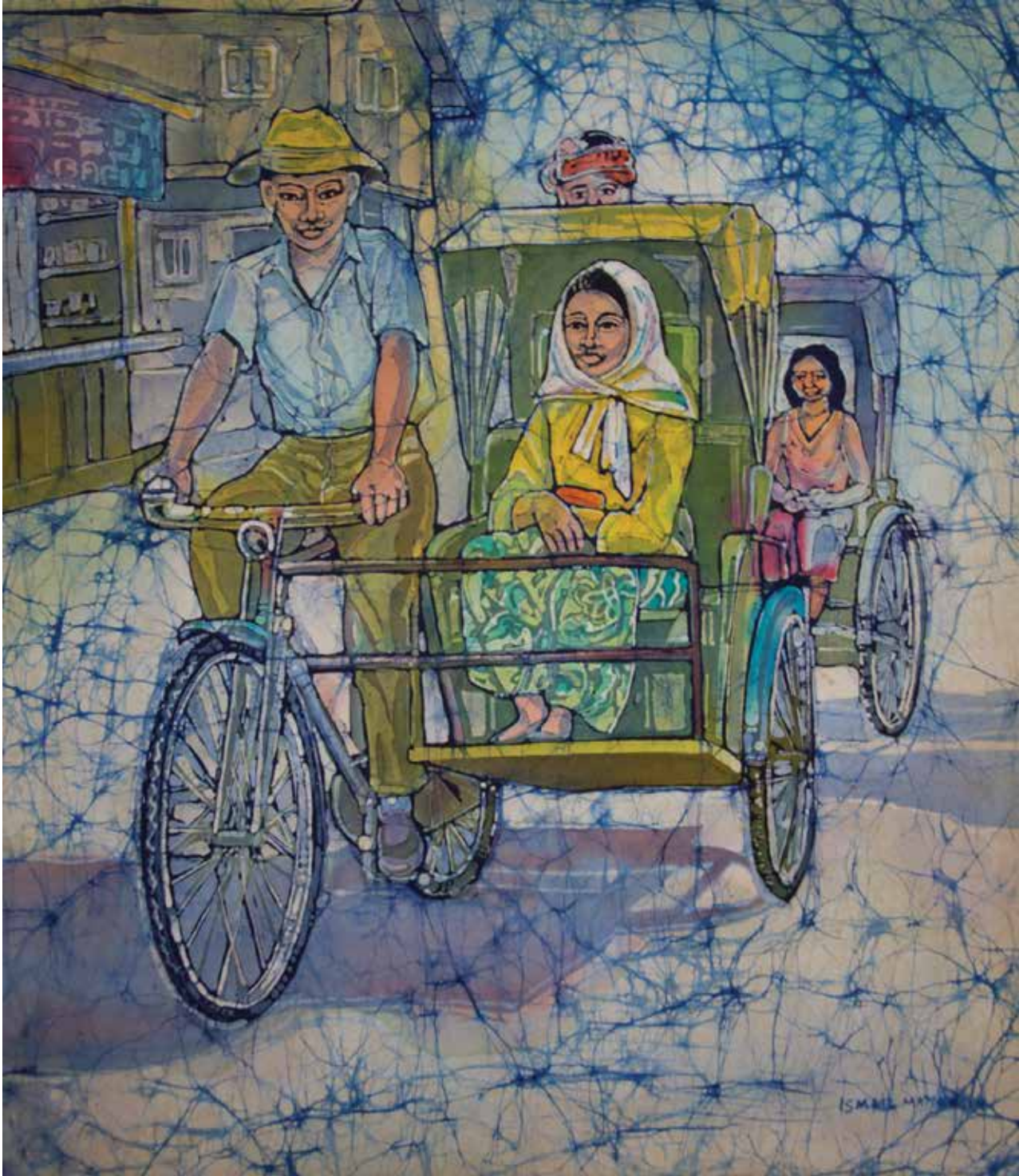
Published in 2013 by KL Lifestyle Art Space

RM 12,000 - RM 18,000

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.





25

CESAR BUENAVENTURA

B. Philippines, 1919–1983

Village Scene, 1969

Signed and dated “Cesar Buena Ventura 1969” on lower right

Oil on canvas
39.5 x 49.5 cm

Provenance
Private Collection, Canada

RM 3,500 - RM 5,500

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

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

So, when he had large or important commissions, he would invite the latter to help him as an Amorsolo manchador, an apprentice who “stains” the silhouette of the master painter. Amorsolo was a classicist whose general “backlighting” was in fact a type of European light. It was through this the Cesar gained the ability to create illusions of detail with the use of colour. Like Amorsolo, Cesar could create illusions of detail by the use of color. He was also an instinctive painter, only using a single shade to make up a number of other different shades.



He was dubbed the “Picasso of the Philippines”. Inspired by the simple and colourful lifestyle of native tribes and the elements that surround it, Paco paints them beautifully. The women here, who come from tribes around the Philippines, are painted as they are gathered together.

There is a misty, foggy atmosphere that clouds the canvas and the women are blurred artistically so that the entire piece is reminiscent of something likened to a recollection, or a distant memory. This piece also gives off a dreamy, fantasy-like vibe, drawing the viewers to the mysticism and mystery that surround it.

Paco enrolled in the University of St. Thomas as a Fine Art Student, studied under Hong Kong artist David Cheng, but after one year more or less dropped out of the UST. He settled down in Ermita, Manila, and joined with a group of artists and opened up his own gallery in Mabini. From 1961 until 1965 his paintings were patronised by Lyd Arguilla at the Philippine Art Gallery and sold in the United States. Paco’s works were chosen to represent the Philippines in 1962 at the Washington World Fair and in 1964 his painting were exhibited at the New York World Fair.

26

PACO GOROSPE

B. Philippines, 1939

Four Ladies, 1965

Signed “pacogorospe ‘65” on lower right

Oil on canvas

60 x 90 cm

Provenance

Private Collection, Canada

RM 2,500 - RM 4,500

27

NORMA BELLEZA

B. Philippines, 1939

Pagoda Festival in Bocaue, Bulacan, 2002

Signed and dated "Belleza 2002" on lower right

Oil on canvas

69 x 69 cm

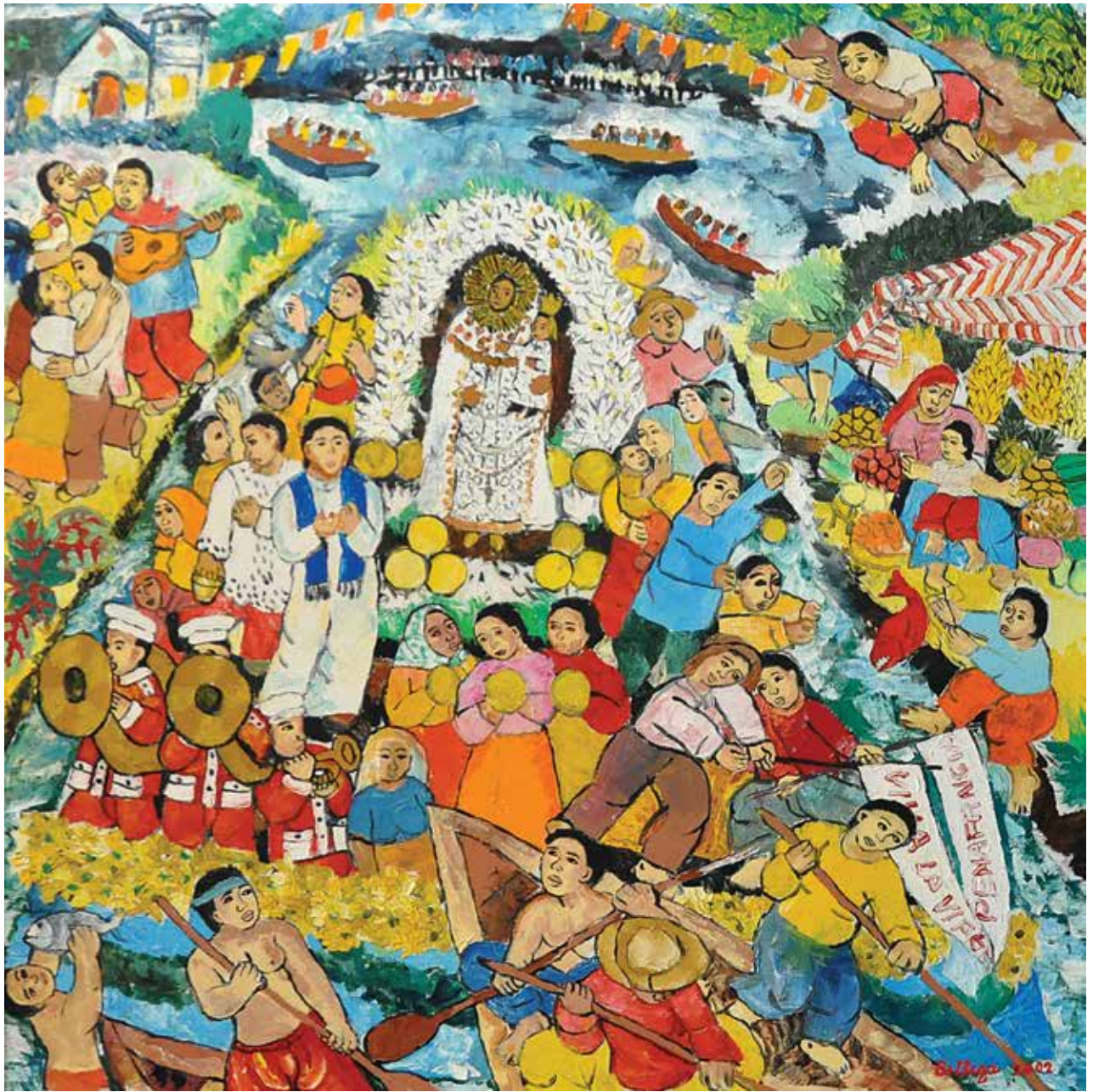
Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

Norma Belleza began by painting dark and sombre representations of religious subjects. Then, she progressed into colourful and detailed works on folk genre subjects, including Metro Manila aides, peasants in various rural activities, women vendors, and potters. She is also known for emphasising the physical strength and native appearance of her subjects, as seen in this festival. All of them are drawn portly, with archetypal Oriental features that make up the Filipinos. The family here is huddled closely together, and is surrounded by the village scenery and everything that comes with festivities. The subject is easy to gauge - it is clearly a religious festival. However, the subsequent intricacy of skill and artistic flair that the artist uses makes this piece an absolute stunner.

Norma Belleza was born in San Fernando, Pampanga on May 3, 1939 to a family of movie marquee and billboard painters, where billboard printing was still scarce at that time. Moving to Manila, she obtained a bachelor's degree in Fine Arts at the University of Santo Thomas in 1962. In the years to come, her work continues to be displayed and included at solo and joint exhibitions, art books, book covers, magazines and journals.



28

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Gelombang Rimba, 1995

Signed and dated "Latiff '95" on lower left
Inscribed, titled and dated "Latiff Mohidin Gelombang Rimba 1995" by the artist on the reverse
Oil on canvas
137 x 167.5 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 55 of "Latiff Mohidin RIMBA SERIES" exhibition book
Published in 1998 by Galeri PETRONAS

RM 200,000 - RM 500,000



Rimba Series - Puntung The Stump, 1996
Oil on canvas 137 x 266 cm
SOLD RM 879,216.00
KLAS Art Auction April 24, 2016
Edition XX

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 well-known as a poet 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.



29

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Series, 1992

Signed and dated "Khalil Ibrahim 92" on lower right

Acrylic on canvas

43 x 24 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,500 - RM 9,500

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 village folk gathered together, Khalil brings out the details of their colourful attire, contrasting vibrantly against the bright yellow background. The watercolour work as well as the clash and combination of colours make this piece truly spectacular to behold.

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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30

KHALIL IBRAHIM

B. Kelantan, 1934

Fishermen East Coast Series, 1992

Signed and dated "92 Khalil Ibrahim" on lower right

Watercolour on paper

29.5 x 42 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 215 of "KHALIL IBRAHIM The Art Journey" exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 2,000 - RM 3,000

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.



31

LYE YAU FATT

B. Kedah, 1950

Chattering

Signed on lower left
Mixed media on canvas
95 x 75 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 22,000

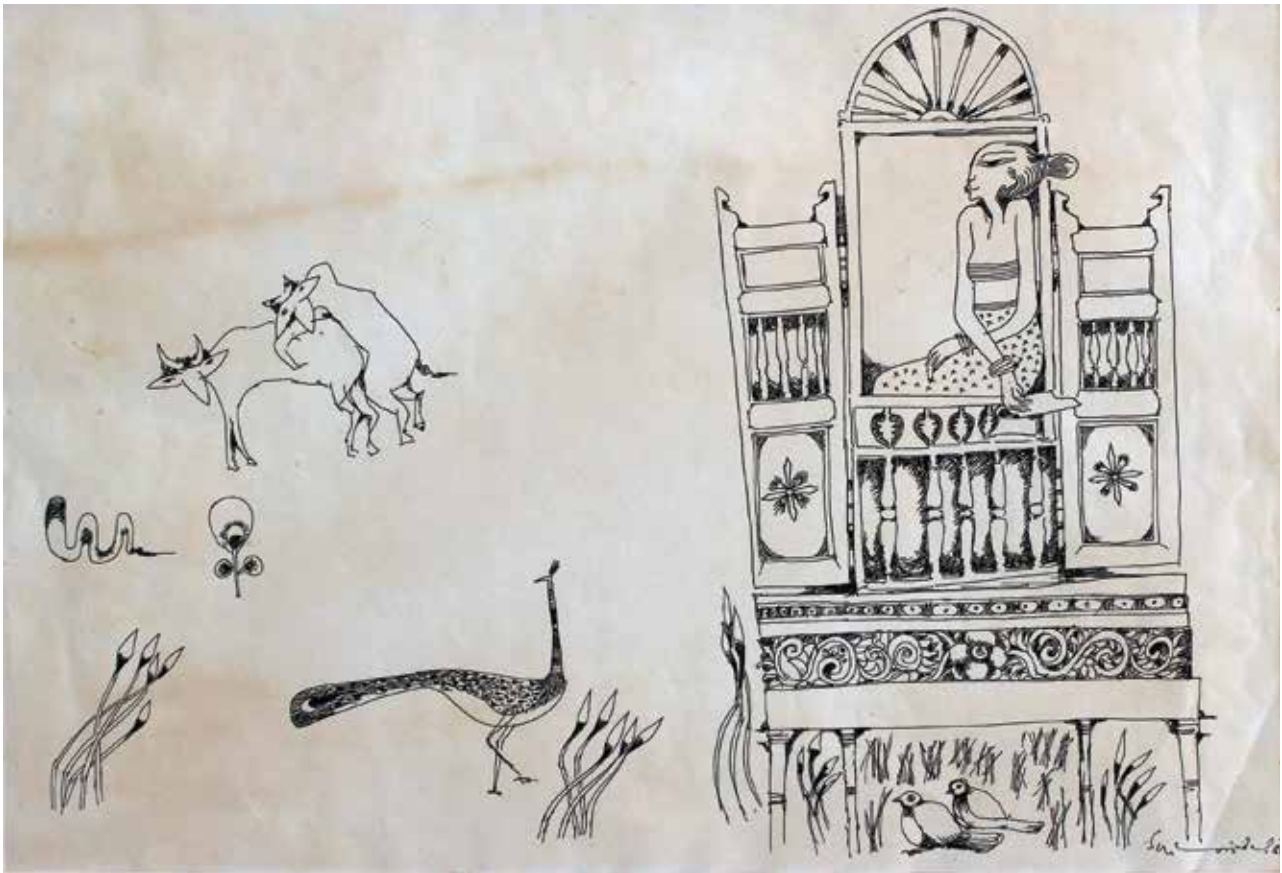


Favourite Pastime, 1976
Oil on canvas 96.5 x 75.5 cm
SOLD RM 30,434.40
KLAS Art Auction April 24, 2016
Edition XX

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 a five women. These women are rested side by side in the midst of nature, perhaps a garden, caught in a moment of serenity and respite, as a birdcage hangs on the tree not far from them. Lye Yau Fatt has always been able to capture the bond between man and nature, emulating it flawlessly on canvas. The tranquility of the mood is palpable and infectious, as viewers are able to grasp the mood that the artist portrays in this piece.

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.





32

SYED THAJUDEEN

B. India, 1943

Paradise Garden, 1986

Signed and dated "Syed Thajudeen 86" on lower right
Art Salon Kuala Lumpur gallery label affixed on the reverse

Ink on paper
29 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 2,500

Syed Thajudeen is known as one of Malaysia's forerunners of lyrical and romantic art. Further proof to his artistic prowess is exhibited here, as using only the simplest medium (ink on paper); he manages to conjure a fantastical world. Though simple, it tells a story of a rural landscape. A native woman sits by the veranda of her intricately designed home, as she looks on at the nature and animals before her. This piece is simple, but filled with aesthetic value.

The artist was born Syed Thajudeen Shaik Abu Talib and is known as one of the best poetic artists in the Malaysian art industry. Initially sent to study medicine in India, the fire he had for art could not be distinguished.



33

SYED THAJUDEEN

B. India, 1943

Hunting Ground, 1986

Signed and dated "Syed Thajudeen 86" on lower right
Art Salon Kuala Lumpur gallery label affixed on the reverse

Ink on paper

30 x 33 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 2,500

A doe sits perched in the midst of nature, and birds are flying high up in the sky. This piece is simple yet endearing. It also showcases Syed Thajudeen's keen observation of nature and animals.

With only ink, he captures their details, posture and his sensitive attention to detail speaks volumes about his artistic abilities.

Convincing his parents to let him study art, he eventually attended the Government College of Arts and Crafts in Madras. His works are exhibited by Petronas, the National Art Gallery of Malaysia and the Singapore Art Museum.

34

RAFIEE GHANI

B. Kedah, 1962

Wetlands I, 1995

Signed on lower left

Inscribed "Wetlands 01' 1995" on the reverse

Oil on canvas

129.5 x 138 cm

Provenance

Private Collection, Singapore

RM 12,000 - RM 18,000

"I am using juxtaposition of forms and colours to bring about that mood in an enclosed space. Having delicate and beautiful things so close, we tend to overlook it. I want to rearrange it. Make it more visible and so that we can stop and look around us."

For Rafiee Ghani, it's all about the mood. It is about feelings. Take for example, he has said that he does not merely paint melons or mangoes, he paints his "feelings" about them. In this piece, one can almost feel if not see the emotions that surround the artist when he gazes upon his subject matter, which is the wetlands. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotising piece that beckon the viewer to dissect the narration behind it, trying to understand it and at the same time, change our view of what nature truly is like and how it can make you feel through Rafiee Ghani's works.

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





35

ISMAIL LATIFF

B. Melaka, 1955

The Night Sky...Wild Bird, 2014

Signed "Ismail Latiff" on lower middle
Signed, titled and dated on the reverse

Acrylic on canvas
90 x 71 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 15,000

"... one of the greatest escape artists ever to wield the brush. Ismail is the realm of the enchanted and the enticing, a utopian world built on love, beauty, purity and power." – Ooi Kok Chuen, art critic.

Ismail Latiff's artworks are always so vibrant, alive and energetic. With a harmonious blend of every colour that ever existed, it results in a masterpiece of galaxy-on-canvas. These are the types of sceneries that one encounters only in dreams or in the figments of the imagination, but very difficult to put into words and even tougher to revisualise. This piece, carefully and methodically arranged into the shape of a majestic mythical bird is radiant and voluminous, misting colours everywhere as it moves ever so grandly. Ismail Latiff's circle of balance is placed in the top middle of the canvas, to symbolise the search to become one with the cosmos.

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."



36

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista “Pun-Pun dan Biangsung”, 1998

Inscribed, titled and dated “AWANG DAMIT AHMAD MARISTA “PUN-PUN DAN BIANGSUNG” 1998” on the reverse

Mixed media on canvas

183 x 153 cm

Provenance

Private Collection, Kuala Lumpur

Formerly in the Collection of a leading 5-star Hotel in Kuala Lumpur

Illustrated on page 67 of “ALUN-ALUN KE MARISTA (PATH TO MARISTA) Awang Damit Ahmad 1996-2002” exhibition book

Published in 2002 by National Art Gallery

RM 80,000 - RM 160,000

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

In his theme Marista, which means “to talk about the past” in Brunei’s Malay language. It is a retrospective work, painting out mirages and emotions in abstract form, all from his hometown and his travels around Sabah when he was younger.

Awang Damit admits that after having studied the Marista series in context, he found it to be a journey of self-discovery as well as a search for a developing positive culture. This painting is both controlled yet expressive, inciting both abstract and figurative forms.

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



37

KHALIL IBRAHIM

B. Kelantan, 1934

Abstract “Opus”, 1969

Inscribed and signed “Opus Khalil Ibrahim 1969” on the reverse

Acrylic on canvas

107.5 x 94.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 38,000 - RM 70,000

Throughout Khalil Ibrahim's career as an artist, the influence of abstract has been present every now and then in some of his works. They are definitely rare, but they are nonetheless glorious. Most of his abstract works were done upon Khalil's return from his studies in Britain. A myriad of thoughts and concepts go into the workings of this piece, and it gives the illusion of depth and texture so vivid that viewers are tempted to make out all the shapes, patterns and techniques this canvas showcases.

Apart from batik, Khalil was strongly linked to Abstract Expressionism. New art graduates from the 1940s New York introduced the concept in Malaysia in the mid 1950s, and it challenged the typical, dominant, historical narrative of realism as it encouraged artists to explore and express the rich complexity of Malaysia's cultural history in new ways.

Individualism is one of the reasons why Abstract Expressionism flourished, and viewers were free to reflect on said expression. Khalil first encountered Abstract Expressionism at St Martin's through works by Picasso, Francis Bacon and Henry Moore. He picked up bits and pieces and channeled them through his works, but he would then merge it with his own Malaysian quintessence. What Khalil loved the most about Abstract Expressionism is the freedom that came with it - freedom in form and colour.

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.



Rimboun Dahan

For the love of art and nurturing regional and local artists:
Malaysia's pioneering Art Residency by Angela and iconic architect Hijias Kasturi

BY KATHLYN URSULA D'SOUZA





Khalil Ibrahim B. Kelantan, 1934
Untitled, 1979
Acrylic on canvas 140 x 179 cm
EDITION XX, APRIL 24, 2016
SOLD - RM 157,808.00

These artists – Ahmad Fuad Osman, Ahmad Shukri Mohamed, Noor Mahnun Mohamed, Azam Aris, Chang Yoong Chia, Chong Siew Ying, Choy Chun Wei, Haslin Ismail, Ilham Fadli, Jasmine Kok Lee Fong, Justin Lim, Muthalib Musa, Mutalib Man, Nadiah Bamadhaj, Saiful Razman, Sabri Idrus, Samsuddin Wahab, Wong Perng Fey, Yau Bee Ling, Yuande Zheng, Annitketyni Madian and Al Khuzairi – have one thing in common. They were all part of an art residency run by Hijjas Kasturi and his wife, Angela, called Rimbun Dahan – a place called home by many budding artists, for a short yet life-changing period of time.

Here, they perfected their craft and had the privilege and luxury of working on their genre without the distractions of the outside

world. Here, ideas are incubated, nurtured and eventually, allowed to bloom. For absolutely nothing in return, they were encouraged to create. Many talented minds have come and gone, but a part of their genius will always remain with Rimbun Dahan, through their exhibitions and the works that have been commissioned to this place.

Fast-forward to 22 years later, Rimbun Dahan still operates the same way.

Rimbun Dahan is a 1.5-acre plot of land set in the fringes of Kuang, outside Kuala Lumpur, and this green getaway is also the home of renowned Malaysian architect Hijjas Kasturi and his wife, Angela.

ABDUL LATIFF MOHIDIN

Pago-Pago Sculpture, 1970
Copper sculpture 99 x 89 x 35.5 cm
Private Collection, KL (Formerly in the Private
Collection of Angela & Hijjas Kasturi)

ABDUL LATIFF MOHIDIN

Pago-Pago Sculpture, 1970
Copper sculpture 74 x 37 x 35.5 cm
RM 180,000 - RM 360,000



Hijjas' passion is art, and early on he decided that it was a good idea to invite artists to come and stay with them (supported by them to live and work for up to a year, which is a long time for a residency). Not only was this because it would liven up the place, it was also because there was a lack of financially supportive residencies to enable young artists to start their career.

So in essence, Rimbun Dahan has artists live in and periodically organises an exhibition for them. In exchange for their support, they select from their body of work one or two pieces for their own collection. They have, until today, built up an interesting collection of contemporary South East Asian, Malaysian and Australian work. It's on display in the gallery downstairs.

This went on for over twenty years from 1994. Subsequently, they decided to focus on Southeast Asian and Malaysian artists. Initially, there were teething problems because of visa issues, but they are now running a series of shorter residencies. Rimbun Dahan has accommodation for up to 18 people at any one time, but occasionally it does doubles up.

After Hijjas made that decision years ago to invite artists, Rimbun Dahan started building accommodation. After finishing the main house and guesthouse, they built the dance studio and two apartments with studios under, and then they had the opportunity to acquire some heritage houses – one a Malay house from Parit, Perak, the other a house from Georgetown, which they rebuilt on site and adapted for artists to stay in.

"You can collect art, but it's not the same as seeing it made. I feel very privileged from that point of view because not many people actually get that experience. People can collect art and know something of the artist's background and history, but you don't necessarily know the artist personally (if you do, that's a plus) but to see the work actually growing is something else. I've experienced that more than Hijjas, because he's working and preoccupied as he's got his practice, but he set it in place. He was the one who said, 'We will invite artists to come and stay with us'," she finished with her voice lowered, in a fond imitation of her husband's expression.

Angela said that Hijjas has always been interested in art. He tried himself to become an artist but realised he didn't have what it takes. Long after he had



Sixty Turns by Muthalib Musa - commissioned by Rimbun Dahan for Angela's 60th birthday, which now rests in the garden of their home.



The lovely and charming Angela Hijjas.

started his practice, he took time off and went to art school, but struggled to get the originality he was searching for. Then he thought about starting this residency.

Figuring that he was better at doing what he does – which is architecture and running his business, he decided to stick with that and use some of the profits to support people who are talented but don't have the opportunity to start their practice.

"I think being an artist, it's very difficult to get the time and space to think about the work. You graduate, you've got to go to work. And Malaysians being Malaysians, many of them marry young and have responsibilities and family. You've got to have some sort of support system if you want

to concentrate on your work," said Angela.

Famous artist and sculptor Muthalib Musa was also part of this programme in 2001, accepted as the Malaysian resident artist. Upon visiting Rimbun Dahan, one must walk to the gardens where a large, brown sculpture rests. Muthalib Musa calls it 'Sixty Turns', and Rimbun Dahan commissioned it for Angela's 60th birthday. It is now part of their permanent collection. It also happens to be the largest sculpture ever done by the artist.

Many brilliant works have been framed in the underground gallery of Rimbun Dahan and some of them have even been consigned to KL Lifestyle Art Space (KLAS) to be put up for auction. Some of these works are the sculptures

from the famed Pago-Pago series by Latiff Mohidin and Khalil Ibrahim's 1979 work (pictures shown below), which happened to be the artist's largest piece of work in his career.

What Rimbun Dahan does – which is having artists over and putting their works on the market – is not for monetary rewards, but purely for the passion of art, and for giving these truly talented artists a leg up in the industry.

In the recent years, Hijjas and Angela have been selling artworks from their own collection, the pieces that were acquired from artists who have stayed at Rimbun Dahan. All funds attained from the sales go back into the residency programme.

38

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Pago-Pago Sculpture, 1970

Copper sculpture
74 x 37 x 35.5 cm

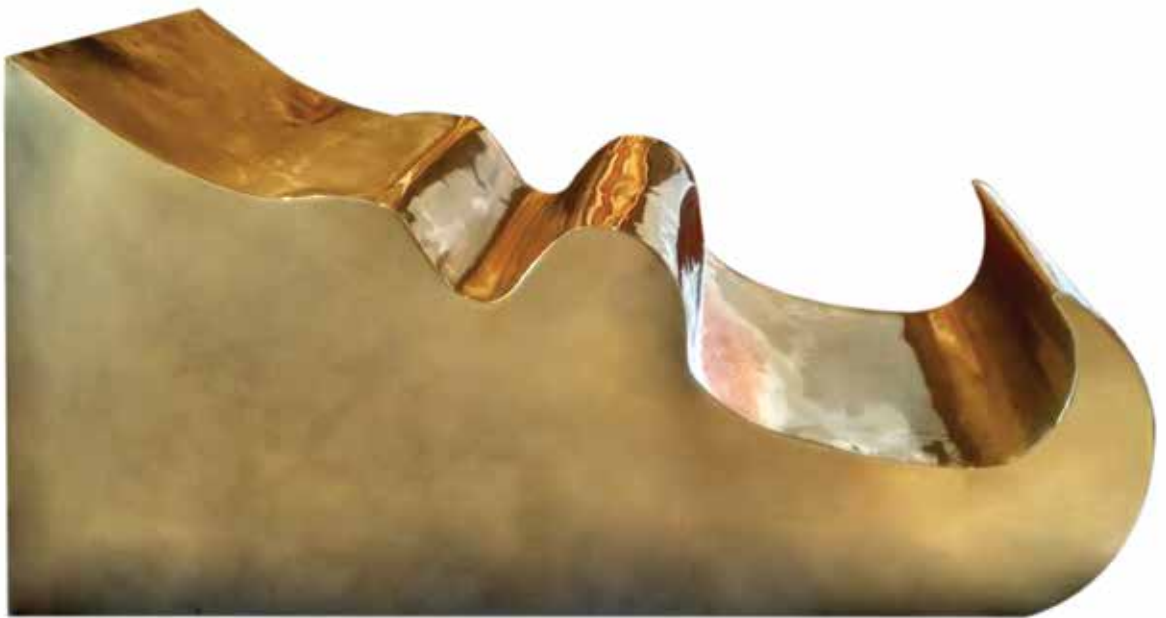
Provenance
Private Collection, Kuala Lumpur
Formerly in the Private Collection of Angela and Hijjas Kasturi

RM 180,000 - RM 360,000

“In painting, I can be an expressionist, in my sketches I can be very impressionistic, but in sculpture, it should be solid, concrete and possibly a lot of smoothness, in the sense that it’s polished. So, you see in sculpture, if I could have done it in wood, for example, I would polish, polish, polish; or with stone, I would polish, so as to make it more concrete. So, that’s how it happened in sculpture, especially coming out from organic matter.” – Latiff Mohidin

Given the fact that Latiff Mohidin’s most iconic body of works – the Pago-Pago series – lends it birth to stupas, pagodas and chedis in Southeast Asia, it is no wonder that he would create solid artworks following his works on paper and canvases. 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, and he had finally decided on creating actual sculptures dedicated to these places that had inspired him.

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 well-known as a poet 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.



39

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Dalang Series
“Siri Dunia Garis Lunak #6”, 2016

Signed and dated “Nizar 2016” on lower right

Signed, titled and dated on the reverse

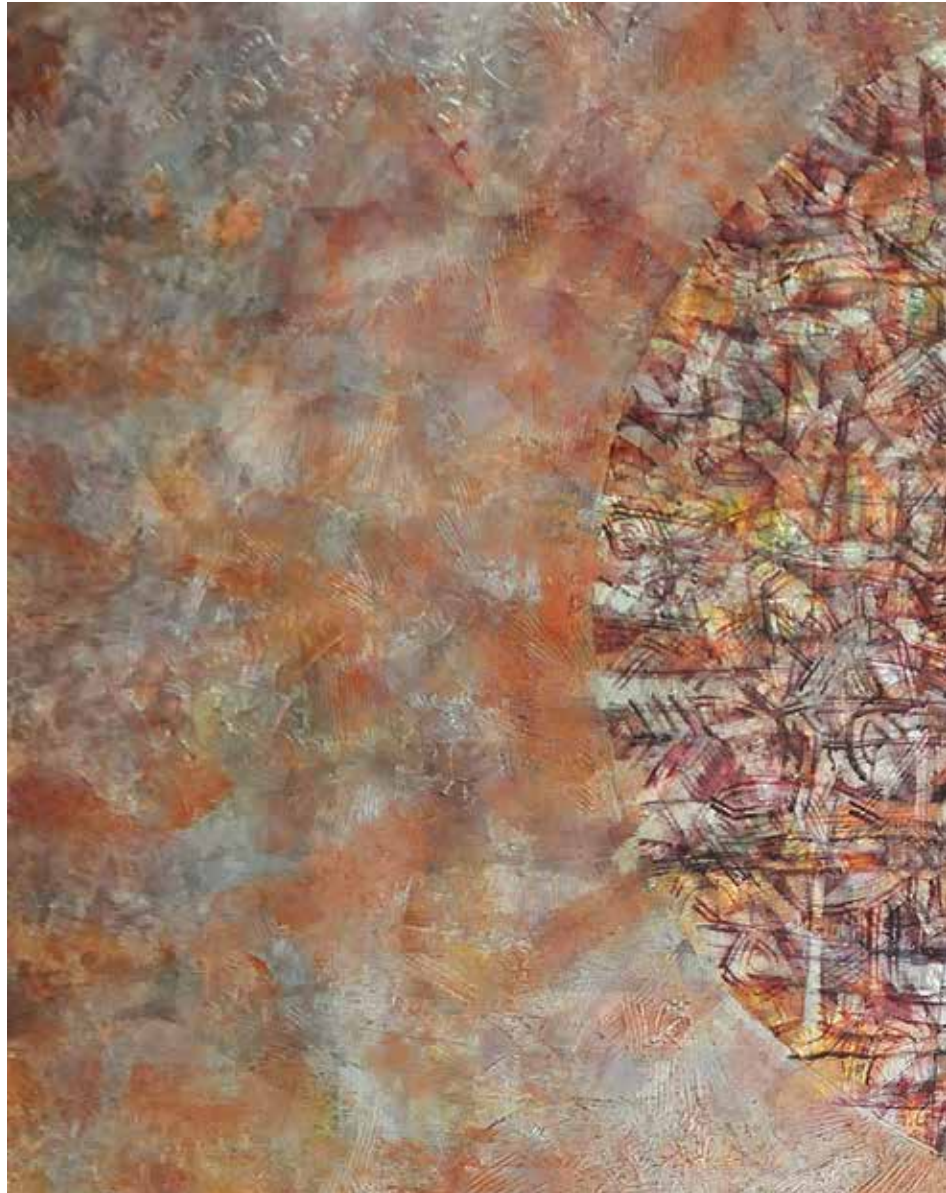
Acrylic on canvas

122 x 244 cm (Diptych)

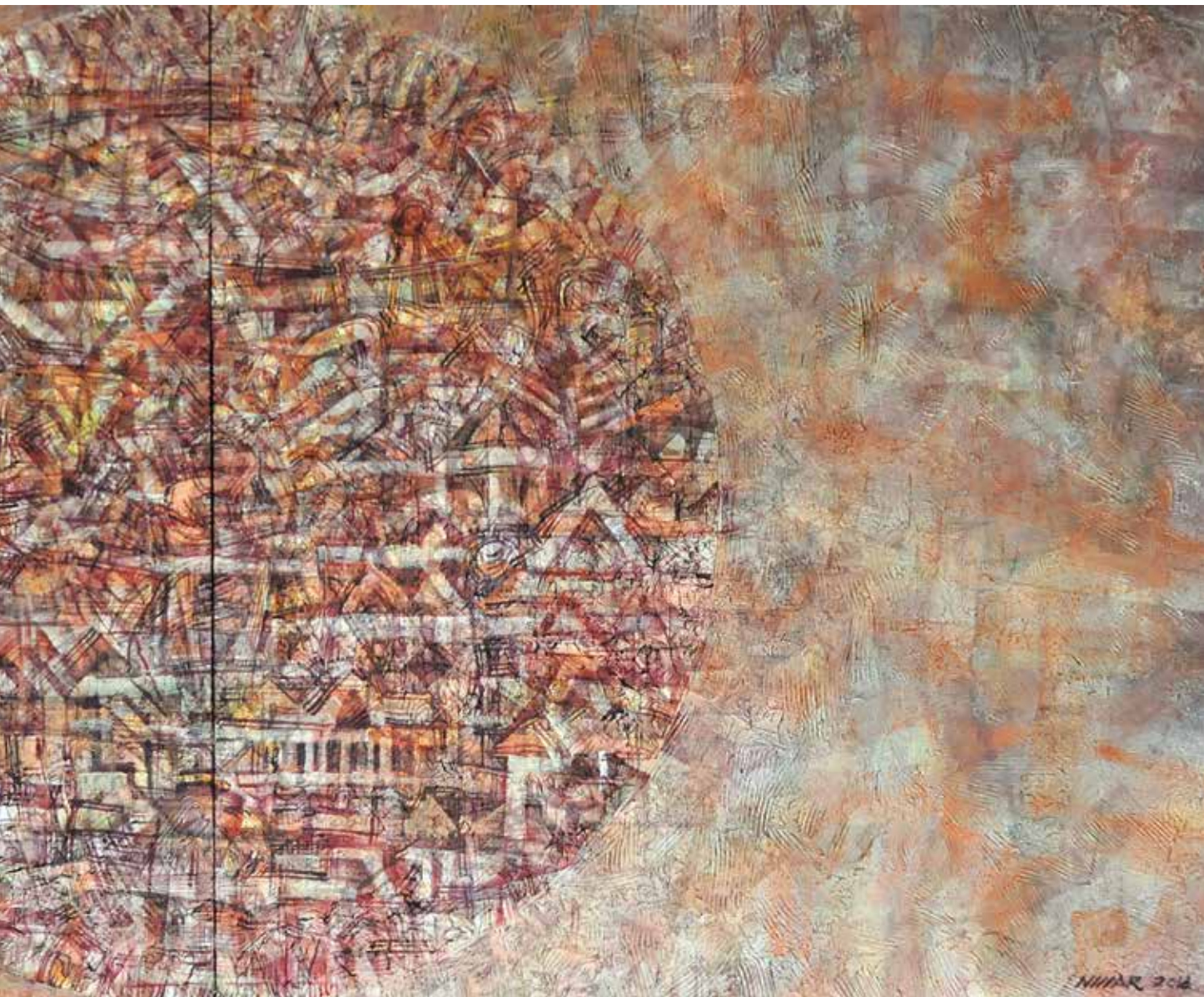
Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 22,000



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.

40

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Interior With Cane Chair

Inscribed and signed "124/150 Interior with Cane chair Taj"
in pencil with seal of the artist on the bottom

Print on paper

33 x 33 cm

Interior With Red Painting

Inscribed and signed "126/150 Interior with Red painting Taj"
in pencil with seal of the artist on the bottom

Print on paper

33 x 33 cm

Provenance

Private Collection, Kuala Lumpur

RM 600 - RM 1,800



As an artist trained in Interior Architecture, Tajuddin Ismail certainly knows what difference the balance between form, colour and space will make to a masterpiece.

Tajuddin's works are systematically executed, with precision and absolute care for neatness. Using heavy blocks of cool colours, a space peeking into the veranda is illustrated in one of these paintings, as a vase bedecked with warm colours sits atop a glass coffee table.

There is an ideal contrast colours in this piece, as well as the arrangement of form and lines, making this one of the magnum opuses right off his Interior Still Life series.

The focus of the second piece lies on the right side, where a large red painting rests against the wall. The first piece, focusing solely on the interior design of a room, is directed at a cane chair, which rests heavily on the bottom of the artwork. Systematically and aesthetically arranged, this piece is beautiful in its simplicity.

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.



Bold, strong and dauntless, these two pieces is remindful of the strong, warm colours of the elements of earth and fire. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. A lover of nature, Bhanu draws inspiration from it. This is perhaps an ode to the element of fire and of earth.

Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration of fire and the implications that come with it – passion, strength, anger, inner demons, bright and headstrong.

Bhanu Achan was initially sent to India to study medicine, where he began to delve further into the teachings of Hinduism, yoga, dharma and karma. This spiritual side is ever-present in his paintings. His career has spanned for about forty years and and his artworks have been part of the National Art Gallery's collection.

41

BHANU ACHAN

B. Kuala Lumpur, 1949

Opus Series - Brown I & II, 2016

Signed and dated "Bhanu '16" on lower right

Mixed media on paper

57 x 40 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 2,800 - RM 5,500

42

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Moi Calling, 2014

Signed, titled and dated "RSA '14 MOI CALLING" on lower right
Oil on board
30.5 x 30.5 cm

Dreamscape, 2013

Signed, titled and dated "RSA '13 DREAMSCAPE" on lower right
Oil on board
30.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,800 - RM 4,000

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 Singai, 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 his first solo exhibition in 1954.

After decades of producing beautiful masterpieces, organising 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 grew 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.



43

KHAW SIA

B. China, 1913-1984

Brasso Yellowhammer

Inscribed in Chinese and signed "Khaw Sia"
with seal of the artist on lower right
Watercolour on paper
50.5 x 31 cm

Provenance
Private Collection, Kelantan

RM 5,000 - RM 8,000



Despite being an adept, flexible and brilliant artist, Khaw Sia also cultivated a true passion for orchids. Being a member of the American Orchid Society, his passion led him to extensive travels around Asia in search of new species for his garden. His love for orchids also evidently translated onto paper, and he relayed his fascination through his art, depicting the orchids' delicacy and allure, rich colours of radiance and bursting with life.

Khaw Sia was born in China and migrated to Penang in 1937. He took watercolour painting lessons under Sir Russell Flint in England and he has won a number of awards for his art, such as the Le Salon Paris in 1956 and the National Society 25th Exhibition in England in 1958.



44

JEHAN CHAN

B. Melaka, 1937-2011

The Fisherman, 1969

Signed and dated "Jehan Chan 69" with seal of the artist on lower right

Chinese ink and watercolour on rice paper

92 x 44 cm

Provenance

Private Collection, Kelantan

RM 4,000 - RM 7,000

Jehan Chan and his paintings were heavily influenced by his father, Chan Wee Sim, a scholar-artist. His father was among the first working in the Chinese brush medium to incorporate the Malaysian milieu and spirit into the centuries old traditional painting. Combining the use of the ancient and traditional Chinese painting skills and the Malaysian spirit and environment, the outcome is simply fabulous and unique. In this piece, Jehan was to engage again with the subject matter of a near-surreal view of a fisherman, his ship and the beauty of the ocean.

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

45

CHUAH SIEW TENG

B. Penang, 1944

Spring is Coming, 1977

Inscribed and dated in Chinese with seal of the artist on middle left

Signed "S.Teng" with seal of the artist on lower left

Batik on cotton with chinese brush strokes
70.5 x 49 cm

Provenance

Private Collection, Kelantan

RM 5,000 - RM 8,000



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

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



46

KHALIL IBRAHIM

B. Kelantan, 1934

**Fishermen East
Coast Series, 2007**

Signed and dated "Khalil Ibrahim 2007"
on lower left

Watercolour on paper
31 x 21 cm

Provenance

Private Collection, Kuala Lumpur
Illustrated on page 234 of "KHALIL IBRAHIM
The Art Journey" exhibition book
Published in 2015 by KL Lifestyle Art Space

RM 1,500 - RM 2,200

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.



47

KHALIL IBRAHIM

B. Kelantan, 1934

**Kuala Kemaman Fishing Village -
View from Bukit Kijal, 1984**

Signed and dated "Khalil Ibrahim 84" on lower right

Watercolour on paper

28 x 38 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 97 of "KHALIL IBRAHIM The Art Journey"
exhibition book

Published in 2015 by KL Lifestyle Art Space

RM 1,500 - RM 2,200

Although inspirations may come in various forms, for Khalil Ibrahim, it is the opulent, charming and picturesque landscapes of Malaysia's countryside – the fishing village to be specific.

Beautifully done with watercolour on paper, he explores the allure and essential physiognomies of the beautiful views that make Malaysian countryside – the ocean, abundant trees, the sunny atmosphere as well as the untouched serenity that comes with it.

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.



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 organised 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.

48

MOKHTAR ISHAK

B. Kelantan, 1939

Imaginary Landscape, 2000

Signed and dated "MOKH. ISHAK 2000" on lower right
Watercolour on paper
20 x 27 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 37 of "EAST-COAST NATIVE"
exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

RM 500 - RM 1,000

49

KHOO SUI HOE

B. Kedah, 1939

Affection, 1964

Signed and dated "SUI.HOE 64" on lower left

Oil on canvas laid on board

73 x 64 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 22 of "The Painted World of KHOO SUI HOE" exhibition book

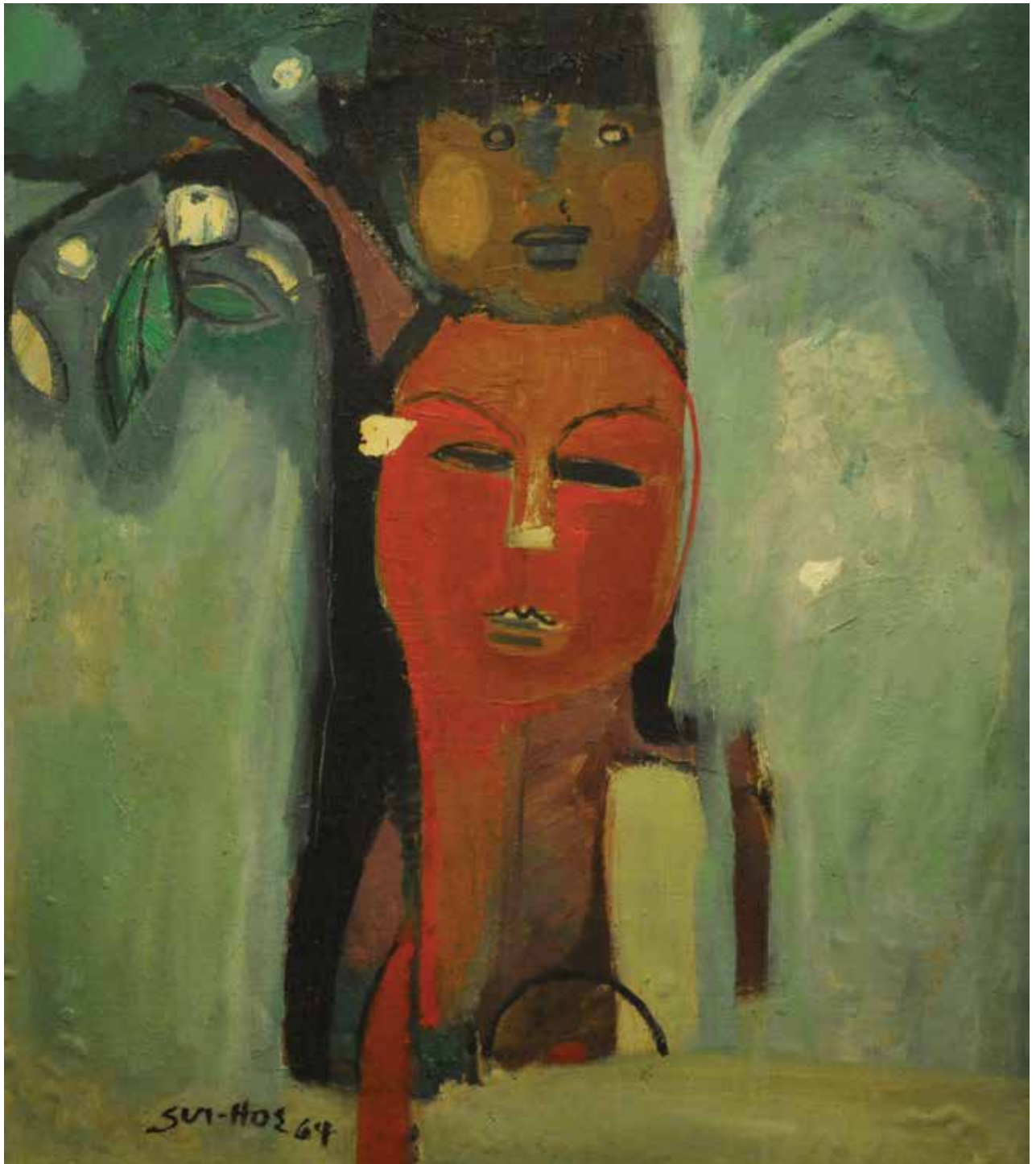
Published in 2007 by Penang State Museum & Art Gallery

RM 18,000 - RM 36,000

An illustration of a family tree has never been done in a more surreal, dreamy manner. True to his nature of having an inclination towards concepts of the simple and the unsophisticated, Khoo Sui Hoe is direct in his message in this piece – it is a depiction of a woman with her child atop, and branches are proliferating out of her. It is, quite literally, a family tree.

The play of colours lends to the mystical, escapist and aesthetic appeal of this piece. It is quiet bliss, peaceful and packed with warm love. No doubt, there is a certain kind of mystery to it, as well. Perhaps it is the mist-like appearance of whites and pale greens around the canvas, but dream-like paintings have always been Khoo Sui Hoe's signature style.

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.





50

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Banksy Series “Worthless III”, 2010

Inscribed “NAJIB.AHMAD” on lower right

Signed, titled and dated on the reverse

Mixed media on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

It is often seen that the artist separates the surface and subject matter, opting instead to pull the viewer's attention with the surface and materials used. Employing mixed media on canvas, this piece of artwork is eye grabbing and potent. The piece is interesting and infested with dark humour, as Najib pays homage to one of England's well-known graffiti artist – Banksy. Banksy was a graffiti artist, political activist and a film director whose identity remains unknown until today. It is shown that an animal, dressed in disguise in attempt to break into a safe. A metal padlock is seen on this canvas, along with multiple door hinges – making this piece a surreal mix of reality and fantasy.

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. 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.



This artist believes that any work of art is the visual manifestations of the artist's intellectual journey – a reflection of his worldview, spiritual values, dreams and self-identity. Nature is his muse, and he paints its uniqueness and strengths through consistent gestural styles and abstract and expressionistic images. "Nature, nature's landscapes and nature's forces are my sources of artistic inspiration. In the approach of lyrical abstraction, I try to express the poetic and contemplative beauty of Allah's creations."

Tajuddin Ismail does not believe in painting the same thing over and over again, but views his artworks as a development and progress from the previous one – new experiences and new techniques. Looking at this artwork, one can immediately tell that it is of nature, of a landscape except that it vibrant shades of colours. The scribbles and chaotic fusion of colours at the top half may signify shrubbery and growth, flora and fauna - and the whole piece suggests a rendition of a garden.

51

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Balinese Garden, 2003

Signed and dated "TAJ 8/03" on lower right

Signed, titled and dated on the reverse

Acrylic on canvas

188 x 182 cm

Provenance

Private Collection, Kuala Lumpur

RM 38,000 - RM 55,000



52

KELVIN CHAP

B. Indonesia, 1975

Ranau, 2015

Signed and dated "Chap Kelvin 2015" on the right

Signed, titled and dated on the reverse

Mixed media on canvas

131 x 131 cm

Provenance

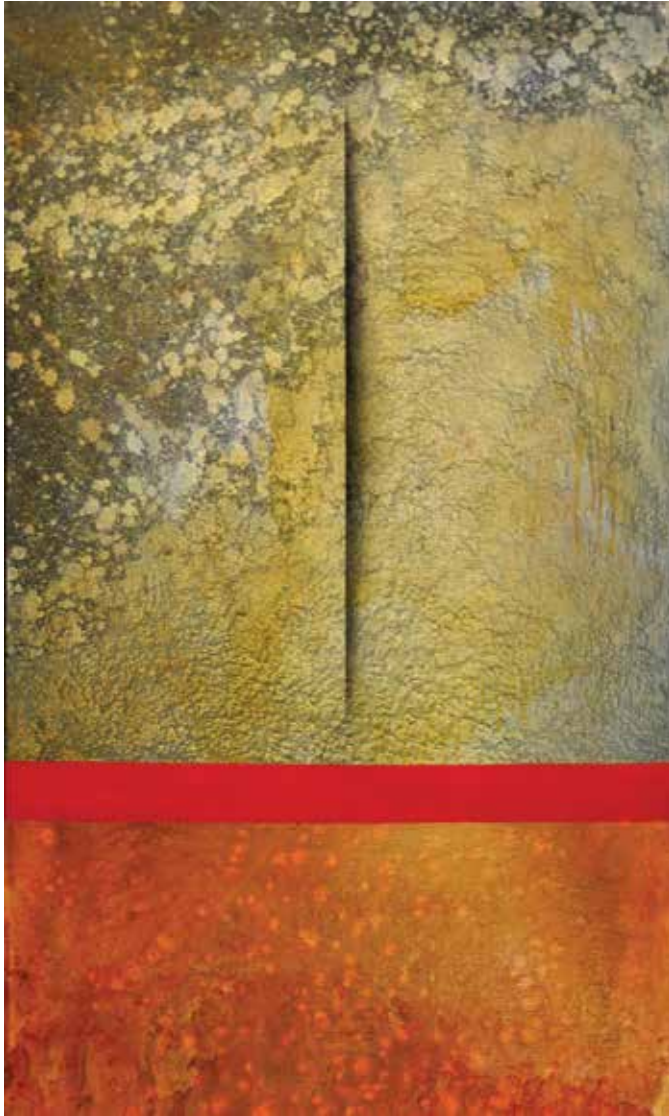
Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000

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

The artist explained that the idea behind this piece is simply a social commentary; the overlapping of tradition and culture with modernization, of how they clash, and the portrayal of a society that is too eager to accept urbanization, so much so that the lines are blurred and almost obscure the original culture identity.

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



53

DREW HARRIS

B. Canada, 1960

Fogwater #3, 2008

Signed, titled and dated on the reverse

Mixed media on canvas

153 x 91 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated in the "fogwater Drew Harris" exhibition catalogue

Published by TAKSU

RM 6,000 - RM 10,000

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, 53, 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 Premier'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 specialising 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.

54

ISMAIL LATIFF

B. Melaka, 1955

Walk Upon The Red Earth, 2013

Signed "Ismail Latiff" on the lower middle

Signed, titled and dated on the reverse

Acrylic on canvas

71 x 152 cm

Provenance

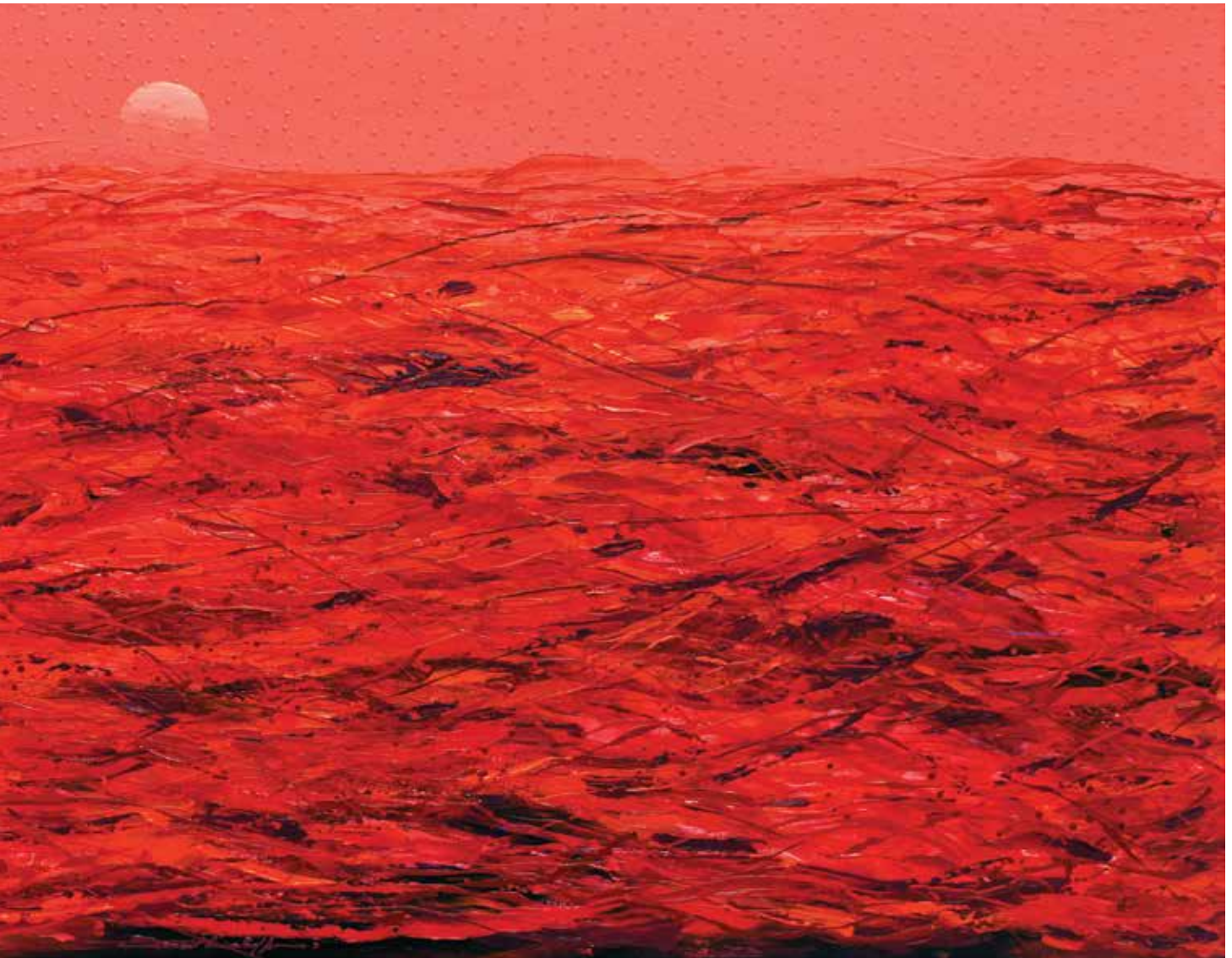
Private Collection, Kuala Lumpur

RM 14,000 - RM 18,000



Red – the colour of power, intimidation, anger and passion. The colour of invigoration and of life, of vim and vigour.

It evokes feelings of intensity, as seen in this piece. Inundated with the bold colour of red, Ismail kept away his usual calm blues and colours that soothe the soul for something so strong and commanding. It captures the sunset at the right time, just seconds before it disappears into the horizon – painting the sky and everything around it red. The faint circle of balance poses as the sun here, as Ismail captures one of the most amazing views.



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.”



55

NIK RAFIN

B. Selangor, 1974

Ballerinas Series “Arabesque”, 2016

Signed and dated “Rafin 416” on lower right
Acrylic on canvas
120 x 180 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 15,000



Ballerinas, 2015
Acrylic on canvas 120.5 x 181 cm
SOLD RM 14,653.60
KLAS Art Auction January 31, 2016
Edition XIX

In ballet, the Arabesque is a term used for a posture in which the body is supported on one leg, with the other leg extended horizontally backwards. This is the exact movement and stance that Nik Rafin was mesmerised by and subsequently chose to pay homage to. A group of ballerinas are lined up, sporting the same bearing – a show of discipline and flexibility against a background of spellbinding red.

This piece is a flawless showcase of Nik Rafin’s flair for details, design and illustrations – as not even the computer screen or sophisticated design software will outmaneuver looking at a real piece of art face-to-face, such as this one.

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. Nik captures his subjects through his camera lenses first before reinterpreting and reinventing them on canvas.



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 invigorating after a long day or having been stressed for the longest time. The torrents of colour immediately energise the eyes and the mind.

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 an orchestra of shapes and form, successfully adding more intricacy and uniqueness to an already beautiful piece.

56

NIK RAFIN

B. Selangor, 1974

Majestico Pop Series I-VI, 2012

Signed and dated "Rafin 1212" on the canvas

Acrylic on canvas

11 x 15 cm x 6 pieces

Provenance

Private Collection, Kuala Lumpur

RM 600 - RM 1,200



57

ILHAM FADHLI

B. Kelantan, 1980

Sabotaj, 2009

Signed and dated "Ilham 2009" on lower right
PACE GALLERY gallery label affixed on the reverse
Acrylic and collage on linen
123 x 183 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 18 of "TO LIE IN RUINS" exhibition catalogue
Published in 2009 by PACE GALLERY

RM 6,000 - RM 8,000

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. Harrowing, gloomy and devastating, this piece is a blatant commentary on a dystopian future – or is it the present state of our world? Factories are shown emitting thick black and grey smoke that ultimately delivers a message, and this successfully captures the attention of the viewer for long moments. It is a piece that makes you think and dissect the meaning behind it, as well as evoke certain feelings about the state of our world.

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.



58

BAYU UTOMO RADJIKIN

B. Sabah, 1969

Puisi Jiwa 2, 2007

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

Acrylic on canvas

134.5 x 259 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited in Wei Ling Gallery

RM 20,000 - RM 30,000

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.

59

YUSOF GHANI

B. Johor, 1950

Siri Topeng “Maya I”, 1996

Signed, titled and dated “yusof ghani Maya I 1996” on the reverse

Oil on canvas

24.5 x 24 cm

Provenance

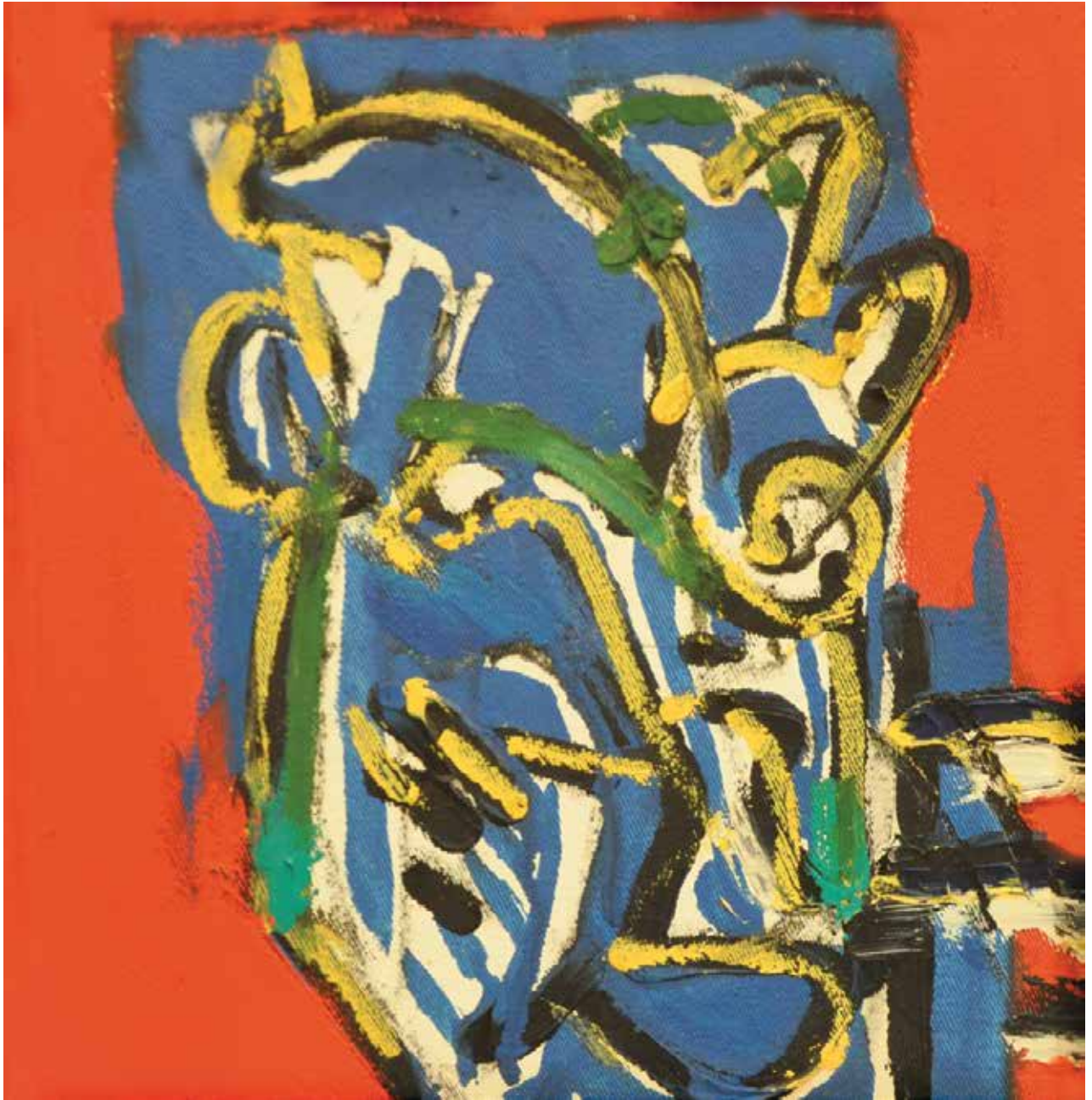
Private Collection, Kuala Lumpur

RM 1,000 - RM 3,000

“I found masks interesting as they could be used as motifs in paintings to make a cultural statement – about ceremony and rituals. They can also be used to preserve our slowly eroding local cultures and offer opportunities for a social commentary on human pretensions and falsehoods.”

All that was inspired by Yusof Ghani's trips to Sarawak in 1988 and 1991, where he was exposed to the many sides of Kenyah and Kayan masks. Although this seems controlled and orchestrated, it was born out of jagged, uninhibited strokes of the brush that eventually made way for these solid, structured and bold forms intensified by thick outlines. It is tense, and it may as well be the interpretation of how we view ourselves as we put on masks for the real world to see. It is meaningful just by glancing, as the audience is able to lose themselves in this piece, exploring face after face and mask after mask.

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



60

KHALIL IBRAHIM

B. Kelantan, 1934

Abstract, 1972

Signed "Khalil Ibrahim 72" on lower right
Batik with newsprint
79 x 72 cm

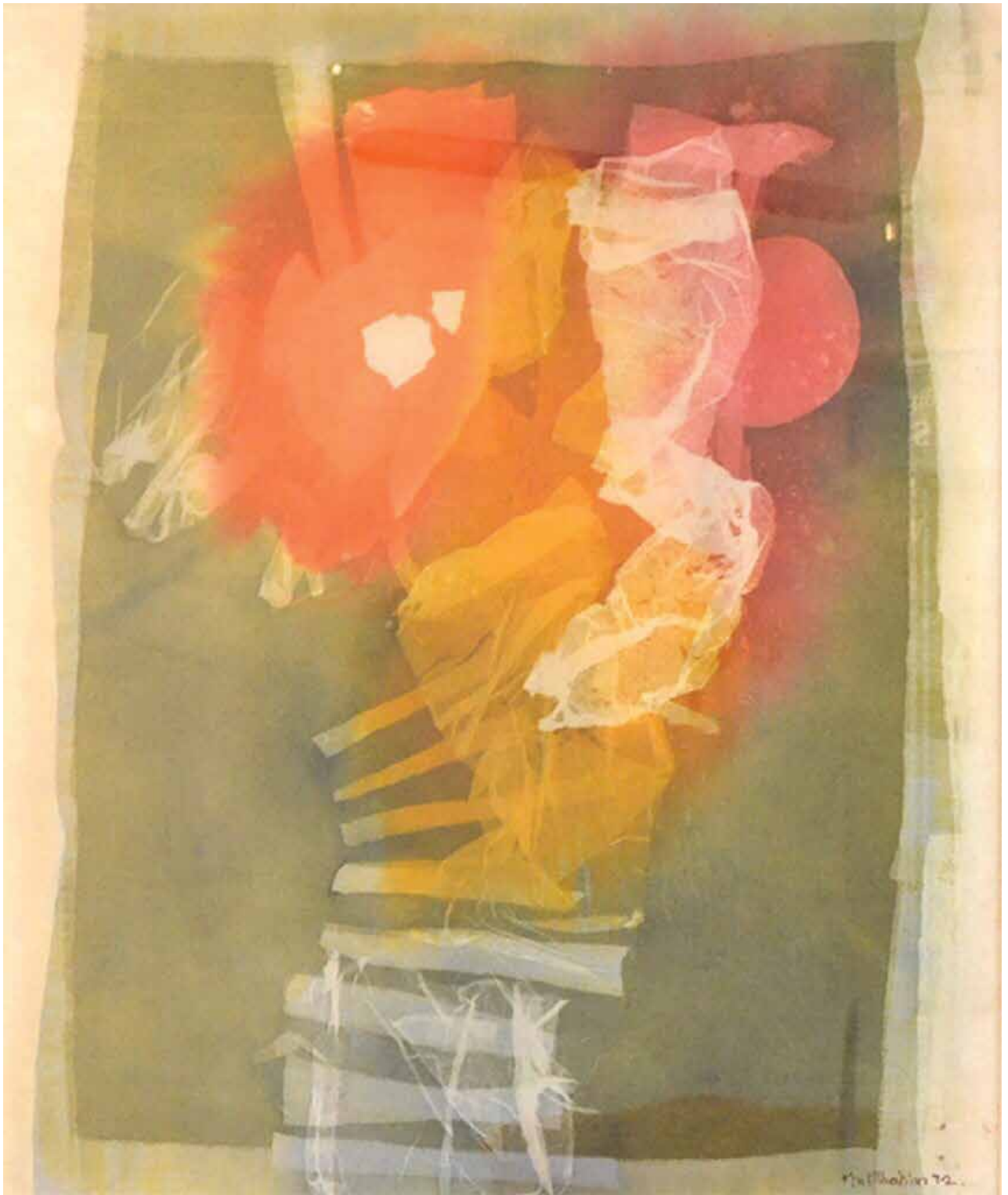
Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 22,000

Throughout Khalil Ibrahim's career as an artist, the influence of abstract has been present every now and then in some of his works. They are definitely rare, but they are nonetheless glorious. Most of his abstract works were done upon Khalil's return from his studies in Britain. Khalil uses layers upon layers of colour that gradually change in intensity like a bright, luminous flower in bloom.

This piece is delicate, the soft composition almost spellbinding. It is a turn from his usual study and depictions of the human figures, but it remains vibrant and eye-catching in its unfussiness and choice of subject and direction.

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.



61

KWAN CHIN

B. Kuala Lumpur, 1946

Villagescape, 2003

Signed "Kwan Chin" on lower right

Batik

98 x 107 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

Country life is unquestionably tranquil and there is always a close-knit community. The setting, as captured by the artist, is definitely something that is envied by those who live in concrete jungle as opposed to the natural ones. The entire piece speaks peace, quiet and picturesque.

This tranquil village scene is brilliant with life, the vivid choice of colours captures the clear and almost-palpable heat of the sun as a group of villagers go about their daily activities. These pieces are simple and seem effortless, but combined with the complexity of the process of batik, Kwan Chin certainly transform a simple batik piece into a masterpiece.

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.



62

CHUAH SEOW KENG

B. Kelantan, 1945

Sunrise, 1970

Signed "S.Keng" on lower right

Batik

58 x 40 cm

Provenance

Private Collection, Australia

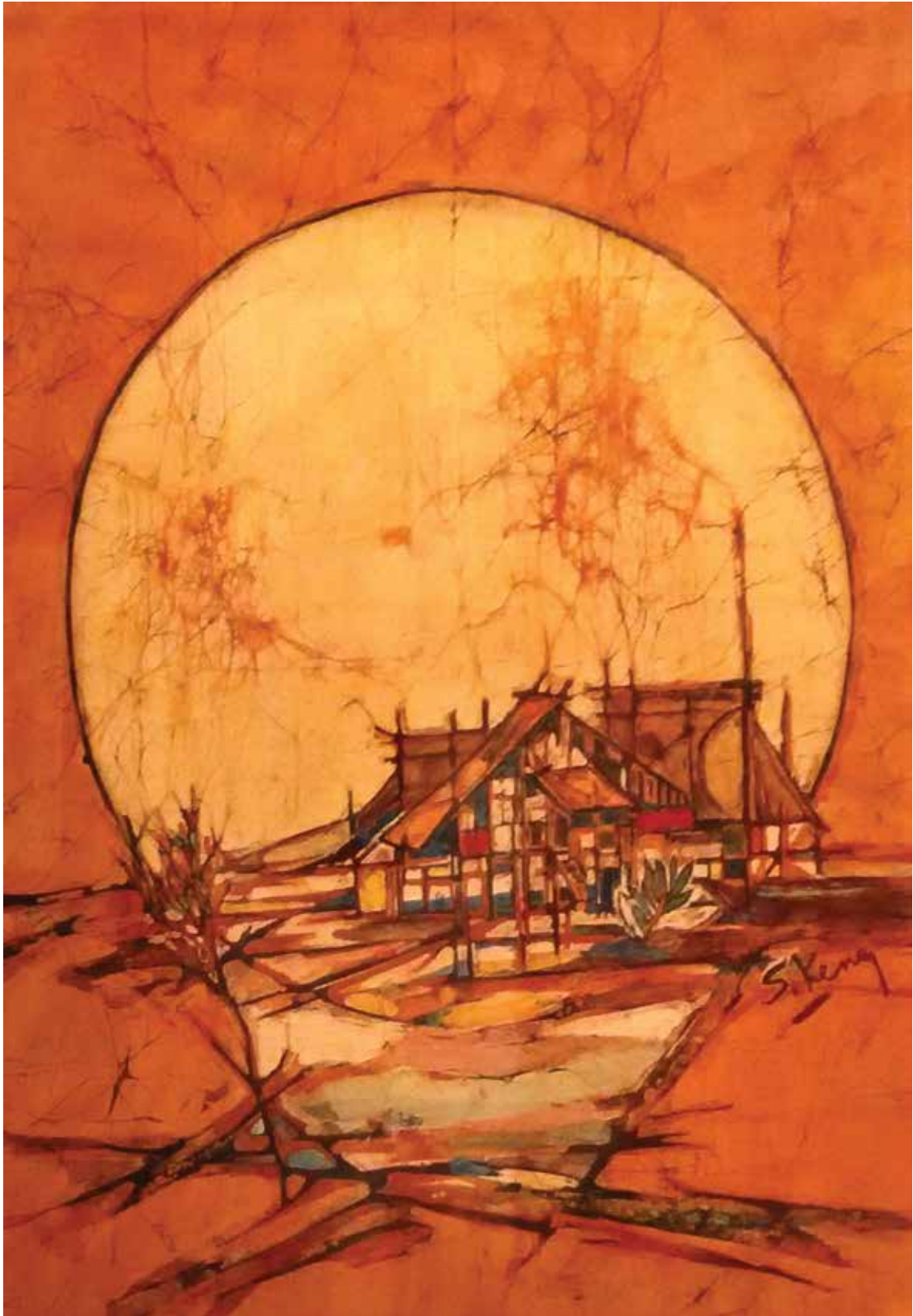
RM 5,000 - RM 8,000



Two Cockerels
Batik 45 x 43 cm
SOLD RM 9,355.76
KLAS Art Auction January 31, 2016
Edition XIX

Chuah Seow Keng is recognised as one of Malaysia's leading artists and is very well known for his batik and watercolour paintings. Born in 1945 in Kelantan, Malaysia, Seow Keng now makes his home in Penang. In 1968 he was awarded a scholarship to study at the Suddeutsche Kunststoff-Zentrum in Wurzburg, Germany. While attending this academy he specialized in fiberglass sculpture, a difficult, but rewarding art medium.

While being recognised as an accomplished sculptor, Seow Keng is also acknowledged as a masterful batik artist. His abilities as an artist were noticed at a very early age. He was exposed to the art of batik painting by his father, the renowned artist Chuah Thean Teng, who pioneered batik painting as a fine art form. Seow Keng excels in this intricate art technique and was chosen to demonstrate his batik skills at the International Freundschaftheim in Buckeburg, Germany. During 1974 Germany's Television Channel Zweites-Deutsches- Fernsehen-Trans-Tel made a documentary film of Seow Keng and his brothers who demonstrated the art of batik painting for German viewers.



63

SIEW HOCK MENG

B. Johor, 1942

Far Away, 1989

Signed and dated "1989 Meng" on lower left

Pastel on paper

48 x 66 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated in Christie's Singapore (31 March 1996) South East Asian Pictures, Watercolours and Drawings Sale catalogue - Lot 145

RM 23,000 - RM 32,000

Born in 3 April 1942, Johor, Malaysia, Siew Hock Meng graduated from the Nanyang Academy of Fine Arts in 1961 and has been painting since. An artist based in Singapore, he was awarded the National Day Medal for Fine Arts in 1971 and the award for Visual Arts Creation, Nanyang Academy of Fine Arts Alumni Association Singapore in 1981 and 1984.

Considered one of the most important artists in the region, Siew uses oils, acrylic and pastels in his work, and he is believed to be most adept at pastel painting. He is an expert in portrait painting capable of using pastels with very precise and skilled application of colours. He creates vivid portraits with just a few dabs and strokes, leaving the spectators in awe to admire the lifelike rendition.

Siew also demonstrates maturity and superb control and mastery in his figure paintings. His creations in this area, with a high degree of technical proficiency, bring out his visions. Apart from his fascination for the vibrant colours and cultural diversity of the tropics, he expresses a deep concern for the social and environmental realities behind them. His observations and reflections are especially poignant in the many thoughtful and contemplative landscapes.

In 1975, Siew was invited to run an art gallery in Singapore by a businessman for whom he had painted a portrait in Kemaman. His fame as a portrait painter gradually grew and spread in the region especially in Taiwan where he often spent months painting on commission. Not content to restrict himself to portraiture, Siew began to explore a wider range of subjects and themes such as human figures and life and culture of places like Bali, Malaysia, Indonesia, India, Myanmar and Cambodia.

This great master of super-realist figurative painting is also the first mentor of Malaysian watercolourist Chang Fee Ming, who spent a fair amount of his time in his early years painting with him. Apart from his fascination for human forms, vibrant tropical colours and artistic and cultural diversity of the region, he often shows a deeper concern for the social, cultural and environmental realities that people in the region have to face.



64

ONG KIM SENG

B. Singapore, 1945

Street Scene, Singapore, 1980

Signed and dated on lower left

Watercolour on paper

37 x 56 cm

Provenance

Private Collection, Kelantan

RM 9,000 - RM 12,000



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

Ong is a self-taught artist, who never had any formal art training. As a realist painter, his works focus on inanimate objects, architectural form, masonry, foliage and landscape. His style is “naturalist cum impressionistic”, which is “a combination of post-impressionist colour and the outlook of the American realist masters”. He has held numerous solo and group exhibitions in the past three decades, had his works published by local and international publishers, and appeared on local arts television programmes.

In 1993 his work, ‘Bhaktaphur’ was the first Singapore watercolour painting to be auctioned by Sotheby’s in Hong Kong. In March 1994, his work, ‘Bali’ was auctioned by Christie’s in Singapore. His works are now auctioned annually in Singapore and in the region.

Ong’s works have appeared in eight books by publishers in America and China. He was Founding Editor-South East Asia for International Artist and an article on his works appeared in the first issue of the magazine in June 1998. His artwork can be found in the Singapore Art Museum, Neka Museum in Bali, Maritime Museum in Sentosa and the Hawk Gallery in Oregon, US.



65

ONG KIM SENG

B. Singapore, 1945

Amoy Street, Singapore, 2012

Signed and dated on lower right
Watercolour on paper
36 x 26 cm

Provenance

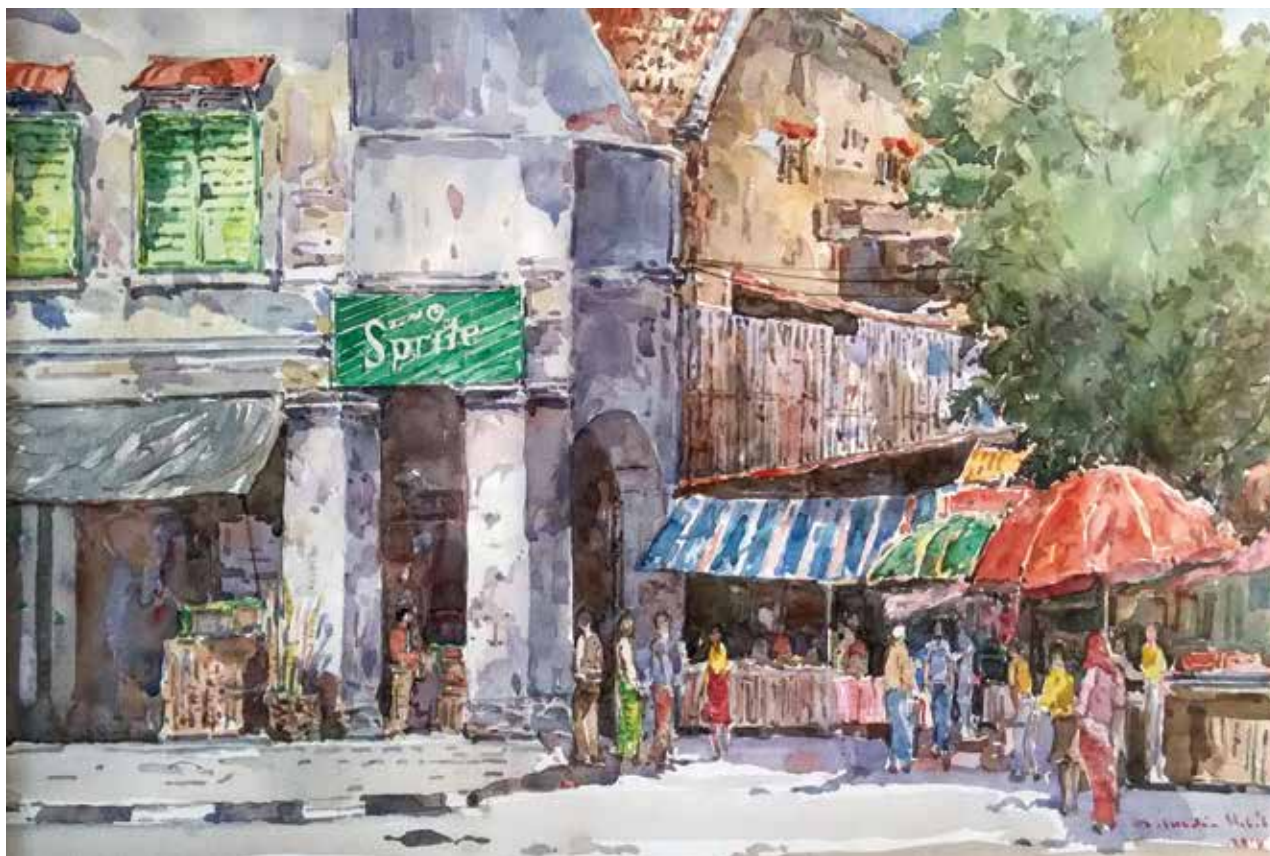
Private Collection, Kuala Lumpur
Illustrated on page 17 of "ONG KIM SENG
Malaysia 2nd Solo Exhibition,
Different Lands...in watercolours"
exhibition catalogue
Published in 2014 by Interpr8 Art Space

RM 5,000 - RM 8,000



Through Ong Kim Seng's incredible skills and expertise in capturing the most picturesque of places, we are granted the opportunity to gaze into what other people would normally brush off. To plain eyes they may seem nondescript and lack the appeal that would pass for a masterpiece, but Ong Kim Seng has managed to change the perception of even such a common setting such as that.

It becomes a mesmerising piece, holding the viewer's attention and eyes captive for long moments as if one could experience the piece itself, and feel the connection the artist himself had with the place. After all, it was Ong himself who said that in order for a masterpiece to come alive, it needs to have been born out of a special connection between the artist and the setting. As such, the piece becomes spectacular due to the way Ong expresses the beauty and atmosphere of the setting's simplicity. Ong Kim Seng was born in Singapore and has been a full-time artist since 1985. Among the awards that he has won from the American Watercolour Society are the Paul B. Remmy Memorial Award in 1983, the Lucy B. Moore Award in 1988 and the Clara Stroud Memorial Award 1989, just to name a few. The National Heritage Board of Singapore has over 95 pieces of Ong Kim Seng's artworks.



The air is quiet and serene in a modest city. It seems that Shafurdin Habib did not only capture the landscape, but the emotions and sounds that come along with the scene. One can almost feel the heat of the sun, the soft breeze and the distant and chatter of people.

Shafurdin's longing and love for the charm of a small town is palpable here, as it proves to be long-standing inspiration for his pieces for as long as he has been an artist. He captures beautifully here the mood, the humble town and the all-round delicate, refined yet striking beauty of the location with his artistic skills.

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.

66

SHAFURDIN HABIB

B. Perak, 1961

Kedai Runcit, Sungai Besar, 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

67

TAWEE NANDAKWANG

B. Thailand, 1925 – 1991

Canal Boat Scene, 1972

Signed and dated "TAWEE 1972" on lower right

Oil on canvas

38 x 28 cm

Canal Boat Scene, 1973

Signed and dated "TAWEE 74" on lower right

Oil on canvas

28 x 38 cm

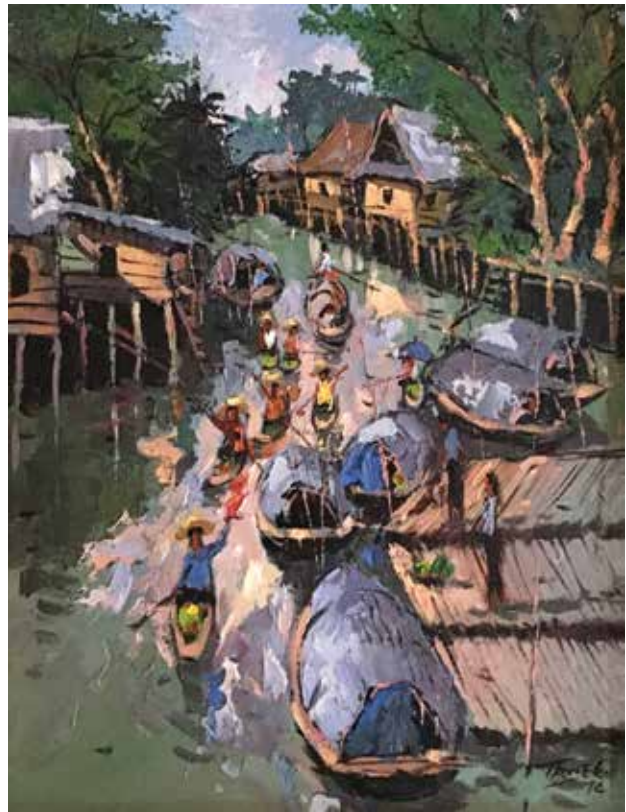
Provenance

Private Collection, USA

RM 12,000 - RM 18,000



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 recognised 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.



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 this piece, a popular black cab design is captured.

"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.

68

MOHD RADUAN MAN

B. Pahang, 1978

Black Cab, 2013

Signed "Raduan Man 2013" on lower middle
Signed, titled and dated on the reverse
Mixed media on aluminium laid on board
46 x 46 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000



69

MOHD RADUAN MAN

B. Pahang, 1978

London Love Story, 2013

Signed "Raduan Man 2013" on lower middle

Signed, titled and dated on the reverse
Mixed media on aluminium laid on board
74.5 cm x 74.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000- RM 8,000

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 objects here, one that is strongly associated with London – the red telephone box, which serves as the focus point which takes center stage, attracting viewers to dissect the meaning and concept behind this masterpiece, especially with numbers that adorn the right side of the canvas.

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.



Like many other artists, Nik Rafin is certainly a man of many talents. Unlike some artists, he is extraordinarily-skilled as an artist and as a photographer as well, combining the two talents that he has in his disposal with aplomb. As a result, armed with a recipe consisting of talent, perseverance and hard work, Nik Rafin is now one of the more renowned names that are held in high esteem within and outside the art scene.

Born in 1974 in Petaling Jaya, Nik Rafin has always had a love of the arts since he was a young boy. 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.

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. 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. Some of the subjects of his works include wildlife and sceneries, with some done in sketches and some done in watercolour. Nik Rafin has also produced abstract paintings with his Escape series, a personal interpretation of how a person feels when escaping from negative emotions.

70

NIK RAFIN

B. Selangor, 1974

Mindscape Series 10, 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

71

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Krokong, 2013

Signed, titled and dated "RSA '13 Krokong" on lower right

Acrylic on canvas

115 x 115 cm

Provenance

Private Collection, Kuala Lumpur

RM 11,000 - RM 18,000

In this unique acrylic on canvas painting by Raphael Scott AhBeng, a solitary area filled with a small cluster of trees is represented in shadowy forms and deep red hues set against a stark yellow backdrop. The trees are drooping, with their crowns hunched low, grouped together. The piece is reminiscent of a bright, sunny day and AhBeng chooses a specific location as his focus, an area in Sarawak dubbed Krokong.

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.



72

SOON LAI WAI

B. Penang, 1970

Resonance 3, 2015

Signed and dated "Lai Wai 2015" on lower right

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.



73

KHALIL IBRAHIM

B. Kelantan, 1934

Pembicaraan Series, 1995

Signed and dated "Khalil Ibrahim 95" on lower left

Watercolour on paper

56 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 18,000

There may be presence of figures in this piece, if studied closely. They are tightly-knitted and almost amalgamated, rendered tastefully by Khalil Ibrahim in abstract form.

These shapes and forms are bits and pieces of the human form, torn and cautiously reassembled in arbitrary strips of flowing colours. It is crowded and concentrated, different tones, moods, movements and perspectives, echoing Khalil Ibrahim's earlier inclination for Expressionism and Expressionistic abstraction. This piece is swarming, condensed and strong yet exuding ambiguity. This piece could be considered a dance, an intermingling between shapes and figures, a lively yet wavering cadence behind it all, leaving it up to the viewer what to take from it.

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.





74

MOKHTAR ISHAK

B. Kelantan, 1939

Imaginary Landscape, 2001

Signed and dated "MOKHTAR ISHAK 2001" on lower right

Watercolour on paper
17.5 x 24 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 36 of "EAST-COAST NATIVE" exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

RM 500 - RM 1,000

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.



75

KENG SENG CHOO

B. Kedah, 1945

Farmer and Cockerel, 2012

Signed and dated "Seng Choo 12" on bottom right

Oil on canvas

80 x 45 cm

Provenance

Private Collection, Kedah

RM 4,500 - RM 7,000

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 is a woman and clutching a cockerel, in a moment of stillness and quiescence.

This painting has an deep 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.



76

LONG THIEN SHIH

B. Selangor, 1946

Reclining Figure “After Modigliani”, 2001

Signed and dated “Thien Shih 2001 April” on lower right

Pastel on paper
45 x 62 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 6,000

This captures the exquisiteness of the female body as his subject rests on a shadowy background. The face is devoid of any details, as the artists wishes to focus only on the exceptionality of the female body – its shapes, contours, flesh and skin, highlighting the differences of the female species compared to that of the male. It a measurement of how familiar an artist is with his own techniques, apart from being an artistic exploration by itself. During the Renaissance times when humanism flourished, artists drew many a nude sketch or painting, as they were more fascinated with humanity more than divinity.

Long Thien Shih studied art in Atelier 17 and Atelier de Lithographic, Ecole Nationale Superlure 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.



77

ABDULLAH ARIFF

B. Penang, 1904-1962

Portrait of a Woman, 1942

Signed and dated "Abdullah Ariff 42"
on lower right

Mixed media on paper
15 x 10 cm

Provenance
Private Collection, Kelantan

RM 6,000 - RM 12,000

"Simplicity is the ultimate sophistication." - Leonardo da Vinci

Abdullah Ariff depicts very simply in this piece a woman's profile. Merely outlines and clever shades of light and shadow, this piece transpires into something elegant, refined and superb it is uncomplicatedness.

Abdullah Ariff was an art teacher at the Anglo-Chinese School in Penang. He, along with fellow artist Yong Mun Sen were the forerunners of watercolour painting in Malaysia. They were also the only two local members the Penang Impressionists club, an art group whose members were made up of European colonials. In 1947, he worked for the Straits Echo newspapers in Kuala Lumpur as a cartoonist. He held his first few solo exhibitions at the Mint Museum, the Ownbey Hall and the Malayan Embassy in the United States. A road in Air Itam, Penang, is named after him, making him the only artist to ever receive such an accolade. His personal philosophy was, "Art has no obstacles".

78

ABDULLAH ARIFF

B. Penang, 1904-1962

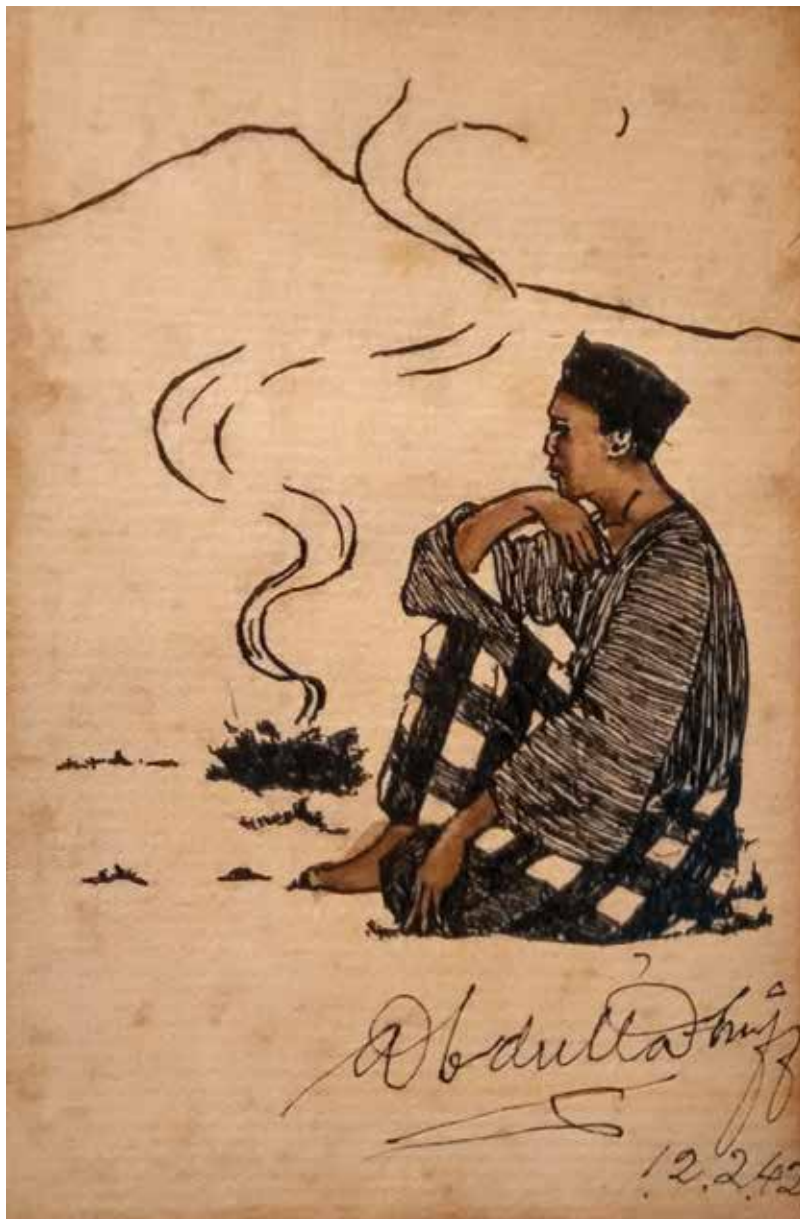
Portrait of a Man, 1942

Signed and dated "Abdullah Ariff 12.2.42"
on lower right

Mixed media on paper
15 x 10 cm

Provenance
Private Collection, Kelantan

RM 6,000 - RM 12,000



Simply sketched and illustrated, this piece is Abdullah Ariff's narration of a common, everyday life. A man, bedecked in a songkok and checkered sarong, gazes far away into the landscape. Although the setting and subject are simple, it is effective in its storytelling, as it manages to capture a mood, theme and focus at the same time.

Abdullah was an art teacher at the Anglo-Chinese School in Penang. He, along with fellow artist Yong Mun Sen were the forerunners of watercolour painting in Malaysia. They were also the only two local members the Penang Impressionists club, an art group whose members were made up of European colonials. In 1947, he worked for the Straits Echo newspapers in Kuala Lumpur as a cartoonist. He held his first few solo exhibitions at the Mint Museum, the Ownbey Hall and the Malayan Embassy in the United States. A road in Air Itam, Penang, is named after him, making him the only artist to ever receive such an accolade. His personal philosophy was, "Art has no obstacles".



79

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

Study of Mother and Child I, 1971

Mixed media on paper

24.5 x 20.2 cm

Study of Mother and Child II, 1971

Signed and dated "ISMAIL MAT HUSSIN 1971" on lower right

Mixed media on paper

10.4 x 7.7 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 52 of "SPIRIT OF THE EAST COAST

by Ismail Mat Hussin" exhibition catalogue

Published in 2011 by KL Lifestyle Art Space

RM 500 - RM 1,000



Life drawing or drawing from the figure has sadly been dismissed for the last 30 years or so as 'old hat', mainly by those who find it difficult to do and rely on words rather than image to convey ideas. For any visual artist drawing from and understanding the figure is fundamental as a practice, to train the eye to see accurately and observe emotion and gesture, and Ismail Mat Hussin understood that.

Sketching is a type of drawing that is done completely freehand. It is often a technique used to create initial representations of final drawings or designs. In some cases, however, artists will create final pieces, just by sketching – as seen with Ismail Mat Hussin. Here the audience gets a glimpse into the legendary artist's first outlines before creating a masterpiece. Often, a sketch can tell so much about an artist's vision and it is a privilege to be able to own one of the rawest pieces by Ismail Mat Hussin.

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.



80

NIK RAFIN

B. Selangor, 1974

Earthscape Series "Exotic Land", 2011

Signed and dated "Rafin 2011" on lower right

Acrylic on canvas

61 x 61 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 2,200

Always eccentric and never boring, Nik Rafin creates another masterpiece in his Earthscape series, tinting it this time with the colour of dawn. Considered the colour of excitement, enthusiasm and warmth, it also 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 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.



Ipoh-born Fendy Zakri has a primal relationship with his art. Fendy challenges conventional perspectives with hidden images in his works. His work might look like a mess of colours and lines on canvas, but Fendy insists that every stroke of the brush is deliberate, every line is carefully composed – not unlike what happens behind the scenes with an orchestrated car crash in an action movie.

“I play with space, texture, colours, form, composition and balance ... and then distort it to make my artwork look abstract. And to hide the images within my painting even better, I explore ambiguous space, flat space and deep space,” he says.

Fendy Zakri is a self-taught artist based in Kuala Lumpur and had his first solo exhibition in 2014, entitled “Seeing the Unseen”.

81

FENDY ZAKRI

B. Perak, 1982

The Lines Form Study, 2014

Signed and dated “Fendy Zakri 2014” on lower right

Signed, titled and dated on the reverse

Acrylic oil pastel and charcoal on canvas

91.5 x 91.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 5,000

82

ISMAIL LATIFF

B. Melaka, 1955

Riang Riang Rimba..Berembang Pagi, 1995

Signed "Ismail Latiff" on lower middle

Acrylic on paper

102 x 70.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 14,000 - RM 18,000

Ismail Latiff's spatter of colours dance around the canvas and their smooth, flowy movement is clearly something to behold. Ismail Latiff, creator of magical canvases, interprets the formation of what a gate and window to the world would be like in true artistic form, onto canvas.

His works are based on nature and solitude, some sort of paradise, as seen in this painting. He once mentioned, "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."

He captures the depth, the clarity very beautifully. Amidst all the visual treats and wonder that is this painting, his ubiquitous circle of balance made its mark at the top middle. This circle never fails to be part of his paintings, no matter what the concept is, as according to the artist, "It is a symbol of perfection and balance". Ismail Latiff is ongoing in his search to be one and whole with the universe, as seen through his paintings of water, sceneries and all the elements of life and nature.

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."



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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 26 June 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 acted as an agent for a principal (whether such agency is disclosed to KLAS or not), “Seller” includes both the agent and the principal who will both be jointly and severally liable;
“Telephone Bidding Form”	the form prescribed by KLAS from time to time for making Telephone Bids;
“Telephone Bids”	the form prescribed by KLAS from time to time for making Telephone Bids; real time bids made by telephone by special arrangement with KLAS, if applicable.



Bidder No. (for office use)

KL Lifestyle Art Space
c/o Mediate Communications Sdn Bhd
31 Jalan Utara, Petaling Jaya, Selangor, Malaysia
Phone: +603 7932 0668 or Fax: +603 7955 0168

BIDDER REGISTRATION FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | 26 June 2016 | Le Meridien Kuala Lumpur

Bidder Details

Billing Name _____

I.C. / Passport No. _____

Address _____

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, Selangor, Malaysia
 Phone: +603 7932 0668 or Fax: +603 7955 0168

Bidder No. (for office use)

ABSENTEE BID FORM

KLAS Art Auction Malaysian Modern & Contemporary Art | 26 June 2016 | Le Meridien Kuala Lumpur

Bidder Details

Billing Name _____
 IC/Passport _____
 Address _____
 Mobile Phone _____ Email _____

Banking Details

Name of Bank _____ Account No. _____
 Credit Card Type _____ Credit Card No. _____ Issuing Bank _____
 Supporting Documents | Utility Bills | Bank Statement (Issued in 2016) _____

I hereby irrevocably authorise KL Lifestyle Art Space to enter bids on the Lot(s) indicated below in any amount up to but not exceeding the Top Limit amount that I have indicated next to a Lot below, during the aforesaid Auction. The Top Limit amount stated for a Lot constitutes my final firm bid for that Lot. If this is the highest bid for that Lot, I will pay the Hammer Price and all other charges required by the Auction Conditions I agree that your acceptance of Absentee Bids is a complimentary service undertaken on a best endeavour basis subject to prevailing circumstances at the time of the Auction and that KL Lifestyle Art Space does not accept liability for failing to execute Absentee Bids or any errors and omissions in connection with them. By submitting this Absentee Bid form, I hereby acknowledge and bind myself to the Auction Conditions, of which I hereby declare I have full knowledge or undertake to be aware. I agree that in the event that my bid for a Lot is successful, I will enter into a binding Contract of Sale to purchase that Lot and will pay the Purchase Price for it. Each Absentee Bid must be accompanied by a Banker's Demand Draft for the full amount of each Top Limit specified below, or credit card authorization to charge the Top Limit specified below, using a valid credit card acceptable to KL Lifestyle Art Space, otherwise my bid may not be entered. All payment by cheque/ banker's draft should be made payable to Mediate Communications Sdn Bhd.

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

(leave blank if phone bidding)

Lot number	Item	Top limit (RM)

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

AGREED AND ACCEPTED BY

Signature of Bidder

Name _____

Date _____

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Norma Belleza	27		

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