

# MOSAIC XX

## KLAS Celebrates 9 Illustrious Years in 2020

### A Selling Exhibition

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In celebration of KL Lifestyle Art Space's (KLAS) 9th anniversary, we are delighted to present the Mosaic XX: Celebrating 9 Illustrious Years of KLAS, a Private Sale selling exhibition.

This anniversary showcase is a selling exhibition, providing a seamless service for buying artworks outside the auction calendar.

With a better understanding of the artworks sought after by art connoisseurs and complemented by passion and expertise, we present you a finely curated collection of 56 artworks by both masters and contemporary artists from Malaysia and Asia with the exception of a rare and prized earthenware by Picasso. This exquisite piece by Picasso was from the limited edition Madoura series of works that ended production in 1971.

The highlights in the collection showcased includes the largest produced canvas artwork from the 'Protest Series' by Yusof Ghani, painted whilst completing his masters degree at the Christian University in Washington, D.C along with a magnificent masterpiece by Lee Man Fong entitled, Long Journey - Agra India, 1977 which has been illustrated as plate 18C in the book, Singapore Artists. This gem of an artwork has also been published in Art in Singapore Today and Lee Man Fong: Fine Selection books, as well as various publications in Singapore and Taiwan.

The other highlights include coveted works by artists Chen Wen Hsi, Datuk Ibrahim Hussein, Lee Man Fong's (figurative works), Yoshitomo Nara and David Bromley to name a few.

This selling exhibition presented by KLAS provide the avenue for busy cosmopolitans and art aficionados who lack time to view the array of artworks online and later purchase them at the gallery. Visit the following link for images of the artworks for your viewing pleasure, [https:// www.kllifestyle.com.my/private-sale-2020/](https://www.kllifestyle.com.my/private-sale-2020/).

In an effort to flatten the curve of the Covid-19 pandemic, an appointment must first be made with Shamila +60 12 515 2095 or Bill +60 13-361 2668 prior to visiting the gallery and viewing artworks. This practice will be the new normal until the virus is finally behind us.



**ABDUL LATIFF MOHIDIN**  
Pago Pago Sculpture, 1969  
Copper sculpture 99 x 89 x 35.5 cm

Latiff Mohidin's Pago Pago series is made up of sketches, paintings, sculptures, prints and poetry. The poetry of the Pago Pago years is in free verse form and consciously breaks from the traditional structure of the Malay pantun and its quatrain "a-b-a-b" rhyme scheme. With each visual strand and poetic fragment, Latiff Mohidin offers a Pago Pago-esque life-world that measures time not in linear but cyclical flows.



**LEE MAN FONG**  
Long Journey - Agra India, 1977  
Oil on canvas 62 x 82 cm

With an earthy, predominantly brown palette, this masterpiece by Lee Man Fong is magnetic and rustic. It depicts an Indian woman, the subject of the painting, clad in a sari with cloth over her head and holding canes to wrangle two donkeys. Also illustrated is a child mounted on one of the donkeys, covering his or her head with some material, suggesting the heat. It's a heart tugging piece as it showcases the reality of the parched, sun-baked landscape of Agra, India and the difficulties of life.



**YUSOF GHANI**  
Protest Series (Washington) - We Are In The System, 1983  
Oil on canvas 118 x 158 cm

At first sight, this massive painting exudes a dark and solemn feel, akin to other works from this series but it's exactly the mood that Yusof was aiming. According to him, 'We are in the system' highlights the outcome of the intervention of a power such as the United States. While admittedly, the painting is rather chilling, it is done deliberately to emphasise the sufferings of the people who were affected or caged by the atrocities of the 'dirty war' which pitted a right wing government against the Marxist guerrillas in El Salvador. In this work, one can discern that there are two subjects; the foreground is of a face that is almost crying out to break free from the system that is holding them back while the figure in the back is portrayed as caged, behind bars.



**YUSOF GHANI**  
Siri Tari III, 1984-85 (Washington Series)  
Oil on canvas 163 x 219 cm

Yusof Ghani's Tari Series revolves around social remarks, and until this day, remains as his most popular and coveted series. In this series, he uses dance paintings to portray human behaviour and to experiment with lines, movement and colour. Despite how elegant this painting of dancing looks, it was never intended to be graceful. The lines and sketches on this artwork were executed freely and spontaneously in a frenzied and haphazard manner. "Life is sometimes like dancing – we move about with no purpose but we get lots of pleasure out of it," said Yusof.



**SYED AHMAD JAMAL, DATUK**  
Langkah 30 - Siri Gunung Ledang, 1987  
Songket 452 x 103 cm

Datuk Syed Ahmad Jamal was born to fit the artistic role. While his artistic style and medium saw changes throughout the years, unfortunately, this 'National Art Laureate's' work with fabrics weren't as celebrated. The late artist, who had deep appreciation for nature translated into his songket works. Everything in the natural world was an inspiration to this man who examined his surroundings which such rare intensity. One can also discern that a triangle shape or 'tumpal' became ubiquitously present in his works (including his songket works), perhaps symbolising Gunung Ledang or something more religious. Revolutionising the songket format, Syed Ahmad Jamal seemed to breathe life to his loomed works using wave-like patterns and sprawled triangles, straying away from the restrictive format of songket.





**AWANG DAMIT AHMAD**  
E.O.C. "Rawai Dan Kemudi", 1991  
Mixed media on canvas 190 x 178 cm

Formerly in the personal collection of the artist himself, this majestic piece commands attention. It was produced when Awang Damit pursued a master's degree at the Christian University in Washington D.C. This stunning work was also exhibited at the 8th Triennale - India 1994, by the Lalit Kala Akademi.

It can be argued that Awang Damit's works are elegiac. They do not have pretty colours nor are they paintings of flawless and fantastic dream realms. They are commanding, ruthless and stares back at the viewer, standing its ground firmly. As seen in this piece, the colours are dark and busy, creating a chaotic atmosphere. Jagged lines, shapes and random colours are scattered about the canvas, so forceful that they command the attention of the viewer at once.



**YUSOF GHANI**  
Siri Tari XII, 1989  
Oil on canvas 117 x 163 cm

Yusof Ghani radically alters the figure, seen as a formative generator and embodiment of movement. He dismantles and transforms them into planes of colour and curving lines. They are almost forceful, and at times, even awkward. Graphic components – consisting of straight and curving lines as well as cross-hatching clusters, are dominant and profuse. The juxtaposition of this piece is as so – as if all the movements involved in the piece are converging towards a meeting point, even while they maintain their own distinct space and characteristics. It is the bridging of realism and abstraction.



**KHALIL IBRAHIM**  
Portrait Temerloh Girl, 1966  
Acrylic on board 44 x 73 cm

Khalil's 'English' works revealed a comparatively different style from his earlier landscapes and portraits. Influenced by his peers, lecturers, and his foreign surroundings, the early 1960's saw him experimenting with abstraction in works like Destruction and Destruction II and Abstract I.

There are distinct influences of Italian Futurism, both in the movement of the subjects and with his works for In Geese and the Figurative Study. His interest in Futurism was short lived when he began painting his own self-portrait and the Temerloh girl in acrylics. His love for Expressionism is clearly portrayed in the Portrait of a Balinese Lady. His interest in painting abstraction surfaces in other ways throughout his career as an artist.



**CHUANG CHE**  
Landscape No.1, 1970  
Acrylic and collage on canvas 129.5 x 167.5 cm

Like much of the artist's oeuvre, the artwork, an extension of Chuang Che's forte is the coalescence of Abstract Expressionism and Chinese traditions, with blocks of white and bright yellow offset by fluid black strokes reminiscent of landscape screen paintings. One can discern that the textured, large-format abstractions are the hallmark of Chuang's works who has stressed that his objective is to bring together Western and Eastern artistic sensibilities.



**IBRAHIM HUSSEIN, DATUK**  
Figures in Landscape, 1974  
Acrylic on canvas 51 x 62 cm

This widely-recognised and international artist described his abstract works as futuristic and it was through a distinctive ordering of lines that he expressed differing complexities of form and dimensions. Ib created an extraordinary legacy of paintings over a half century revolving around his life and humanity, events and personalities. Seen here in Ib's 'Figures in Landscapes', (1974), one can discern that most of his works often have a semi-figurative or figurative element poised within a flattened and ambiguous space, reverberating complexity and swirls of colours. This particular work emanates a calmness by the soft hues of green. He often emitted lines, colours and shapes onto canvas in direct response to the world around him, imploring all who viewed his art to be as moved as he was by the struggles and pleasures in the world.



**LIU KANG**  
Blue Landscape, 1976  
Oil on board 49 x 74 cm

Liu Kang is a colourful modernist who never shies away from confident brush strokes and rich colours. In the Blue Landscape, the artist smears a classic shade of blue contouring the mountain to show depth in bringing forth the view's majestic atmosphere. As one of the Nanyang-style founders, he goes bold and raw for nature.

Born in 1911 in Yongchun, Fujian Province, famed Singaporean artist by the name Liu Kang was hailed. as "a pillar of the southern sky" in the art scene. He was the president of the Society of Chinese Artists between 1946 and 1958, and a founding member of the Singapore Art Society, where he served as president for 10 years. Liu Kang arrived in Singapore in 1942 and had been credited with numerous contributions to the local art scene.



**ONG KIM SENG**  
Nepal In Autumn - Bhaktapur Square, 2017  
Watercolour on paper 53.5 x 73 cm

This artwork is a stunning en plein air depiction of the landscape at Bhaktapur Square – a city in the east of Kathmandu. An earthy tone washes over the artwork – illustrating the brick-laden, derelict buildings found in this township. Beyond the square, terraced buildings seem to greet the cloudy sky and a glimpse of Mount Everest forms a picturesque backdrop. Aply titled Nepal In Autumn - Bhaktapur Square, 2017, on the foreground, heaps of hay come into view, strewn about under the sun in preparation for winter, to feed the yaks and mules. The artist was amazed by this uncommon sight and proceeded to immortalise it through this painting.



**SHARIFAH FATIMAH SYED ZUBIR, DATO**  
Masya Allah  
Mixed media on canvas 153 x 122 cm

Sharifah Fatimah's works exhibit contagious energy. As she relishes in various inspirations, she brilliantly puts it across her paintings. 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. Each piece varies in terms of aesthetics, but shares a similar foundation that resonates vibrancy, liveliness and vivacity. It is executed in her typical exaggerated, loud and contrasting colours, featuring daring streaks, blocks and lines to beautifully frame the bold-coloured fragments and shapes.

Repetition of shapes and layering of colours to rich tactile effect as well as decorative resplendence connects the artist and her family. In similar works from the same series, Sharifah Fatimah uses embellished shapes enclosed within larger shapes and provides contrasts to it by the incorporation of translucent white. This work radiates a spiritual consciousness that is both reflective and evocative.



**CHEN WEN HSI**  
Carp  
Ink on paper 33 x 43 cm



**ONG KIM SENG**  
Om Mani Padme Hum! (Jewel in the Heart of the Lotus)-Nepal Series, 1982  
Ink and colour on paper 73 x 53.5 cm

The Himalayas has always been a source of inspiration and a great challenge to venerable artist, Ong Kim Seng. 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 testimonial of this fact.

But more than that, Ong was captivated by the mountain range as well as the people of Kathmandu, which proceeded to inspire another trip in 1981. Throughout the years, on the other side of the Himalayan mountain range, lies Tibet, which posed a mysterious lure for the artist. "It represented my greatest challenge yet.

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





**TAJUDDIN ISMAIL, DATO**  
Studio Interiorscape, 2002  
Acrylic on board 240 x 240 cm

Tajuddin Ismail's artworks are labyrinths of metaphors and underlying meaning. The artist gained his reputation for his stunning 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. In this artwork, Tajuddin takes in the interior of a studio and presents it as his own interpretation.



**SHARIFAH FATIMAH SYED ZUBIR, DATO**  
Nursiyah, 2015-2017  
Acrylic on canvas 120 x 100 cm

Bold and brilliant are the words that come to mind when describing Sharifah Fatimah's works. This particular piece embodies those words and employs a dark background to frame haphazard fragments of her still bold-coloured shapes, effectively capturing the viewer's focus and attention. Tinted in rich colours that arranged in a mosaic-like manner, the entire piece is aesthetically pleasing to the eye.



**CHEONG LAI TONG**  
Abstract, 1969  
Oil on board 119.5 x 81.5 cm

Best known for being the creative genius behind the 115-foot mural that majestically embellish the walls of National Museum of Malaysia, Cheong Laitong survived World War and was part of the group who pioneered the Asian art scene.

Born in 1932 in Guangzhou, China and moved to Malaya when he was a child with his mother and two sisters in 1938 to avoid the Japanese Occupation in China. His father was running a business in Kuala Lumpur back then. Cheong enrolled in a Chinese school before the Japanese occupation of Malaya, but lessons were not conducted during the occupation. He started learning the English language when he was 18 years old. Claiming his foray into art accidental, Cheong was born with the gift to draw yet wasn't exposed to art until he received an American scholarship and subsequently also studied art in London.

Through art, Laitong induced deep reflections and timeless consciousness. There is an East-meets-West approach in his works, as his layering, contrasts of colours, markings and subsequent masterpieces make it possible for the viewer to interpret them at so many different levels. He is also said to be an artist that goes by instinct, and his canvases are the result of the expression of his emotions.



**CHEN WEN HSI**  
Hérons  
Ink on paper 64 x 75 cm

'Hérons' is a lively depiction captured from Chen's life studies of these animals' movements and behaviours. The herons are coloured ever so delicately, framed by weeds and a body of water indicates yet again, the eloquence of the maestro's technique. The angularity of the herons' bodies and necks allude to their agile movements and elegance. Indeed Chen's ability to configure these overlapping shapes of broad strokes point to the artist's early interest in Cubism.



**YEOH JIN LENG**  
Melawati Series, 1982  
Acrylic on canvas 71 x 89 cm

Yeoh Jin Leng's Melawati series draws you in, and back to simpler times when Malaysia was blessed with lush greenery. Yeoh is a pioneer abstractionist of Malaysian landscapes. His artworks are known for its exemplary techniques that exude a lot of fluidity and flow. They are highly expressive and abstract in their natural art form where Yeoh has cultivated his skills and methods throughout his artistic career.



**PUTU SUTAWIJAYA**  
Beda Dalam Damai (Differences Within Peace), 2003  
Acrylic on canvas 140 x 145 cm

As a painter, sculptor and performance artist, Putu embodies the multi-media, cross-disciplinary character of Indonesian contemporary art. At the same time, a main focus of his work is the human body as both an expressive form and a vessel of the spirit. Above all else, it is the gestural movement of Putu's works that communicate an intense spectrum of spiritual and emotional states, from contemplation to sorrow to the pure exuberance of dance. Putu is also deeply drawn to sacred sites and often travels to the ancient temples scattered around Java and Bali, where he spends days painting.



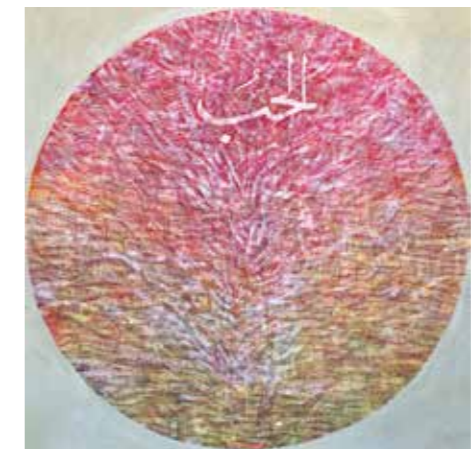
**LONG THIEN SHIH**  
Satay Seller, 1963  
Oil on board 59 x 35.5 cm

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. Employing the use of oil on board, this colourful piece showcases a satay seller at work as a customer patiently waits for his order, emanating a sense of calm in the ordinary.



**YOSHITOMO NARA**  
Cosmic Girl (Eyes Open), 2008  
Offset lithographic poster printed in colours on wove, from the edition of 500  
72 x 52 cm

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



**NIZAR KAMAL ARIFFIN**  
A Hubbu (Cinta) = (Love), 2018  
Acrylic on canvas 122 x 122 cm

Born in 1964 in Kuala Lipis, Pahang, Nizar Kamal Ariffin was a member of SENIKA, Kuantan's State of Art Society. His artworks surpass intricate planning and structured lines to figuratively express spirituality, freedom, faith and personal growth – all of which are interconnected in the world. This is evident in Nizar's representation of love, A Hubbu. This painting owns a gradient of warm hues and a prominent Jawi writing symbolising love.