

PETALING JAYA, SUNDAY 29 SEPTEMBER 2019



KLAS ART AUCTION

MALAYSIAN MODERN & CONTEMPORARY ART





Lot 89 **Abdul Latiff Mohidin** Mindscape Series - Mindscape - 27, 1983



KLAS ART AUCTION 2019

MALAYSIAN MODERN & CONTEMPORARY ART SALE XXXVII

Auction Day

Sunday, 29 September 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 48 **Yusof Ghani** *Siri Tari XVII*, 1990

KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd
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Lot 46 **Khalil Ibrahim** East Coast Series, 1970s

Full Preview

Date: 12 - 28 September 2019

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Auction Day

Date: Sunday, 29 September 2019

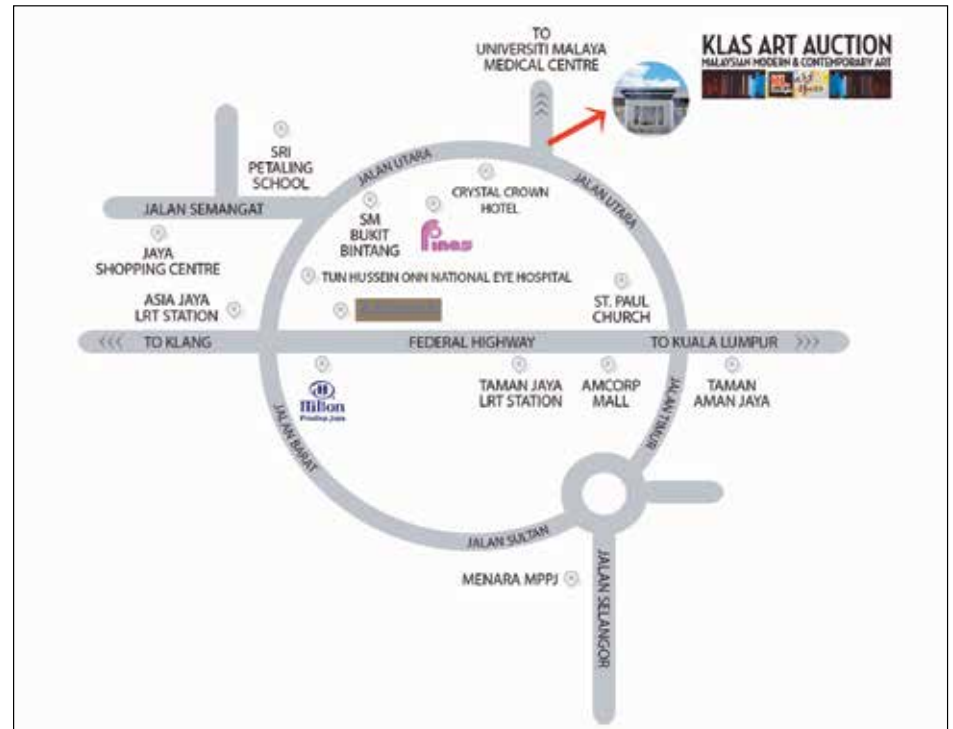
Venue: KL Lifestyle Art Space

31, Jalan Utara

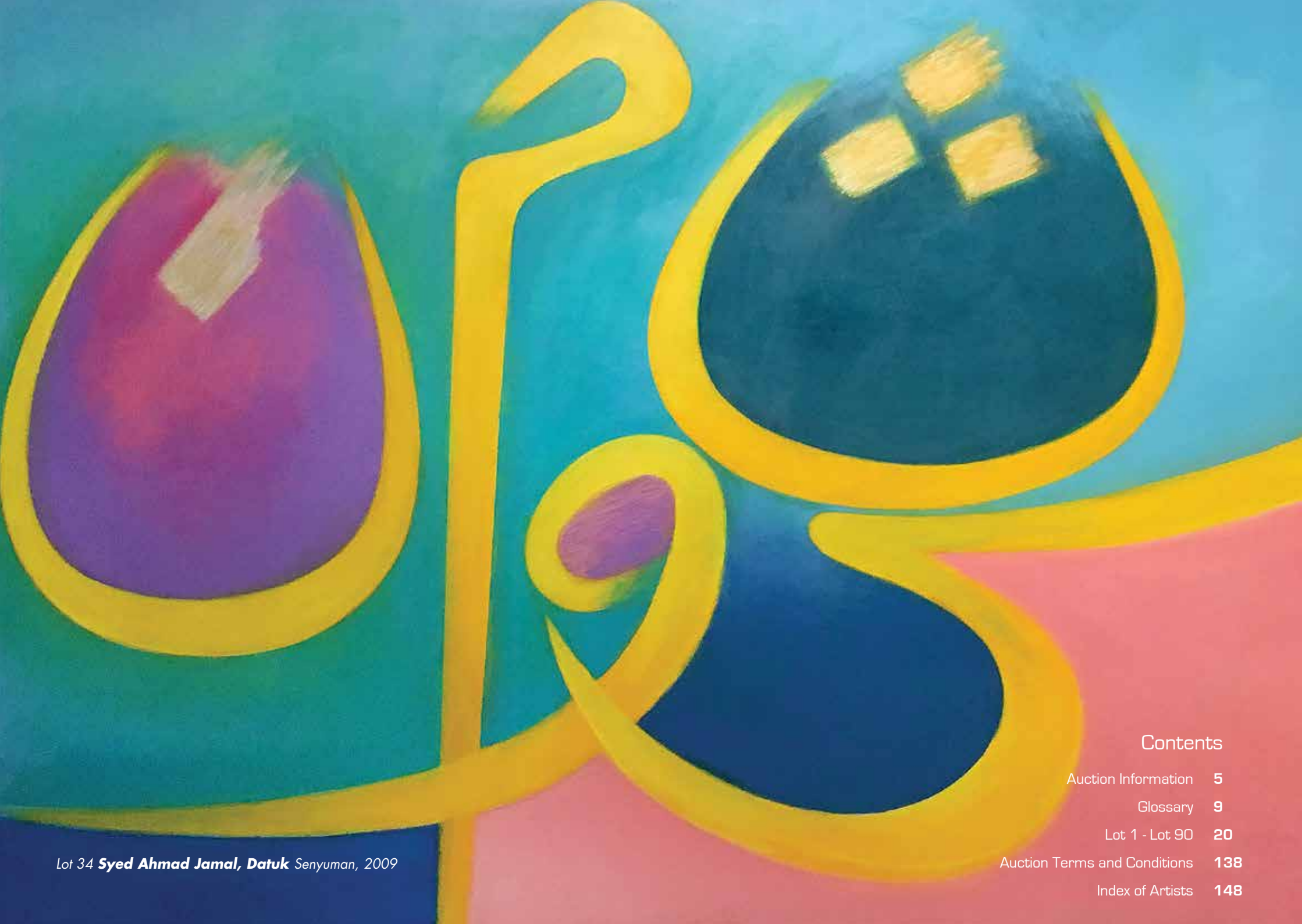
46200 Petaling Jaya

Selangor, Malaysia

Time: 1.00 pm



Map to KL Lifestyle Art Space



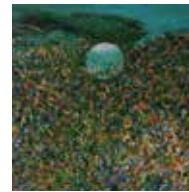
Lot 34 **Syed Ahmad Jamal, Datuk** *Senyuman*, 2009

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Auction Terms and Conditions	138
Index of Artists	148



Glossary



1 ISMAIL ABDUL LATIFF

LEMPUNAI NO.3, 2002

Acrylic on paper 28 x 28 cm
RM 300 - RM 700



2 ISMAIL ABDUL LATIFF

SELASAR MALAM NO.2, 2005

Acrylic on paper 28 x 28 cm
RM 300 - RM 700



3 JOLLY KOH

STAR BALLOONS, 2012

Oil & acrylic on canvas 62 x 107 cm
RM 20,000 - RM 35,000



4 SHAFURDIN HABIB

PENANG - CHOWRASTA MARKET, 2016

Watercolour on paper 30 x 45 cm
RM 1,800 - RM 3,500



5 SHAFURDIN HABIB

**PEASANT LANDSCAPE SERIES - MENYUSURI
TEBING, 2011**

Watercolour on paper 30.5 x 45.8 cm
RM 1,800 - RM 3,500



6 KHALIL IBRAHIM

CROSSING THE RIVER, 1950s

Oil on canvas 30 x 52.5 cm
RM 7,500 - RM 12,000



7 YUSOF GHANI

**WAJAH SERIES - PETANI
PULANG MALAM, 2008**

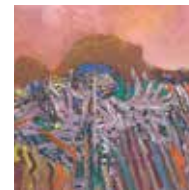
Oil on canvas 120 x 90 cm
RM 24,000 - RM 38,000



8 MOHD KHAIRUL IZHAM

DI KETIKA DAN WAKTU, 2015

Acrylic on canvas 197 x 152 cm
RM 4,000 - RM 9,000



9 RAPHAEL SCOTT AHBENG

SIKAJANG

Acrylic on board 31 x 31 cm
RM 1,000 - RM 3,000



10 KHALIL IBRAHIM

EAST COAST FIGURE STUDY, 1980s

Watercolour on paper 9 x 12 cm
RM 700 - RM 1,200



11 AHMAD ZAKII ANWAR
NUDE FIGURE SKETCH, 2000

Ink on paper 40 x 29 cm
RM 200 - RM 500



16 ZHONG PAI MU
UNTITLED I & II, 1953

Watercolour on paper
37 x 52 cm x 2 pieces
RM 1,500 - RM 2,800



21 DANG XUAN HOA
UNTITLED

Gouache on paper 53 x 74 cm
RM 7,500 - RM 12,000



12 SYED AHMAD JAMAL, DATUK
STUDY FOR SONGKET MURAL 14

Ink on paper 36.5 x 60 cm
RM 15,000 - RM 25,000



17 RAPHAEL SCOTT AHBENG
LANDSCAPE IN BIDI, 2010

Oil on board 30.5 x 22.5 cm
RM 900 - RM 1,500



22 MIN WAE AUNG
MONKS ON MORNING ROUND IV, 2005

Acrylic on canvas 93 x 62.5 cm
RM 10,000 - RM 15,000



13 ENG TAY
LOVERS II, 1993

Oil on canvas 60.5 x 76 cm
RM 18,000 - RM 25,000



18 RAPHAEL SCOTT AHBENG
BREEZE, 2012

Oil on board 22.5 x 30.5 cm
RM 900 - RM 1,500



23 CHIA YU CHIAN
EMERALD TEMPLE, BANGKOK, 1972

Oil on board 52.5 x 43.5 cm
RM 18,000 - RM 25,000



14 ENG TAY
TIME, 1987

Print on paper 40 x 50 cm
RM 800 - RM 1,200



19 RAFIEE GHANI
FOREST ROAD II, 2006

Acrylic on canvas 75 x 60 cm
RM 5,000 - RM 9,000



24 SEAH KIM JOO
SRI MARIAMMAN TEMPLE - CHINATOWN SINGAPORE, 1970s

Batik 60 x 45 cm
RM 6,000 - RM 12,000



15 DA WEI KWO
LOTUS, 1991

Ink and watercolour on paper 68 x 33 cm
RM 2,800 - RM 5,000



20 LONG THIEN SHIH
FISHES ON THE RACK, 1962

Oil on masonite board 43 x 56 cm
RM 4,800 - RM 9,000



25 CHOO KENG KWANG
COCKATOOS, 1983

Oil on board 60 x 89.5 cm
RM 25,000 - RM 40,000



Lot 22 **Min Wae Aung**
Monks on Morning Round IV, 2005



26 TAN CHOH TEE
SINGAPORE STREET SCENE

Acrylic on canvas 53 x 64 cm
RM 25,000 - RM 50,000



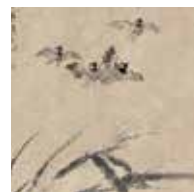
31 KHALIL IBRAHIM
LUCERNE FOR CHRISTINE HERTZLER, 1983

Etching AP 20 x 27 cm
RM 3,000 - RM 6,000



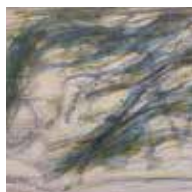
36 YUSOF GHANI
SIRI TARI - DRAWING/90, 1990

Mixed media on paper 45 x 60 cm
RM 8,000 - RM 15,000



27 CHEN WEN HSI
SPARROWS BY THE REEDS

Ink and colour on paper 81.5 x 54.5 cm
RM 20,000 - RM 40,000



32 ABDUL LATIFF MOHIDIN
GELOMBANG, 1993

Mixed media on paper 20 x 29 cm
RM 15,000 - RM 25,000



37 YUSOF GHANI
WAJAH SERIES, 2015

Mixed media on canvas 92 x 61 cm
RM 8,000 - RM 15,000



28 POH SIEW WAH
SINGAPORE RIVER, 1980s

Watercolour on paper 54 x 37 cm
RM 6,000 - RM 10,000



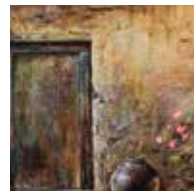
33 ABDUL LATIFF MOHIDIN
RUMBIA, 1968 EDITION 1/3

Linocut on paper 45.5 x 30 cm
RM 50,000 - RM 90,000



38 KELVIN CHAP
COLOURS OF UNITY, 2016

Mixed media on canvas 131 x 113 cm
RM 2,500 - RM 5,000



29 LYE YAU FATT
BIRD CAGE AND A JAR, 2016

Mixed media on canvas 79 x 95 cm
RM 9,000 - RM 12,000



34 SYED AHMAD JAMAL, DATUK
SENYUMAN, 2009

Acrylic on canvas 122 x 183 cm
RM 420,000 - RM 600,000



39 DREW HARRIS
THE COMMUNITY SERIES - INTERCONNECTED 4, 2013

Mixed media on board 153 x 122 cm
RM 2,000 - RM 5,000



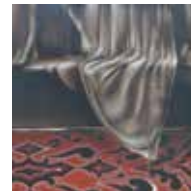
30 IBRAHIM HUSSEIN, DATUK
UNTITLED - NEW YORK SERIES, 1965

Gouache and collaged paper on magazine page laid to card
24.76 x 18.09 cm
RM 28,000 - RM 50,000



35 SYED AHMAD JAMAL, DATUK
ROGER AT WORK, CHELSEA SCHOOL OF ART SERIES, 1950s

Ink on paper 25.5 x 39.5 cm
RM 10,000 - RM 15,000



40 MOHD AKHIR AHMAD
ADA YANG TERTINGGAL, 2013

Mixed media on canvas 91 x 91 cm
RM 1,000 - RM 3,000



*Lot 26 Tan Choh Tee
Singapore Street Scene*



41 NIK RAFIN
BROWNSCAPE, 2012

Acrylic on canvas 153 x 153 cm
RM 2,500 - RM 5,000



46 KHALIL IBRAHIM
EAST COAST SERIES, 1970s

Batik 87 x 70 cm
RM 70,000 - RM 120,000



51 NIZAR KAMAL ARIFFIN
A HUBBU (LOVE), 2018

Acrylic on canvas 122 x 122 cm
RM 15,000 - RM 25,000



42 MOHD KHAIRUL IZHAM
DI TANAH ITU, 2019

Acrylic on canvas 122 x 152 cm
RM 3,500 - RM 7,000



47 AWANG DAMIT AHMAD
PAYARAMA SERIES
- PAYARAMA BARU "KABAT
DAN TAKIDING", 2016

Mixed media on canvas 122 x 122 cm
RM 25,000 - RM 50,000



52 MOHD RADUAN MAN
BLUE ARMY, 2016

Mixed media on canvas 92 x 92 cm
RM 2,000 - RM 5,000



43 TAN RAHIM
TRADITIONAL DANCE, 1979

Batik 67 x 51 cm
RM 1,000 - RM 2,000



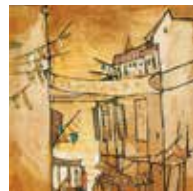
48 YUSOF GHANI
SIRI TARI XVII, 1990

Oil on canvas 120 x 176 cm
RM 120,000 - RM 190,000



53 BHANU ACHAN
RED MOVEMENT II, 2011

Mixed media on canvas 80.5 x 80 cm
RM 300 - RM 700



44 TAN THEAN SONG
1946 UNTITLED, 1969

Batik 75.5 x 48.5 cm
RM 800 - RM 1,200



49 ISMAIL ZAIN
UNTITLED I & II, 1985

Acrylic on canvas
46 x 46 cm x 2 pieces
RM 3,500 - RM 7,000



54 DREW HARRIS
FOGWATER SERIES
NO.11, 2008

Mixed media on canvas 122 x 153 cm
RM 2,000 - RM 6,000



45 KWAN CHIN
HARVEST, 2012

Batik 76 x 51 cm
RM 2,500 - RM 5,000



50 RAPHAEL SCOTT AHBENG
FAN TREES, 2015

Acrylic on board 31 x 31 cm
RM 1,000 - RM 3,000



55 YAP KIM BOON
UNTITLED, 2003

Oil on canvas 65 x 45 cm
RM 2,000 - RM 3,000



Lot 51 **Nizar Kamal Ariffin**
A Hubbu (Love), 2018



56 KHALIL IBRAHIM
EAST COAST FIGURE STUDY III, 1980s

Pen on paper 9 x 12 cm
RM 500 - RM 1,000



61 ISMAIL ABDUL LATIFF
TERANG BULAN KERAMAT NO.4, 2003

Acrylic on paper 38 x 29 cm
RM 1,200 - RM 3,200



66 A.B IBRAHIM
UNTITLED

Watercolour on paper 26 x 36 cm
RM 1,000 - RM 3,000



57 MOKHTAR ISHAK
KOTA BHARU VILLAGE, 1998

Watercolour on paper 33 x 53 cm
RM 800 - RM 900



62 CHUA EK KAY
AFTERNOON RAIN, 2002

Lithograph 127 x 101.6 cm
RM 20,000 - RM 35,000



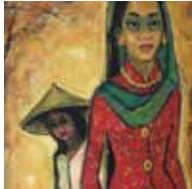
67 LONG THIEN SHIH
FISHING VILLAGE IN JIRAM, 2008

Watercolour on paper 60 x 42 cm
RM 1,500 - RM 2,800



58 RAHMAT RAMLI
UNTITLED, 2009

Oil on canvas 53 x 136 cm
RM 3,500 - RM 7,000



63 NG ENG TENG
THE OLD AND NEW DRESS OF THE MALAYSIAN LADY, 1960

Oil on canvas 84 x 50 cm
RM 28,000 - RM 40,000



68 YONG MUN SEN
PENANG BEACH SCENE, 1956

Watercolour on paper 27 x 38 cm
RM 8,000 - RM 12,000



59 RAPHAEL SCOTT AHBENG
HUTAN, 2006

Oil on canvas 60 x 90 cm
RM 2,000 - RM 5,000



64 TAY CHEE TOH
MOTHER AND CHILD, 1968

Ink and gouache on paper 95 x 46 cm
RM 18,000 - RM 25,000



69 JEHAN CHAN
FISHING VILLAGE, 1980s

Mixed media on paper 19.5 x 27 cm
RM 1,500 - RM 3,000



60 SOON LAI WAI
THE MOMENTS 12, 2015

Acrylic on paper 29.5 x 42 cm
RM 800 - RM 1,500



65 LYE YAU FATT
THE LOTUS LAKE, 1976

Mixed media on paper 70 x 50 cm
RM 7,500 - RM 12,000



70 JEHAN CHAN
FISHING VILLAGE, 1980s

Mixed media on paper 19.5 x 27 cm
RM 1,500 - RM 3,000



*Lot 63 **Ng Eng Teng**
The Old and New Dress
of the Malaysian Lady, 1960*



71 NIK RAFIN
FARM IN THE SUBURBS
(MELBOURNE SERIES), 1999

Watercolour on paper 12 x 12 cm
RM 350 - RM 600



76 YEOH KEAN THAI
RUSTIC CHARM, 2018

Acrylic on canvas 58 x 38 cm
RM 2,000 - RM 4,000



81 PABLO PICASSO
YAN VISAGE, 1963
EDITION 31/300

Red Earthenware 10.75 x 5 x 6.5 cm
RM 25,000 - RM 50,000



86 SUJARIT HIRANKUL
MAY, 1976

Acrylic on canvas 81.5 x 61.3 cm
RM 1,000 - RM 2,000



72 PETER HARRIS
PORTRAIT OF A MAN, 1958

Charcoal on paper 23 x 18.5 cm
RM 600 - RM 900



77 JEGADEVA ANURENDRA
UNTITLED, 1998

Oil on canvas 51 x 52 cm
RM 3,500 - RM 5,000



82 GEORGE KEYT
DANCER, 1979

Acrylic on cardboard 64 x 38 cm
RM 22,000 - RM 25,000



87 ISMAIL ABDUL LATIFF
RIMBA BERINGIN
RENDANG... PUTERI AMPAI
AMPAI, 1992

Acrylic on paper 75 x 54 cm
RM 4,000 - RM 6,000



73 MOHD KHAIRUL IZHAM
POHON MAS IV, 2019

Acrylic on canvas 152 x 152 cm
RM 4,000 - RM 9,000



78 JOLLY KOH
LANDSCAPE, 2011

Oil on canvas 70 x 56 cm
RM 25,000 - RM 40,000



83 HAJI WIDAYAT
BURUNG PHOENIX

Oil on board 50 x 59.5 cm
RM 9,000 - RM 15,000



88 ABDUL LATIFF MOHIDIN
SIRI RIMBA - RAWANG 95 - 3
SWAMPS - 3, 1995

Mixed media on paper 21 x 26 cm
RM 16,000 - RM 25,000



74 RAFIEE GHANI
UNTITLED

Oil and pastel on board 25 x 36 cm
RM 2,500 - RM 5,000



79 LEE JOO FOR
DEAD HEAT RACE, 1969

Mixed media on paper 59 x 83 cm
RM 8,000 - RM 12,000



84 HASSAN DJAAFAR
RICE FIELDS IN INDONESIAN
LANDSCAPE

Oil on canvas 71 x 102 cm
RM 1,200 - RM 2,500



89 ABDUL LATIFF MOHIDIN
MINDSCAPE SERIES
- MINDSCAPE - 27, 1983

Oil on canvas 89.5 x 90 cm
RM 250,000 - RM 380,000



75 LEE WENG FATT
LEBUH PUDU,
KUALA LUMPUR, 2003

Watercolour on paper 26 x 74 cm
RM 3,000 - RM 6,000



80 TAJUDDIN ISMAIL, DATO
ENCOUNTER II
EDITION 60/500

Print on paper 21 x 39.5 cm
RM 400 - RM 800



85 MOHD SANI MOHD DOM
UNTITLED, 1990

Oil on canvas 24.5 x 34.5 cm
RM 1,500 - RM 2,500



90 JOSÉ JOYA
PRELUDE TO VIOLENCE, 1972

Oil on board 120 x 79 cm
RM 120,000 - RM 250,000



1

ISMAIL ABDUL LATIFF

B.Melaka, 1955

Lempunai No.3, 2002

Signed "Ismail Latiff" on lower middle
Acrylic on paper
28 x 28 cm

Provenance
Private Collection, Kuala Lumpur

RM 300 - RM 700

This venerable man has been described as 'one of the greatest escape artists ever to wield the brush'. His realm is of the enchanted and the enchanting, a utopian world built on love, beauty, purity and power. Ismail's works reflect a combination of movement and mythology. For Ismail, he only sees himself as a traveller who embarked on a conquest to bring the inner space, texture, colour and beauty of the natural world together and interpret them onto paper and canvas. Art, as he perceived, is life and one of the best introductions to art is nature. To put his remarkable paintings into words would be to take away the spark of life from his work, a necessary evil, to convey the brilliance of his work.



2

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Selasar Malam No.2, 2005

Signed "Ismail Latiff" on lower middle
Acrylic on paper
28 x 28 cm

Provenance
Private Collection, Kuala Lumpur

RM 300 - RM 700

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.

3

JOLLY KOH

B. Singapore, 1941

Star Balloons, 2012

Signed and dated "Jolly Koh 12" on
lower right

Oil & acrylic on canvas
62 x 107 cm

Provenance
Private Collection,
Kuala Lumpur

RM 20,000 - RM 35,000



Untitled (Terang Bulan Series), 1995
Oil and acrylic on canvas
91 x 121.5 cm
SOLD RM 50,000
KLAS Art Auction 15 April 2018
SALE XXXI



Born in 1941 in Singapore, Dr Jolly Koh is possibly one of the most illustrious artists in Malaysia. He studied for his National Diploma in Design at Hornsey College of Art, London in the year 1962. A year after, he obtained his Art Teacher's Certificate from London as well, and his Masters at Indiana University, USA in 1972. His artworks have been exhibited at the National Art Gallery in Victoria, Australia, Bank Negara Malaysia, the Fullerton Hotel in Singapore and J.D. Rockefeller III Collection, just to name a few.

Concocted by Jolly Koh in 2011, Star Balloons is an otherworldly experience, a medley of wonderful and harmonious hues, supplemented by different intensities and tones. It evokes intrigue and tranquility, a hallmark of Koh's works. Inspired by his own mind and skills, his style of painting is purely derived from his fantasy world and he morphs them into a tangible form with the combined use of oil and acrylic. This arresting landscape is an incorporation of nature and his prowess as a romantic and lyrical painter.



4

SHAFURDIN HABIB

B. Perak, 1961

Penang - Chowrasta Market, 2016

Signed and dated "Shafurudin Habib 2016" on lower right
Watercolour on paper
30 x 45 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500

The undeveloped part of Malaysia certainly proves as a muse for Shafurudin Habib, as he captures the beauty of unpolished buildings and raw daily lives at its best, untouched and flourishing. Utilising his virtuosity with watercolour, he paints on paper very skilfully the village, market and its residents. Although it is a simple depiction of the sceneries of a humble setting, Shafurudin fastidiously details every single bit and form of this piece, wowing the viewers with its complexity.



5

SHAFURDIN HABIB

B. Perak, 1961

Peasant Landscape Series - Menyusuri Tebing, 2011

Signed and dated "Shafurudin Habib 2011" on lower right
Watercolour on paper
30.5 x 45.8 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on Page 11 of the
Inaugural Opening Exhibition Peasant Landscape - An Exhibition by Khalil Ibrahim & Shafurudin Habib at KLAS Tropicana City Mall in February 2011.

RM 1,800 - RM 3,500

Sharfudin Habib, a self-taught artist who pursued painting all through the 1980s was born in Kampung Basong, Perak. His innate passion for art as a schoolboy translated to pencil drawings on the pages of his school exercise books. What was a humble hobby soon becoming a profound hunger which led him to make a giant leap from the comforts of his kampung to Kuala Lumpur. Sharfudin's style of work highlights the simple, Malaysian rural life. The fuel of his paintings are derived from the whole experience of being in the country, from the fisherman toiling at sea to the women pounding spices on their verandas and the villagers returning home from their antics.

6

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Crossing the River, 1950s

Signed "Khalil" on lower left
Oil on canvas
30 x 52.5 cm

Provenance
Private Collection, Canada

RM 7,500 - RM 12,000



Bachok, 1957
Oil on canvas
32 x 52 cm
SOLD - RM 67,632.00
KLAS Art Auction 24 April 2016
SALE XXI



Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. The late artist was a master storyteller, telling tales of his home in the East Coast as well as its landscapes through his artworks. Entitled, 'Crossing the River, 1950s', this work is no exception, giving audience a glimpse of beauty through his eyes. Khalil and his affinity for detail and colours are on full display here, capturing the flora surrounding the river, traditional Malay wooden houses in the far distance and villagers treading through the

waterway with a sampan. The 1950's was when Khalil produced bounteous landscape works similar to that of "Sunrise" in terms of craft and scenery. These include the "Pahang Series", "Landscape Series" and "Sunset", all produced in 1957. Khalil's landscapes were his Eden and it can be observed that he was not concerned with any specific object or subject in his vast landscape which was how he liked it and wanted to depict.

7

YUSOF GHANI

B. Johor, 1950

Wajah Series - Petani Pulang Malam, 2008

Oil on canvas
120 x 90 cm

Provenance
Private Collection, Sarawak

RM 24,000 - RM 38,000



Wajah Series, 'Contemplation II' 2008
Mixed media on canvas
126.5 x 96.5 cm
SOLD RM 28,000.00
KLAS Art Auction 23 September 2018
SALE XXXIII

Yusof Ghani is one of Malaysia's most respected and eminent artists. A writer, sculptor, professor, curator and painter, there is no denying that he is a man of many talents. His artworks are always sought after by collectors and galleries, and his showcases are well attended by dignitaries and prominent figures in the art industry. Synonymous to Abstract Expressionism in which he is widely known for, Yusof has earned worldwide recognition and numerous accolades. His works are displayed in various residencies throughout the world, making him an artist worthy of acknowledgement and is the pride of his nation. Part of the mask series, the title of this piece means a farmer who goes home late in the evening.





8

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Di Ketika dan Waktu, 2015

Signed and dated "khairul izham 2015"
on lower right
Artist, title, medium, and date inscribed
on the verso
Acrylic on canvas
197 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

Born 1985 in Maran, Pahang, Khairul Izham approaches the 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. This piece, too, depicts the chaos and mysteriousness that are common themes across his works.



9

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Sikajang

Signed and titled "RSA Skajang" on lower
right
Acrylic on board
31 x 31 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 3,000

Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. In classic AhBeng style, he expresses his love for the solitary environments with a stunning painting of the city of Kuching. "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, Sarawak. With intense colouring 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.

10

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Figure Study, 1980s

Watercolour on paper
9 x 12 cm

Provenance
Private Collection,
Kuala Lumpur

RM 700 - RM 1,200



11

AHMAD ZAKII ANWAR

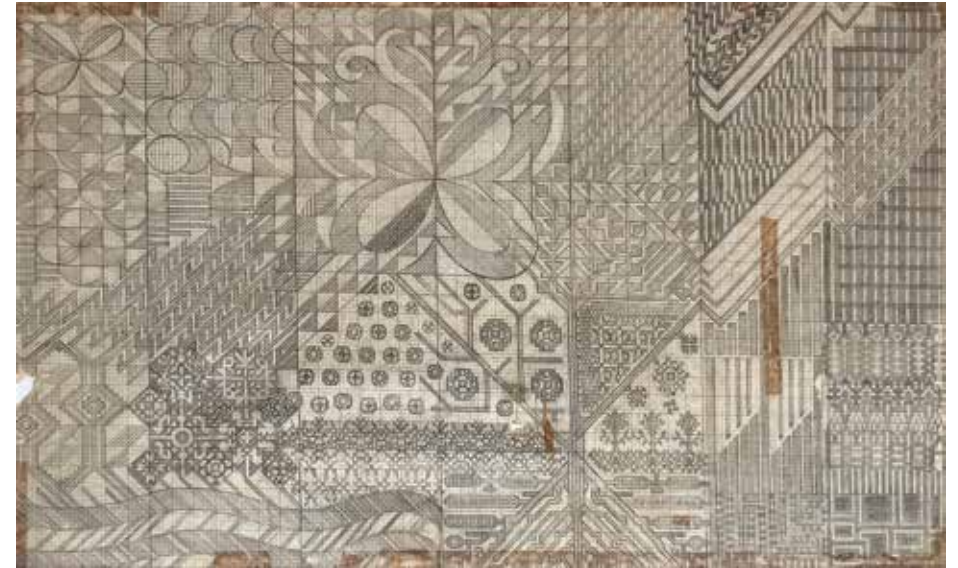
B. Johor, 1955

Nude Figure Sketch, 2000

Signed and dated "Ahmad Zakii
Anwar 5.9.00" on lower right
Ink on paper
40 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 200 - RM 500



12

SYED AHMAD JAMAL, DATUK

B. Johor, 1929 - 2011

Study for Songket Mural 14

Ink on paper
36.5 x 60 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 582 in the "Syed Ahmad
Jamal - Pelukis" retrospective book published
by National Art Gallery, Malaysia

RM 15,000 - RM 25,000

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.

13

ENG TAY

B. Kedah, 1947

Lovers II, 1993

Signed and dated "eng tay 93" on lower right

Oil on canvas

60.5 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 25,000



Companions, 2006

Oil on canvas

132 x 177 cm

SOLD RM 145,600.00

KLAS Art Auction 18 November 2018

Sale XXXIV

Eng Tay was born in 1947 in Kedah, West Malaysia. In 1968, he moved to New York City and studied at the Arts Student League, School of Visual Arts and Pratt Graphics Center. Here he studied graphic design, painting and printmaking. He worked in the graphic arts field until 1978, when he undertook several painting trips through out South America and Indonesia.

These trips formed a basis for the types of scenes and moments that became his subject matter – images of people playing music, family moments and interactions, market scenes and daily rituals.



14

ENG TAY

B. Kedah, 1947

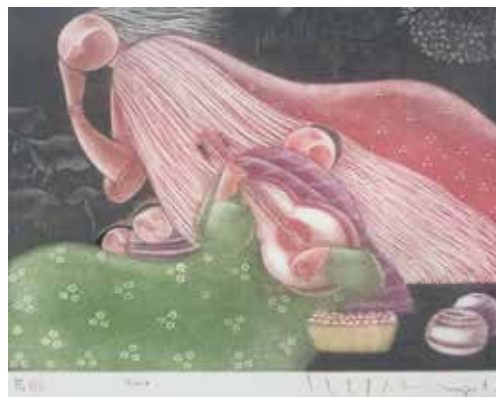
Time, 1987

Signed and dated with artist's seal on lower right
Inscribed "60/175" with chinese seal and titled "Time" on lower edge of paper

Print on paper
40 x 50 cm

Provenance
Private Collection, Canada

RM 800 - RM 1,200



15

DA WEI KWO

B. China, 1919 - 2003

Lotus, 1991

Signed and dated "Kwo 1991"
on lower right

Signed in Chinese with artist's seal on upper right

Ink and watercolour on paper
68 x 33 cm

Provenance
Private collection, Kuala Lumpur

RM 2,800 - RM 5,000



16

ZHONG PAI MU

B. Perak, 1911

Untitled I & II, 1953

Signed and dated on lower left
Watercolour on paper
37 x 52 cm x 2 peices

Provenance
Private Collection, Canada

RM 1,500 - RM 2,800

Zhong Pai Mu studied at Xin Hua Art Academy in Shanghai, before heading to Nanjing to learn from master Xu Bei Hong who returned to China at that time. He then graduated from the art academy at Central University. Upon graduation, Zhong returned to Ipoh. Later, he was invited by Kuo Ju Ping to teach oil painting in Penang. He then moved to Singapore and taught western art at NAFA for a few years before migrating to Hong Kong. During his time in Singapore, he had also guided painter Fung Yow Chork.



17

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Landscape in Bidi, 2010

Signed, dated and titled "RSA '10 Bidi"

on lower right

Oil on board

30.5 x 22.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 37 of the Raphael Scott Ahbeng

- M50 Selamat Hari Malaysia Exhibition hosted
in KLAS Jalan Maarof Bangsar in 2013.

RM 900 - RM 1,500

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 nature have once again pulled us into his whimsical world.



18

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Breeze, 2012

Signed, dated and titled "RSA '12 Breeze"

on lower right

Oil on board

22.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 26 of the Raphael Scott
Ahbeng - M50 Selamat Hari Malaysia Exhibition
hosted in KLAS Jalan Maarof Bangsar in 2013.

RM 900 - RM 1,500

Raphael Scott Ahbeng was born in Bau in 1939 and is still going strong even today as one of the most renowned abstract artists that Malaysia has ever produced. Educated in the UK at the Bath Academy of Art, Raphael is known for his large canvases of overlapping lightcoloured mountains which exude an airy feel. Before turning to paintings full-time, he was once a teacher, cartoonist and a radio producer. Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. In classic AhBeng style, he expresses his love for the solitary environments with a stunning painting. In this piece AhBeng depicts his true spirit and adoration for nature, all the while injecting bits and pieces of his personality.

19

RAFIEE GHANI

B. Kedah, 1962

Forest Road II, 2006

Signed, titled and dated
"Rafiee Ghani forest road II 2006" on bottom of canvas
Acrylic on canvas
75 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000

Born in Kulim, Kedah in 1962, Rafiee Ghani is one of Malaysia's most prominent fine artists. He started learning art at the De Virge Academie Voor Bildeende Kunst at The Hague in the Netherlands before he continued his studies at Institute Teknologi MARA in Dungun. It was in Europe that Rafiee gained his inspiration and exposure in art where he visited all the great spaces and museums. Consequently, he drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works.

His works are known for their loud and dynamic colours and brush strokes where his Intimism styles are very well established. He is known to produce paintings of still life that depicts all types of objects of everyday life including the likes of vases, stools, chairs, mugs, food and fruits. Aesthetics form an important part of Rafiee's paintings where he uses balance and composition to their fullest potential, often producing artwork, which are both aesthetically pleasing and artistic.





20

LONG THIEN SHIH

B. Selangor, 1946

Fishes on the Rack, 1962

Signed and dated "ThienShih62"
on lower left

Oil on masonite board
43 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,800 - RM 9,000

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



21

DANG XUAN HOA

B. Vietnam, 1959

Untitled

Signed "Hoa" on lower right
Gouache on paper

53 x 74 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,500 - RM 12,000

Vietnamese art history will record Dang Xuan Hoa as one of its most important artists of the late 20th century. Hoa's paintings showcase both his undeniable roots in Vietnam, and absorption of 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.

MIN WAE AUNG

Spirituality on Canvas

BY HIRANMAYI AWLI MOHANAN

BURMESE ART

Burmese art has been influenced primarily by Theravada Buddhism and the culture of the Mon people, with additional influences from India, Thailand, and China. Themes are commonly drawn from Buddhist and Hindu cosmology and myths. Burma, now Myanmar is particularly renowned for its richness of Buddhist architecture, and is justifiably called “The Land of Pagodas”, as Buddhist monasteries and gilded pagodas dot the landscape.

The history of Myanmar art can be traced back to pre-historic times where stone age paintings were discovered in Pyadah-Lin Caves in the Taunggyi district of Shan State. Nine wall paintings and brown-coloured sketches were found there at a height of about 10 to 11 feet. Other wall paintings can be found in the “Lawka Hmankin” Cave at Saging hill in central Myanmar. This cave was dug into during the Inwa period of the Nyaung Yan Dynasty, between the 13th and 16th centuries. The paintings on the cave walls illustrate the life of Lord Buddha and the Jatakas-tales.

Eleventh century Pagan mural paintings depict a strong Indian influence and floral patterns as the main subject of the paintings. The Pagan period saw artists excel in line drawing, and popular techniques included fresco, oil painting and tempera painting. Most of the paintings depict the 550 Jatakas (stories on Buddha).

The Konbaung era (17th century), on the other hand, marked the transition from the Burmese traditional flat painting to embodying western styles, perspectives and tones. Hues of blue were used in abundance and the paintings created in that era illustrate the lifestyle, entertainment and scene of that period. During the colonial era, western styles and modern techniques were introduced and

became highly popular. Contemporary art flourished in the 20th century, and Myanmar’s contemporary art now is predominantly impressionistic.

MODERN PERIOD OF IMPRESSIONIST-STYLE MYANMAR ART

Myanmar’s modern period of Impressionist-style saw the emergence of several artist including U Lun Gywe, Burma’s leading and most respected impressionist. His teacher was U Than Han who studied under U Ba Nyan, the artist who introduced realism and impressionism to Myanmar in the 1930’s. U Lun Gywe is considered the master of drawing in both for realism and contemporary art. From the younger generation comes Min Wae Aung, one of the most successful and internationally-recognised artists. His traditionalised contemporary artworks are often exhibited in London, Singapore, Malaysia and other neighbouring countries.

Another modern impressionist is U Myo Khin from Mandalay. His strokes are bold and strong, yet expressing delicate feelings in meaningful paintings. He is the owner of the Mandalay Htan Yeik Nyo gallery where top artists meet and share their love of arts. This gallery holds monthly exhibitions every year and many visitors can explore Myanmar fine art. Myanmar artists are now attempting to work in many diverse forms and techniques. Some use various media such as bottle art, decorated straw art and candle art without violating realism or Myanmar traditional techniques

MIN WAE AUNG

Min Wae Aung is a contemporary artist whose works are characterised by their strong association with Burmese culture and Buddhist philosophy. Born in 1960 in Danubyu in present-day Myanmar, Wae Aung studied at the State School of Fine Arts, Yangon before working as a

commercial graphic artist and ultimately developing his signature aesthetics after a visit to the United States in 1993.

The artist captures the very essence of Myanmar, its spiritual and magical dimension, creating iconic characters, which perpetuate age-old traditions. Monks and nuns in burnt orange and maroon robes against striking a gold background, with dramatic effects of light and shade, are the hallmark of his works. Almost exclusively composed of representational acrylic and watercolour paintings of multiple robed figures, his works feature centrally-located people, primarily of monks in solid-colour space of yellow, orange, and red.

It can be discerned that outlines of the brightly coloured, subtly shaded figures are clearly delineated in black, against a background often executed in a contrasting pointillist manner. It is also evident that an intentional shimmering background seems to create an aura around the figures, which are thrown into greater focus, giving them an intense and luminous quality. They seem larger than life. His subjects’ faces are rarely shown, as Min desires to emphasise the monks’ movement. In his eyes, their anonymity helps convey how they are leaving humanity behind and going to a peaceful place, such as Nirvana.

Min Wae Aung’s paintings can be found in private and corporate collections across the globe, and he has held more than 50 international exhibitions to date. His works are held by the Singapore Art Museum, Standard Chartered Bank in Hong Kong, Nation Museum in Myanmar and Fukuoka Art Museum in Japan. His works are also collected by galleries and institutes in Singapore, Malaysia, the Netherlands, USA and UK, and are regularly showcased at art fairs.



22

MIN WAE AUNG

B. Myanmar, 1960

Monks on Morning Round IV, 2005

Signed and dated “Min Wae Aung 05” on lower left
Acrylic on canvas
93 x 62.5 cm

Provenance
Private Collection, Singapore

RM 10,000 - RM 15,000

23

CHIA YU CHIAN

B. Johor, 1936 - 1991

Emerald Temple, Bangkok, 1972

Signed and dated "Yu Chian 72" on lower left

Oil on board
52.5 x 43.5 cm

Provenance
Private Collection, Sarawak

RM 18,000 - RM 25,000



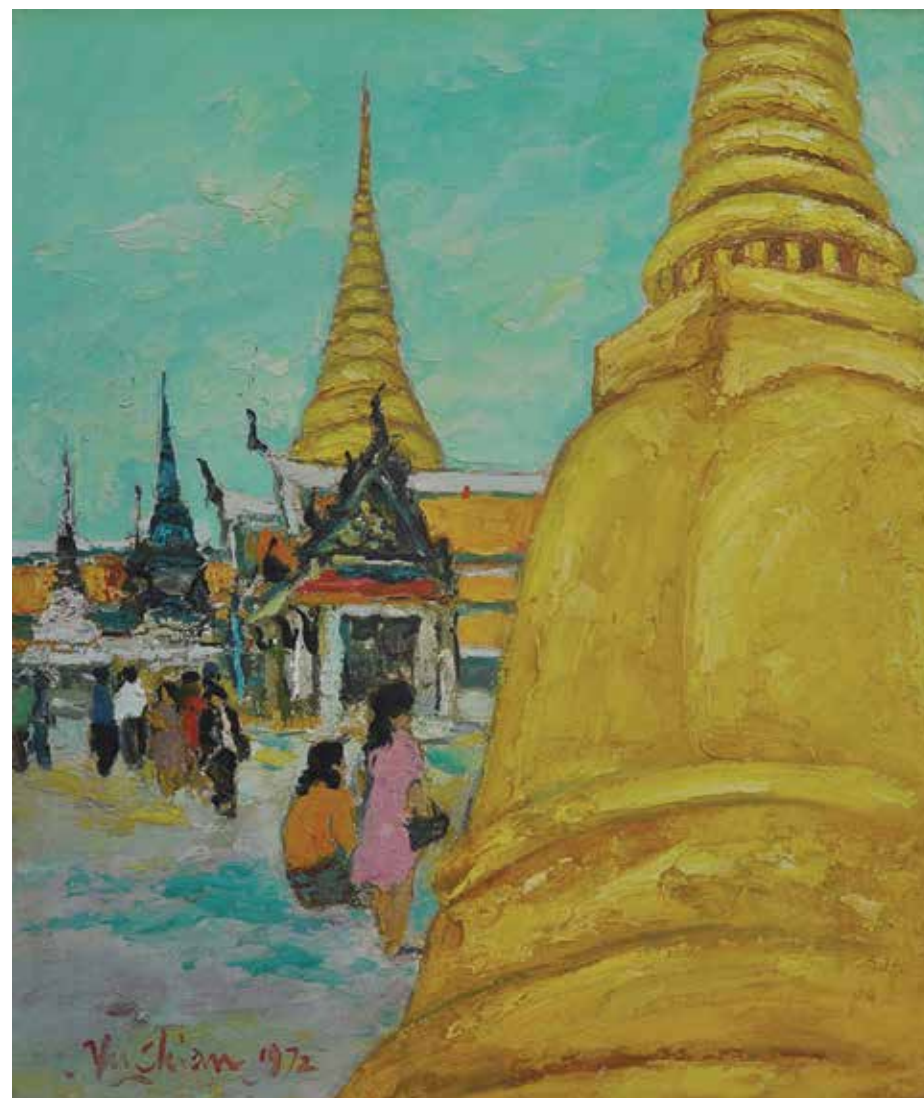
My Days In France, 1959

Oil on canvas
51 x 62 cm

SOLD RM 28,600.00

KLAS Art Auction 30 September 2012
Sale 1

Born in Johor in 1936, Chia Yu Chian studied at the Nanyang Academy of Fine Arts. The 'Emerald Temple, Bangkok' is a depiction of Chia's fascination with the architecture of Buddhist temples. The stupa takes precedence in the foreground, capturing the antics of devotees at the temple. The gold hues decorating the stupa against the emerald-looking skies announce the scene's beauty and capacity. Early this year, from Feb 17 to June 23, Ilham Gallery paid homage to the late artist through an exhibition entitled, Chia Yu Chian: Private Lives. The exhibition focused on the last decades of the artist's practice, showcasing his paintings from the late 1960's until his passing in 1991.



24

SEAH KIM JOO

B. Singapore, 1939

Sri Mariamman Temple - Chinatown Singapore, 1970s

Signed "Seah Kim Joo" on lower right

Batik

60 x 45 cm

Provenance

Private Collection, USA

RM 6,000 - RM 12,000

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

The Sri Maha Mariamman temple, the oldest Hindu temple in Singapore was ironically, located in the middle of Chinatown. It was merely built as a humble shed by Naraina Pillai in 1827, the first recorded Indian immigrant to enter colonised Singapore (he travelled with Stamford Raffles from Penang). The beautiful place of devotion was completed in 1863, famous for its staggeringly detailed gopuram (tower gateway). The Theemidhi also takes place here – a remarkable fire-walking ceremony held a week before Deepavali.

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



25

CHOO KENG KWANG

B. Singapore, 1931

Cockatoos, 1983

Signed and dated "K.Kwang 83" on lower right

Oil on board

60 x 89.5 cm

Provenance

Private Collection, USA

RM 25,000 - RM 40,000



Doves I, 1987

Oil on board

82 x 122 cm

SOLD RM 50,400.00

KLAS Art Auction 24 February 2019

Sale XXXV



Three Cockatoos, 1982

Oil on masonite board

80 x 122 cm

SOLD RM 49,596.80

KLAS Art Auction 28 January 2018

Sale XXX



Choo Keng Kwang was the only son of a Teochew diamond trader. He was heavily criticised for his decision to enroll in art classes but it paid off, as he graduated with two certificates, one from Catholic High School and one from Nanyang Academy of Fine Arts. Choo Keng Kwang's subjects of birds from the early 80's is extremely rare and very much sought after.

Bathed in tranquil colours, this work amplifies the beautiful harmony in nature. Depicted here are uncommonly-sighted birds, the cockatoos. This idyllic painting depicts exotic winter birds – with one perched inquisitively on a branch, while another flapping its wings.

26

TAN CHOH TEE

B. China, 1942

Singapore Street Scene

Signed and dated on lower left

Acrylic on canvas

53 x 64 cm

Provenance

Private Collection, Canada

RM 25,000 - RM 50,000



Born in Guangdong, China in 1942, Tan Choh Tee relocated to Singapore in 1953 and developed an interest in art at a young age. He studied at the Nanyang Academy of Fine Arts (NAFA) from 1958 to 1962, where he studied under the tutelage of pioneer artists such as Cheong Soo Pieng, Liu Kang and Georgette Chen. As a student, he became deeply inclined to European modern art, particularly that of Impressionism and Post-Impressionism.

After graduating from NAFA, Tan worked as a book designer for McGraw-Hill Far East for over a decade before eventually practicing his passion as a full-time artist in 1976. The artist is best known for his stunning depiction of realist-impressionist oil paintings of landscape and still life subject matters. While his subject matter often illustrates the various scenes of Singapore landscapes since the 1970s, he has also ventured to Bali, Taipei, Hong Kong, Paris, Suzhou, and many other places for plein-air painting.

Tan's pictorial language is generally characterised by layered gestural brushworks, paired with meticulous attention to detail. After the 1990s, Tan's artworks reflect an increasing use of palette knife effects, great for building up a thick texture and creating a broken colour effect. Over the decades, Choh Tee has remained a persistent plein-air painter when it comes to

rendering nature, rural scenes and urban landscapes, translating the intrigue of fleeting light conditions through colour, onto his oil painting. In 2006, Choh Tee was awarded the Cultural Medallion for Visual Arts by the Singapore Government. Additionally, he received the Asia Visual Arts Award from the Korean National Cultural Research Organisation.

In the early 1970s, Tan discovered that many parts of Chinatown were fast disappearing under the government's redevelopment plans. Having grown up in the area, Tan had a special affiliation for the place and felt an urgent need to capture the charm and uniqueness of the Chinatown he knew. Working relentlessly, he once managed to finish a painting in just two days. During this period in time, Singapore's art scene entered a vibrant phase. There was an increase in the appreciation of the arts and art patronage. Thenceforth, the artist produced a large number of impressive works featuring picturesque scenes of 'old' Singapore. Part of the artworks in this series is the 'Singapore Street Scene', illustrating zinc roofs, vintage buildings take centre stage amid the flurry of activities.

In 1984, Tan returned to NAFA, his alma mater, to teach. He subsequently went on to attend a masterclass at the Central Academy of Fine Arts in China in 1987.

27

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 20,000 - RM 40,000



Gibbons, Undated
Chinese ink and watercolour on paper
69 x 75.5 cm
SOLD RM 56,000.00
KIAS 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 showed interest in angles but he is not Cubist; strays not far from reality and is obsessed with shapes, and yet not an abstract painter.



28

POH SIEW WAH

B. Singapore, 1948

Singapore River, 1980s

Signed on lower left

Artist's biography on the verso

Watercolour on paper

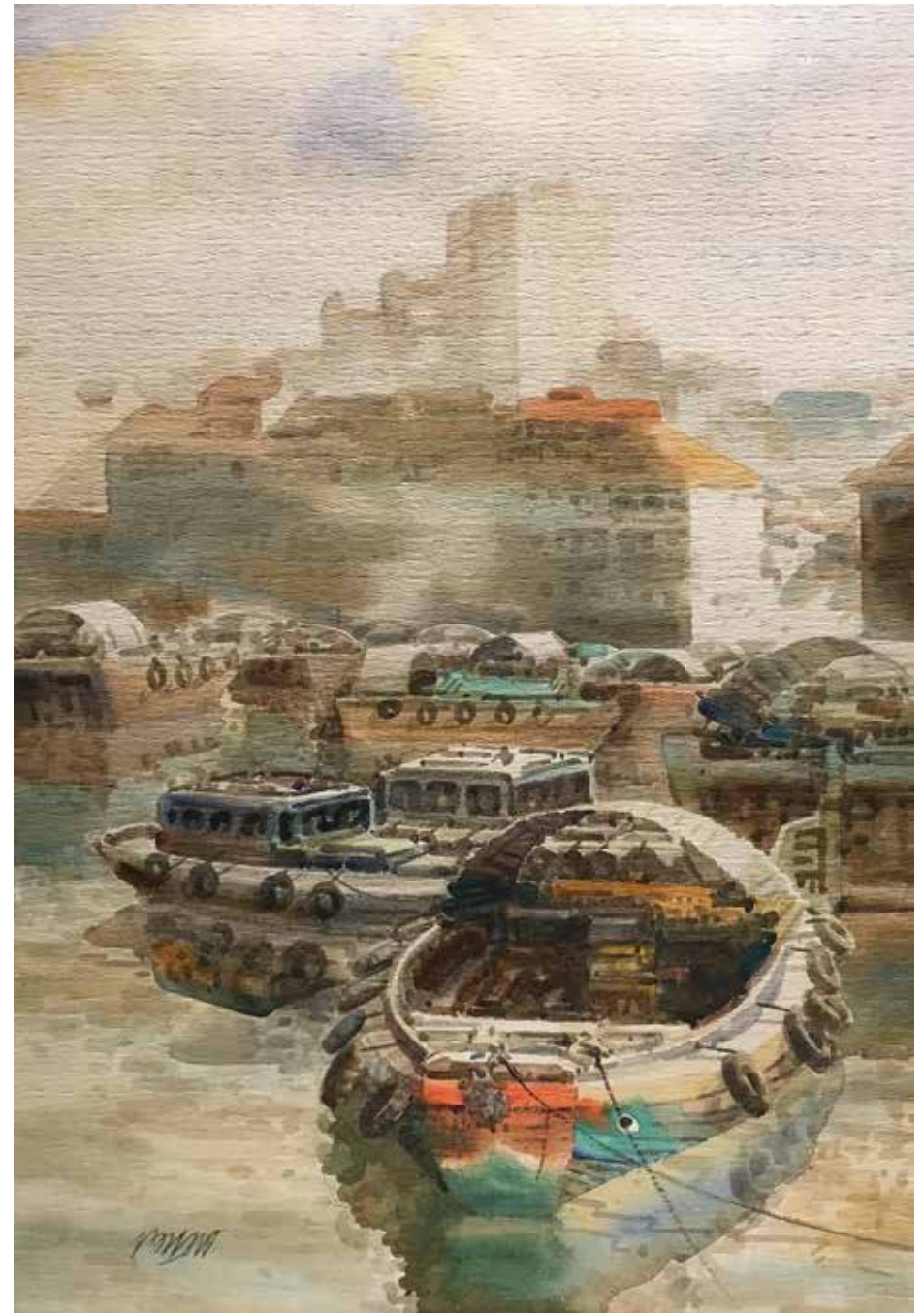
54 x 37 cm

Provenance

Private Collection, UK

RM 6,000 - RM 10,000

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.



29

LYE YAU FATT

B. Kedah, 1950

Bird Cage and a Jar, 2016

Signed and dated on lower left Signed
and inscribed "LYE YAU FATT 2016" on the verso

Mixed media on canvas
79 x 95 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 12,000

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.

Lye Yau Fatt is known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life. This piece is another great example of the many subjects he's set upon for his masterpiece. Though ordinary, he is meticulous with work's details and depicts as close to reality as possible but still retain his identity with the earthy quality in his art.



IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 -2009

Untitled - New York Series, 1965

Signed and dated "ibrahimhussein65" on lower left
Gouache and collaged paper on magazine page laid to card
24.76 x 18.09 cm

Provenance

Private Collection, Singapore

Illustrated on page 14 in the **"777, Celebrating 7 Illustrious Years at KLAS"**
coffee table book published by KLAS in February 2019

RM 28,000 - RM 50,000

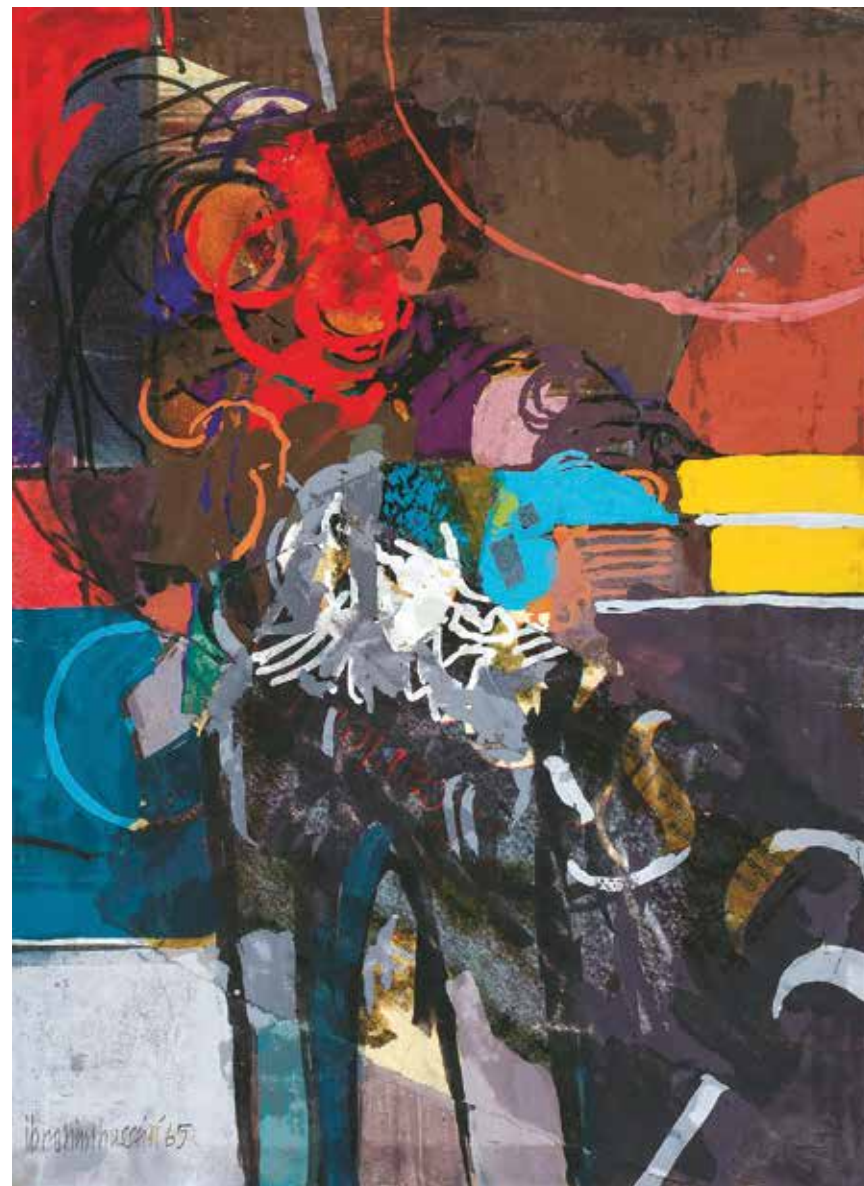
Mother and Child, 1964
Gouache on magazine page
33 x 25 cm
SOLD RM 67,632.00
KLAS Art Auction 23 October 2016
Sale XXIII



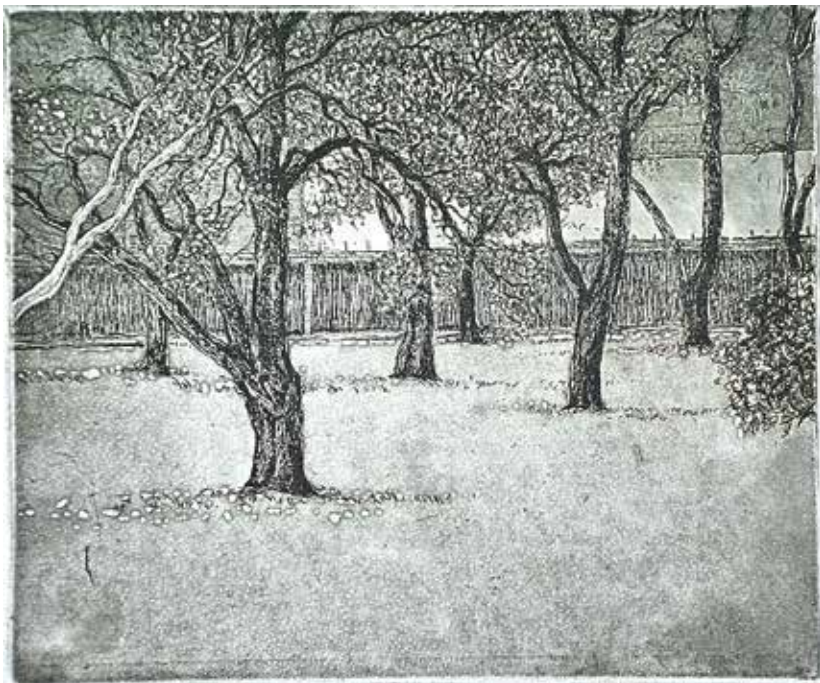
Untitled, 1964
Gouache on magazine page laid to card
23.8 x 28.9 cm
SOLD RM 56,360
KLAS Art Auction 15 April 2018
Sale XXXI

One can immediately discern the lively colours at play and layering, presenting a figment of Datuk Ibrahim Hussein's imagination. Datuk Ibrahim Hussein's name is no stranger to KL Lifestyle Art Space.

"In the summer of '64, I took with me a portfolio of 50 gouaches to New York, I put up with a friend, the portrait painter of the former Shah of Iran. I went to the Life and Times Magazine office to see a friend I knew in New York and he introduced me to the Time art critic who gave me the names of art galleries in New York and the address of the Galerie Internationale in Madison Avenue. Like a school boy with my over-sized portfolio I went to Galerie and demanded to see the art director who wasn't in at the time. I left my paintings there.



Three days later, they offered me a one-man exhibition and a contract to work for the Galerie. A week later, they sent me a cheque for the sale of 10 gouaches. I asked for the return of the rest of the paintings and left for Washington." - stated in his Retrospective published by the National Art Gallery in 1986.



31

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Lucerne for Christine Hertzler, 1983

Etching AP
20 x 27 cm

Provenance
Private Collection Singapore
Illustrated on page 84 in the **"777, Celebrating 7 Illustrious Years at KLAS"**
coffee table book published by KLAS in
February 2019

RM 3,000 - RM 6,000

Though the master was synonymous with human figures and depictions of the East Coast, this etching shows a landscape of a faraway land.

Khalil was sponsored by the Pahang state government to continue his studies at the prestigious Central St. Martin's School of Art and Design in London and in the same year, the infamous art critic Clement Greenberg visited London and Cornwall, to check out contemporary works of art. The next year, British pop artist Peter Blake joined St. Martin's and lectured in the school at the same time Khalil was studying there. David Hockney used to drop by to give the budding art students lectures, and Khalil attended some of those sessions. During his stint there, he continued to study English in evening classes and met the woman who was to be his future wife, Judith Hürzeler in 1963.



32

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Gelombang, 1993

Titled "Gelombang" on lower left
Signed and dated
"Latiff 1993" on lower right
Mixed media on paper
20 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 15,000 - RM 25,000

Abdul Latiff Mohidin is an artist that likes to invent his own rules to create new things. The Gelombang is strong and dramatic, yet has an elegant feel and sophistication. The jagged colours take you on a journey through the artist's mind, beckoning the viewer to understand what the motif of the painting and reflective of its aloof nature. Latiff was born in 1941, and is as well-known a poet as an artist as well. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Among the honours and awards he has received are the Salon Malaysia's 1968 second prize in Graphic Design and the Malaysian Literary Awards for four years in a row, the National Literary Award in 1984 and 1986 and the Southeast Asian Writers Award in 1984 for writing.



Patrick J Murphy... "I spent every spare penny on art. I often went without an overcoat to buy my pictures."

MALAYSIA IN THE 1960's THROUGH THE EYES OF AN IRISHMAN

An Interview with Patrick J Murphy, a former Guinness brewer who spent the late 1960's working and discovering the beauty that is Malaysia

BY HIRANMAYII AWLU MOHANAN

INTRODUCTION

Patrick J Murphy was born in New Ross, Ireland and his career in brewing took him across the world, including Malaysia. He voyaged from Ireland to Kuala Lumpur at the end of 1968 with his wife and children to brew under the Guinness brand. Murphy fell in love with the Malaysian landscape, food as well as the weather, returning to Kuala Lumpur in the 2000's.

He had attended the CBS Kilkenny School, followed by the Trinity College in Dublin. His business career kicked off in banking and eventually forayed into brewing and malting, where he served twice as the president of the Irish Exporters' Association.

In an enlightening interview, Patrick J Murphy shares about his humble beginnings in Ireland, his experience living in Malaysia during the 1960's, adapting to the local culture and beguiled by the exotic food and rural scene. Pat Murphy tells the story with his characteristic and infectious zest for life.

Your business career was first in banking, then brewing and malting. Could you elaborate on your foray into brewing and what it entailed?

My first job was in the fledgling Central Bank of Ireland. I was very moved by a painting of a beautiful woman (his wife) by Irish artist John Lavery, RA, which hung in the Governor's office. It was reproduced on Irish banknotes and symbolised Ireland, free from English domination, after centuries of struggle for freedom. I moved to work for Guinness in 1958 because it was the best paying job in Ireland at that time. Simultaneously, I was an evening student at Dublin University (Trinity College). Both establishments had lots of paintings on the walls. Guinness

trained me in all aspects of the brewing process and I became a senior manager. In 1968, I moved to London to design a new Guinness brewery for Brazil, accompanied by an engineer. London was a Mecca for art. On completion of the task, I was asked to move to Malaysia as brewmaster, and did so that December with my wife and two young children. It was the start of an exciting adventure.

PASSION FOR ART

"I like a painting that speaks to me," said Patrick Murphy whose fervour for art began as a young boy. He began collecting poetry books and postage stamps as a schoolboy, followed suit by artworks which sees an amassed empire today. The first piece of work that he ever bought was a month after Murphy married his wife, Antoinette in 1963. He bought a 19th century oil painting of ships in harbour by Irish artist, William Sadleir in the manner of Canaletto. This piece of work was kept for years until his taste eventually graduated to modern and contemporary art – which he then traded to his sister.

Murphy had collected a gallery of works that he was forced to move into a bigger house in search of more wall space. After more than half a century of collecting, he ended up with approximately 600 paintings, drawings and sculptures, as well as Ashanti's gold weight miniature sculptures and other artifacts, including Oriental ceramics. Today, the Murphys are in the midst of downsizing and will be donating and selling off a large part of their collection. His next step sees his artworks featured in forthcoming auctions, such as works by Russian artist Leon Zack, in Sothebys Paris and works of William Scott, Albert Irvin, Alan Davie and John Bellamy will be for sale in Sotheby's London.



Patrick J Murphy, Antoinette, Jolly Koh, Wanda Koh, and Johnson Kong (KL antiques dealer) in the Revolving Restaurant, Federal Hotel KL, August 1970, before Jolly travelled to USA.



Latiff in his Petaling Jaya studio on Oct 1970, taken by Patrick J Murphy



Batik originator (painter) Chua Thean Teng at the door of his shop and studio in Penang, Nov 1970, saying goodbye to Antoinette and Patrick J Murphy. He had a very successful art exhibition at the David Hendriks gallery in Dublin some years earlier.



Latiff and Brian Aylward doing a "Christy Brown" painting, for fun at my request. - Patrick J Murphy, Oct 1970



Chung Chen Sun in his studio painting.



Abdul Latiff Mohidin
Siri Paga Paga, 1966
Pen on paper 15 x 10.5 cm
Formerly in the collection of Patrick J Murphy

Poem On Verso by Latiff Mohidin

Graceful, witty, informative, cheerful

What is the past, after all,

but a vast sheet of darkness

in which a few moments pricked

apparently at random, shine?

Patrick J Murphy, Bon Voyage.

Signed 'yours as ever', by Latiff Mohidin on Nov, 1970

Tell us about your passion for art and collecting it. How did it start?

I began collecting poetry books and postage stamps as a schoolboy. Classical music was another passion. The visual arts became central when I moved to Dublin at age 16 and became a habitual visitor to the National Gallery of Ireland.

Do you still remember the first piece of artwork you collected?

Yes, it was a month after Antoinette and I married in 1964. I bought a 19th century oil painting of ships in harbour by Irish artist William Sadleir in the manner of Canaletto. We kept it for years until my taste graduated to modern and contemporary art, when I traded it to my sister. It still hangs in her hotel.

PATRICK'S FRIENDSHIP WITH LATIFF MOHIDIN

You speak fondly of the museums and galleries in Malaysia. How were you introduced to them?

Tan Sri Mubin Sheppard introduced me to the vibrant Malaysian art scene. We visited Museum Negara to see artefacts and attended the Festival of SouthEast Asian Arts in 1969. Through an invitation from Zain Azraai and his wife Dawn, I visited Galeri II where we saw a wonderful exhibition of relatively recent paintings by Abdul Latiff Mohidin and met the artist for the first time. We immediately bought



Jolly Koh
Abstract, 1969
Acrylic on Canvas 127 x 152.5 cm
Formerly in the collection of Patrick J Murphy

two ravishingly beautiful oil paintings and a print titled Rumbia, to decorate our new home. Latiff was close to my own age and his affable nature drew us closer. We became friends and socialised with each other. He left his record player and portable music collection with us when he travelled to the Pratt Institute in New York. I persuaded him to stop over in Dublin en route, and he did so, meeting some young Irish artists that I had known.

We kept in contact for many years afterwards, and we progressively bought more works. I considered Latiff the outstanding painter of Malaysia at that time. He seemed to capture the soul of his homeland, as Armenian painter Arshile Gorky did when he moved to the USA. Besides Latiff's artworks, we also bought works by Arthur Yap, Jolly Koh and Cheong Lai Tong from the Salon Malaysia exhibition that year, and came to know those artists too. Contemporary Malaysian art then was more imaginative than what was happening in Ireland, and it advanced my taste. The incredible landscapes painted by Yeo Jin Leng and the batik paintings of Seah Kim Joo gained our admiration while learning about Ismail Hussein and his influence in the industry, in 1970. I am not so familiar with the current art scene in KL but I remember during my last visit 20 years ago, that many promising young artists had arrived on the scene.



Abdul Latiff Mohidin
Debris (Pago-Pago Series), 1968
Oil on board 89 x 69.5 cm
Formerly in the collection of Patrick J Murphy



Abdul Latiff Mohidin
Wetlands - Gelombang Series, 1994
Oil on board 43 x 53 cm
Formerly in the collection of Patrick J Murphy

What drew you to Latiff Mohidin's works?

I loved Latiff's paintings at first sight, from instinct. Here was the soul of Malaysia painted by a true poet! They were simply beautiful, skillful and uniquely imaginative.

One of the first few of Latiff's works that you bought was the Siri Pago Pago-Debris. How would you describe this work?

Siri Pago Pago-Debris was the glorious first painting that I bought in the spring of 1969 from the Galeri II exhibition, and it remains my favourite and has adorned our home for 50 years. Latiff told me the inspiration for it was a chaotic rubbish dump encountered in Bangkok on his travels. Here, the artist has transformed and elevated a banal subject into a sublime work of art, transcending beauty, speaks to the heart, captures the eyes, and smoulders on the mind forever. Truly, a glorious painting, full of emotion.

How was your friendship with Latiff Mohidin forged?

Latiff and I just liked each other from our first meeting and the friendship endured – we socialised. I sent Irish painter Barrie Cooke to meet him and they also became friends and admirers. All three of us read the poems of Irish poet Seamus Heaney who later won a Nobel Prize.

How many of Latiff Mohidin's works have you collected to date?

I think I ended up with about 10 works by Latiff, over the years, including drawings. I intended to buy one every year but circumstances did not result in that happening. His art gives me great joy.

Besides Latiff Mohidin, are there works of other Malaysian artists that you collect?

As mentioned earlier, I only bought works by Seah Kim Joo, Arthur Yap and Jolly Koh, besides Latiff, during my two-year residency in Malaysia in 1968-1970. Thereafter, I only bought a single oil piece by a young Malaysian on a subsequent visit to KL, but noted then an upsurge of local creative talent, and a welcome increase in patronage. One thing I am glad I did was to organise an exhibition of Irish Art at Galeri II to celebrate St. Patrick's Day in the spring of 1970, and thus to initiate a tradition of cultural exchange between our two wonderful countries which are so far apart. I have the fondest memories of exotic Malaysia.



Abdul Latiff Mohidin
Pago Pago Series - Rumbia (Singapore), 1968
Linocut on paper Edition 1/3, 45.5 x 30 cm
Formerly in the collection of Patrick J Murphy

A NOSTALGIC MEMORY OF HOME

In Latiff Mohiddin's book, 'L.I.N.E from point to point' published by Dewan Bahasa and Pustaka in 1993, the celebrated artist shares the progression and birth of the "Rumbia" series.

When in foreign lands, it was the image of rustling palms or "rumbia" plant that made Latiff reminisce of his home and village. The artist gravitated to en plein air painting, where he would sit amid nature – by the fish-pond and create sketches of the rumbia palm. When in the comfort of home, Latiff turned to the myriad of plants surrounding it as his muse, creating as many sketches as possible, capturing their rhythm or architecture.

"Voice of the rustling rumbia, voice of the water flowing behind a little hut... behind the mosque... like voices praying and wailing... sounds of sense of insignificance in one's presence, one's existence..." the poet in Latiff describes the ambience through his eyes, when he completed five sketches of the 'rumbia palm' theme.

The painting titled 'Rumbia' was not one of effortless perfection. It was a creative journey – in Latiff's eyes, it had yet to express the vibration of the leaves. "Almost the whole day this canvas of mine has been taking my lines and strokes by the score. My painting is still undefined, the colour too thick there, too faint here. A while ago too thin, too bright... (the rumbia is a hard-wood palm. Still it is not too stiff when bathed in light). So, has everything to be changed, reworked, reshuffled, erased? (The ripple-movements at once freed and caught)," Latiff describes in his book. While it was a process of countless trials and errors, the artist was still enamored by the creative process. Persistently, he tries to capture on canvas the fluid waves of sunlight inundating the leaves without making them stiffen or wither.

33

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Rumbia, 1968 Edition 1/3

Signed and dated "a Latiff 68" on lower right
and "Singapore" on verso of paper

Inscribed 1/3 on lower left

Linocut on paper
45.5 x 30 cm

Provenance

Formerly in the Collection of Mr. Patrick J. Murphy, Ireland

RM 50,000 - RM 90,000



New York
Etching Edition 11/ 13
30 x 21 cm
SOLD RM 29,100.00
KLAS Art Auction 2 December 2012
Sale II

This striking work by Abdul Latiff Mohidin was formerly in the collection of avid art collector, Patrick J. Murphy. The Rumbia series, Edition 1/3 is a representation of the artist's prodigious technique, complexity, elevating the work further with monochromatic hues of black and gold. There is something enigmatic about this work that draws people in. Abdul Latiff's works on paper have always garnered interest of aficionados. His 'Serangga 28, 2012' painting from KLAS Art Auction Sale VIII on April 6, 2014 sold for a total of RM 121,000.00. Another example of the artist's record-breaking price is his Pago Pago Series, 1966 featured in KLAS Art Auction Edition III, April 7, 2013 was sold for an impressive RM33,000, surpassing its upper estimate of RM18,000.

There are only two known and exhibited artworks from the "Rumbia" linocut edition works seen in the recent years; one of which is in the collection of the artist which was exhibited in Pompidou, Paris in 2018 and this mint condition masterpiece from the collection of Patrick J. Murphy from Ireland.



34

SYED AHMAD JAMAL, DATUK

B. Johor, 1929 -2011

Senyuman, 2009

Signed and dated "AJ 09" on lower right

Acrylic on canvas
122 x 183 cm

Provenance

Private Collection, Kuala Lumpur
Illustrated on page 143 in the "Syed Ahmad Jamal - Pelukis" retrospective book published by National Art Gallery, Malaysia

RM 420,000 - RM 600,000



Datuk Syed Ahmad Jamal was born to fit this artistic role. Born in Bandar Maharani, Muar, Johor on Sept 19, 1929, Syed Ahmad Jamal had a carefree childhood. Even at a very young age, he had a deep sense of observation and appreciation for the natural milieu of his environment. His family lived in a small community where rubber plantations were abundant. Evidence of his keen eye of observation, Syed Ahmad used to find himself gazing at the clouds and sky in fascination and speculated that perhaps God lay amongst those clouds.

Among the array of striking artworks to look out for during KLAS Art Auction Sale XXXVII, is one of Malaysia's prominent artist, Datuk Syed Ahmad Jamal's 'Senyuman' (smile). This beautiful piece of work is a confluence of modernity and culture, exhibiting vibrant colours and a subtle grace to command viewers' attention. We currently hold the record hammer price for Datuk Syed Ahmad Jamal's artwork entitled 'Nur Tenaga', hammered in KLAS art auction SALE XXVIII, on July 30 2017 for a whopping RM 490,332.00.



35

SYED AHMAD JAMAL, DATUK

B. Johor, 1929 - 2011

**Roger at Work, Chelsea School
of Art Series, 1950s**

Ink on paper
25.5 x 39.5 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 588 in the "Syed
Ahmad Jamal - Pelukis"
retrospective book published by National
Art Gallery, Malaysia.

RM 10,000 - RM 15,000

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

So Mr Jones wrote to the Johor government and said that I should discontinue my studies in architecture and enroll in art school instead. The first letter was rejected but Mr Jones persisted and wrote an appeal." This time, the Johor government responded and Syed Ahmad was soon on his way to the Chelsea School of Art in London. His dream had finally come true.



36

YUSOF GHANI

B. Johor, 1950

Siri Tari - Drawing/90, 1990

Signed and dated on the verso
Mixed media on paper
45 x 60 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 66 in the "777, Celebrating
7 Illustrious Years at KLAS" coffee table book
published by KLAS in February 2019

RM 8,000 - RM 15,000



Siri Tari - Drawing/90, 1990
Mixed media on paper 53 x 72.5 cm
SOLD RM 33,816.00
KLAS Art Auction 13 November 2016
Sale XXIV



37

YUSOF GHANI

B. Johor, 1950

Wajah Series, 2015

Signed and dated "Yusof Ghani 15"
on lower right

Mixed media on canvas
92 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000

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



38

KELVIN CHAP

B. Indonesia, 1975

Colours of Unity, 2016

Signed and dated "Chap KELVIN 2016"
on lower right

Signed and dated on the verso
Artist, title, date, medium and dimension
inscribed on the verso
Mixed media on canvas
131 x 113 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000



39

DREW HARRIS

B. Canada, 1960

**The Community Series
- Interconnected 4, 2013**

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

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

40

MOHD AKHIR AHMAD

B. Penang, 1986

Ada yang Tertinggal, 2013

Mixed media on canvas
91 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 3,000



41

NIK RAFIN

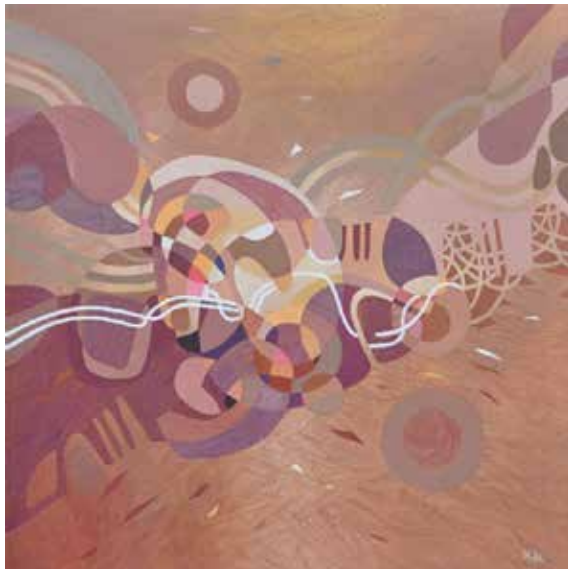
B. Selangor, 1974

Brownscape, 2012

Signed and dated "Rafin 12"
on lower left
Acrylic on canvas
153 x 153 cm

Provenance
Private Collection, Sarawak

RM 2,500 - RM 5,000



42

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Di Tanah Itu, 2019

Signed and dated "khairul izham 2019"
on lower right
Artist, title, medium, and date inscribed
on the verso
Acrylic on canvas
122 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

Staying true to his dark, mysterious and elusive style, this depiction of a traditional malay wooden house is darkly whimsical. The house floats among roots, branches and leaves in black and white, and lures the viewer into the artist's dark imaginations. 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.

43

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 1,000 - RM 2,000



44

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 800 - RM 1,200



45

KWAN CHIN

B. Kuala Lumpur, 1946

Harvest, 2012

Signed "Kwan Chin" on lower right

Batik

76 x 51 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000



In calmer, soothing tones of blue, Kwan Chin captures the tranquil life of the countryside and of rural ladies carrying on with their daily chores. It is notable that Kwan Chin has a penchant for the ordinary kampung life, showcasing the rural life in lively colours and convoluted details – both of his art and batik.

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

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series, 1970s

Signed "Khalil Ibrahim" on lower left

Batik

87 x 70 cm

Provenance

Private Collection, Singapore

RM 70,000 - RM 120,000

East Coast Series, 1973
Batik, 90 x 60 cm
SOLD RM 132,000
KLAS Art Auction 19 January 2014
Sale VII



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

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. The 'East Coast Ladies', is yet another masterpiece that will render aficionados in awe. This work immediately oozes a simple charm to it and one can't help but smile looking at it. A muted background is used here to shed light on the Malay women. In a typical Khalil manner, the artist granted his subjects with fluid motion, signifying the femininity and grace of women.

The vibrant gold palette, depth and feeling it possesses allows spectators to see through Khalil eyes, transporting them to simpler times in the East Coast where the ladies are clad in kebaya and sarongs, tending to their daily chores. Khalil and his prodigal batik works are unfailing in hitting outstanding prices – this is evident with 'Abstract, 1996', in KLAS Art Auction Sale VII, January 2014 which sold for RM132,000.



47

AWANG DAMIT AHMAD

B. Sabah, 1956

Payarama Series - Payarama Baru “Kabat dan Takiding”, 2016

Signed and dated on the verso

Artist, title, medium, and dimension inscribed on the verso

Mixed media on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 25,000 - RM 50,000

Born in Kuala Penyu, Sabah, Awang Damit Ahmad is one of the most renowned and well-established artists in Malaysia. His father was a fisherman while his mother was a housewife. In 1975, when he was 21, he moved to Selangor to become a technician with Telekom Malaysia. While working as a technician, he cultivated a love for the arts intently and he eventually quit Telekom in 1979 to join Universiti Teknologi MARA (UiTM) in mid- 1979. He pursued his Diploma in Fine Arts, which is equivalent to a general degree. During his time in UiTM, he did his practical in Melaka and developed his skills by learning with the best in St.Paul Hills, Melaka. He topped his class in UiTM, graduating in 1983. For two years, he became a full-time artist and completed his first series, Essence of Culture.



Awang Damit eventually became a tutor at UiTM and then he went off in 1989 to pursue his Master's Degree in Fine Arts at the Catholic University of America in Washington DC, United States. During this time he joined art collectives, the Arlington Art Group and The Capitol Hill, with expressionist Professor Tom Nakashima being his main influence. By joining them, he was exposed to various art aspects and at the same time earned pocket money and also got the chance to travel around America.

YUSOF GHANI

MASTER OF ABSTRACT EXPRESSION

Focus on the rare and sought after ‘Tari’ Series

WORDS BY HIRANMAYI AVLI MOHANAN

HUMBLE BEGINNINGS

Yusof Ghani, born in 1950 in Johor, is a Malaysian painter, sculptor, writer, professor and curator and an art collector himself. His career spans almost four decades which has produced a very diverse series of artworks dealing with Southeast Asian motifs with an Abstract Expressionist approach. His works blend painting and drawing into a visual entity that is pleasing to the eye of its beholder.

As a young boy in a small town in Johor, Yusof enjoyed watching movies in a small cinema close to his house that was run by a family member. Watching Western movies such as cowboy films developed his interest in painting to depict visual movements and a sense of time in his pictures early on. Yusof was in graphic art for ten years. Between 1969 and 1979, he worked as an illustrator for a publishing firm for two years followed by six years as an instructor in technical drawings with the Fisheries Institute before joining TV Malaysia as a graphic artist.

He enjoyed graphic art and managed to obtain a government grant to study the subject at George Mason University in Virginia, USA in 1979. However, he became fascinated with neo art after he met Walter Kravitz, a professor in painting at the university, in 1980. After the meeting, he began to take elective courses in painting. Kravitz was his early influence. Then, he became enthralled in the works of American Abstract Expressionist painters such as Jackson Pollock and Willem de Kooning.

The following year, he took advanced studies under Kravitz who also brought him to visit artists' studios in New York. Yusof was hooked. After he graduated with a degree in graphic art, he decided to continue with his post-graduate studies in neo art. In 1982, he managed to get the opportunity to do so at the Catholic University in Washington, D.C. It was there that he met the professor in painting, Tom Nakashima. Nakashima is a superb artist and taught him the finer points of painting. Yusof was really inspired by him.

Years later, he is still actively painting in his tree house-like studio at Tapak Gallery and still, producing magnificent works. Painting with emotions and mood, the artist embarks on a dance with his canvas, exploring linear strokes, harmony and composition.

"Sometimes you get a little bit angry, then you start to paint differently, the colours you use, the energy is also different," the artist pointed out. "Sometimes, there's a force that pushes you to a level that is much heavier, with feelings of more pain, more aggression, more energy. I just follow the force. I never try to control, I let it go. And that's the interesting part. It's like a dialogue between you and the painting."

One might wonder if this legendary artist has a favourite artist? The answer is yes. His favourite Malaysian artist is undoubtedly Latiff Mohidin. Yusof mentioned that Latiff is the best local artist because of his spirit, thought process and style. "His style of painting and use of colours and composition is fascinating to me; his Pago Pago works are incredible and my favourite," said Yusof.



Siri Tari XII, 1989
Mixed media on canvas 117 x 165 cm
SOLD - RM 225,440.00
KLAS Art Auction 4 September 2016
Sale XXII

PROTEST SERIES

Yusof Ghani was considered a good student when he was studying in the US. Evidently shown through his continuous hard work of meeting and fulfilling academic requirements at school, his passion for art also led him to step outside the university's perimeter to participate in bigger, important social events, all the while keeping his art at the very crux of it.

It was in 1983 that he became involved with a radical group of artists in Washington D.C, who protested against American interference in the internal affairs of neighbouring countries. Civil war and intervention by America in Nicaragua and El Salvador triggered reactions in cities in the US, and in Yusof, who was at the time, studying at Catholic University.

Appalled by these blatant political tactics and the discrimination, Yusof began expressing his thoughts and opinions by producing artworks for an exhibition with a number of artists registering their protest against America's involvement in the war. Its goals were to raise consciousness, to affect public opinion, and to express the cultural sector's outrage at the Reagan Administration's disastrous policies in Central America. Funds raised from the events and the sale of artworks would support cultural work in Nicaragua as well as education and unions in El Salvador and, in some cities, medical aid to El Salvador or Guatemalan refugees.

The protest-exhibition was titled 'American Intervention in Nicaragua and El Salvador' and the works produced by Yusof were then coined 'protest paintings'. The exhibitions were well-received as in New York alone, there were 31 exhibitions and some 50 events, and the protest-exhibition was the largest cultural campaign of its kind ever organised in the United States.

July 27 1984, marked Yusof's first solo exhibition at Anton Gallery, in Capitol Hill, Washington D.C where he featured the "Protest" Series. It was very well received by the crowd and even went on to draw rave reviews from Washington Post's art critic Jo Ann Lewis. It was a success.

"We never show artists who are just out of school, but with Yusof we did, and it was a very well received show." – Gail Enns, Anton Gallery Owner, Washington, D.C.

The revolving theme around the works of the 'Protest' Series embody a dark, serious and solemn mood. Some works might seem chaotic but that was exactly what the artist was aiming for - as these are direct representation and social commentary on humanitarian issues. The 'Protest' works also depict overblown faces that emerge into view unexpectedly and in close-ups. There are inscriptions of words, and the messages are unconcealed and hortatory. Scratchings also made their way onto the canvases, with masks that are offhand and spread throughout the space. Contrasted with his master's degree thesis submission (Dance: A Cultural Element), these compositions are agitated, wild and deliberately rough – a direct reflection of his frame of mind during his protest in America.

Upon Yusof's return to Malaysia, his works continued to revolve around social remarks but moved away from the solemn feelings exhibited in the 'Protest' Series. Yusof began to feel out of place with his "Protest" paintings as the local scene was heavily drawn into a search for an identity in the Malaysian art scene when Islamic and 'pribumi' (native/local) motifs were introduced into paintings by local artists. This led to the artist taking on the role instructor at Universiti Teknologi MARA. Painting, however, never left his side.



Siri Tari VII, 1984
Oil on canvas
153 x 183 cm
SOLD RM 176,000.00
KIAS Art Auction 19 January 2014
Sale VII



Siri Tari "Lambak I", 1990
Mixed media on canvas
91 x 163 cm
SOLD RM 202,896.00
KIAS Art Auction 12 March 2017
Sale XXVI

TARI SERIES

During Yusof's master's programme at Catholic University, Washington DC, he had to produce a series of cultural paintings for his thesis. This was when he turned to his roots and found the dance 'mak yong', that inspired his thesis. The 'mak yong' is a dance-drama performed by women for the royal court. It is deemed a subtle message of the people to the king.

Enthused by 'mak yong', the Tari series was born and became his artistic platform for social commentaries such as the imbalance in Malaysian society, between the rich and poor as well as the powerful and the powerless. Initially, Yusof's Tari series was somewhat a literal interpretation of women dancing, subsequently progressing into an expressionistic nature, particularly the American expressionism. Even though he used figures as his reference, it slowly developed into linear strokes and became very ambiguous. The technique of painting morphed into an aggressive, spontaneous dialogue with the painting. It allowed Yusof to be more free in expressing his thoughts.

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

After Yusof moved on from his 'Protest; Series, many assumed that his paintings had undergone a complete makeover, from sinister and edgy to orchestrated and graceful. Yusof, however, refuted this. This work from the Tari Series did not change course, it still revolved around social remarks, and until this day, it remains as his most popular and coveted series.

"In my opinion," said Yusof Ghani, "a reason to paint surely exists. Making beautiful paintings never brought me any satisfaction. Art has to mean more than that. It has to push man to think about life, humanity, our conduct, and so on."

COLLECTIONS

Yusof's works are in numerous public collections such as Anton Gallery, Washington D.C, Bank Negara Malaysia, Changi Airport, Singapore, Hijias Kasturi & Associates, Kuala Lumpur, Istana Negara, Kuala Lumpur, Jenkins Johnson Gallery, San Francisco, USA, Malaysia Airlines, Kuala Lumpur, National Art Gallery, Kuala Lumpur, Petronas KLCC, Singapore Art Museum, Youth Center, Washington D.C, and Zain & Co. Kuala Lumpur, to name a few.



48

YUSOF GHANI

B. Johor, 1950

Siri Tari XVII, 1990

Signed and dated "Yusof Ghani 90" on lower right

Oil on canvas

120 x 176 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 75 in the **"777, Celebrating 7 Illustrious Years at KLAS"**
coffee table book published by KLAS in February 2019

RM 120,000 - RM 190,000



49

ISMAIL ZAIN

B. Kedah, 1930 - 1991

Untitled I & II, 1985

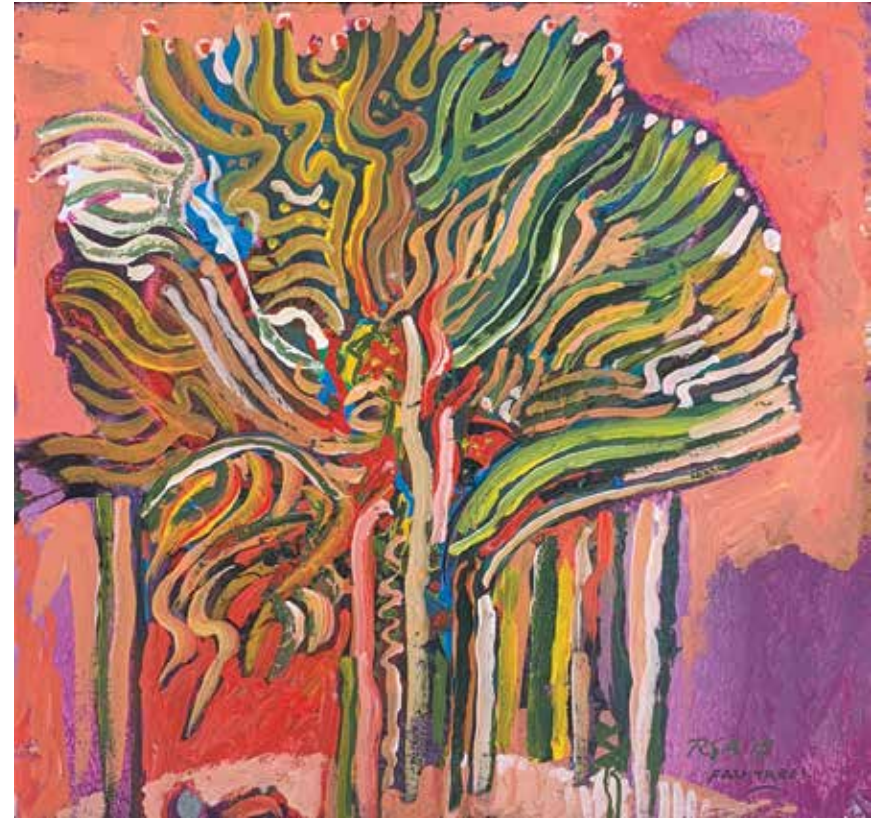
Both signed and dated "Ismail Zain 85" on lower right
Artist, medium, and dimension inscribed on the verso

Acrylic on canvas
46 x 46 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

It's no secret why legendary artist, Ismail Zain is highly regarded in the artistic community in Malaysia. The Kedah born artist was a visionary who had no qualms about challenging conventional artistic views. *Untitled I & II* is distinguishable from Ismail's use of ornate and floral motifs that moved away from the conventional Malay/Islamic art influence – a mainstream topic at the time. Elements from his early works "On a Clear Day You Can See Quinlin Mountains from Terengganu, 1983" is evident in these works featuring a dark blue centre decorated with orchids in varied blue hues, light gold butterflies and white vines and leaves in the centre in a silhouette form. The outer layer of the oval work features a unique colour contrast of blue in *Untitled I* and red in *Untitled II*.



50

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Fan Trees, 2015

Signed, dated, and titled "RSA '15
Fan Trees" on lower right
Acrylic on board
31 x 31 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 3,000

Rapheal Scott Ahbeng's calling card is his sanguine predisposition that is revealed through the use of vibrant hues in his works, especially red. The multi-award winning Bornean painter's passion for nature and the diversity of his ethnicity comes through clearly in this body of work by providing a distinctive tone for each branch as if the veins of the tree are strengthened by diversity. It is almost as if this work was a deliberate attempt to discuss the preservation of nature.

51

NIZAR KAMAL ARIFFIN

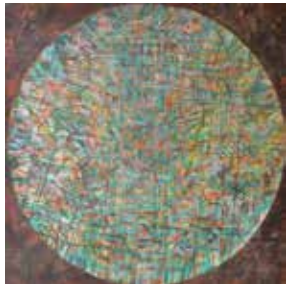
B. Pahang, 1964

A Hubbu (Love), 2018

Signed and dated "Nizar 2018" on lower middle
Acrylic on canvas
122 x 122 cm

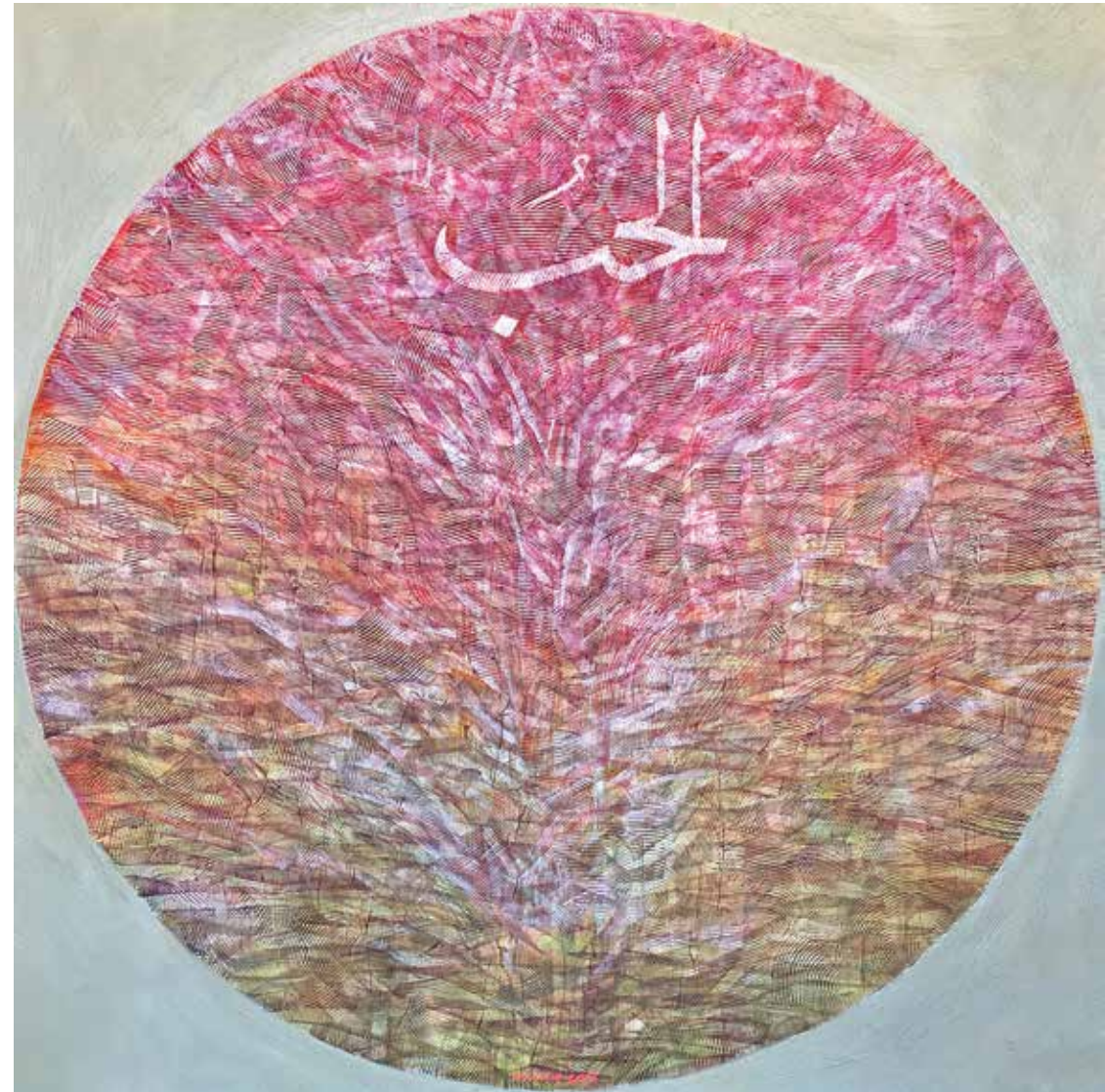
Provenance
Private Collection, Kuala Lumpur

RM 15,000 - RM 25,000



Siri Dunia Berbisik - Amin, 2016
Acrylic on canvas
122 x 122 cm
SOLD RM 17,920
KLAS Art Auction 12 November 2018
Sale XXXIV

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



Nizar Kamal Ariffin's artworks surpasses intricate planning and structured lines to figuratively express spirituality, freedom, faith and personal growth – all of which are interconnected in the world as in the paintings, infinite and ongoing. This is evident in Nizar's representation of love, A Hubbu. This painting owns a gradient of warm hues and a prominent Jawi writing symbolising love.



52

MOHD RADUAN MAN

B. Pahang, 1978

Blue Army, 2016

Signed and dated "Raduanman 2016"
on lower right

Mixed media on canvas
92 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

Mohd Raduan Man is a visual artist who was born in 1978 in Pahang, Malaysia. His works feature dynamic movements and often convey a bold statement. Blue Army takes a stance against the ravages of war. The artist's identifiable style of murky and shadowy shades – set the stage for the purposeful bright colours and silhouettes of war planes to propagate his thoughts on modern urban society and war itself.



53

BHANU ACHAN

B. Kuala Lumpur, 1949

Red Movement II, 2011

Signed and dated "Bhanu 11" on lower right
Mixed media on canvas
80.5 x 80 cm

Provenance
Private Collection, Kuala Lumpur

RM 300 - RM 700

Any self-respecting contemporary and modern art collector would widen their eyes at the mention of Bhanu Achan. The rule-bending artist throws conformity out the window in the Red Movement II, harmonising bright reds against beige. Solid forms and figures are utilised to trigger one's imagination. Noting the artist's love for natural themes, it seems that the artist is painting the sun and highlighting its effervescent nature through the use of bright hues.



54

DREW HARRIS

B. Canada, 1960

Fogwater Series No.11, 2008

Signed, titled and dated on the verso
Mixed media on canvas
122 x 153 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 6,000

Kuala Lumpur based Canadian artist, Drew Harris is a prominent post war and contemporary painter. Staying true to his abstract expressionist style, this work is deeply moving in its conviction to remind us that we are all connected. There is a balance of dark and light hues to bring attention to the complex nature of human beings which intertwines with one another.



55

YAP KIM BOON

B. Kuala Lumpur, 1961

Untitled, 2003

Signed and dated "Kim Boon 2003"
on lower right
Oil on canvas
65 x 45 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 3,000

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.



56

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Figure Study III, 1980s

Pen on paper
9 x 12 cm

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 269 in the Art
Journey of Khalil Ibrahim coffee
table book published in 2015

RM 500 - RM 1,000

Many art connoisseurs would agree that Khalil Ibrahim is one of the greatest Malaysian artist that has ever lived. His life's work has and will continue to go down in history as cornerstone of Malaysia's Contemporary and Modern art scene. This drawing offers an insight into the mind of the legend himself.



57

MOKHTAR ISHAK

B. Kelantan, 1939

Kota Bharu Village, 1998

Signed and dated "Mokh.Ishak
98" on lower right
Watercolour on paper
33 x 53 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 900

This piece clearly the beauty that is the way of life and the scenery. With precise brush strokes and vibrant colours with soft hues, he brings these sceneries to life, doing justice natural exquisiteness. This painting reminds one of home, and of being close to nature. Mokhtar Ishak is a self-taught artist, the only education in art was brought on by an art course organized by the Ministry of Youth and Sports in 1973.



58

RAHMAT RAMLI

B. Thailand, 1964

Untitled, 2009

Signed and dated "Rahmat Ramli 09" on lower right

Oil on canvas

53 x 136 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

Rahmat Ramli is a Malaysian Asian Modern & Contemporary artist who was born in 1964. While little is unknown 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 beachside setting. Women, clothed in traditional baju Kebaya and Kurung, dominate the painting, illustrating the norms and every day of women with a simple life, possibly in the countryside.



59

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939

Hutan, 2006

Signed, dated and titled "RSA '06 HUTAN"

on lower right

Oil on canvas

60 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

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



60

SOON LAI WAI

B. Penang, 1970

The Moments 12, 2015

Signed and dated "Lai Wai 2015" on lower left

Acrylic on paper

29.5 x 42 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,500

Born in Penang, Soon Lai Wai initially moved to Kuala Lumpur in the early '90s to pursue a career in advertising. Although he had a background in art education from Saito Academy, where he learned the basic foundation and skills to painting, he started out as a graphic designer. Many years later, he felt the need to leave the stressful industry, and also felt that his creativity was limited in the field. Having studied Chinese painting, he began combining his knowledge of Oriental strokes and painting style with oils and acrylics. A lover of nature, many of his paintings are inspired by the vibrant colours he sees in the lush Malaysian landscape, with its tropical flora and fauna.



61

ISMAIL ABDUL LATIFF

B. Melaka, 1955

**Terang Bulan
Keramat No.4, 2003**

Signed "Ismail Latiff" on lower middle

Acrylic on paper

38 x 29 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 3,200

The man behind the moon brings forth the beauty of the natural world through the play of vibrant hues of blue and green, giving life to this painting. 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, that is transformed onto paper and canvas." He manages to make this painting seem like it is saturating with an aura of wonder. Ismail Latiff is a Melaka-born artist who trained formally in arts at MARA Institute of Technology. His artworks of both the mystical and abstract kind are known locally and internationally. Having started off his career in advertising before switching to fine arts, his philosophy of life and work is "Art is Life and one of the best introductions to art is Nature."

62

CHUA EK KAY

B. Singapore, 1947 - 2008

Afternoon Rain, 2002

Signed, dated, and titled in pencil on lower margin

Lithograph

127 x 101.6 cm

Provenance

Private Collection Singapore

Published by Singapore Tyler Printing Institute

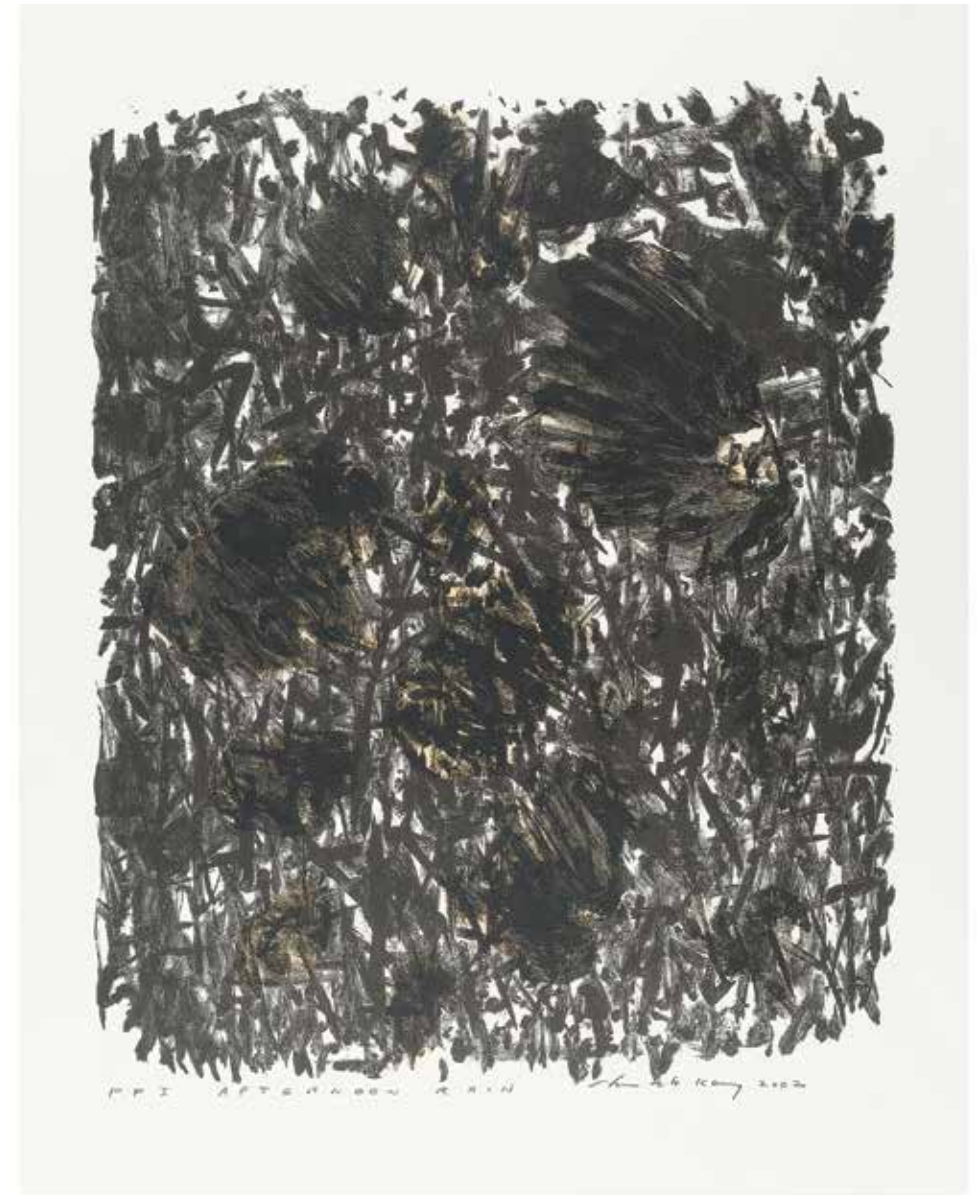
RM 20,000 - RM 35,000

Chua Ek Kay was born in Guangdong China. He was deemed as the artist that hailed the 'bridge between Asian and Western art', by showing unique painting styles through Chinese ink on paper that formed a union of the traditional Chinese painting forms with Western art theories and techniques. Chua trained under Singaporean master brush painter, Fan Chang Tien of the Shanghai School, but later developed a keen interest in Western art.

In the 1950s, his family migrated to Singapore and settled in Liang Seah Street (which most of his influence came from as well). He was the first Chinese-ink painter to win the United Overseas Bank Painting of the Year Award in 1991 with his piece titled "My Haunt", a brush painting of old buildings on Liang Seah Street.

Chua was much inspired by the works of Western artists such as Jackson Pollock, Matisse and Picasso, since their "spontaneous" style was deemed similar to the free style of the Shanghai School. His interest in Western art led him to take up related courses at the then Lasalle-SIA College of the Arts in 1990 as well as in Australia. But the "Chinese brush" influence never left him as he continued to express his artistic inclinations in both traditional Chinese as well as Western contemporary styles.

One of the reasons why Ek Kay has been able to establish a connecting point between Asian and Western art was because he saw the importance of retaining tradition, an important factor for future generations to come.



63

NG ENG TENG

B. Singapore, 1934 - 2001

The Old and New Dress of the Malaysian Lady, 1960

Signed and dated on lower left
Oil on canvas
84 x 50 cm

Provenance
Private Collection, Hong Kong

RM 28,000 - RM 40,000

Sculpting was not the only thing Ng Eng Teng had an aptitude for. The artist departed from his famed medium to produce brilliant artworks, such as the 'The Old and New Dress of the Malaysian Lady, 1960'. In this piece, he successfully portrays two Malay women donned in their traditional attire, the baju kebaya. In the background, a Malay lady wears a farmer's hat on her head and simple, plain-hued baju kebaya while sitting in a demure position. Meanwhile, in the foreground, Ng meticulously paints a lady dressed in a vibrant, intricately designed baju kebaya with accessories and a shawl to match. These women symbolise the transformation of the traditional Malay garment from a simple design to one that is more elaborate, keeping up with the times. The faded, washed-out look to this piece of painting gives it a nostalgic and historical mood. The artist follows suit many pioneer artists such as Chua Thean Teng and Khalil Ibrahim in painting the popular subject of Malay ladies in their Sunday best, during the 1960s.

Dubbed the Grandfather of Singapore Sculpture, Ng Eng Teng was born in Singapore in 1934. After training his painting skills under the mentorship of Georgette Chen and Liu Kang, he went on to study ceramics in England. Upon his return, he began to actively and creatively produce large sculptures, most of which became notably famed such as Wealth, Mother and Child and The Explorer. These sculptures are still displayed in public spaces in Singapore. A recipient of Singapore's Cultural Medallion Award and ASEAN's Cultural Award for Visual Arts, he believed in free creation and education.



64

TAY CHEE TOH

B. Johor, 1941

Mother and Child, 1968

Signed "Chee Toh" in Chinese characters with a seal on lower right

Ink and gouache on paper

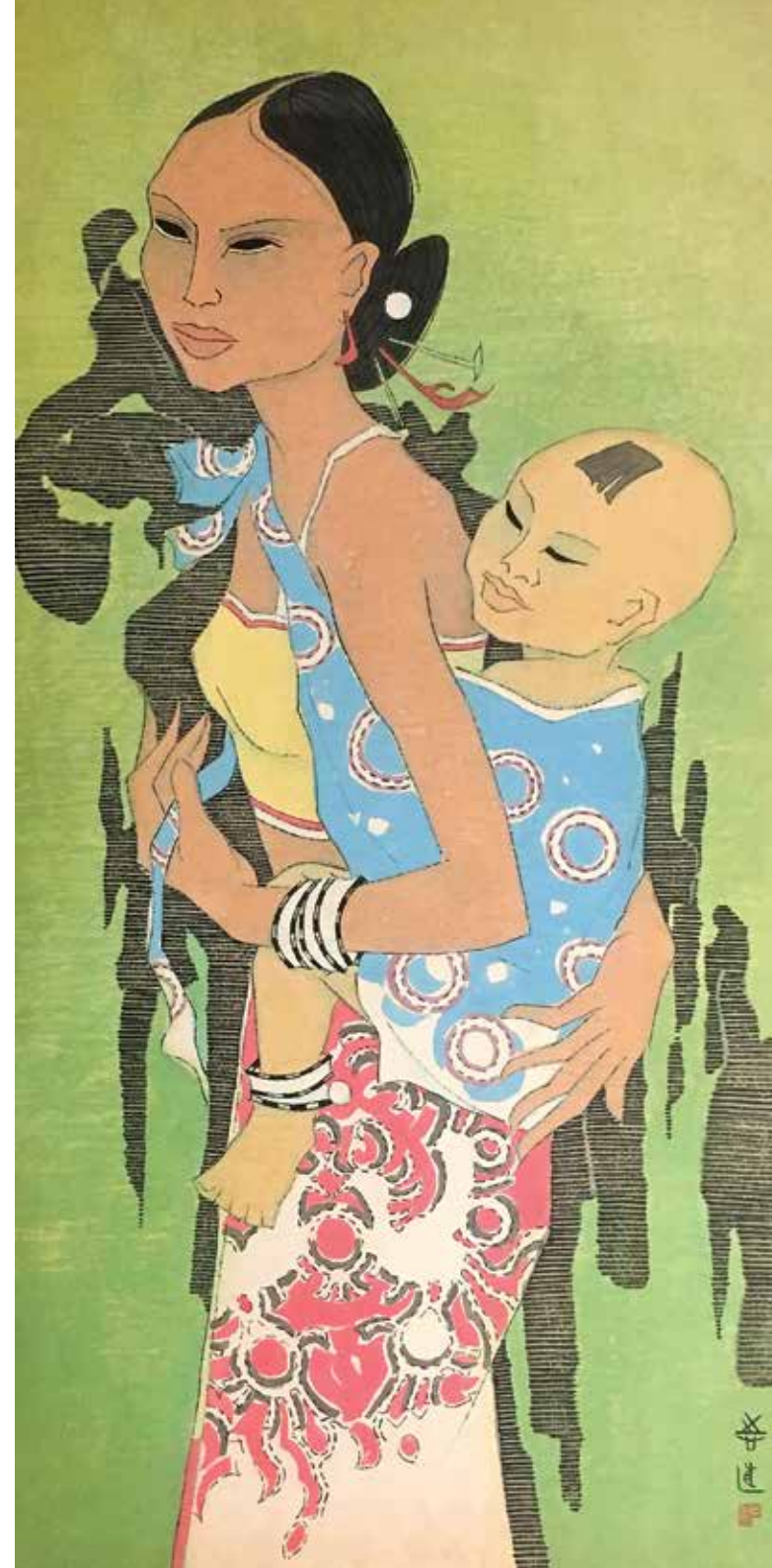
95 x 46 cm

Provenance

Private Collection, USA

RM 18,000 - RM 25,000

Painter, sculptor and Cultural Medallion recipient Tay Chee Toh has been creating art for almost half a century. Tay's artistic practices is driven by his consistent quest to challenge himself and to advance fresh forms of artistic expressions. Tay's artistic prowess is evident in this body of work. In this work, the relationship between mother and child is portrayed in a unique juxtaposition of reality and fantasy. The woman is seen carrying her child in a cloth on her back with her hand subtly rested on her back to show her protective nature.



65

LYE YAU FATT

B. Kedah, 1950

The Lotus Lake, 1976

Signed and dated "Lye Yau Fatt 76" on lower right

Mixed media on paper

70 x 50 cm

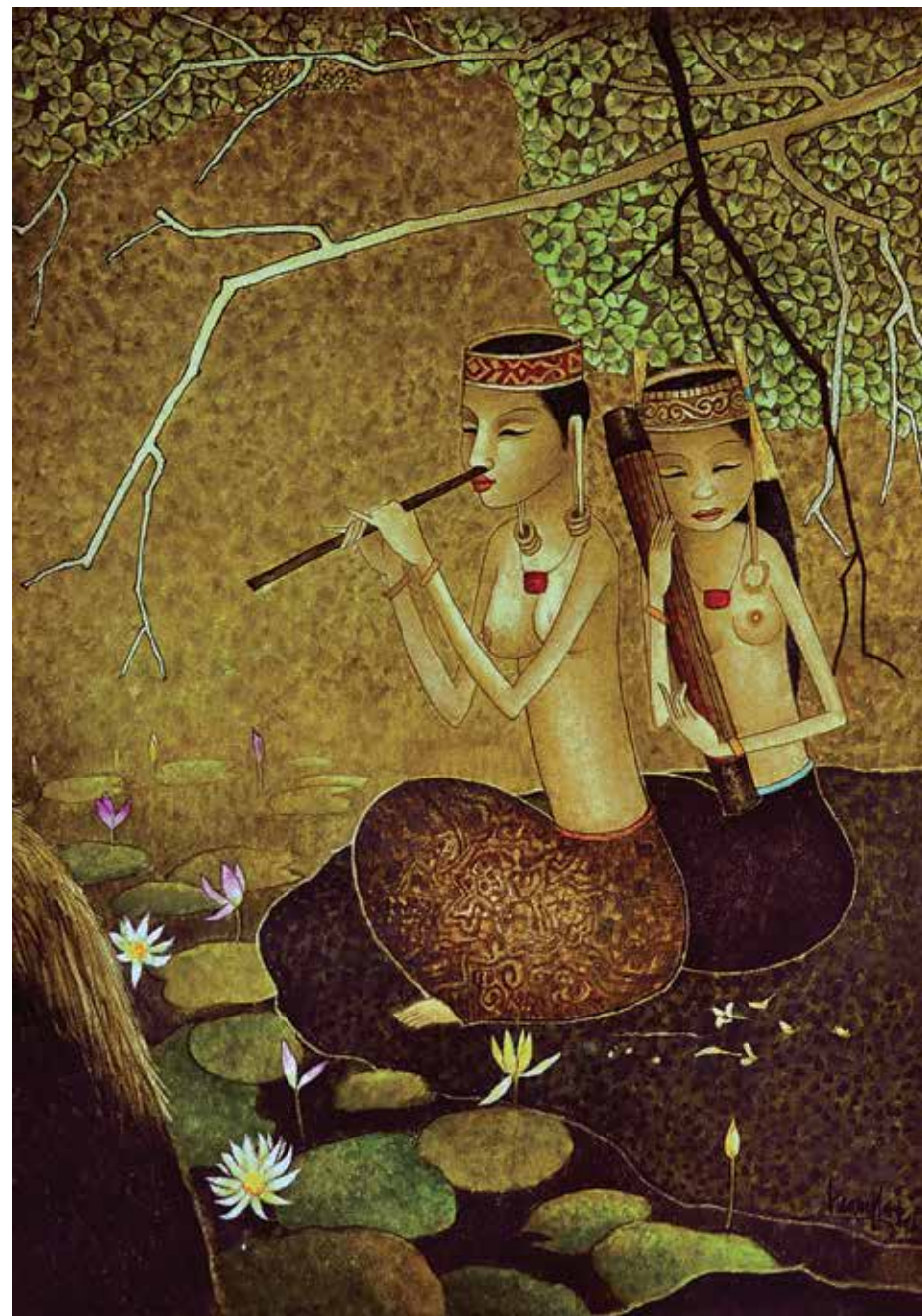
Provenance

Private Collection, Singapore

RM 7,500 - RM 12,000

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.

A glimpse of Lye Yau Fatt's work will transport viewers to a world of cultural wonder. His body of work often utilises warm tones and hues, clearly inspired from his mentor Cheong Soo Pieng. This is an early work which was executed at a time his style was its most expressive and inspired.





66

A.B IBRAHIM

B. Alor Setar, 1925 - 1977

Untitled

Signed "A.B IBRAHIM" on lower left
Watercolour on paper
26 x 36 cm

Provenance
Private Collection, Canada

RM 1,000 - RM 3,000

Ibrahim bin Abdul Bakar or better known as A.B. Ibrahim was born in 1925 in Alor Setar, Kedah. The self-taught excelled in creating and romanticising local landscapes only with the watercolour medium. 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.



67

LONG THIEN SHIH

B. Selangor, 1946

Fishing Village in Jiram, 2008

Signed "Thien Shih 2008" on lower right
Watercolour on paper
60 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 2,800

To say Long Thien Shih's works provokes a conversation would be an understatement. Throughout his career, Long has managed to immortalise social and sexual revolutions of the 1960s and the ideological conflicts of the 1980's through his medium of choice. Even the global and technological developments of today are reflected in his work. Seen in his Fishing Village in Jiram, is a tranquil fishing village in Kedah. The artist uses soft tones and keeps the details focused on the boats.

68

YONG MUN SEN

B. Sarawak, 1896 - 1962

Penang Beach Scene, 1956

Signed and dated "Mun Sen 56" on lower left

Watercolour on paper

27 x 38 cm

Provenance

Private Collection, Singapore

RM 8,000 - RM 12,000

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 Tai-Pu, in Kwangtung Province, China to attain a formal education in the proper use of brush and calligraphy. He returned to his hometown in 1910.

One day, Mun Sen witnessed a Japanese artist painting using watercolours and thenceforth, he became enamoured with that medium. In 1914, Mun Sen 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 a school bookshop counter. Living in Singapore sparked a fondness and appreciation for its urban scenes he later illustrated in numerous watercolours.

In 1920, he was transferred to the Penang branch of the bookshop in Carnarvon Street. 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. 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 at an old mansion in Northam Road. During this time, Mun Sen familiarised himself with the works of prominent European artists through books, particularly those of Van Gogh and Gauguin. Gauguin and his works spoke to Mun Sen, 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 Mun Sen as the vice-president. He became the president the following year.

Yong's artistic 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 villages, 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. The 'Penang Beach Scene' is an illustration of just that, taking viewers back to a time when the waters were pristine, beach clean and less frequented – evoking a feeling of nostalgia.

69

JEHAN CHAN

B. Melaka, 1937 - 2011

Fishing Village, 1980s

Signed "Chan" on lower right
Mixed media on paper
19.5 x 27 cm

Provenance
Private Collection, Sweden

RM 1,500 - RM 3,000



70

JEHAN CHAN

B. Melaka, 1937 - 2011

Fishing Village, 1980s

Signed "Chan" on lower right
Mixed media on paper
19.5 x 27 cm

Provenance
Private Collection, Sweden

RM 1,500 - RM 3,000



Jehan Chan had found his trademark style when he first fused rice-paper into his watercolours of landscapes and the Malacca River, and then bigger slabs to simulate lotus leaves in his hugely popular acrylic paintings of koi (Japanese carps). A brilliant watercolourist, he reflected the best of his tutelage in the Nanyang Academy of Fine Art (NAFA, Singapore), under the personal supervision of the great Cheong Soo-pieng.

71

NIK RAFIN

B. Selangor, 1974

**Farm in the Suburbs
(Melbourne Series), 1999**

Signed and dated "Raf99"
on lower left
Watercolour on paper
12 x 12 cm

Provenance
Private Collection, Kuala Lumpur

RM 350 - RM 600



Nik Rafin's artworks have always been filled with vim and vigour. This landscape work is no exception. He uses warm earthy hues to breathe life to the ground while the trees and skies are in varied shades of grey. The palette is similar to his "Mid-afternoon in the City & Streets of Melbourne, 1999".

72

PETER HARRIS

B. England, 1923 - 2009

Portrait of a Man, 1958

Signed and dated "P58" on lower right
Charcoal on paper
23 x 18.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 600 - RM 900



The late Peter Harris is recognised as one of the most prolific foreign artist in Malaysia. He founded the Wednesday Art Group in 1952, whose members included Syed Ahmad Jamal, Patrick Ng, Dzulkifli Buyong, Cheong Lai Tong, Ismail Mustam, Jolly Koh and others. Using just simple lines and strokes, it is incredible to see the amount of details that was captured in this body of work. The expression of his subject leaves ample room for discussion. The trademark style of the artist is seen here where his subjects are in a calm and relax state which, in turn influences his audience.

73

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Pohon Mas IV, 2019

Signed and dated "khairul izham 2019" on lower right

Artist, title, medium, and date inscribed on the verso

Acrylic on canvas

152 x 152 cm

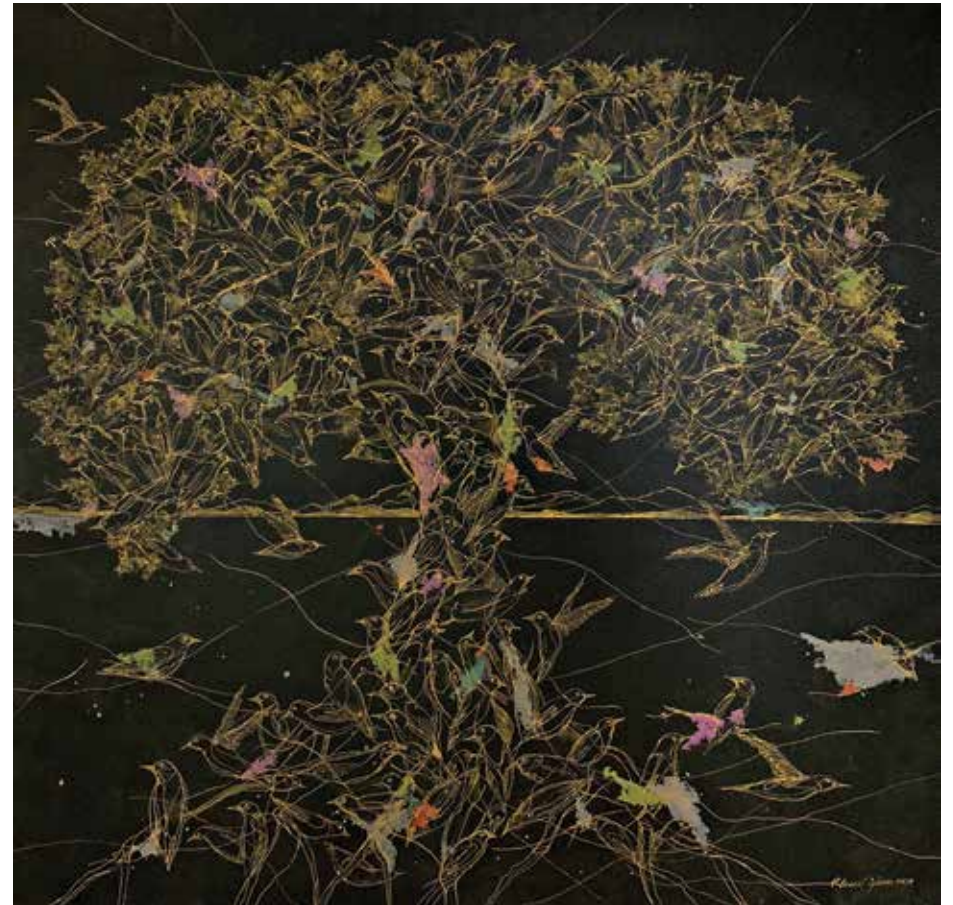
Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

Born 1985 in Maran, Pahang, Khairul Izhah 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 Izhah lives and works in Kuala Lumpur, Malaysia.

A magnificent, eye-catching work this is. Using a black backdrop, the majestic, gold-coloured tree takes centre stage, exhibiting a multitude of pastel-hued birds are seen perched all over the tree. If you take a step back, you can discern a beautiful chaos.





74

RAFIEE GHANI

B. Kedah, 1962

Untitled

Signed "Rafiee Ghani" on lower right
Oil and pastel on board
25 x 36 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

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 narrative 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.



75

LEE WENG FATT

B. Kuala Lumpur, 1967

Leboh Pudu, Kuala Lumpur, 2003

Signed and dated "Lee Weng Fatt 03" on lower left
Titled "Leboh Pudu Kuala Lumpur" on lower right
Watercolour on paper
26 x 74 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000

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.



76

YEOH KEAN THAI

B. Penang, 1966

Rustic Charm, 2018

Signed and dated "Thai 2018" on lower middle

Acrylic on canvas

58 x 38 cm

Provenance

Private Collection Kuala Lumpur

RM 2,000 - RM 4,000

Yeoh Kean Thai is internationally recognised through his prestigious awards including the Phillip Morris Art Award, the Freeman Fellowship, 2008 and the Commonwealth Award - International Artist Residency (2009). His works embodies an artistic language to comment on environment, social identity and individual introspection. In Rustic Charm, Yeoh tastefully transforms the unpleasantness of rust into a work of art. As one who appreciates the natural order and finds beauty in it.



77

JEGADEVA ANURENDRA

B. Malaysia, 1965

Untitled, 1998

Signed and dated "Jagannendra 98" on lower left

Oil on canvas

51 x 52 cm

Provenance

Private Collection Kuala Lumpur

RM 3,500 - RM 5,000

Jegadeva Anurendra is a well-recognised narrative artist and painter of stories who is based in Malaysia and Australia. Numerous private collectors have also collected his works on an international arena. Often, his artworks are focused on humour and irony. Yet in this work, the theme is more elusive. The young woman in the painting is looking away and smiling. This is a heartwarming piece that has indirectly challenged beauty norms.

78

JOLLY KOH

B. Singapore, 1941

Landscape, 2011

Signed and dated "Jolly Koh 11" on lower right

Oil on canvas

70 x 56 cm

Provenance

Private Collection, Kuala Lumpur

RM 25,000 - RM 40,000



Blue Birds, 2005

Oil and acrylic
on canvas

137 x 170 cm

SOLD RM 105,956.80

KLAS Art Auction 12 March 2017

Sale XXVI

Concocted by Jolly Koh in 2011, 'Landscape' is a medley of wonderful and harmonious hues, supplemented by different intensities and tones. It possesses an otherworldly atmosphere, bearing the hallmark of Jolly Koh's works. Inspired by his own mind and skills, his style of painting is purely derived from his fantasy world and he morphs it into a tangible form with the combined use of oil and acrylic. This arresting landscape is an incorporation of nature and his prowess as a romantic and lyrical painter. Jolly Koh's paintings are frequently exhibited in KLAS's art auction – among his highest grossing painting is the 'Blue Birds, 2005' from Sale XXVI, hammered after a bidding war for RM105,956.80.





79

LEE JOO FOR

B. Penang, 1929 - 2017

Dead Heat Race, 1969

Signed and dated "Joo For 69" on lower right
with artist's seal

Mixed media on paper
59 x 83 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

The late Lee Joo For was a man of many talents. He was recognised as a prolific writer, novelist, director, lecturer and art critic. His visual narratives are highly distinct, imbued with personal metaphors and forcefully calligraphy strokes. The ferocity of the horses in the artwork could likely depict a sense of unwavering faith, strength and loyalty.



80

TAJUDDIN ISMAIL, DATO

B. N. Sembilan, 1949

Encounter II Edition 60/500

Signed "Taj" on lower right
Inscribed "60/500 Encounter II" in pencil on
lower edge of paper

Print on paper
21 x 39.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 400 - RM 800

Tajuddin Ismail's artworks are labyrinths of metaphors and underlying meaning. He gains his reputation for his amazing abstract art that draws inspiration from natural forms and landscapes. His distinctive style has lured many art enthusiasts into his realm of innovative and complex artistry. To Tajuddin, art is about making a visual connection with the eyes of its beholder.

PABLO PICASSO

Yan Visage, 1963

The name Picasso is familiar to many, his works and prowess revered. He was the 20th-century's greatest and prolific artists. Before his sixtieth birthday, Picasso had already carved out an indelible place for himself in art history – co-founded Cubism, evolved through his various periods in life. Many associate Picasso with his amazing paintings, but his greatest contribution to modern culture was his unwavering eagerness to experiment, explaining his foray into ceramics. Between 1946 and 1973, Pablo Picasso concocted a breathtaking collection of original ceramic works.

Picasso was always searching, always experimenting with new ways to express himself artistically. Following the end of the Second World War, a fateful trip to the South of France (Madoura) inspired a whole new chapter in his career. Upon the newfound outlet, the artist was intrigued at how quickly and inexpensively he could create these new ceramic works. In an era when only the wealthy could afford his paintings and sculptures, Picasso welcomed the notion that his pottery and ceramics could potentially be owned by everyday people in the post-war world.

He also loved the idea of his ceramic works being both aesthetically pleasing as well as functional—he frequently gifted his pots, plates, pitchers, and bowls to friends and family members. Another reason why ceramics was attractive to Picasso was due to the medium's ability to create multiple editions of his designs, much like an etching or a lithograph. Thus, scholars largely divide his ceramic work into two categories—original ceramic prints and the editions according to originals.

Picasso's ceramics had recurring themes and subjects. For example, the iconography of bullfighting frequents the artist's ceramics—bulls, matadors, banderilleros, and the bull-ring. He often evokes the shape of the bullfighting arena in his longer, elliptical plates, in which the viewer takes on the role of an overhead spectator as the bulls and matadors are centered in the middle.

Animals like bulls are common in Picasso's clay works, expressing the artist's niche in bringing to life anthropomorphic or zoomorphic forms. In addition to the powerful bulls, his ceramic works also sees a wide selection of birds—pigeons, doves, and birds of prey. Various vases are sculpted to resemble bird faces, and pitchers are transformed into watchful owls. Picasso's playful personality shines through the avian works, in particular, with his more sculpted designs bringing a wealth of personality to his pitchers and vases.

The prolific artist breathed life to more exaggerated, fantastical bird forms, which play into his persisting interest in mythology. His ceramics not only feature goats, but also fauns and satyrs—their figures evoking imagery of Bacchanals and mischievous tricksters. The ceramics he produced while working at Madoura, France have been acquired by some of the most notable collectors of modern art and now appear in museums all over the world.



Left, Right and Verso of the artwork

81

PABLO PICASSO

B. Spain, 1881 - 1973

Yan Visage, 1963 Edition 31/300

Picasso "Yan Visage" (1963 A.R. 512) Red Earthenware with Black Painted numbering on Bottom

Edition Picasso/ Madoura Edition 31/300 H 10.75 x W 5cm x D 6.5cm

Red Earthenware

10.75 x 5 x 6.5 cm

Provenance

Private Collection, Singapore

RM 25,000 - RM 50,000

82

GEORGE KEYT

B. Sri Lanka, 1901 - 1993

Dancer, 1979

Signed and dated "Gkeyt 79" on upper right

Acrylic on cardboard

64 x 38 cm

Provenance

Private Collection, Singapore

RM 22,000 - RM 25,000

George Keyt was a Sri Lankan artist, born in Kandy, to a Sinhalese – Dutch family on April 17, 1902. He was also a poet, known for his vibrant-coloured, Cubist-like figure paintings. Keyt's artworks are a beautiful matrimony of the Sri Lankan life, calligraphic lines of Henri Matisse, and forms he found in ancient Buddhist and Hindu sculptures, producing a wholly unique style. The artist and his works have been acknowledged as Sri Lanka's most renowned and celebrated modern painter who developed an interest in art, literature and music while schooling at Trinity College.

During Keyt's 20's, he loved close to Malwatte Vihara, became enamored by the teachings of Buddhism and soon after, embraced the religion. His earliest paintings were produced in the late 1920's – a close observations of nature. These included Udawattakele, the lush forest reserve in Kandy and Sangharaja Pirivena, a prominent temple in Kandy. In 1939, the artist moved to his neighboring country, India, where he assimilated himself in the local culture.

Keyt was strongly influenced by cubist experiments in perspective, and applied them in a way that was distinctly his own, drawing specifically from Indian artistic traditions. His subjects enlarged, embodied almond-shaped eyes, paired with bold, crisp, heavy lines and expressive grandeur became the defining formal features of his work. One can discern that the artist's subjects are often nudes, depicting scenes from the local village life, or taken from Hindu and Buddhist mythologies. This is evident in his work entitled, 'Dancer, 1979'

After returning to Sri Lanka, Keyt helped in establishing the Colombo '43 group, whose tenets attempted to merge trends in European Modern movements into their own cultural sphere. Lionel Wendt (a Ceylon pianist, photographer, literature collector, critic, and cinematographer) played a key role in this Art movement and it was him, who influenced Keyt in his decision to devote himself totally to a life at the easel. The group also included fellow Sri Lankan painters Ivan Peiris and Harold Peiris. During the late 1980s, the artist and some art aficionados set up the George Keyt Foundation.



Keyt started exhibiting his works as early as in the 1920s. The 1930's saw him preoccupied with the depiction of episodes from the Buddhist Jataka or Birth stories. At the same time, he was also exposed to the influence of Western art, the early cubist landscapes of Picasso and Braque in particular, as well as Picasso's distortion of the human figure. Keyt created his distinct artistic vocabulary by creating a confluence of Buddhist and Hindu influences with Western elements. In 1954, the artist's works were exhibited at the Institute of Contemporary Arts (ICA), London by Sir Herbert Read, and afterwards, the exhibition travelled to the Art Institute of Rotterdam. His work is to be found in the permanent collections of the Victoria and Albert Museum, London, the British Museum, as well as various public collections in India and Sri Lanka. Keyt continued to live in Kandy in between going to India, which he considered as his spiritual home. The artist passed away in Colombo in 1993.



83

HAJI WIDAYAT

B. Indonesia 1919 - 2002

Burung Phoenix

Signed "H.Widayat" on lower left
Titled "Burung Phunix" on lower right
Oil on board
50 x 59.5 cm

Provenance
Private Collection, Hong Kong

RM 9,000 - RM 15,000

Legendary Indonesian artist Haji Widayat was born in Kutoarjo, Central Java in 1919. He is regarded as one of the most influential Javanese painters of the 20th century. The individualistic master picked up painting from an amateur landscape painter in Bandung before pursuing it seriously at the age of 31 by studying at the Indonesian Academy of Fine Arts (ASRI) in Yogyakarta. In the early 1960s, he received a grant to study ceramic, printmaking and the decorative arts of landscape gardening and ikebana flower arrangement in Nagoya, Japan for two years. Widayat passed away in 2002. This figurative artwork poses the artist's representation of the phoenix in earthy colours.



84

HASSAN DJAAFAR

B. Indonesia, 1919 - 1995

Rice Fields in Indonesian Landscape

Oil on canvas
71 x 102 cm

Provenance
Private Collection, Singapore

RM 1,200 - RM 2,500

Born in 1919, Hassan Djaafar has left behind an artistic legacy in the art scene, especially in his home origin, West Sumatra, Indonesia. Being a globe trotter of having vast experience in Europe in his early life, he subsequently employed his life's journey onto his artistic works. It is apparent that his paintings are a manifestation of his life. Known for his impressionist technique and art style, he had the tendency to produce masterpiece via European-styled brush strokes and colour schemes.

This is evident in the following artwork, Rice Fields in Indonesian Landscape, in which he depicts a tranquil home which resides in the midst of a paddy field. His use of colours to showcase the greenery of the scape is immensely captivating and captures its serenity. He undoubtedly portrayed a stunning view of Indonesia's beautiful village scape that allows the viewers to truly appreciate its natural beauty.

85

MOHD SANI MOHD DOM

B. Melaka, 1944

Untitled, 1990

Signed and dated "Sani 90" on lower right
Oil on canvas
24.5 x 34.5 cm

Provenance
Private collection, Kuala Lumpur

RM 1,500 - RM 2,500

In 'Untitled, 1990', Pak Sani brings observes down memory lane, to what can be assumed as a seascape, where a villager is clad in a sarong and white t-shirt, hard at work – painting his boat. This painting is simple, yet laden with nostalgia and meaning. The 'Untitled, 1990' painting also reflects Pak Sani's prowess in oil and meticulous attention for detail seen in the structure of the boat, the contours of the main subject, to the little rocks strewn about the beach.



86

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 1,000 - RM 2,000

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.



87

ISMAIL ABDUL LATIFF

B. Melaka, 1955

**Rimba Beringin Rendang...
Puteri Ampai Ampai, 1992**

Signed and dated "Ismail Latiff '92" on
lower right
Acrylic on paper
75 x 54 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 6,000



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

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

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

88

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Siri Rimba - Rawang 95 - 3 Swamps - 3, 1995

Signed and dated "RAWANG"

- Latiff 3/95 on lower right

Mixed media on paper

21 x 26 cm

Provenance

Private Collection, Kuala Lumpur

RM 16,000 - RM 25,000

Nature has always fascinated Abdul Latiff. Rimba translates as primeval forest: an entity that stands the tests of time and change, an entity that symbolises growth and a sense of continuity across space and time. In the Rimba works, especially the works executed during the period from 1995 to 1997, Latiff Mohidin seems to call on his viewers to adopt a highly tactile, highly visceral mode of appreciation.

Born in 1941, Latiff started painting at an early age and by 10 he was holding his first exhibition at Kota Raja Malay School in Singapore, and was dubbed in the local press as the "boy wonder". He is well-known as a poet as well. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Among the honours and awards he has received are the Salon Malaysia's 1968 second prize in Graphic Design and the Malaysian Literary Awards for four years in a row, the National Literary Award in 1984 and 1986 and the Southeast Asian Writers Award in 1984 for writing.



89

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Mindscape Series - Mindscape - 27, 1983

Signed and dated "Latiff Mohidin, MINDSCAPE - 27" - 1983
- (Mindscape Series) on the verso
Oil on canvas
89.5 x 90 cm

Provenance

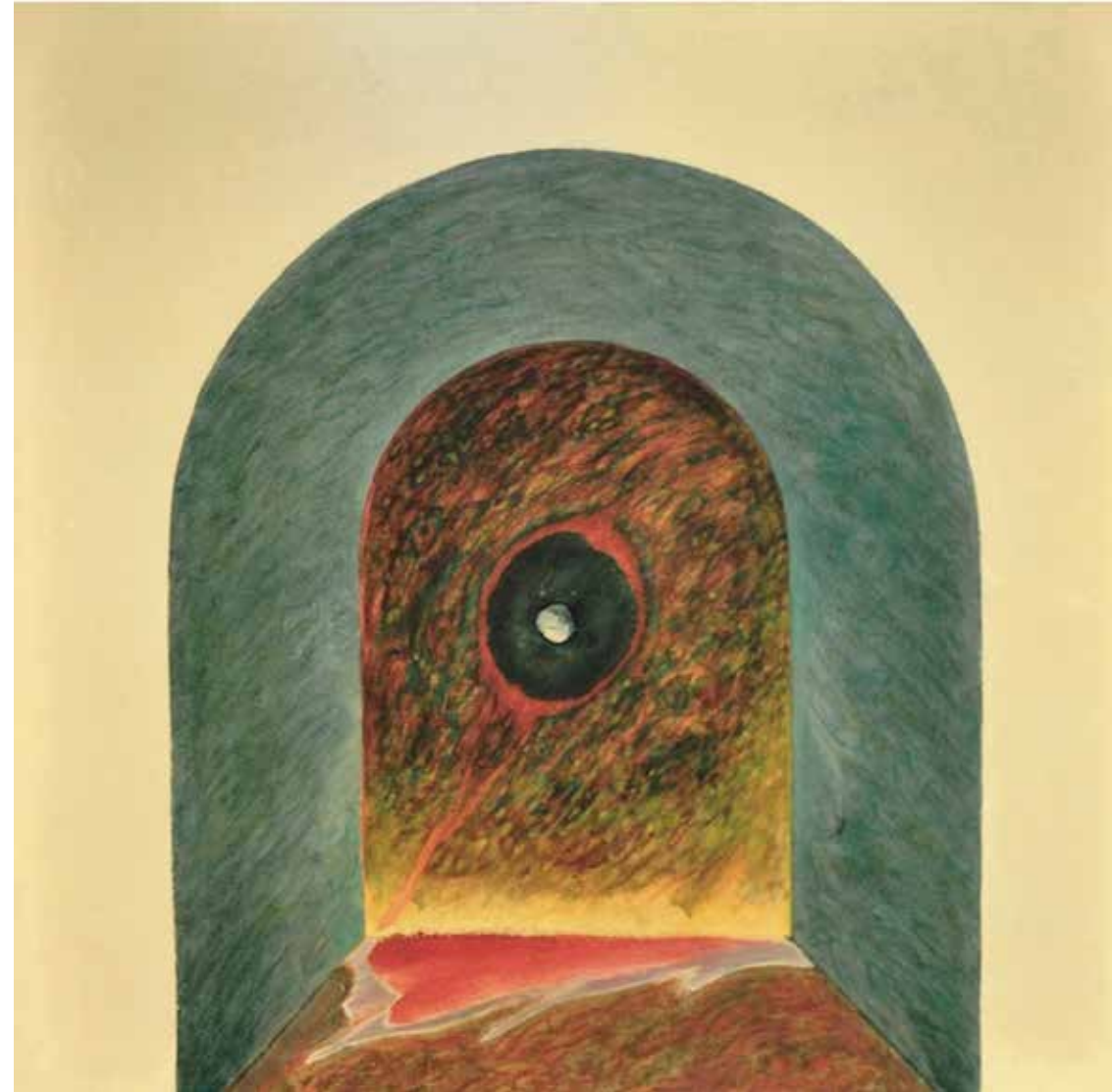
Private Collection, Singapore

Illustrated on page 42 in the **"777, Celebrating 7 Illustrious Years at KLAS"**
coffee table book published by KLAS in February 2019

RM 250,000 - RM 380,000

Abdul Latiff Mohidin is an artist that likes to invent his own rules, to create new things. This piece is strong, dramatic, orderly and precise in terms of brushwork and composition. This series explores the relationship between shapes, figures, colours, balance, perception and the mind of the artist. The resulting abstract art is the representation of the artist's contemplating and dedication to this piece of art. A dome-shaped structure accommodating a vibrant and vigorous burst of rapid, random colours spontaneously done by the hand of the artist, before reaching what seems like volcanic lava. It is as if the audience is taken on a journey through a flowing river before reaching a volcano, or the peak of one's mind. It is highly absorbing, beckoning the viewer to come and invest a moment longer to understand what the motif of the painting is, at the same time being reflective with its aloof nature.

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



90

JOSÉ JOYA

B. Philippines, 1931 - 1995

Prelude to Violence, 1972

Signed and dated "Jose 1972" on lower right
Title, medium, date and size inscribed on the verso
Oil on board
120 x 79 cm

Provenance
Private collection, Kuala Lumpur

RM 120,000 - RM 250,000

Born in Manila, Philippines, in 1931, Jose Joya was a multifaceted, pioneer, modern and abstract artist active in painting, printmaking, mixed-media and ceramics. He was regarded as the main artist who spearheaded the birth, growth and flowering of abstract expressionism in the Philippines. The artist's mature abstract works have been said to be characterised by calligraphic gestures, linear forces, and a sense of color vibrancy emanating from an Oriental sensibility. The robust hues of the Filipino landscape inspired Joya's sense of color and his use of rice paper in collages demonstrated an interest in transparency.

His innate talent flourished at the age of eleven. At a young age, he became passionate about studying architecture, but learned that he did not have the aptitude for math and science. While attending the University of the Philippines, he was introduced to the paintings of Fernando Amorsolo, and that marked his study of painting. He was initially schooled in the traditional standards had been set by Amorsolo and Tolentino, but he gradually leaned towards American abstraction and the emerging trends in Philippine modernism. He studies under the mentorship of Guillermo Tolentino, Ireneo Miranda, Domindaor Castaneda and Virginia Agbayani.

Joya graduated from the University of the Philippines (UP) in 1953 with a Bachelor's Degree in Fine Art, earning the distinction of being the university's first Magna cum Laude. In 1954, the Instituto de Cultura Hispanica of the Spanish government awarded him a one-year grant to study painting in Madrid. After returning from Spain, Joya pursued a Master's Degree in Painting in 1956 at the Cranbrook School of Art in Michigan, USA with the assistance of a Fulbright Smith-Mundt grant.



When the artist returned in 1962, served as the President of the Art Association of the Philippines, together with Napoleon Abueva, represented the Philippines in the prestigious Venice Biennale – the first time that the Philippines had participated. The late 60's garnered grants from the John D. Rockefeller III Fund and the Ford Foundation, which allowed him to paint and study at the Pratt Institute in New York between 1967 and 1969.

Joya's works utilized a variety of techniques, including controlled drips, impasto strokes, and transparent layering. "In creating an artwork, the artist is concretising his need for communication," the artist has said of his practice. He has an irresistible urge to reach that level of spiritual satisfaction and to project what he is and what he thinks through his work. His artworks, often inspired by the tropical wildlife of his home country, were painted with bold, vibrant colors. In this 1972 Prelude to Violence work, he paints loose, gestural strokes using a harmonious earthy palate of beige, brown and orange – an abstract beauty that transcends foreign influences.

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 reasonably 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 consignor of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), "Seller" includes both the agent and the principal who will both be jointly and severally liable;
"Telephone Bidding Form"	the form prescribed by KLAS from time to time for making Telephone Bids;
"Telephone Bids"	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 | 29 September 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 I Utility Bills I 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 | 29 September 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 I Utility Bills I Bank Statement (Issued in 2018) _____

I hereby irrevocably authorise KL AS 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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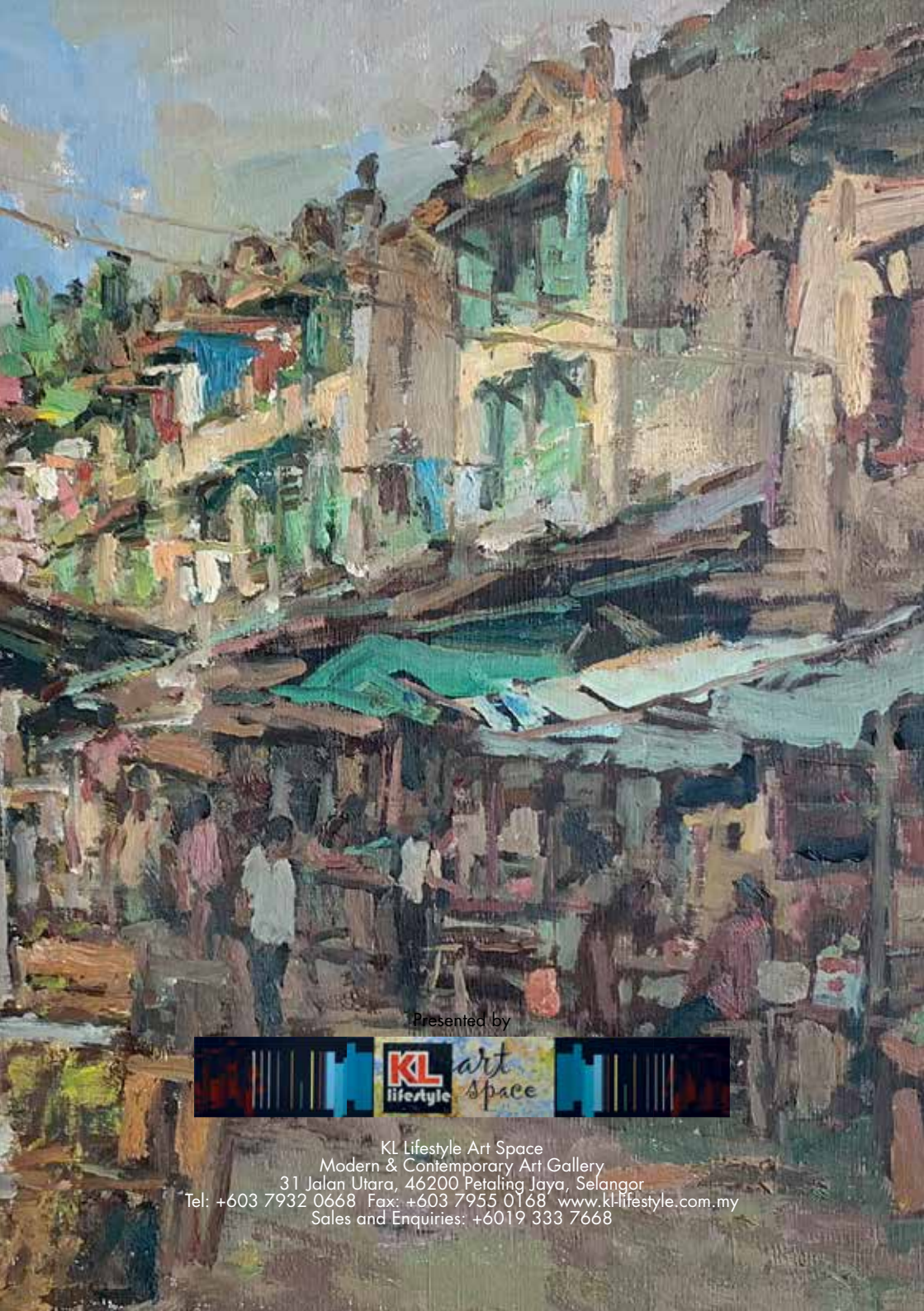


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