

PETALING JAYA, SUNDAY 1 MARCH 2020



KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART





Lot 43 **Lee Man Fong** Still Life Flowers, 1940s



KLAS ART AUCTION 2020

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 1 MARCH 2020

Auction Day

Sunday, 1 March 2020

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 88 **Syed Ahmad Jamal, Datuk** *Picnic at Sonning*, 2006

KL Lifestyle Art Space

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

Contact Information

General Enquiries

Nik +6019 260 9668
info@mediate.com.my

Bill +6013 361 2668
bill@mediate.com.my

Datuk Gary Thanasan
gary@mediate.com.my

Payment and collection

Shamila +6019 333 7668
shamila@mediate.com.my



Lot 10 **Khalil Ibrahim** East Coast Series, 1970s

Full Preview

Date: 12 - 29 February 2020

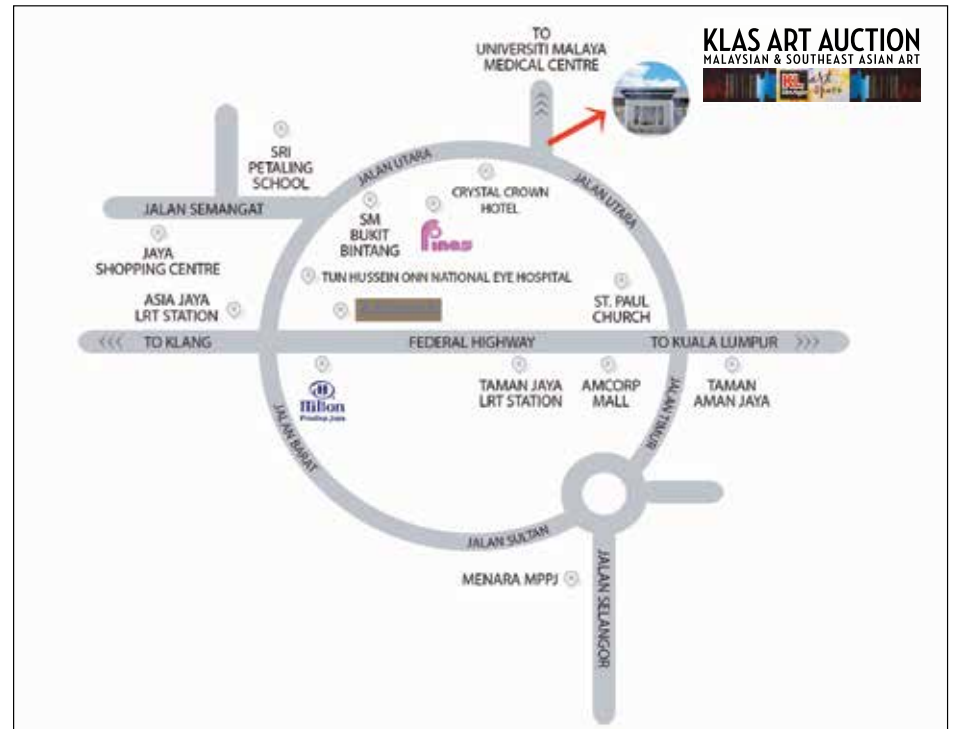
Venue: KL Lifestyle Art Space
31, Jalan Utara
46200 Petaling Jaya
Selangor, Malaysia

Auction Day

Date: Sunday, 1 March 2020

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

Time: 1.00 pm



Map to KL Lifestyle Art Space



Lot 23 **Choo Keng Kwang** Pigeons, 1983

Contents

Auction Information	5
Glossary	9
Lot 1 - Lot 88	20
Auction Terms and Conditions	142
Index of Artists	152

H. K. Kwang 83

Glossary



1 ISMAIL ABDUL LATIFF

PAYA LUNAK, 2003

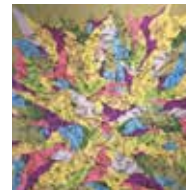
Acrylic on paper 28 x 28 cm
RM 300 - RM 700



2 JAILANI ABU HASSAN

JAWA, 1997

Mixed media on paper 70 x 50 cm
RM 5,000 - RM 9,000



3 MOHD KHAIRUL IZHAM

TERBANG, 2019

Acrylic on canvas 135 x 152 cm
RM 3,500 - RM 7,000



4 ABDUL LATIFF MOHIDIN

SIRI PAGO PAGO, 1966

Pen on paper 15 x 10.5 cm
RM 12,000 - RM 20,000



5 IBRAHIM HUSSEIN, DATUK

FREEZE, 1964

Gouache on printed magazine paper
laid to card 21.5 x 21.5 cm
RM 40,000 - RM 70,000



6 ENG TAY

COLOUR, 1989

Oil pastel on paper 40.5 x 40.5 cm
RM 1,200 - RM 2,000



7 ENG TAY

LAGU MERDU, 1989

Print on paper 49 x 53 cm
RM 500 - RM 900



8 LEE LONG LOOI

**PORTRAIT OF SIBLINGS,
1980s**

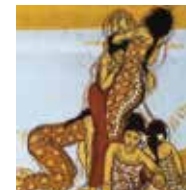
Mixed media on paper 74 x 54 cm
RM 3,000 - RM 7,000



9 KHALIL IBRAHIM

NETTING, 1994

Etching on paper
14 x 17.5 cm
RM 800 - RM 1,500



10 KHALIL IBRAHIM
EAST COAST SERIES, 1970s

Batik 87 x 70 cm
RM 60,000 - RM 100,000



11 CHUAH THEAN TENG, DATO
DRYING SALTED FISH, 1970s

Batik 86 x 66 cm
RM 12,000 - RM 25,000



16 SEAH KIM JOO
**PORTRAIT OF
A YOUNG GIRL, 1970s**

Batik 60 x 45 cm
RM 6,500 - RM 10,000



21 JEI HAN SUKMANTORO
DEWINA, 2010

Oil on canvas 45 x 45 cm
RM 5,000 - RM 9,000



12 YUSOFF ABDULLAH
UNTITLED, 1994

Batik 65 x 57 cm
RM 6,000 - RM 9,000



17 SEAH KIM JOO
**SAILING BOATS,
SINGAPORE 1970s**

Batik 60 x 45 cm
RM 6,500 - RM 10,000



22 CHOO KENG KWANG
TIN MINERS, 1966

Oil on board 61 x 81 cm
RM 15,000 - RM 25,000



13 KWAN CHIN
FRUIT SELLERS SERIES, 2003

Batik 85 x 143 cm
RM 12,000 - RM 18,000



18 RAPHAEL SCOTT AHBENG
SPIRITUAL II, 2007

Acrylic on canvas 180 x 239 cm
RM 25,000 - RM 50,000



23 CHOO KENG KWANG
PIGEONS, 1983

Oil on board 76 x 120 cm
RM 25,000 - RM 50,000



14 KWAN CHIN
PLAYING WITH BIRDS, 2012

Batik 40.5 x 51 cm
RM 3,500 - RM 5,000



19 RAPHAEL SCOTT AHBENG
NEW GARDEN, 2008

Acrylic on canvas 88 x 58 cm
RM 6,000 - RM 9,000



24 WAN SOON KAM
SUNRISE, 1980s

Mixed media on paper
37.5 x 51.5 cm
RM 2,500 - RM 5,000



15 ISMAIL MAT HUSSIN
WAU BULAN, 1980s

Batik 52 x 67 cm
RM 18,000 - RM 25,000



20 JEI HAN SUKMANTORO
MARIAM, 2011

Oil on canvas 70 x 70 cm
RM 7,000 - RM 10,000



25 FOO CHEE SAN
**MALAYAN LANDSCAPE,
UNDATED**

Chinese ink on paper 50 x 44.5 cm
RM 2,000 - RM 5,000

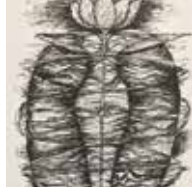


Lot 11 **Chuah Thean Teng, Dato**
Drying Salted Fish, 1970s



26 CHEUNG POOI YIP
STREET SCENE, 1995

Oil on canvas 68 x 49.5 cm
RM 4,000 - RM 7,000



31 LAXMAN PAI
LOTUS FLOWER, JUNE 1973

Pen and ink on paper mounted on card
56 x 38 cm
RM 3,000 - RM 7,000



36 ISMAIL ABDUL LATIFF
RIMBUN UDARA NO.2, 1998

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



27 WAN SOON KAM
SIR STAMFORD RAFFLES, 1987

Mixed media on paper 31 x 27.5 cm
RM 2,000 - RM 4,000



32 SUHAS ROY
LANDSCAPE WITH FLOWERS AND BIRD, 1971

Mixed media on canvas 99 x 99 cm
RM 8,000 - RM 16,000



37 KHALIL IBRAHIM
NUDE STUDY, 1994

Watercolour on paper 12 x 9 cm
RM 1,200 - RM 2,000



28 ONG KIM SENG
**SINGAPORE RIVER,
(PAINTED FROM THE RAFFLES
LANDING SITE) 1979**

Watercolour on paper 36.2 x 53.3 cm
RM 15,000 - RM 25,000



33 B. VITHAL
GANESHA

Bronze sculpture 10 x 7 cm
RM 18,000 - RM 30,000



38 KHALIL IBRAHIM
**STUDY OF FEMALE
FIGURES, 1980s**

Pen on paper 12 x 9 cm (4 pieces)
RM 800 - RM 1,500



29 CHEN WEN HSI
HERONS

Ink on paper 65 x 68 cm
RM 60,000 - RM 90,000



34 CHEAH YEW SAIK
MOUNTAIN SYMPHONY, 2004

Oil on canvas 50 x 60 cm
RM 6,000 - RM 10,000



39 KHALIL IBRAHIM
**STUDY OF MALE
FIGURES, 1980s**

Pen on paper 12 x 9 cm (4 pieces)
RM 800 - RM 1,500



30 LYE YAU FATT
CHATTERING

Mixed media on canvas 76 x 96.5 cm
RM 15,000 - RM 25,000



35 LONG THIEN SHIH
HIDDEN SQUIDS, 1993

Pastel on paper 52 x 76 cm
RM 1,800 - RM 3,000



40 BHANU ACHAN
**OPUS SERIES
- ROCKS I & II, 2016**

Mixed media on paper 59 x 42 cm
RM 500 - RM 1,200



Lot 29 **Chen Wen Hsi** Herons



41 BASOEKI ABDULLAH
NUDE

Oil on canvas 65 x 120 cm
RM 90,000 - RM 150,000



46 ISMAIL ABDUL LATIFF
GEWANG LAUT NO.3, 2005

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



**51 SHARIFAH FATIMAH
SYED ZUBIR, DATO'**
SONG OF SONGS 2, 1998

Acrylic on canvas 136 x 120 cm
RM 30,000 - RM 60,000



42 LEE MAN FONG
**"GODDESS OF LIFE & DEATH I"
(AMSTERDAM), 1952**

Charcoal on paper 71 x 48 cm
RM 35,000 - RM 50,000



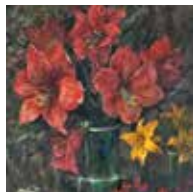
47 ISMAIL ABDUL LATIFF
JERUMBAI, 2006

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



52 RAPHAEL SCOTT AHBENG
CLEAR DECEMBER DAY, 2010

Oil on board 22.5 x 30.5 cm
RM 1,500 - RM 2,000



43 LEE MAN FONG
STILL LIFE FLOWERS, 1940s

Oil on canvas 74 x 61 cm
RM 100,000 - RM 150,000



48 MOHD KHAIRUL IZHAM
TERBANG, 2019

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



53 KELVIN CHAP
ARCHIPELAGA ICONS, 2016

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



44 LEE MAN FONG
SATAY SELLER, 1958

Pastel on paper 69 x 42 cm
RM 15,000 - RM 25,000



49 NIZAR KAMAL ARIFFIN
SEJAMBAK AMAN NO.6, 2017

Acrylic on canvas 122 x 122 cm
RM 10,000 - RM 18,000



54 AHMAD ZAKII ANWAR
NUDE FIGURE SKETCH, 2000

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



45 LEE MAN FONG
ROJAK SELLER, UNDATED

Watercolour on paper laid
on masonite board 65 x 40 cm
RM 15,000 - RM 25,000



50 TAJUDDIN ISMAIL, DATO'
**BRIDGE OVER RED
MOUNTAIN, 1993**

Acrylic on canvas 105.5 x 105.5 cm
RM 18,000 - RM 24,000



55 J. ANU
**GOOD FORTUNE,
LONGEVITY & HEALTH, AND
PROSPERITY, 1996**

Oil on board 35 x 78 cm
RM 3,500 - RM 5,000



Lot 51 **Sharifah Fatimah
Syed Zubir, Dato'**
Song of Songs 2, 1998



56 ALI NURAZMAL YUSOFF
A BOY NAMED "JU ON", 2017

Oil on canvas 41 x 139 cm
RM 3,500 - RM 7,000



61 KENG SENG CHOO
UNTITLED, 1988

Watercolour on paper 55 x 75 cm
RM 2,500 - RM 4,000



**66 RAJA SHAHRIMAN
B. RAJA AZIDDIN**
GERAK TEMPUR SERIES, 1996

Mixed media and mild steel
i. 39 x 34.5 x 18 cm ii. 41 x 28 x 33 cm
iii. 38 x 27 x 12 cm
RM 4,000 - RM 7,000



57 NAJIB AHMAD BAMADHAJ
THE GREATEST LOVE, 2013

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



62 JANSEN CHOW
UNTITLED, 1994

Watercolour on paper 56 x 76 cm
RM 4,500 - RM 7,500



67 NIK RAFIN
BUSTLING CITY, 1999

Watercolour on paper 14.5 x 20.5 cm
RM 200 - RM 500



58 MOHD KHAIRUL IZHAM
HINGGAP II, 2019

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



63 YUSOF GHANI
BIRING XIV, 2006

Oil on canvas 122 x 90 cm
RM 80,000 - RM 120,000



68 NIK RAFIN
DE' CINEMA MELBOURNE, 1999

Watercolour on paper 15 x 18.5 cm
RM 200 - RM 500



59 RAPHAEL SCOTT AHBENG
DRY MOON, 2008

Acrylic on canvas 88 x 58 cm
RM 6,000 - RM 10,000



64 ABDUL MULTHALIB MUSA
TWISTED, 2008

Lasercut mild steel with granite base
60 x 30 x 30 cm
RM 15,000 - RM 25,000



69 LEE WENG FATT
**ST XAVIER'S INSTITUTION, 1998
& JALAN PETALING,
KUALA LUMPUR, 1997**

Watercolour on paper 18.2 x 18.5 cm
RM 1,200 - RM 2,500



60 ALEX ONG
UNTITLED, 1998

Mixed media on paper 54 x 79 cm
RM 5,000 - RM 8,000



65 MOHD AL-KHUZAIRIE ALI
BRAIN POWER LL, 2009

Stoneware, electronic and
mechanical parts 42 x 25 x 25 cm
RM 900 - RM 1,500



70 TAN CHOON GHEE
PENANG, 1989

Ink on paper 50.5 x 60 cm
RM 5,000 - RM 8,000



Lot 64 **Abdul Multhalib Musa**
Twisted, 2008



71 YONG MUN SEN
**CROSSING THE RIVER,
UNDATED**

Watercolour on paper 36 x 52.5 cm
RM 12,000 - RM 18,000



76 A.B IBRAHIM
**PADDY FIELD
- KEDAH PEAK, 1950s**

Watercolour on paper 26 x 36 cm
RM 1,000 - RM 2,500



81 LI SONG
**PORTRAITS
- AI WEIWEI, CIRCA 1990
& WANG GANGYI, CIRCA 1990**

Oil on canvas 34.3 x 26.7 cm
RM 12,000 - RM 20,000



86 ISMAIL ABDUL LATIFF
**ANGKASA ANGGERIK
PUTIH NO.2, 1989**

Acrylic on paper 53 x 37 cm
RM 2,000 - RM 6,000



72 TAY CHEE TOH
**MALACCA VILLAGE
SCENE, 1965**

Ink woodblock print Edition 3/30
40 x 88 cm
RM 15,000 - RM 25,000



77 MOKHTAR ISHAK
**VILLAGE IN TUMPAT, 2007
& KOTA BHARU PADDY
FIELD, UNDATED**

Watercolour on paper 11 x 15 cm
RM 100 - RM 250



82 HUANG YAN
**CHINESE LANDSCAPE -
MARILYN MONROE FROM
THE CELEBRITY
SERIES, 2009**

Oil on canvas 99 x 79 cm
RM 20,000 - RM 50,000



87 ABDUL LATIFF MOHIDIN
DARK BAKAU, 1999

Oil on canvas 122 x 122 cm
RM 200,000 - RM 320,000



73 POH SIEW WAH
MARKET SCENE -SINGAPORE

Watercolour on paper 29 x 38 cm
RM 1,000 - RM 2,000



78 SHAFURDIN HABIB
PULANG II, 2011

Watercolour on paper 30 x 44.5 cm
RM 1,000 - RM 2,000



83 KHALIL IBRAHIM
**PORTRAIT OF A LADY IN
BAJU KURUNG, 1990**

Acrylic on board 12 x 12 cm
RM 1,800 - RM 3,500



88 SYED AHMAD JAMAL, DATUK
PICNIC AT SONNING, 2006

Acrylic on canvas 76 x 183 cm
RM 250,000 - RM 400,000



74 ONG KIM SENG
MARKET KATHMANDU, 1991

Acrylic on canvas 58 x 72 cm
RM 25,000 - RM 50,000



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

Watercolour on paper 30 x 40 cm
RM 2,000 - RM 6,000



84 BARBARA TRIBE
SCULPTURE OF JULIE, 1960s

Terracotta 47 x 33 x 20 cm
RM 30,000 - RM 50,000



75 CHEN WEN HSI
THREE KOI FISH

Ink on paper 33 x 43 cm
RM 18,000 - RM 30,000



80 SHEN LIANG
**DOODLING & PAINTING
- MY DRAWINGS, 2006**

Charcoal, pencil and watercolour
on paper 25.5 x 28.5 cm
RM 3,500 - RM 5,000



85 EMILY KAME KNGWARREYE
UNTITLED

Synthetic polymer paint on canvas
45.5 x 35.5 cm
RM 12,000 - RM 20,000



1

ISMAIL ABDUL LATIFF

B.Melaka, 1955

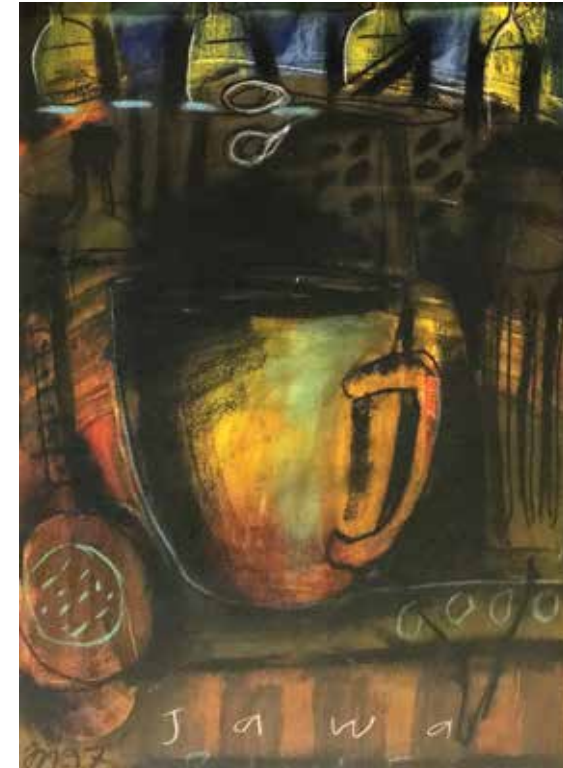
Paya Lunak, 2003

Signed and dated "Ismail Latiff 03"
on lower middle
Acrylic on paper
28 x 28 cm

Provenance
Private Collection, Kuala Lumpur

RM 300 - RM 700

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



2

JAILANI ABU HASSAN

B. Selangor, 1963

Jawa, 1997

Signed and dated "Jai 97"
on lower left
Mixed media on paper
70 x 50 cm

Provenance
Private Collection, Kuala Lumpur

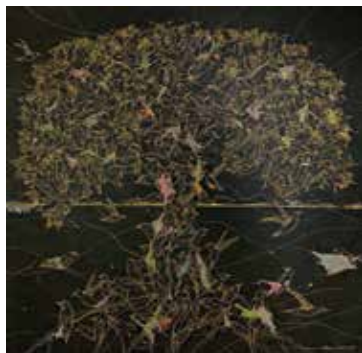
RM 5,000 - RM 9,000

Jailani Abu Hassan, born in 1963 in Selangor is commonly known as 'Jai' in the Malaysian art scene. After achieving his bachelors in Fine Art at the same institution in 1985 when it was then the Mara Institute of Technology (now UiTM), he continued his master's degree at the Slade School of Fine Art at the University College of London. Since then, he has been actively pursuing his passion in the Malaysian art scene while lecturing at UiTM.

Jai's work is known to evolve around contemporary objects and issues and has been exhibited in private and public art spaces around the country as well as abroad. This particular painting entitled 'Jawa' uses a mixed media on paper to display everyday objects found at home. Jai uses a unique technique of shading and overlays an unconventional mix of colours to produce a stunning piece that emits familiarity.

MOHD KHAIRUL IZHAM

A Vehement, Visionary Artist



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



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

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..."



Mohd Khairul Izham was born in 1985 in Maran, Pahang. The distinct artist 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) and Dischromatic (2010).

Mohd Khairul Izham's artworks are known to be mysterious and produce elusive ambience in his subjects. His usage of bright colours shape artistic silhouettes in an expressionistic manner with details, contours and crevices that are accurately presented. This piece is a collection of bright pastel hues, scattered evenly and balanced out with darker shades, allowing each art enthusiast to interpret the painting on their own.

3

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Terbang, 2019

Signed and dated "Khairul Izham 2019" on lower middle
Artist, title, medium, and date
inscribed on the verso

Acrylic on canvas
135 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

PATRICK MURPHY'S FRIENDSHIP WITH LATIFF MOHIDIN

An Artist and an Art Aficionado

Born in 1941, Abdul Latiff Mohidin is famously known as a poet and an artist who trained in art at Hochschule für Bildende Künste in Germany, Atelier La Courrière in France and Pratt Graphic Centre in America. He has received honours and awards such as 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 traces a developmental phase in his practice throughout the 1960s as he sojourned around Europe and Southeast Asia. This particular pen on paper artwork is entitled 'Siri Pago Pago' and uses strokes to create a warrior-like subject. At first glance, many may see it as a simple sketch but the immaculate detail and creative flair in the work is like no other.

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

Tan Sri Mubin Sheppard introduced me to the vibrant Malaysian art scene. We visited Museum Negara to see artefacts and attended the Festival of SouthEast Asian Arts in 1969. Through an invitation from Zain Azraai and his wife Dawn, I visited Galeri II where we saw a wonderful exhibition of relatively recent paintings by Abdul Latiff Mohidin and met the artist for the first time. We immediately bought two ravishingly beautiful oil paintings and a print titled Rumbia, to decorate our new home. Latiff was close to my own age and his affable nature drew us closer. We became friends and socialised with each other. He left his record player and portable music collection with us when he travelled to the Pratt Institute in New York. I persuaded him to stop over in Dublin en route, and he did so, meeting some young Irish artists that I had known.

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

last visit 20 years ago, that many promising young artists had arrived on the scene.

What drew you to Latiff Mohidin's works?

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

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

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

How was your friendship with Latiff Mohidin forged?

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

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

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



Poem On Verso by Latiff Mohidin

Graceful, witty, informative, cheerful,
What is the past after all,
but a vast sheet of darkness,
in which a few moments pricked,
apparently at random, shine?

Patrick J Murphy, Bon Voyage.

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

4

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Siri Pago Pago, 1966

Signed and dated "AL 66" on lower right
Poem on the verso written by Latiff Mohidin
Pen on paper
15 x 10.5 cm

Provenance

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

This Siri Pago Pago, 1966 sketch was a little parting
gift from the artist to Patrick Murphy

RM 12,000 - RM 20,000

5

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Freeze, 1964

Signed "Ibrahim hussein Oct' 1964" on lower right
Gouache on printed magazine paper laid to card
21.5 x 21.5 cm

Provenance

Private Collection, Kuala Lumpur

The canvas for this artwork is in the Collection of Bank Negara Malaysia

Illustrated on page 29 of "Karya Pilihan - Koleksi Seni Bank Negara Malaysia, Muzium and Galeri Seni Book" showcasing selected works in their collection published in 2009

Exhibited in Ibrahim Hussein's first solo exhibition at Galerie Internationale New York in 1965

Comes with description of artwork by Galerie Internationale New York on the verso

RM 40,000 - RM 70,000



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



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



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

Datuk Ibrahim never failed to captivate art enthusiasts by proving his mastery in abstract, which is often deemed futuristic due to the complexity in the way he expressed the forms and dimensions of his creations. This particular piece entitled "Freeze 1964" is gouache on printed magazine paper laid to card and demonstrates the usage of mono tones with a slight splash of bright red.

6

ENG TAY

B. Kedah, 1947

Colour, 1989

Signed and dated "Eng Tay 89"
on lower right
with artist's seal on upper right
Oil pastel on paper
40.5 x 40.5 cm

Provenance
Private Collection, Canada

RM 1,200 - RM 2,000



7

ENG TAY

B. Kedah, 1947

Lagu Merdu, 1989

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

Provenance
Private Collection, Canada

RM 500 - RM 900



8

LEE LONG LOOI

B. Kedah, 1942

Portrait of Siblings, 1980s

Signed "Lee Long Looi"
on upper left
Mixed media on paper
74 x 54 cm

Provenance
Private Collection, Canada

RM 3,000 - RM 7,000



9

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Netting, 1994

Signed "Khalil Ibrahim" on lower right
Inscribed "A/P I" and dated "5.3.94" on
lower edge of paper
Etching on paper
14 x 17.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,500



KHALIL IBRAHIM'S BATIK

'My Art is Me' - Khalil Ibrahim



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



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

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist and has been so for fifty years now. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centre around figures and are heavily influenced by East Coast fishermen and women.

BATIK

As a medium, batik in Malaysia opened itself out in various directions by the mid-twentieth century. While contemporary batik painting in its extended form became not just a continuation of the craft's classical origins but rather it took a revolutionary step forward as an accepted notion of mark making within Malaysian contemporary art practice. While the late Chuah Thean Teng pioneered this art form in the 1930s, it was only accepted as a medium of artistic expression by the 1960s.

Somewhat later, Khalil Ibrahim also depicted Malay life, primarily that of the fishermen fraternity, through the batik technique - in a more real sense. While colour and texture became the primary fascination for Khalil, he remained true to - firstly, the human figure albeit fragmented and secondly his people of the East Coast. Unlike Teng's subjects who reflected a lazy contentment

about kampung life, Khalil's interpretation, in a piece such as East Coast (1978) NAG seems somewhat more involved. Even if rather romanticised in gesture and cluster and vibrant colour, there are possessed in their stance - notions that highlight their industriousness.

Despite his formal western art education, Khalil never wavered from his rich Kelantanese cultural heritage and it was natural that he would pursue batik painting upon his return from England in 1966. For Khalil, the material and tools of batik making were no different from the pens and paints used in artwork. It is undeniable that Khalil's understanding of batik was deeply rooted. The manufacture of batik has notably been associated with the East Coast states of Kelantan and Terengganu, having been introduced into Kelantan by Indonesian craftsmen in the very early twentieth century.

Renowned for his pictorial style and his fascination with the daily activities of the rural communities of the East Coast, he employed various techniques that included traditional methods such as dip dye, crackling and the use of the tjanting to imbue delicate lines and details to his paintings. In his abstract batik paintings, he developed techniques by using brush strokes and thus created abstract works that broke through tradition and defied the stereotypes of batik painting.



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

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

10

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series, 1970s

Signed "Khalil Ibrahim" on lower left
Batik

87 x 70 cm

Provenance
Private Collection, Singapore

RM 60,000 - RM 100,000

CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

Drying Salted Fish, 1970s

Signed "Teng" on lower left

Batik

86 x 66 cm

Provenance

Private Collection, Canada

RM 12,000 - RM 25,000

Dato Chuah Thean Teng was born in 1914 and is the world-acknowledged founder of Batik Painting. He studied at Xiamen (Amoy) Art Institute in China and ever since his breakthrough exhibition in 1955, he never looked back. Two of his paintings, entitled *Two Of A Kind* (1968) and *Tell You A Secret* (1987) were chosen for Unicef greeting cards, earning Teng an iconic status. In 1965, he was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur and Penang State Art Gallery in 1994. In 1998, the Penang State Government conferred him the title "Dato" and in 2005, he received the Live Heritage Award. In 2009, the National Art Gallery gave him a memorial exhibition. Today, his major works are on show at Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum also showcases the batik works of his sons and grandsons.



The Fruit Season, 1970s
Batik 90 x 64 cm

SOLD RM 43,960.80

KLAS Art Auction 28 January 2018

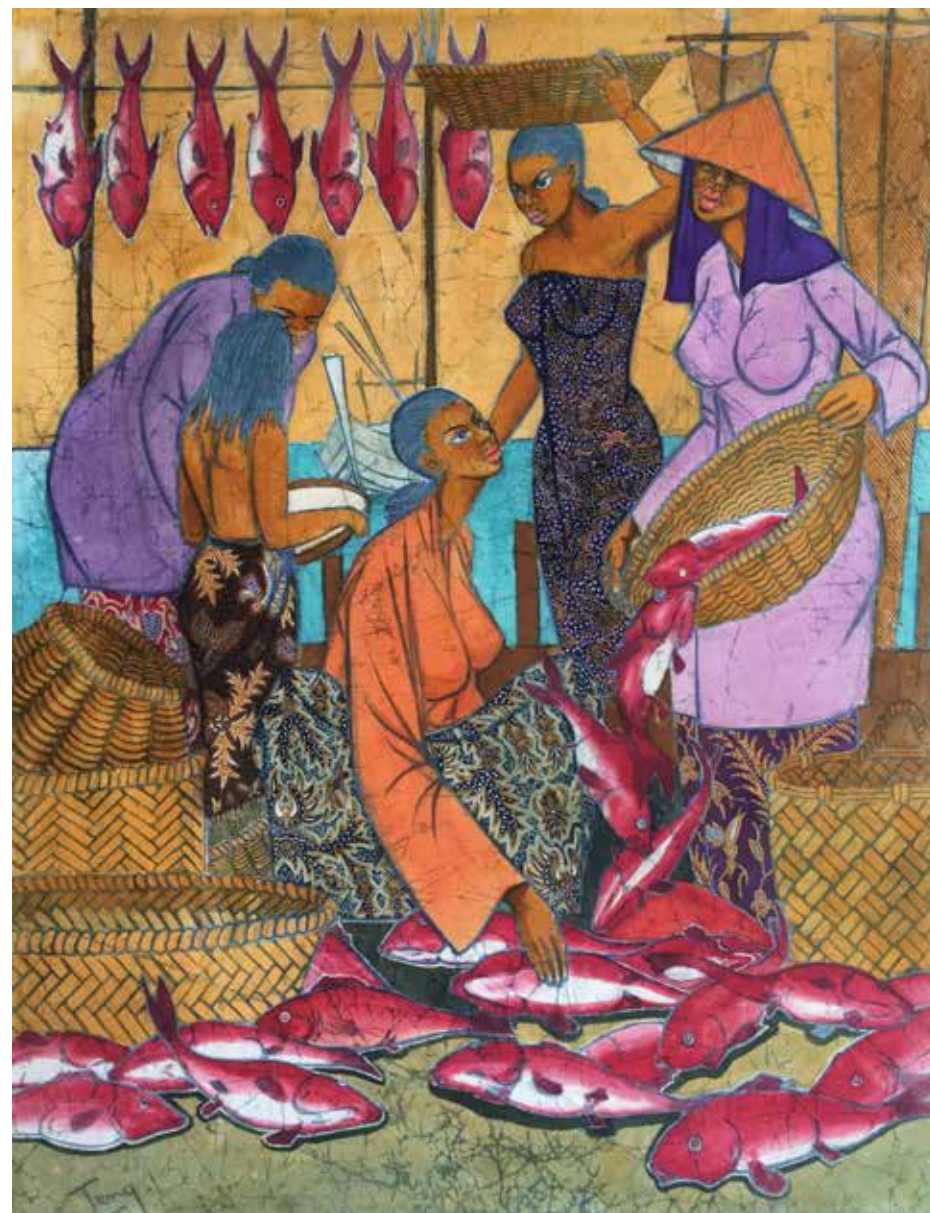


Mother and Daughter

Batik 60 x 43 cm

SOLD RM 34,720

KLAS Art Auction 24 November 2019





12

YUSOFF ABDULLAH

B. Kelantan, 1928 - 2006

Untitled, 1994

Signed and dated "Yusoff Abdullah
94" on lower left
Batik
65 x 57 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 9,000

Born in 1928 in Kelantan, Yusoff Abdullah became a teacher after finishing school – a result that came from being inspired by his teachers at the young age of 10. He started mixing his art expressions and his passion for teaching, and in turn, he was bestowed the State Level Guru Aktif Art Teachers Award in 1984 in acknowledgement of his contribution in the Art Education.

This particular painting uses the medium of batik and is filled with stunning colours and motifs of flowers. It captures two women, each creating their own batik piece as Yusoff Abdullah's artistic flair is evidently presented in the backdrop where different designs and shades of batik clothes hang from above.

KWAN CHIN

The Essence of Batik



Market Scene, 1968
Batik 53.5 x 152.5 cm
SOLD RM 15,950.00
KLAS Art Auction 30 September 2012



Fruit Seller Series, 2003
Batik 85 x 146 cm
SOLD RM 12,399.20
KLAS Art Auction 24 April 2016

Kwan Chin attended the Nanyang Academy of Fine Art in Singapore, where he learned using traditional media including charcoal, watercolour and oils. A stint as a commercial artist in an advertising firm followed, but a brief introduction to batik sparked his interest and he quickly turned to batik art, which he became very famous for. The hallmark of the artist's works generally depict a bright atmosphere with excellent contrast of colours. Through his works, Kwan Chin unveils the treasure trove of dying arts and techniques used, from the beautiful strokes in bringing abstract figures to life to the laborious traditional method of producing batik art. Kwan Chin, is one of the remaining few artists who rely on traditional methods in capturing life and its beauty on batik.

Armed with knowledge in the use of charcoal, oil and water colour, Kwan Chin started his career in an advertising firm where he discovered his passion for batik. Using the batik-upon-batik method, a repeated process of waxing and dyeing, the background is always conspicuous through the overlapping colours, producing a see-through effect. The colours of his artworks are well contained within the outline he draws, leaving no space for smudges.

His batik paintings such as, "Sowing" (1970), "Rubber Tapper" (1970), "A Woman In Love" (1998) and "A Family" (2011) evoke a harmonious and soothing atmosphere.

Kwan Chin, 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.



13

KWAN CHIN

B. Kuala Lumpur, 1946

Fruit Sellers Series, 2003

Signed "Kwan Chin" on lower left
Batik

85 x 143 cm

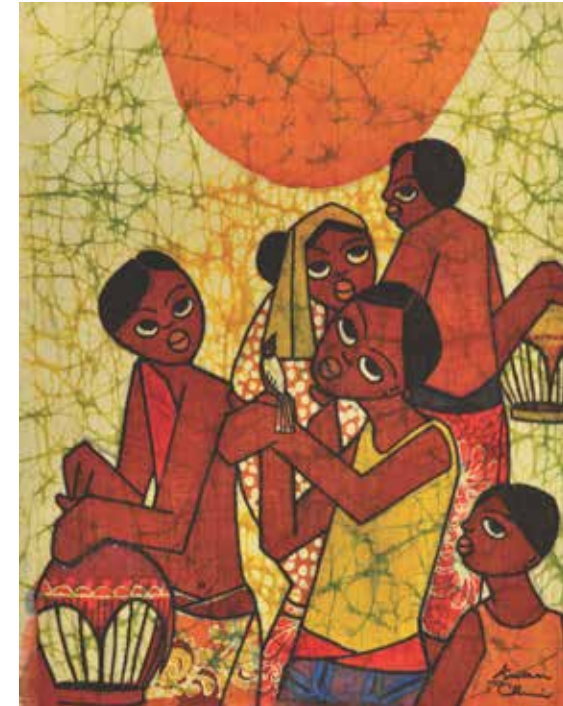
Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

Kwan Chin was born in Kepong, Kuala Lumpur in 1946. He attended the Nanyang Academy of Fine Art in Singapore where he learned to use traditional art materials. Soon after, he decided to enter the world of advertising but instantly changed his career path after being introduced to the medium of batik, which is a popular art and craft skill in West Malaysia. His batik works are rich in colour and is widely known around the world, having been exhibited in London and Miami.

This particular piece shows Kwan Chin creatively capturing the scene of a group of women selling fruits in a serene forest backdrop. The women are dressed in vibrant colours alongside captivating patterns and prints – unmistakably exhibiting the artist's expertise in mixing different designs and motifs, cohesively blending them all to a single unique artwork.



14

KWAN CHIN

B. Kuala Lumpur, 1946

Playing with Birds, 2012

Signed "Kwan Chin" on lower right

Batik

40.5 x 51 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 35 in The Essence of Batik

Kwan Chin exhibition book published
by KL Lifestyle for the 2013 exhibition held
at KL Lifestyle Art Space in Jalan Maarof,
Bukit Bandaraya, Kuala Lumpur

RM 3,500 - RM 5,000

Kwan Chin is a Malaysian batik master who adds his own twist of Nanyang style to his works. In general, Kwan Chin's paintings are filled with bright colours and exquisite use of contrasting tones. For a short period of time in his life, he worked as a commercial artist but soon turned to oil painting and then to batik, working as a professional artist. The artwork demonstrates Kwan Chin's ability to encapsulate a family playing with a bird, presented in notable geometric shapes, vivid colours and brilliant patterns. Similar to his other works, the extraordinary usage of sprawling broken lines to mimic batik art is what sets Kwan Chin's paintings apart – making it one needed in every art enthusiast's collection.

15

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

Wau Bulan, 1980s

Signed "Ismail Mat Hussin" on lower right

Batik

52 x 67 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 25,000

Ismail Mat Hussin was born in Pantai Sabak, Kota Bharu, Kelantan in 1938. At the early age of 12, he developed an interest in painting and became a full-time artist in 1968. Known for being able to express the narrative of the life in the rural living through combination of warm tones and earthy hues, the Wau Bulan is a display of his trademark.

Skilfully using the batik medium, Ismail Mat Hussin illustrates men gathering and working together to build traditional Malay kites, famously known as wau. The artist's works are easy to distinguish - by fine crackling of the batik. Warm shades give the painting a sunset feel as if the men are building the wau on a sandy beach while bold textures and visuals captivate, bringing the work to life.



Having studied under the late venerable artist, Khalil Ibrahim in the early 1980's, it's no surprise that Ismail's works are inspired by his mentor and could easily be mistaken for a work by Khalil Ibrahim.

SEAH KIM JOO

Batik, his canvas



Chinatown, Singapore, 1970s
Batik 85.5 x 49 cm
SOLD RM 15,680
KLAS Art Auction 24 February 2019



Chinatown, Singapore, 1970s
Batik 89 x 50 cm
SOLD RM 20,289.60
KLAS Art Auction 31 January 2016

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. This is evident in Seah's works, where he mimicked the pictorial characteristics of Chuah's batik painting back to the oil medium in the 1960's.

This artist had spent his youth studying at the Nanyang Academy of Fine Arts, Singapore in 1959 before returning to Malaysia to further enhance his batik skills through his travels back to the East Coast in 1965. Seah gained major recognition for his batik paintings when he won the first prize at the Malayan Federation Open Art Competition two years in a row. Since then, he was already popularly known for his use of the dye-and-resist technique in batik. His murals have adorned the Singapore Pavilion, and one of his paintings was selected for Singapore's commemorative stamp series.

One would say that the common thread surrounding Seah's works is nature and people, such as, his 'Stilt Houses', a 1960's piece and the 'Buffalo Tender' (undated). Apart from occasional abstract pieces, the subject of his artworks focuses mostly on people. Perhaps it was the cultural background of his hometown in Terengganu that influenced his choice of subject matters. Albeit Seah predominantly dabbled in batik, he does have artworks that applies the medium of watercolour, such as, 'Fishing Net' (1963) and 'Floating Market', (1963) that were featured in KL Lifestyle Art Space's auction, Edition VI.

Seah's biggest and most prominent artwork, 'Untitled (Malayan Life)', 1968 proudly resides in the National Gallery of Singapore. The 'Untitled' is a batik piece comprising five panels showcased together to form a larger image. This magnificent mural depicts the daily lives of the Malayan people (thus its namesake) back then and their antics. This mural was initially commissioned for the lobby of Hotel Malaysia (later renamed Omni Marco Polo Hotel) for its grand opening in 1968. The mural was placed in the lobby of the hotel to greet its guests upon their arrival, the Malaysian way. His works are clearly a departure from traditional batik for functional purposes. It demonstrates Seah's skills in adapting the techniques of a traditional craft to display a modern work of art and his rendition of art.



16

SEAH KIM JOO

B. Singapore, 1939

Portrait of a Young Girl, 1970s

Signed "Seah Kim Joo"
on lower right

Batik
60 x 45 cm

Provenance
Private Collection, Singapore

RM 6,500 - RM 10,000

Seah Kim Joo was born in 1939 and raised in Terengganu. He was introduced to the process of traditional batik-making very early in his career as an artist through the environment of his hometown. In the 1950s, when the Penang-based artist Chuah Thean Teng first pioneered painting using the batik medium, Seah Kim Joo was then drawn even more into batik painting. This made Seah a passionate 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.

His work entitled 'Portrait of a Young Girl' uses soothing tones of the sun, accompanied by highlights of nature as two-dimensional shapes overlay and fades into one another when met. Repetitive patterns reside behind the young girl as her lips appear pursed and her hands at her front.

17

SEAH KIM JOO

B. Singapore, 1939

Sailing Boats, Singapore 1970s

Signed "Seah Kim Joo"
on lower right
Batik
60 x 45 cm

Provenance
Private Collection, Singapore

RM 6,500 - RM 10,000



Beautifully capturing the tranquil scene of boats sailing across the sea with large visible mainsails and headsails, Seah Kim Joo's 'Sailing Boats' artwork depicts a regular evening activity. Sunset hues reflect on the sailboats while thick borders overline the shapes and warm fades into the sea – almost like bringing the scene to life.

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

A TRIBUTE TO THE FALLEN ARTISTS IN 2019

BY HIRANMAYI AWLI MOHANAN

2019 saw the passing of three legendary artists, Choo Keng Kwang, Raphael Scott Ahbeng and Jeihan Sukmantoro – an immense loss to the art industry. These artists were incredible, each with distinct artistic prowess. KL Lifestyle Art Space (KLAS) pays tribute to these three legends by revisiting their stunning masterpieces and illustrious career.

PAINTER OF THE BORNEAN LANDSCAPE

RAPHAEL SCOTT AHBENG
B. Sarawak, 1939 - 2019

KL Lifestyle Art Space looks back at Raphael Scott Ahbeng's illustrious career and riveting artworks.

Ahbeng, a Bidayuh, hailed from Sarawak and was one of the most prominent Borneo artists and dubbed the master of Sarawak's landscapes. He attended Bath Academy of Art in the United Kingdom, where he studied Art and Photography from 1964 to 1967. He returned to the UK in 1973, under the British Council Grant to study English and Drama at the British Drama League in London. He also studied broadcasting at the BBC in 1990 under a joint Sarawak/British Council Grant.

Accolades

His many accomplishments reveal a spirited character, with an unquenchable thirst for learning various subjects. His works which address the spiritual, social and economic concerns of the Malay Archipelago were exhibited at Convergence held at Petronas Gallery in 2013. His solo exhibition, Legend: A Borneo Artist, showcased the complete oeuvre of Raphael's 60 years of work.

From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng painted on a variety of subjects and styles, with his métier being abstract. Given his first solo in 1954, he took up an Art and Photography course at the Bath Academy of Fine Art in England (1964-1967). He also

took up Drama in London in 1973 under a Sarawak Government scholarship. His awards included the 1st Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991.

Artistic Prowess

It is known to whoever is familiar with Raphael Scott Ahbeng's works that his interpretation of nature strayed far away from the rest of his contemporaries. They had been modified into something that was purely Ahbeng's style – atypical and fantastical. The artist's renditions of his favourite subject, the Borneo forest, were often depicted engulfed in various shapes, colours and shades.

Struck with visual wonder, the audience is left to discover more and more hues as they explore the canvas, each colour special and diverse, as trees and floras are in the forests. Ahbeng had produced countless variations of nature that naturally draw viewers in, coaxing them to take a longer look, as there is an underlying message or mystery to discover and to get acquainted with. Perhaps this was how Raphael Scott Ahbeng saw plants, leaves and flowers collectively – he saw them as having their own aura, their own colour and own shapes despite their intrinsic and natural façade.

18

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Spiritual II, 2007

Signed, dated and titled "RSA 07, spiritual II" on lower right

Acrylic on canvas

180 x 239 cm

Provenance

Private Collection, Kuala Lumpur

RM 25,000 - RM 50,000

Raphael Scott Ahbeng was born in Bau in 1939 and was one of Malaysia's most renowned abstract artists. The recently departed studied at the Bath Academy of Art in the UK and was known for his large canvases of overlapping lightcoloured mountains which exudes an airy feel. Raphael was once a teacher, cartoonist and a radio producer before becoming a full-time painter.

Nature and landscapes are two things that Raphael Scott AhBeng held dear to his heart. In classic AhBeng style, he expressed his love for the solitary environments with a stunning painting. In this piece, AhBeng depicted his true spirit and adoration for nature, with shadows of large mountains and stunning blue skies while injecting bits and pieces of his personality with bright streaks and splashes of alluring tones.



19

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

New Garden, 2008

Signed, dated and titled "RSA 08,
new garden" on lower right
Acrylic on canvas
88 x 58 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000



The late Raphael Scott Ahbeng was known for his strong, unique and individualistic personality. He was mostly identified through his lively display of rainforests in West Malaysia and his quirky outlook on nature, making him evidently distinct from the others. Hailing from Sarawak, Ahbeng was one of the most prominent Borneo artists. He studied Art and Photography from 1964 to 1967 when he attended Bath Academy of Art in the United Kingdom. He then returned to the UK in 1973, under the British Council Grant to study English and Drama at the British Drama League in London.

New Garden is an abstract perspective of nature, decorated through soft and large movements of the brush, followed by trickling of bright red paint at the bottom. The piece is impactful, stirring emotions throughout anyone who studies it – loud, big yet calming at the same time. The creative and artistic canvas painted with acrylic displays Ahbeng's visual rendition of nature that never fails to attract.

INDONESIAN MAESTRO OF EXPRESSIONISM

JEIHAN SUKMANTORO
B. Indonesia, 1938 - 2019

The late eminent painter was born on September 26, 1938 near Solo (Central Java). His Javanese-Hindu heritage had the most significant influence on Jeihan as a child and became his source of inspiration later in life.

Wayang kulit embodies the philosophy of Javanese culture and paves the way to further comprehend its literature, music and classical theatre. The wayang kulit played its part in moulding the artist that he was. Jeihan not only painted, but he was also active in literature and participated in Indonesian theatre.

Education

At the tender age of six, an accident left Jeihan with brain damage and epilepsy. He did not attend school for the next eight years and spent that time doing only one thing: drawing. Figures and landscapes became his playmates until he returned to school.

Fortunately, the artist's injuries didn't deter him from excelling in school. In fact, his intelligence improved because he successfully completed junior high school and was accepted into a senior high school that focused on art. Soon after, Jeihan received a class promotion for conducting a solo exhibition of 30 watercolours.

Jeihan eventually enrolled at the School of Fine Art and Design of the Bandung Institute of Technology, which gave him the perception that he was on track to be a professional artist. Then, seeds of rebellion were sown when he found out that the school was set up to produce teachers of art instead of professional painters – the rules and regulations were not supportive of students wishing to embark on a professional career. For instance, students were prohibited from holding exhibitions outside campus. A carefree spirit that Jeihan was, he often broke the rules, justifying it on the grounds that they served as opportunities to gain him wider experience and knowledge.

Artistic Style

For Jeihan, it was more than just knowledge and experience – he wanted freedom to be independent and develop his character. This seemed to have been the fuel to his trailblazing works. Works from the artist's early days were judged to have deviated from educational rules, and he was ridiculed, criticised and even accused of blasphemy.

Jeihan's paintings were that of figurative, incongruous with his school's adoption of Cubism and abstract styles, though his works do seem to slant towards the abstract field. In the mid 1960's, during the artist's final semester, he decided to quit due to boredom.

An early work of the Indonesian artist that created quite a stir was an installation piece at an exhibition in the Balai Budaya Building in Jakarta in 1968. What did he do? He cut his Torso art piece into three separate ones. In the uproar, an art critic deemed Jeihan's artworks rape. Unfortunately, Jeihan's ideas were too dynamic and way ahead of its time.

This changed by the 1980's. The decade later saw more progressive thinking into accepting unconventional ideas. It worked in Jeihan's favour – his ideas gained traction and maturing style was easier to comprehend.

Jeihan's status as a professional artist and his success in breaking into the market were evident by the billing received on a poster advertising a joint exhibition with a senior artist in 1985, which was organised by the Board of Art of Jakarta. The headline read, "The encounter of 2 eminent expressionists." Demand for Jeihan's paintings soared, sparking a boom in demand for Indonesian paintings. The following years were particularly good for the Indonesian overseas fine art market.

The hallmark of Jeihan Sukmantoro's artworks is his subject's blank eyes. He deliberately lost the eyes with flat black paint. The effect can be unsettling but the peculiarity and air of mystery surrounding it draws viewers in. Perhaps, it was the artist commentary on not conforming to standards.

Women were the artist's preferred subject of choice, seeing a uniqueness in them, exuding mystery and character. The manner in which the subjects were painted against a vibrant space devoid of things, bringing focus to the physical and non-physical reality of things. Jeihan regarded his subjects as spiritual beings and draws attention to it indirectly through facial expressions and body gestures.

Flatness discerns in some of the artist's works, reminiscent of wayang kulit and similarly the way in which the subject matter is positioned in a side profile away from the painter is akin to the angle the dalang (puppet master) holds his puppets. It is done with an intellectual awareness. Again, Jeihan's Javanese heritage peeks through.

From 1997 onwards, Jeihan evolved towards a certain spiritual tranquillity, reflected in a more minimalistic style of painting. His subjects took a more playful and relaxed light, but their figures expressed distortion and less being. Decades later, aficionados are still clamouring for his modern artworks and will continue to do so.



20

JEIHAN SUKMANTORO

B. Indonesia, 1938 - 2019

Mariam, 2011

Signed and dated "Jeihan 11"
on upper right
Oil on canvas
70 x 70 cm

Provenance
Private Collection, Singapore

RM 7,000 - RM 10,000

Jeihan Sukmantoro, who recently passed away, was born in 1938 near Solo (Central Java). At the age of six, he had an accident that left him with brain damage and epilepsy. Despite the incident, Jeihan completed junior high school and focused on art in senior high school where he received a class promotion for conducting a solo exhibition of 30 watercolours. Women were the artist's preferred subject of choice, seeing a uniqueness in them, exuding mystery and character.

This particular piece entitled, Mariam uses cool toned hues with the medium of oil on canvas. She was painted against a vibrant space, focusing on the physical and non-physical reality of things. Jeihan regarded his subjects, like Mariam, as spiritual beings and draw indirect attention to her through facial expressions and body gestures.



21

JEIHAN SUKMANTORO

B. Indonesia, 1938 - 2019

Dewina, 2010

Signed and dated "Jeihan 10"
on upper right
Oil on canvas
45 x 45 cm

Provenance
Private Collection, Singapore

RM 5,000 - RM 9,000

At the tender age of six, an accident left Jeihan with brain damage and epilepsy. 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.

Internationally sought after for his tasteful figurative portraits, the hallmark of Jeihan's artworks is his subject's blank eyes. Dramatic and striking, the effect can be unsettling but the peculiarity and air of mystery surrounding it draws viewers in. Perhaps this is the artist's commentary on not conforming to society's standards.

While there's a saying that the eyes are the gateway to the soul, there is plenty of soul to be found in his work despite the absence of his subject's eyes, as in this painting. One could discern a sense of calmness and quiet strength from the subject's expression, and the transition from brown to orange in the background could signify the journey from darkness to hope.

THE PAINTER OF DOVES AND PIGEONS

CHOO KENG KWANG
B. Singapore, 1931 - 2019

First-generation Singaporean artist, Choo Keng Kwang was born in 1931 in Singapore and gained his well-deserved and exceptional reputation through extraordinary traditional oil paintings of landscape, animals and nature-inspired, mostly from his travels and exposure. A highly accomplished painter, a committed educationist and a generous supporter of social charities, his contributions and efforts since the 1950's has made him a cherished icon in the world of art.

Choo was the son of a Teochew diamond trader, Choo Kim Kye, and his talent was apparent from a young age. During his school years, he not only attended the Catholic High School, he also enrolled for art courses at the Nanyang Academy of Fine Arts (NAFA). Despite facing criticism and disapproval from his teachers, due to his unwavering dedication in both his regular studies and art classes, he successfully graduated from both schools in 1953. 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 first, 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. Even though they shared a close friendship, their art styles vary and differ from each other. For instance, his dear friend Lee Man Fong featured pigeons perched on big brown stones while Choo's pigeons in his paintings stand on pine and bougainvillea trees.

While Lee used the Linan style, Choo's pigeon and dove artworks combined two different styles of Western impressionism and rules of perspective with traditional Chinese brushwork. Often, his bird paintings featured them descending in a spectacular vision, amidst swirling mists, to nest in foliage. His artistic signature touch in his bird paintings also exudes a romantic and atmospheric visual that carry powerful symbolic values with technical virtuosity, which is why he is well-known as the Painter of Doves and Pigeons.

Choo's life in academia

Although Choo is mainly known as an artist, he had spent more than 30 years in academia. He was known for his involvement as a teacher and later promoted as the school principal of Sin Hua School. Throughout his career in the arena of 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 program and became the main lecturer.

In 1984, he was promoted as a senior lecturer and later became head of the Art Education Department at the leading art school in the region, Nanyang Academy of Fine Arts (NAFA), until his retirement. Choo not only left a mark as an artist, but as an academician too.

The benevolent philanthropist

Choo was active in charitable work in support of youth, education and the less fortunate. He produced paintings for charitable causes besides aiding community services, institutions, associations and scholarships for the performing arts such as the education of young musicians, and at schools and community centres.

His generosity included contributing all earnings from his painting to St. Andrew's Mission Hospital and Touch Community Services. Another example was the artist's participation in the President's Charity Art Exhibition – Choo Keng Kwang: An Artistic Path of His Own, where he successfully raised S\$160, 000 for charity. In 1997, he donated oil paintings to the President's Star Charity Show. There were even phone cards of Choo's artwork reproduced by the Chinese Development Assistance Council (CDAC) for fund-raising campaigns.

Artistic Prowess

Choo Keng Kwang was famed for painting his favourite subjects, doves, cuckatoos, old Chinatown in Singapore as well as a special piece on the Angkor Wat, enthused by his travels to Cambodia. The artist's oil paintings exude a sense of romanticism and beauty at first glance, with a strong nostalgic vitality that appeals to its viewers. Besides Choo's beloved muses, his works feature a diverse array of subjects spanning various countries, made in woodcuts, oil and batik-style painting.



Choo Keng Kwang was the only son of a Teochew diamond trader. He was heavily criticised for his decision to enrol in art classes but it paid off, as he graduated with two certificates, one from Catholic High School and the other from Nanyang Academy of Fine Arts. He then became a teacher and was made the principal of Sin Hua School.

Differing from Choo's usual forte of birds and landscapes, the artist strayed away from his comfort to produce the 'Tin Miners', an oil on board work. This intriguing work presents both female and male tin miners with sieves in hand and a basket on their backs. A few workers are seen wearing straw hats to shade them from the sun. The subjects in this piece portray intricacy and attention to detail. The colour palette sees earthy, neutral tones throughout the work.

22

CHOO KENG KWANG

B. Singapore, 1931 - 2019

Tin Miners, 1966

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

Provenance
Private Collection, Singapore

RM 15,000 - RM 25,000

23

CHOO KENG KWANG

B. Singapore, 1931 - 2019

Pigeons, 1983

Signed and dated "K.Kwang 83 on lower right

Oil on board

76 x 120 cm

Provenance

Private Collection, Kuala Lumpur

RM 25,000 - RM 50,000

Born in 1931 in Singapore, Choo Keng Kwang is one of the country's renowned and beloved first-generation artists. His status as an icon led to his artworks being commissioned by royalty, dignitaries and governments. The Singapore government had commissioned his paintings as state gifts to foreign dignitaries, with his works presented to the late Egyptian president Anwar Sadat and China's chairman, Mao Tse-Tung.

The artist's oil paintings are known to exude a sense of romanticism and beauty at first glance, with a strong nostalgic vitality that appeals to its viewers. His subjects of birds from the early 80's are especially rare and very much sought after. Combining two different styles of Western impressionism and the rules of perspective with traditional Chinese brushwork, this painting is bathed in soothing colours to amplify the beautiful harmony in nature. Depicted here are uncommonly sighted birds perched silently on branches to create an idyllic setting.





24

WAN SOON KAM

B. Singapore, 1943

Sunrise, 1980s

Signed "Wan Soon Kam"
on lower right
Mixed media on paper
37.5 x 51.5 cm

Provenance
Private Collection, Canada

RM 2,500 - RM 5,000

Wan Soon Kam, born in 1943, was one of Singapore's leading artists renowned for his paintings of tranquil landscapes and quiet street scenes. It is said he was inspired to create these having spent his childhood in a small village in Hainan Island, China.

The artist was encouraged to go into painting full-time after his works were accepted for show and sale by the late English art gallery owner, Della Butcher, who promoted many Singaporean artists from the mid-1960's until 1993.

Wan combined acrylic and watercolour in his paintings with brilliance. In this work depicting the woods on a quiet morning, the careful strokes of his brushes and the choice of a blue palette for the sky add to the calm and serenity of the painting. Wan's application of diversified techniques and implicative colours give viewers a feeling of the dynamic within the static, raising the definition of beauty to the next level.



25

FOO CHEE SAN

B. China, 1928

Malayan Landscape, Undated

Inscribed and signed with seal
of the artist on lower left
Chinese ink on paper
50 x 44.5 cm

Provenance
Private Collection, Singapore

RM 2,000 - RM 5,000

Foo Chee San was born in 1928 in Hainan, China. He graduated from the Nanyang Academy of Fine Arts, Singapore Teachers' Training College and obtained the Art and Craft Certificate from the Industrial Art Institute (Tokyo, Japan) and Diploma in Art Education (MC) from the University of Tsukuba (Japan).

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. Depicting a style of serenity and elegance, this painting captures a moment in time in Malaya, with nostalgic details such as wooden houses and a woman carrying goods in a basket placed above her head.

26

CHEUNG POOI YIP

B. Penang, 1936

Street Scene, 1995

Signed and dated "Pooiyp 95"
on lower left
Oil on canvas
68 x 49.5 cm

Provenance
Private Collection, Sarawak

RM 4,000 - RM 7,000



27

WAN SOON KAM

B. Singapore, 1943

Sir Stamford Raffles, 1987

Signed and dated "Wan Soon Kam 87"
on lower left
Mixed media on paper
31 x 27.5 cm

Provenance
Private Collection, Canada

RM 2,000 - RM 4,000



ONG KIM SENG'S SINGAPORE RIVER SERIES

MAESTRO OF EN-PLEIN-AIR PAINTING

HUMBLE BEGINNINGS

Singaporean artist, Ong Kim Seng came from humble beginnings, a village in Tiong Bahru, Singapore and has 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, Germany, France, the Middle East, Taiwan, Hong Kong and ASEAN countries.

This watercolourist studied at Radin Mas Primary School from 1959 and later at Pasir Panjang Secondary School. Ong had innate interest in art since he was young, but his mother had envisioned him having an office job, being either a clerk or teacher as 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 on to watercolour painting earnestly since 1960. It was during this period that 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 then as an audio-visual/graphic technician at the Colombo Plan Staff College for Technician Education.

ACCOLADES

This talented artist has garnered many accolades, including being the first and only Singaporean to have won six awards from 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, Prime Minister of the People's Republic of China, Secretary-General of the United Nations, President of the Republic of Korea, Prime Minister of Thailand, President of the Philippines, Prime Minister of Japan, Prime Minister of India, the Governor of Hokkaido, Singapore Arts Museum, Maritime Museum, Agung

Rai Museum and Neka Museum in Bali, Indonesia, and Singapore's Ministry of Foreign Affairs, foreign missions and embassies.

ONG KIM SENG'S ARTISTIC STYLE

Ong's style is described as being naturalist cum impressionistic and a combination of post-Impressionism colour and 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," said Ong.

The subjects of his works revolve around inanimate objects, architectural forms, 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.

The images contained in his art does not convey extreme emotions, they simply play on the nuances of natural light, exacerbating the ordinary into visual splendor and capturing texture and luminescence with layers of pigment. The skill in his art is indelible, and his aesthetic eye even more so. Merging concepts with finesse of execution, the artist presents representative images which are also ethereal in their beauty and flawless in their elemental flow and appropriation of light.

THE SINGAPORE RIVER SERIES

There must have been something about the Singapore River that spoke to the artist. For a masterpiece to come alive, there has to be a special connection between the artist and the subject. In this breathtaking painting of the Singapore River, Ong captures the depth, contours, shadows and beauty that is the natural scenery of the world. It is stunning, and although simple in its execution, it shows the meticulous and methodical use of fine brush strokes and skills. Through the power of observation, the artist captures the scene of yesteryear, one that is highly uncommon in this modern age. Ong has produced numerous renditions of the Singapore River, each with its own distinctive quality. With a number of works collected by The National Heritage Board of Singapore, these highly coveted series have gone on to fetch incredible prices at the KL Lifestyle Art Space (KLAS) Art Auction.



28

ONG KIM SENG

B. Singapore, 1945

Singapore River, (Painted from the Raffles Landing Site) 1979

Signed and dated "Seng 79" on lower left
Comes with an email authentication correspondence
from Ong Kim Seng to the Estate of Mr & Mrs Mofatt, USA
Watercolour on paper
36.2 x 53.3 cm

Provenance
Private Collection, Singapore
Formerly in the Estate of Mr & Mrs Mofatts, USA

RM 15,000 - RM 25,000

CHEN WEN HSI

THE NANYANG STYLE PIONEER

Born in 1906 in Guangdong, China, Chen Wen Hsi was renowned for his avant-garde Chinese paintings. Regarded as a first-generation artist, Chen was in the forefront of the Chinese avant-garde movement in Singapore during the 1950's. He was a member of a group of five prominent artists that founded the Nanyang style, a landmark in the art history of Southeast Asia. Chen was a highly esteemed painter and art educator who played a significant role in developing the art community in Singapore.

The artist was heavily influenced by traditional Chinese paintings, early Cubist works of Pablo Picasso and Paul Klee, paving the way for Chen's own repertoire and identity, which he later trademarked. In the span of 1923 to 1992, Chen had conducted 38 one-man exhibitions within Singapore and other countries such as China, Taiwan, Malaysia, Japan, Australia, New Zealand and Hong Kong.

In 1926, the artist moved to Shanghai to enrol in the Shanghai College of Fine Arts. Due to growing dissatisfaction with the quality of education at the college, Chen along with a few others transferred to Xinhua College of Art where he studied under the tutelage of renowned artists such as Pan Tianshou. It was also at Xinhua that he met his fellow peers, Chen Hen Hao, Chen Chong Swee and Liu Kang who all later became Singapore's Nanyang pioneer artists and art educationists.

In 1929, Chen graduated from Xinhua College of Art and returned to his hometown, Baigong. For approximately a decade, Chen taught art to students in primary and secondary schools in both Shantou and Jieyang, China. It was also in 1929, when Chen went to Swatow at the age of 21 and displayed his works for exhibitions in Shanghai (1931 and 1933) and Guangzhou (1932, 1936). It was not until 1937 that he was acknowledged for his talent and received praise from Chinese painter, Xu Beihong, at the second Chinese National Art Exhibition in Nanjing. He was even elected as one of China's contemporary 10 greatest artists by an English art magazine in that same year.

Seeking a new adventure and fortune, the artist planned a three-month trip to Nanyang. Then, in 1948, together with his paintings, Chen journeyed from China to Cholon, Vietnam via an oil tanker, to start what became a tour of exhibitions spanning across Asia — Hong Kong (1949), Bangkok, Kuala Lumpur (1949), and Bangkok, Singapore (1950). Chen arrived in Singapore in 1950 without any intention of staying. However, the expiry of his visa and with the coaxing of fellow artist Liu Kang, and then Commissioner-General Malcolm MacDonald, the artist stayed. At the invitation of its then principal Cheng Anlun, Chen Wen Hsi started teaching at the Chinese High School in Singapore, where he remained as a teacher until 1968. Learning of Chen's growing name and talent, Nanyang Academy of Fine Arts (NAFA)'s then principal Lim Hak Tai, invited the artist to teach at its hallowed grounds. He remained a teacher at NAFA until 1959.

Together with a group of fellow artists, Cheong Soo Pieng, Chen Chong Swee and Liu Kang, they embarked on a

painting trip to Indonesia in 1952. They visited Jakarta, Surabaya, Bandung, Yogyakarta and Bali. Not only did this trip produce prolific works, it would later introduce the 'Nanyang' style of painting into Singapore's art culture. The same group of four later showcased their paintings from the Indonesian trip in a group exhibition. The exhibition was held at the British Council Gallery and saw each artist contributing about 20 works for the show. It was an important moment in the Singaporean art scene, heralding the introduction of the 'Nanyang' style of painting.

1964 was the year that Chen was awarded the great honour of Public Service Star of Singapore. In 1968, the artist retired from active teaching to concentrate primarily on painting. Some years later, Chen opened his first gallery at Tanglin Shopping Centre and was named, the 'Old and New Gallery' which remained open until 1993. It was a momentous occasion for the artist in 1972, when his painting, 'Gibbons' was used on the \$1 stamp as one of four local artists' works featured in Singapore's postage stamp issue, 'Contemporary Art Series'.

Chen passed away at the age of 85 on Dec 17, 1991. He had been suffering from an abdominal tumour and died within a year of being diagnosed. He was survived by his wife, Huang Jingzhuang and three sons, Chen Siew Yui, Chen Siew Min and Chen Siew Hong.

ARTISTIC PROWESS

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-impressionism 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 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 subjects 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.

29

CHEN WEN HSI

B. China, 1906 - 1991

Hérons

Signed in Chinese and stamped with seal
of the artist on upper right

Ink on paper
65 x 68 cm

Provenance
Private Collection, Singapore

RM 60,000 - RM 90,000

In this masterpiece, Chen Wen Hsi portrayed his abstract mastery using ink on paper, but in a muted tone. This flock of heron is portrayed in a flurry, looking for food in the wilderness. Here, a medley of Western and Nanyang influences are discerned, evidence of his flawless technique.



LYE YAU FATT

EVOKING FEELINGS OF HOME



Lye Yau Fatt with his mentor, the late Cheong Soo Pieng in 1970s

Born in Kedah in 1950 is a full time artist and is versatile on any media. His works evolves around still life or women in villages. He has exhibited in many Asian countries and his pieces had regularly appear in auctions since 2010.

He held his first solo exhibition in 1979 at the Sum Art Gallery and has then gone on to win the Open Art Sculpture Award, the Malaysian Watercolour Society Award in 1987 and the PNB Watercolour Landscape Award.

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

His body of work often utilises warm tones and hues, clearly inspired from his mentor Cheong Soo Pieng. This is an early work which was executed at a time his style was its most expressive and inspired.

Being mentored by Cheong Soo Pieng, Lye Yau Fatt admitted to being very inspired by Cheong's idea and compositions of art but despite all that, he often produced artworks that were full on the Malaysian theme and lifestyle. Viewers almost feel as if they are imposing on the exclusivity of the moment, and the intricacy of the design of this piece makes it seem even more homelier, warm and cosy, the pure epitome of serenity.



Lye Yau Fatt went on to study printmaking in New York before holding his first solo exhibition in 1979 at the Sum Art Gallery. He then went on to win the Open Art Sculpture Award, the Malaysian Watercolour Society Award in 1987 and the PNB Watercolour Landscape Award. He was always very much influenced by his mentor, another renowned artist, Cheong Soo Pieng, for his unique manner in combining colours.

Lye often produced artworks highlighting the Malaysian theme and lifestyle. Deriving inspiration from mundane and monotonous settings in life, he draws on canvas a private moment between family and friends. Using warm and vibrant colours, this serene painting depicts a group of ladies and a child sitting in the midst of nature, under a glowing tree with birds sitting on the branches. They seem to be in conversation and viewers might feel as if they are imposing on the exclusivity of the moment.

30

LYE YAU FATT

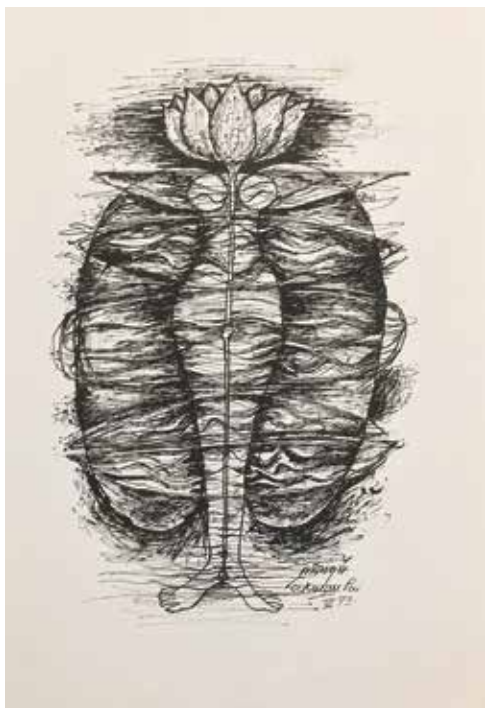
B. Kedah, 1950

Chattering

Signed on lower right
Mixed media on canvas
76 x 96.5 cm

Provenance
Private Collection, Singapore

RM 15,000 - RM 25,000



31

LAXMAN PAI

B. India, 1926

Lotus Flower, June 1973

Signed and dated "Laxman Pai 73"
on lower right
Pen and ink on paper mounted on card
56 x 38 cm

Provenance
Private Collection, Singapore

RM 3,000 - RM 7,000

Born in January, 1926 in Margao, Goa, India, Laxman Pai received his earliest art education in India's Sir J. J. School of Art in Mumbai. The artist has admitted to having a deep and intense adoration for natural beauty, as this artwork suggests. While Pai usually paints with bright and bold colours, this pen and ink work is in monochrome, drawing greater focus to the image depicted. At first glance, one might notice the flower petals at the top forming the head, before seeing the leaves making the arms and the body leading down to the legs and feet of a human. Nature in all her glory and human characters have always been the subject of Pai's artwork, and this piece is where he continues to explore the relationship between humans and their environments.



32

SUHAS ROY

B. India, 1936 - 2016

**Landscape with Flowers
and Bird, 1971**

Signed and dated "SUHAS ROY 1971"
on lower right
Mixed media on canvas
99 x 99 cm

Provenance
Private Collection, Singapore

RM 8,000 - RM 16,000

Born in 1936 in Bangladesh, Suhas Roy studied at the Indian College of Arts and Draftsmanship, Kolkata, before going on to study Graphic Art under the tutelage of Prof. S.W. Hayter at the legendary Atelier 17 studio in Paris. There, he also studied murals at the École nationale supérieure des beaux-arts. Roy's works have been exhibited all over the world, from the USA to Japan and Hungary. While he was usually inspired by life around him, the themes in his works are as much influenced by the everyday world as they are rooted in fantasy.

There is a sense of mystery and melancholy in this particular piece, as the dark yellow and green hues go against the expectations of a bright and vibrant scene typically associated with flowers and birds. A large flower emerges from the soil, standing proud and tall, with smaller flowers of various sizes surrounding it. Each of them carry the complexities of nature, as a fine line is drawn between beauty and danger.

33

B. VITHAL

B. India, 1935 - 1992

Ganesha

Signed "B. Vithal"

Bronze sculpture

10 x 7 cm

Provenance

Private Collection, Singapore

RM 18,000 - RM 30,000

Born in Maharashtra, India in 1935, B. Vithal was a master sculptor and painter who studied at the Sir J.J. School of Art, Mumbai. With his learnings, his sculptural works became known for their monumentality, with the innate understanding of the human form being evident. At the early age of five, he started sketching Lord Ganesh and other deities in chalk on his slate. Coming from this inspiration, his works were inspired by Hindi mythology, philosophy and ancient Indian art. In the mature phase of his career, Vithal focused on sculptures because the process was a more tangible experience than painting.

This bronze sculpture is one of Ganesha, the Hindu god of beginnings who is highly recognisable with his elephant head and human body, representing the soul and the physical respectively. Ganesha's big belly is thought to represent generosity and total acceptance, and he is known as the patron of writers, travellers, students and entrepreneurs, for whom he removes obstacles.





34

CHEAH YEW SAIK

B. Kedah, 1939

Mountain Symphony, 2004

Signed and dated "yewsaik2004"
on lower right
Oil on canvas
50 x 60 cm

Provenance
Private Collection, Sarawak

RM 6,000 - RM 10,000

A full-time artist who devotes his days to producing works of various mediums, from paintings to ceramic and print, Cheah Yew Saik was born in 1939 in Sungai Petani, Kedah. He graduated from the Nanyang Academy of Fine Arts in 1961 and continued his studies in the UK at Stoke-on-Trent College of Art. He returned to Malaysia and became an art teacher at the Han Chiang Art School in Penang, before founding the Kuala Lumpur College of Art. He has held solo exhibitions in Australia, Thailand, Hong Kong and Singapore, as well as participated in numerous group exhibitions held across the globe.

This serene oil painting has a predominantly blue palette used to depict a majestic mountain range slightly veiled by mist. The calm setting makes for a momentary escape from the hustle and bustle of city life, as viewers are invited to transport themselves to a quiet mountainside surrounded by blissful silence and fresh air.



35

LONG THIEN SHIH

B. Selangor, 1946

Hidden Squids, 1993

Signed and dated "Thien Shih 1993"
on lower left
Pastel on paper
52 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,000

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

Long Thien Shih employed the use of pastel on paper for this piece. Sea creatures as a subject matter are highly decorative on its own, but when captured in art, it becomes a totally ornamental masterpiece. Captured here are two squid-like creatures darting towards angel fish among the coral reefs. Beautifully illustrated using vibrant and saturated colour, the artist captures the quality of these creatures.

36

ISMAIL ABDUL LATIFF

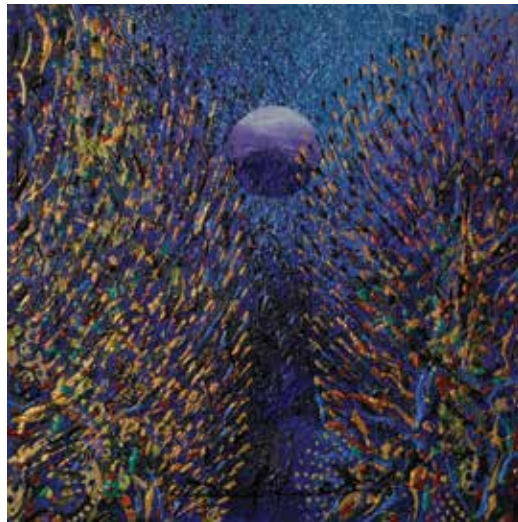
B. Melaka, 1955

Rimbun Udara No.2, 1998

Signed and dated "Ismail Latiff 98"
on lower middle
Acrylic on paper
28 x 28 cm

Provenance
Private Collection, Kuala Lumpur

RM 300 - RM 700



37

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Nude Study, 1994

Signed and dated "Khalil 94"
on lower right
Watercolour on paper
12 x 9 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,000



38

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Study of Female Figures, 1980s

Signed "Khalil" on lower edge of paper
Pen on paper
12 x 9 cm (4 pieces)

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 264, 265 and 267 in the Art
Journey
of Khalil Ibrahim coffee table book published
in 2015

RM 800 - RM 1,500



39

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Study of Male Figures, 1980s

Signed "Khalil" on lower edge of paper
Pen on paper
12 x 9 cm (4 pieces)

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 264, 265 and 267 in the
Art Journey
of Khalil Ibrahim coffee table book published
in 2015

RM 800 - RM 1,500





40

BHANU ACHAN

B. Kuala Lumpur, 1949

Opus Series - Rocks I & II, 2016

Both signed and dated "Bhanu 16" on
lower right

Mixed media on paper
59 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 1,200



A lover of nature, Bhanu draws inspiration from it. Bold, strong and dauntless, these two pieces are remindful of the strong, warm colours of the elements of earth. With big, purposeful and insistent brush strokes, Bhanu incorporates his thoughts and emotions into his paintings.

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

BASOEKI ABDULLAH

PORTRAYER OF INDONESIAN BEAUTY

Basoeeki Abdullah was born on Jan 25, 1915 in Central Java. He was a venerable Indonesian painter who converted from Islam to Roman Catholicism. His work is characterised as realism and has been exhibited in the Indonesian National Gallery. The Javanese artist revered the physical beauty of the Indonesian archipelago, and his paintings are seen as grand depictions of the landscape, flora and fauna, and local people. His oeuvre provides insight into colonialist rule from the early 19th century and onwards. Abdullah's decision to represent the country in such romanticised manner alludes to the Mooi Indie (Beautiful Indies) style that was fashionable in Indonesian art during this period.

A local artist whose aesthetics reflected the European master painters, Basoeeki was classically trained at the Koninklijke Academie van Beeldende Kunsten (Royal Academy of Visual Arts) in the Netherlands from 1935 to 1937. It is no surprise that his works reference the moods and colours of the Dutch realist painters. Equally talented in portraiture and landscape paintings, Basoeeki Abdullah created an oeuvre that remained faithful to his quest for romantic beauty and he sought to emulate this ideal throughout his career.

Basoeeki became an art teacher during the Japanese occupation in Indonesia. Only after which, he became known internationally, winning an art contest on the occasion of the accession of Queen Juliana of the Netherlands. His status in Indonesia paved an avenue for the artist to paint the official portrait of President Suharto. Basoeeki suffered a tragic fate, when he was beaten to death by three assailants during a break-in at his home in Jakarta.

41

BASOEKI ABDULLAH

B. Indonesia, 1915 -1993

Nude

Signed on lower right

Oil on canvas

65 x 120 cm

Provenance

Private Collection Singapore

Formerly from the Collection of a
Distinguished English Gentleman

RM 90,000 - RM 150,000



Basoeki Abdullah was part of the first wave of Indonesian artists who seamlessly paired local motifs with Western art traditions. Influenced by Dutch masters, Rembrandt and Johannes Vermeer, Basoeki fused their style of classical portraiture and landscape paintings into his own artworks. These aesthetics were evident in the artist's application of light and shadows, as well as the colours to create a certain ambience within the paintings.

Basoeki's portraits of women are highly sought after and much of his oeuvre was dedicated to their beauty and gentle presence. This painting, entitled 'Nude' is a classic piece that perfectly exemplifies the artist's artistic principles. Illustrated here is a woman who is in a reclined position, hands behind her head and her eyes closed. While embodying a voyeuristic tone, Abdullah's portrayal of women only served to enhance their natural charm. He painted

them in compositions devoid of objects so it wouldn't take away attention from their quiet sensuality.

The manner in which this was painted was popular amongst the European painters, and defined the country's artistic identity under foreign rule. Basoeki painted local subject matters, through a Western perspective. Nude captures personal aesthetics, for the woman dominates the composition completely, her presence an enigma that seduces and fascinates the audience. The woman in the present work, together with the others who inhabited the artist's paintings, celebrates the Indonesian woman as being an important part of the country's artistic heritage and cultural identity.

IMPORTANT SOUTHEAST ASIAN MASTERPIECES FROM A DISTINGUISHED INDONESIAN PRIVATE COLLECTION - PART II

BY HIRANMAYI 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. During this time, he



Rojak Seller
Oil on board 103 x 51 cm
SOLD RM 369,600
KLAS Art Auction 24 November 2019

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



Untitled (Bali), Circa 1952
Watercolour on paper laid on masonite board
43.5 x 50 cm
SOLD RM 17,920
KLAS Art Auction 24 November 2019

the artist's return to Indonesia in 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 Yinhu 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 tarriance 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.

42

LEE MAN FONG

B. China, 1913 - 1988

“Goddess of Life & Death I”, (Amsterdam) 1952

Signed and dated “M Fong 1952”
on lower left
Charcoal on paper
71 x 48 cm

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

RM 35,000 - RM 50,000

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 Man Fong's Western influence is evident in this intriguing work, produced during his time studying in Amsterdam. Perhaps through this charcoal on paper work, the artist relayed his interpretation of life and death. The painting is shrouded in enigma, with a lady in all her glory at its centre, embraced by a fully dressed man who is seen fending off a skull figure that looms over the female subject.



43

LEE MAN FONG

B. China, 1913 - 1988

Still Life Flowers, 1940s

Oil on canvas
74 x 61 cm

Provenance

Private Collection, Singapore

Formerly in the Private Collection of a Distinguished Collector in Jakarta, Indonesia.
Similar works from the Still Life series by Lee Man Fong painted between 1938 till the 1950's can be found on pages 90, 104, 106, 134, 135, 137 of 'The Oil Paintings of Lee Man Fong, Taiwan, 1984', published by Art Book Co. Ltd.

RM 100,000 - RM 150,000

Trained in China and Western Europe, and lived most of his life in Indonesia, Lee Man Fong developed 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. Still Life Flowers, 1940s, is an example of said elegance. Lee used a muted-hued background, which in result, brought forth the vibrant bouquet of hibiscus flowers. Armed with great artistic prowess, the artist captured the minute details that make up the flower, right to its pollen.



44

LEE MAN FONG

B. China, 1913 - 1988

Satay Seller, 1958

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

Pastel on paper

69 x 42 cm

Provenance

Private Collection, Singapore.

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

The original work on board for this artwork was sold on 25th of April 2004 in the South East Asian and 20th Century Indian Pictures Sales in Christie's Hong Kong (Lot 575)

RM 15,000 - RM 25,000

The Satay Seller is a classic piece that epitomises Lee's refined style as well as his fondness for illustrating vignettes of local Indonesian life. Painted in a vertical orientation that bears resemblance to classical Chinese paintings, it depicts a quintessentially Southeast Asian scene - a satay seller grilling his skewers on a small charcoal brazier while patiently fanning the coals with a piece of rattan and enclosed by eagerly waiting customers. Relatively bright colours are used to highlight the subjects and feature the influence of Chinese ink paintings as Lee's artistic vocabulary.



45

LEE MAN FONG

B. China, 1913 - 1988

Rojak Seller, Undated

Signed "M Fong" with artist's seal on lower right
Watercolour on paper laid on masonite board
65 x 40 cm

Provenance

Private Collection, Singapore

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

RM 15,000 - RM 25,000

Stylistically, *Rojak Seller* shares similarities with classical Chinese paintings. This present piece is a portrayal of human connections— the social interaction and intimacy between the people and a woman manning a rojak stall as seen per the artist's observation of an Indonesian village life. The painting is a visual story of the relationship between a street vendor and a woman with her child. Women played a significant role in Lee Man Fong's oeuvre. Notably in the works dedicated to female weavers, as well as the sweeping narratives found in his Bali themed paintings that paired archetypes of island living with individuals from the artist's own memory. During his days in Indonesia, Lee Man Fong was awarded a scholarship from the Dutch government. In these seven years abroad in the Netherlands, Lee Man Fong fully immersed himself in studying Western art. Rembrandt and Vermeer were two artists who had an influence upon the artist's usage of light and shadows, as well as subject matter that favoured rural daily life. *Rojak Seller* can be seen as the Southeast Asian version of domestic livelihood. 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.





46

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Gawang Laut No.3, 2005

Signed "Ismail Latiff" on lower middle
Acrylic on paper
38 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,500

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



47

ISMAIL ABDUL LATIFF

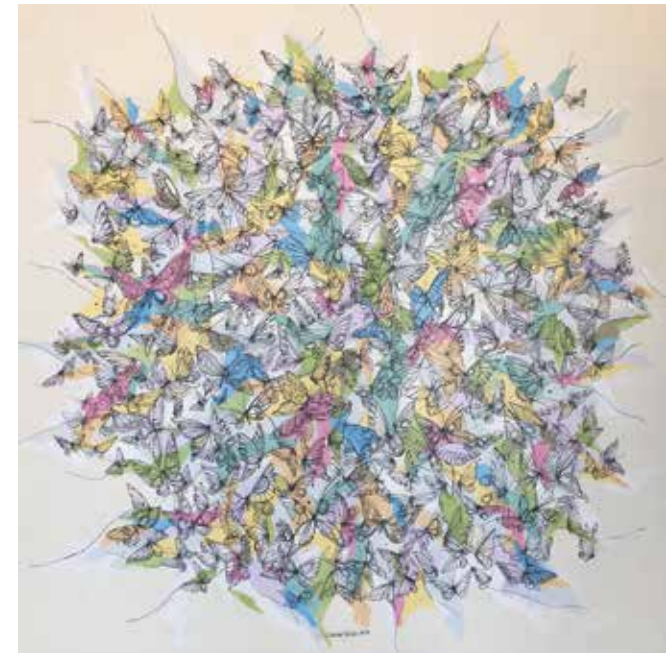
B. Melaka, 1955

Jerumbai, 2006

Signed "Ismail Latiff" on lower middle
Acrylic on paper
38 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,500



48

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Terbang, 2019

Signed and dated "Khairul Izham 2019"
on lower middle
Artist, title, medium, and date
inscribed on the verso
Acrylic on canvas
152 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

Born in 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. Stunning doesn't begin to describe this painting. Mohd Khairul used deliberate strokes of pastel hues and proceeded to paint a multitude of butterflies in various shapes and forms -- all swarming towards the centre of the painting. If you take a step back, it almost looks like the butterflies are in flight.

NIZAR KAMAL ARIFFIN

Art and Soul of the Jawi Series

Nizar Kamal Ariffin was born on Sept 9, 1964, in the small town of Kuala Lipis, Pahang. His journey in art began when Nizar joined Senika, Pahang's art society in its capital city Kuantan, at the age of 20. He found his destined path to be a painter while working with the Minister of Culture and Youth. He was then appointed as a resident artist at Taman Seni Budaya Pahang, and has been making his mark in the art scene ever since. He graduated with a degree in Fine Arts and Graphics from Universiti Sains Malaysia. After graduation, he moved to Kuala Lumpur in 1993, where he painted at the APS (Angkatan Pelukis SeMalaysia) House, Central Market, while doing freelance graphic and print work. In 1998, he joined the Conlay Artist Colony at the Kuala Lumpur Craft Complex.

Today, the artist has made many achievements, including two honourable mentions by the Phillip Morris Asian Art Award in 1999 and 2000. His works have also been exhibited throughout the country and overseas, notably the National Art Gallery in Kuala Lumpur and Ulterly Gallery in Singapore.

A SOULFUL ICON

Nizar's signature brush strokes are iconic and immediately recognisable. He masters in his lively yet meticulous strokes of paint, resulting in a great finesse of overlapping lines and juxtaposing shapes that create interesting outcomes.

Nizar's desire to soul-search has fuelled many passionate projects that portray each of his personal journey. His expedition has blessed the art world with many abstract masterpieces such as his Topeng Series in 1998, which was a prelude to his self-acquiring journey; and the Tree of Life, or Pohon Beringin Series comprising landscapes of the mind and spirit.

THE JAWI SERIES

This time, Nizar picked religion as the prevailing theme in his painting series. His latest – the Jawi Series – invites viewers to experience his relationship with the Islamic religion through art. The Jawi script is arabic alphabets held in high esteem by Muslims, as the Quran, the Holy Book of Islam is written in it.

Nizar is no stranger to using colours to express his feelings. His earlier works in the Jawi Series show Nizar's penchant for metallic yet serene shades of yellow, pink and blue. This year, the artist has put a spin to it, updating his signature strokes with striking standout colours for each of the painting. The monochromatic pieces – simple, yet visually impactful – will be striking additions to any wall.

The powerful presence of colour in Nizar's work subliminally communicates his thoughts – purple symbolises

devotion and peace, while white often indicates faith and purity. At a closer distance, one can experience another dimension of the piece through his intimate and passionate paint strokes and lines. After a good couple of looks, the viewer will notice a subtle floating circle, almost like a divine presence in the artwork. All these provide a fitting background for a Jawi word that Nizar features in each of the painting in this series.

Nizar's Allah and Muhamad artworks seem to have the influence of the minimalist movement of art, which was booming in the mid-1900s' in the United States. Minimalism in visual art offers a highly purified form of something, and it tends to convey truth, simplicity and harmony, as it does not pretend to be anything other than what it is. The paintings' abstract expressionism and minimalism characteristics are a nod to Cy Twombly's free, monotone scribbles. The purity and tranquility of the two artworks also remind one of Rothko's use of colour palettes and a sense of calmness that his paintings seem to exude.

Each of the white paintings are dedicated to an important religious figure of the Islamic religion. The Jawi words refer to Allah and Prophet Muhammad respectively – staying true to the theme of religion and spirituality. In Islam, Allah is synonymous with God, and Muhammad was the founder of the religion. The Jawi writing camouflages perfectly into the artworks, almost as if it is invisible at first sight. Perhaps it is the artist's way of implying that God and faith may not be visible but always there.

Nizar's 2018 works of the Jawi Series form a theme of its own, focusing on messages of the religion such as love, thankfulness and peace. Instead of colours, shapes take centre stage this time. The circle, being the dominant visual element in the artworks, symbolises wholeness, the Self, and even God. Each Jawi word in the series depicts a wholesome feeling – “A Hubbu” means Love; “Hubbu Alasami” is Love of Peace; and “Ar-Rahman Ar-Rahim” translates to Most Gracious, Most Merciful”.

Pink is the common colour across the three paintings. The colour of love and hope, meets the colour blue, which is believed to bring peace in many cultures, in “Hubbu Alasami” – a fitting name for the piece. The convergence of pink and yellow in “A Hubbu” embodies the feelings of affection and joy when one is in love.

Nizar's feathery, outward strokes are almost as if they radiate the painting's spiritual energy into the air of wherever the painting is displayed. Whether it is the passionate and loving energy of the colour pink, or the calming touches of the colour blue, onlookers will definitely channel Nizar's emotional vibes.



49

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Sejambak Aman #6, 2017

Signed and dated “Nizar 2017” on lower middle
Acrylic on canvas
122 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 18,000

While most of the viewers find that this is a highly methodical, structured and highly-disciplined piece of work with intricate, precise lines for design, Nizar Kamal Ariffin's works bear a greater and deeper meaning to them. Despite the state that the lines are in, a thick line is present in the midst of all the chaos, one that Nizar Kamal Ariffin defines as a line that “embodies one's faith in the Creator to guide one through the good and bad of life”. Other times, it may represent the ruler of a country or a district, those who are responsible for leading other people. The lighter space in this piece signifies balance in life, and contextually, it means that we need faith to have balance in life.

50

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Bridge Over Red Mountain, 1993

Signed and dated on lower right

Acrylic on canvas

105.5 x 105.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 24,000

Tajuddin Ismail's artworks are labyrinths of metaphors and underlying meaning. He gains his reputation for his amazing abstract art that draws inspiration from natural forms and landscapes. His distinctive style has lured many art enthusiasts into his realm of innovative and complex artistry. To Tajuddin, art is about making a visual connection with the eyes of its beholder. The title of the painting quite literally captures the visual depicted. A magnificent mountain stands proudly in the foreground, painted in an ombre of red, while hanging over it is a long red bridge that seems to carry on for miles.



51

SHARIFAH FATIMAH ZUBIR, DATO'

B. Kedah, 1948

Song of Songs 2, 1998

Signed, titled and dated on verso

Acrylic on canvas

136 x 120 cm

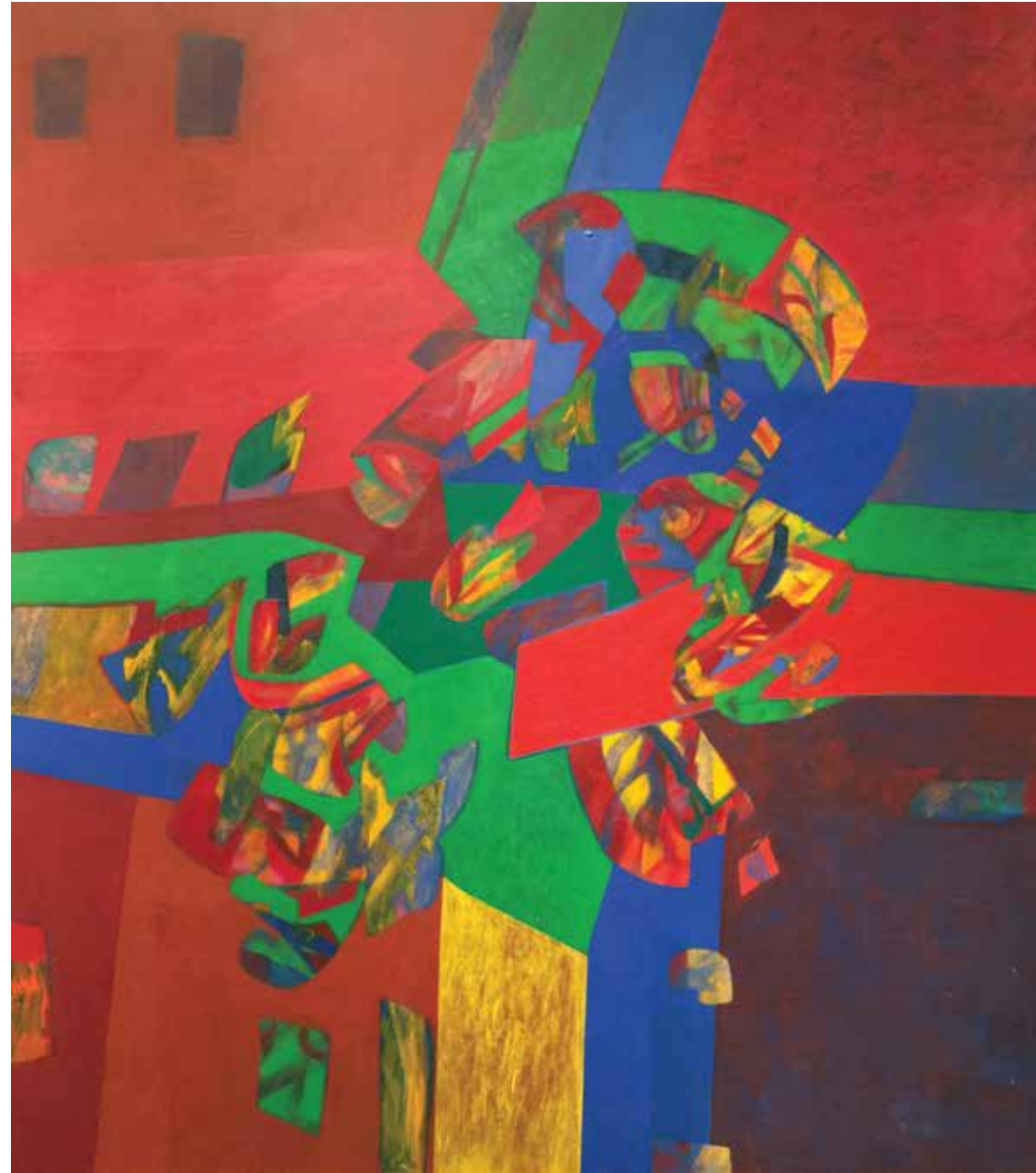
Provenance

Private Collection, Kuala Lumpur

RM 30,000 - RM 60,000

As an artist that frequently uses her thoughts, emotions and feelings as substance for her abstract work, her artworks usually turn out to be a motley of aesthetic mayhem. Such as the matters of the heart and mind, it is never clear, rarely uncluttered and most definitely not immaculate. "We live our true lives in the depths of our hearts, not in the superficial masks of personality which we show to the world," said Dato' Sharifah.

She exhibits the true matters of the heart, mind and soul, how the thought processes are never muted and never silent, always showing their garish colours deep within. It is a piece that says "although outside you may seem calm and collected, the inside is a different story". This piece resonates vibrancy, liveliness and vivacity. It is done in her usual loud-on-loud and contrasting colours, featuring daring streaks, blocks and lines to handsomely frame the bold-coloured fragments and shapes. It is a discourse between nature and man, and it can be likened to seeking solitude in nature, the greens, blues and warm washes of red each representing different types of the elements of flora and fauna. Not one to shy away from colours, the artist's works are often described as lyrically symbolic featuring a myriad of colours.



52

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Clear December Day, 2010

Signed, dated and titled "RSA 10, CLEAR
DECEMBER DAY" on lower right

Oil on board
22.5 x 30.5 cm

Provenance

Private Collection, Kuching, Sarawak
Illustrated on page 38 in the Raphael Scott
Ahbeng – M50 Selamat Hari Malaysia
Exhibition book hosted in KLAS Jalan
Maarof Bangsar in 2013

RM 1,500 - RM 2,000



53

KELVIN CHAP

B. Indonesia, 1975

Archipelaga Icons, 2016

Signed and dated "Chap Kelvin 2016"
on lower right

Signed, titled and dated on verso
Mixed media on canvas
131 x 131 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000



54

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

The artist began his career as a graphic artist, producing some of the leading advertising graphics of his time. From there, he continued to establish his name by converting to fine art where his techniques have been exemplary and world class. 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 sketch of the male frontal form in all its glory, the artists skillfully portrayed the contours of the body.



55

J. ANU

B. Johor, 1965

**Good Fortune, Longevity &
Health, and Prosperity, 1996**

Signed and dated "JANURENDRA 96"
on lower right
Oil on board
35 x 78 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 5,000



56

ALI NURAZMAL YUSOFF

B. Penang, 1978

**A Boy Named "Ju On",
2017**

Signed and dated on lower left
Oil on canvas
41 x 139 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000



57

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

The Greatest Love, 2013

Signed "BAHB.AHMAD" on lower left
Artist, title, medium, and size inscribed on
the verso
Mixed media on jute
92 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

Endearingly titled, 'The Greatest Love' from the Endangered Series, this painting epitomises the meaning of its title. Through mixed media on jute, the artist portrays two panda bears, one a cub while the other, its parent, in their natural habitat, caressing each other.

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. The artist returned to a theme and style previously worked on in his Endangered series, but his focus shifted from static depictions of mother and child to paintings of larger groups in movement.

58

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Hinggap II, 2019

Signed and dated "Khairul Izham 2019"

on lower middle

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

Acrylic on canvas

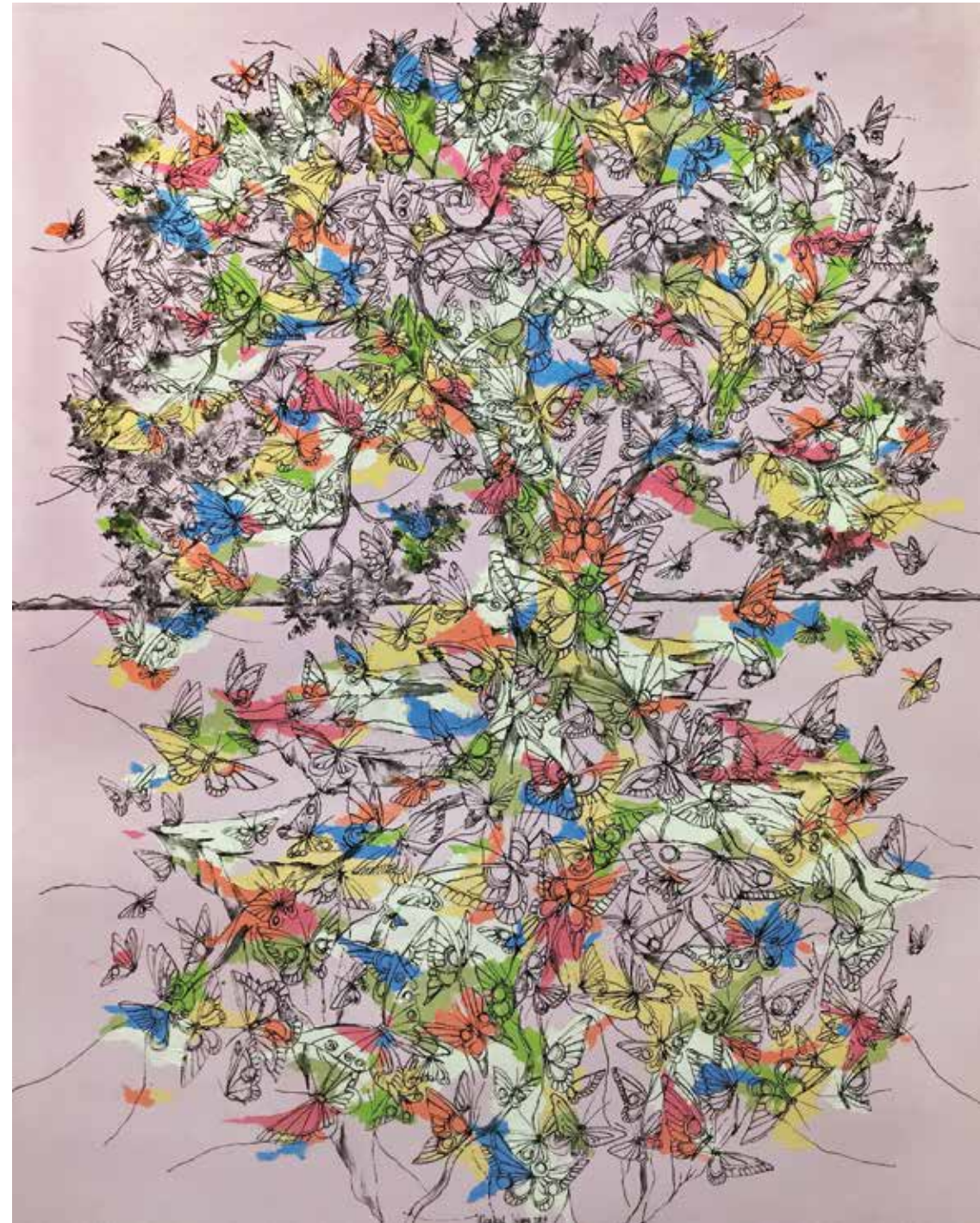
152 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

The brilliant spectacle that is 'Hinggap II, 2019' is immensely eye catching and warrants a closer look. While the first few things one notices is the brilliant use of colours, and the appearance of a tree, at a closer look, one discovers the flurry of butterflies that make up the tree. What might be conceived as a reflection of the said tree, is in fact the roots that travel beneath the earth. Born in 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.



59

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Dry Moon, 2008

Signed, dated and titled "RSA 08, dry moon" on lower right

Acrylic on canvas

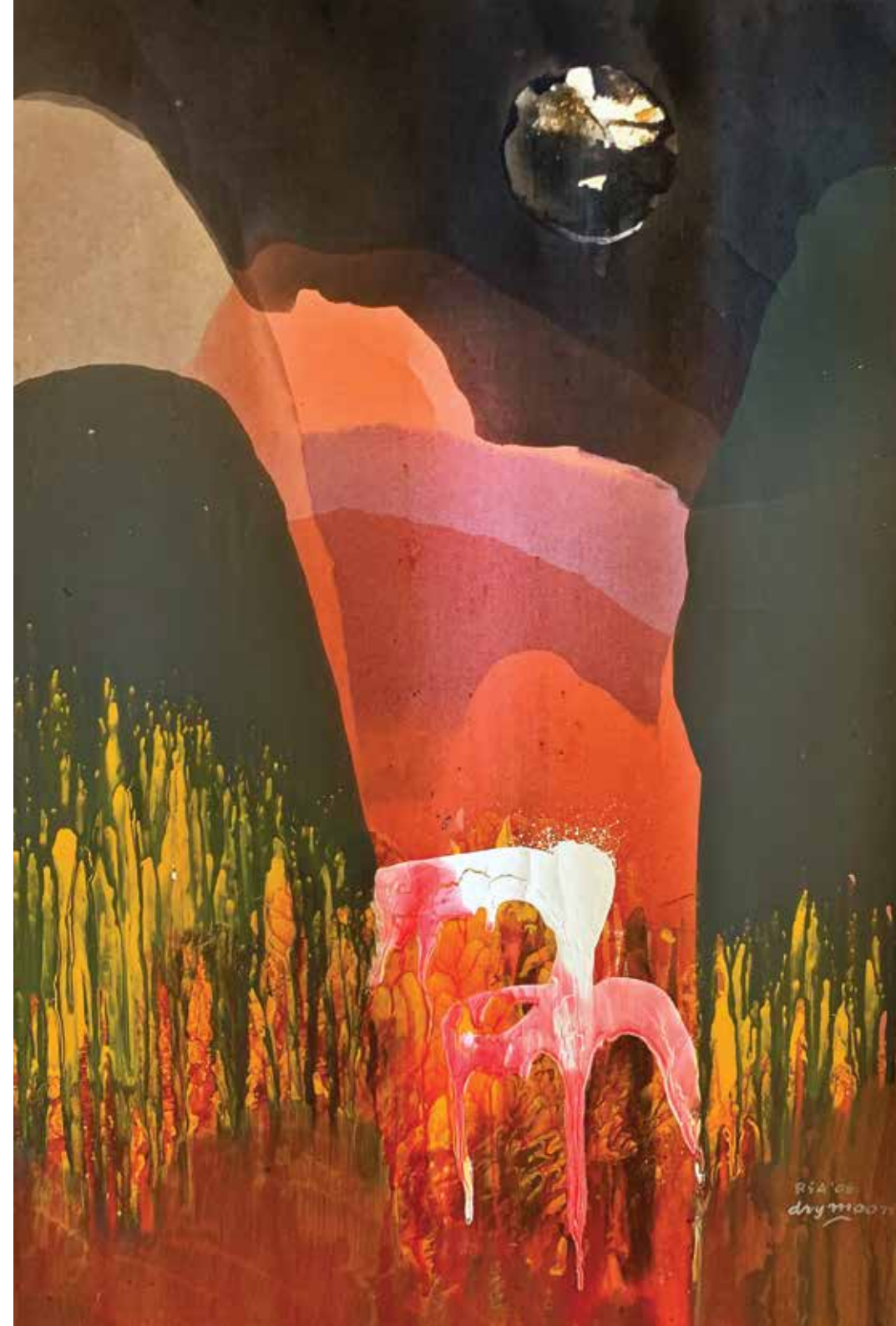
88 x 58 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000

Raphael Scott AhBeng was born in Bau in 1939 and regarded as one of the most renowned abstract artists that Malaysia had ever produced. Educated in the UK at the Bath Academy of Art, AhBeng was known for his large canvases of overlapping lightcoloured mountains which exude an airy feel. Before he turned to painting full-time, he was once a teacher, cartoonist and a radio producer. Nature and landscapes are two things that Raphael Scott AhBeng held dear to his heart. In classic AhBeng style, he expressed his love for the solitary environments with a stunning painting. In this piece, AhBeng relayed his rendition of nature where dominant hues of red and black washed over the canvas and atop, a dark or decaying moon seem to oversee the land.





60

ALEX ONG

B. Johor, 1951

Untitled, 1998

Signed and dated with artist's seal
"Alex B.H Ong 98" on lower left
Mixed media on paper
54 x 79 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

Alex Ong Boon Hau is a Malaysian Asian Modern & Contemporary artist who was born in 1951. He studied at the Kuala Lumpur College of Arts in 1977 and went on to establish himself through a career in art. Ong's forte lies in watercolour with a slant towards landscapes and flowers. Born in Muar, Johor, the artist spent a lot of his time in New Zealand which served as a picturesque destination for a landscape artist such as himself. Ong's watercolour techniques are known to blend both the Eastern and Western influences.



61

KENG SENG CHOO

B. Kedah, 1945

Untitled, 1988

Signed and dated "Seng Choo 88"
on lower right
Watercolour on paper
55 x 75 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 4,000

The quiet radiance and glow to Keng Seng Choo's works is the reason why his paintings are striking and stunning. The contrast of light and dark colours, as well as texture boasts a smooth finish - a show of Keng Seng Choo's flair for shading and eye for intricate details. Born in Kedah in 1945, Keng Seng Choo was educated at the Nanyang Academy of Fine Arts in Singapore. He participated in various art exhibitions in Malaysia and Singapore and was also the recipient of the silver medal at The New York International Art Show and the first prize at Pastel in Malaysia competition in 1988.



62

JANSEN CHOW

B. Pahang, 1970

Untitled, 1994

Signed and dated "Jansen 94"
on lower right

Watercolour on paper
56 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 7,500

Jansen Chow was born in Kuantan, Pahang in 1970. Known as a watercolourist extraordinaire, he is the only Asian artist to be known for his skill and mastery in watercolour, resulting in five Signature Membership Awards with five different associations for watercolouring; one in Canada and four in the US. Chow graduated from Kuala Lumpur College of Art in 1991 and furthered his studies in the Art Students League of New York from 1994 to 1996. This painting depicts an urban neighbourhood with skyscrapers at its background and bustling crowd create distinctive features of the urban landscape.





63

YUSOF GHANI

B. Johor, 1950

Biring Series XIV, 2006

Signed "Yusof Ghani" on lower right
Signed, titled and dated on the verso
Oil on canvas
122 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 80,000 - RM 120,000



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



Biring IX, 2006
Mixed media on paper 158 x 158 cm
SOLD - RM 104,500.00
KLAS Art Auction 6 April 2014

ABDUL MUTHALIB MUSA

Beautifully sculpting the Malaysian art scene

Anyone familiar with Malaysia's contemporary art scene can certainly recognise Abdul Muthalib Musa as one of Malaysia's leading contemporary sculptors. His unique and energetic sculptures have earned him not only a name for himself, but several awards, residencies and commissions. Abdul Muthalib was born in Penang, in 1976. He gained a degree in architecture from Universiti Teknologi Mara in 2000. Sculpture and the allied arts have always been integral parts of an architect's training. This sparked a hidden fire and generated an interest in the arts. Muthalib uses his experience and degree in architecture by seamlessly materialising it into his works.

Muthalib sculptures exhibit magnetic energy and unmistakable silhouettes that justify the numerous awards under his belt. Muthalib's most recent residency was the 2015 Cité Internationale des Arts, funded by the French Embassy in Kuala Lumpur. His notable residencies were the Rimbun Dahan Residency in 2001 and the Australian High Commission Residency in 2004. In 2002, Muthalib was recognised for his work, winning the Award of Excellence at the 6th Oita Asian Sculpture Open Competition in Japan. Subsequently, he also won the Juror's Choice Award at the National Art Gallery in Kuala Lumpur in 2002. He was then selected for the Ordos 11th Asia Arts Festival, Inner Mongolia Autonomous Region, China, as well as the Urumqi International Urban Sculpture Symposium in Xinjiang, China in 2009. Muthalib went on to achieve great heights by winning a competition to design a major outdoor sculpture for the 2008 Beijing Olympics in China. Muthalib had undertaken major commissioned works for Petronas, The Hilton, The Grand Hyatt, The Westin, Aliya and Farouk Khan and UMW Toyota.

Perhaps it was the predominant way of his architectural background that played a part in his sculptural practice, paving a way to his approach in constructing his sculptures. Muthalib uses technology as part of his process, to aid him in visualising three-dimensional patterns. Then, if need be, he creates mini prototypes of that vision to ensure the right use of tools. It also helps him resolve any issues before the actual production commences. He is often aided by a team of builders in the fabrication of his work, similar to a construction of a building. Typically, Muthalib's sculptures go through a laser-cut steel. In order to attain his signature rusty effect, he would then douse his works in salt water and lo and behold, his masterpieces come to life only to be coveted by art aficionados.

According to Abdul Muthalib, the conception of his works is spontaneous, non-linear and they are derived from experiences and what he feels. He draws from the natural surroundings as well as built environment. He

explained, "At this stage, I have come to perceive the self as a composite that is often contradictory and internally incomplete. Perhaps this is one way to relate to my work, in a sense that it is conceptualised and manifested in fragments and aggregates to reveal a certain personal characteristic that challenges the reader to engage with the work at various levels of interpretation."

Muthalib fully utilises geometric shapes in his sculptures. Furthermore, mathematical shapes and equations of swirls, circles and ovals are abundant in the composition of his circular series, entitled, 'Swirls'. His series was showcased at the Australian High Commission Kuala Lumpur in 2005, featuring as the title suggests, a series of circular sculptures. He had showcased two of his other works, the Involute series (2005) and Twist (2008).

Muthalib approaches all his work with a consideration he developed while working on his Involute series. Although he considers all his works to be part of the same series, it also portrays how vastly different they are under different circumstances such as the shows they are displayed at the time and titles they hold. Abdul Muthalib lives by an unwavering principle to date, which is to transform two-dimensional creations to three dimensional figures in order to establish a connection between his sculptures and his audiences. It was initially a fundamental principle he had learnt in architecture which was then applied to art too. After all, beauty is in the eye of its beholder.

You may recognise some of Muthalib's works in public spaces, prominently the Patience of Petronas which graces the lobby of Prince Court Medical Centre and The Essence of National Legacy which can be seen at the Putrajaya International Convention Centre. While there aren't a lot of public sculptures, Muthalib adds his art to be part of the Kuala Lumpur skyline which has been referred to as a form of contemporary Malaysian sculpture in itself.

Synonymous with his talent, his success has earned his artworks a place in prestigious hotels, namely, his Breeze and Bubbles for the Hilton Hotel and his latest, Darussalam at the brand new Grand Hyatt. Darussalam is Muthalib's first foray in bronze, and was an interesting development for him as bronze limits laser cutting, which is a typical method by which he handles his metals. The final form therefore greatly differs from his previous works and shows an interesting new development in his repertoire. Rather than consisting of metal slices, the sculpture is a tall smooth edifice, mimicking the building that houses it. A bird's-eye view of the piece outlines a crescent, an icon present in both the Brunei and Malaysian flags, and which is one of the oldest symbols known to mankind signifying splendour and beauty.

64

ABDUL MULTHALIB MUSA

B. Penang, 1976

Twisted, 2008

Comes with a certificate from the artist.
Lasercut mild steel with granite base
60 x 30 x 30 cm

Provenance
Private Collection, Kuala Lumpur

RM 15,000 - RM 25,000



At a glance, Twisted is seen consisting of a series of sliced vertical 'S' resembling a totem-like structure. Abdul Multhalib showcases the bond between the study of geometry within nature and the two dimensional plane, and questions the effect of realising his thoughts in a three dimensional environment.

The Twist series represent a new oeuvre for Multhalib Musa (one that has evolved from an earlier series). The series takes inspiration from Yusof Ghani's paintings entitled 'Biring Series', exhibited in a gallery in 2007. The action and movement from the cock fight, Yusof's subject matter, inspired Multhalib to create a series that echos the blurring pace of bodies in motion. The artist's fascination with Yusof Ghani's works also led him to work on Biring-inspired sculptures for Yusof in the same year.

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



Abdul Multhalib Musa with his sculpture, Twisted, 2008

65

MOHD AL -KHUZAIRIE ALI

B. Pahang, 1984

Brain Power II, 2009

Stoneware, electronic and mechanical parts
42 x 25 x 25 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 1,500



66

RAJA SHAHRIMAN B. RAJA AZIDDIN

B. Perak, 1967

Gerak Tempur Series, 1996

Mixed media and mild steel
i. 39 x 34.5 x 18 cm ii. 41 x 28 x 33 cm iii. 38 x 27 x 12 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

67

NIK RAFIN

B. Selangor, 1974

Bustling City, 1999

Signed and dated "Raf 99" on lower left

Watercolour on paper

14.5 x 20.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 200 - RM 500



68

NIK RAFIN

B. Selangor, 1974

De' Cinema Melbourne, 1999

Signed and dated "Raf 99"

on lower middle

Watercolour on paper

15 x 18.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 200 - RM 500



69

LEE WENG FATT

B. Kuala Lumpur, 1967

St Xavier's Institution, 1998 & Jalan Petaling, Kuala Lumpur, 1997

i. Signed and dated "Lee Weng Fatt 98" on lower left

Inscribed "St Xavier's Institution, founded in 1852 with its original elevation and after renovations, Malaysia" on lower edge of paper

ii. Signed and dated "Lee Weng Fatt 97" on lower left

Inscribed "Jalan Petaling, Kuala Lumpur" on lower right

Watercolour on paper

18.2 x 18.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500

Lee Weng Fatt's work lies mainly in 'preserving' heritage buildings by capturing their timeless beauty and allure through his canvas, as seen in 'St. Xavier Institution, 1998 and Jalan Petaling Kuala Lumpur, 1997'. What enthalls Lee are the old buildings of his birthplace, the urban landscape of Kuala Lumpur. For him, returning time and time again to these old edifices is akin to journeying back to his roots. The artist immortalises them through oil on canvas and watercolour paintings.

70

TAN CHOON GHEE

B. Penang, 1930 - 2010

Penang, 1989

Signed and dated "CHOON GHEE 1989" on lower right

Ink on paper

50.5 x 60 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000



Hawker Scene, 1978
Ink and watercolour on paper
45 x 70 cm
SOLD RM 10,450.00
KLAS Art Auction 7 April 2013



Singapore River, 1977
Watercolour and Chinese ink on rice paper
44 x 69 cm
SOLD RM 12,100.00
KLAS Art Auction 19 January 2014

Tan Choon Ghee was a master in capturing buildings, shops, landscapes and tiny, miniscule details. By infusing the Chinese classical paintings' calligraphic brushstrokes and the British watercolour approach, Tan Choon Ghee created pieces that are ethereal, desirable and unmitigated in its exquisiteness. With gentle brushstrokes and the way the ink blends into the white background gives it that faint, misty glow that provides his pieces with an air of nostalgia. Tan Choon Ghee was considered one of the most established Malaysian artists. He obtained his training in art from the Nanyang Academy of Fine Arts in Singapore in 1951, before continuing his studies at the Slade School of Art in the United Kingdom in 1958, where he was awarded scholarships from the West Germany Government and Australian Broadcasting Commission.



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.



71

YONG MUN SEN

B. Sarawak, 1896 -1962

Crossing the River, Undated

Signed and dated "Mun Sen" on lower left
Watercolour on paper
36 x 52.5 cm

Provenance

Private Collection, Singapore

Illustrated on page 52 in the "777, Celebrating 7 Illustrious Years at KLAS" coffee table book published by KLAS in February 2019

RM 12,000 - RM 18,000

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.



72

TAY CHEE TOH

B. Johor, 1941

Malacca Village Scene, 1965

Signed and dated "CHEE TOH 65" with a seal on lower right

Inscribed 3/30 on lower right

Ink woodblock print Edition 3/30

40 x 88 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 25,000

Lithograph print of this artwork is in the collection of the National Gallery of Singapore and published and exhibited for "History Through Prints: Woodblock Prints in Singapore 1983

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. The artist renders an almost silhouette-like work of the village scene in yesteryear Malacca. A bull is detached from the bullock car and is seen grazing, men are depicted about their work while the village women are taking shelter under a makeshift cabana.



73

POH SIEW WAH

B. Singapore, 1948

Market Scene - Singapore

Signed on lower left
Watercolour on paper
29 x 38 cm

Provenance
Private Collection, UK

RM 1,000 - RM 2,000

Poh Siew Wah, a versatile painter, was born in Singapore on April 30, 1948. His father was a commercial artist who encouraged him to draw and paint from an early age. He received his formal education at Gan Eng Seng Secondary School where he was taught by Mr. Namasivayam S. (known for his life drawings and figure studies) and Mr. Yeong Ah Soo (holder of a master's degree in graphic design). Seeing an innate talent, these teachers encouraged him to experiment with different mediums, ranging from charcoal and crayons to watercolours and oils. Poh's major influence came from the works of Spanish artist Antoni Tàpies, who paved his personal artistic journey and moulded Poh to foray into abstract art and free-form expression works of art in ink.

ONG KIM SENG'S KATHMANDU SERIES

MAESTRO OF EN-PLEIN-AIR PAINTING

ONG KIM SENG'S ARTISTIC STYLE

Ong's style is described as being naturalist cum impressionistic and a combination of post-Impressionism colour and 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," said Ong.

The subjects of his works revolve around inanimate objects, architectural forms, 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.

The images contained in his art does not convey extreme emotions, they simply play on the nuances of natural light, exacerbating the ordinary into visual splendor and capturing texture and luminescence with layers of pigment. The skill in his art is indelible, and his aesthetic eye even more so. Merging concepts with finesse of execution, the artist presents representative images which are also ethereal in their beauty and flawless in their elemental flow and appropriation of light.

KATHMANDU SERIES

The Himalayas has always been a source of inspiration and a great challenge to venerable artist, Ong. He trekked up to Everest Basecamp to paint its scenery in 1978 to test himself. "I wanted to see if I could work in conditions that were a lot harsher than those in Singapore, and I am very glad that I passed the test," said Ong. The artist's well-received Himalayan Trek Exhibition in 1979 was a testimony of this fact.

But more than that, Ong was captivated by the mountain range as well as the people of Kathmandu, which inspired another trip in 1981. On the other side of the Himalayan mountain range, lies Tibet, which throughout the years, posed a mysterious lure for the artist. "It represented my greatest challenge yet. By a stroke of fortune, I found myself in Tibet in 1986 when China first opened it to the world. It was a dream come true, although the conditions then didn't allow me to paint as much as I had wanted to," the artist lamented. Some of Ong's earliest works showcased in KL Lifestyle Art Space (KLAS) were on the Nepal series - each work is more beautiful than the other, illustrating the underrated beauty of Kathmandu.

74

ONG KIM SENG

B. Singapore, 1945

Market Kathmandu, 1991

Signed and dated "K.Seng 91" on lower right

Acrylic on canvas

58 x 72 cm

Provenance

Private Collection, Singapore

RM 25,000 - RM 50,000

Entitled 'Market Kathmandu, 1991', this work is as humble as it is beautiful. Ong with his mastery, depicts a daily scene in Kathmandu, in presumably, a market. An earthy palette becomes the painting, with meticulous portrayal of details. Pails and basins are seen strewn about the left of the shop, some holding vegetables. What looks like a hole in the wall shop is manned by a Nepalese lady dressed in a vibrant saree, tending to two modest, female customers. There is a simplistic beauty to this work.



75

CHEN WEN HSI

B. China, 1906 - 1991

Three Koi Fish

Signed in Chinese and stamped with seal of the artist on upper left

Ink on paper

33 x 43 cm

Provenance

Private Collection, Singapore

RM 18,000 - RM 30,000

Soft in sight with graceful subtlety, Chen Wen Hsi brings forth his depiction of what seems to be Japanese carps sauntering through its natural habitat, enclosed by foliage, as depicted in the foreground. Using Chinese ink and watercolour on paper for this masterpiece, the artist illustrated his Nanyang-style forte with immaculate brushstrokes.



76

A.B IBRAHIM

B. Alor Setar, 1925 - 1977

**Paddy Field - Kedah Peak,
1950s**

Signed "A.B IBRAHIM" on lower left

Watercolour on paper

26 x 36 cm

Provenance

Private Collection, UK

RM 1,000 - RM 2,500



77

MOKHTAR ISHAK

B. Kelantan, 1939

**Village in Tumpat, 2007
& Kota Bharu Paddy Field,
Undated**

Signed and dated "Mokhtar Ishak 07"
on lower right

Watercolour on paper

11 x 15 cm

Provenance

Private Collection Kuala Lumpur

Illustrated on page 62 & 53 in the East -
Coast Native

Mokhtar Ishak exhibition book

RM 100 - RM 250



Shafuridin Habib, a self-taught artist who pursued painting all through the 1980s was born in Kampung Basong, Perak. His innate passion for art as a schoolboy translated to pencil drawings on the pages of his school exercise books. What was a humble hobby soon became a profound hunger which led him to make a giant leap from the comforts of his kampung to Kuala Lumpur. Shafuridin's style of work highlights the simple, Malaysian rural life as seen in 'Pulang II'. The fuel of his paintings are derived from the whole experience of being in the country, from the abundance of natural foliage, the simplicity in the way of life as shown in 'Pulang II' - villagers are seen returning home as the day comes to an end.

78

SHAFURDIN HABIB

B. Perak, 1961

Pulang II, 2011

Signed and dated "Shafuridin
Habib 2011" on lower left

Watercolour on paper

30 x 44.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 2,000



79

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Fishing Village in Kuala Besar, Tumpat, Kelantan, 1984

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

Provenance
Private Collection, Kuala Lumpur
Illustrated on page 95 in the Art Journey
of Khalil Ibrahim coffee table book
published in 2015

RM 2,000 - RM 6,000

The artist's enigmatic and stylised technique of using watercolour was an illustration of his strong connection and love for the land of his origin. The late Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist and had been for 60 years. He held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centered around figures and were heavily influenced by East Coast fishermen and women.



80

SHEN LIANG

B. China, 1976

Doodling & Painting - My Drawings, 2006

Signed and dated in Pinyin
Charcoal, pencil and watercolour on paper
25.5 x 28.5 cm

Provenance
Private Collection, USA

RM 3,500 - RM 5,000

Shen Liang says "painting is like an asylum" and that "vandalizing my own paintings relaxes me," in reference to his practice of creating large-scale paintings based on imagery from the Cultural Revolution and defacing them with graffiti-like marks. Shen's subjects have included the illustrations on top of children's pencil box tins, advertisement posters, and the covers of propaganda pamphlets, rendered with distinctive photorealism in thick encaustic. Shen is a member of N12, a self-identified group of second-generation Cultural Revolution artists who graduated from the Central Academy of Fine Arts in Beijing, along with Yang Jing, Wang Guangle, Yang Yuanwei, and Qiu Xiaofei.

81

LI SONG

B. China, 1965

**Portraits - Ai Weiwei, circa 1990
& Wang Gangyi, circa 1990**

Oil on canvas
34.3 x 26.7 cm

Provenance
Private Collection, Singapore
Asian Contemporary Art Sale in Christie's
Hong Kong, May 28, 2006 (lot 498)

RM 12,000 - RM 20,000



Li Songsong is renowned for his thickly layered paintings that animate the fragmentary nature of images and memory, paying particular attention to the people, events, and themes of modern and contemporary Chinese history. Li graduated from the Subsidiary School of the Central Academy of Fine Arts in 1992 and received a B.F.A in oil painting from the Central Academy of Fine Arts in 1996. By the early 2000s, Li began to show a prominent style of heavily painted surfaces drawn from found imagery and mass media.

82

HUANG YAN

B. China, 1966

**Chinese Landscape - Marilyn Monroe
from the Celebrity Series, 2009**

Signed and dated "Huang Yan 2009" on lower right

Oil on canvas

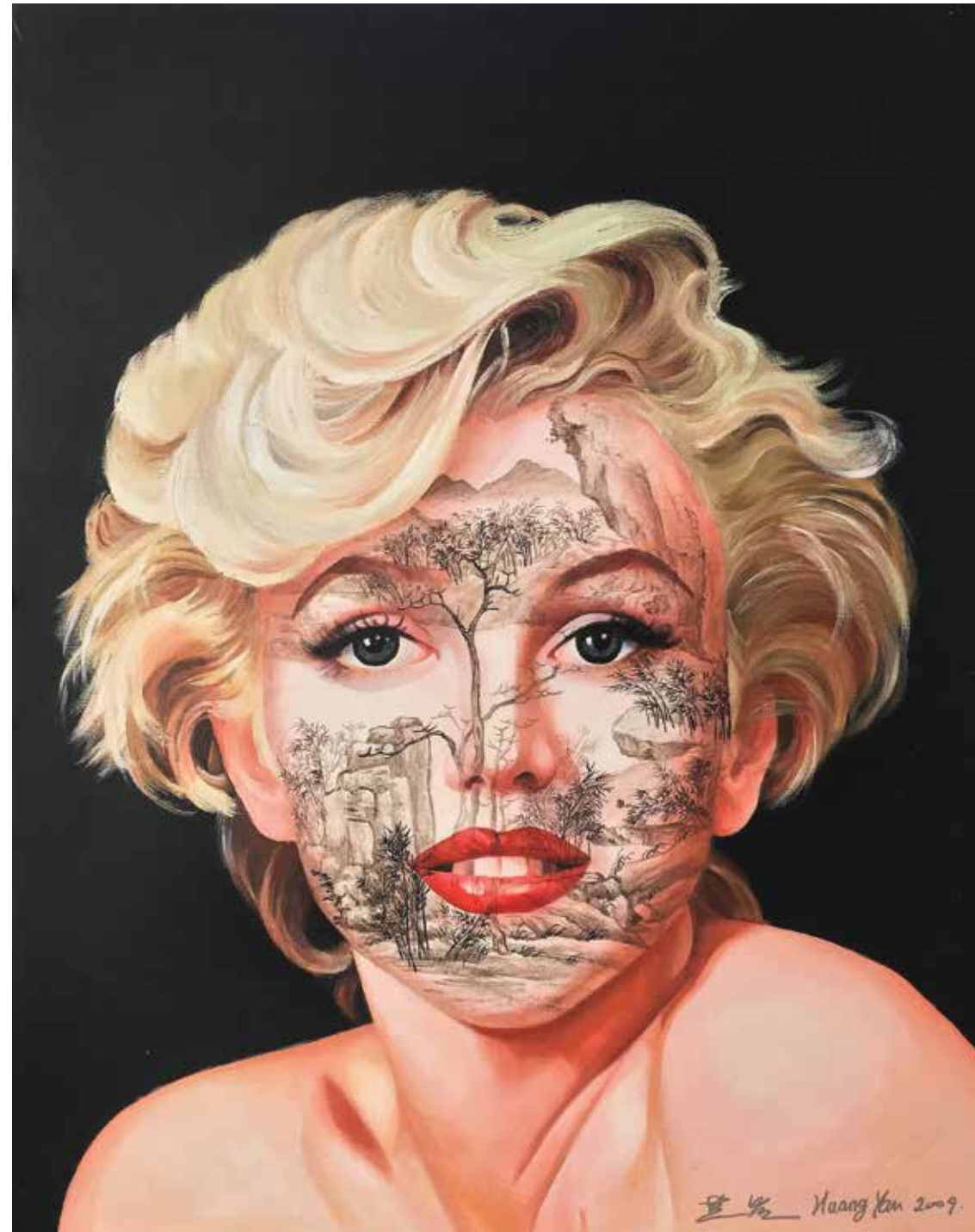
99 x 79 cm

Provenance

Private Collection, Singapore

RM 20,000 - RM 50,000

Huang Yan is one of China's foremost pioneering artists today. Since 1994, he has translated his ideas and behavioral art through oil painting and photography. His forms of creation are diverse - often spreading traditional painting method and behavioral narrative into his photography, while also bringing new contemporary features into his paintings. Since 1997, he has had solo exhibitions in Beijing, Hong Kong, Shanghai, London, Berlin, New York, Paris, Amsterdam and Milan. In 1998, he has participated in more than 30 international group exhibitions, including "Red China" in the Victoria and Albert Museum in London (1998), "Past and Future - China's New Photography and Video Art" in the International Center of Photography in New York & the Chicago Museum of Contemporary Art (2004), "Ink Art: Past as Present in Contemporary China" in the Metropolitan Museum of Art (2013), Guangzhou Triennial, Chengdu Biennial, Prague Biennial, International Video Art Biennial in Israel, Sao Paulo Biennial, "We Are Your Future" Moscow Biennial, "ARTIUM" Contemporary Photography Exhibition in Madrid, Venice Biennial, etc.





83

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Portrait of a Lady in Baju Kurung, 1990

Signed and dated "Khalil Ibrahim 90" on lower right
Acrylic on board
12 x 12 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500

To own an artwork by Khalil Ibrahim is to own a piece of history. The Kelantan-born artist was regarded as one of the most influential artists in Malaysia for his masterful use of batik as a medium. He was one of the few Malaysians to have received art training at the prestigious Central St. Martins School of Art and Design in London during the 1960's. At the school, he received rigorous training in portraiture and explored various hues to bring out the personality of his subjects with muted colours and realistic reflection on the canvas. The 'Portrait of a Lady in Baju Kurung' is an ode to Malaysian women. A female with long black hair and tanned skin, donning a baju kurung becomes the subject. Her facial expression leaves the audience in a state of debate. The portrait invokes a powerful curiosity into the thoughts of the subject which brings his body of art to life.



84

BARBARA TRIBE

B. Australia, 1913 - 2000

Sculpture of Julie, 1960s

Artist, title and medium inscribed on The Studio,
Sheffield gallery description label under the
chipboard base
Terracotta
47 x 33 x 20 cm

Provenance
Private Collection, UK

RM 30,000 - RM 50,000

Based in Great Britain for most of her adult life, Barbara Tribe was one of Australia's most significant 20th-century sculptors, recognised for her work with Rayner Hoff and for her own figurative and portrait sculptures. Tribe was born in the Sydney suburb of Edgecliff on 20 June 1913, three years after her parents migrated from England. Working in all materials, from terracotta, bronze, stone, wood to metal and ceramics, Tribe believed form to be most important, observing the contours and material when creating her works. The artist' curiosity led her to embark on a study of aboriginal art, and prompted her to travel extensively in later life.



85

**EMILY KAME
KNGWARREYE**

Australian, 1910 - 1996

Untitled

Comes with Dacou Gallery Label
on the verso
Synthetic polymer paint on canvas
45.5 x 35.5 cm

Provenance
Private Collection, Singapore

RM 12,000 - RM 20,000

Working in a remote, north-west corner of the Simpson Desert, on land annexed by pastoral leases during the 1920s, Emily Kam Ngwarray became, in the final decade of her life, perhaps the most celebrated and sought after Australian artist of her time. A leading figure in Eastern Anmatyerr ceremony, Ngwarray was also an artist whose work many white Australians first felt the force of an Indigenous art that could be seen to negotiate a space both within the aesthetics of Western abstraction and the timeless precepts of Aboriginal cultural traditions. During the early 1990s, Ngwarray developed a painting technique that literally embodied her sense of the explosive, yet ordered, rhythms of the natural world; she energetically worked her canvas with fluid dots or blobs of colour that formed a pulsing layer over the 'mapped-out' underpinnings of her paintings, evident in this work. Later, she embraced the austerities of stripe composition, before she created the remarkable blocky gestural abstractions of 1996, the final year of her life.



86

ISMAIL ABDUL LATIFF

B. Melaka, 1955

**Angkasa Anggerik Putih
No.2, 1989**

Signed and dated "Ismail Latiff
89" on lower right
Acrylic on paper
53 x 37 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 6,000

The wizardry of Ismail's works are alluring to say the least. With an ever existent moon, his paintings are figments of the artist's imagination. Bold and brilliant swirls and splashes across the canvas create a magical wonderland. 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 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.

87

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Dark Bakau, 1999

Signed and dated "Latiff 99" on lower left

Oil on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 200,000 - RM 320,000

The mangrove forest is an important part of the ecosystem. They are generally found along sheltered coasts where they grow abundantly in saline soil and brackish water subject to periodic fresh- and salt-water inundation. Despite its smelly reputation, a mangrove forest is a very dynamic and highly productive ecosystem. It not only plays multiple ecological functions essential to its surrounding habitats, but is also an important resource for coastal communities.

Dark Bakau, 1999 by Latiff Mohidin is the artist's representation of the mangrove forest. The strokes resemble the stilt roots that branch out and loop off the trunk.

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



SYED AHMAD JAMAL

Life as colourful as his paintings

ON AND OFF KING'S ROAD - A PEEK INTO SYED AHMAD JAMAL'S SOJOURN IN LONDON

Syed Ahmad has been credited as one of the founders of modern Malaysian abstract art and the exhibition, 'On and Off Kings Road' held at Galeri Petronas in 2007 was a privileged peek at the bookends, placed 50 years apart, of his illustrious art career. The event showcased ten bright, energetic paintings during the artist's sojourn, studying in London. The old works explored his three formative years in Britain (1953-56), where he studied at the Chelsea School of Art in London, while his new paintings take a nostalgic relook at those times – with fresh old eyes.

Syed Ahmad's life in Britain was nowhere near as grim as his brooding Self Portrait suggests. On weekdays, the artist would just focus his energy and attention on his art. Then, on weekdays, the artist would attend parties arranged by the art school where they played jazz records. Syed Ahmad loved to dance and was one of the best dancers there - he could do double spins. Besides learning, the artist made sure he enjoyed life too. London is a melting pot of cultures and the late artist attributed his creativity to the city. In many of his newer works, Syed Ahmad used stark blues and greens punctuated by glowing pinks and oranges in exuberant, bold brush strokes. Overall, they all seemed more vivacious, energetic and youthful, than his 1950's works.

The artist's works such as 'Scene from Stunt' featured a party cum show with flamboyant streaks, while 'Picnic at Sonning' calls to mind an afternoon frolic under cloudless skies. Through 'Luminescence' Syed Ahmad conjured up the delights of city nightlife with swirling neon pinks, flashing theatre bulbs and a smack of ruby red lips against the purple-black of night. Syed Ahmad celebrated his time experiencing the exciting London nightlife with 'City by Night' and the effervescent 'Saturday Night' (with twirling dancers and vertical rainbow splashes). The exhibition recalled Syed Ahmad's joys of youth five decades later.

PRIMORDIAL DAYS

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

with his siblings while also spending a lot of time on his own, thinking.

It was much later when he realised that the early discoveries and awareness developed as a young boy sharpened his sense of sight and hearing, which played a pivotal role in his artistry. Syed Ahmad noted that he might not have cultivated the sensitivity to his surroundings had he stayed in Kuala Lumpur. An incident that jolted Syed Ahmad's young life was the death of his grandfather - his first encounter with the harsh reality of the impermanence of life. That black mark triggered a curiosity on the subject of life and death.

SCHOOLING DAYS

At the age of six, Syed Ahmad was enrolled into a Malay school, Sekolah Melayu Tambatan in Johor Bahru as it was the closest to home. At this school, he learned to write Jawi, an adapted Arabic alphabet for writing the Malay language, in his early days. His primordial days in school were made a challenge by his teacher who once gave him 12 lashes on his calf for not being able to read a sentence in Jawi.

Things took an ugly turn when Syed Ahmad's father, Syed Jamal reprimanded the teacher. As an act of revenge, the teacher failed Syed Ahmad in his Standard One examinations, which hindered him from progressing to the next standard. Nevertheless, it did not deter him from re-sitting and passing the examination six months later. On hindsight, this unpleasant experience motivated him to work hard and excel academically and be competitive in class.

After three years at the Malay school, he shifted to an English primary school at nine years old, where he was welcomed with books with coloured pictures which subsequently sparked a genuine interest in reading. This, he had proudly said, was the main reason he did exceptionally well in his studies and often achieved high scores in almost every subject.

CROSSROADS BETWEEN ARCHITECTURE AND ART

As the eldest of his family, with six younger brothers and sisters to look after, a higher education seemed out of reach to Syed Ahmad. Despite his predicament, his achievement in school garnered the Yayasan Sultan Ibrahim Scholarship to study at the Birmingham School of Architecture, England in 1950. Naturally, he leapt at this opportunity. However, the induction of architecture made him realise that it wasn't his cup of tea. The only time he awaited eagerly for was when his class would head

outdoors or to art galleries to sketch as he could whip out his favourite apparatus, his pencils.

Syed Ahmad's dexterity for drawing caught the eye of his principal, Mr Jones who acknowledged that his sketches were the best among all his classmates. His principal told him, "You are too good an artist to be an architect."

Intending to aid Syed Ahmad to trail his true calling, Mr Jones wrote to the Johor government and informed them that he should discontinue his studies in architecture and enrol in art school instead. The first letter Mr Jones sent was unfortunately rejected but he persisted and wrote an appeal letter which the Johor government responded favourably and Syed Ahmad was soon on his way to the Chelsea School of Art in London. Finally, his dream came true. "At that time, it felt like a dream. If it weren't for Mr Jones, I probably won't be an artist now," Syed Ahmad noted.

When he arrived at the Chelsea School of Art, Syed Ahmad had to work harder to catch up with his peers as classes had commenced. But efforts, coupled with his extraordinary talent, paid off. He did very well and soon won various competitions and awards. He related that studying in Chelsea was the best four years of his life. "I enjoyed myself immensely. Chelsea was to me, the world," he enthused. It was a ritual for him to visit both private and public art galleries every Saturday. Sundays were for a different regime - it would be museums of various sorts, like the science museum, natural history museum, geological museum, etc. where he intended to learn and absorb as much as he could. To him, visiting these places was part of the education. Needless to say, he strived to make the most of his time while in England and made sure to gain the best that England could offer.

ART MAKETH THE MAN

Throughout his career, Syed Ahmad's artistic style had been through various changes. His landscape and (early) portrait paintings were stamped with his personal input and style, with traces of analytical Cubism and Abstract Expressionism, before his art matured into Symbolism.

During the roaring 1960's and 70's, his style leaned towards abstracts, while in the 2000s, his paintings became more spiritual. His Abstracts were marked sometimes by Jawi and later, Naskh calligraphic strokes and gestures (Naskh is a cursive Arabic script).

Syed Ahmad depicted the starting point of his life as an artist in Britain (Birmingham School of Architecture and Chelsea School of Art) through three notable works, all done in 1956, namely 'Battersea Park I and II' and 'Duel in the Snow' (inspired by the epic battle between Hang Tuah and Hang Jebat on morality and justice).

It is evident that to him, it was the landscapes and happenings around him that gave him his 'topics'. In later years, he delved into socio-political issues, like anti-nuclearism, the environment, Palestine and Bosnia, in which he expressed his thoughts through Symbolism. Syed Ahmad's art resonated with the spirit of the age and marked historic events in the country. Despite his reputation then, Syed Ahmad Jamal remained a true artist, one who created art neither for recognition nor wealth, but merely as a form of self-expression.

When he first decided to become an artist, he faced naysayers questioning whether this path could be fruitful. But he paid no heed to them as he wasn't in it for money. He desired to follow his passion and that was what he did. In fact, during his first exhibition, his most expensive work sold for a mere 300 dollars. "The ultimate thing I want to achieve as an artist is the beauty of the artwork in its own existence," he said – his paintings being the testament to this statement.

Six years after returning from England, his first artifice was the Pohon Nipah (1957), produced for the profound effect the nipah palms had on him on several levels. He recalled the sturdy topography of nipah palms standing in the soft mangrove mud like scaffolds against soil erosion, with their fern-like palms outstretched, glistening warrior-like in the sunlight. The nipah palms were common milieu during his commune between Johor Bahru and Batu Pahat High School, where he was teaching then.

"It was a milieu contrasting to that of the mild, mellowed, cultivated civilised landscape or garden countryside of England. The palms stood firmly, as they were enjoining the earth, space and the while the serrated blades of the palms shot up, as if in response to the invisible rays of the sun. The sheer bout of energy was catalytic, echoing and re-echoing again years later in the 'Gunung Ledang' and 'Between Heaven and Earth series'. In 1957, Syed Ahmad produced Mandi Laut.

"It ties up my academic knowledge and training in the West with the local tropical ambience. I transposed and transmuted the Western figurative format (a la the Madonna and the Rock) into a Malaysian setting. Besides, the act of posing (of the figures) is also a Western thing," he said.

Syed Ahmad's decorated belt of achievements included designing an emblem for the National Art Gallery of Malaysia. The stylised human eye in the emblem represents vision of the artist while the rectangular shape represents the visual arts. The long oval shape that circles the eye and the rectangular shape represents inner content.



88

SYED AHMAD JAMAL, DATUK

B. Johor, 1929 - 2011

Picnic at Sonning, 2006

Signed and dated on lower right

Acrylic on canvas

76 x 183 cm

Provenance

Private Collection Kuala Lumpur

Exhibited and illustrated in the exhibition catalogue for the first time in

"On & Off King's Road" in Petronas Gallery, Kuala Lumpur in 2006.

Exhibited, featured on the cover and illustrated on page 55 of the Malaysian Gems,

Modern & Contemporary Malaysian Art Exhibiton book

Illustrated on page 52 of the "777, Celebrating 7 Illustrious Years at KLAS"

coffee table book published by KLAS in February 2019

RM 250,000 - RM 400,000

One of Malaysia's prominent artists, Datuk Syed Ahmad Jamal's magnificent 'Picnic at Sonning, 2006' is a beautiful piece of work, a product of modernity and technique, exhibiting vibrant colours and a subtle grace to command viewers' attention.

About the Artwork

This stunning masterpiece is a depiction of the late artist's early days in the United Kingdom. Syed Ahmad used to play cricket in the summer with his lecturers at Sonning Park. On one such outing, his lecturer bowled a ball that spun, bounced off the ground and hit him right in his knee which later gave him a bad bruise. The artist masterfully translated that memory onto canvas.

IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1 NOTICE TO BIDDERS

General

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

KLAS is Seller's Agent Only

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

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

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

Tests

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

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

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

Bidder's Duty to Inspect

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

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

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

Condition Reports and Estimates

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

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

Storage Cost

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

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

- (a) no later than one (1) year after the date of the Sale, the Buyer has notified KLAS in writing of the number of the Lot, the date of the auction at which it was purchased and provided evidence by no less than two (2) experts to question the authenticity of the Lot; and
- (b) is able to transfer good title to Seller free from any third party claims arising after the date of the Sale to the Buyer; and
- (c) is able to return the Lot to KLAS in the same condition as at the date of the Sale; and
- (d) the Lot was not in conformity with the Contractual Description at the date of the Sale or the Contractual Description was not in accordance with the generally accepted opinions of scholars and experts at that time not indicated any conflict in such opinions; and

(e) there were methods of establishing that the Lot was counterfeit at the date of publication of the Catalogue by means of processes which were generally accepted for use that were not unreasonably expensive or impractical or unlikely to have caused damage to the Lot but were not applied; and

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

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

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

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

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

After the Sale

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

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

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

agrees that any resale price will be deemed commercially reasonable.

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

Goods and Services Tax (GST) (Not Applicable)

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

"Forgery"	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
"Form"	Form, as the case may be;
"Hammer Price"	the highest bid in Ringgit Malaysia accepted by KLAS, at which a Lot is knocked down by the Auctioneer;
"KLAS"	includes its successors in title and assigns;
"Lot"	an item of property consigned to KLAS by a Seller with a view to sale at the Auction;
"Purchase Price"	the Hammer Price plus the Buyer's Premium and all other applicable taxes and charges;
"Reserve" or "Reserve Price"	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
"Sale"	the sale evidenced by the striking of the Auctioneer's hammer;
"Seller"	the person named as owner or consignor of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), "Seller" includes both the agent and the principal who will both be jointly and severally liable;
"Telephone Bidding Form"	the form prescribed by KLAS from time to time for making Telephone Bids;
"Telephone Bids"	form prescribed by KLAS from time to time for making Telephone Bids; real time bids made by telephone by special arrangement with KLAS, if applicable.



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

Bidder No. (for office use)

BIDDER REGISTRATION FORM

KLAS ART AUCTION Malaysian & Southeast Asian Art | 1 March 2020 | KLAS @ Jalan Utara

Bidder Details

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

Banking Details

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

Supporting Documents I Utility Bills I Bank Statement (Issued in 2018) _____

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

AGREED AND ACCEPTED BY

Signature of Bidder

Name _____ Date _____



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

Bidder No. (for office use)

ABSENTEE BID FORM

KLAS ART AUCTION Malaysian & Southeast Asian Art | 1 March 2020 | KLAS @ Jalan Utara

Bidder Details

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

Banking Details

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

I hereby irrevocably authorise 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 _____

Index of Artists

A.B Ibrahim	76	Laxman Pai	31
Abdul Latiff Mohidin	4, 87	Lee Long Looi	8
Abdul Multhalib Musa	64	Lee Man Fong	42, 43, 44, 45
Ahmad Zakii Anwar	54	Lee Weng Fatt	69
Alex Ong	60	Li Song	81
Ali Nurazmal Yusoff	56	Long Thien Shih	35
B. Vithal	33	Lye Yau Fatt	30
Barbara Tribe	84	Mohd Al-Khuzairie Ali	65
Basoeqi Abdullah	41	Mohd Khairul Izham	3, 48, 58
Bhanu Achan	40	Mokhtar Ishak	77
Cheah Yew Saik	34	Najib Ahmad Bamadhaj	57
Chen Wen Hsi	29, 75	Nik Rafin	67, 68
Cheung Pooi Yip	26	Nizar Kamal Arifin	49
Choo Keng Kwang	22, 23	Ong Kim Seng	28, 74
Chuah Thean Teng, Dato	11	Poh Siew Wah	73
Emily Kame Kngwarreye	85	Raja Shahriman B. Raja Aziddin	66
Eng Tay	6, 7	Raphael Scott Ahbeng	18, 19, 52, 59
Foo Chee San	25	Seah Kim Joo	16, 17
Huang Yan	82	Shafurdin Habib	78
Ibrahim Hussein, Datuk	5	Sharifah Fatimah	51
Ismail Abdul Latiff	1, 36, 46, 47, 86	Syed Zubir, Dato	
Ismail Mat Hussin	15	Shen Liang	80
J. Anu	55	Suhas Roy	32
Jailani Abu Hassan	2	Syed Ahmad Jamal, Datuk	88
Jansen Chow	62	Tajuddin Ismail, Dato	50
Jeihan Sukmantoro	20, 21	Tan Choon Ghee	70
Kelvin Chap	53	Tay Chee Toh	72
Keng Seng Choo	61	Wan Soon Kam	24, 27
Khalil Ibrahim	9, 10, 37, 38, 39, 79, 83	Yong Mun Sen	71
Kwan Chin	13, 14	Yusoff Abdullah	12
		Yusof Ghani	63

ENJOY THE TASTE OF APPLES OVER ICE!

STRONGBOW APPLE CIDERS - WORLD'S NO.1 CIDER.



The apples we use are specially grown to deliver the crisp, refreshing taste of nature. We coupled it with the expertise of our master cider makers to bring you the World's No.1 Cider. For the perfect serve, have it over ice!



WWW.STRONGBOW.COM FB.COM/STRONGBOW.MY
@INSTAGRAM.COM/STRONGBOW_MY
Heineken Marketing Malaysia Sdn Bhd (5971-D) Sungei Way Brewery, Lot 1135,
Batu 9, Jalan Klang Lama, 46000 Petaling Jaya, Selangor Darul Ehsan
ENJOY STRONGBOW RESPONSIBLY





Presented by



KL Lifestyle Art Space
Modern & Contemporary Art Gallery
31 Jalan Utara, 46200 Petaling Jaya, Selangor
Tel: +603 7932 0668 www.kl-lifestyle.com.my
Sales and Enquiries: +6019 333 7668