

PETALING JAYA, SUNDAY 24 NOVEMBER 2019



# KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART





Lot 40 **Lee Man Fong** Rojak Seller



# KLAS ART AUCTION 2019

## MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 24 NOVEMBER 2019

### Auction Day

**Sunday, 24 November 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 **Ong Kim Seng** Heart of Kathmandu, 1994

**KL Lifestyle Art Space**

c/o Mediate Communications Sdn Bhd  
31, Jalan Utara  
46200 Petaling Jaya  
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Lot 69 **Yusof Ghani** *Siri Tari 14/91, 1991*

## Full Preview

Date: 7 - 23 November 2019

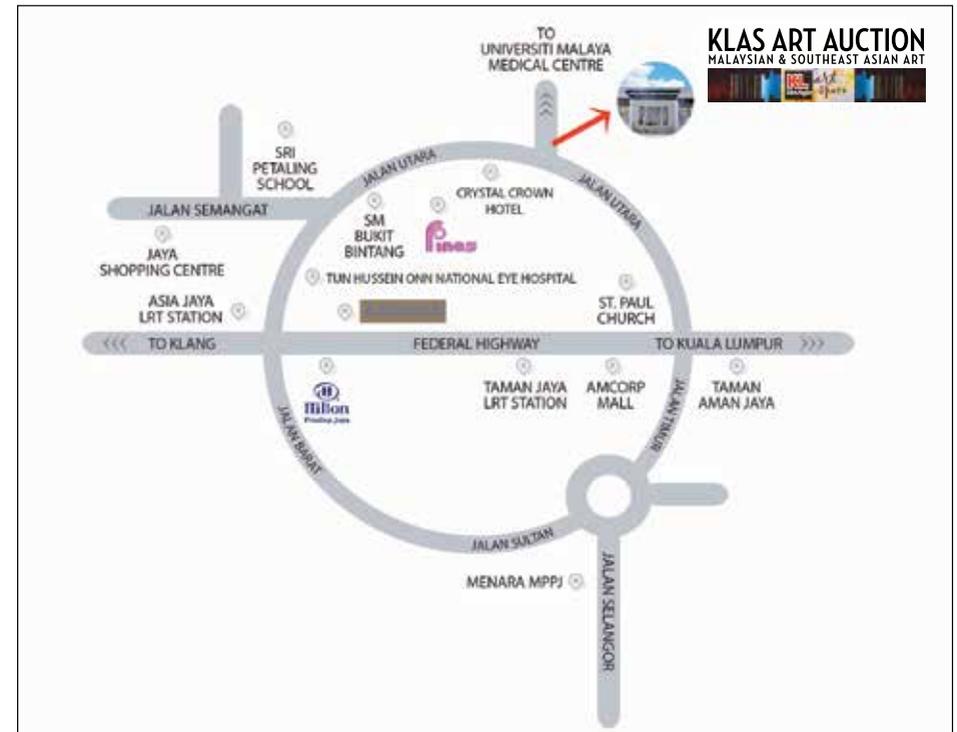
Venue: KL Lifestyle Art Space  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor, Malaysia

## Auction Day

Date: Sunday, 24 November 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 28 **Choo Keng Kwang** *Angkor, Cambodia, 1964*

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Lot 5 **Ibrahim Hussein, Datuk** Protest Series, London, 1964

## Glossary



**1 ISMAIL ABDUL LATIFF**  
**PAYA KETUMBAR, 2006**

Acrylic on paper 38 x 29 cm  
RM 800 - RM 1,500



**2 YUSOF GHANI**  
**TOPENG SERIES, UNDATED**

Oil on canvas  
25.5 x 25.5 cm x 2 pieces  
RM 4,500 - RM 9,000



**3 RAPHAEL SCOTT AHBENG**  
**THE SANCTUARY, 2001**

Mixed media on board 60 x 90 cm  
RM 5,000 - RM 9,000



**4 ABDUL LATIFF MOHIDIN**  
**PAGO PAGO - NEW YORK**  
**SERIES, 1966**

Lithograph, Artist Proof (A/P) 42 x 32 cm  
RM 10,000 - RM 18,000



**5 IBRAHIM HUSSEIN, DATUK**  
**PROTEST SERIES,**  
**LONDON, 1964**

Gouache on printed magazine paper  
laid to card 27 x 34 cm  
RM 28,000 - RM 50,000



**6 KHALIL IBRAHIM**  
**EAST COAST SERIES**  
**- FIGURES ON SEASIDE, 1994**

Watercolour on paper 21 x 29.5 cm  
RM 6,000 - RM 10,000



**7 SYED AHMAD JAMAL, DATUK**  
**UNTITLED, 2000**

Print on paper 50 x 33.5 cm  
RM 3,500 - RM 5,000



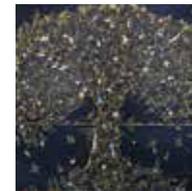
**8 DAUD RAHIM**  
**DUNIA YANG LUAS, 2008**

Enamel and acrylic on canvas  
168 x 128 cm  
RM 4,500 - RM 7,000



**9 ISMAIL ABDUL LATIFF**  
**DANCING IN THE DARK...**  
**FLOATING ON DREAM, 2011**

Acrylic on canvas 90 x 71 cm  
RM 8,000 - RM 15,000



**10 MOHD KHAIRUL IZHAM**  
**POHON EMAS (RAMA II), 2019**

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



**11 NAJIB AHMAD BAMADHAJ**  
**ABSTRACT, 2011**

Mixed media on canvas 60 x 120 cm  
RM 2,500 - RM 5,500



**16 TAN RAHIM**  
**I. BULL RUN IN BLUE, 1970s**  
**II. BULL RUN IN RED, 1970s**

Batik 48 x 74 cm x 2 pieces  
RM 300 - RM 800



**21 SEAH KIM JOO**  
**WEAVING**

Batik 76 x 46 cm  
RM 5,000 - RM 9,000



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

Pen on paper 28 x 39 cm  
RM 300 - RM 700



**17 TAN RAHIM**  
**I. MOVEMENT IN BLUE, 1970s**  
**II. LADY IN RED, 1970s**

Batik i. 48 x 74 cm ii. 78 x 48 cm  
RM 300 - RM 800



**22 SEAH KIM JOO**  
**UNTITLED**

Linocut on paper Edition 11/30  
59 x 36 cm  
RM 1,200 - RM 3,500



**13 AHMAD ZAKII ANWAR**  
**NUDE FIGURE SKETCH, 2000**

Ink on paper 40 x 29 cm  
RM 300 - RM 700



**18 ISMAIL MAT HUSSIN**  
**WEAVING, 1998**

Batik 112 x 120 cm  
RM 25,000 - RM 50,000



**23 FOO CHEE SAN**  
**BOATS, 1967**

Woodcut print 26 x 34 cm  
RM 2,000 - RM 3,500



**14 RAPHAEL SCOTT AHBENG**  
**EARLY MORNING, 2015**

Acrylic on board 30 x 30 cm  
RM 900 - RM 1,500



**19 ISMAIL MAT HUSSIN & KWAN CHIN**  
**KOTA BHARU MARKET, 1990 - 2017**

Batik 121.5 x 132 cm  
RM 12,000 - RM 18,000



**24 LOW PUAY HUA**  
**SINGAPORE RIVER, 1980**

Watercolour on paper 77 x 57 cm  
RM 3,500 - RM 7,000



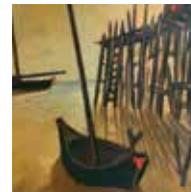
**15 RAPHAEL SCOTT AHBENG**  
**FAN TREE, 2014**

Acrylic on board 30 x 30 cm  
RM 900 - RM 1,500



**20 CHUAH THEAN TENG, DATO**  
**MOTHER AND DAUGHTER**

Batik 60 x 43 cm  
RM 9,000 - RM 22,000

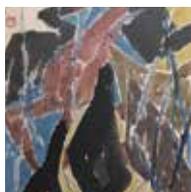


**25 TAY BOON PIN**  
**UNTITLED, 1972**

Acrylic on canvas 35.5 x 28 cm  
RM 5,000 - RM 9,000



Lot 20 **Chuah Thean Teng, Dato**  
**Mother and Daughter**



**26 CHEN WEN HSI**  
**DUCKS**

Ink and colour on paper  
44.5 x 32.5 cm  
RM 18,000 - RM 40,000



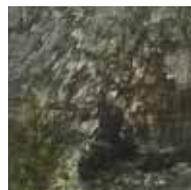
**31 JEIHAN SUKMANTORO**  
**SEATED WOMAN, 1977**

Oil on canvas 69 x 69 cm  
RM 5,000 - RM 9,000



**36 IBRAHIM HUSSEIN, DATUK**  
**WOW!, UNDATED**

Montage  
14 cm (Diameter) 36.5 cm (Height)  
RM 5,000 - RM 9,000



**27 WAN SOON KAM**  
**LIMESTONE MOUNTAIN, 1988**

Mixed media on paper 73 x 54 cm  
RM 10,000 - RM 15,000



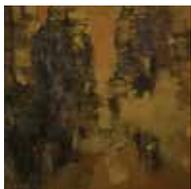
**32 GUSTI KETUT SUANDI**  
**BALINESE CHILDREN, 1973**

Watercolour ink, gouache  
and pencil on paper 36 x 37 cm  
RM 300 - RM 800



**37 KHALIL IBRAHIMI**  
**EAST COAST SERIES**  
**- FISHERMEN, 1995**

Watercolour on paper 27 x 36 cm  
RM 7,000 - RM 15,000



**28 CHOO KENG KWANG**  
**ANGKOR, CAMBODIA, 1964**

Oil on canvas 65 x 83 cm  
RM 10,000 - RM 20,000



**33 IDA BAGUS MADE NADERA**  
**TERRACED RICE FIELD**

Acrylic on canvas 30 x 45 cm  
RM 300 - RM 500



**38 ISMAIL ABDUL LATIFF**  
**ANGKASA ANGERIK PUTIH**  
**NO.7, 1989**

Acrylic on paper 53 x 37 cm  
RM 2,500 - RM 5,000



**29 REARNGSAK**  
**BOONYAVANISHKUL**  
**ONCE THE KINGDOM OF**  
**CIVILIZATION, 2003**

Oil on canvas 54 x 79 cm  
RM 35,000 - RM 60,000



**34 HOWARD BARRON**  
**PARACHILNA COUNTRY**  
**- FLINDERS RANGES, S. A**

Oil on canvas laid on board  
25.5 x 35.5 cm  
RM 900 - RM 1,500



**39 KHALIL IBRAHIM**  
**GRACEFUL MANNERS I, 1994**

Acrylic on canvas 96.5 x 122 cm  
RM 60,000 - RM 100,000



**30 GEORGE CHANN**  
**(CHEN YINPI)**  
**UNTITLED**

Oil on canvas laid on board 60 x 45 cm  
RM 25,000 - RM 50,000



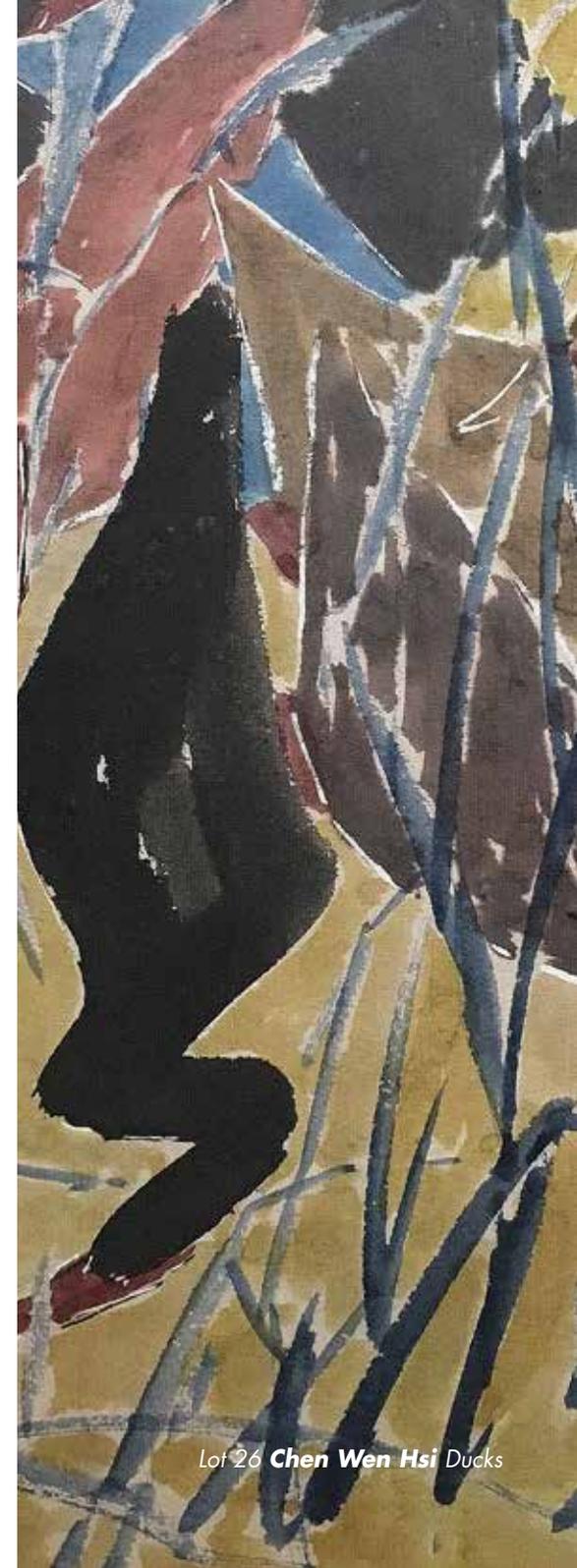
**35 LONG THIEN SHIH**  
**PULAU KETAM, 1964**

Oil on board 40 x 58 cm  
RM 4,800 - RM 9,000



**40 LEE MAN FONG**  
**ROJAK SELLER**

Oil on board 103 x 51 cm  
RM 200,000 - RM 350,000

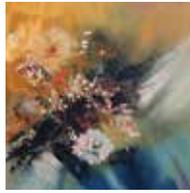


Lot 26 **Chen Wen Hsi** Ducks



**41 LEE MAN FONG**  
**UNTITLED (AMSTERDAM), 1948**

Oil on paper laid on masonite board  
69 x 41 cm  
RM 20,000 - RM 30,000



**46 SRI HADHY**  
**UNTITLED, 1991**

Oil on canvas 72 x 62 cm  
RM 3,000 - RM 6,000



**51 ENG TAY**  
**CAMPING WITH THE FAMILY, 1986**

Acrylic on board 101 x 71 cm  
RM 14,000 - RM 25,000



**42 LEE MAN FONG**  
**NUUDE SKETCH, AMSTERDAM, 1948**

Pastel on paper 63 x 48 cm  
RM 18,000 - RM 30,000



**47 EDDIE HARA**  
**JAVA, 1995**

Acrylic on canvas 71 x 90 cm  
RM 7,000 - RM 10,000



**52 ENG TAY**  
**TALE OF HORSES, 1984**

Etching 25 x 27 cm  
RM 500 - RM 1,200



**43 LEE MAN FONG**  
**NUUDE SKETCH, UNDATED**

Pastel on paper 51 x 36 cm  
RM 18,000 - RM 30,000



**48 ONG KIM SENG**  
**HEART OF KATHMANDU, 1994**

Acrylic on canvas 130 x 180 cm  
RM 90,000 - RM 150,000



**53 ENG TAY**  
**THE FOUR SEASONS, 1989**

Print on paper 37 x 37 cm  
RM 500 - RM 1,200



**44 LEE MAN FONG**  
**UNTITLED (BALI), CIRCA 1952**

Watercolour on paper laid on masonite board 43.5 x 50 cm  
RM 15,000 - RM 25,000



**49 CHEONG SOO PIENG**  
**FISHING VILLAGE (ABSTRACT), 1961**

Chinese ink and watercolour on paper 93 x 45 cm  
RM 50,000 - RM 120,000



**54 ENG TAY**  
**THE FOUR SEASONS, 1989**

Print on paper 37 x 37 cm  
RM 500 - RM 1,200



**45 LEE MAN FONG**  
**OFFERING, BALI, 1952**

Watercolour on paper 54 x 41 cm  
RM 10,000 - RM 18,000



**50 TAY CHEE TOH**  
**TWO SISTERS, 1968**

Ink and gouache on paper 95 x 46 cm  
RM 15,000 - RM 25,000



**55 YEOH KEAN THAI**  
**FADED GLORY, 2017**

Acrylic on canvas 101 x 80 cm  
RM 7,000 - RM 12,000



Lot 41 **Lee Man Fong**  
Untitled (Amsterdam), 1948



**56 LEE WENG FATT**  
**BIRD CAGE, 2000**

Acrylic on canvas 62 x 45.5 cm  
RM 2,500 - RM 5,500



**61 NIK RAFIN**  
**BALLERINAS - GREEN SERIES, 2016**

Ballerinas - Green Series, 2016  
RM 2,000 - RM 5,000



**66 RAMON ORLINA**  
**UNTITLED, 1986**

Asahi Glass 15 x 15 x 13 cm  
RM 10,000 - RM 20,000



**57 SOON LAI WAI**  
**ABSTRACT, 2009**

Acrylic on canvas 190 x 120 cm  
RM 8,000 - RM 15,000



**62 DREW HARRIS**  
**ALIGN NO.3, 2011**

Mixed media on canvas 122 x 91 cm  
RM 2,000 - RM 4,500



**67 ROGER SAN MIGUEL**  
**FARMERS WITH COCKERELS**

Oil on canvas 92 x 61 cm  
RM 1,000 - RM 2,000



**58 RAHMAT RAMLI**  
**KOTA BHARU MARKET, 1998**

Acrylic on canvas 45 x 57 cm  
RM 1,000 - RM 2,000



**63 KELVIN CHAP**  
**CELEBRATION, 2016**

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



**68 RAPHAEL SCOTT AHBENG**  
**LITTLE FLOWERS, 2013**

Acrylic on board 30 x 30 cm  
RM 900 - RM 1,500



**59 MOHAMED ZAIN IDRIS**  
**UNTITLED, CIRCA 1970s**

Oil on cardboard 38 x 58 cm  
RM 1,500 - RM 3,500



**64 MARVIN CHAN**  
**UNTITLED, 2007**

Acrylic on canvas 122 x 129 cm  
RM 8,000 - RM 15,000



**69 YUSOF GHANI**  
**SIRI TARI 14/91, 1991**

Mixed media on canvas 122 x 122 cm  
RM 80,000 - RM 150,000



**60 YONG MUN SEN**  
**MALAY FISHING VILLAGE, PENANG, 1950**

Watercolour on paper 27 x 38 cm  
RM 6,000 - RM 12,000



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

Oil on board 43 x 73.5 cm  
RM 3,500 - RM 6,500



**70 KHALIL IBRAHIM**  
**EAST COAST FIGURE STUDY IV**

Pen on paper 12 x 9 cm  
RM 300 - RM 700



Lot 66 **Ramon Orlina** *Untitled, 1986*



**71 ISMAIL MAT HUSSIN**  
**UNTITLED, 1993**

Pencil on paper 22 x 22 cm  
RM 300 - RM 1,200



**76 ISMAIL MAT HUSSIN**  
**UNTITLED, 2000**

Watercolour on paper 35 x 54 cm  
RM 1,000 - RM 2,000



**81 ISMAIL ABDUL LATIFF**  
**PERMATANG BIRU NO.1, 2006**

Acrylic on paper 39 x 28 cm  
RM 800 - RM 1,500



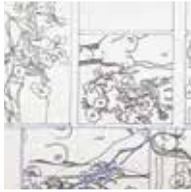
**72 ISMAIL MAT HUSSIN**  
**MOTHER AT WORK WITH CHILD, 1978**

Pencil on paper 18.5 x 27 cm  
RM 300 - RM 1,200



**77 MOHD KHAIRUL IZHAM**  
**SEPOHON, 2019**

Acrylic on canvas 152 x 107 cm  
RM 3,500 - RM 6,000



**73 TEW NAI TONG**  
**UNTITLED**

Ink on cardboard 18 x 24.5 cm  
RM 300 - RM 1,200



**78 ZAIM DARULAMAN**  
**UNTITLED, 1999 - 2009**

Acrylic on canvas 84 x 122 cm  
RM 6,000 - RM 10,000



**74 A.B IBRAHIM**  
**MALAY VILLAGE, PENANG, CIRCA 1960s**

Watercolour on paper 26 x 36 cm  
RM 500 - RM 1,500



**79 KHALIL IBRAHIM**  
**EAST COAST SERIES, 1995**

Watercolour on paper 27 x 36 cm  
RM 7,000 - RM 15,000



**75 A.B IBRAHIM**  
**UNTITLED**

Watercolour on paper 27 x 32 cm  
RM 500 - RM 1,500



**80 ISMAIL ABDUL LATIFF**  
**TERBANG BERSAMAMU NO.1, NO.2 & NO.3, 1998**

Acrylic on paper  
38 x 29 cm x 3 pieces  
RM 3,000 - RM 7,000



Lot 79 **Khalil Ibrahim** East Coast Series, 1995



**1**

**ISMAIL ABDUL LATIFF**

B.Melaka, 1955

**Paya Ketumbar, 2006**

Signed "Ismail Latiff"  
on lower right

Acrylic on paper  
38 x 29 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 800 - RM 1,500**

Ismail Latiff is a Melaka-born artist who trained formally in arts at MARA Institute of Technology. His artworks of both the mystical and abstract kind are known locally and internationally. Having started off his career in advertising before switching to fine arts, his philosophy of life and work is "Art is Life and one of the best introduction to art is Nature."

Paya Ketumbar represents his philosophy best with its wild splatters of colours. One familiar with his work would notice his signature circle that deck the canvas, drawing the attention of the viewers. It is a symbol of balance, explained the artist, an embodiment and search to be one and whole with the universe.



**2**

**YUSOF GHANI**

B. Johor, 1950

**Topeng Series, Undated**

Oil on canvas  
25.5 x 25.5 cm x 2 pieces

Provenance  
Private Collection, Kuala Lumpur

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

Inspired by the masks of Kenyah and Kayan from his trip to Sarawak, the cultural motifs played a major part in Yusof Ghani's Siri Topeng. It merely is an expression of faces, combining oil on canvas in controlled structures, intensified by outlines which shows the artist's effort in exploring new forms and visual approaches that are to the point, solid, structured and meaningful. The figure, seen as a formative generator and embodiment of movement is radically altered by Yusof Ghani. He dismantles and transforms them into planes of colour and curving lines. They are almost forceful, and at times, even awkward.

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, Wayang, Segerak and Biring.

**3**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**The Sanctuary, 2001**

Signed, dated and titled "RSA '01  
The Sanctuary" on lower right  
Mixed media on board  
60 x 90 cm

Provenance  
Private Collection, Kuala Lumpur

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



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, AhBeng 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.

4

**ABDUL LATIFF MOHIDIN**

B. N. Sembilan, 1941

**Pago Pago - New York Series, 1966**

Signed on stone block on the verso  
Signed and dated "AL 66" on lower left  
Inscribed AP on lower right  
Lithograph, Artist Proof (A/P)  
42 x 32 cm

Provenance  
Private Collection, Kuala Lumpur

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



Abdul Latiff Mohidin  
Pago Pago Series - Rumbia (Singapore), 1968  
Linocut on paper 45.5 x 30 cm  
**SOLD RM 73,920**  
KLAS Art Auction 29 September 2019  
SALE XXXVI

Abdul Latiff Mohidin 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.

Latiff's Pago-Pago series is regarded as one of the most prolific series that has impacted the Malaysia Contemporary and Modern art scene. This lithograph is Latiff's first, using the oldest and greatest lithography technique, stone lithography.



5

**IBRAHIM HUSSEIN, DATUK**

B. Kedah, 1936 - 2009

**Protest Series, London, 1964**

Signed and dated "IB 64" on lower left  
Gouache on printed magazine paper laid to card  
27 x 34 cm

Provenance  
Private Collection, Singapore  
Similar artworks can be seen illustrated on  
page 26 & 27 of the IB Retrospective Book

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



Datuk Ibrahim Hussein never fails to captivate art enthusiasts by proving his mastery in abstract, which is often deemed futuristic due to the complexity in the way he expresses the forms and dimensions of his creation. His main medium was one he devised himself and called "printage"—a combination of printing and collage. This particular art piece enraptures its audience with perfect lines, and purposeful strokes.

6

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**East Coast Series - Figures on Seaside, 1994**

Signed and dated "Khalil Ibrahim 94"  
on lower right  
Watercolour on paper  
21 x 29.5 cm

Provenance  
Private Collection, Kuala Lumpur

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

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





**7**

**SYED AHMAD JAMAL, DATUK**

B. Johor, 1929 - 2011

**Untitled, 2000**

Signed and dated "AJ 29/11/00"  
with felt pen on lower right  
Print on paper  
50 x 33.5 cm

Provenance  
Private Collection, Kuala Lumpur

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

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 been raised 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. In this piece, the work draws the audience in a world of possibilities, reimagining the beauty of a potted plant.



**8**

**DAUD RAHIM**

B. Perak, 1973

**Dunia yang Luas, 2008**

Signed "Daud Rahim" on lower right  
Enamel and acrylic on canvas  
168 x 128 cm

Provenance  
Private Collection, Sarawak

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

Abstract artist and Fine Arts lecturer specialising in drawing and sculpting in UiTM, Mohd Daud Abdul Rahim grew up in Lenggong, Perak. He is skillful in his usage of colour and space as seen in his artworks in his exhibition, "Ruang," where he uses airbrush technique. Art lovers have seen him using traditional village life as his subject while he incorporates Islamic values to most of his artworks. His works were seen in galleries such as "Darling Muse Gallery," where he took part in a month-long group exhibition entitled, "The Force of Nature – An Artistic Impression," where he had his own interpretation of the force of nature with his artwork, "Makhluk Dalam Ruang Siri 18."

9

**ISMAIL ABDUL LATIFF**

B.Melaka, 1955

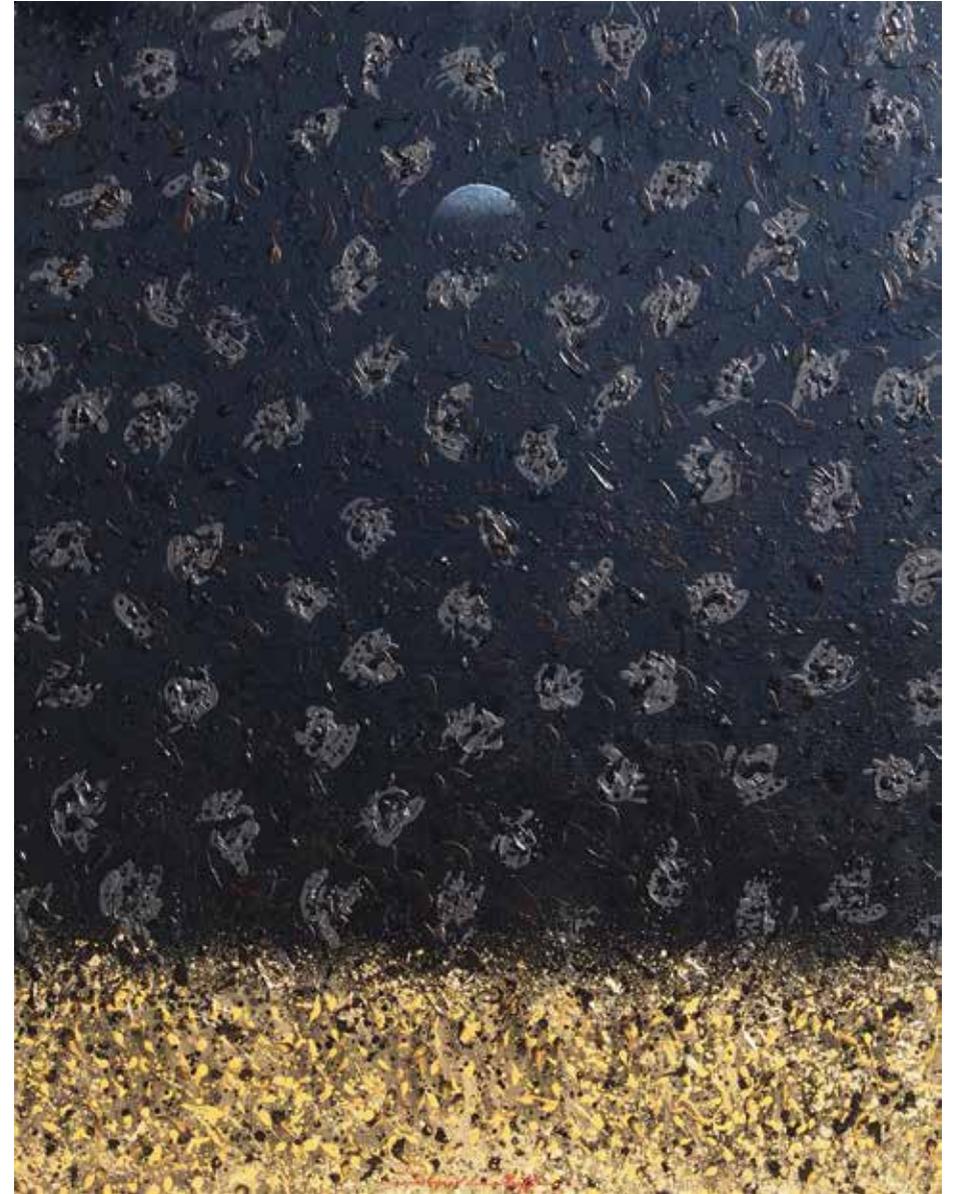
**Dancing in the Dark...Floating on Dream, 2011**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 8,000 - RM 15,000**

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



# MOHD KHAIRUL IZHAM

A Vehement, Visionary Artist

BY HIRANMAYII AWLI MOHANAN



Di Tanah Itu, 2019  
Acrylic on canvas 122 x 152 cm  
RM 3,500 - RM 7,000



Khairul Izham engrossed in painting, accompanied by his wife (also an artist) and their daughter.

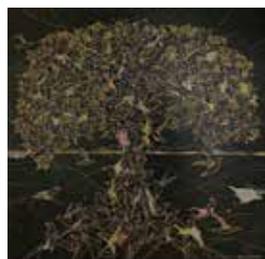
The gifted and young contemporary artist, Mohd Khairul Izham was born in 1985 in Maran, Pahang. With a clear direction of his life path, he pursued a B.A. in Fine Arts (Painting) at Universiti Teknologi Mara (UiTM) in Shah Alam, Selangor and graduated not long after. He has participated in a number of exhibitions including – Malaysian Emerging Artist Award (2011), Deceitful Truths (2011) and Dischromatic (2010). His latest show, held early this year was Neo Baroque – A Malaysia Reinterpretation group exhibition in collaboration with Core Design Gallery. Khairul Izham lives and works in Kuala Lumpur.

He approaches the broad subject of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection. Khairul Izham is known to produce a dark, mysterious and elusive mood in his subjects. His brushes of colour create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured.

It is the artist's hallmark that his works boast outlining object in light grey or vivid colours against a dark background. Khairul Izham presents what is almost a literal visual board filled with sketches and drawings. As the artist puts it, "It is the primary visual language and essential to our existence as intelligent beings." It is a common notion that many artists are influenced by other legendary artists. In Khairul's case, he turns to the late Datuk Ibrahim Hussein and his works.

For the artist, his artistic style involves a process in which the starting point begins with a line. This then connects to another line that subsequently creates shapes and forms. An artist seeks inspiration through many forms and many aspects, and for Khairul Izham, his inspiration is derived from everything and anything – from nature, people or the experiences in his daily life. His family – wife and daughter are his muses every day, and in different aspects. Music is the catalyst of creativity for Khairul. It puts one in a creative mood and ideas just flow.

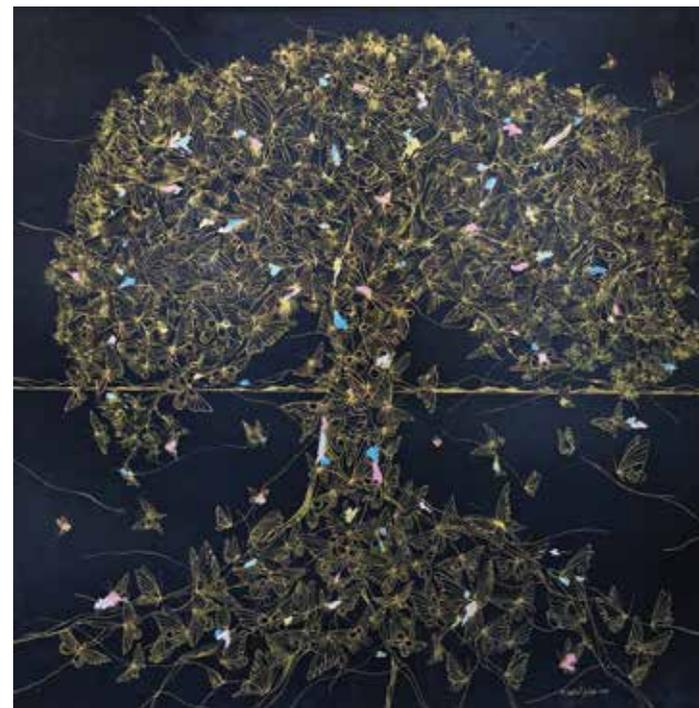
In Khairul Izham's eyes, art is an instrument that artists use to create a story or share an idea and translate it onto a canvas. To him, art can be things that we see in our daily lives. The meaning behind Khairul's works are multiple, varying depending on subject and stimulus. According to the contemporary artist, "My artworks are about creating lines and turning them into a story or ideas on a canvas..."



Pohon Mas IV, 2019  
Acrylic on canvas  
152 x 152 cm  
SOLD RM 6,720  
KLAS Art Auction 29 September 2019  
SALE XXXVII



Di Ketika dan Waktu, 2015  
Acrylic on canvas  
197 x 152 cm  
SOLD RM 11,200  
KLAS Art Auction 29 September 2019  
SALE XXXVII



10

## MOHD KHAIRUL IZHAM

B. Pahang, 1985

### Pohon Emas (Rama II), 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

A magnificent, eye-catching work this is. Using a black backdrop, the majestic, gold-coloured tree covered with butterflies takes centre stage, pastel hues are seen on the tree as if adding a tinge of life through colours. If you take a step back, you can discern a beautiful chaos.



**11**

**NAJIB AHMAD BAMADHAJ**

B. Johor, 1987

**Abstract, 2011**

Signed and dated "Najib Ahmad Bamadhaj" on lower left  
Mixed media on canvas  
60 x 120 cm

Provenance  
Private Collection, Kuala Lumpur

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

Young artist, Najib Ahmad describes painting using the concept of a wall, where the wall is the main image, while the subject on the surface is the secondary image. This abstract work features a muted palette and his distinctive style. His inspirations are drawn from the more experienced artists like Latiff Mohidin, Datuk Ibrahim Hussein, Jailani Abu Hassan, Ahmad Shukri and more.

From the time he began his career until today, Najib has participated in numerous group exhibitions and was also a Finalist of MRCB Art Awards at the National Art Gallery (2008), 1st prize winner in the Tanjong Heritage Art Competition in Kuala Lumpur (2010), and a finalist for the Visual Arts Awards in Kuala Lumpur (2011). Najib unveiled his first solo exhibition, Great Migration in October 2012 at TAKSU Kuala Lumpur. This collection saw the highly rated young artist exploring various themes through his endangered animal-centric mixed media artwork on a range of surfaces, including mud, cement, recycled wood panels and zinc.

**12**

**NAJIB AHMAD BAMADHAJ**

B. Johor, 1987

**Coconut Scraper, 2009**

Signed and dated "najib ahmad 09 8/3/09"  
on lower left  
Pen on paper  
28 x 39 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 300 - RM 700**



From the time he began his career until today, Najib has participated in numerous group exhibitions and was also a Finalist of MRCB Art Awards at the National Art Gallery (2008), 1st prize winner in the Tanjong Heritage Art Competition in Kuala Lumpur (2010), and a finalist for the Visual Arts Awards in Kuala Lumpur (2011). Coconut Scraper is the embodiment of Malaysia's rich culture that only the few are privy to.

**13**

**AHMAD ZAKII ANWAR**

B. Johor, 1955

**Nude Figure Sketch, 2000**

Signed and dated "Ahmad Zakii Anwar  
3.9.2000" on lower right  
Ink on paper  
40 x 29 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 300 - RM 700**



Zakii came to attention for his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photo-realist still-life paintings and expressive portraits. Seen here is Ahmad Zakii's sketches of the male form in all its glory and has skillfully portrayed the contours of the body from different profiles.



**14**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Early Morning, 2015**

Signed, dated and titled "RSA 15,  
EARLY MORNING,GOBELT" on lower right

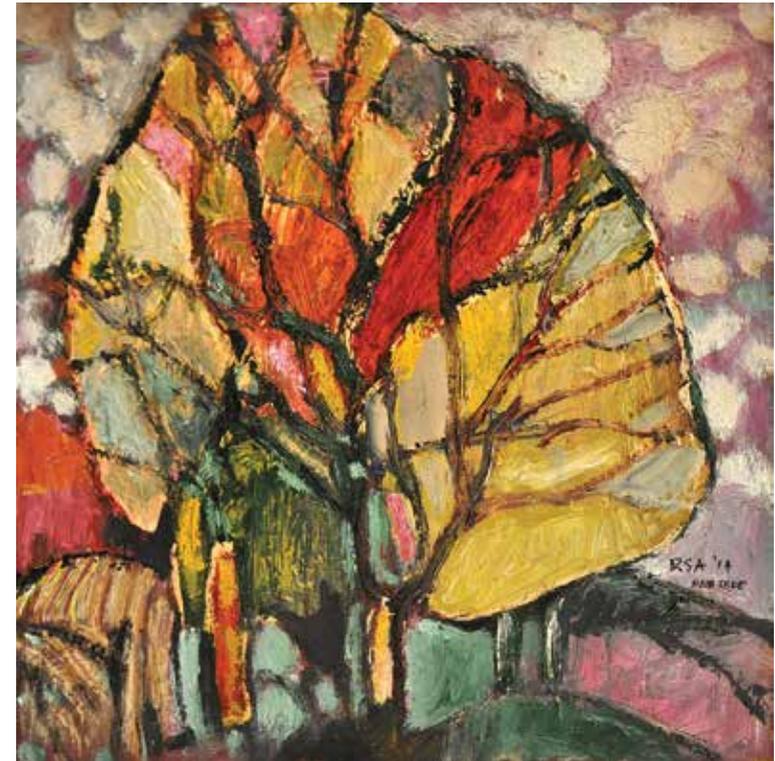
Acrylic on board  
30 x 30 cm

Provenance  
Private Collection, Kuala Lumpur

**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 unusual and odd to those who are used to naturalistic ways of painting them.

Here, his body of work takes a concrete approach with a depiction of a rural neighbourhood. Raphael masterfully uses pastel hues with acrylics to emphasise the serenity and peaceful nature of his subject matter.



**15**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939

**Fan Tree, 2014**

Signed, dated and titled "RSA 14,  
FAN TREE" on lower right

Acrylic on board  
30 x 30 cm

Provenance  
Private collection, Kuala Lumpur

**RM 900 - RM 1,500**

The Sarawakian born artist admiration for nature and its intricacies is emphasised in this body of work. A flurry of beige spots surrounds the landscape with the large tree standing firm in the centre. Viewers won't be able to help but be entranced with the lines that make up the bark of the tree yet here it seems like the veins of the human body. It may be the artist's intention to correlate the two to show that life in all its forms deserves appreciation especially with its shared similarities.

16

TAN RAHIM

B. Perak, 1934

- i. Bull Run in Blue, 1970s
- ii. Bull Run in Red, 1970s



Unsigned, Acquired by the collector from Leong Brothers Framers, Kuala Lumpur

Batik

48 x 74 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 300 - RM 800

17

TAN RAHIM

B. Perak, 1934

- i. Movement in Blue, 1970s
- ii. Lady in Red, 1970s



Unsigned, Acquired by the collector from Leong Brothers Framers, Kuala Lumpur

Batik

i. 48 x 74 cm

ii. 78 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 300 - RM 800

Tan Rahim is known for his impressive experimentation with abstraction in the batik medium. He was largely a self-taught artist, committing himself to painting in the early 1970's. In Movement in Blue, he depicts the fluidity in movements with two masculine figures on the left and one feminine figure on the right in silhouettes. In Lady in Red, Tan Rahim brings out feminine promiscuity with sultry hues of red, with a strong emphasis on the chest area. The shadow of the lady in red, makes it seem that the artist was conveying a bigger yet subtle message.

## REMEMBERING BATIK'S LEADING LIGHT ISMAIL MAT HUSSIN 1938 – 2015

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

His works were a personification of Ismail and his love for the East Coast, the atmosphere so palpable as if his entire being is present in these paintings. It is all a very intimate, moving and confidential affair. It is discernible, how his constant brand of paintings were constructed not merely for the sake of art, but came from deep within his roots. Back in the days, when other cities were progressing in art due to the colonial influence, the East Coast (Kelantan, mainly) never saw as much headway in modern and contemporary art, but it made its breakthrough, with its rich culture and heritage playing a pivotal role in motif, as seen in Ismail's works. Home, tradition and culture shaped his works.

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

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

In the face of various experiences, exposure and competitions, the fire in Ismail's soul was unwavering. It did not flag even a little as the East Coast and its culture and legacies continued to feed his passion for both art and the countryside. It fuelled him unwaveringly so that in spite of being unsuccessful in competitions (such as the Salon Malaysia 1969 and 1979), he remained tenacious in his artistic pursuit, winning over the hearts and minds of various art collectors. It is through the naysayers and the doubtful that ostensibly added to Ismail's creative fire. Today, his works are in the collections of the National Visual Arts Gallery, National Museum, ESSO Malaysia, Malaysia Airline System, Bank Negara and Petronas Gallery, just to name a few. One of his pieces, "After the Catch", was flaunted and described by ardent collector Dr Tan Chong Guan as "the finest batik painting". Ismail remained till his death, one of the very few artists to still incorporate batik in their works.

There had been many outside influences that, had Ismail been an artist struggling with his own identity, would have turned his attentions elsewhere but these factors failed to exert their influence on Ismail, as he remained steadfast and committed to his chosen muse. His works captured the meek manner of living in the East Coast as seen in his works exhibited – marketplaces with people haggling, women in colourful clothing, headdress and sarongs, groups of fishermen mending nets or gathering with friends, a group of country women caught in a serene moment while bathing, musicians playing a melodious tune with traditional instruments – all-round ordinary course of events in the countryside, allowing the viewer to engage, to see what it is that Ismail saw in these seemingly mundane sceneries, and to learn how to appreciate how something so simple can be so breathtaking, much like the batik medium itself.

Ismail's works take the viewer to a different realm, a realm of the much-desired tranquillity. His works can be likened to a paradox – daily occurrences in the countryside are made to look so majestic, and a simple art form resulted in such exquisiteness. In a way, Ismail's works speak to us, not only in communicating the beauty in simplicity, but also in connecting with our hearts and minds, if escape is what one is seeking but finding it difficult to catch.

Fortunately, Ismail offered the escape from the wear and tear of modernism. Through earthy browns, verdant greens and mellow colours – humble, friendly, stable and constant – Ismail's works bring to you a portal – a portal that takes you home. And even if he has left us, his legacy lives on.

## 18

### ISMAIL MAT HUSSIN

B. Kelantan, 1938

#### Weaving, 1998

Signed and dated "Ismail Mat Hussin 1998"

on lower right

Batik

112 x 120 cm

Provenance

Private Collection, Kuala Lumpur

**RM 25,000 - RM 50,000**



Pantai Sabak Fishing Village, 2011

Batik

118 x 143 cm

**SOLD RM 73,920.00**

KIAS Art Auction 18 January 2015  
Sale XIII

Batik is no longer considered an substandard form of art, used solely for textiles and material to adorn the body, but it has evolved into a form of artistic and visual appreciation. Ismail Mat Hussin is one of the prominent artists who incorporates batik into his paintings and infuses his entire being into his work, making the feel as if they know the artist himself just by looking at the painting. It is both endearing and warm. This endearing work takes one on a journey to the rural kampungs where ladies make a living off weaving 'tikars'. This piece presents tranquility, reminisces of the past and daily experiences of people in the East Coast. The calm and soothing earthy tones are something Ismail Mat Hussin has a proclivity for, using them often in his works.



# ISMAIL MAT HUSSIN AND KWAN CHIN'S "KOTA BAHRU MARKET"

BY HIRANMAYIL AWLI MOHANAN



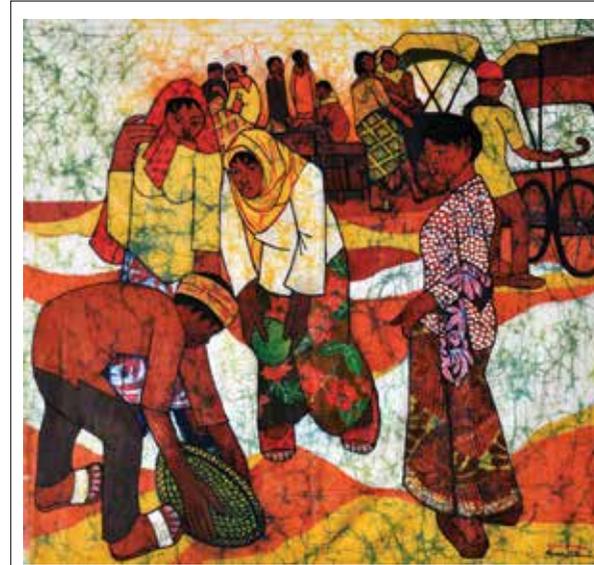
Ismail Mat Hussin signing the batik

In the 1960's, there was a wave of experimentation with batik painting among local artists and it produced many legends, including Khalil Ibrahim, Datuk Chuah Thean Theng and Chua Siew Teng.

Khalil Ibrahim, Malaysia's batik painting master soon inspired Ismail Mat Hussin's foray into this art medium. Batik painting came naturally to Ismail, having patience in spades and his innate talent for combining warm and earthy hues from a restricted palette of colours to illustrate beautifully the everyday rural scenes.

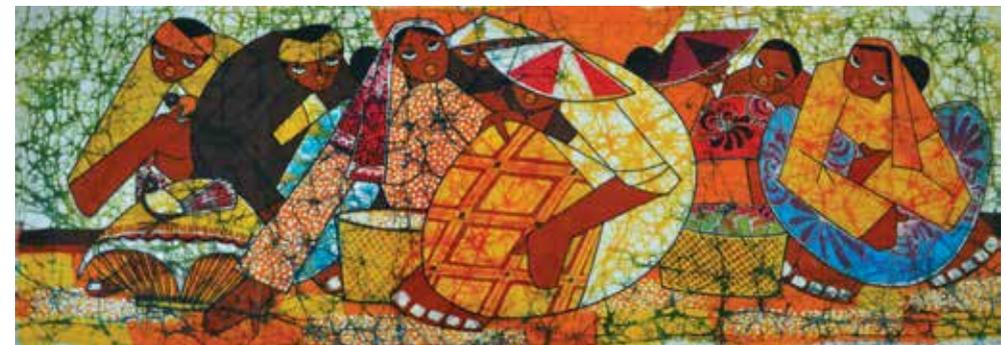
While Khalil was trained in rendering human figures and Ismail followed suit, he did not embody Khalil's stylised depiction. Instead, Ismail's figures illustrate real-looking people. Ismail's batik paintings may be found in the art collections of the National Art Gallery Kuala Lumpur, Petronas, Bank Negara Malaysia, ESSO Malaysia and Maybank, among others, including a handful of notable individuals such as N.A. Rahman, Tan Sri Abdullah Ayob, Muhammad Haji Saleh and Tan Sri Eric Chia.

Kwan Chin, on the other hand, is an outstanding batik painter whose works depict a hint of the Nanyang style. His paintings generally feature bright atmospheres, paired with excellent contrast of colours. He was briefly a commercial artist, then turned to oil painting and finally ventured into batik art, as a professional artist. The beauty of this artist's works is his ability to capture the essence of wayang kulit (puppet shows), the activities of the Malaysian wet markets, the shoreline with fishermen, the farmers with fruits, family lives and the likes, reflecting a true Malaysian artist. Kwan Chin's works have been exhibited locally and internationally, and collected by Bank Negara Malaysia, Penang Batik Painting Museum and other institutions, besides private collectors.



Kota Bharu Market unfinished batik.

**Ismail Mat Hussin & Kwan Chin**  
Kota Bharu Market, 2014  
Batik 106 x 113 cm  
**SOLD RM 9,581.20**  
KLAS Art Auction 8 July 2018  
Edition XXXII



**Kwan Chin**  
Market Scene, 1968  
Batik 53.5 x 152.5 cm  
**SOLD RM 15,950.00**  
KLAS Art Auction 30 September 2012  
Edition I

## THE COLLABORATION OF ISMAIL MAT HUSSIN AND KWAN CHIN

Ismail Mat Hussin and Kwan Chin are two pioneers who stand shoulder to shoulder among legends and are synonymous with the Malaysian batik painting scene. Both, Ismail and Kwan Chin ventured into batik almost during the same period, 1960's and 70's.

"Kota Bharu Market" (2014) is a masterpiece forged by the artistic brilliance of both Ismail and Kwan Chin respectively. It's almost as if it is meant to be that two artists who share the same fervour for batik painting and who catapulted into the art scene at almost the same period would collaborate on this painting. This painting in its inception, was a mere drawing on a batik fabric, executed by Ismail in its totality in the 1990's and was left unfinished.

Seeing the need to bring life to his work, Ismail agreed for his work to be completed by Kwan Chin in 2014, not before signing the drawing. Kwan Chin, in his figurative style added his flavour and his niche of using vibrant, contrasting colours to the painting, which highlighted Ismail's drawing of the rural setting in Kota Bharu. The result is a distinct, aesthetically-pleasing and heart-warming painting that evokes nostalgia among its viewers.

**19**

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938

**&**

**KWAN CHIN**

B. Kuala Lumpur, 1946

**Kota Bharu Market, 1990 - 2017**

Signed and dated "Ismail Mat Hussin, Kwan Chin 2014" on lower right

Batik

121.5 x 132 cm

Provenance

Private Collection, Kuala Lumpur

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



Kota Bharu Market  
unfinished batik signed off by the  
late Artist, Ismail Mat Hussin

Ismail Mat Hussin and Kwan Chin are two pioneers who stand shoulder to shoulder among legends and are synonymous with the batik Malaysian batik painting scene. Both, Ismail and Kwan Chin ventured into batik almost during the same period, 1960's and 70's. "Kota Bharu Market" (1990 to 2017) is a masterpiece forged by the artistic brilliance of both Ismail and Kwan Chin respectively. It's almost as if it is meant to be that two artists who share the same fervour for batik painting and who catapulted into the art scene at almost the same



period would collaborate on this painting. This painting in its inception, was a mere drawing on a batik fabric, executed by Ismail in its totality in the 1990's and was left unfinished. Seeing the need to bring life to his work, Ismail agreed for his work to be completed by Kwan Chin. Kwan Chin, in his figurative style added his flavour and his niche of using vibrant, contrasting colours to the painting, which highlighted Ismail's drawing of the rural setting in Kota Bharu. The result is a distinct, aesthetically-pleasing and heart-warming painting that evokes nostalgia among its viewers.

**20**

**CHUAH THEAN TENG, DATO**

B. China, 1914 - 2008

**Mother and Daughter**

Signed "Teng" on lower left

Batik

60 x 43 cm

Provenance

Private Collection, Canada

**RM 9,000 - RM 22,000**

In terms of Dato' Chuah Thean Teng's Mother and Child theme, this is a work that is quintessential Teng (as he is affectionally known). All the hallmarks of gesture, form and colours are depicted: colour harmony with the subtle nuances of green and blue, the close-cropped composition, the elegant configurations, supple forms of the mother to emphasise the love and affection.

Teng is the world-acknowledged founder of Batik Painting and he never looked back after his break-through exhibition in 1955. His paintings, *Two Of A Kind* (1968) and *Tell You A Secret* (1987), took on iconic status when selected for Unicef greeting cards. He studied at the Xiamen (Amoy) Art Institute in China. He was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1965 and by the Penang State Art Gallery in 1994. The Penang State Government conferred him the title "Dato" in 1998 and he received the Live Heritage Award in 2005. The National Art Gallery gave him a memorial exhibition in 2009. His major works are on show at Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum also showcasing the batik works of his sons and grandsons.



**21**

**SEAH KIM JOO**

B. Singapore, 1939

**Weaving**

Signed "Seah Kim Joo" on lower left

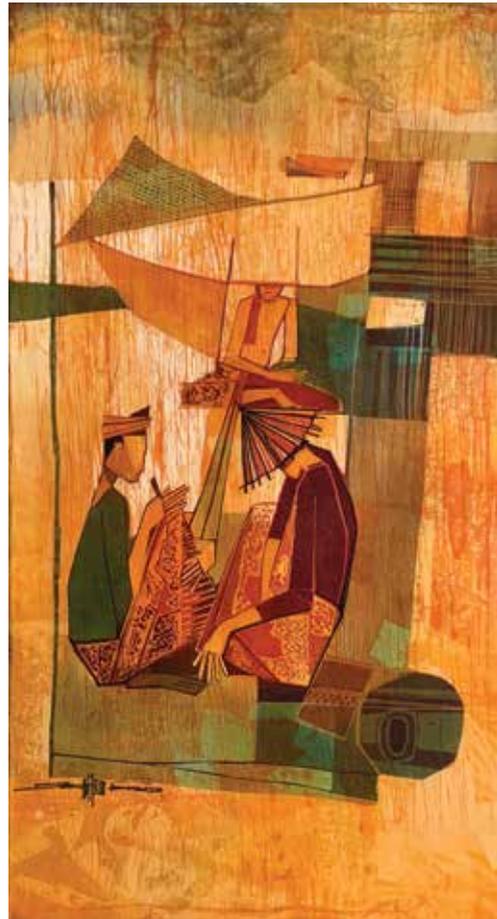
Batik

76 x 46 cm

Provenance

Private Collection, Canada

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



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

**22**

**SEAH KIM JOO**

B. Singapore, 1939

**Untitled**

Signed "Seah Kim Joo" on lower right

Inscribed 11/30 on lower edge of paper

Linocut on paper

Edition 11/30

59 x 36 cm

Provenance

Private Collection, Canada

**RM 1,200 - RM 3,500**



Seah Kim Joo's appreciation for the simplicities of village living. In this body of work, he uses monochromes with a darker hue focused on the feminine figure, presumably a mother to the child featured in the work. Both are seen holding a weaving basket, and gazing upon each other.

**23**

**FOO CHEE SAN**

B. China, 1928

**Boats, 1967**

Signed and dated "SAN 67" on lower left

Signed, dated and titled "FooChee 1967,

Boats" on lower edge of paper

Inscribed 2/20 on lower edge of paper

Woodcut print

26 x 34 cm

Provenance

Private Collection, Kuala Lumpur

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



Although Foo Chee San has made many works in oil, woodblock print and lacquer art over the decades, it is in his bounty of Chinese ink paintings that one can perceive his commitment to his art and the simple life. He depicts the serenity of watching small boats docked by a makeshift port, with colours that depict the vintage of the scenery.



**24**

**LOW PUAY HUA**

B. Singapore, 1945

**Singapore River, 1980**

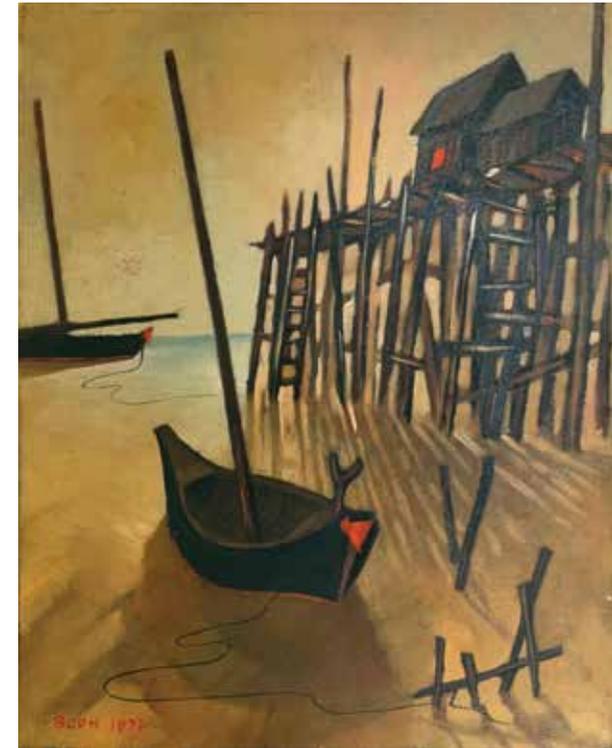
Signed on lower left  
Watercolour on paper  
77 x 57 cm

Provenance  
Private Collection, Kuala Lumpur

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

Puay Hua is a well-known local watercolourist who graduated from Nanyang Academy of Fine Arts in 1965 and works with oil and Chinese ink as well. He held many solo exhibitions locally and a solo Watercolour Exhibition in Zhu Hai, China. He participated in numerous group exhibitions locally and also overseas, such as in Malaysia, Indonesia, Thailand, Macau, Hong Kong, Vietnam, Taiwan, China, Japan, Korea, England and France.

His works gained recognition through awards that he received over the years, such as “Artist of the Year 2010” awarded at the Teochew Artists Exhibition (2010); Silver Medal at Salon Des Artistes, France (1986); and National Day Art Exhibition Award (1978).



**25**

**TAY BOON PIN**

B. Singapore, 1936

**Untitled, 1972**

Signed and dated “BOON 1972”  
on lower left  
Acrylic on canvas  
35.5 x 28 cm

Provenance  
Private Collection, Canada

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

Tay Boon Pin is a prominent Singapore artist. Born in an Indonesian fishing village, he relocated to Singapore in the early 1950s and studied art at the Nanyang Academy of Fine Arts under the mentorship of illustrious first-generation Nanyang artists. Cheong Soo Pieng and Georgette Chen. In Singapore’s pre-independence years, Tay was a founding member of the Equator Art Society and became respected for his social realist paintings depicting the lives of working-class folk. Later on, he also became known for his paintings of a vibrant, pre-1980s Singapore River as well as those depicting the lives of fishing folk in many parts of Southeast Asia. He embodies the passion he has for the subject in this work by using vibrant dark hues to create sharp lines with red accents to add extra finesse to the work.

# CHEN WEN HSI

A legendary pioneer artist of the Nanyang style



Gibbons, Undated  
Chinese ink and watercolour  
on paper  
69 x 75.5 cm  
**SOLD RM 56,000**  
KLAS Art Auction  
28 September 2014  
Edition XI

than human figures, his other subjects included landscapes, figures, birds and other animals, still life studies and abstract compositions. His attention to detail and sensitive transcription of illustrating his subject to canvas, especially his work on the gibbon paintings where he was inspired by Mu Xi's works, were highly noted by art experts and aficionados in his time.

For his contributions to fine arts in Singapore, Chen was awarded the Public Service Star in 1964 by President Yusof Ishak. He received an honorary degree of Doctor of Letters by the then President Benjamin Sheares in 1975 and was the first Singaporean artist to be awarded with the Golden Chapter gold medal award by the National Museum of History in Taiwan. In 1987, he was the first recipient of the ASEAN Cultural and Communications Award as outstanding artist. Even after his passing in 1991, he was posthumously awarded a Meritorious Service Medal for his artistic legacy. Today, many of his works are preserved and cherished in the collection of the Singapore Art Museum.

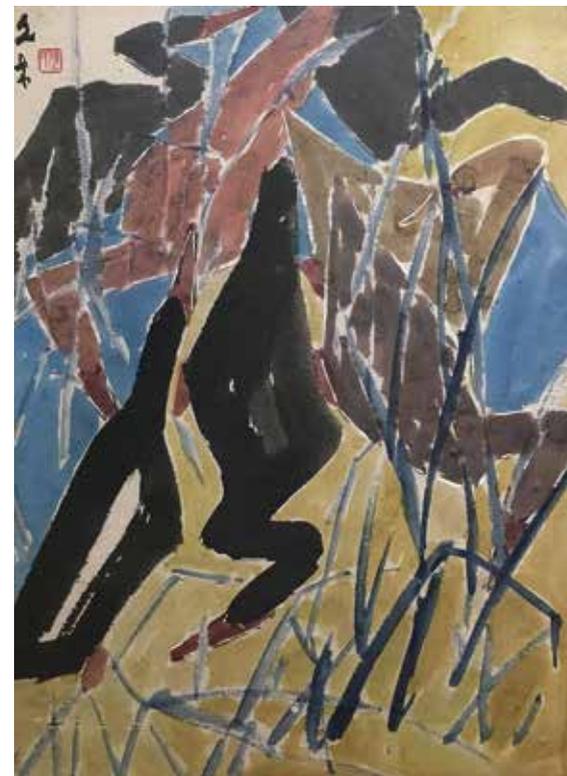


Fishes  
Ink and colour on paper  
65 x 43 cm  
**SOLD RM 47,342.40**  
KLAS Art Auction 31 January 2016  
Edition XI

received praises from a Chinese painter, Xu Beihong, at the second Chinese National Art Exhibition in Nanjing. He was even elected as one of China's contemporary ten greatest artists by an English art magazine in that same year. He left China in 1947 and started touring for art exhibitions in Saigon (1948), Hong Kong (1949), Bangkok-Kuala Lumpur (1949), and Bangkok-Singapore (1950). He settled in Singapore and was teaching art at the Chinese High School (1949-1968) and the Nanyang Academy of Fine Arts (1951-1959). Then he retired from teaching in 1968 to focus on his art.

Chen was adept at both traditional Chinese ink and Western oil painting. His Western-style works in the early 1950's were realistic depictions infused with post-impressionistic and expressionistic elements. He experimented with various styles and techniques ranging from Fauvism to Cubism as well as acrylic, viscous paints and sand on canvas. His art evolved over time and transformed from simplified forms and strong colours to cubism, and later abstraction.

He had great interest in human figures and perceived them in the simplest of manner by merely depicting them as a pattern of images. He was also keen on nature and animals. Other



**26**

**CHEN WEN HSI**

B. China 1906 - 1991

**Ducks**

Signed with seal on upper right  
Ink and colour on paper  
44.5 x 32.5 cm

Provenance  
Private Collection, Singapore

**RM 18,000 - RM 40,000**

Chen Wen Hsi was adept at both traditional Chinese ink and Western oil painting. His Western-style works in the early 1950's were realistic depictions infused with post-impressionistic and expressionistic elements. He experimented with various styles and techniques ranging from Fauvism to Cubism as well as acrylic, viscous paints and sand on canvas. His art evolved over time and transformed from simplified forms and strong colours to cubism, and later abstraction.

In this masterpiece, Chen Wen Hsi illustrates his abstract mastery using ink and colour on paper in a more vibrant manner through his interpretation of a flock of ducks in its natural state of habitation. You can see a more Western influence in the painting in comparison to his other graceful works. Nevertheless, his depiction of the ducks is proof of his exquisite multi-technique talent.



**27**

**WAN SOON KAM**

B. Singapore, 1943

**Limestone Mountain, 1988**

Signed and dated “wansoonkam 88” on lower right  
Mixed media on paper  
73 x 54 cm

Provenance  
Private Collection, Kuala Lumpur

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

Wan was one of Singapore’s leading artists. He was renowned for his landscape and street scene paintings. He was encouraged to go into painting full-time after his works were accepted for show and sale by the late art English gallery owner Della Butcher, who promoted many home-grown artists from the mid- 1960s until 1993. The artist’s frequent trips to Ipoh had a great influence on Wan and this bore fruition to many works inspired by the buildings and its natural surroundings. Evidence of this is the artist’s portrayal of ‘Limestone Mountain’, a natural formation Ipoh is endowed with.

# CHOO KENG KWANG

One of the few Living Legends from the Singaporean First Generation Artist

Born in 1931 in Singapore, Choo Keng Kwang is a beloved first-generation artist and is the pride jewel of his country in the field of art. Choo gained his well-deserved and exceptional reputation through his extraordinary traditional oil paintings of landscapes, animals and nature. His contribution to art, education and the public sphere since the 1950’s has made him an icon in the world of art.

Choo was the son of a Teochew diamond trader, Choo Kim Kye, and his interest in fine art was rooted from his favourite comics and printed cartoons. During his school years, he not only attended Catholic High School, he also enrolled for art courses at Nanyang Academy of Fine Arts (NAFA). Despite facing criticism and disapproval from his teachers, due to his unwavering dedication to both his regular studies and art classes, his hard work paid off in 1953 when he graduated with two certificates, one from Catholic High School and one from NAFA. Although Choo showed interest in art during his school years, it was not until after he graduated that he delved into the field. He chose to be an educator and started teaching, which eventually led to Choo being the principal of Sin Hua School.

During his early years as an artist, Choo had good friends within the art circle such as Lee Man Fong, Georgette Chen, Liu Kang and Cheong Soo Pieng. He once



The artists from Singapore on their inaugural painting expedition to Angkor in 1964 which included pioneer artists. The only still living artists in the photograph are Chen Chen Mei and Choo Keng Kwang (third from left). Ten of the artists in this photo have their artworks collected by Singapore national art museums.

mentioned, “Liu Kang visited me at least once a month and we got together at my home. As for Lee Man Fong, we saw each other quite frequently when Lee was alive”.

However, although they share a close friendship, their art styles differ from each other. For instance, Lee was the first artist to paint pigeons. While Lee’s pigeons perch on big brown stones, Choo’s pigeons in his paintings stand on pine and bougainvillea trees. While Lee used the Linan style, Choo’s pigeon artworks combined two different styles of western and eastern. “One can tell the difference between a Choo Keng Kwang pigeon and a Lee Man Fong one without looking at the signature of the artist based on these differences,” Choo said.

**Choo’s life in academia**

Although Choo is mainly known as an artist, he had spent more than 30 years in academia. He was a devoted academician known for his involvement as a teacher and later promoted as the school principal of Sin Hua School. Throughout his career in education, Choo sought to improve the teaching of the arts. So in 1982, the Ministry of Education started a two- and four-year Art in Education diploma course in order to raise the standards of secondary school art teachers. Choo oversaw the programme and became the main lecturer.

In 1984, he was promoted as senior lecturer and later became the head of the Art Education Department at the leading art school in the region, Nanyang



Angkor, Cambodia

Academy of Fine Arts (NAFA), until his retirement. So not only is Choo leaving behind his mark as an artist, he also descended his knowledge through education, where the coming generation of artists are able to carry on his teachings and expand his legacy.

#### Artistic triumphs

Choo's outstanding reputation as a first generation artist of Singapore and as an artistic icon of his time has led to his artworks being commissioned by royalty, dignitaries and governments. The Singapore government commissioned his paintings as state gifts to foreign dignitaries such as the late president of Egypt, Anwar Sadat and China's chairman Mao Tse-Tung.

In 1976, Choo was conferred the Public Service Medal (PBM) and the Long Service Award (PBS) in 1986. In 1989, his artwork was featured on the first day cover postage stamps for the Singapore Telecommunications

Authority. The four original oil paintings of Chinatown were eventually donated to the

Singapore National Museum, becoming one of its permanent collections.

Choo also had the privilege of holding and participating in various solo and group art exhibitions in Singapore and countries afar. His works have toured Southeast Asia, Japan, Europe and the United States. In November 1990, he became the first ever Singaporean artist to participate in a cultural exchange exhibition in Jakarta. More impressively, he was even invited to exhibit his paintings in Brunei to commemorate the Sultan of Brunei's 47th birthday in July 1993. Therefore, it is no surprise that many of his masterpieces have been sold at notable auctions such as Christie's and Sotheby's.

In 2008, the prolific artist received homage and acknowledgement from the Organising Committee for the Olympic Fine Art 2008, which was a joint effort with the IOC, the Ministry of Culture, China and the Organising Committee of the XXIX Olympiad at the China International Exhibition Centre.

He received the recognition because of his immense success in art as well as his influence in the art scene.

Choo also received an honorary certificate for his contribution to the Creative Cities Collection – Fine Art Exhibition in London that was held in August, 2012 at the Barbican Centre. His World Peace artwork was selected for the exhibition. The China International Culture Association, China Society for the Promotion of Culture and Art Development and the Beijing Association for the Promotion of Olympics-related Culture organised the exhibition.

#### The legacy continues

In March 2013, Choo held a solo exhibition at the Malaysia Brand Outlet at the Vertex in Singapore. His World Peace1, a 100cm by 200cm painting of doves was the most expensive work to be shown at the exhibition which was priced at \$280,000. The rest of the artworks he produced were tagged at \$28,000 and above. This was without a doubt a major difference from what he earned 50 years ago, where his paintings back then were sold for just \$150 each at the night markets.

While now his larger canvases can easily command six-figure sums, the price is not the artist's main priority. Choo's struggles during his earlier years developed his sense of humility and appreciation in the value of hard work. As a contemporary of the late Liu Kang and Georgette Chen, Choo is still a favourite amongst avid art collectors for his technique of combining Western impressionism and rules of perspective with traditional Chinese brushwork.



#### The Angkor Series of the 1960s

Choo's Angkor series features a range of his exceptional artworks which many collectors deem to be his best period, which was during the 1960's. This artwork, in particular, brought forth pure abstractions of the faces of the Angkor monoliths, depicting nostalgic elements of his inaugural trip to Angkor Wat in 1964.

Many of his artworks were displayed for sale at Hotel Singapore, known today as Singapore Hilton on Orchard Road. His pieces were mostly acquired by various bankers, local corporate collectors, business guests and expatriates who have stayed at the hotel. This masterpiece, in particular, was also one of his notable works displayed at Hotel Singapore and was later acquired as part of the collection of the Chase Manhattan Bank New York since 1964. However, it has made its way back to Kuala Lumpur carrying the inventory number on the verso of the painting.

28

#### CHOO KENG KWANG

B. Singapore, 1931

#### Angkor, Cambodia, 1964

Signed and dated "K. Kwang 1964" on lower right  
Oil on canvas  
65 x 83 cm

Provenance  
Private Collection Singapore  
(Formerly in the Collection of Chase Manhattan New York - on verso of artwork)  
Illustrated on page 155 in the "777, Celebrating 7 Illustrious Years at KLAS" coffee table book published by KLAS in February 2019

RM 10,000 - RM 20,000

**29**

**REARNGSAK BOONYAVANISHKUL**

B. Thailand, 1961

**Once The Kingdom of Civilization, 2003**

Signed, dated and titled "Rearngsak 2003,  
Once The Kingdom of Civilization" on lower right  
Oil on canvas  
54 x 79 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 35,000 - RM 60,000**

Rearngsak Boonyavanishkul is a Thai painter who was born in 1961. He is the son-in-law to Singaporean first generation artist, Choo Keng Kwang. Rearngsak Boonyavanishkul's work has been offered at auction multiple times, with realised prices ranging from \$1,649 USD to \$32,756 USD, depending on the size and medium of the artwork. Since 2004 the record price for this artist at auction is \$32,756 USD for Srichiyasing, sold at 33 Auction Singapore in 2012



**30**

**GEORGE CHANN (CHEN YINPI)**

B. China, 1913 - 1995

**Untitled**

Signed "G.CHANN" on lower left

Oil on canvas laid on board

60 x 45 cm

Provenance

Private Collection, USA

**RM 25,000 - RM 50,000**

George Chann (1913-1995) began his artistic career in the 1940s where he often painted portraits paintings of the poor with a strong sense of humanitarian concern in California, USA. After exploring potraitures and figurative landscapes, he began to venture into abstract painting. He paid homage to his Chinese heritage and developed his own Abstract Expressionism by applying Chinese characters, symbols and artifacts in his works. In the beginning of his abstractism style, he used black and white as his base colours with a theoretic combination of abstractism and the elegance of Chinese calligraphy.

He began to introduce more colours and explored complex structures in his paintings in the 1960s. This work is evidence of his venture into a subtle style, splash of colours that seem random but are in fact purposeful towards his intent to reveal a piece of history. For viewers who appreciate tasteful colour blends with green hues to create an intentional focal point in the seemingly chaotic artwork.





**31**

**JEIHAN SUKMANTORO**

B. Indonesia, 1938

**Seated Woman, 1977**

Signed and dated "Jeihan 77"  
on upper right  
Oil on canvas  
69 x 69 cm

Provenance  
Private Collection, Canada

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

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



**32**

**GUSTI KETUT SUANDI**

B. Indonesia, 1932

**Balinese Children, 1973**

Signed and dated "Suandi Bali 73"  
on lower left  
Watercolour ink, gouache  
and pencil on paper  
36 x 37 cm

Provenance  
Private Collection, Singapore

**RM 300 - RM 800**

Gusti Ketut Suandi is dedicated to painting with a living sense of atmospheric colouring and related figurative compositions. His works has garnered international and local recognition specifically through his "Backstage" piece that was sold at Borobudur Auction, Jakarta Asian Contemporary and Art Sale 2013.



**33**

**IDA BAGUS MADE NADERA**

B. Indonesia, 1910 - 1998

**Terraced Rice Field**

Signed "Ida B.M.Madera"  
on lower right  
Acrylic on canvas  
30 x 45 cm

Provenance  
Private Collection, Singapore

**RM 300 - RM 500**

Ida Bagus is a self-taught painter who created interesting works. In 1936, he joined the Pita Maha Art Association. His landscapes often convey his concern for the environment, while his paintings of everyday life show his interest in tradition and culture.



**34**

**HOWARD BARRON**

B. England, 1900 - 1991

**Parachilna Country  
- Flinders Ranges, S. A**

Signed "Howard Barron" on lower left  
Oil on canvas laid on board  
25.5 x 35.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 900 - RM 1,500**

Howard Barron, born in England, arrived in Australia in the mid-1920s and quickly gained a name as one of the younger generation of painters of the Australian landscape. By 1933 his Afternoon, Kangaroo Valley had been purchased by Sydney's National Gallery (the Art Gallery of New South Wales). Throughout the 1940s he was prolific and successful, working in the Newcastle area, around the Hawkesbury, Murrumbidgee and Wollondilly rivers and near Armidale. In the 1940s he was several times a finalist in the Archibald Prize. After returning to England and France in the late 1940s and early 1950s, Barron lived in Australia until his death in 1991. In 1978, when four-year-old Monique Grobden of Weston, ACT, was named Miss Pears, part of her prize was a portrait of her by Howard Barron. Barron's works are held by various regional collections.



**35**

**LONG THIEN SHIH**

B. Selangor, 1946

**Pulau Ketam, 1964**

Signed and dated "Thien Shih 64"  
on lower left  
Oil on board  
40 x 58 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,800 - RM 9,000**

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

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



Front



Back

**36**

**IBRAHIM HUSSEIN, DATUK**

B. Kedah, 1936 - 2009

**WOW!, Undated**

Printed IB on the montage  
Montage  
14 cm (Diameter) 36.5 cm (Height)

Provenance  
Private Collection, Kuala Lumpur

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

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



**37**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**East Coast Series  
- Fishermen, 1995**

Signed and dated "khalil ibrahim 95"  
on lower right  
Watercolour on paper  
27 x 36 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 7,000 - RM 15,000**

Evoking the familiar spirit of Khalil Ibrahim's beloved East Coast once more, this is a variation of the work of his East Coast Series, where the artist was inspired by his rustic upbringing in Kelantan. Featuring a group of men working by the beach. Khalil uses vibrant tones for his subject's clothing while muted tones make up the sandy beach.

**38**

**ISMAIL ABDUL LATIFF**

B.Melaka, 1955

**Angkasa Anggerik Putih No.7, 1989**

Signed and dated "Ismail Latif '89" on lower right

Acrylic on paper

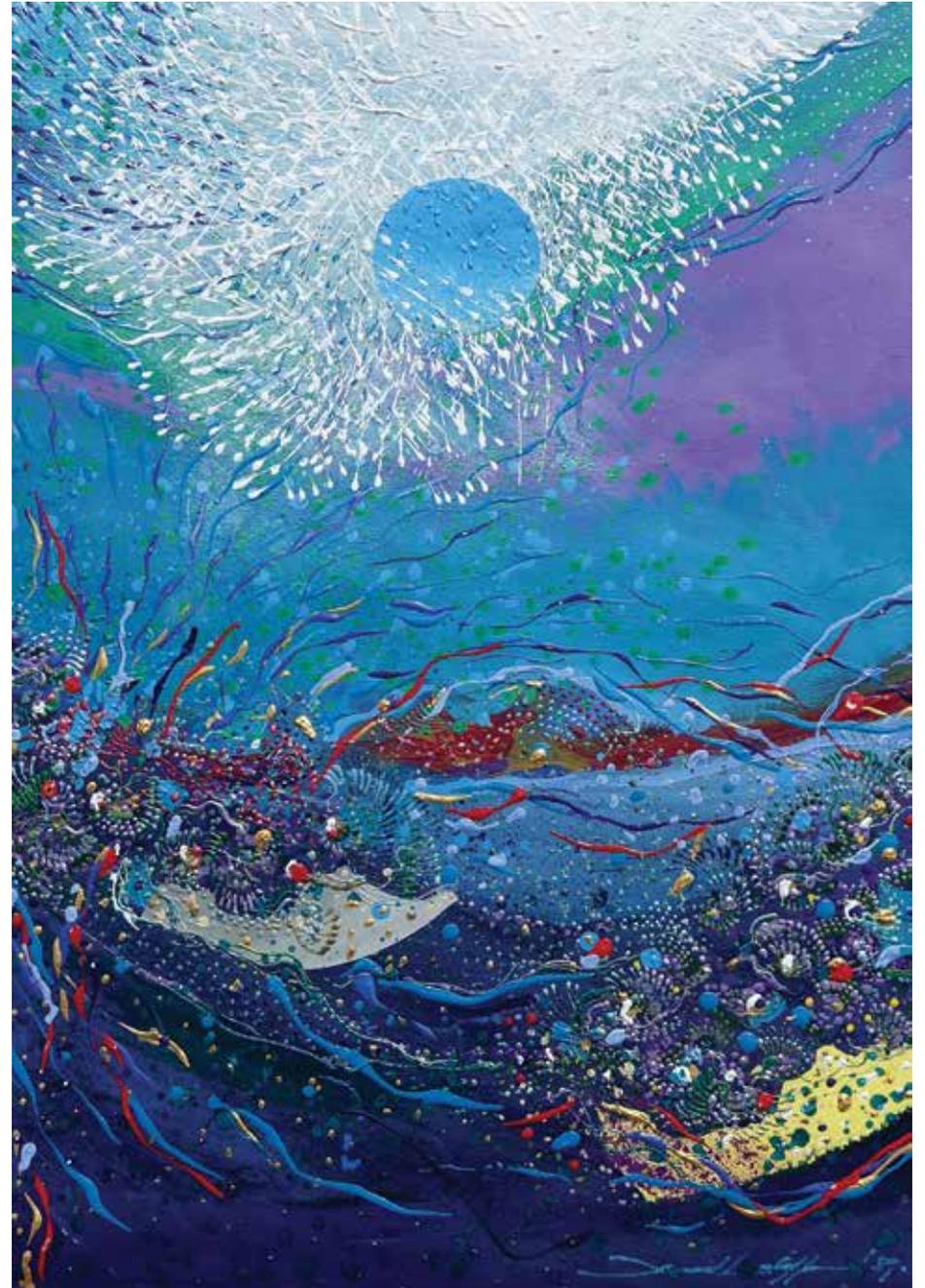
53 x 37 cm

Provenance

Private Collection, Kuala Lumpur

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

This alluring piece by the wizard, Ismail Latiff sees a tranquil blue hue spread across the paper. 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.



# KHALIL IBRAHIM

## Father of Malaysian Figurative Painting

BY HIRANMAYI AWLI MOHANAN



Pahang River Boathouses, 1957  
Oil on canvas 35 x 61 cm  
Private Collection



With Tan Sri Khir Johari (circa 1967) at the Parent Teachers Day Celebration at the SMK Temerloh, Pahang. Khalil Ibrahim was an art teacher there for several years upon his return from England.

**M**aestro Khalil Ibrahim, Malaysia's iconic art legend returned to his Creator at the age of 84 on May 15, in University Malaya Medical Centre, Petaling Jaya. While we grieve the passing of this great man, we pay homage by looking back at his colourful life and long spanning career as one of Malaysia's greatest artists. Aply described by KLAS as Malaysia's father of figurative painting, Khalil Ibrahim was born in 1934 in Kubang Krian, Kelantan. He was one of the earliest Malaysians who received a full state scholarship in 1960 to study art at the prestigious Central St Martins School of Art and Design, London.

His masterful skills in drawing, watercolour and acrylic, are styles that move from the almost real to the almost abstract. Until his passing, Khalil was ardent to art, surrounded by familiar canvases or batik on canvas before him and paint brushes for days in his studio in Petaling Jaya. A book on this artist entitled, 'The Art Journey of Khalil Ibrahim' by KL Lifestyle Art Space pays homage to his journey as an artist and the amazing artworks he had created over the span of his career.

### HOW IT ALL BEGAN

Khalil's rich Malay cultural background in the East Coast and the discipline of Islamic values that he learnt at the Pondok school shaped his primordial artistic journey. These values stuck by him which then merged with the freedom of expression that he encountered later through his formal art education at St. Martins in London. Though he did not receive any formal art education during the early years in Kelantan, Khalil's awareness of modern art was cultivated through a period of colonialism and the experiences of pioneering artists from the Nanyang Academy.

Khalil is well known for his amazing watercolour paintings, delicate batik works and intriguing acrylics. His artistic talent began as a young boy with a passion for making wayang kulit. He would make the wayang kulit by drawing on

a big leaf with the addition of a cardboard, which would then be used to play with his friends. He took this newfound interest and participated in competitions and shows held almost every month. Unfortunately, his mother disapproved of his newly found passion while his father, wanted him to be a teacher. Despite his parents' disapproval, Khalil remained steadfast to his passion.

In pursuit of his passion, he began attending art classes held every Sunday, in Kota Bharu. The art inspector, Nik Mahmud Idris bestowed upon Khalil the art of watercolour and painting techniques. Equipped with the painting techniques that he learnt in the art classes, he

allowed his creativity to blossom, which resulted in the scenic landscapes of the Malaysian East Coast in his works, such as the undulating hills and the padi fields. His works generated the interest of army officers and civil servants who went on to purchase many of the paintings he produced. He was a teacher in a primary school, but he painted in his spare time and he travelled from Kelantan periodically to sell his works at the annual MAHA (Malaysian Agriculture and Horticulture Association) trade fair.

### THE TEMERLOH HOUSE

Khalil's initially planned to pursue his application in the arts in Bandung, Indonesia, but his application wasn't successful. That didn't deter him as he

achieved his artistic breakthrough some years later in Pahang around 1957. It was during this period that the artist was first introduced to the District Officer, Claude Gibb Ferguson, previously a District Officer in Perak. Ferguson got on very well with the locals as he spoke good Malay, subsequently inviting Khalil to come over to his house and later asked him to paint an image of it, in Temerloh, Pahang.

It wasn't an easy request for Khalil to complete, but he successfully completed it and other commissions followed suit. He eventually adopted the Temerloh Rest House as an impromptu art gallery, due to the number of travelling dignitaries who had the tendency to stop over at the Rest House, and would view his works there. This time proved to be a significant one for Khalil as his time was filled with creations of new artworks. Some of the artworks he created in 1957 include, Bachok, Pahang River, the Pahang Series consisting of fishing boats, the river and thatched houses.

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

### LIFE IN LONDON

Sponsored by the Pahang state government, Khalil continued his studies at the prestigious St. Martins School of Art in London. In the same year, the renowned 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. Martins 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.

Khalil's 'English' works exposed a comparatively different style from his earlier landscapes and portraits. Influenced by his peers, lecturers, and his foreign surroundings, the early 1960's saw him experimenting with abstraction in works like Destruction and Destruction II and Abstract I. There are distinct influences of Italian Futurism, both in the movement of the subjects and with his works In Geese and the Figurative Study. His interest in Futurism was shortlived when he began painting his own self-portrait and the Temerloh girl in acrylic. His love for Expressionism was clearly portrayed in the Portrait of a Balinese Lady. His interest in painting abstraction surfaced in other ways throughout his career as an artist.

### POST ART SCHOOL

Over the span of his artistic career, Khalil's abstraction was overshadowed by his other, more naturalistic works when he produced paintings such as 'Pembicaraan III' in 2002, 'Velocity IV' in 2003, 'Tangtu and Pura' in 2003, 'Padang Galak' and 'Pabean' in 2004 and the intriguing



A very young Khalil Ibrahim and Ibrahim Hussein with the cook from the Malaysia Hall. Photo taken outside the Malaysia Hall in 1963. They painted a lot together during his early years there.



Abstract II, 1968  
Oil on canvas 120 x 95cm  
Private Collection

ink-on-paper set of images from Bali, Indonesia, The Spirit of the East Coast and Samur. Upon completing his course for the National Diploma of Design in Fine Arts from St. Martins in 1966, Khalil furthered his education at the University of Malaya and became a qualified art teacher. It was during this time that he painted an oil study reminiscent of the Post-Impressionist works of Paul Gauguin – Temerloh Girl. This work is an acrylic, on board, which has all the feel of Gauguin's oil paintings from the South Seas.

At this point, he had already become close friends with Ibrahim Hussein, while visiting Malaysia Hall, in Bryanston Square, London. Khalil also met another famous painter and poet, at the University of Malaya, which was none other than Latiff Mohidin. In 1968, he was given the opportunity to meet Frank Sullivan, former Press Secretary to Malaysia's first Prime Minister Tunku Abdul Rahman Putra Al-Haj. Sullivan was a champion of the arts in Malaysia and was instrumental, along with the prime minister, in the creation of Malaysia's National Art Gallery back in 1958.

Sullivan, the first administrator of the National Art Gallery, had set up the Samat Art Gallery in 1966 with his partner Samat Silat, and encouraged Khalil in his painting and batik images. Sullivan was mainly responsible for Khalil's first solo exhibition at the Samat Art Gallery. This followed with numerous solo exhibitions including in Jakarta, the Gallery of Fine Art, Singapore and again at Samat Art Gallery. In 1971, he hosted an exhibition at the Galeries De la fontaine in Geneva and two years later at the Raya Gallery in Victoria, Australia. In 1977, Khalil had his works touring New Zealand as part of a University of Malaya exhibition.

Khalil was drawn to observing and depicting the hard working lives of ordinary people influenced by his East Coast upbringing. From his earliest works of Pahang fishing villages, thatched roof dwellings, fishermen hauling their catch, to more enigmatic and stylish beach works, he was definitely in touch not only with his own humble origins but with the heart and soul of the country he loved.

He was one of the few Malaysian contemporary artists who had successfully worked using batik as a medium. 'Gadis' painted in 1968, a portrait of a young girl, is a good example of Khalil's batik work, made shortly after his return to Malaysia, while 'Pantai Timur II' painted in 1985 is a very provocative and strong piece using muted colours, but demonstrates the artist's command of line and details, in his chosen medium.

Due to his affiliation with MAS (Malaysia Airlines) in the 1980's, Khalil became actively involved with the Malaysian Watercolour Association, which held successful exhibitions around Asia, including Hong Kong, Japan and Korea. He continued producing watercolours like Beach Vista in 1990, Sunset in 1991, Berserah in 1994, Kota Bharu and the East Coast Series in 1995. In his brief look at Malaysian art, in Modern Malaysian Art – from the pioneering era to the pluralist era (1930s – 1990s).

His selected group exhibitions included X Biennale, Sao Paulo, Brazil (1971) and Man & His World, Montreal Canada (1970). His subsequent solo exhibitions included Khalil Ibrahim 'The Art Journey' (2015), A Tribute to Khalil Ibrahim (2011), Khalil Ibrahim - A Continued Dialogue, Galeri Petronas (2004) and The Spirit of the East Coast, Yayasan Seni Artisan, Kuala Lumpur (2001).

The past two decades had seen Khalil produce sets of brightly hued watercolour images, acrylics and oils, which have updated his familiar theme of the East Coast beach and young girl series. In his last few watercolours, the viewer is treated to the gaiety of the girls' sarongs and the brightness of their lengthy Malaysian blouses, while they stroll or stand on the beach.

In more recent times, Khalil exhibited around Malaysia and had a number of his works held both in private and public collections including Hilton Hotels, Maybank, Petronas, Bank Negara, and KL Lifestyle Art Space. Wherever his works may be and whichever medium he chose to use, the base of his form and colour was drawing, more specifically the sketches he had always done, culminating in a large number of sketchbooks filled to the very covers with fresh, vibrant sketches.

**39**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Graceful Manners I, 1994**

Signed and dated "Khalil Ibrahim 94" on lower right

Acrylic on canvas

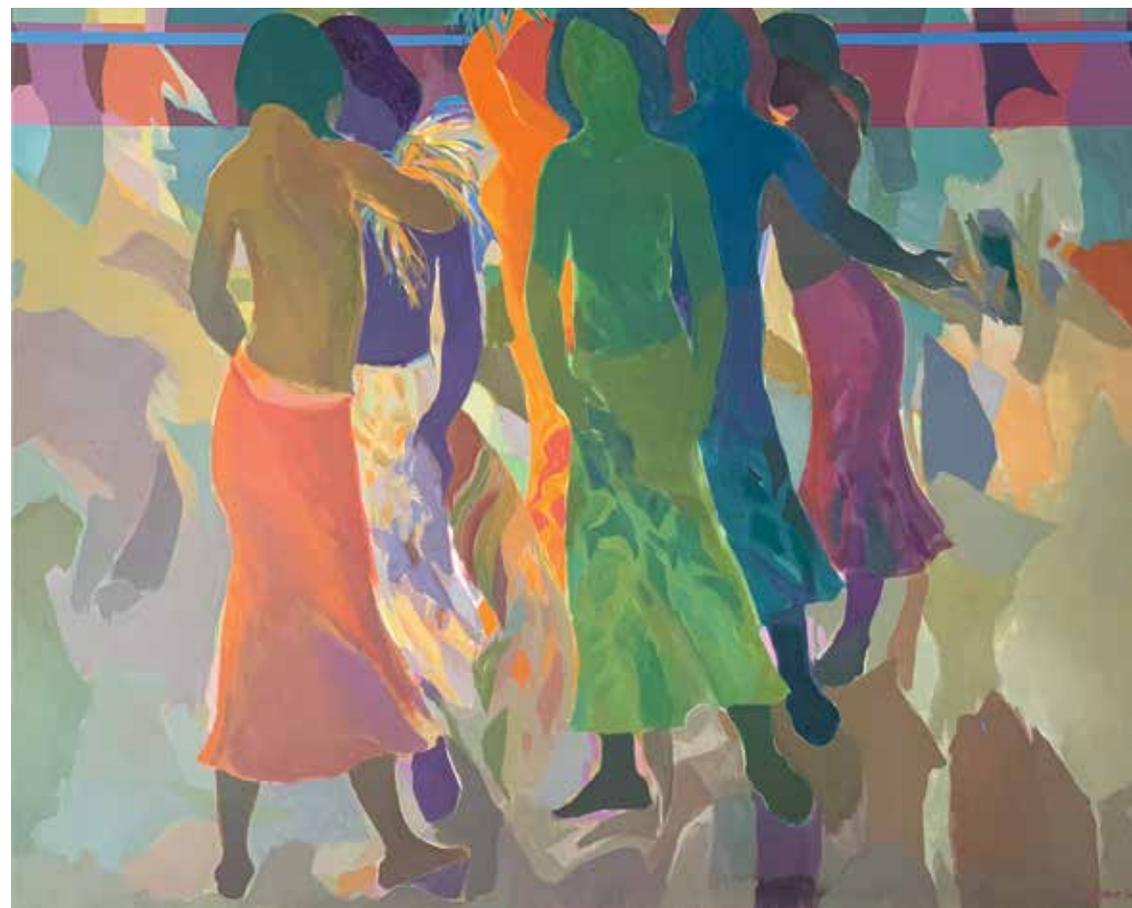
96.5 x 122 cm

Provenance

Private Collection, Kuala Lumpur

**RM 60,000 - RM 100,000**

With human figures being the preferred theme and hallmark for Khalil Ibrahim, we are presented with a mesmerising acrylic on canvas of colourful, hypnotising subjects moving gracefully across the canvas. The employment of bright, enlivening colours creates an overall enthusiastic and energetic mood. Silhouettes of various individuals are situated mainly in the centre, where Khalil's penchant for the human body is exhibited – he paints the curves, contours and forms expertly. Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centre around figures and are heavily influenced by East Coast fishermen and women.



# IMPORTANT SOUTHEAST ASIAN MASTERPIECES FROM A DISTINGUISHED INDONESIAN PRIVATE COLLECTION

BY HIRANMAYII AWLI MOHANAN

Rare masterpieces by Lee Man Fong, Ong Kim Seng, and Eddie Hara are among the highlights that make up a fantastic and extensive art collection, owned by Madam Anne Chen and her late husband. Avid collector Madam Anne was introduced to the world of art by her late husband, whose passion and hobby was collecting art. Through him, she became acquainted with artists that he loved, who included celebrated artists, Lee Man Fong, Ong Kim Seng and Eddie Hara to name a few, and soon discovered artists of her own liking. This represented a unique opportunity for exploration, adventure, and the pursuit of beauty.

The treasury of Lee Man Fong's artworks possessed by the couple started by acquiring a handful of his paintings. The admiration and fascination for Lee Man Fong's works morphed into a beautiful friendship with the artist – one that spanned four decades. The late 1940's, during Lee's sojourn in the Netherlands, led to the apex of his artistic career. As the artist's fame grew, so did his works and their value.

The artist's first trip to Cairo was in 1958, where he continued to spend several years there. Over the course of the years between 1970 and 1978, Lee occasionally travelled back to Indonesia and finally returned to Indonesia for good during the late

1970's. Upon his return, the artist called for Madam Anne's late husband to aid him in transporting over 500 paintings to his abode in Jakarta. Perpetually taken by all of Lee's paintings, the collector bought a myriad to adorn his home.

Besides Lee Man Fong, Anne's stay in Indonesia exposed them to paintings of other Indonesian artists such as Eddie Hara and Sri Hadhy. They became enamoured by Indonesian art for its loud expressions and affluence in culture, tradition and history.

At the primordial days of collecting, she didn't pay much thought to the value of a painting, rather, its aesthetics and what delighted her eyes and soul. However, this changed when her knowledge of the art industry progressed and with that, Madam Anne began analysing artworks and artists. Over the course of their three-decade marriage, the couple assembled a remarkable collection of artworks and objects.

For Ong Kim Seng's alone, they had amassed more than a hundred artworks – each sizeable and some on canvas. The introduction to the Singaporean artist, instantly gained the collector's liking for Ong's naturalist-cum-impressionistic style.

## LEE MAN FONG

Prolific Chinese-Indonesian Artist

Lee Man Fong was a Chinese-Indonesian painter who had his training in China and Western Europe, and lived most of his life in Indonesia, developing a particular style that amalgamated his teachings with a quiet yet passionate vision. His works are highly coveted by many for the fusion of Chinese brushwork and Western techniques which resulted in a richly sentimental yet elegant paintings. A leading painter and curator of his time, the artist pioneered the Nanyang style in the 20th century in Indonesia.

Lee was born in November 14, 1913 in Guangdong, China, to a family of ten children. Fong moved to Singapore in 1917 and studied at the Anglo-Chinese School until 1929. After his father's death, it was up to Lee to help support his family, so he

began producing images for advertisements. The family moved to Singapore but eventually settled in Jakarta in 1930, where Lee secured a job at Kolff, a Dutch printing company. He was married to Lie Muk Lan – a pianist – and his son Lee Rem, born in 1938, also became a painter who would later exhibit jointly with his father.

His six-year sojourn in the Netherlands from 1946-1952 earned him the prestigious Malino scholarship to study in the Netherlands for three years based on the recommendation of the Dutch Viceroy Hubertus van Mook, for whom Lee had produced a portrait for.

At that point, Lee became the first non-Dutch artist to be invited to provide works for an exhibition organised by the Dutch East Indies Association.



Lee Man Fong  
Rojak Seller  
Oil on board 103 x 51 cm

During this time, he was introduced to the techniques employed by the Dutch masters, thus expanding his repertoire of artistic skills beyond classical Chinese painting. Lee, a Rembrandt aficionado loved the works of the legendary artist, especially that of chiaroscuro, and sought to incorporate it into his own works. Dutch genre paintings which portrayed the simplicity of daily life and amplified the beauty of quotidian happenings, also made an impression on the artist. After 1940 Fong devoted himself full-time to painting. He visited Bali, working briefly there, and held solo shows in Jakarta and Bandung. Lee quickly gained recognition for his paintings of Balinese subjects, many influenced by the work of Willem Hofker. He then held a solo show in Jakarta in 1941, after which he was interned by the Japanese.

With his growing success, Lee consistently and successfully sold his works at the Hague and the Salon in Paris. Upon the artist's return to Indonesia in



Lee Man Fong  
Untitled (Bali), Circa 1952  
Watercolour on paper laid on masonite board  
43.5 x 50 cm

1952, he touched down with an evolved artistic style which integrated Western, Chinese and Indonesian traditions in bold yet delicate compositions. From 1955 to 1961, Lee served as the chairman of Yinhua Meishu Xiehui (Society of Chinese Artists in Indonesia).

In 1961, his long-time friendship with the late former President Sukarno (also an admirer and collector of his works) earned Lee the position of consultant to the Presidential Palace and chief curator of its art collection for six years. The late Presidents' extensive collection of Lee Man Fong's works inspired the artist and Lim Wasim, to assemble a 5-volume edition of the Soekarno Collection. During this period, Lee was awarded an Indonesian citizenship. In 1967, when Soekarno fell from grace, Man Fong, who was considered close to Sukarno, and alleged to have communist inclinations, and this resulted in the artist's decision to move to Singapore in 1970. His career continued to thrive, and he was often given lucrative commissions by Chinese businessmen who wanted him to paint animals of the Chinese zodiac.

Circa 1970's, Lee's trarriance to Cairo, Egypt was when the artist started dabbling in oil paintings. His time there inspired him to produce scenes of the Egyptian landscape and thenceforth, a prolific variety of oil paintings.

Lee continued to exhibit within Indonesia and was heralded as a major artist of the period. In the 1980's Lee Man Fong suffered from kidney and heart disease, and became increasingly private. His final solo exhibition at the National Gallery in Singapore was a major success, and he donated its proceeds to the National Kidney Foundation. Lee died in Jakarta on April 3, 1988 at the age of 75.

40

**LEE MAN FONG**

B. China, 1913 - 1988

**Rojak Seller**

Signed in Chinese with artist's seal on lower right

Oil on board

103 x 51 cm

Provenance

Private Collection Singapore

Formerly in the Private Collection

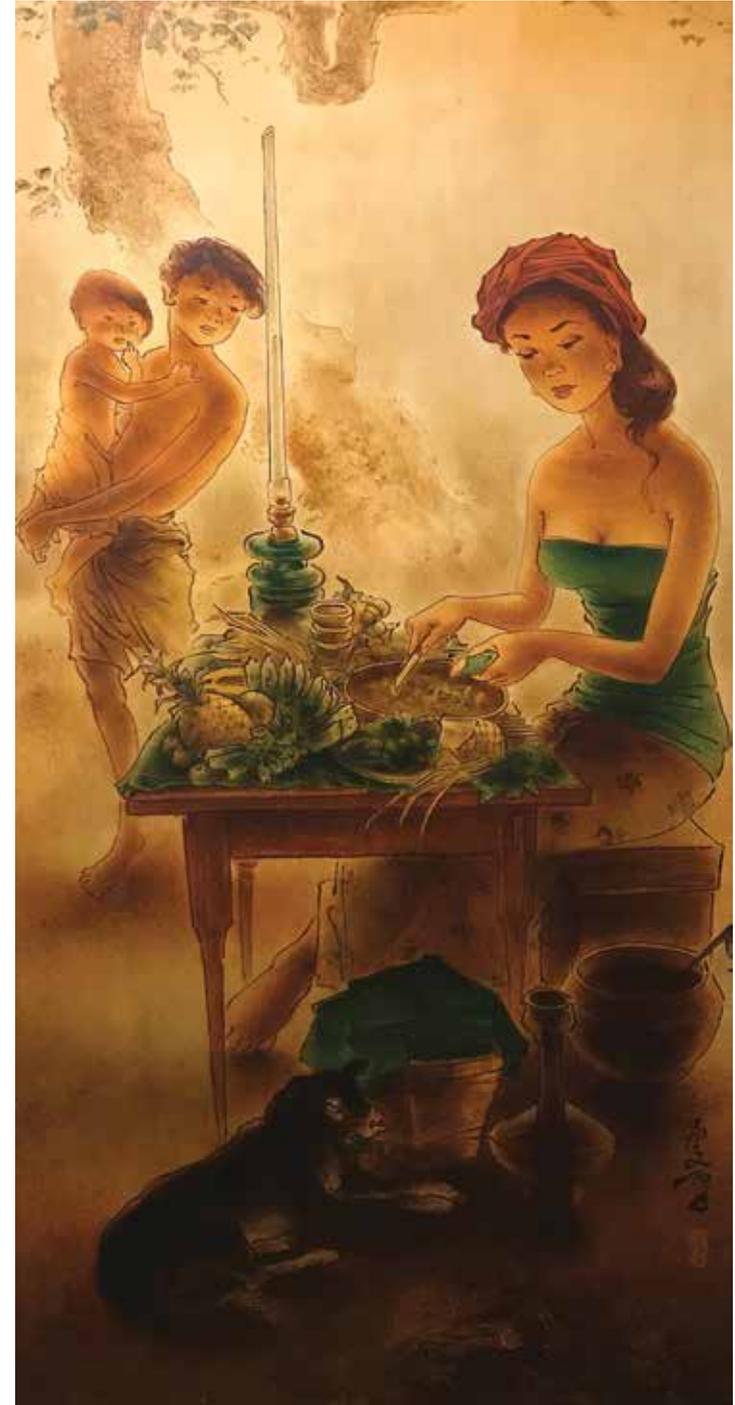
of a Distinguished Collector in Jakarta, Indonesia

**RM 200,000 - RM 350,000**

Lee Man Fong's artistic prowess was a confluence of the Oriental, Western and Indonesian charm. Through his travels that took him around the world to finally settling down in Indonesia, one can discern that his experience had a play in the evolution and maturity of his artistry. The *Rojak Seller*, lined up for KL Lifestyle Art Space's Art Auction in November is evidence of the artist's refined style as well as his penchant for illustrating vignettes of local Indonesian life. The painting portrays a quintessential Southeast Asian scene where a rojak seller is absorbed in cutting up fruits while a customer and his child look on patiently. In the painting, the subject has set up shop under a tree, seated on a wooden bench while fruits are on display on the wooden table. At her side, is an urn of water while a dog keeps her company. The artwork is painted vertically, a reflection of his Chinese artistic vocabulary.

This substantial oil on board sees the usage of subtle sepia-toned palette of earthy browns, with the fruits, the rojak seller's attire and the artist's stamp on the far right being the only brilliant points of colour in the entire work. The soft, dreamy hues of the painting evoke nostalgia as viewers gain an intimate glimpse of what can be assumed as the peaceful, self-contained world of the rojak vendor. Although oil paints were used, the artist's light hand in applying paint onto the board recalls the airy character of Chinese ink.

Classically recognisable, Lee Man Fong birthed similar works of the same 'Rojak Seller' series, some, made their way to major auction houses such as Sothebys and Christies in Hong Kong. Such an evocative piece, highly coveted by many, had recently gone on to garner an astounding price of HK\$2,750,000 at Sothebys during its Modern and Contemporary Southeast Asian Art Evening Sale on Oct 5, 2019. Two distinguishing elements that remain constant throughout these paintings are the hues and the subject matter, specifically that of a man carrying his child.



**41**

**LEE MAN FONG**

B. China, 1913 - 1988

**Untitled (Amsterdam), 1948**

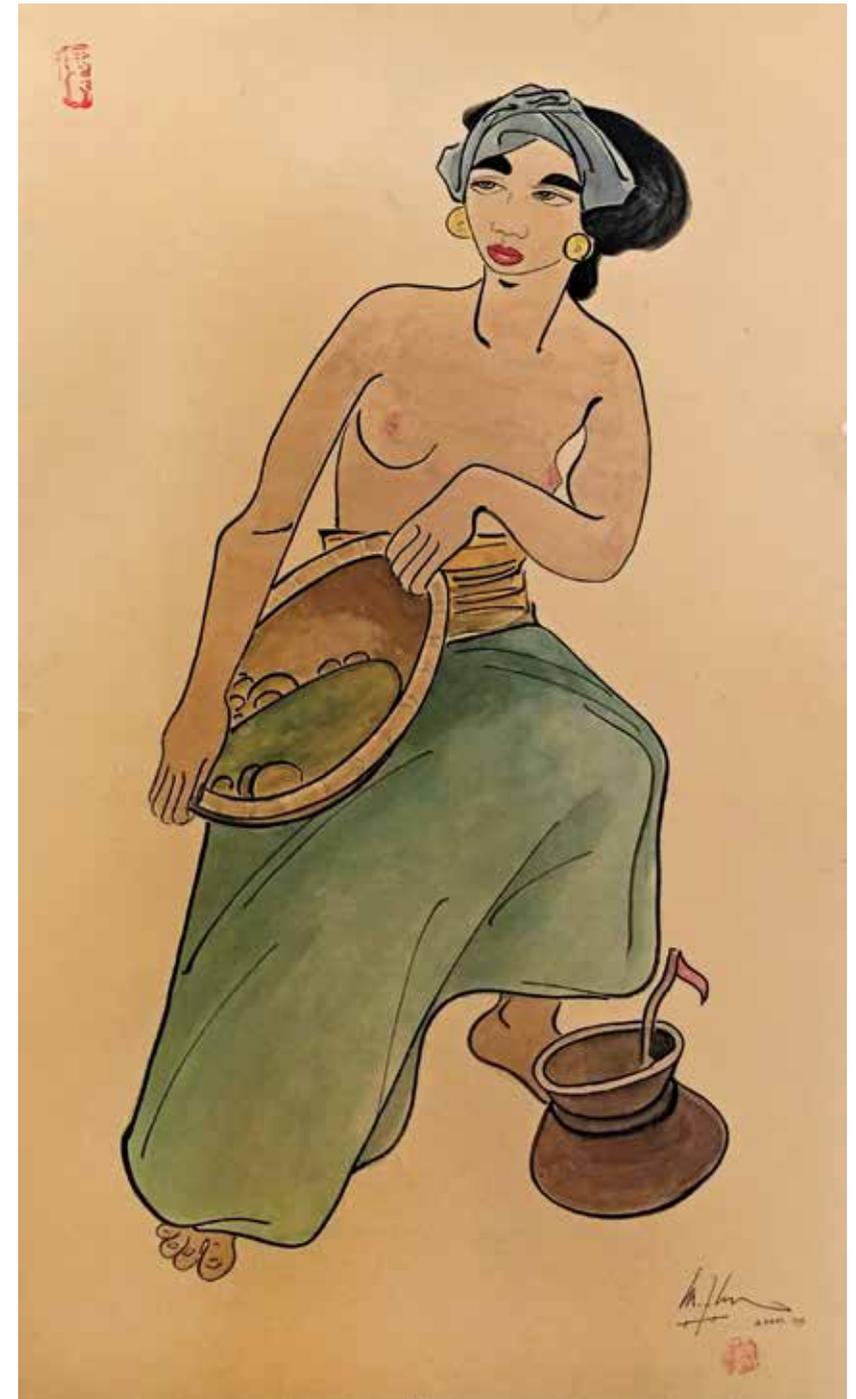
Signed and dated "M Fong 48" with artist's  
seal on upper left and lower right  
Oil on paper laid on masonite board  
69 x 41 cm

Provenance

Private Collection Singapore  
Formerly in the Private Collection  
of a Distinguished Collector in Jakarta, Indonesia

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

Another work depicting a carefree Balinese woman in all her glory, it also showcases Lee's Chinese brushwork with an amalgamation of Western techniques birth a sentimental and elegant painting such as this. This stunning number is an oil on paper laid on masonite board.



**42**

**LEE MAN FONG**

B. China, 1913 - 1988

**Nude Sketch, Amsterdam, 1948**

Signed and dated "M Fong 48" on upper right  
with artist's seal on lower right

Pastel on paper  
63 x 48 cm

Provenance

Private Collection Singapore  
Formerly in the Private Collection  
of a Distinguished Collector in Jakarta, Indonesia

**RM 18,000 - RM 30,000**

This particular work was birthed in Amsterdam by Chinese-Indonesian artist, Lee Man Fong. The artist goes beyond expressing ideals of the female form to regarding beauty through Lee's eyes. This enigmatic pastel on paper emits an air of enigma and intrigue. One can't help but wonder Lee's perspective for this work.



**43**

**LEE MAN FONG**

B. China, 1913 - 1988

**Nude Sketch, Undated**

Signed "M Fong" with artist's seal on lower right

Pastel on paper

51 x 36 cm

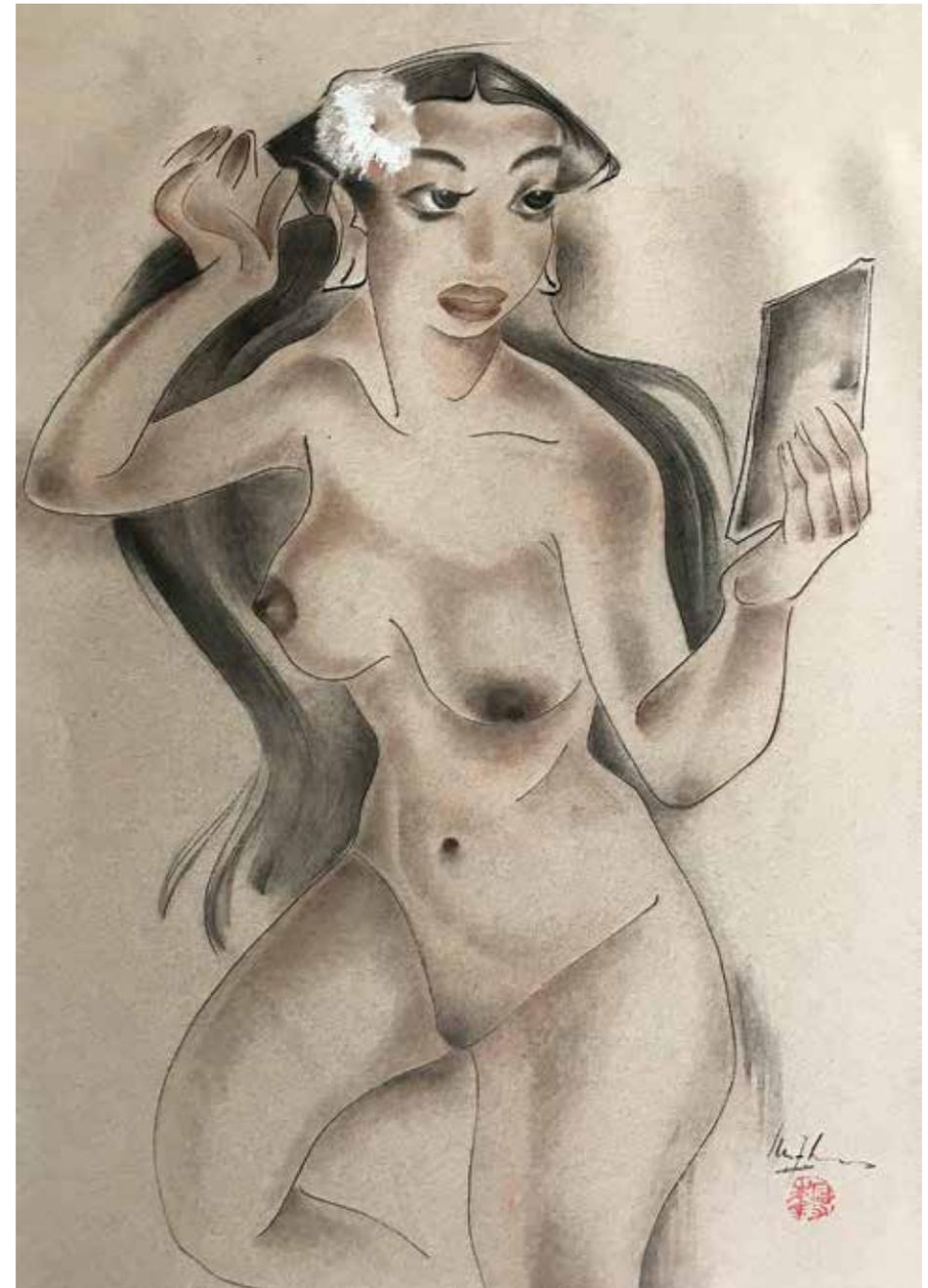
Provenance

Private Collection Singapore

Formerly in the Private Collection  
of a Distinguished Collector in Jakarta, Indonesia

**RM 18,000 - RM 30,000**

Lee Man Fong was three years old when his family emigrated to Singapore. Growing up, he was trained in the Lingnan style of Chinese brush painting, and oil painting. In 1932, Lee moved to Jakarta to become an editor of a Chinese newspaper, and eventually took up painting full time. It is an exceptional example of the modern artist's leading edge and bold spirit.



**44**

**LEE MAN FONG**

B. China, 1913 - 1988

**Untitled (Bali), Circa 1952**

Signed "M Fong" with artist's seal on lower right  
Watercolour on paper laid on masonite board  
43.5 x 50 cm

Provenance

Private Collection Singapore  
Formerly in the Private Collection  
of a Distinguished Collector in Jakarta, Indonesia

**RM 15,000 - RM 25,000**



After Lee Man Fong's visit to Bali, he briefly worked there, and held solo shows in Jakarta and Bandung. The artist quickly gained recognition for his paintings of Balinese subjects, many influenced by the work of Willem Hofker. He then held a solo show in Jakarta in 1941, after which he was interned by the Japanese. In 1949, Lee was awarded a Malino scholarship to study art in the Dutch Netherlands. He was there for three years, and then returned to Indonesia where his talent was acknowledged by the late President Soekarno, to whom he became an art advisor.



**45**

**LEE MAN FONG**

B. China, 1913 - 1988

**Offering, Bali, 1952**

Signed and dated "M Fong 1952" with artist's seal on lower right  
Watercolour on paper  
54 x 41 cm

Provenance

Private Collection Singapore

Formerly in the Private Collection of A Distinguished Collector in Jakarta, Indonesia

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

Lee Man Fong's visit to Bali inspired a multitude of paintings which went on to gain recognition. Through this stunning piece, Lee captures the beauty of Bali and its culture, particularly the morning offerings carried out by the Balinese. Here, a lady is depicted in her traditional outfit, painted in vibrant, eye-catching colours tending to her offerings. At the verso of this work, Lee had sketched a Balinese woman to complement the piece.



Unfinished sketch of a woman on the verso by Lee Man Fong



**46**

**SRI HADHY**

B. Indonesia, 1943

**Untitled, 1991**

Signed and dated "S.Hadhy 1991" on lower right  
Oil on canvas  
72 x 62 cm

Provenance

Private Collection Singapore

Formerly in the Private Collection of A Distinguished Collector in Jakarta, Indonesia

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

Sri Hadhy is an Indonesian Asian Modern & Contemporary painter who was born in 1943. This engaging abstract artwork is a display of colours and brushstrokes – comprising pastel hues. At the heart of the painting, the burst of textures and colours intensifies, almost depicting fireworks. While Sri Hadhy raises intrigue with this painting, it also evokes a sense of tranquility and peace.



**47**

**EDDIE HARA**

B. Indonesia, 1957

**Java, 1995**

Signed, dated and titled "Eddie Hara,  
Java 1995"  
on lower middle  
Acrylic on canvas  
71 x 90 cm

Provenance  
Private Collection Singapore  
Formerly in the Private Collection  
of a Distinguished Collector in Jakarta,  
Indonesia

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

The exotic and enigmatic Eddie Hara was born in 1957, in Salatiga, Central Java, Indonesia. Eddie, one of Indonesia's most prolific artists has single-handedly contributed to the birth of a new genre through a display of distinct visual language, heavily generated by the wildness and innocence of raw art.

When discerning Eddie Hara's works, there are several characters that remain persistent, such as the jellyfish, shark, the squid, the rabbit, the hat-wearing shoe or boot, and the human skull – often flying or somersaulting. While at first glance, these creatures seem fun and merry, they deliberately depict the ambiguity of human nature, social norms and values – an inner battle of angels and demons.

In Eddie's maverick manner, these creatures are often portrayed laughing or gay, in vibrant, cheerful colours. The eyes on the other hand, carry a different meaning – one that alters laugh into sinister a sneer, while their hands often grip a range of weapons. In recent years, the artist has been incorporating a variety of icons that represent death and violence, such as skulls and fanged masks.

# ONG KIM SENG

Capturing Life through Watercolour



Maestro, Ong Kim Seng with his earliest acrylic on canvas masterpiece painted in the Heart of Kathmandu in 1994

Ong Kim Seng came from humble beginnings, growing up in a kampong in Tiong Bahru, Singapore and has since been a full-time artist since 1985. He has participated in both group and solo exhibitions in Singapore and around the world including, the United States, China, United Kingdom, Japan, Australia, Belgium, Federal Republic of Germany, France, Middle East, Taiwan, Hong Kong, and the ASEAN countries.

This watercolourist studied at Radin Mas Primary School in 1959 and later on at Pasir Panjang Secondary School. Ong had innate interest in art since he was young but his mother had envisioned him an office job, being

either a clerk or teacher; it was a ludicrous thought for her son to become an artist. Not paying heed to his mother's dissatisfaction with his interest, Ong began experimenting with painting, beginning with pastels and oil and moving onto watercolour painting earnestly in since 1960. It was during this period when he became a regular participant in a painting group at the Singapore River led by artist, writer and lecturer, Chia Wai Hon.

In 1962, Ong left school to join an advertising agency where he worked as a bill collector. He left the agency after four years and found his next job as a policeman at the British Naval Base in Sembawang. He lost his job

in 1971 when the British withdrew their troops from Singapore. He subsequently worked as a welder at Pulau Bukom, a line technician at an electronics firm, National Semiconductor, and an audio-visual/graphic technician at the Colombo Plan Staff College for Technician Education.

While undertaking many stints in his working life, he had never stopped painting. In 1974, lady luck was on Ong's shoulders when he was presented with the opportunity to present his watercolour artworks at a group show with fellow artists Wan Soon Kam and Tan Jeay Lee at the Meyer Gallery. When the Colombo Plan Staff College relocated to Manila in 1986, Ong made the bold decision of becoming a full-time professional artist in spite of having to care for an elderly mother, and being married with a wife and three children in tow.

#### Accolades

This talented artist has seen many accolades, being the first and only Singaporean to have won six awards by the prestigious 138-year-old American Watercolor Society (AWS), of which he was conferred membership in 1992. He is also the only Asian artist outside the US to be admitted into AWS. Ong's collectors include Queen Elizabeth II of England, the Prime Minister of the People's Republic Of China, the Secretary General of the United Nations, President of the Republic of Korea, Prime Minister of the Kingdom of Thailand, the President of the Republic of the Philippines; the Prime Minister of Japan, the Prime Minister of India; the Governor of Hokkaido; Singapore Arts Museum; Singapore, Maritime Museum, the Agung Rai Museum and Neka Museum in Bali, Indonesia; the Ministry of Foreign Affairs headquarters, Foreign Missions and Embassies of the Republic of Singapore.

#### Ong's Artistic Style

Ong Kim Seng's style is described as being naturalist cum impressionistic and a combination of post-impressionist colour and the outlook of the American realist masters. He paints en plein air and has stated that in

order for him to paint a place; he has to feel it first. "I believe that inspiration comes naturally when there's a link between the artist and his subject," says Ong.

The subjects of his works revolve around inanimate objects, architectural form, masonry, foliage and landscapes. He seems to have a way in materialising exactly what he sees on canvas, capturing the complexities and minute details of the buildings and the realistic play of light and shadow. Ong's exemplary use of watercolour and the balance between subject and space truly make his work a gem.

For a masterpiece to come alive, there has to be a special connection between the artist and the subject. In this breath-taking painting of street sceneries, Ong Kim Seng captures the depth, the contours, the shadows and the beauty that is the architectural scenery. It is stunning, and although simple in its execution, it shows the meticulous and methodical use of fine brush strokes and skills. Ong said, "I have to feel a place before I paint it. If I have good feelings for a scene - just as I may have good feelings for someone I meet - I know I'll have the will to paint it well. For me, and for all painters, I believe, inspiration comes naturally when there's a link between the artist and his subject."



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



Merging concepts with finesse of execution, Ong presents an exquisite rendition entitled the Heart of Kathmandu, 1994. Possessing an ethereal quality, the painting is flawless in flow and appropriation of light. The artist boasts his masterful strokes and immaculate detailing. As an en plein air painting, Ong brilliantly grasps his subjects, stays true to its nature and portrays it for his viewers. Intrigue builds as you step closer to examine the painting, revealing the simple beauty offered by the heart of Kathmandu, almost as if one is standing right there. An earthy, muted palate becomes the painting, used to capture the derelict buildings and the quotidian routine the Nepalese.

**48**

#### ONG KIM SENG

B. Singapore, 1945

#### Heart of Kathmandu, 1994

Signed and dated "K.Seng 94" on lower right  
Acrylic on canvas  
130 x 180 cm

Provenance  
Private Collection, Singapore  
Formerly in the Private Collection  
of a Distinguished Collector in Jakarta, Indonesia.  
Come with a certificate of authenticity  
signed by the artist

**RM 90,000 - RM 150,000**

49

**CHEONG SOO PIENG**

B. China, 1917 - 1983

**Fishing Village (Abstract), 1961**

Signed and dated in Chinese characters on lower left  
and "Soo Pieng 61" on lower right  
Chinese ink and watercolour on paper  
93 x 45 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 50,000 - RM 120,000**



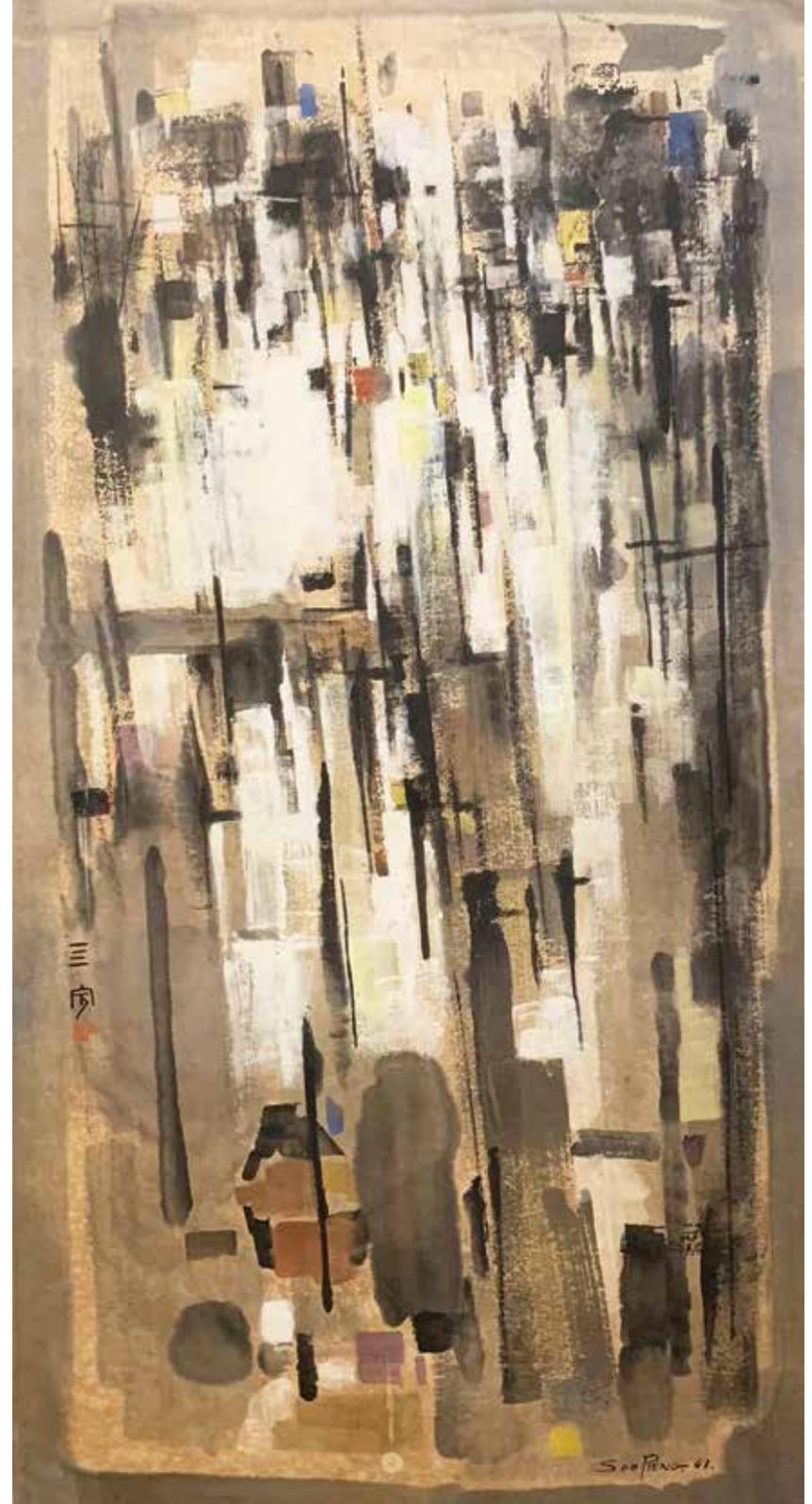
Water Kampung Night, 1961  
Ink and colour on paper 91 x 45 cm  
**SOLD RM 137,500.00**  
KLAS Art Auction 21 June 2014  
Edition IX



Fishing Village - Johore, 1961  
Ink and colour on paper 91 x 45 cm  
**SOLD RM 190,400.00**  
KLAS Art Auction 28 September 2014  
Edition XI

Cheong Soo Pieng's works are very much coveted in the art scene, as it is undoubtedly and truly a gem. With his Western easel painting influences and Chinese ink formats and techniques applied to his Southeast Asian subjects, he created a style that was exclusively his own. The artist had an unwavering passion and fascination for the Southeast Asian culture and village life, its simplicity and ordinariness of normal people going about their daily routine was something that charmed Cheong Soo Pieng and led him to capture it through art, one of the famed ones being landscapes of the kelong (fishing village).

The artist was well-known for fusing two techniques – the traditional Chinese ink painting and the Western oil painting such as Fauvism (garishly expressionistic and non-naturalistic colours) and Cubism (geometric shapes, interlocking planes), which gave birth to the Nanyang art style.



# TAY CHEE TOH

Diverse and Figurative

BY HIRANMAYI AWLI MOHANAN

Second-generation Singapore artist, Tay Chee Toh was born in Johor, in 1941. He is a diverse figurative and abstract artist, whose artworks span from paintings to sculptures and prints, ranging over different mediums and styles. The artist received great recognition in 1985 when he was awarded the highly-coveted, Cultural Medallion. He also went on to win the second and first prizes in the United Overseas Bank (UOB) Painting of the Year competition in 1982 and 1985 respectively.

## EDUCATION

In 1958, Tay moved to Singapore and enrolled at the Nanyang Academy of Fine Arts (NAFA) for two years, where he studied under the tutelage of Nanyang-style pioneer artist, Cheong Soo Pieng.

## ARTISTIC CAREER

Tay held his first group exhibition, entitled '4-Man Joint Exhibition' at the National Library Board, Singapore in 1960. The show garnered the artist critical attention in the 1963 book, 'A Brief History of Malayan Art'. Following the successful exhibition, was another group show, this time titled, 'Modern Art Exhibition' in 1963. The very same group established the Modern Art Society that year.

The artist's first solo exhibition took place in 1966, at the Chinese Chamber of Commerce in Kuching, Sarawak. There, he became fascinated with the indigenous Dayaks, studied them and used them as his muse. This then bore a fresh, thematic and stylistic art form, featuring Dayak women with elongated figures and arms. Tay debuted these new artistic expressions in his second solo exhibition at the British Council in Singapore in 1967. He collaborated with Alpha Gallery and held solo and group exhibitions at the gallery in 1972 and 1973. He also participated in several of Alpha Gallery's group shows, including its inaugural exhibition in 1971.

Tay achieved his first accolade when he won the first prize at the Singapore Innovations in Art competition, organised by the then Ministry of Culture and Singapore Airlines in 1981. The following year, the artist bagged second placing at the inaugural UOB Painting of the Year competition. Besides that, his works were highly recognised when UNICEF reproduced one of his paintings on a greeting card in 1969.

1985 was the year Tay was conferred the honorable award, Cultural Medallion in 1985 in recognition of his artistic talent and achievements. He won the first prize in the UOB Painting of the Year competition that same year. 1987 was a fruitful year for

Tay – he debuted his sculptural series in an exhibition, 'Tay Chee Toh's 1st Sculpture Exhibition' at the National Museum Art Gallery and completed the first hanging mobile, 'Flowers In Blossom', for the Orchard Mass Rapid Transit (MRT) station.

Armed with his work 'Rustling', Tay was placed first at the Real Estate Association of Singapore Building Sculpture Competition. In March 2001, his exploration of art led him on a new path, in figurative sculpture, in which he held a retrospective titled 'Body Lines' at the Ministry of Information, Communications and the Arts. Taken from an image in 'Body Lines', it was featured in the Celebrating Singapore Art series of stamps in 2009. By 2012, Tay had held 10 solo shows, the latest of which was an exhibition of woodblock prints on gold and silver fabric. Some of his print works were labour of love, took close to three years to complete, spanned 4.5 m in length, revolving around the theme of the Dayak women.

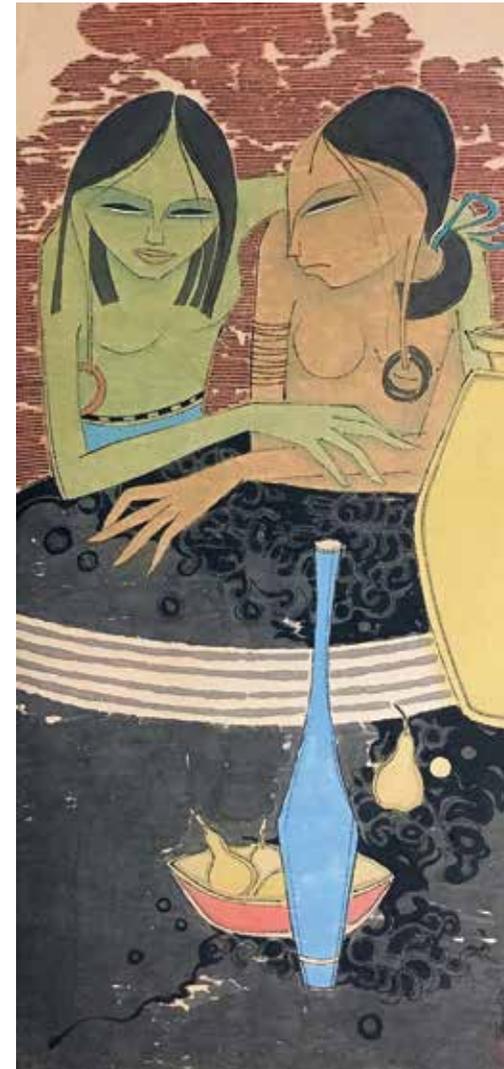
## STYLE AND MEDIUM

Tay's artistic practice has seen various experimentation in choice of media and modes of visual expression. He played a role in establishing the Modern Art Society and paved the way in figuration and abstraction. The artist's output, while embodying formal sensibilities, reveals surreal expressions with a derivation in fantasy.

After an enlightening trip to Sarawak in 1966, Tay brought forth the 'Dayak Women' series. These works portray the union of elongated lines and flattened forms comparable to that of his mentor, Cheong Soo Pieng's. The artist's batik works emerged in the late 1960's, as a result of exploration with the medium and introducing stylisation in his abstract and figurative works.

Then, towards the late 70's, Tay forayed into abstraction, producing the 'Aqua' and 'Windows' series of paintings with a juxtaposition of geometric lines with organic forms that float gracefully in fields of flat and robust colours. Later, advances in abstraction in the 80's saw his initial organic forms progress to become increasingly structured, which Tay attributed to the influence of industrial objects and their physical materiality. This influence soon became apparent in his three-dimensional sculptural works in the 80's, evoking the imagery of floating structures.

The early 2000's saw Tay produce fresh articulations of figurative compositions in paintings and sculptures. Evident in the 'Body Lines' sculptural series, the figures are articulated in fractured and contorted forms, exhibiting curved plains with languid sensuality.



50

TAY CHEE TOH

B. Johor, 1941

Two Sisters, 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 15,000 - 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 two sisters is portrayed in a unique juxtaposition of reality and fantasy. The sisters are seen huddled up, hands embracing each other – a sign of their close relationship.

51

**ENG TAY**

B. Kedah, 1947

**Camping with the Family, 1986**

Signed and dated "eng tay 86" on lower right

Acrylic on board

101 x 71 cm

Provenance

Private Collection, Canada

**RM 14,000 - RM 25,000**



At Rest, 1990  
Oil on canvas  
46 x 61 cm

**SOLD RM 38,324.80**

KLAS Art Auction 28 January 2018  
Sale XXX

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 throughout 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. In Eng Tay's typical manner, he depicts a family in the foreground, with multi-hued attires and their tents in a distance. The earthy, muted background provides prominence to the subject matters.





**52**

**ENG TAY**

B. Kedah, 1947

**Tale of Horses, 1984**

Signed and dated with artist's seal on lower right

Inscribed "a/p" and titled "Tale of Horses" on lower edge of paper

Etching  
25 x 27 cm

Provenance  
Private Collection, Canada

**RM 500 - RM 1,200**

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 throughout 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. This particular work departs from Eng Tay's usual artistic manner of using a vibrant palette. As the title of the etching indicates, this work illustrates what can be assumed as a father and his child, standing against their horses in the background. The horses are portrayed using hues of brown while the father and son stands out with their apparel.

**53**

**ENG TAY**

B. Kedah, 1947

**The Four Seasons, 1989**

Signed and dated "Eng Tay 89" with a Chinese seal on lower right

Inscribed "10/175" and titled "The four Seasons" on lower edge of paper

Print on paper  
37 x 37 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 500 - RM 1,200**



**54**

**ENG TAY**

B. Kedah, 1947

**The Four Seasons, 1989**

Signed and dated "Eng Tay 89" with a Chinese seal on lower right

Inscribed "10/175" and titled "The four Seasons" on lower edge of paper

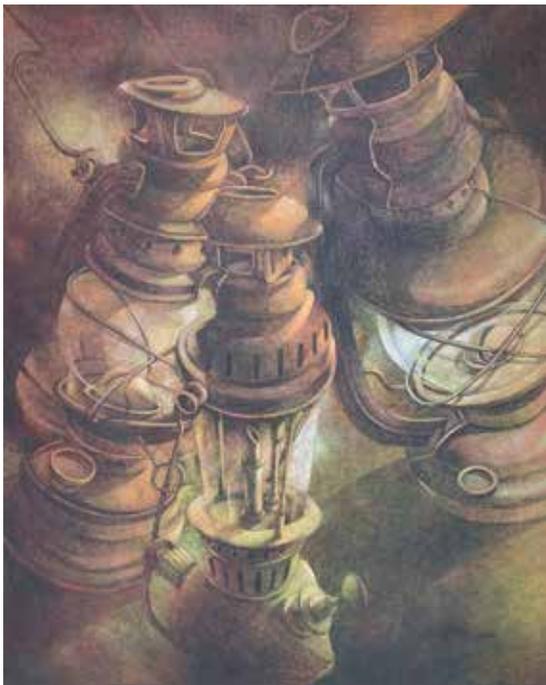
Print on paper  
37 x 37 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 500 - RM 1,200**



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 throughout South America and Indonesia.



**55**

**YEOH KEAN THAI**

B. Penang, 1966

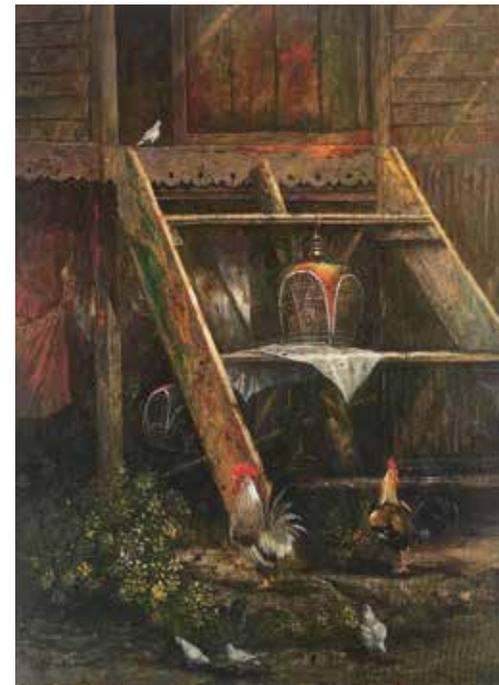
**Faded Glory, 2017**

Signed and dated "Thai 2017"  
on lower right  
Acrylic on canvas  
101 x 80 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 7,000 - RM 12,000**

Yeoh Kean Thai was born in 1966. Yeoh Kean Thai has garnered international recognition through prestigious awards, including the Phillip Morris Art Award (Malaysia), the Freeman Fellowship, 2008 and most recently, the Commonwealth Award - International Artist Residency (2009). His solo exhibitions include Code Red: Action to Neutralise, SGFA Gallery Residence, Kuala Lumpur (2011) and Links, SGFA, The Private Gallery, Kuala Lumpur (2007). The artist was featured during New York's Asian Art week in 2008, (making him the first artist from Malaysia to attend the event). More notable works were also exhibited back at the 2008 Beijing Olympics. Thai is a multifaceted artist who dabbles in metal sculptures, canvases and larger public art installations. His favourite subject on canvas works are metal and he intertwines his life story with his artistic expression as well as social remarks. Entitled 'Faded Glory, 2017', this work prominently features vintage, nostalgic coal lamps – probably inherited from his ancestors. The coal lamps are as its moniker reveals, worn-out due to its quotidian use for light, way back when.



**56**

**LEE WENG FATT**

B. Kuala Lumpur, 1967

**Bird Cage, 2000**

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

Provenance  
Private Collection, Kuala Lumpur

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

Lee Weng Fatt has a knack for painting old buildings as he believes in the philosophy – the older the better. This talented artist, popularly known as the 'building whisperer', produces interesting artworks after exploring the façades of heritage or old buildings. Lee portrays a glimpse of the kampung scene where wooden houses stand on stilts, the call of roosters as the alarm clock and birds enjoying each other's company. The pièce de résistance, however, is the birdcage perched on the wooden stairs. Its placement creates intrigue and draws viewers in.

**57**

**SOON LAI WAI**

B. Penang, 1970

**Abstract, 2009**

Signed and dated "Lai Wai 09" on lower right

Acrylic on canvas

190 x 120 cm

Provenance

Private Collection, Kuala Lumpur

**RM 8,000 - RM 15,000**

Born in Penang, Soon Lai Wai initially moved to Kuala Lumpur in the early '90s to pursue a career in advertising, as a graphic designer. 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 colours he sees in the lush Malaysian landscape, with its tropical flora and fauna.





**58**

**RAHMAT RAMLI**

B. Thailand, 1964

**Kota Bharu Market, 1998**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 1,000 - RM 2,000**

Rahmat Ramli is a Malaysian modern and contemporary artist who was born in 1964. While little is known about the artist, rural Malaysian life seem to be his area of interest when it comes to his works. The setting of this painting is depicted at a traditional Malay market, where women are clad in the traditional baju kebaya and baju kurung. The 'Kota Bharu Market' illustrates the norm of the everyday women about their routine, buying supplies for cooking.



**59**

**MOHAMED ZAIN IDRIS**

B. Terengganu, 1939 - 2000

**Untitled, Circa 1970s**

Signed "M.ZAIN" on lower left  
Oil on cardboard  
38 x 58 cm

Provenance  
Private Collection, Canada

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

Mohamed Zain was a self-taught artist with the greatest admiration for the village life, and he highly cherished it. He was touted as the "Fisherman's Artist" by Frank Sullivan, during his first solo at the Samat Art Gallery in 1972 and was known for depicting landscape of the seaside and fishermen villages. Kampung are the panoramas of the charming scenes of nature. There is a simplistic and divine beauty about these sceneries and artist Mohamed Zain captures it brilliantly in this piece. All in all, this piece is filled with romanticism and dazzling execution.

# YONG MUN SEN

## The Father of Malaysian Painting

BY HIRANMAYI AWLI MOHANAN

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

### EARLY YEARS

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

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

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

In 1920, Yong was transferred to the branch at Carnarvon Street in Penang. It

was his first time in Penang; he saw the lovely island for what it was and was captivated by its beauty and charm.

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

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

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

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

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

### ARTISTIC STYLE

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

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

### LATER YEARS

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

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



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60

### YONG MUN SEN

B. Sarawak, 1896 -1962

### Malay Fishing Village, Penang, 1950

Signed and dated "Mun Sen 50" on lower left  
Watercolour on paper  
27 x 38 cm

Provenance  
Private Collection, Singapore

RM 6,000 - RM 12,000

**61**

**NIK RAFIN**

B. Selangor, 1974

**Ballerinas - Green Series, 2016**

Signed and dated "Rafin 16"  
on lower right  
Acrylic on canvas  
122 x 183 cm

Provenance  
Private Collection, Kuala Lumpur

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



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

**62**

**DREW HARRIS**

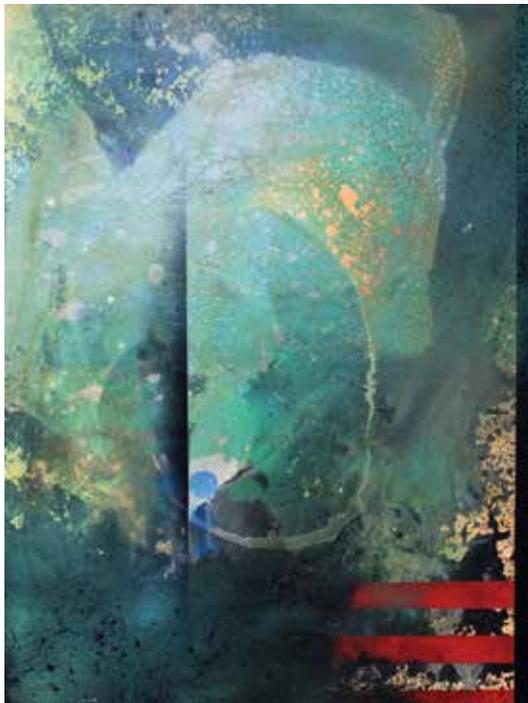
B. Canada, 1960

**Align No.3, 2011**

Signed, titled and dated on the verso  
Mixed media on canvas  
122 x 91 cm

Provenance  
Private Collection, Kuala Lumpur

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



Aptly titled 'Celebration, 2016', this rendition from Kelvin Chap uses bold, vibrant colours that are immensely eye-catching and seem to amalgamate seamlessly with each other. The painting is a joyous celebration of colours and patterns. Kelvin Chap was born in 1974. Kelvin Chap received his education majoring in print making at the Malaysian Institute of Art (1992-1994). He won first prize in the Swatch Street Painting Competition based on the theme, Spirit of Our Times (1994). He was honoured the Juror's Choice at the Philip Morris Malaysian Art Awards (2001). His solo exhibitions include Belawing and the Great Mamat (Totem and the Great Hunter), Pelita Hati (1996), Idea 9, Pelita Hati (2000), and Old Masks, Modern Man, Maison of Malaysian Art (MoMA) (2011).

**63**

**KELVIN CHAP**

B. Indonesia, 1975

**Celebration, 2016**

Signed and dated "Chap Kelvin 2016"  
on lower right  
Mixed media on canvas  
131 x 131 cm

Provenance  
Private Collection, Kuala Lumpur

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

**64**

**MARVIN CHAN**

B. Kuala Lumpur, 1972

**Untitled, 2007**

Signed and dated "marvin 07" on lower left

Acrylic on canvas

122 x 129 cm

Provenance

Private Collection, Kuala Lumpur

**RM 8,000 - RM 15,000**

Self-taught painter Marvin Chan was born in 1972 and studied econometrics, physics and pure math before going into the advertising business for almost two decades as a visualiser and an art director. He began painting in 2005. Since then, Marvin has received many awards and accolades for his artworks and has had his works exhibited in places including South Korea, the UK and the USA. Paired with an eye for the craft and prowess for art, led to the birth of this beauty. A child is the focal point of the artwork, gazing intently at the flora that surrounds her.



**65**

**RAPHAEL SCOTT  
AHBENG**

B. Sarawak, 1939

**July Survivor, 1996**

Signed, titled and dated "RSA '96

July Survivor" on lower right

Oil on board

43 x 73.5 cm

Provenance

Private Collection, Kuala Lumpur

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



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 unusual and odd to those who are used to naturalistic ways of painting them.

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



Front

Side

Back

**66**

**RAMON ORLINA**

B. Philippines, 1944

**Untitled, 1986**

Engraved and dated "Orlina, 86"  
on the sculpture  
Asahi Glass  
15 x 15 x 13 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 10,000 - RM 20,000**

Ramon Orlina is a contemporary Filipino glass sculptor born on January 27, 1944 in Manila, Philippines. Orlina studied architecture at the University of Santo Tomas in Manila before embracing a career in art. "Glass is indeed an endlessly intriguing material," Orlina has said. "This gives me a greater challenge to explore its possibilities." Using his own method and homemade tools, Orlina carves his figures from green glass blocks without heat. His monoliths, often very large in scale, have shifted in subject from abstractions to the female body in recent years. The artist lives and works in Manila, Philippines.



**67**

**ROGER SAN MIGUEL**

B. Philippines, 1940

**Farmers with Cockerels**

Signed on lower right  
Oil on canvas  
92 x 61 cm

Provenance  
Private Collection, Canada

**RM 1,000 - RM 2,000**

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

**68**

**RAPHAEL SCOTT AHBENG**

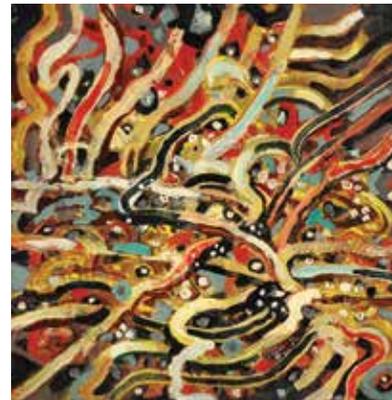
B. Sarawak, 1939

**Little Flowers, 2013**

Signed, dated and titled  
"RSA 13, LITTLE FLOWERS" on lower right  
Acrylic on board  
30 x 30 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 900 - RM 1,500**



Nature and landscapes are two things that Raphael Scott Ahbeng holds dear to his heart. Surrounded by thick, vivid and generous amounts of colours, he decorates the canvas with heavy strokes of his brush, creating an impactful piece that seems to glow, shining bright despite the darkness it is surrounded by.

# YUSOF GHANI

## MASTER OF ABSTRACT EXPRESSION

### Focus on the rare and sought after 'Tari' Series

WORDS BY HIRANMAYIL AWLI 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



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

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.

#### 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.



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

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 un concealed 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.

#### 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.

**69**

**YUSOF GHANI**

B. Johor, 1950

**Siri Tari 14/91, 1991**

Mixed media on canvas  
122 x 122 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 80,000 - RM 150,000**

Yusof Ghani's renowned and highly coveted series, the Siri Tari portrays the movements and lines of people in subtle yet vibrant hues that is visually appealing. He captures the fluid motions and elegance using dance painting to portray the human behaviour. After Yusof Ghani moved on from his Protest Series, many had assumed that his paintings have undergone a complete makeover, from sinister and edgy to orchestrated and graceful. Yusof Ghani, however, refuted this. This work from the Tari Series did not change course, it still revolved around social remarks. In this series, he uses dance paintings to portray human behaviour and to experiment with lines, movement and colour. "Life is sometimes like dancing – we move about with no purpose but we get lots of pleasure out of it," said Yusof. Despite how elegant this painting of dancing looks, it was never intended to be graceful. The lines and sketches on this artwork were executed freely and spontaneously in a frenzied and haphazard manner. It is perhaps, the play of colours, that gives this painting that polished, fluid air.



**70**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**East Coast Figure Study IV**

Pen on paper  
12 x 9 cm

Provenance  
Private Collection, Kuala Lumpur  
Illustrated on page 266 in the Art Journey  
of Khalil Ibrahim coffee table book  
published in 2015

**RM 300 - RM 700**



Many art connoisseurs would agree that Khalil Ibrahim is one of the greatest Malaysian artists that has ever lived. His life's work has and will continue to go down in history as cornerstone of Malaysia's Contemporary offers an insight into the mind of the legend himself. Even Khalil's pen on paper sketching were brilliantly executed, effortless and as beautiful as his works on canvas.

**71**

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938

**Untitled, 1993**

Signed and dated "Ismail Mat Hussin  
8/11/93" on lower right  
Pencil on paper  
22 x 22 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 300 - RM 1,200**



This reminiscent original sketch is concocted by Kelantanese batik painting master, Ismail Mat Hussin. His expertise is bringing the traditional Malay living norms to life through his arts and crafts rendered in mosaic-like compositions. This sketch however, departs from the former, featuring a group of Malay ladies convened and in the works of something or rather. A lady in the foreground is eye-catching, looking over the other ladies in a relaxed, seating position.

**72**

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938

**Mother at Work with Child, 1978**

Signed and dated "Ismail Mat Hussin 1978"  
on lower right  
Pencil on paper  
18.5 x 27 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 300 - RM 1,200**



Another beautiful sketch by Ismail Mat Hussin, the setting of this piece takes place in a wooden home, where a mother is seen engaged in chopping up a coconut while her son looks on. Their pet rooster is seen caged in the background.

**73**

**TEW NAI TONG**

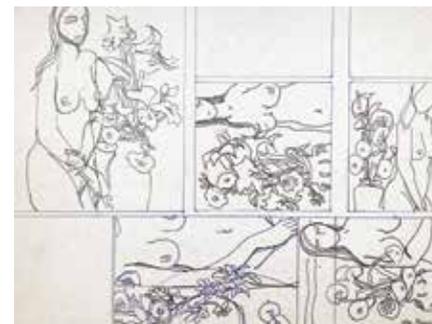
B. Selangor, 1936 - 2013

**Untitled**

Signed "NAI TONG" on lower right  
Ink on cardboard  
18 x 24.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 300 - RM 1,200**



The artist has an exemplary way of perceiving the simple life, enriching the visualisation of simple things through his profound skills. The simplicity and subsequent sophistication that erupts for his works are a testament to Tew Nai Tong's affection for his skill and subject matter. This piece captures the freedom and beauty of the human body, and Tew Nai Tong's skills bring so much life to such a modest sketch. He attended Ecole Nationale Supérieure Des Beaux-Arts de Paris for 2 years, where he obtained the skills to paint using oil colour, enabling him to establish a solid foundation for his future advancement.



**74**

**A.B IBRAHIM**

B. Alor Setar, 1925 - 1977

**Malay Village, Penang,  
Circa 1960s**

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

Provenance  
Private Collection, UK

**RM 500 - RM 1,500**

A. B. Ibrahim excelled in creating and romanticising local landscapes only with the watercolour medium. It is a common, quotidian and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. The artist creates a very nostalgic and sentimental mood, reminiscing the days gone by or homesick. His prowess in re-enacting moods and feeling as well as beautiful rustic landscapes on paper made him one of the most well-known artists in Kedah to date. A. B.Ibrahim was a self-taught artist and was one of the founder members of Persatuan Pelukis Melayu (Society of Malay Artists, Malaya) that was based in Singapore. His work, "Malacca Gate" is a permanent collection of the National Art Gallery in Kuala Lumpur and at the Kedah State Gallery and the Royal Museum in Alor Setar. Although he was based in Alor Setar, he spent most of his time in Penang where he sold his paintings along Penang Road and Chulia Street.



**75**

**A.B IBRAHIM**

B. Alor Setar, 1925 - 1977

**Untitled**

Signed "A.B IBRAHIM" on lower left  
Watercolour on paper  
27 x 32 cm

Provenance  
Private Collection, UK

**RM 500 - RM 1,500**

A.B Ibrahim was a self-taught artist and was one of the founder members of Persatuan Pelukis Melayu (Society of Malay Artists, Malaya) that was based in Singapore. His work, "Malacca Gate" is a permanent collection of the National Art Gallery in Kuala Lumpur and at the Kedah State Gallery and the Royal Museum in Alor Setar. Although he was based in Alor Setar, he spent most of his time in Penang where he sold his paintings along Penang Road and Chulia Street. The artist is well-known for his rural landscape and this work is evident of that. A.B Ibrahim brings to life a fishing village, paying attention to minute details such as the sea breeze that tickles the coconut fronds, the reflection of the clouds on the water and etc.



**76**

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938

**Untitled, 2000**

Signed and dated "ISMAIL MAT HUSSIN 2000"

on lower right

Watercolour on paper

35 x 54 cm

Provenance

Private Collection, Canada

**RM 1,000 - RM 2,000**

Ismail Mat Hussin was born in Kota Bharu, Kelantan. He developed an interest in batik at the mere age of 12 years old and picked up his batik skills from well-known artist Khalil Ibrahim and art teacher Yusoff Abdullah. His career began as a violinist for Radio Televisyen Malaysia Kota Bharu, but he left and decided to put his all into painting.



**77**

**MOHD KHAIRUL IZHAM**

B. Pahang, 1985

**Sepohon, 2019**

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

Acrylic on canvas  
152 x 107 cm

Provenance  
Private Collection Kuala Lumpur

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

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



**78**

**ZAIM DARULAMAN**

**Untitled, 1999 - 2009**

Signed and dated "zaim darulaman 1999 - 2009" on lower left  
Acrylic on canvas  
84 x 122 cm

Provenance  
Private Collection, Kuala Lumpur

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

One can't help but admire Zaim's work. The sheer labourious and intricate details of his pieces comprise a synergy of elements that unite in perfect harmony. Zaim sees his artworks as a living art form, where it can be fragmented, rearranged and viewed separately or as a whole. The artist wants his viewers to freely interact to his pieces and even formulate their own interpretation. His paintings are well composed, uses bold colours and texture to compliment the serene and tranquil setting of the sampan in the dock creates an irony and a sense of adventure, signifying the danger and violent state, as the sampans would be at sea. Zaim ability to imply and suggest life, conflict and chaos without portraying them has become a trademark of his work.



**79**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**East Coast Series, 1995**

Signed and dated "khalil ibrahim 95" on lower right

Watercolour on paper

27 x 36 cm

Provenance

Private Collection, Kuala Lumpur

**RM 7,000 - RM 15,000**

A result of Khalil Ibrahim's drawing and observation, this work focuses on the hardworking lives of ordinary people in an East Coast village. The artist's enigmatic and stylised beach using watercolour on paper is an illustration of his strong connection and love for the land of his origin. Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist until his death. He held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centered around figures and were heavily influenced by East Coast fishermen and women.



**80**

**ISMAIL ABDUL LATIFF**

B.Melaka, 1955

**Terbang Bersamamu No.1, No.2 & No.3, 1998**

Signed "Ismail Latiff" on all 3 artworks

Acrylic on paper

38 x 29 cm x 3 pieces

Provenance

Private Collection, Kuala Lumpur

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



Magic in the Sky...The Last Destination, 1998

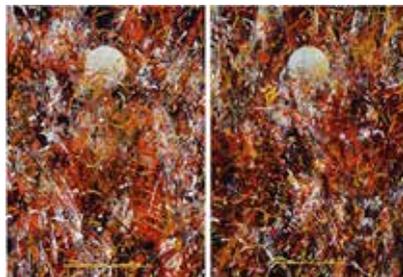
Acrylic on paper

69 x 63 cm

**SOLD RM 7,840**

KLAS Art Auction 8 July 2018

Sale XXXII



Sarang Kembang Biak No. I & No. IV, 2001

Acrylic and mixed media on paper

38 x 29 cm x 2 pieces

**SOLD RM 6,763.20**

KLAS Art Auction 28 January 2018

Sale XXX

This set of three alluring pieces by the wizard, Ismail Latiff sees a medley of tranquil blue hue and swirls of white 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.

This venerable man has been described as 'one of the greatest escape artists ever to wield the brush'. His is the realm 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 inner space, texture, colour and beauty of the natural world together and interpret them onto paper and canvas.

**81**

**ISMAIL ABDUL LATIFF**

B.Melaka, 1955

**Permatang Biru No.1, 2006**

Signed "Ismail Latiff" on lower middle

Acrylic on paper

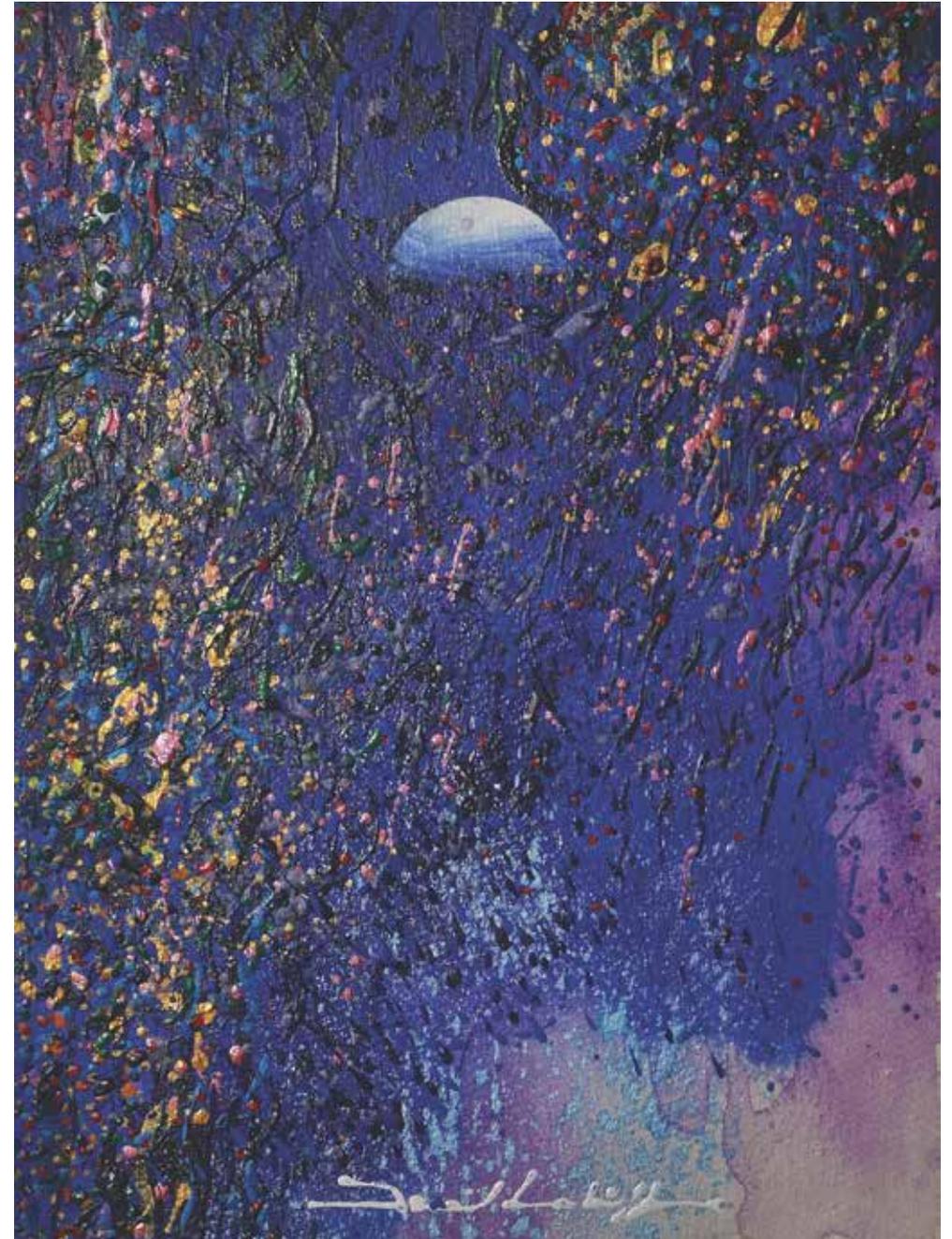
39 x 28 cm

Provenance

Private Collection, Kuala Lumpur

**RM 800 - RM 1,500**

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 brush stroke, 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 in this piece. The Permatang Biru No.1, 2006, is inundated with a strong palette of blue, interlaced with tinges of purple and yellow. The art piece is like a burst of nature's elements splashing into the sky. His moon is the centre core of all the colours' destination.



## IMPORTANT NOTICE

### AUCTION TERMS AND CONDITIONS

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

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

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

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

#### Section 1 NOTICE TO BIDDERS

##### General

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

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

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

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

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

##### Tests

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

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

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

##### Bidder's Duty to Inspect

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

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

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

##### Condition Reports and Estimates

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

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

##### Storage Cost

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

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

##### Disclaimer and Limitation of Liability

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

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

##### Counterfeits

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

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

(f) the Lot was not a deliberate Forgery and the correct Description was not reflected by the Catalogue Description.

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

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

#### Seller's Liability to Bidders and Buyers

1.15 This Notice to Bidders is given by KLAS as auctioneer and as agent for the Seller. Therefore they also describe the Seller's duties and liabilities to the Buyer. The Seller's obligations to the Buyer are limited to the same extent as KLAS's obligations to the Buyer. Any express or implied conditions or warranties by the Seller are excluded save in so far as it is not possible to exclude obligations implied by statute.

#### Bids

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

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

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

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

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

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

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

#### Conduct of the Auction

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

- (a) refuse any bid which does not exceed the previous bid by at least 10% or by such other amount as the Auctioneer will in his absolute discretion decide;
- (b) to advance the bidding in such manner as he may decide;
- (c) to withdraw any Lot;
- (d) to combine any two or more Lots; and

in the case of any errors or dispute, and whether during or after the Sale, to determine the successful Bidder, to continue the bidding, to cancel the Sale or to reoffer and resell the Lot in dispute and/or take any such actions as he

reasonably thinks fit in the circumstances. In the event of any dispute in respect of a Sale, the decision of KLAS will be conclusive.

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

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

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

#### After the Sale

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

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

1.29 The Buyer will be asked to sign a Buyer's Acknowledgment Form upon the fall of the hammer and to make payment of twelve percent (12%) of Hammer Price (or RM500.00,

whichever is greater) as a non-refundable earnest deposit before leaving the Sale Venue. Failure to sign the form and make payment for the earnest deposit will render the Sale null and void and the Auctioneer will be entitled immediately offer the Lot for resale.

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

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

#### Payment and Delivery

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

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

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

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

1.35 If the Buyer without the prior agreement of KLAS fails to make payment of

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

- (a) to forthwith terminate and annul the Contract of Sale;
- (b) to charge the Buyer, the Seller's and KLAS's Expenses;
- (c) to charge interest at a rate not exceeding 6% (six per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- (d) to forfeit the Buyer's earnest deposit;
- (e) to commence proceedings for its recovery together with interest and Expenses to the fullest extent permitted under applicable law;
- (f) to arrange and carry out a resale of the Lot by public auction or private sale in mitigation of the debt owed by the Buyer to KLAS;
- (g) set-off any amounts owed by KLAS to the Buyer against any amounts owing by the Buyer to KLAS or any KLAS's affiliated company, whether as the result of any proceeds or sale or otherwise;
- (h) exercise a lien over any of the Buyer's property which is in KLAS's possession or in possession;
- (i) to insure, remove and store the Lot either at KLAS's premises or elsewhere at the Buyer's sole risk and expense; and/or
- (j) to take such other action as KLAS deems necessary or appropriate.

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

agrees that any resale price will be deemed commercially reasonable.

#### Section 2

### CONTRACT OF SALE BETWEEN SELLER AND BUYER

#### General

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

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

#### Seller's Undertakings and Representations

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

- (a) the Seller is the true owner of the Lot, or is properly authorised to sell the Lot by the true owner;
- (b) the Seller is able to and shall, in accordance with the Auction Conditions, transfer possession to the Buyer a good and marketable title to the Lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;
- (c) the Seller has provided KLAS with all information in its possession or knowledge concerning the provenance of the Lot and has notified KLAS in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the Lot;
- (d) the Seller is unaware of any matter or allegation which would render the Contractual Description given by KLAS in relation to the Lot inaccurate or misleading;
- (e) where the Lot has been moved to Malaysia from another country, the Lot has been lawfully imported into Malaysia, the Lot has been lawfully and permanently exported as required by the

laws of any country in which it was located, and required declarations upon the export and import of the Lot have been properly made and any duties and taxes on the export and import of the Lot have been paid;

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

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

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

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

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

#### Withdrawal of Lots

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

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

- (a) KLAS reasonably believes that there is any doubt as to the authenticity or attribution of the Lot; or
- (b) KLAS reasonable believes that any of the Seller's representations or warranties are inaccurate in a material respect; or
- (c) the Seller breached any provisions of these Auction Conditions in any material respect; or
- (d) KLAS believes it would be improper to include that Lot in the Sale.

#### Risk, Property, Delivery and Payment

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

#### Miscellaneous

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

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

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

#### Section 3

### PROVISIONS APPLICABLE TO ALL PARTIES

#### Governing law

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

#### Jurisdiction

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

## Copyright

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

## Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

KL Lifestyle Art Space  
c/o Mediate Communications Sdn Bhd  
31 Jalan Utara  
46200 Petaling Jaya, Selangor.

## Severability

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

## Interpretation

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

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

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

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

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

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

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

### Goods and Services Tax (GST) (Not Applicable)

All Buyers will be subject to the 6% GST payable on the Buyer's Premium of the winning bid.

## APPENDIX - DEFINITIONS AND GLOSSARY

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

"Absentee Bidding Form"	the form prescribed by KLAS from time to time for Bidders wishing to bid without being present at the Sale Venue on the day of the Auction;
"Absentee Bids"	firm bids made prior to the commencement of the Auction received via a duly completed Absentee Bid Form from a Bidder who is not present at the Auction;
"Auction"	the auction of art pieces organized by KLAS described in the Catalogue;
"Auctioneer"	the representative of KLAS conducting the Auction;

"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at the Auction;
"Bid Registration"	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding
"Buyer"	the person who makes the highest bid or offer accepted by KLAS, and/or that person's disclosed principal agreed by KLAS;
"Buyer's Premium"	a payment calculated as the amount equal to 12% of the Hammer Price and payable by a Buyer to KLAS together with all applicable taxes as may be set and revised by the Malaysian government from time to time;
"Catalogue"	the Auction catalogue prepared by KLAS describing and illustrating all Lots for sale by Sellers;
"Contractual Description"	the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds;
"Description"	any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, painter, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, Estimate (including the Hammer Price);
"Estimate" or "Estimated Price Range"	a statement of opinion of the price range within which the hammer is likely to fall;
"Expenses"	costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time;

"Forgery"	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
"Form"	Form, as the case may be;
"Hammer Price"	the highest bid in Ringgit Malaysia accepted by KLAS, at which a Lot is knocked down by the Auctioneer;
"KLAS"	includes its successors in title and assigns;
"Lot"	an item of property consigned to KLAS by a Seller with a view to sale at the Auction;
"Purchase Price"	the Hammer Price plus the Buyer's Premium and all other applicable taxes and charges;
"Reserve" or "Reserve Price"	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
"Sale"	the sale evidenced by the striking of the Auctioneer's hammer;
"Seller"	the person named as owner or 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 & Southeast Asian Art | 24 November 2019 | KLAS @ Jalan Utara

**Bidder Details**

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

**Banking Details**

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

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

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

**AGREED AND ACCEPTED BY**

Signature of Bidder

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



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

Bidder No. (for office use)

**ABSENTEE BID FORM**

KLAS ART AUCTION Malaysian & Southeast Asian Art | 24 November 2019 | KLAS @ Jalan Utara

**Bidder Details**

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

**Banking Details**

Name of Bank \_\_\_\_\_ Account No. \_\_\_\_\_  
 Credit Card Type \_\_\_\_\_ Credit Card No. \_\_\_\_\_ Issuing Bank \_\_\_\_\_  
 Supporting Documents | Utility Bills | Bank Statement (Issued in 2018) \_\_\_\_\_

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

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

(leave blank if phone bidding)

LOT NUMBER	ITEM	TOP LIMIT (RM)

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

**AGREED AND ACCEPTED BY**

Signature of Bidder

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

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