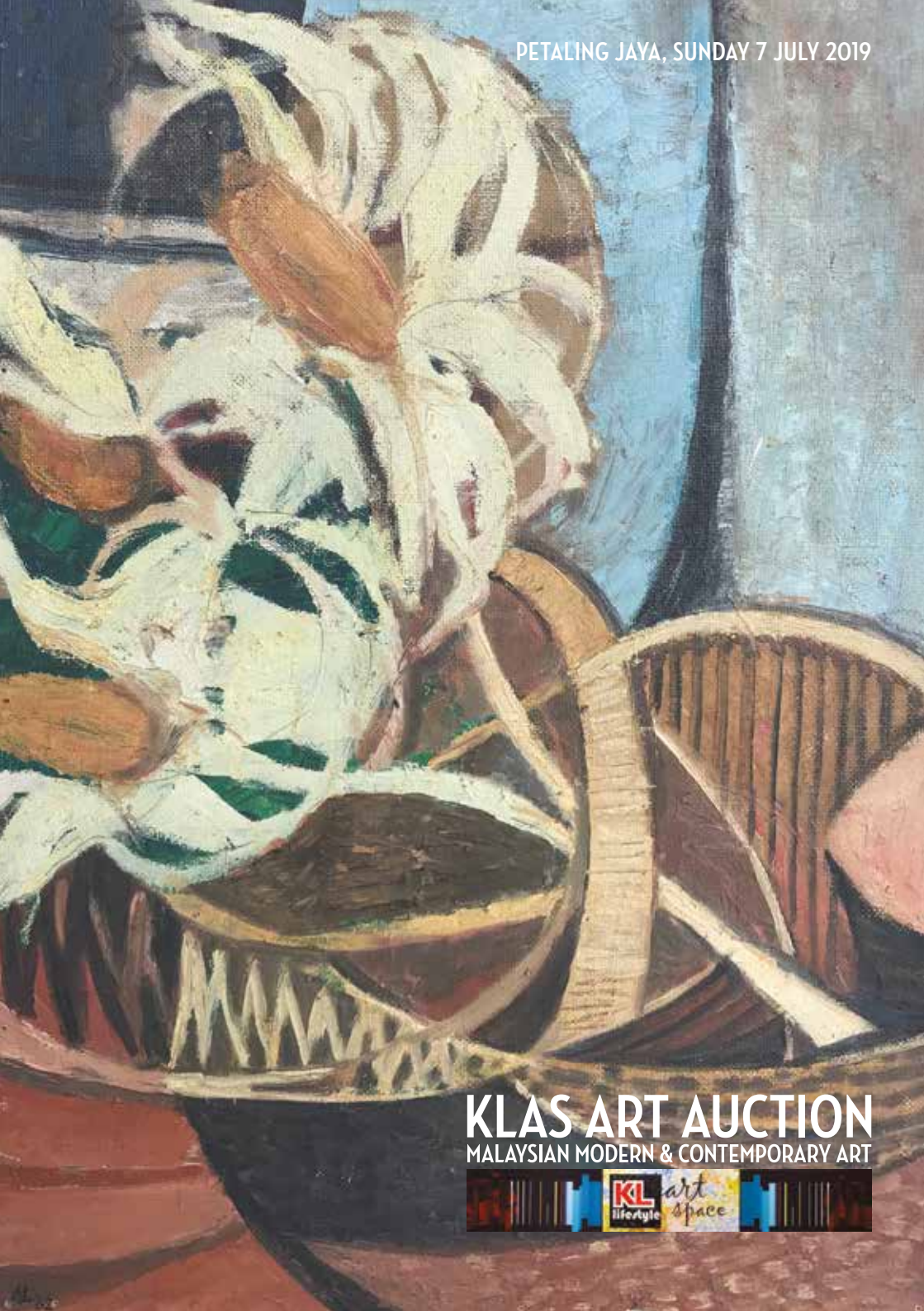


PETALING JAYA, SUNDAY 7 JULY 2019



# KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 76 **Yusof Ghani** Biring Series XIV, 2006



# KLAS ART AUCTION 2019

## MALAYSIAN MODERN & CONTEMPORARY ART SALE XXXVI

### Auction Day

**Sunday, 7 July 2019**

1.00 pm

Registration & Brunch

Starts 11.30 am

Artworks Inspection

From 11.30 am onwards

KL Lifestyle Art Space

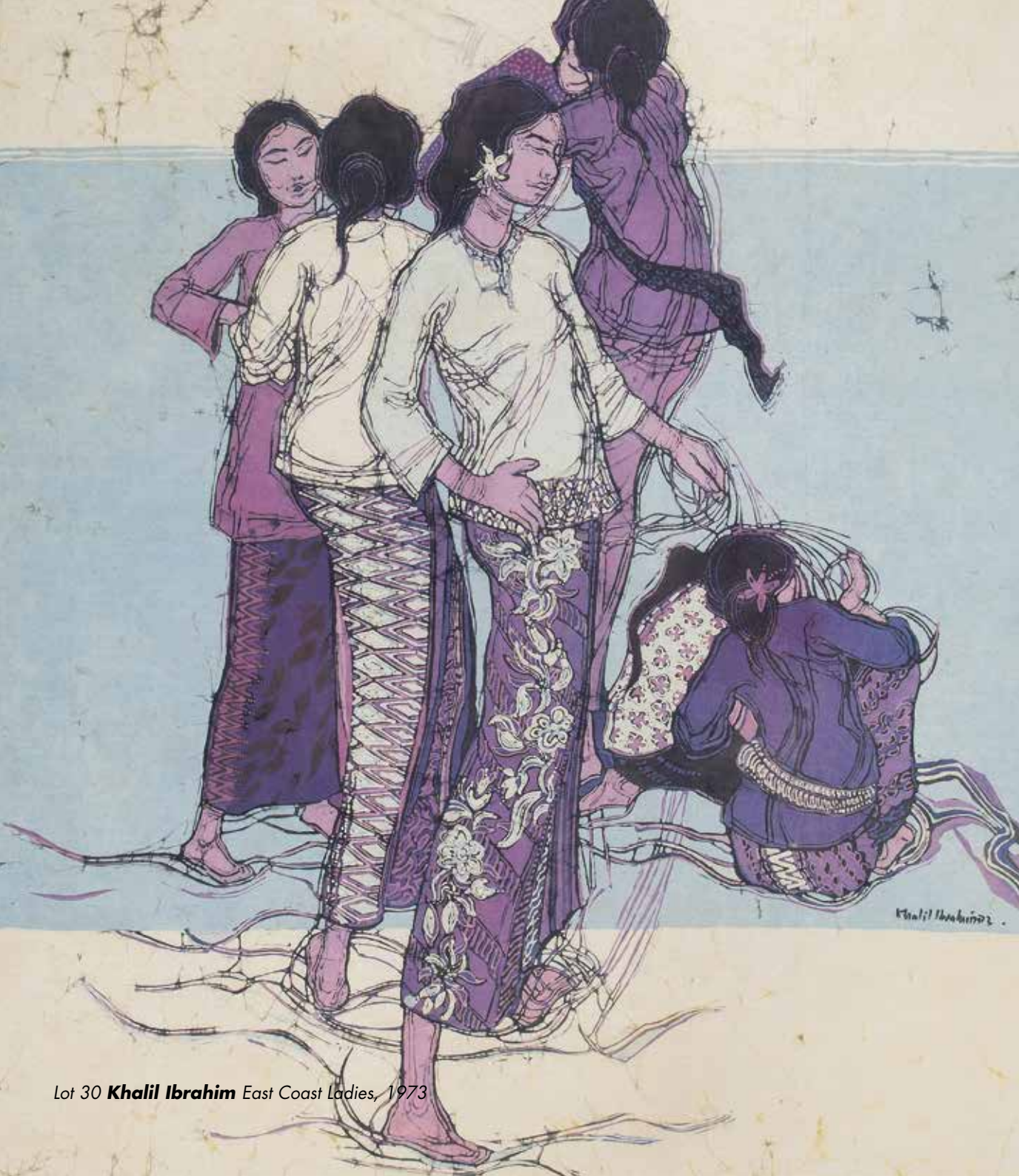
31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Supported by

**THRIVEN**



Lot 30 **Khalil Ibrahim** East Coast Ladies, 1973

#### **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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##### **Payment and collection**

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Lot 88 **Syed Ahmad Jamal, Datuk Berenang - Swimming, 1965**

## Full Preview

Date: 20<sup>th</sup> June - 6<sup>th</sup> July 2019

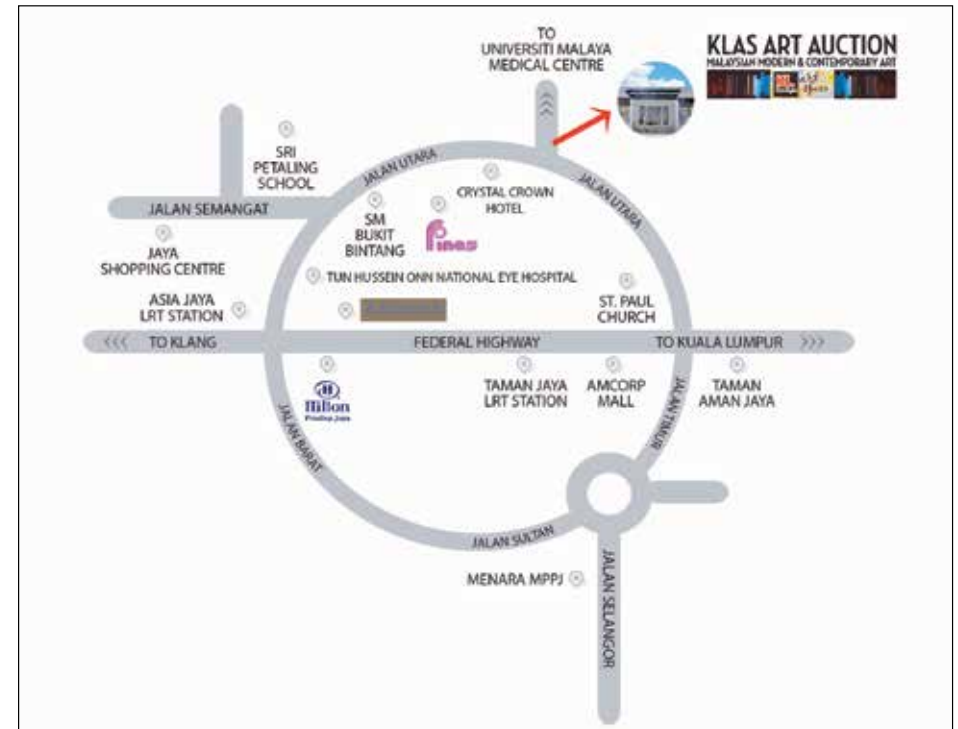
Venue: KL Lifestyle Art Space  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor, Malaysia

## Auction Day

Date: Sunday, 7 July 2019

Venue: KL Lifestyle Art Space  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor, Malaysia

Time: 1.00 pm



Map to KL Lifestyle Art Space



Lot 45 **Wong Yean Yean** *The GoDowns - Singapore River Boat Quay, 1979*

## Contents

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Lot 1 - Lot 88	20
Auction Terms and Conditions	138
Index of Artists	148



Lot 2 **Ismail Abdul Latiff** Malam Penuh Rahsia...Kumbang Cinta, 2016

## Glossary



**1 KHALIL IBRAHIM**  
**FIGURES ON THE BEACH, 2010**

Watercolour on paper 14 x 17 cm  
RM 900 - RM 2,500



**6 ENG TAY**  
**SELECTION OF PAPER**

Pencil & print on paper  
RM 7,000 - RM 10,000



**2 ISMAIL ABDUL LATIFF**  
**MALAM PENUH RAHSIA...  
KUMBANG CINTA, 2016**

Acrylic on canvas 90 x 71 cm  
RM 9,000 - RM 15,000



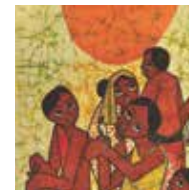
**7 KHALIL IBRAHIM**  
**MALAY BOY (KELANTANESE)**

Batik 51 x 39.5 cm  
RM 12,000 - RM 22,000



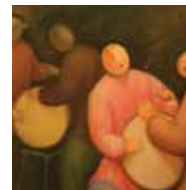
**3 RAPHAEL SCOTT AHBENG**  
**ENVIRONMENT IN  
PROTEST, 1996**

Oil on board 43 x 73.5 cm  
RM 4,500 - RM 6,000



**8 KWAN CHIN**  
**PLAYING WITH BIRDS, 2012**

Batik 40.5 x 51 cm  
RM 1,500 - RM 2,800



**4 ENG TAY**  
**MUSICIANS, 1993**

Oil on canvas 50 x 60 cm  
RM 12,000 - RM 22,000



**9 CHUAH SIEW TENG**  
**THE MOON IN THE  
PALM TREES**

Batik 90 x 60 cm  
RM 3,000 - RM 5,000



**5 IBRAHIM HUSSEIN, DATUK**  
**SPORT SERIES, 1986**

Print on paper 56 x 44 cm  
RM 5,000 - RM 8,000



**10 TAN RAHIM**  
**TRADITIONAL DANCE, 1979**

Batik 67 x 51 cm  
RM 2,000 - RM 4,000



**11 TAN THEAN SONG**  
**UNTITLED, 1969**  
 Batik 75.5 x 48.5 cm  
 RM 1,500 - RM 2,200



**16 RAPHAEL SCOTT AHBENG**  
**SOLACE, 2008**  
 Oil on canvas 78.5 x 74 cm  
 RM 5,000 - RM 9,000



**21 ISMAIL ABDUL LATIFF**  
**QUEEN OF THE NIGHT  
 NO.2, 2011**  
 Acrylic on canvas 72 x 48 cm  
 RM 3,500 - RM 7,000



**12 ABDUL MULTHALIB MUSA**  
**BLOOM SERIES, 2013**  
 Lasercut mild steel 30 x 30 x 30 cm  
 RM 3,000 - RM 5,000



**17 RAPHAEL SCOTT AHBENG**  
**ROMI, 2014  
 & KUCHING CITY, 2014**  
 Acrylic on board 30 x 30 cm  
 Oil on board 30.5 x 30.5 cm  
 RM 2,000 - RM 4,000



**22 ALI NURAZMAL YUSOFF**  
**SELF PORTRAIT**  
 Acrylic on canvas 182 x 182 cm  
 RM 10,000 - RM 15,000



**13 RAPHAEL SCOTT AHBENG**  
**SUBDUED, 2006**  
 Acrylic on canvas 113.5 x 83.5 cm  
 RM 3,000 - RM 5,000



**18 DANG XUAN HOA**  
**BLUE TEAPOT, 1999**  
 Gouache on paper 54 x 75 cm  
 RM 7,000 - RM 9,000



**23 MOHD KHAIRUL IZHAM**  
**RIMBUN MAS, 2019**  
 Acrylic on canvas 152 x 152 cm  
 RM 3,500 - RM 6,000



**14 RAFIEE GHANI**  
**STUDY FOR SULTAN GARDEN**  
 Oil pastel on canvas 30 x 40 cm  
 RM 3,000 - RM 4,500



**19 ROGER SAN MIGUEL**  
**FARMERS WITH COCKERELS**  
 Oil on canvas 92 x 61 cm  
 RM 2,500 - RM 5,000



**24 FAWWAZ SUKRI**  
**DI MANAKAH KAMU?, 2011**  
 Acrylic on canvas 152.5 x 122 cm  
 RM 4,000 - RM 6,000



**15 RAFIEE GHANI**  
**REMEMBERED LANDSCAPE**  
 Print on paper 19 x 88.5 cm  
 RM 500 - RM 900



**20 DANIEL COQUILLA**  
**DANCING ON THE ROOF, 2008**  
 Acrylic on canvas 60 x 76 cm  
 RM 4,000 - RM 6,000



**25 MOHD YUSRI SULAIMAN**  
**THE OBSERVER, 2016**  
 Acrylic on canvas 160 x 120 cm  
 RM 2,000 - RM 4,000



Lot 13 **Raphael Scott Ahbeng**  
*Subdued, 2006*



**26 JAILANI ABU HASSAN**  
**AIRPORT - DRAWING PROJECT, 2001**

Mixed media on canvas 71 x 71 cm  
RM 13,000 - RM 18,000



**31 CHUAH THEAN TENG, DATO**  
**FISHERMEN**

Batik 55 x 45 cm  
RM 8,000 - RM 12,000



**36 POH SIEW WAH**  
**MARKET SCENE - SINGAPORE**

Watercolour on paper 29 x 38 cm  
RM 4,500 - RM 6,000



**27 ILHAM FADHLI**  
**UNTITLED, 2011**

Mixed media on paper 64 x 50 cm  
RM 2,000 - RM 4,000



**32 KWAN CHIN**  
**LAZY AFTERNOON, 2012**

Batik 76 x 101 cm  
RM 4,500 - RM 9,000



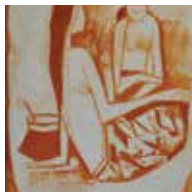
**37 A.B IBRAHIM**  
**PEELING COCONUTS, 1960s**

Watercolour on paper 37 x 27 cm  
RM 4,500 - RM 7,000



**28 NIK ZAINAL ABIDIN**  
**REJECTION, 1992**

Watercolour on paper 36 x 54 cm  
RM 9,000 - RM 12,000



**33 SEAH KIM JOO**  
**TWO SISTERS, 1970s**

Batik on silk 61 x 45 cm  
RM 4,000 - RM 9,000



**38 RAHMAT RAMLI**  
**UNTITLED, 1998**

AAcrylic on canvas 45 x 57 cm  
RM 5,000 - RM 7,000



**29 ISMAIL MAT HUSSIN**  
**VEGETABLE SELLER, 1974**

Batik 57 x 50 cm  
RM 22,000 - RM 30,000



**34 TAY BAK KOI**  
**COURTING, 1980s**

Watercolour on paper  
41.5 x 43 cm x 2 pieces  
RM 12,000 - RM 18,000



**39 SHAFURDIN HABIB**  
**TUNAIAN II, 2011  
& MENYUSURI SUNGAI, 2011**

Watercolour on paper  
28.5 x 43.5 cm x 2 pieces  
RM 2,800 - RM 4,200



**30 KHALIL IBRAHIM**  
**EAST COAST LADIES, 1973**

Batik 84 x 71 cm  
RM 110,000 - RM 150,000



**35 CHOO KENG KWANG**  
**TIN MINERS, 1966**

Oil on board 61 x 81 cm  
RM 20,000 - RM 30,000



**40 KHALIL IBRAHIM**  
**FISHING VILLAGE ROAD IN  
KUALA BESAR, TUMPAT,  
KELANTAN, 1984**

Watercolour on paper 30 x 40 cm  
RM 9,000 - RM 12,000



Lot 33 **SEAH KIM JOO**  
Two Sisters, 1970s



**41 KHALIL IBRAHIM**  
**FIGURE SKETCHES I & II,**  
**1980s**

Pen on paper 12 x 9 cm x 2 pieces  
 RM 300 - RM 600



**46 KHAW SIA**  
**BRASSO YELLOW HAMMER**

Watercolour on paper 50.5 x 31 cm  
 RM 7,000 - RM 10,000



**51 M. SIVANESAN**  
**UNTITLED , 1994**

Mixed media on cardboard  
 26.5 x 40 cm  
 RM 1,500 - RM 2,200



**42 A.B IBRAHIM**  
**GUNUNG JERAI (KEDAH**  
**PEAK), 1960s**

Watercolour on paper 27 x 37 cm  
 RM 3,000 - RM 5,000



**47 TAY CHEE TOH**  
**HAIR DRESSING, 1968**

Ink and gouache on paper 95 x 46 cm  
 RM 10,000 - RM 18,000



**52 SUJARIT HIRANKUL**  
**MAY, 1976**

Acrylic on canvas 81.5 x 61.3 cm  
 RM 4,000 - RM 9,000



**43 YONG MUN SEN**  
**JUNK SAILING, 1947**

Watercolour on paper 26.5 x 36.5 cm  
 RM 10,000 - RM 15,000



**48 LYE YAU FATT**  
**CROSSING THE RIVER, 1980s**

Mixed media on canvas 96 x 76 cm  
 RM 12,000 - RM 18,000



**53 JEIHAN SUKMANTORO**  
**DEWI, 2012**

Oil on canvas 70 x 70 cm  
 RM 7,000 - RM 9,000



**44 ONG KIM SENG**  
**ARRIVAL AT CORIO BAY**  
**GEELONG, 1990**

Watercolour on paper 28 x 38 cm  
 RM 3,000 - RM 5,000



**49 CHEN WEN HSI**  
**SPARROWS BY THE REEDS**

Sparrows by the Reeds  
 RM 30,000 - RM 50,000



**54 HENDRA GUNAWAN**  
**PENJUAL IKAN**  
**(FISH SELLER), 1975**

Watercolour, ink and pencil on paper  
 38 x 52.5 cm  
 RM 28,000 - RM 40,000



**45 WONG YEAN YEAN**  
**THE GODOWNS**  
**- SINGAPORE RIVER BOAT**  
**QUAY, 1979**

Oil on canvas 51 x 66 cm  
 RM 22,000 - RM 35,000



**50 DA WEI KWO**  
**LOTUS**

Chinese ink on paper 53 x 32.5 cm  
 RM 5,000 - RM 7,000



**55 RUDY MARDIJANTO**  
**UNTITLED, 2006**

Acrylic on canvas 69 x 89 cm  
 RM 3,500 - RM 6,000

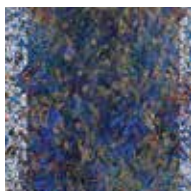


Lot 48 **LYE YAU FATT**  
*Crossing the River, 1980s*



**56 LONG THIEN SHIH**  
**KELONG ON WATER, 1964**

Oil on masonite board 35 x 54 cm  
RM 6,000 - RM 11,500



**61 ISMAIL ABDUL LATIFF**  
**RIANG RIANG RIMBA...  
LADANG BARO, 1996**

Acrylic on paper 76 x 56 cm  
RM 3,500 - RM 6,000



**66 HO KHAY BENG**  
**CHINESE TEMPLE, 1969**

Oil on canvas 76 x 61 cm  
RM 3,500 - RM 7,000



**57 RAPHAEL SCOTT AHBENG**  
**JULY SURVIVOR, 1996**

Oil on board 43 x 73.5 cm  
RM 4,500 - RM 6,000



**62 LEE WENG FATT**  
**UNTITLED, 2000**

Acrylic on canvas 62 x 45.5 cm  
RM 5,000 - RM 7,000



**67 TAN PENG HOOI**  
**AYER ITAM TEMPLE**

Oil on canvas 53.5 x 72 cm  
RM 5,000 - RM 8,000



**58 JEAN DUFY**  
**BOUQUET DE FLEURS, 1920**

Pencil and watercolour on paper  
laid down on board  
56.8 x 46.3 cm  
RM 45,000 - RM 60,000



**63 YAP KIM BOON**  
**UNTITLED, 2003**

Oil on canvas 45 x 65 cm  
RM 3,000 - RM 6,000



**68 CHONG HON FATT, DATUK**  
**KLCC, 1999**

Oil on canvas 37 x 29 cm  
RM 3,500 - RM 7,000



**59 ABDUL LATIFF MOHIDIN**  
**CORN AND BASKET, 1962**

Oil on canvas laid on board  
70 x 49 cm  
RM 190,000 - RM 250,000



**64 YAP KIM BOON**  
**UNTITLED, 2002**

Oil on canvas 84 x 84 cm  
RM 4,000 - RM 7,000



**69 CHEW TENG BENG**  
**MALAYSIAN LANDSCAPE, 1967**

Acrylic on canvas 88.5 x 76 cm  
RM 3,000 - RM 5,000



**60 IBRAHIM HUSSEIN, DATUK**  
**UNTITLED, 1963**

Acrylic ink and collaged paper on  
paper laid to card  
25.4 x 23.5 cm  
RM 38,000 - RM 50,000



**65 LEE ENG BENG**  
**CHAR MEE HOON AND RED  
BEAN SOUP, 2006**

Watercolour on paper 18 x 28 cm  
RM 1,500 - RM 2,200



**70 KENG SENG CHOO**  
**MOTHER & CHILD / FAMILY  
RELAXING, 1984**

Watercolour on paper  
27 x 37 x 2 pieces  
RM 1,500 - RM 2,200



Lot 58 **Jean Dufy**  
**Bouquet de Fleurs, 1920**



**71 HARRIS RIBUT**  
**UNTITLED, 1998**

Acrylic on canvas  
40.5 x 40.5 cm x 3 pieces  
RM 2,000 - RM 4,000



**76 YUSOF GHANI**  
**BIRING SERIES XIV, 2006**

Oil on canvas 122 x 90 cm  
RM 90,000 - RM 120,000



**81 DAMIEN HIRST**  
**FOR THE LOVE OF GOD - BEYOND BELIEF, 2007, EDITION 180/300 & FOR THE LOVE OF GOD, 2007, EDITION 180 / 300**

Etching on paper 34 x 52 cm  
RM 7,000 - RM 10,000



**86 MOHD KHAIRUL IZHAM**  
**DIANTARA, 2019**

Acrylic on canvas 152 x 152 cm  
RM 3,000 - RM 5,000



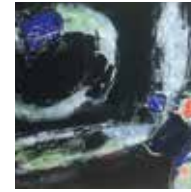
**72 RAMLI MALEK**  
**STILT HOUSES, 1970s**

Oil on board 29.5 x 66 cm  
RM 2,200 - RM 2,500



**77 KHALIL IBRAHIM**  
**EAST COAST SERIES - LADIES IN WAITING III, 1982**

Acrylic on linen 93 x 108 cm  
RM 80,000 - RM 110,000



**82 JUN DOBASHI**  
**UNTITLED, 1962**

Crayon and gouache on paper  
65 x 50 cm  
RM 4,500 - RM 6,000



**87 ISMAIL ABDUL LATIFF**  
**EMBARAU, 1996**

Acrylic and mixed media on paper  
38 x 29 cm  
RM 1,000 - RM 1,500



**73 RAPHAEL SCOTT AHBENG**  
**BREAK OF DAY, 2001**

Mixed media on board 60 x 90 cm  
RM 7,000 - RM 10,000



**78 YOSHITOMO NARA**  
**COSMIC GIRL (EYES OPEN), 2008**

Offset lithographic poster printed in colours on wove, from the edition of 500  
72 x 52 cm  
RM 25,000 - RM 45,000



**83 STEPHEN MENON**  
**MAO SERIES**

Acrylic on canvas 64.5 x 87.5 cm  
RM 6,000 - RM 8,000



**88 SYED AHMAD JAMAL, DATUK**  
**BERENANG - SWIMMING, 1965**

Oil on canvas 122 x 76 cm  
RM 200,000 - RM 300,000



**74 ABDUL GHANI AHMAD**  
**JOURNEY SERIES, 2007**

Watercolour on paper 14.5 x 18.5 cm  
RM 1,000 - RM 1,500



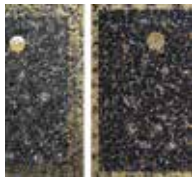
**79 PIET MONDRIAN**  
**UNTITLED, 1921**

Wool Tapestry 165 x 183 cm  
RM 40,000 - RM 70,000



**84 TAJUDDIN ISMAIL, DATO**  
**INNERSPACE NO.2, EDITION 264/300 & INNERSPACE NO.3, EDITION 269/300**

Print on paper 41 x 41 cm x 2 pieces  
RM 300 - RM 700



**75 ISMAIL ABDUL LATIFF**  
**FESTIVAL OF INNER JUNGLE... PARANORMAL WORLD, 2008 & FESTIVAL OF INNER JUNGLE... MIDNIGHT GARDEN, 1993**

Acrylic on paper 76 x 56 cm x 2 pieces  
RM 8,000 - RM 10,000



**80 HENRY MOORE**  
**FAMILY, 1951 EDITON AP 3/4**

Etching on paper 53 x 39 cm  
RM 8,000 - RM 12,000



**85 KHALIL IBRAHIM**  
**COMMONWEALTH GAMES SPORTS - SERIES I, 1998**

Watercolour on paper 23.5 x 24.5 cm  
RM 3,000 - RM 5,000



Lot 78 **Yoshitomo Nara**  
*Cosmic Girl (Eyes Open), 2008*



1

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Figures on the Beach, 2010**

Signed and dated "Khalil '10" on lower right  
Watercolour on paper  
14 x 17 cm

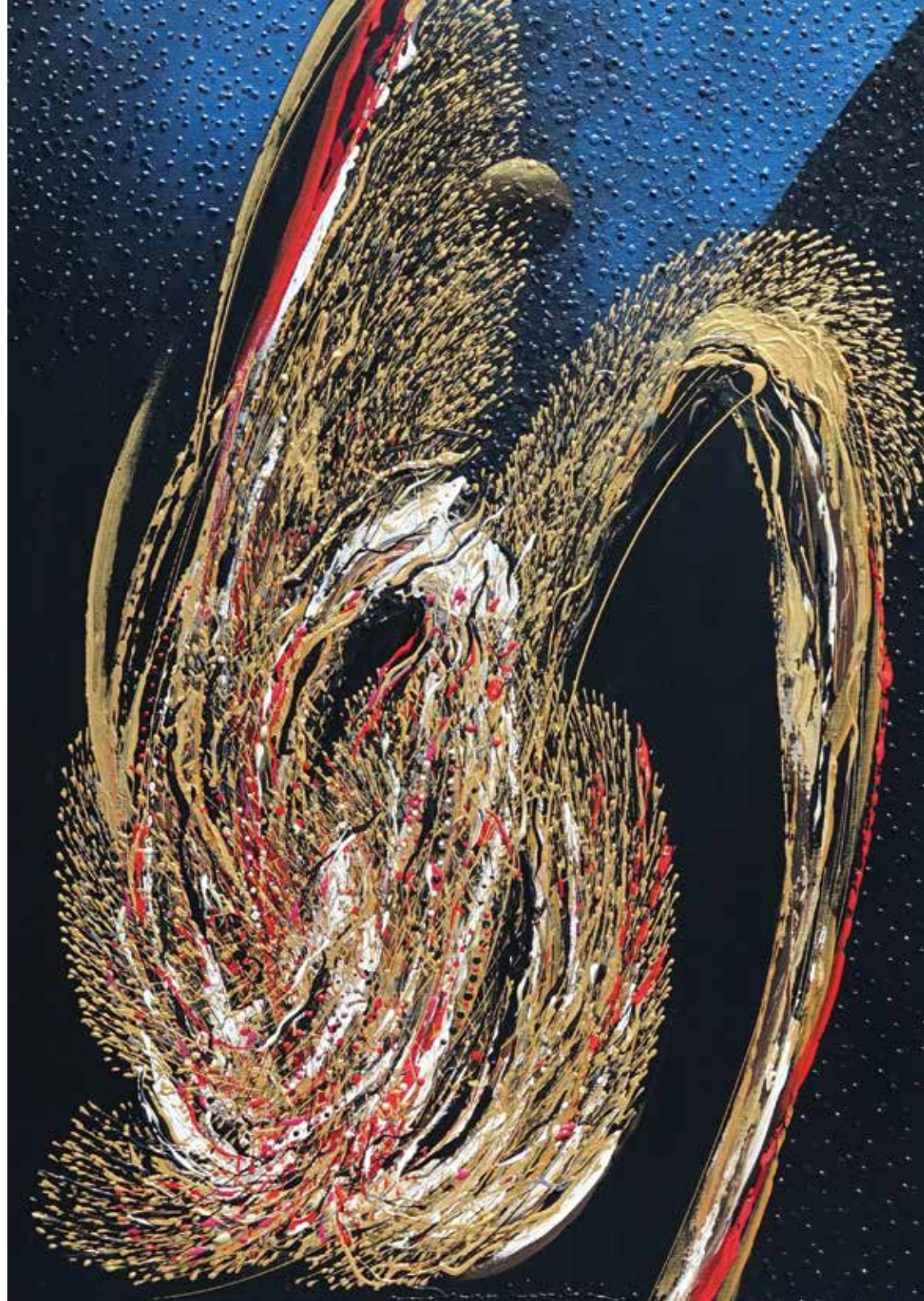
Provenance  
Private Collection, Kuala Lumpur

**RM 900 - RM 2,500**

This piece of work is Khalil Ibrahim's observation to the hard-working lives of ordinary people in an East Coast village. The artist's enigmatic and stylised beach using watercolour is an illustration of his strong connection and love for the land of his origin. Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centre around figures and are heavily influenced by East Coast fishermen and women.



East Coast Series - Ladies (1991) &  
East Coasts Series - Fisheremen (1991)  
Watercolour on paper  
13 x 19 cm x 2 pieces  
**SOLD RM 6,160.00**  
KIAS Art Auction 24 February 2019  
Sale XXXV



2

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Malam Penuh Rahsia...  
Kumbang Cinta, 2016**

Signed "Ismail Latiff" on lower middle  
Acrylic on canvas  
90 x 71 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 9,000 - RM 15,000**



Mystery Tour... Magical Love Bird, 2014  
Acrylic on canvas  
90 x 71 cm  
**SOLD RM 22,544.00**  
KLAS Art Auction 15 January 2017  
Sale XXV

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 motion-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.

There is no better place than our dreams, and there is no better artist to paint those dreams apart from Ismail Latiff. He usually incorporates folklore, myths and legends into his artworks and the end result is usually a flurry of fantastical colours – absolute magic as depicted in this work. This work, which the title translates to A Night Full of Secrets, will leave onlookers fascinatedly confused and curious, allowing them to explore the work through their own imagination and perceptions.



3

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Environment in Protest, 1996**

Signed, titled and dated "RSA '96  
Environment in protest!" on lower right  
Oil on board  
43 x 73.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,500 - RM 6,000**

Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. In a classic AhBeng style, he expresses his love for the solitary environments with a stunning painting of his interpretation of the rainforest of Sarawak. "Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated," said AhBeng.

That seems evident in this piece as he does incite the soothing and calm atmosphere that seems to emanate from his beloved hometown. With a vibrant palette and bold strokes, the display of the forms and colours instantaneously create an aura calmness and comfort while being close to nature at the same time.

4

**ENG TAY**

B. Kedah, 1947

**Musicians, 1993**

Signed and dated on lower left

Oil on canvas

50 x 60 cm

Provenance

Private Collection, Singapore

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



Companions, 2006

Oil on canvas

132 x 177 cm

**SOLD RM 145,600.00**

KLAS Art Auction 18 November 2018

Sale XXXIV



Eng Tay brings a universal quality, combined with personal myth into his works, and has evolved a narrative style that is lyrical, nostalgic, mysterious and exotic. He has found a way to reveal the harmony of life through the images of his memory. Since his goal is to create simple poetry, his are not ornate or pretentious but a poetic language that is freely accessible and readily learned, leaving a lasting impression of people in action and poetry in motion.



**5**

**IBRAHIM HUSSEIN, DATUK**

B. Kedah, 1936 - 2009

**Sport Series, 1986**

Signed and dated "ibrahim hussein 1986" on lower right  
 Inscribed AP on lower left  
 Print on paper  
 56 x 44 cm

Provenance  
 Private Collection, Kuala Lumpur

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

Datuk Ibrahim Hussein or also known as Ib was born in Sungai Limau, Kedah, in 1936. He studied at the Nanyang Academy of Fine Arts in Singapore in 1956 and then moved to London, where he continued his studies at the Byam Shaw School of Art and the Royal Academy Schools. He travelled to France and Italy after being awarded an Award of Merit scholarship. He also founded the Ibrahim Hussein Museum and Cultural Foundation in the Langkawi rainforest, which is a non-profit foundation and museum committed to promoting, developing and advancing art and culture. The Sport series departs from Ib's usual mannerisms, portraying an athlete in the motion of jumping over a bar during a high jump competition, hence its moniker, Sports Series.



*i*



*ii*



*iii*



*iv*



*v*

**6**

**ENG TAY**

B. Kedah, 1947

**i. Colour**

Signed on lower right with Artist's seal on upper right  
 Pencil on paper 40.5 x 40.5 cm

**ii. Dialogue, 1985**

Signed and dated "Eng Tay 85" with a Chinese seal on lower right  
 Inscribed "P/P" and titled "Dialogue" on lower edge of paper  
 Print on paper 75 x 90 cm

**iii. Lagu Merdu, 1989**

Signed and dated "Eng Tay 89" with a Chinese seal on lower right  
 Inscribed "65/175" and titled "Lagu Merdu" on lower edge of paper  
 Print on paper 49 x 53 cm

**iv. The Four Seasons, 1989**

Signed and dated "Eng Tay 89" with a Chinese seal on lower right  
 Inscribed "10/175" and titled "The four Seasons" on lower edge of paper  
 Print on paper 37 x 37 cm

**v. The Four Seasons, 1989**

Signed and dated "Eng Tay 89" with a Chinese seal on lower right  
 Inscribed "10/175" and titled "The four Seasons" on lower edge of paper  
 Print on paper 37 x 37 cm

Provenance  
 Private Collection, Canada

**RM 7,000 - RM 10,000**

7

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Malay Boy (Kelantanese)**

Signed "Khalil Ib" on lower left  
Batik  
51 x 39.5 cm

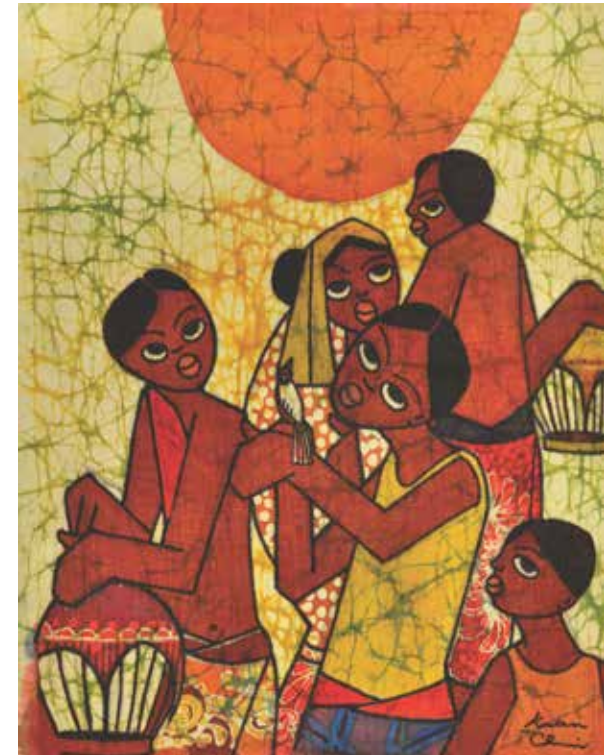
Provenance  
Private Collection, Canada

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



Kelantanese, 1968  
Batik  
45 x 36 cm  
**SOLD RM 33,000.00**  
KLAS Art Auction 7 April 2013  
Sale III

Khalil Ibrahim is indeed a legendary icon in the Malaysian art scene. Humans and the rural Malaysia has always influenced his artworks, having created many iconic images of men and women in the East Coast Malay fishing villages. The artist's obsession with human figures continues with this portrait of a Kelantanese Malay boy. This portrait features batik painting – a traditional method to stain cloth – once again paying homage to the Malay culture. The young East Coast boy with brown skin, and his head wrapped in a turban of Batik cloth, captures the essence of Malayness and rural living in Malaysia.



8

**KWAN CHIN**

B. Kuala Lumpur, 1946

**Playing with Birds, 2012**

Signed "Kwan Chin" on lower right  
Batik  
40.5 x 51 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,500 - RM 2,800**

Born Goh Yee, Kwan Chin was born in Kepong, Kuala Lumpur. He attended Nan Yang Academy of Fine Art in Singapore, where he learned using traditional media including charcoal, watercolour and oils. A stint as a commercial artist in an advertising firm followed, but a brief introduction to batiks sparked his interest and he quickly turned to batik art, which he became famous for. Vividly-coloured batik paintings were his specialty, collectors all over the world tend to have a copy of Kwan Chin's works of art, which mainly depict scenes of Malaysian life.



**9**

**CHUAH SIEW TENG**

B. Penang, 1962

**The Moon in the Palm Trees**

Signed "S.Teng" on lower middle  
Batik  
90 x 60 cm

Provenance  
Private Collection, USA

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

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".



**10**

**TAN RAHIM**

B. Perak, 1934

**Traditional Dance, 1979**

Signed and dated "Tan Rahim Zahici 79"  
on lower right  
Batik  
67 x 51 cm

Provenance  
Private Collection, Kuala Lumpur

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

Tan Rahim is known for his impressive experimentation with abstraction in the batik medium. He was largely a self-taught artist, committing himself to painting in the early 1970's. In this painting, he depicts a traditional dance with his skilful smears and stains, most likely the Joget dance, which is danced in pairs of men and women.



**11**

**TAN THEAN SONG**

B. Kedah, 1946

**Untitled, 1969**

Signed and dated "Thean Song 69" on lower left  
Batik  
75.5 x 48.5 cm

Provenance  
Private Collection, Canada

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

Tan Thean Song works mainly in the batik medium, although he also paints in watercolours and Chinese ink. This 1961 work has a muted backdrop with the typical cracking-line technique. It shows a group of ladies clad in sarongs, carrying their purses in what seems to be a market. The setting illustrated is a market, surrounded by shophouses.



**12**

**ABDUL MULTHALIB MUSA**

B. Penang, 1976

**Bloom Series, 2013**

Lasercut mild steel  
30 x 30 x 30 cm

Provenance  
Private Collection, Kuala Lumpur

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

Multhalib Musa can be regarded as one of Malaysia's leading contemporary sculptor. He is known for his 'fluid metal sculptures' which seem to be effortlessly carved out of metal. The contradiction of transforming a hard material like metal into a supple, pliable form which catches and bounces light off it, reflects Multhalib's interest in exploring light and the manipulation of his medium.

His unique and energetic sculptures have earned him not only a name for himself, but several awards, residencies and commissions. Abdul Multhalib was born in Penang, in 1976. He gained a degree in architecture from Universiti Teknologi Mara in 2000. Sculpture and the allied arts have always been integral parts of an architect's training. This sparked a hidden fire and generated an interest in the arts. Multhalib uses his experience and degree in architecture by seamlessly materialising it into his works.



**13**

**RAPHAEL SCOTT AHBENG**

B.Sarawak, 1939

**Subdued, 2006**

Signed, dated and titled "RSA '06  
Subdued" on lower right  
Acrylic on canvas  
113.5 x 83.5 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

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

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



**14**

**RAFIEE GHANI**

B. Kedah, 1962

**Study for Sultan Garden**

Signed "Rafiee Ghani" on lower left  
Oil pastel on canvas  
30 x 40 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,000 - RM 4,500**

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.



**15**

**RAFIEE GHANI**

B. Kedah, 1962

**Remembered Landscape**

Signed on lower right edge of paper  
Artist's proof "AP II" and titled "remembered landscape" on lower edge of paper  
Print on paper  
19 x 88.5 cm

Provenance  
Private Collection, Canada

**RM 500 - RM 900**

Since 1993, Rafiee Ghani has never ceased to amaze the local fine arts scene with his solo exhibitions which included "Room of Flowers" in 1993, "The Painted Garden" in 1996, "The Kebun Sultan" in 2002, "Perfumed Gardens" in 2012, "Desert Rose" in 2014, and his most recent exhibition, "Adventure in Wonderland" in 2017. Unlike his usual colourful and hypnotic abstracts, this work immortalises the artist's remembered realities of a landscape.



**16**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Solace, 2008**

Signed and dated "RSA 08,  
SOLACE" on lower right  
Oil on canvas  
78.5 x 74 cm

Provenance  
Private Collection, Kuala Lumpur

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

Raphael Scott Ah Beng has a particularly strong, individualist persona. He is mostly recognised for his energetic depictions of the Sarawakian rainforests and his bizarre interpretation of nature, making him distinct from his contemporaries. His abstract perspective of nature is not only robust, but also unusual and odd to those who are used to naturalistic ways of painting them. The canvas is decorated through heavy, forceful movements of the brush, creating an impactful piece that cannot be overlooked. It is loud; it is vigorous and filled with artistic value.

This variation of nature just seems to pull the viewer in, coaxing them to take a longer look, as there are many more colours to discover and to get acquainted with. Perhaps this is how Raphael Scott Ah Beng sees plants, leaves and flowers collectively – he sees them as having their own aura, their own colour and own shapes in spite of their original and natural colour.

**17**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Kuching City, 2014**

Signed, dated and titled "RSA 14, KUCHING CITY" on lower right

Oil on board

30.5 x 30.5 cm

**Romi, 2014**

Signed, dated and titled "RSA 14, ROMI" on lower right

Acrylic on board

30 x 30 cm

Provenance

Private Collection, Kuala Lumpur

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



Call of The Outback & Cool  
Syncopation, 2013

Acrylic on board

30.5 x 30.5 cm x 2 pieces

**SOLD RM 3,776.00**

KLAS Art Auction 24 May 2015

Sale XV

Raphael Scott Ahbeng has a particularly strong, individualist persona. He is mostly recognised for his energetic depictions of the Sarawakian rainforests and his bizarre interpretation of nature, making him distinct from his contemporaries. His abstract perspective of nature is not only robust, but also unusual and odd to those who are used to naturalistic ways of painting them. The canvas is decorated through heavy, forceful movements of the brush, creating an impactful piece that cannot be overlooked. It is loud; it is vigorous and filled with artistic value. His visual renditions of the nature of Kuching City and nature have once again pulled us into his whimsical world.





**18**

**DANG XUAN HOA**

B. Vietnam, 1956

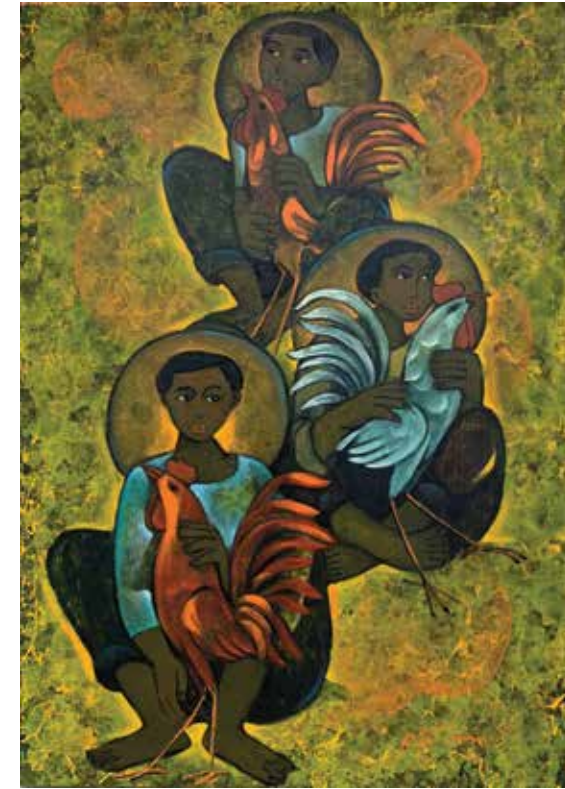
**Blue Teapot, 1999**

Signed "Hoa" on lower right  
Gouache on paper  
54 x 75 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 7,000 - RM 9,000**

Vietnamese art history will record Dang Xuan Hoa as one of its most important artists of the late 20th century. Not simply because of his extraordinary talent but equally as important due to his leadership and openness to change. Hoa's paintings showcases both his undeniable roots in Vietnam, and absorption of the art from many other countries and periods. In Hoa's style, one can discern the influence of artists from Nguyen Tu Nghiem and Nguyen Sang to Pablo Picasso and Jackson Pollock without relinquishing his unique quality. In spite of his early success, Hoa has continued to take risks in his work and seems never satisfied with just staying in the same place.



**19**

**ROGER SAN MIGUEL**

B. Philippines, 1940

**Farmers with Cockerels**

Signed on lower right  
Oil on canvas  
92 x 61 cm

Provenance  
Private Collection, Canada

**RM 2,500 - RM 5,000**

Roger San Miguel is a Filipino artist born in 1940. When it comes to portraiture, San Miguel is considered among the best; he has done the portraits of three Filipino national artists, namely Elizalde Navarro, BenCab and Napoleon Abueva. His works resonate his mother's advise – to learn about colours and their harmonious combinations of nature, from leaves to flowers. The farmers with cockerels painting are illustrated in the exact manner as its namesake suggests. Three farmers are depicted squatting and holding on to their cockerels. The colour palette used here is relatively muted, with occasional bold colours dressing the birds.



**20**

**DANIEL COQUILLA**

B. Philippines, 1970

**Dancing on the Roof, 2008**

Signed and dated "Daniel Coquilla 2008"  
on lower right  
Acrylic on canvas  
60 x 76 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,000 - RM 6,000**

Daniel "Dansoy" Coquilla, born in 1970 at Panabo City, Davao del Norte, majored in painting at the University of the Philippines (UP) College of Fine Arts. This is also where he received the UP Gawad Chanselor para sa Sining Biswal in 1998. He garnered two Juror's Choice awards in the 1997 Philip Morris Philippine and ASEAN Art Awards, and has also been Grand Prize and Juror's Choice winner in AAP Competitions, as well as a finalist in the Metrobank and Shell National Painting Competitions. Dansoy was a Philippine Finalist to the Windsor & Newton World-Wide Millenium Painting Competition. In 2006, he was made a Thirteen Artists Awardee by the Cultural Centre of the Philippines.



**21**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Queen of the Night No.2, 2011**

Signed "Ismail Latiff" on lower middle  
Acrylic on canvas  
72 x 48 cm

Provenance  
Private Collection, Kuala Lumpur

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

This alluring piece by the wizard, Ismail Latiff sees a tranquil blue hue spread across the canvas. His hallmark, the moon is ever existent in his artworks. This piece seems to draw the viewer in, taking them to a faraway place as they look into the distance. His paintings seem therapeutic in a way, as they provide the viewers with a mysterious calmness. Ismail Latiff is also a master at creating the perfect balance in his pieces, just like nature herself – there is nothing too much or too little about it.

**22**

**ALI NURAZMAL YUSOFF**

B. Penang, 1978

**Self Portrait**

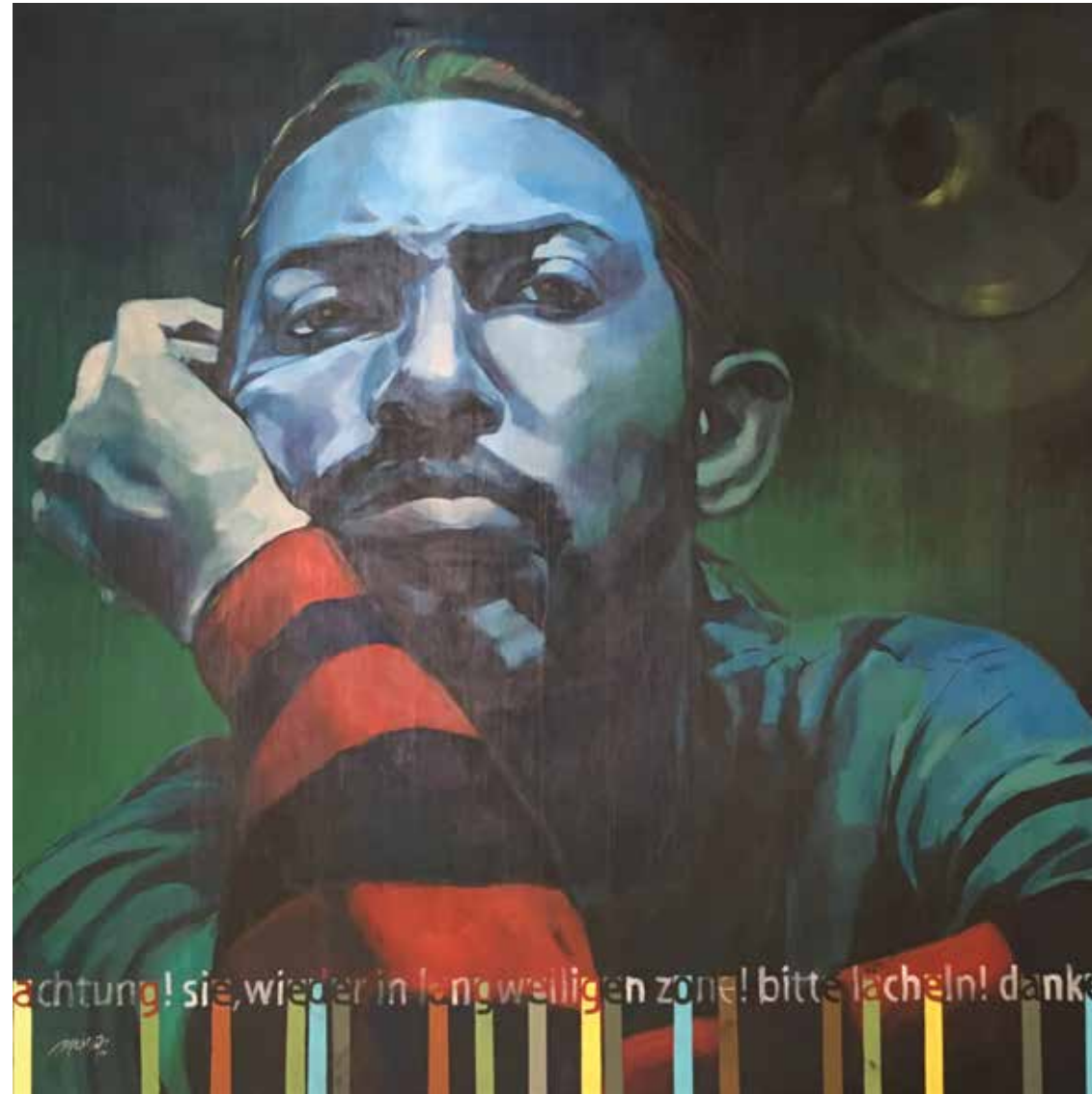
Signed and dated on lower left  
Acrylic on canvas  
182 x 182 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 10,000 - RM 15,000**

Ali Nurazmal Yusoff is one of the significant contemporary artists in Malaysia. His larger than life realist paintings have been collected locally and internationally and can be found in the permanent collections of Balai Seni Lukis Negara (National Art Gallery). His ability to capture both the Western influence from globalisation and bring into the Asian flavour has been regarded as the most interesting and unique demeanour to the Malaysian identity.

At 9 years old, Ali Nurazmal Yusoff was exposed to various art expositions. Along with his inquisitive behaviour from self-seeking knowledge to formalistic training has brought him to experience various styles of painting. Alism becomes an important juncture whereby he brings the years of mastery in different styles to combine them into one. His visual imageries are clearly enigmatic in which it gives a depth of curiosity within the viewers. The combination of old and new, classicism and contemporary, Western and Eastern are inducing the audiences to dwell into Ali's personal perspective of being a Malaysian.



**23**

**MOHD KHAIRUL IZHAM**

B. Pahang, 1985

**Rimbun Mas, 2019**

Signed and dated "khairul izham 2019" on lower right  
Artist, title, date and dimension inscribed on the verso

Acrylic on canvas  
152 x 152 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

Khairul Izham is known to produce a dark, mysterious and elusive mood in his subjects. His brushes of colours create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured. As seen, predominant hues of black are used as a backdrop behind a magnificent tree painted in a pastel colour. A multitude of birds are seen perched together near its nests and all over the tree. If you take a step back, you can discern a beautiful chaos.





**24**

**FAWWAZ SUKRI**

B. Selangor, 1987

**Di Manakah Kamu?, 2011**

Signed and dated "Fawwaz Sukri 2011"  
on lower right  
Acrylic on canvas  
152.5 x 122 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,000 - RM 6,000**

Fawwaz Sukri draws inspiration for his art from romantic comics from the sixties and shines a light on female protagonists. The concept for his works stem from this genre whilst he addresses deep set problems within society, illustrating serious issues in his unique style of art. His approach in conveying his stories allows Fawwaz to express the complexity of underlying perceptions of human morals. His style induces conflict by utilising the medium of pop-art that appears casual to convey messages of the dark side of our very nature.



**25**

**MOHD YUSRI SULAIMAN**

B. Perak, 1977

**The Observer, 2016**

Signed and dated "Yusri 16"  
Artist, title, date, medium and dimension  
inscribed on the verso  
Acrylic on canvas  
160 x 120 cm

Provenance  
Private Collection, Kuala Lumpur

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

The work of Yusri Sulaiman is a self-reflection; he expresses his thoughts, beliefs, emotions, and motivations through the medium of acrylic. His works act as a metaphor for his life; from childhood to adulthood, he is inspired by himself as a shy boy, rebellious youth and finally a confident family man. Perhaps the tigers, a powerful animal living in solitude, and symbol of courage and guardians against evil spirits, echo the artist's subconscious intentions and ambitions of his life.

**26**

**JAILANI ABU HASSAN**

B. Selangor, 1963

**Airport - Drawing Project, 2001**

Signed and dated "Jai 2001 K.L."  
on middle right  
Mixed media on canvas  
71 x 71 cm

Provenance  
Private Collection, Kuala Lumpur

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

Jailani Abu Hassan was born in 1963 in Selangor. Fondly referred to as 'Jai' in the Malaysian art scene, he is one of the most established and renowned fine artists of the country. He first obtained his bachelors in Fine Art at the same institution in 1985 when it was then the Mara Institute of Technology (now UiTM). He continued his master's degree at the Slade School of Fine Art at the University College of London and then proceeded to pursue his Master in Fine Art at the Pratt Institute in New York. Since then, he has been actively pursuing his passion in the Malaysian art scene while lecturing at UiTM. Jai's work is known to evolve around contemporary objects and issues and has been exhibited in private and public art spaces around the country as well as abroad.





**27**

**ILHAM FADHLI**

B. Kelantan, 1980

**Untitled, 2011**

Mixed media on paper  
64 x 50 cm

Provenance  
Private Collection, Kuala Lumpur

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

Ilham Fadhli, or also known as Kojek, is a multi-dimensional artist with an inexorable imagination, taking his viewers on an edgy yet arresting adventure to an unfamiliar land beyond earth, with his dark and surreal landscapes. On offer here is a vast and obscure landscape with clouds, hills, mountains and sea surrounding a solitary old tree depicted in Kojek's signature palette. His trademark miniature human figures going about their activities ignites the energy of this dreamlike composition. In this work, the artist brings forth what seems to be a goddess at sea, amid clouds, emitting a fantastical quality to this piece.



**28**

**NIK ZAINAL ABIDIN**

B. Kelantan, 1933 - 1993

**Rejection, 1992**

Signed and dated "8.3.1992" on lower right  
Watercolour on paper  
36 x 54 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 9,000 - RM 12,000**

The late Nik Zainal Abidin is Malaysia's foremost wayang kulit artist. Wayang kulit, a traditional Malay art form, is a shadow puppet play that tells the ancient stories of Ramayana, among others. Nik Zainal's works are distinctive for its stunning attention to detail and masterful use of colours mainly in watercolour and oil paint.

**29**

**ISMAIL MAT HUSSIN**

B Kelantan, 1938 - 2015

**Vegetable Seller, 1974**

Signed "Ismail Mat Hussin" on lower left

Batik

57 x 50 cm

Provenance

Private Collection, Kuala Lumpur

**RM 22,000 - RM 30,000**

Ismail Mat Hussin is known for his combination of warm tones and earthy hues with the use of limited palette, yet he is able to express the narrative of the life in the rural living gloriously. His trademark can be seen on every limb of his subjects where the muscles have a mosaic like texture. The bold texture and visual is captivating, life-like almost.

Ismail Mat Hussin, who learned from Malaysia's art legend, Khalil Ibrahim shows that the student can indeed become the teacher. His works can be found in the art collections of the National Art Gallery Kuala Lumpur, Petronas, Bank Negara Malaysia, ESSO Malaysia and Maybank among others, including a clutch full of reputable individuals. They include N.A. Rahman, Tan Sri Abdullah Ayob, Muhammad Haji Salleh and Tan Sri Eric Chia.



Pantai Sabak Fishing Village, 2011

Batik

118 x 143 cm

**SOLD RM 73,920.00**

KLAS Art Auction 18 January 2015  
Sale XIII



The artist, the late Ismail Mat Hussin  
with his masterpiece from 1974



**30**

**KHALIL IBRAHIM**

B Kelantan, 1934 - 2018

**East Coast Ladies, 1973**

Signed and dated "Khalil Ibrahim 73"  
on lower right  
Batik  
84 x 71 cm

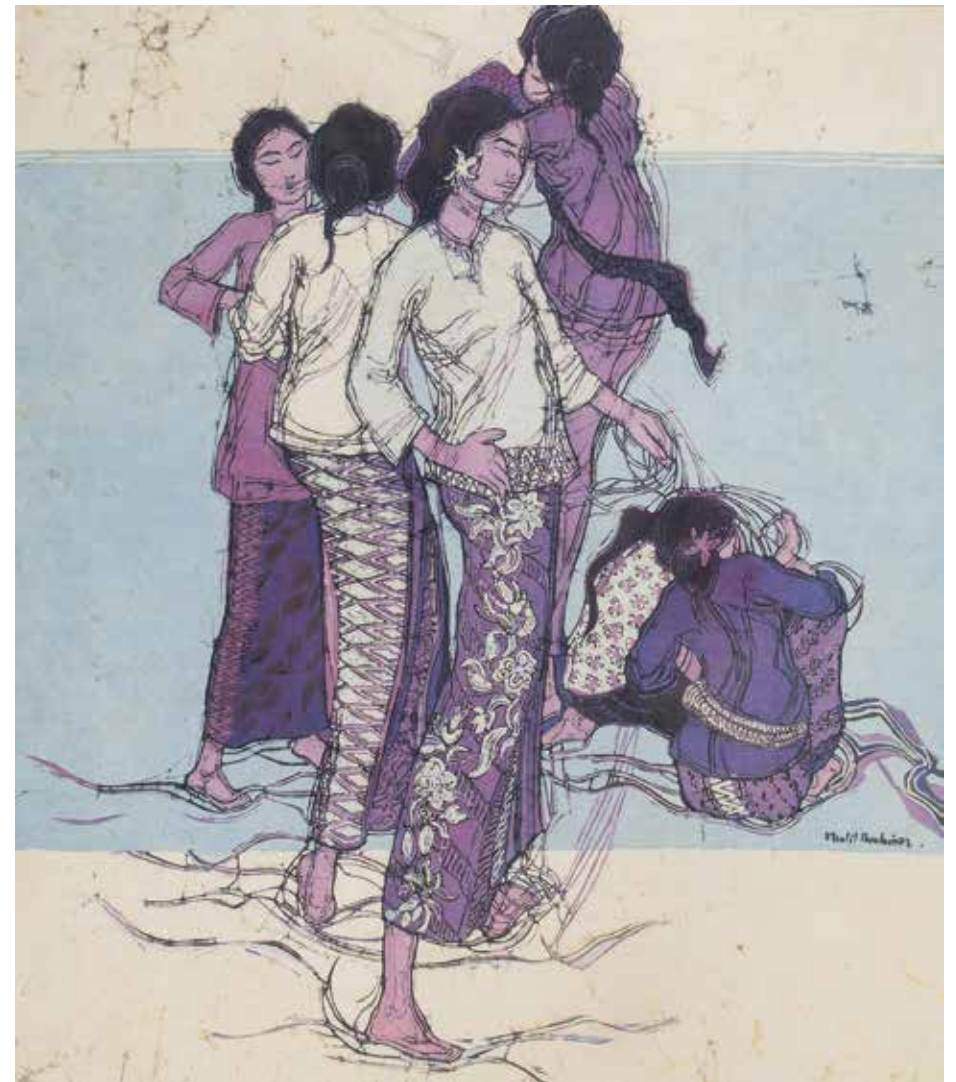
Provenance  
Private Collection, Switzerland

**RM 110,000 - RM 150,000**



Abstract, 1971  
Batik  
90 x 60 cm  
**SOLD RM 132,000.00**  
KLAS Art Auction 19 January 2014  
Sale VIII

From tin mines to landscapes to his series of study in rural themes of Malay girls and children, the late Khalil Ibrahim had a knack of producing batik masterpieces, which proved notable and successful. Khalil was already an established artist before venturing into the batik art medium. By then, he already had a full grasp of batik painting and was searching for new themes. It seemed to Khalil that any subject matter suitable for oil painting was adaptable to batik painting.



In a 1970's article written by Frank Sullivan for the New Straits Times, Sullivan elaborated that Khalil's study series of Malay girls and children in batik had an appealing grace and charm to it. The execution of these works focused on bringing the subjects to the foreground, by using a relatively plain background. Without realising it, Khalil became the first Malaysian artist to produce a batik portrait directly from the model, which proved to be an impressive feat.

**31**

**CHUAH THEAN TENG, DATO**

B. China, 1914 - 2008

**Fishermen**

Signed "Teng" on lower left

Batik

55 x 45 cm

Provenance

Private Collection, USA

**RM 8,000 - RM 12,000**



The Fruit Season, 1970s

Batik

90 x 64 cm

**SOLD RM 43,960.80**

KLAS Art Auction 28 January 2018

Sale XXX

Known as the Father of Batik Painting in Malaysia, Dato Chuah Thean Teng earned his stripes from his use of batik as a medium of fine art since 1953. Although batik painting has been around for hundreds of years, it is remarkable that no one before Teng had ever thought of adapting this age-old craft as a medium of fine art. His artistic proclivities includes landscapes, people and even animals, often a cultural education of the way of life in a particular community, their relationships and beliefs.

For this piece, the fishing community inspires Teng. The subjects are ever so focused on their jobs, retrieving their catch from the sea at sunrise, conveying diligence and the repetitive daily lives of fishermen.





**32**

**KWAN CHIN**

B. Kuala Lumpur, 1946

**Lazy Afternoon, 2012**

Signed "Kwan Chin" on lower left  
Batik  
76 x 101 cm

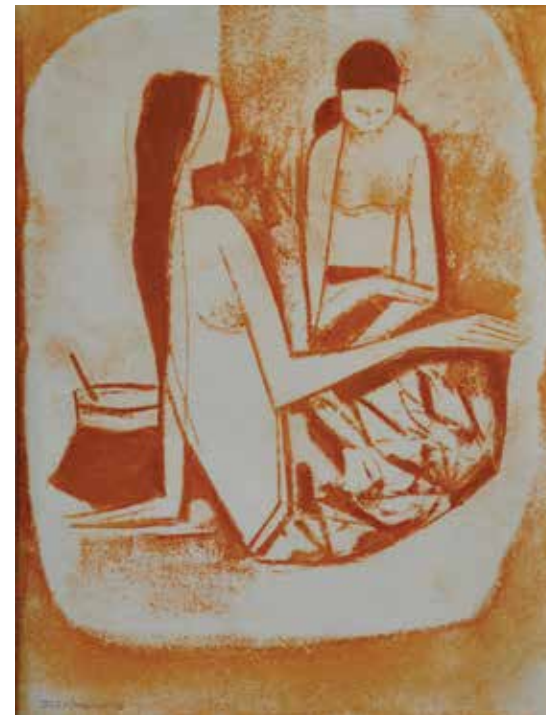
Provenance

Private Collection, Sarawak

Illustrated on page 33 of  
"The Malaysian Villagescape by Kwan  
Chin" exhibition catalogue  
published by KLAS in 2013.

**RM 4,500 - RM 9,000**

Born Goh Yee, Kwan Chin was born in Kepong, Kuala Lumpur. He attended Nan Yang Academy of Fine Art in Singapore, where he learned using traditional media including charcoal, watercolour and oils. A stint as a commercial artist in an advertising firm followed, but a brief introduction to batiks sparked his interest and he quickly turned to batik art, which he became famous for. Vividly-coloured batik paintings were his specialty, collectors all over the world tend to have a copy of Kwan Chin's works of art, which mainly depict scenes of Malaysian life.



**33**

**SEAH KIM JOO**

B. Singapore, 1939

**Two Sisters, 1970s**

Signed "Seah Kim Joo" on lower left  
Batik on silk  
61 x 45 cm

Provenance

Private Collection, Singapore

**RM 4,000 - RM 9,000**

Born in 1939 and raised in Terengganu, Seah Kim Joo was exposed to the process of traditional batik-making very early in his career as an artist. It was the environment of his hometown that first introduced him to the notion of batik. Subsequently, in the 1950s, when the Penang-based artist Chuah Thean Teng first pioneered painting using the batik medium, Seah was drawn more into batik painting. It also resulted in Seah being an ardent follower of the late Chuah and his works, since the manifestation of contemporary themes in a traditional medium was regarded as a direct expression of Nanyang regionalism. Seah's works is nature and people, apart from occasional abstract pieces. Perhaps it was the cultural background of his hometown in Terengganu that influenced his choice of subject matters.



Chinatown, Singapore, 1970s

Batik  
85.5 x 49 cm

**SOLD RM 15,680**

KLAS Art Auction 24 February 2019  
Sale XXXV

**34**

**TAY BAK KOI**

B. Singapore, 1939 - 2005

**Courting, 1980s**

Signed "Bak Koi" on the middle  
Watercolour on paper  
41.5 x 43 cm x 2 pieces

Provenance

Private Collection Singapore

Illustrated on page 183 in the **"777, Celebrating 7 Illustrious Years at KLAS"**  
coffee table book published by KLAS in February 2019

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



Misty Morning, 1970s  
Watercolour on paper  
60 x 98 cm  
**SOLD RM 27,052.80**  
KLAS Art Auction 15 April 2018  
Sale XXXI

Second-generation Singaporean artist, Tay Bak Koi is fondly known for his illustrations of urban landscapes, fishing villages and 'kampung'. He was born in 1939. His artistic beginnings came from an innate talent and potential, which was later recognised by his father's friend, who subsequently enrolled him in the prestigious Nanyang Academy of Fine Arts (NAFA) in 1957.

To date, his works have been featured in numerous exhibitions around the world, including Hong Kong, Australia, Germany, Japan and the United States. One can discern that Tay's artistic career has gone through a distinct evolution. When he began in 1964, his works emanated a strong resemblance to his mentor, Cheong Soo Pieng's. Then, as Tay gained experience and grew in experimentation, his art started to come to life in a unique way.

The Singaporean landscapes in Tay's paintings thrive on a palette dominated by neutral colours. Their complexity and richness both in texture and form far surpass those of his earlier paintings. Progressing from the bold and abstract, Tay's works subsequently embodied a dreamlike quality, often blurring the lines between fantasy and reality, emitting a sense of tranquillity, and even timelessness.



**35**

**CHOO KENG KWANG**

B.Singapore, 1931

**Tin Miners, 1966**

Signed and dated "kwang 66" on lower right  
Oil on board  
61 x 81 cm

Provenance

Private Collection, Singapore

Illustrated on page 156 in the "777, Celebrating 7 Illustrious Years at KLAS"  
coffee table book published by KLAS in February 2019

**RM 20,000 - RM 30,000**



Houseboats Along the River, 1970s  
Oil on canvas  
61 x 101 cm  
**SOLD RM 47,040.00**  
KLAS Art Auction 8 November 2014  
Sale XII

Choo Keng Kwang was the only son of a Teochew diamond trader. He was heavily criticised for his decision to enrol in art classes but it paid off, as he graduated with two certificates, one from Catholic High School and the other town Nanyang Academy of Fine Arts. He then became a teacher and was made the principal of Sin Hua School. Differing from Choo Keng Kwang's usual forte of birds and landscapes, the artist strayed away from his comfort to produce the 'Tin Miners', an oil on board work. This intriguing work presents both female and male tin miners with sieves in hand and a basket on their backs. A few workers are seen wearing straw hats to shade them from the sun. The subjects in this piece portray intricacy and attention to detail. The colour palette saw earthy, neutral tones throughout the work.



# POH SIEW WAH

Versatile, Abstract Artist

Poh Siew Wah, a versatile painter, was born in Singapore on April 30, 1948. His father was a commercial artist who encouraged him to draw and paint from an early age. He received his formal education at Gan Eng Seng Secondary School where he was taught by Mr. Namasivayam S. (known for his life drawings and figure studies) and Mr. Yeong Ah Soo (holder of a master's degree in graphic design). Seeing an innate talent, these teachers encouraged him to experiment with different mediums, ranging from charcoal and crayons to watercolours and oils. In 1967, Poh entered the Teachers' Training College, majoring in art education where he was exposed to new techniques and ideas. He graduated in 1970 and taught art ever since before retiring.

In Poh's eyes, abstraction is the best means of conveying his emotions, paired with the unrestricted use of material and the spontaneous gesture seems much more direct than any kind of realistic art. In particular, his use of collage technique, revealed his interest in the links between material and experience. Poh's early works were realistic watercolours and oils of Singapore scenes. His works embody an endearing quality to them, reflecting the quietude of nature and its beauty in his works. Poh's major influence came from the works of Spanish artist Antoni

Tàpies, who paved his personal artistic journey and moulded Poh to foray into abstract art and free-form expression works of art in ink.

Be it realist or abstract, Poh has gone through stages of development and creative stances, all invigorating its viewers. His range of materials include acrylic and/or collage and/or sand on canvas; acrylic marble paper on paper; acrylic on canvas; oil on canvas; calligraphy/collage; watercolours on paper; Chinese ink on Chinese rice paper; acrylic, gouache on watercolour paper. He also had a stint with rolled images on Jindezhen ceramic panels and porcelain vases. Poh has lived by an ever-guiding principle, "Art has the power to make people think about the meaning of life. "Everything as a part of nature has a secret soul, a spirit in silence."

## Island in the Sun Exhibition, Malaysia

For a second-generation Singaporean artist who has been painting seriously for nearly half a century and an art educator from 1967-1999, 'Island in The Sun' was his first Malaysian solo exhibition and only second solo outside Singapore, the first being in Flensburg (Court of Justice Hall) in Germany in 1995. It's quite out of the norm for Poh to centre his artworks around or be inspired by a specific place,

but, the UNESCO-inscribed world heritage site, Penang, seemed to have made an imprint on the artist. The artist visited Penang for holidays numerous times and every time he does, he is overwhelmed with happiness just by taking in its natural charms.

It is these serendipitous experiences in Penang that became Poh's muse for his latest series, featuring modern Chinese ink and colour on paper as well as acrylic on canvas works. The works were exhibited at Daiichi Art Space in Penang. The exhibition represented a major change in the artist's abstract explorations and experiments since his first abstract painting, Pink, Yellow and White (acrylic, gesso on board, 1989). The hush, thoughtful works have a distinct contrast to his earlier abstracts of greater demarcation of forms with vibrant colours and vigorous strokes.

The works exhibited in the 'Island in the Sun' are an exploration of dynamic shapes while touching on aspects such as horizon, infinity, reminiscences, romance and ambiguity. His abstract styles run the repertoire of standards like AbEx, minimalism, colour field and even collage. There are drips, splotches and splashes, and shapes that are organic and geometric. Focal points are not rigid, while the composition is fluid. The present works reveal a more lyrical and cleaner veneer.



36

## POH SIEW WAH

B. Singapore, 1948

### Market Scene - Singapore

Signed on lower left  
Watercolour on paper  
29 x 38 cm

Provenance  
Private Collection, UK

RM 4,500 - RM 6,000



**37**

**A.B IBRAHIM**

B. Alor Setar, 1925 - 1977

**Peeling Coconuts, 1960s**

Signed "A.B IBRAHIM" on lower left  
Watercolour on paper  
37 x 27 cm

Provenance  
Private Collection, UK

**RM 4,500 - RM 7,000**

A. B Ibrahim was a self-taught artist and was one of the founding members of Persatuan Pelukis Melayu (Society of Malay Artists, Malaya) that was based in Singapore. His work, "Malacca Gate" is a permanent collection of the National Art Gallery in Kuala Lumpur and at the Kedah State Gallery and the Royal Museum in Alor Setar. Although he was based in Alor Setar, he spent most of his time in Penang where he sold his paintings along Penang Road and Chulia Street.



**38**

**RAHMAT RAMLI**

B. Thailand, 1964

**Untitled, 1998**

Signed and dated "Rahmat Ramlee  
98" on lower left  
Acrylic on canvas  
45 x 57 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 5,000 - RM 7,000**

Rahmat Ramli is a Malaysian modern and contemporary artist who was born in 1964. While little is known about the artist, rural Malaysian life seems to be his area of interest when it comes to his works. This painting depicts a scene at a traditional Malay market. Women, clothed in traditional baju Kebaya and Kurung, dominate the painting, illustrating the norms and everyday of women with a simple life, possibly in the countryside.

**39**

**SHAFURDIN HABIB**

B. Perak, 1961

**Tunaiian II, 2011 & Menyusuri Sungai, 2011**

Both signed and dated "Shafurdin Habib 2011" on lower left  
Watercolour on paper  
28.5 x 43.5 cm x 2 pieces

Provenance  
Private Collection, Kuala Lumpur

**RM 2,800 - RM 4,200**

The lovely landscapes that the Malaysian countryside has to offer certainly proves as a muse for Shafurdin Habib, as he captures the beauty of nature at its best, untouched and flourishing. Utilising his virtuosity with watercolour, he paints on paper very skillfully the hills, the trees, the skies, the sands and the seas along with villagers. Although it is a simple depiction of the sceneries of a humble setting, Shafurdin fastidiously details every single bit and form of this piece, wowing the viewers with its complexity.

It is proven in both these pieces, as Shafudin's painting comes alive through his experiences there. This piece depicts the serene milieu of farmers during harvest season. He explores the allure and essential physiognomies of the beautiful views that make Malaysian countrysides – the abundant trees and the charming simplicity.



**40**

**KHALIL IBRAHIM**

B Kelantan, 1934 - 2018

**Fishing Village Road in Kuala Besar,  
Tumpat, Kelantan, 1984**

Signed and dated "Khalil Ibrahim 84" on lower right  
Watercolour on paper  
30 x 40 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 96 in the Art Journey of Khalil Ibrahim  
coffee table book published in 2015

**RM 9,000 - RM 12,000**



East Coast Series, 1995  
Watercolour on paper  
30 x 39 cm  
**SOLD RM 16,908**  
KLAS Art Auction 15 April 2018  
Sale XXXI

The artist's enigmatic and stylised technique using watercolour is an illustration of his strong connection and love for the land of his origin. The late 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 had been for 60 years. He held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centered around figures and were heavily influenced by East Coast fishermen and women.





**41**

**KHALIL IBRAHIM**

B Kelantan, 1934 - 2018

**Figure Sketches I & II, 1980s**

Pen on paper  
12 x 9 cm x 2 pieces

Provenance  
Private Collection, Kuala Lumpur

**RM 300 - RM 600**

Khalil Ibrahim's obsession with the human figure once again prevails in these pen ink sketches. This group of human figures in their most organic form, stripped of gender, appearance, and identity, sharing a lively moment together, is to perhaps evoke the familiar bustling spirit of people from the East Coast.

Throughout his career, the artist had been documenting observations of groups of humans, particularly of the East Coast, highlighting women, fishermen, movements, or just everyday living in rural Malaysia.



**42**

**A.B IBRAHIM**

B. Alor Setar, 1925 - 1977

**Gunung Jerai  
(Kedah Peak), 1960s**

Signed "A.B IBRAHIM" on lower left  
Watercolour on paper  
27 x 37 cm

Provenance  
Private Collection, UK

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

A.B Ibrahim excelled in creating and romanticising local landscapes only with the watercolour medium. It is a common, every day and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. The artist creates a very nostalgic and sentimental mood, reminding one of days gone by or the feeling of missing home after having been away for a long time. His prowess in re-enacting mood and feeling as well as beautiful rustic landscapes on paper made him one of the most well-known artists in Kedah until this day. Seen here is a tranquil milieu of a junk sail amid smaller boats and a mountain range as its backdrop.

# YONG MUN SEN

## The Father of Malaysian Painting

The late Yong Mun Sen, born on Jan 10, 1896 was one of Malaysia's pioneer artists. The country's art scene wouldn't be what it is today if it wasn't for his contributions. The artist was born in a coconut estate in Kuching, Sarawak with the forename of Yen Lang. In 1901, he travelled to TaiPu, in the Guangdong Province of China to attain a formal education in the proper use of brush and calligraphy. He returned to his hometown in 1910.

### Early Years

In 1910, Yong's talent and interest in art piqued when he chanced upon a Japanese artist painting using watercolours at his family's plantation and thenceforth, he became enamoured with that medium. At that opportune time, a neighbouring Dutchman presented Yong with a set of watercolours which allowed him to experiment with the medium.

Back then, being an artist didn't rake in enough, hence, to supplement his income, Yong worked at a bookshop and subsequently opened a photography studio in Penang and most importantly, he became a self-taught artist. He used these spaces to showcase his works to the public.

In 1914, Yong went back to China and painted majestic pictures of lions and tigers which were much loved by the warlords of the time. Two years later, he married 16-year-old Lam Sek Foong who bore five children. He returned to Sarawak in 1917. A year later, he started his career at a bookshop in Singapore and served at the counter. Living in Singapore sparked a fondness and appreciation for its urban scene he later illustrated in numerous watercolours.

In 1920, Yong was transferred to the branch at Carnarvon Street in Penang. It was his first time in Penang; he saw the lovely island for

what it was and was captivated by its beauty and charm.

It was in 1922 when he decided to change his name to Yong Mun Sen and subsequently set up Tai Koon Art Studio in Chulia Street. He took up photography seriously and executed some plaster-of-paris sculptures. Yong used the bookshop as well as the photography studio to showcase his works to the public. Eight years later, he moved his studio from Chulia Street to Penang Road and renamed it Mun Sen Studio.

Unfortunately, his career did not gain him any success which later prompted him to open an additional studio housed in an old mansion in Northam Road. During this time, Yong familiarised himself with the works of prominent European artists through books, particularly those of Van Gogh and Gauguin. Gauguin and his works spoke to Yong, which explains the strong influence on the development of his style, especially in his oil paintings.

Around 1936, several Penang artists happened to meet up and decided to form their brainchild, the Penang Chinese Art Club, with Yong as the vice-president. He became the president the following year. With the onset of the Second World War in 1939, the Penang Chinese Art Club was disbanded never to be formed again. When the Japanese occupied Malaya from 1941 to 1945, for him, this was the most fruitless period of his life. He had to resort to farming for the sake of survival.

The streak of misfortune continued when his wife died in 1941. Soon after, he remarried to the beautiful Yao Chew Mooi, the daughter of Yao Swee Lum from Ipoh (a descendant of Kapitan China, Yap Ah Loy). She eventually gave birth to four sons and two daughters.

Post-war, the artist got back on track and delved into the art scene actively and soon after, he became well known through his exhibitions in Malaya and Singapore and also through foreign contacts in Britain, USA and Australia.

### Artistic Style

Yong's forte and heart were landscapes in watercolour. With Western impressionism, complemented by Chinese calligraphy aesthetics, Yong garnered aficionados from the US, Australia and the UK. When Yong came across a scene that spoke to his soul, he would swiftly set up his easel and camp stool, equipped with a brush in hand to relay it on the canvas.

Yong's identification of his subjects' struggles, including fishermen in seaside villagers, farmers in paddy fields and labourers in plantations took centre stage. His conveyance grants viewers with an immaculate escape, a breath of fresh air or to remind people to break away from the bustling life. It is also evident in his landscape paintings that Yong did not depict the details that made up a landscape, rather, through watercolour, he illustrated fluidity and a carefree rhythm.

### Later Years

In 1956, he had the first of several strokes. Undeterred by his physical infirmity, he struggled on to paint. Although Yong was touted as the first known painter and artist in Malaysian modern art, his life in the later years was burdened with poverty, illness, depression and despair. He died on Sept 29, 1962 from stomach cancer.

A decade later, in 1972, the National Art Gallery organised a Mun Sen Memorial Art Exhibition. Yong's works will always hold a distinguished place in Malaysian art, as they rightfully deserve.



**43**

**YONG MUN SEN**

B. Kuching, 1896 - 1962

**Junk Sailing, 1947**

Signed and dated "MUN SEN 47" on lower left

Watercolour on paper

26.5 x 36.5 cm

Provenance

Private Collection, UK

**RM 10,000 - RM 15,000**



Resting, 1947

Watercolour on paper

26 x 37 cm

**SOLD RM 15,120**

KLAS Art Auction 24 February 2019

Sale XXXV

**44**

**ONG KIM SENG**

B. Singapore, 1945

**Arrival at Corio Bay Geelong, 1990**

Signed, titled and dated on lower right  
Watercolour on paper  
28 x 38 cm

Provenance  
Private Collection, Singapore

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

"I have to feel a place before I paint it. If I have good feelings for a scene - just as I may have good feelings for someone I meet - I know I'll have the will to paint it well. For me, and for all painters, I believe, inspiration comes naturally when there's a link between the artist and his subject," Ong Kim Seng said. Splendidly done with only the use of watercolour, Ong Kim Seng captures here a scenery at Geelong Corio Bay. Gorgeous on its own due to the exemplary use of watercolour as well as the balance between subject and space, this piece really is truly unique and stunning. 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.



**45**

**WONG YEAN YEAN**

B. Singapore, 1952

**The GoDowns - Singapore River Boat Quay, 1979**

Signed and dated "YEAN 79" on lower right

Oil on canvas

51 x 66 cm

Provenance

Private Collection, USA

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

Wong Yeann Yeann, a first time debutant in KL Lifestyle Art Space is a dexterous Singaporean artist. She attended the Nanyang Academy of Fine Arts and graduated in 1979. She was a member of the Modern Art Society (Singapore) and the Singapore Art Society. She participated in various exhibitions in Asia, spanning across Australia, China, Indonesia, Japan, Malaysia, Thailand and Vietnam. Her accolades include the Tan Tsze Chor Art Award (1989), the Philip Morris Singapore Art Awards for three consecutive years (1994/95/96), fourth prize in the Philip Morris Group ASEAN Art Awards (1995) and Navy Defence Art Award (1994). Since Wong's foray into the industry, she partook in two solo exhibitions entitled, "Art in Action" and "Affinity" respectively, both held at the National Museum Art Gallery in Singapore. The artist dabbles in a myriad of mediums, namely, oil, Chinese ink, acrylic and collage.

**The GoDown (Singapore River Boat Quay), 1979**

The scene of this painting is set in the 1970's and attention is drawn towards an aged building (godown), facing the riverfront. The painting also depicts tug boats hove along the river bank, commandeered by skippers about their routine. Wong's attention to minute details and her fluid brushstrokes are on full display in this artwork, breathing life into it and allowing its viewers experience the milieu through the artist's eyes. Historically, in Singapore, the godown was a warehouse set in a commercial building, facing the river front. It was used to store goods in-transit to its future destination across the world.



**46**

**KHAW SIA**

B. China, 1913 - 1984

**Brasso Yellow Hammer**

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

Provenance  
Private Collection, Singapore

**RM 7,000 - RM 10,000**



Khaw Sia was born in China in 1913 and studied art at the Sung Hua Academy in Shanghai as well as undertaking a private tuition in watercolour painting under Sir Russell Flint in England. His family migrated to Penang in 1937. Besides a master in oil, pastel and watercolour painting, he is also an expert in the cultivation of orchids. In fact, he is able to capture any flower's beauty on paper, depicting its delicacy, charm and elegance, with colour so radiant and brimming over with life.

He has received a number of awards for his art, notably from the Le Salon Paris in 1956 and the National Society 25th Exhibition in England in 1958. He passed away in 1984 at the age of 71 years.



**47**

**TAY CHEE TOH**

B. Johor, 1941

**Hair Dressing, 1968**

Signed "Chee Toh" in Chinese characters with a seal on lower right  
Ink and gouache on paper  
95 x 46 cm

Provenance  
Private Collection, USA

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

Tay Chee Toh is a second-generation Singapore artist. His works, which range from paintings to sculptures and prints, have been associated with figurative and abstract art, and draw on a diverse range of influences including batik painting, industrial objects and the surreal. In 1985, Tay received the Cultural Medallion. He also won the second and first prizes in the United Overseas Bank (UOB) Painting of the Year competition in 1982 and 1985 respectively. Tay's artistic practice took various paths in the choice of media and modes of visual expression. One of the founding members of the Modern Art Society, he forged directions in figuration and abstraction. His body of work, while registering formal sensibilities, reveals surreal expressions that have origins in fantasy. His works portray an endearing quality to them, evident in 'Hair Dressing 1968' where two ladies are seated and one tends to the other's hair.

48

**LYE YAU FATT**

B. Kedah, 1950

**Crossing the River, 1980s**

Signed "Lye Yau Fatt" on lower right  
Mixed media on canvas  
96 x 76 cm

Provenance  
Private Collection, Singapore

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



Two Sisters, 1984  
Oil on canvas  
83 x 83 cm  
**SOLD RM 34,943.20**  
KLAS Art Auction 30 July 2017  
Sale XXVIII

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



**49**

**CHEN WEN HSI**

B. China, 1906-1991

**Sparrows by the Reeds**

Signed in Chinese and stamped with two seals of the artist

Ink and colour on paper

81.5 x 54.5 cm

Provenance

Private Collection, Singapore

**RM 30,000 - RM 50,000**



Gibbons, Undated  
Chinese ink and watercolour on paper  
69 x 75.5 cm  
**SOLD RM 56,000.00**  
KLAS Art Auction 28 September 2014  
Sale XI

Soft in sight with graceful subtlety, Chen Wen Hsi illustrates his depiction of sparrows in their element, flying by some reeds. He was always keen on nature and animals as the subject of his artworks. Using Chinese ink and watercolour on paper for this masterpiece, he showcases an oriental-style technique with immaculate brush strokes. 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.



**50**

**DA WEI KWO**

B. China, 1919 - 2003

**Lotus**

Signed with artist's seal  
on lower right

Chinese ink on paper  
53 x 32.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 5,000 - RM 7,000**

Artist and teacher Dr. David Kwo Da-Wei became renowned for his Chinese brush paintings. He also pioneered in using complete strokes to create impressionistic images. This limited edition lithograph is stamped in color and signed by the artist. Born in Beijing, 1919, he first studied art at the Art Institute of Nanjing and later under the tutelage of the late master, Qi Bai-Shih. He held his first art exhibition in Hong Kong in 1952. Since then, he had held over 20 one-man art exhibitions at leading art museums in US, Europe and Asia. He died in the United States in 2003.





**51**

**M. SIVANESAN**

B. India, 1940 - 2015

**Untitled , 1994**

Signed and dated "MSIVANESAN94"  
on lower left

Mixed media on cardboard  
26.5 x 40 cm

Provenance  
Private Collection, Canada

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

In a way, M. Sivanesan's works are rather a reflection of his personal moods, than an attempt at making a profound statement. Fascinated with the human subject, Sivanesan works mainly with figurative compositions. Born in Madras (now Chennai) in 1940, Sivanesan would grow up to pursue art and graduate from the Madras Government College of Arts and Crafts in 1956. In 1962, he won an award at International Inter Church, New York. He has exhibited widely in India and internationally, including Bangkok (1976), Los Angeles (1977), Ottawa (1978), New York and Washington DC (1979). He worked out of his studios in New Delhi, Mumbai and Chennai.



**52**

**SUJARIT HIRANKUL**

B. Thailand, 1946 - 1982

**May, 1976**

Signed and dated "Sujarit 1976"  
on lower right

Artist, title and date inscribed on the verso  
Acrylic on canvas  
81.5 x 61.3 cm

Provenance  
Private Collection, Canada

**RM 4,000 - RM 9,000**

Sujarit Hirankul was a recognised Thai painter for his impressionist paintings. His paintings have been auctioned at Christie's Thailand, and also a number of auction houses in the United States. Hirankul's signature is painting with a palette knife and very, very thick application of paint, making his artworks heavily textured and three-dimensional, and instantly recognisable. His favourite subjects for painting was canals, houses of village, all illuminated with his rich colours. Hirankul was born in 1936 and died at an early age, in his 50's. His affair with art started when he was young, and he continued to pursue it throughout his life, even becoming a renowned teacher in Thailand.

**53**

**JEIHAN SUKMANTORO**

B. Indonesia, 1938

**Dewi, 2012**

Signed and dated "Jeihan 12" on upper left

Oil on canvas

70 x 70 cm

Provenance

Private Collection Singapore

**RM 7,000 - RM 9,000**



Yanti, 2008

Oil on canvas

70 x 70 cm

**SOLD RM 13,750.00**

KLAS Art Auction 7 July 2013

Sale IV

Internationally sought after for his tasteful figurative portraits, Jeihan Sukmanto's body of work comes from his imagination. Dramatic and striking, there are many theories that surround the technique of painting black on the eyes of his subjects, and one of the few that were procured was that Sukmanto was notorious for his non-conformist views when it came to painting the eyes, and the other being that he preferred his subjects to look out-of-this-world. Formerly a student in ITB, Indonesia, he never completed his studies due to his rebellious nature. When he was about 5 years old, he had an accident that left him with a brain injury. He was believed to be dead, but he awakened before he was buried. This experience was believed to play a significant role in his paintings.



54

**HENDRA GUNAWAN**

B. Indonesia, 1918 - 1983

**Penjual Ikan (Fish Seller), 1975**

Signed and dated "Hendra 75" on lower right

Artist, title and year inscribed on the verso

Watercolour, ink and pencil on paper

38 x 52.5 cm

Provenance

Private Collection, Singapore

**RM 28,000 - RM 40,000**



Fruit Seller, 1977

Mixed media on paper

54 x 39 cm

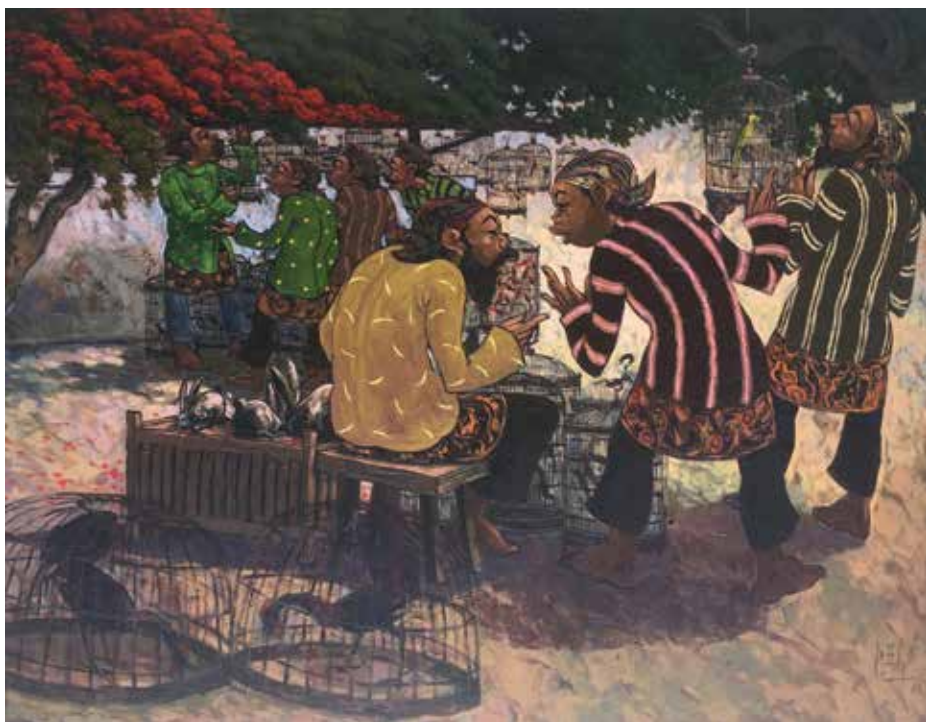
**SOLD RM 33,816.00**

KLAS Art Auction 15 January 2017

Sale XXV



Hendra Gunawan was born in Bandung, West Java, in 1918. Gunawan was committed in his political views, and dedicated his life to the fight against poverty, injustice and colonialism. He was incarcerated in Kebon Waru for his involvement in the Institute of Popular Culture (Lekra), a cultural organisation affiliated with the now-defunct Indonesian Communist Party (PKI). Gunawan's incarceration began in the 1960's and he was not released until 1978. During this time, his artwork was rarely seen or written about. Many of Gunawan's works have been lost, but museums and private collectors have located and catalogued over 120 of his paintings and sketches, along with eleven sculptures.



**55**

**RUDY MARDIJANTO**

B. Indonesia, 1967

**Untitled, 2006**

Signed and dated "R.Edy 06" on lower right

Acrylic on canvas

69 x 89 cm

Provenance

Private Collection, Kuala Lumpur

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

Rudy Mardijanto is an Indonesian artist who loves to centre his art on his rural homeland. While he celebrates the culture, tradition and way of life of rural Indonesians, the clashing of tradition and modernity has always been a theme in his artworks – placing laptops and mobile phones in the presence of baju kurung and baju kebaya-clad women. His use of modern technology in his art pieces is not depicted as a disruption to cultural life, but rather a blending of inevitable modernisation into age-old culture.

In this painting, the artist once again highlights the day-to-day life of villagers in rural Indonesia, allowing viewers to experience Indonesia's culture and tradition through the artist's eyes.



**56**

**LONG THIEN SHIH**

B. Selangor, 1946

**Kelong on Water, 1964**

Signed and dated "Thien Shih 64"

on lower left

Oil on masonite board

35 x 54 cm

Provenance

Private Collection, Kuala Lumpur

**RM 6,000 - RM 11,500**

Something so straightforward and uncomplicated such as this Kelong on Water painting is positively packed with aesthetic value. These explorations of colours, contours, crevices and shapes that make the kelong is the main focus, and the artist himself translates the admiration for these forms onto paper. It is a quiet, serene admiration as well as the artist's insight and knowledge of his subject.

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.

**57**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**July Survivor, 1996**

Signed, titled and dated "RSA '96

July Survivor" on lower right

Oil on board

43 x 73.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 4,500 - RM 6,000**



Raphael Scott Ahbeng has a particularly strong, individualist persona. He is mostly recognised for his energetic depictions of the Sarawakian rainforests and his bizarre interpretation of nature, making him distinct from his contemporaries. His abstract perspective of nature is not only robust, but unusual and odd to those who are used to naturalistic ways of painting them.

The canvas is decorated through heavy, forceful movements of the brush, creating an impactful piece that cannot be overlooked. It is loud; it is vigorous and filled with artistic value. Raphael illustrates massive trees with thick trunks, signifying the age of the trees while its leaves are painted in subtle colours of autumn with occasional bursts of orange.

**58**

**JEAN DUFY**

B. France, 1888 - 1964

**Bouquet de Fleurs, 1920**

Signed and dated "Jean Dufy 1920" on lower right

Inscribed Jean Dufy by a later hand  
(lower right, left of the original signature)

Pencil and watercolour on paper

laid down on board

56.8 x 46.3 cm

Provenance

Private Collection, USA

**RM 45,000 - RM 60,000**

In the 1900's, Jean Dufy (1888-1964) decided to pursue a career as a painter after visiting an exhibition put on by the "Cercle de l'Art Moderne" in Le Havre. There, he discovered the works of Picasso and Derain, with whom became friends years later. After receiving formal training at Le Havre's École des Beaux-Arts where both his brother, Raoul Dufy and Georges Braque had studied. His brother was an established artist in Paris and he took Jean under his wings in 1912. Jean had his first show in 1914 at Galerie Berthe Wall where he presented his watercolours for the first time.

Following the favourable response from his first exhibition, he went on to work intensively on his paintings of flowers, landscapes and animals. During the post war period, Jean's painting and unusual choice of canvas; porcelain style bold and vibrant colours that exude a romantic feel. Capturing everyday Parisian life was a clear passion for Jean Dufy but he never missed an opportunity to reflect his impressions in his work after the 1950's.

In 1925, Jean Dufy won a gold medal at the L'exposition Internationale des Arts Décoratifs for his porcelain designs, which focused on florals, and animal designs that were commissioned by Theodore Haviland in Limoges. His expertise in combining his loose decorative approach to colours and line during the early years of the 30-year association with Limoges is reflected in his artwork series called the The Bouquet de Fluers. It is a tasteful piece to add to a fine art collection especially since it is by a reputable Parisian artist who has greatly influenced the post expressionism style.



59

**ABDUL LATIFF MOHIDIN**

B. N. Sembilan, 1941

**Corn and Basket, 1962**

Signed and dated "AL 62" on lower left

Oil on canvas laid on board

70 x 49 cm

Provenance

Private Collection, Germany

**RM 190,000 - RM 250,000**



Siri Pago-Pago, 1966

Oil on board

46 x 44 cm

**SOLD RM 425,000.00**

KLAS Art Auction 23 September 2018

Sale XXXIII



Verso description of the artwork



60

**IBRAHIM HUSSEIN, DATUK**

B. Kedah, 1936 - 2009

**Untitled, 1963**

Signed with artist's device and dated 63  
Acrylic ink and collaged paper on paper laid to card  
25.4 x 23.5 cm

Provenance

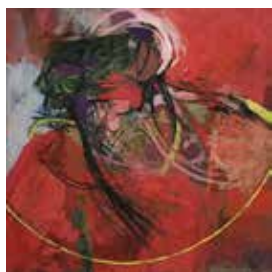
Private Collection, Kuala Lumpur

Illustrated on page 10 in the "777, Celebrating 7 Illustrious Years at KLAS"  
coffee table book published by KLAS in February 2019

**RM 38,000 - RM 50,000**



Untitled, 1963  
Acrylic ink and collaged paper laid to card  
24 x 36.87 cm  
**SOLD RM 61,996.00**  
KLAS Art Auction 28 January 2018  
Sale XXX



San Rafael California  
Mixed media on magazine paper laid  
on board  
23 x 22.5 cm  
**SOLD RM 54,400.00**  
KLAS Art Auction 23 September 2018  
Sale XXXIII

Datuk Ibrahim Hussein, affectionately known as Ib, was born in Sungai Limau, Kedah, in 1936. He studied at the Nanyang Academy of Fine Arts in Singapore in 1956 and then moved to London, where he continued his studies at the Byam Shaw School of Art and the Royal Academy Schools. He travelled to France and Italy after being presented with an Award of Merit scholarship. He also founded the Ibrahim Hussein Museum and Cultural Foundation.



Datuk Ibrahim Hussein never fails to captivate art enthusiasts by proving his mastery in abstract, which is often deemed futuristic due to the complexity in the way he expresses the forms and dimensions of his creation. His main medium was one he devised himself and called "printage"—a combination of printing and collage. This particular art piece was part of the series of artworks exhibited and sold by Galerie International New York between 1964 and 1967.

**61**

**ISMAIL ABDUL LATIFF**

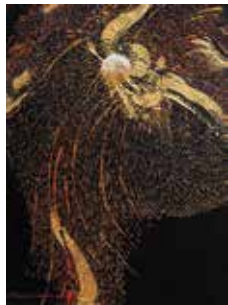
B. Melaka, 1955

**Riang Riang Rimba...  
Ladang Baro, 1996**

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

Provenance  
Private Collection, Kuala Lumpur

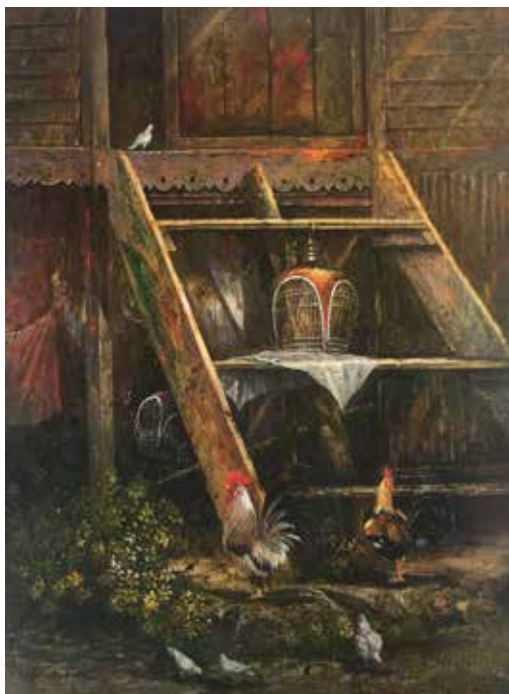
**RM 3,500 - RM 6,000**



Tarian Purba... Malam Di Joga, 1995  
Acrylic on paper  
76 x 56 cm  
**SOLD RM 18,035.20**  
KLAS Art Auction 4 September 2016  
Sale XXII

Ismail Latiff's 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." The contrast between light and dark colours and the exuberance with which they flow make it all the more like an experience than just a viewing, as it is heavily saturated 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 introductions to art is Nature."





**62**

**LEE WENG FATT**

B. Kuala Lumpur, 1967

**Untitled, 2000**

Signed and dated "Lee Weng Fatt  
00" on lower left  
Acrylic on canvas  
62 x 45.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 5,000 - RM 7,000**

Lee Weng Fatt's work lies mainly in 'preserving' heritage buildings by capturing their timeless beauty and allure through his canvas. He started out as a water-colourist and in 1995 decided to try oils and has since mastered the medium. This work however, is acrylic on canvas, his brilliant attempt at a varying medium. The primary subject which has made him famous and highly sought after are old heritage buildings in various locations around Malaysia, particularly in Melaka, Penang and KL.

As more of these buildings are forced to give way in the name of progress, the artist feels an obligation to preserve and document them in the way he knows best – by immortalising them through oil on canvas paintings. For him, returning time and time again to these old edifices is akin to journeying back to his roots. This artwork captures the details of a traditional Malay house, particularly the stairs that ascends into it, the unpretentiousness of a visible clothesline with laundry on it, and chickens roaming around it.



**63**

**YAP KIM BOON**

B. Kuala Lumpur, 1961

**Untitled, 2003**

Oil on canvas  
65 x 45 cm

Provenance  
Private Collection, Kuala Lumpur

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

Yap Kim Boon's works in vivid and rich colours illustrate the richness of the local culture and nature in an accessible manner. The artist's distinctive technique of painting with a hand-made bamboo palette knife results in a three dimensional textured effect that captures light and movement uniquely.

Another factor which contributes to the realistic feel of the paintings is Yap Kim Boon's plein-air technique of painting, where he paints in the open air to directly experience the subject matter. His vibrant works of art can transport one to the landscape depicted in his works, as is with these serene paintings.



**64**

**YAP KIM BOON**

B. Kuala Lumpur, 1961

**Untitled, 2002**

Oil on canvas  
84 x 84 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,000 - RM 7,000**

Yap Kim Boon's works in vivid and rich colours illustrate the richness of the local culture and nature in an accessible manner. The artist's distinctive technique of painting with a hand-made bamboo palette knife results in a three dimensional textured effect that captures light and movement uniquely.

Another factor which contributes to the realistic feel of the paintings is Yap Kim Boon's plein-air technique of painting, where he paints in the open air to directly experience the subject matter. His vibrant works of art can transport one to the landscape depicted in his works, as is with these serene paintings.



**65**

**LEE ENG BENG**

B. Penang, 1967

**Char Mee Hoon and Red Bean Soup, 2006**

Signed, titled, and dated "Eng Beng 2006  
Char Mee Hoon & Red Bean Soup"  
on upper middle  
Watercolour on paper  
18 x 28 cm

Provenance  
Private Collection, Kuala Lumpur

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

Born in Penang, Lee Eng Beng has become one of the most revered water-colourists in Malaysia. The artist's inspiration for his pieces spur largely from the street life of Penang, his hometown. In this piece, he captures a moment of a street stall selling Char Mee Hoon and red bean soup, both typical local foods that Penangites love to indulge themselves with. The intimacy and familiarity of the scene depicted in this piece will communicate well with the locals of Penang.



**66**

**HO KHAY BENG**

B. Penang, 1933 - 1986

**Chinese Temple, 1969**

Signed and dated on lower right

Oil on canvas

76 x 61 cm

Provenance

Private Collection, Canada

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

One is almost transported to the scene of the Chinese temple depicted in this painting. The multi-layered colour and texture brings out an almost three-dimensional quality to the work, which Ho Khay Beng managed to breathe life into. Known for his simplicity in landscapes and signature style of layering and texturing, this piece is full of character. Ho Khay Beng was born in 1933. He graduated from Nanyang Academy of Fine Arts, Singapore in 1959 and went on study art at Rome Academy of Fine Arts, Italy, in 1968. He held one-man shows at Chin Kang Association, Penang (1965), Galleria Guilla Flavia, Rome (1966), Galleria Michelangelo, Rome (1967) and Galleria D'arte I Volshi, Rome (1967). He participated in the Singapore Local Artists Exhibitions and Nanyang Academy 20th Anniversary Exhibitions (1957-1958).



**67**

**TAN PENG HOOI**

B. Penang, 1942

**Ayer Itam Temple**

Oil on canvas

53.5 x 72 cm

Provenance

Private Collection, Singapore

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

Tan Peng Hooi is one of Malaysia's established artists. He was born in 1942 and comes from Penang and has a strong artistic reputation as he is a self-taught artist. His works is known to have been widely influenced by John Constable and J M Williams Turner, two very renowned British artists during his time. Tan is known to have his authentic way of expressing his ideas in his body of work which he derived through his keen perception senses as well as his unique sense of observation of nature. Here, the Penang-born artist captures on canvas the impeccable architecture of the Ayer Itam temple against a warm backdrop.

**68**

**CHONG HON FATT, DATUK**

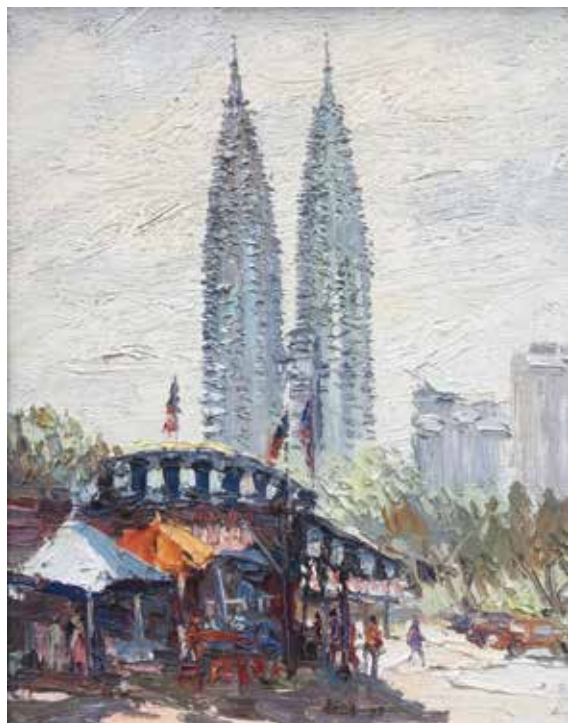
B. Penang, 1941

**KLCC, 1999**

Signed and dated "Hong 99"  
on lower middle  
Oil on canvas  
37 x 29 cm

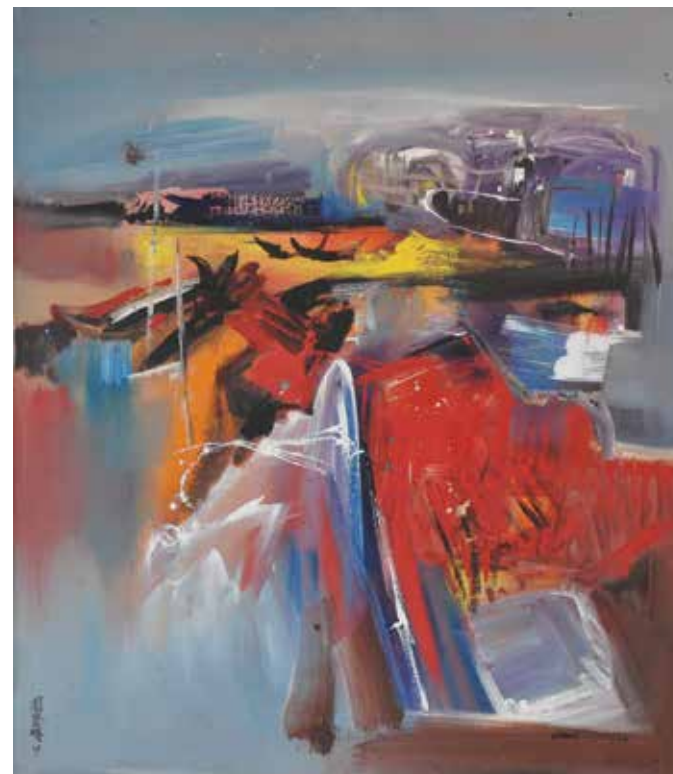
Provenance  
Private Collection, Kuala Lumpur

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



The Penang born artist is a much respected and accomplished impressionist artist, well known for the many oil paintings inspired by local sights, from cityscapes to landscapes and country scenes. So, it is not unusual that KLCC would become one of his painting subjects. Produced in 1999, this painting perfectly captures a moment of the less developed, vintage days of the city centre.

Chong is heavily involved in shaping the local art scene, having founded the Penang Watercolour Society in 1985 along other members. Before that, he served as Chairman of the Chung Ling Art Society in 1959-60. He also served under various capacities with the Penang Art Society, Japan Modern Art Association and Art Group Penang. Chong's artwork is now in the public collection of numerous bodies and individuals including the National Art Gallery, Prime Minister's Office, HRH The Sultan of Kedah, Prince of Songkhla University, to name some.



**69**

**CHEW TENG BENG**

B. Terengganu, 1938

**Malaysian Landscape, 1967**

Signed and dated "chewtengbeng67"  
on lower right and lower left  
Acrylic on canvas  
88.5 x 76 cm

Provenance  
Private Collection, Canada  
Previously in the collection of CRANBROOK  
ACADEMY OF ART, BLOOMFIELD HILLS,  
MICHIGAN

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

Chew Teng Beng is an abstract artist well known for his distinct combination of fusing Eastern and Western motifs. He's an alchemist when it comes to the blending of colours, displaying a strong visual acuity while bringing forth his work's sense of gentility and sensitivity. A number of his works took inspiration from his travels to exotic places as well as other destinations he's visited in between the journey. A sought-after Fullbright-Hays scholarship sponsored his art studies at the Cranbrook Academy of Art in Michigan in 1967 until 1968. Due to his excellence in his art studies, he was also able to receive a scholarship from the University of Michigan in Ann Arbor to further his Bachelor of Fine Arts the following year, followed by his master's degree. He then went into lecturing life drawing and printmaking in the same university under a teaching fellowship.



**70**

**KENG SENG CHOO**

B. Kedah, 1945

**Mother & Child / Family Relaxing, 1984**

Signed and dated "Keng 84" on lower right  
Watercolour on paper  
27 x 37 x 2 pieces

Provenance  
Private Collection, Canada

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

Born in 1945 in Alor Setar in Kedah, Keng Seng Choo is a Malaysian artist known for his excellent and amazing techniques in the art of batik. His works have been showcased in many private and public galleries both locally and internationally. Having graduated from the prestigious Nanyang Academy of Fine Arts in Singapore in 1965, Keng Seng Choo's works primarily focuses around people, still life and objects.

As an artist, Keng has won many awards and accolades. One of his most notable awards include the Silver Medal at the 1970 New York International Art Show. Keng is known for his clean and smooth-like brush aesthetics of strong colours when he expressed his themes. Often, his abstract works tells a story or a narrative, in the case of these art works, a familial value.



**71**

**HARRIS RIBUT**

B. Selangor, 1951

**Untitled, 1998**

Signed and dated "Harris Ribut 98"  
on lower right  
Acrylic on canvas  
40.5 x 40.5 cm x 3 pieces

Provenance  
Private Collection, Kuala Lumpur

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



**72**

**RAMLI MALEK**

B. Pahang, 1943 - 1982

**Stilt Houses, 1970s**

Signed "RAMLI MALEK" on lower right  
Oil on board  
29.5 x 66 cm

Provenance  
Private Collection, Canada

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

Ramli Malek is born in 1943 in the state of Pahang. Possibly drawing influence from his birthplace, the artist looked to the old-world charm of village houses on stilts as his subject for his painting. Just as depicted in the painting, stilt houses are usually built on water. Stilts are the main characteristic of a typical Malay kampung house. The monotonous use of palette also creates an illusion of these houses against a dim backdrop akin to sunset lighting.



**73**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Break of Day, 2001**

Signed, dated and titled "RSA '01  
break of day" on lower right  
Mixed media on board  
60 x 90 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 7,000 - RM 10,000**

"Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated," said AhBeng. That seems evident in this piece as he does provoke a sense of calmness. Enveloped by what seems to be a mountain range, a stream flows through the centre of the painting. Bold strokes and intense colours further elevates the calmness that is resonated by the 'Break of Day', as well as that of nature.



**74**

**ABDUL GHANI AHMAD**

B. Kedah, 1945

**Journey Series, 2007**

Signed and dated "Abdul Ghani  
Ahmad 2007" on lower right  
Watercolour on paper  
14.5 x 18.5 cm

Provenance  
Private Collection, Kuala Lumpur

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

Abdul Ghani Ahmad defines his paintings as a documentation of the local heritage, and that paintings are among the best ways to preserve our tradition and heritage for the future generation. However, taking a different turn from his usual landscape paintings of homely scenes, featuring nature and villages, he creates a stunning pandemonium of colours. The colours flow, bleed and seep into one another, creating slow movement that hypnotizes and enchants. Exceptionally pleasurable to the eye and mind, this spontaneous piece is made up of different shades and shapes, all muddled together to create the wonderful disorder that is this painting. Despite the disarray, they all work in harmonious unison.

Abdul Ghani Ahmad is a self-taught artist who started being active in watercolours in 1986. He believes that although photography produces accurate and honest images, it cannot compare to watercolours in providing the audience with a sense of satisfaction.



**75**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Festival of Inner Jungle...  
Paranormal World, 2008  
& Festival of Inner Jungle...  
Midnight Garden, 1993**

Signed and dated on lower right  
Acrylic on paper  
76 x 56 cm x 2 pieces

Provenance  
Private Collection, Kuala Lumpur

**RM 8,000 - RM 10,000**

Ismail Latiff delivers us once more from the wear and tear of reality, and takes us into his realm of escapism. Not one to shy away from colours, Ismail's works are always enchanting, speaking to us not only visually, but also spiritually. According to art critic Ooi Kok Chuen, Ismail Latiff is one of the greatest escape artists to ever wield the brush. There is an instant comfort in gazing upon Ismail's art, as they are always so full of life, seemingly teeming with visual comfort that seems so rare these days. With expert combinations and blending of colours that seem to simultaneously clash and harmonise, he paints dreams. Coincidentally, it was Van Gogh who said, "I dream of painting and I paint my dreams."



**76**

**YUSOF GHANI**

B. Johor, 1950

**Biring Series XIV, 2006**

Signed "Yusof Ghani" on lower right  
Signed, titled and dated on the verso

Oil on canvas  
122 x 90 cm

Provenance  
Private Collection Kuala Lumpur

**RM 90,000 - RM 120,000**



Biring LXX, 2007  
Oil on canvas  
183 x 183 cm  
**SOLD RM 313,600.00**  
KLAS Art Auction 18 January 2015  
Sale XIII

Yusof Ghani's 'Biring' series strays away from his other series that feature the human form, masks and nature. His most coveted works are from the rare, 'Protest' series while the artists' most recognised and collected artworks are part of the 'Tari' series. The 'Biring' series is the artist's rendition of a cock-fight, symbolising the heroism and strife between mankind. The use of vibrant hues and expressive brush strokes makes it an inundating artwork.

Through dominant colours of blue, black and white paired with Yusof's innate prowess, he creates swirls of colours that finally take the form of roosters at the centre of the artwork. The roosters depicted in his painting seem to be in motion, glowing wings flapping about as they fight for their lives. 'Biring' is definitely one of Yusof Ghani's most enlightened body of works, for not only have the works been painted with wild abandon and freedom, but more importantly demonstrate the artist's ability to leave the comfort of the familiar.



**77**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**East Coast Series - Ladies in Waiting III, 1982**

Signed "Khalil Ibrahim 82" on lower right

Acrylic on linen

93 x 108 cm

Provenance

Private Collection Kuala Lumpur

Illustrated on page 91 in the "777, Celebrating 7 Illustrious Years at KLAS"  
coffee table book published by KLAS in February 2019

**RM 80,000 - RM 110,000**

With human figures being the preferred theme and hallmark for Khalil Ibrahim, we are presented with a mesmerising acrylic piece of colourful, hypnotising women and their stances on linen. The employment of bright, enlivening colours creates an overall enthusiastic and energetic mood. Silhouettes of various individuals are situated mainly in the centre, where Khalil's penchant for the human body is exhibited – he painted the curves, contours and forms expertly.

Against the bright colours that give life to the subjects is an earthy background. Deep brown tone was paired with a bright blue border to shape the artwork. In its entirety, the painting reverberates a serene feeling.



**78**

**YOSHITOMO NARA**

B. Japan, 1960

**Cosmic Girl (Eyes Open), 2008**

Offset lithographic poster printed in colours on wove,  
from the edition of 500  
72 x 52 cm

Provenance

Private Collection, Singapore

Published by Baltic Centre for Contemporary Art, Gateshead, UK, at the occasion of the artist's exhibition. LITERATURE: 'Yoshitomo Nara: The Complete Works 1984-2010, Volume I', Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p.143 (illustrated in colour)

**RM 25,000 - RM 45,000**

Influenced by elements of popular culture such as anime, manga, Walt Disney cartoons, and punk rock, Yoshitomo Nara creates paintings, sculptures, and drawings of adorable-yet-sinister childlike characters. Painted with simple bold lines, primary colors, and set against empty backgrounds, these small children and animals often share the canvas with text, knives, plants, and cardboard boxes, among other recurring elements. As one of the fathers and central figures of the Japanese neo-Pop movement, Nara's work expresses the struggle to find an identity fractured by war, rapid modernization, and an omnipresent visual culture. Nara's sculptures, made primarily from fiberglass, and his drawings on postcards, envelopes, and scraps of paper, further this exploration using the same elegance of line and simple palette as his paintings.



# PIET MONDRIAN

## A Great Abstract Geometrist's Rare Tapestry Masterpiece

### Piet Mondrian and his Artistic Style

Piet Mondrian was a Dutch painter who carved a unique niche for himself on the global platform, matching the likes of other celebrity painters. He was known as being the co-founder of De Stijl (The Style), which incorporated an art movement that worked around abstract works, and the new art forms that were being introduced to the world in the early 20th century. The movement was also based on the reductive theory, which took a larger scale image and brought it to life on the canvas, in architectural works, and in sculpture forms, and in the form of graphic art.

Mondrian who was born in the Netherlands, received his formal training there where he attended the Rijksadame van Beeldende in Amsterdam. While Mondrian was born 24 years after Vincent van Gogh, their story was strikingly similar. Mondrian took an interest in impressionist techniques, hence his early works reeked of this art form. Similar to Van Gogh, Mondrian used pure, robust colours and expressive brushwork under the influence of pointillism and Fauvism. The still life images, the landscape works, and other scenes, which he depicted in his early career, all showcased this style.

During the first decade of the 20th century, Mondrian began to make a transition in his style as an artist. His works started leaning towards a pointillist and cubist style, as well as other abstract mediums. During that time, Dutch artists were increasingly aware of the radical works of Paul Cezanne and of the Cubist painters. Active in the avant-garde circle, Mondrian was heavily influenced by the new art movement happening in Paris. 1911 was when Mondrian witnessed the early Cubist works of Pablo Picasso for the first time and he was immensely fascinated. Still exuberant from his findings, Mondrian almost immediately began to adapt the concept of Cubism to his own use.

### The Collectors

Due to his appeal with the different forms and his ability to create works that touched so many, Mondrian was one of the well-known artists who began his work early in the 20th century. Although he was born outside of the US, his works and name eventually made their way to the Western World, and he achieved fame in his own right, for the quality and styles that he pre-

sented in his works. He was not only known as a famous abstract painter in the US, but also in his hometown, Amsterdam, and in Paris where he had a brief stay to learn about the different forms and the artists he was interested in.

Since the 1970's, many weaving companies started marketing their pieces to a broader audience by selling tapestries as the more affordable counterparts to paintings. One company that had successfully done this was Modern Masters Tapestries. They created large-scale reproductions of modernist paintings by renowned artists including Joan Miró, Willem De Kooning, Fernand Léger, Piet Mondrian and Pablo Picasso. Modern Masters enlisted artisans to create tapestries that would find their way into commercial spaces and homes.

The charm of tapestries is that they act as an introduction to modern 20th-century artists. Rather than portrayed in a gallery space, the tapestries hang in a common area where people converse, study, and move through. Thirteen of the Modern Masters' tapestries originally found their way to Southern Methodist University as a donation in the 1970's and were installed in DeGolyer Library. Much recently, the tapestries were stored at the Fondren Library of Rice University during the renovation, a new enriched home for the tapestries.

Mondrian established the Paris Studio of Mondrian, where some of his best artistic gems were made iconic, serving as an inspiration to the modern painters. Tate Gallery in London houses one of the best works created by Mondrian. In 2014, the Tate Liverpool displayed the largest UK collection of Mondrian's works, in commemoration of the 70th anniversary of his death.

### Piet Mondrian 'Untitled', (1921) Tapestry

This work is one of Mondrian's well-known abstract works, created in 1921. This magnificent piece embodies a thick black brushwork to define the borders of different geometric patterns apparent in this work. The lines were masterfully applied, making these the defining feature of this untitled work. Mondrian also used vibrant colour combinations such as red, blue and yellow, representing his formal

vocabulary while black, white and grey represented his primary values. His niche was constructing lines and colour combinations on a flat surface, in order to express general beauty with the utmost awareness.

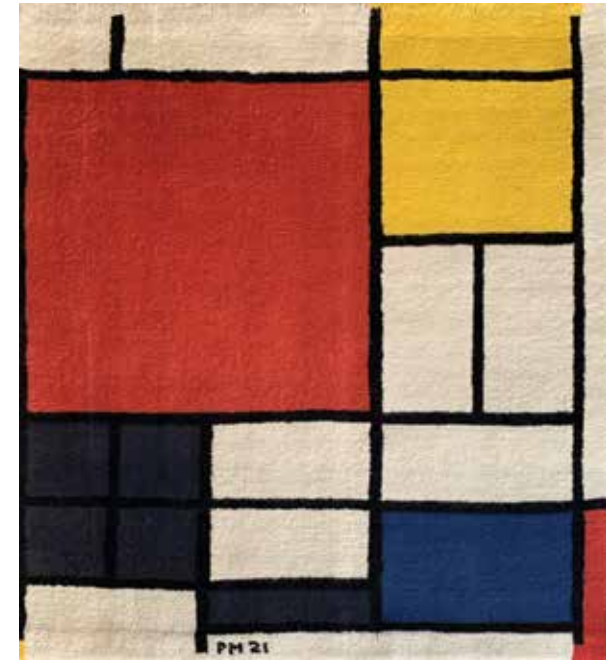
This particular work has hung on the walls of the Four Seasons in Baltimore for several decades before making its way to KLAS Art auction.

### History on Tapestries

During the Middle Ages through the Renaissance (14th to 16th century), tapestries were commonly found in homes. Tapestries served a functional purpose in buildings with little insulation or heat, keeping the elements out and the heat in. Its secondary purpose, on the other hand, was for the affluent to portray their sign of wealth and beauty. Like paintings, tapestries adorned the walls for those with financial means. Commissioned artisans were employed to design intricately woven designs in many of these tapestries, often creating beautiful mis-en-scènes or arranged scenery that transported viewers to otherworldly lands. Despite centuries of exposure to sunlight and temperature, some of the tapestries remain remarkably striking to date.

It's relatively rare to see artists' tapestries on exhibit, partly because the market, which tended to shun them because they were undecided whether the works were real works of art or just expensive novelties. Artists who dabble in tapestries don't actually sit at a loom and weave. Rather, they are the creator of designs or they have made paintings whose designs are suitable for a tapestry, and then these images are sent elsewhere by a publisher to be woven into tapestries, which the artists will eventually approve and sign. Artists' tapestries are a hybrid of the art multiple market and may seem more like reproductions than original works of art.

Tapestries set a brief trend in the United States in the 1920's, when tycoons such as Albert Barnes, J.P. Morgan, George Vanderbilt and others travelled to Europe to buy art, returning with tapestries by celebrated artists such as Henri Matisse and Pablo Picasso along with paintings and sculptures. These tapestries still hang on the walls of their homes or have been donated to museums, but it is mostly in office building lobbies where they can be seen.



79

### PIET MONDRIAN

B. Netherlands, 1872 - 1944

### Untitled, 1921

Signed "PM 21" on lower edge

Wool Tapestry

165 x 183 cm

Provenance

Provenance Ingrao Incorporated, New York, NY

Formerly in the Collection of the Four Seasons Residences, Baltimore, MD, U.S.A

RM 40,000 - RM 70,000



**80**

**HENRY MOORE**

B. England, 1898

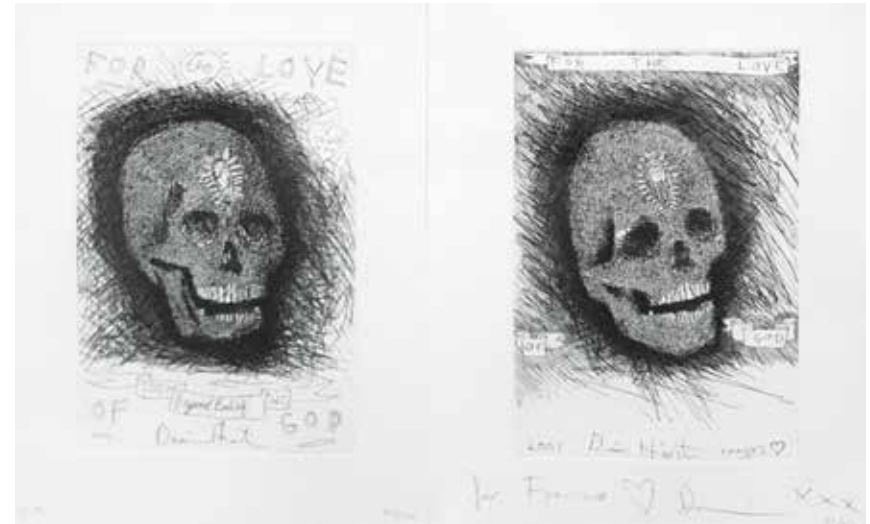
**Family, 1951**  
 Editon AP 3/4

Signed, titled and dated  
 Inscribed AP 3/4 on lower left  
 Etching on paper  
 53 x 39 cm

Provenance  
 Private Collection, UK

**RM 8,000 - RM 12,000**

Henry Spencer Moore was an English artist. He is best known for his semi-abstract monumental bronze sculptures which are located around the world as public works of art. As well as sculpture, Moore produced many drawings, including a series depicting Londoners sheltering from the Blitz during the Second World War, along with other graphic works on paper. This particular piece, entitled Family, was created in 1951 and it symbolises aspects of the values of the post-war era of austerity and reconstruction.



For the Love of God – Beyond Belief is an etching on paper, Edition 180/300 by artist Damien Hirst. The etching is the artist's preliminary work before crafting a sculpture, also produced in 2007. The sculpture consists of a platinum cast of an 18th-century human skull encrusted with 8,601 flawless diamonds, including a pear-shaped pink diamond located in the forehead that is known as the Skull Star Diamond. The skull's teeth are original, and were purchased by Hirst in London. The artwork is a memento mori, or reminder of the mortality of the viewer.



Verso of the artwork

**81**

**DAMIEN HIRST**

B. England, 1965

**For the Love of God - Beyond Belief, 2007, Edition 180/300 & For the Love of God, 2007, Edition 180 / 300**

Signed and dated  
 Inscribed "180/300 on both lower edge of paper  
 Etching on paper  
 34 x 52 cm

Provenance  
 Private Collection, UK

**RM 7,000 - RM 10,000**



The Souls III (Leaf, Green, Rustic Copper), 2010  
 Foil - Block print in colours  
 73x 52 cm  
**SOLD RM 13,000.00**  
 KLAS Art Auction 19 January 2014  
 Sale VII



**82**

**JUN DOBASHI**

B. Japan, 1910 - 1975

**Untitled, 1962**

Signed and dated "Jun Dobashi 62"  
on lower right  
Crayon and gouache on paper  
65 x 50 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,500 - RM 6,000**

Jun Dobashi was born in 1910 in Tokyo, where he studied at an art academy there in 1933 before leaving to stay in Paris for a year in 1938. He later returned to France again, this time staying from 1953 to 1969, earning him the perception of a Franco-Japanese artist.

The abstract painter also speak the lithography language in art. In 1954, Dobashi held his first solo exhibition in Paris in 1954, and went on to exhibit regularly at Galerie Fricker. Throughout his career, he would exhibit at many leading art avant-garde salons including the Salons d'Automne, Salon de Mai, Salon des Comparaisons, and Galerie Charpentier, establishing the Japanese artist internationally.



**83**

**STEPHEN MENON**

B. Pahang, 1972

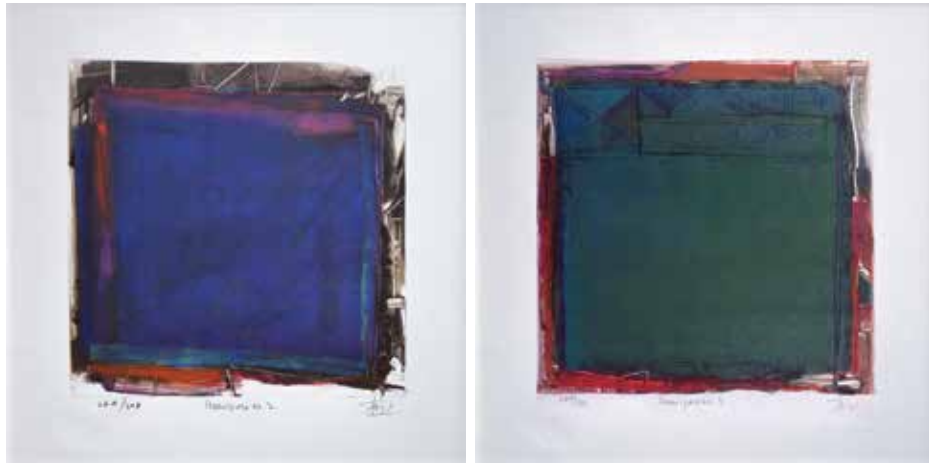
**Mao Series**

Acrylic on canvas  
64.5 x 87.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 6,000 - RM 8,000**

Born in Pahang, Stephen Menon graduated with a Diploma in Graphic Design from Kuala Lumpur College of Art in 1993. He has a penchant for figurative drawing and has learnt much under the tutelage of Amron Omar, one of Malaysia's leading figurative artists. This then evolved to his fascination to paint famous faces such as his Tunku, P. Ramlee and Mao series. Stephen's subjects tend to change along with the media he uses. The artist has three solo exhibitions under his belt and is currently the resident artist at University of Malaya.



**84**

**TAJUDDIN ISMAIL, DATO**

B. N. Sembilan, 1949

**Innerspace No.2, Edition 264/300**  
**Innerspace No.3, Edition 269/300**

Both signed on lower right  
 Inscribed "264/300 Innerspace no 2  
 and 269/300 Innerspace no 3"  
 on bottom of paper  
 Print on paper  
 41 x 41 cm x 2 pieces

Provenance  
 Private Collection, Kuala Lumpur

**RM 300 - RM 700**

Tajuddin Ismail has a deep-rooted passion for art and design since an early age, having studied Fine Art at ITM School of Art & Design and Graphic Design at the Art Center College of Design, Los Angeles before pursuing his post-graduate studies in Interior Architecture at Pratt Institute New York. Now, he is a reputable artist worthy of respect and recognition for his amazing abstract art that draws inspiration from natural forms and landscapes.

His artworks are labyrinths of metaphors and underlying meaning. The Innerspace No.2 and 3 is no different. He moves viewers with the poetry of his brushstrokes. 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. The artist animates the lines, colours and geometric shapes to speak a visual language of beauty and tranquillity to viewers looking on.



**85**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Commonwealth Games Sports  
 - Series I, 1998**

Signed and dated "Khalil Ibrahim 98"  
 on lower right  
 Watercolour on paper  
 23.5 x 24.5 cm

Provenance  
 Private Collection Kuala Lumpur

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

The late Khalil Ibrahim, the multifaceted legendary artist whose niche was human figures presented a special painting entitled, 'Commonwealth Games Sports - Series I, 1998'. This series was a special series, straying away from the scenes of the East Coast to ones of ladies playing netball, created by the late artist as an ode to the Commonwealth Games. The XVI Commonwealth Games were publicised through a joint art exhibition on sports by five local artists that included his peers, Yusof Ghani, Raja Azhar Idris, Ahmad Zakii Anwar, and Datuk Ibrahim Hussein.



**86**

**MOHD KHAIRUL IZHAM**

B.Pahang, 1985

**Diantara, 2019**

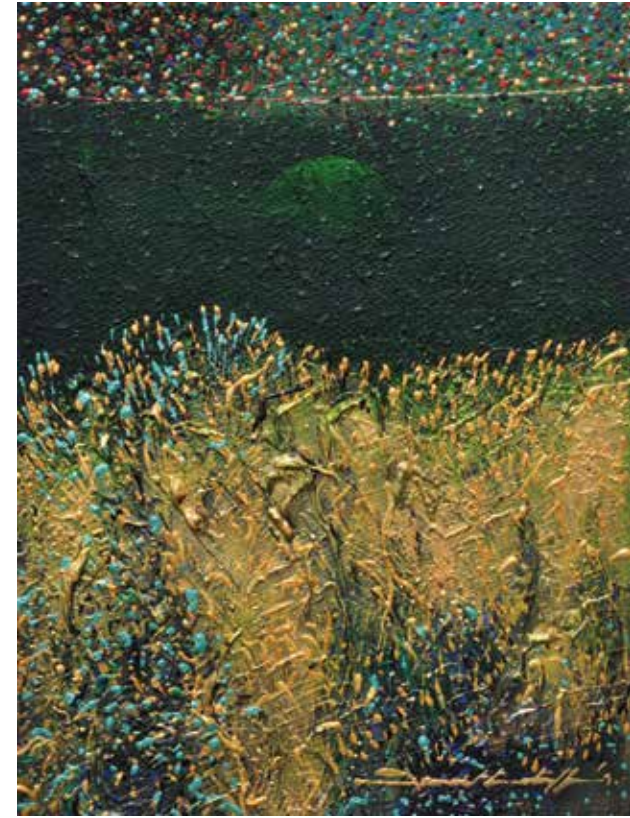
Signed and dated "khairul izham 2019"  
on lower right

Artist, title, date and dimension  
inscribed on the verso  
Acrylic on canvas  
152 x 152 cm

Provenance  
Private Collection Kuala Lumpur

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

Born 1985 in Maran, Pahang, Khairul Izham approaches broad subject of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection. Some of his recent shows include: Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), Dischromatic (2010). Khairul Izham is known to produce an enigma and elusive mood in his subjects. His brushes of colour create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured. This piece is straightforward and shows its brilliance in execution.



**87**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Embarau, 1996**

Signed "Ismail Latiff" on lower right  
Acrylic and mixed media on paper  
38 x 29 cm

Provenance  
Private Collection, Singapore

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

Anybody familiar with Ismail Latiff's works may even describe him to be an artistic wizard, and by wielding a brush, he creates magic on canvas. The 'Embarau', is a very regal painting. It showcases the usage of gold splashes against the dark background as its focal point. It wouldn't be unlike the Ismail without the moon in his works. The moon is faintly noticeable almost as if it's at a distance while Ismail Latiff shows viewers a magic show, or opening a window to peer into his beautiful imagination.

**88**

**SYED AHMAD JAMAL, DATUK**

B. Johor, 1929 - 2011

**Berenang - Swimming, 1965**

Signed and dated "A 65" on lower right  
Oil on canvas  
122 x 76 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 51 in the **"777, Celebrating 7 Illustrious Years at KLAS"**  
coffee table book published by KLAS in February 2019

**RM 200,000 - RM 300,000**



Nur Tenaga, 2010  
Acrylic on canvas  
153 x 152 cm  
**SOLD RM 490,332.00**  
KLAS Art Auction 30 July 2017  
Sale XXVIII

Born in Bandar Maharani, Muar, Johor on Sept 19, 1929, Syed Ahmad Jamal had a carefree childhood on the land owned by his grandfather Syed Sahil, a prominent businessman in Johor Bahru. At a young age, he had begun to develop a keen sense of appreciation for the countryside's natural landscapes and spent a lot of time observing his surroundings. Had he were to grow in the city of Kuala Lumpur, he doesn't think he would have that kind of sensitivity to his surroundings, and ultimately create the art that he does now.

Do we choose our destiny, or does destiny choose us? For 82-year-old Datuk Syed Ahmad bin Jamal Sahil, the statement holds true either way – he has chosen art and he is the chosen one to tread the path of art. And when things occur in this manner, there is no limit to what one can do and achieve. As for Syed Ahmad Jamal, his life has unfolded into a colourful journey, a story told through his paintings, which are generally streaked with vibrant, energetic hues.



## IMPORTANT NOTICE

### AUCTION TERMS AND CONDITIONS

**IMPORTANT:** Please read carefully and seek independent advice. The Lots are available for inspection and a Bidder must form your own opinion and judgment in relation to it. Bidders are strongly advised to examine any Lot or have it examined on your behalf by an expert before the Sale.

These conditions and all other terms, conditions and notices set out in the Catalogue of KL Lifestyle Art Space (“KLAS”), or announced by the Auctioneer or posted at the Sale Venue (together the ‘Auction Conditions’), form the terms on which KLAS contracts and/or regulates its relationship with Bidders, Buyers and Sellers. All Bidders, Buyers and Sellers are deemed to be aware of the Auction Conditions and their legal implications.

Notices and announcements affecting the Sale may be made during the Auction without prior written notice and these form part of the Auction Conditions, provided that the conditions set out herein will prevail over any inconsistency unless expressly stated otherwise. A Bidder should be alert to the possibility of changes and should check in advance of bidding if there have been any announcements or notifications, if he is unsure.

The Auction Conditions apply to all aspects of a Sale, including without limitation, the consignment of Lots, the bidding of Lots, the Delivery of Lots, the resale of Lots, the Payment of the Hammer Price and the Buyer's Premium.

#### Section 1 NOTICE TO BIDDERS

##### General

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

##### KLAS is Seller's Agent Only

1.2 In its role as Auctioneer of Lots, KLAS acts solely for and in the interests of the Seller. KLAS' job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. If KLAS or any of its staff or representatives makes any statement or representation in respect of a Lot, or if KLAS provides a Condition Report on a

Lot, it does so, on the Seller's behalf. Upon a Sale, the resulting contract (“the Contract of Sale”) is between the Buyer and the Seller and not with KLAS. The terms of the Contract of Sale between a Seller and a Buyer is set out in Section 2.

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

##### Tests

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

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

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

##### Bidder's Duty to Inspect

1.6 Subject to the Contractual Description about a Lot in the Catalogue, Lots are sold to the Buyer on an “as is” basis, and may contain faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Description) or elsewhere of any Lot are for identification purposes only. They may not

reveal the true condition of a Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or dimensions of the Lot. Lots are available for inspection prior to the Sale and it is for a Bidder to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, origin, value and estimated selling price (including the Hammer Price).

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

##### Condition Reports and Estimates

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

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

##### Storage Cost

All uncollected lots after the auction will be stored at KL Lifestyle Art Space, 31 Jalan Utara, 46200 Petaling Jaya, Selangor.

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 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.

#### Section 2

### 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.

#### Section 3

### 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.

## 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) (Not Applicable)

All Buyers will be subject to the 6% GST payable on the Buyer's Premium 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;
"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 consignee of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), "Seller" includes both the agent and the principal who will both be jointly and severally liable;
"Telephone Bidding Form"	the form prescribed by KLAS from time to time for making Telephone Bids;
"Telephone Bids"	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.



**KLAS Art Auction**  
 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)

**BIDDER REGISTRATION FORM**

KLAS ART AUCTION Malaysian Modern & Contemporary Art | 7 July 2019 | KLAS @ Jalan Utara

**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 2018) \_\_\_\_\_

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 \_\_\_\_\_



**KLAS Art Auction**  
 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 | 7 July 2019 | KLAS @ Jalan Utara

**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. \_\_\_\_\_ Issuing Bank \_\_\_\_\_  
 Supporting Documents | Utility Bills | Bank Statement (Issued in 2018) \_\_\_\_\_

I hereby irrevocably authorise KLAS 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 KLAS 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 authorisation to charge the Top Limit specified below, using a valid credit card acceptable to KLAS, 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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