

PETALING JAYA, SUNDAY 12 JULY 2020



# KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART





Lot 34 **Awang Damit Ahmad** Iriga "Memori Kelabu" 2004



# KLAS ART AUCTION 2020

## MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 12 JULY 2020

### Auction Day

**Sunday, 12 July 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 36 **Tay Mo Leong, Daio** Goddess of Mercy Temple - Georgetown Penang, 1970's

#### **KL Lifestyle Art Space**

c/o Mediate Communications Sdn Bhd  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor  
t: +6019 333 7668  
e: [info@mediate.com.my](mailto:info@mediate.com.my)

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Lot 73. **Syed Thajudeen** *Lightness of Being*, 1999

## Full Preview

Date: 26 June - 11 July 2020

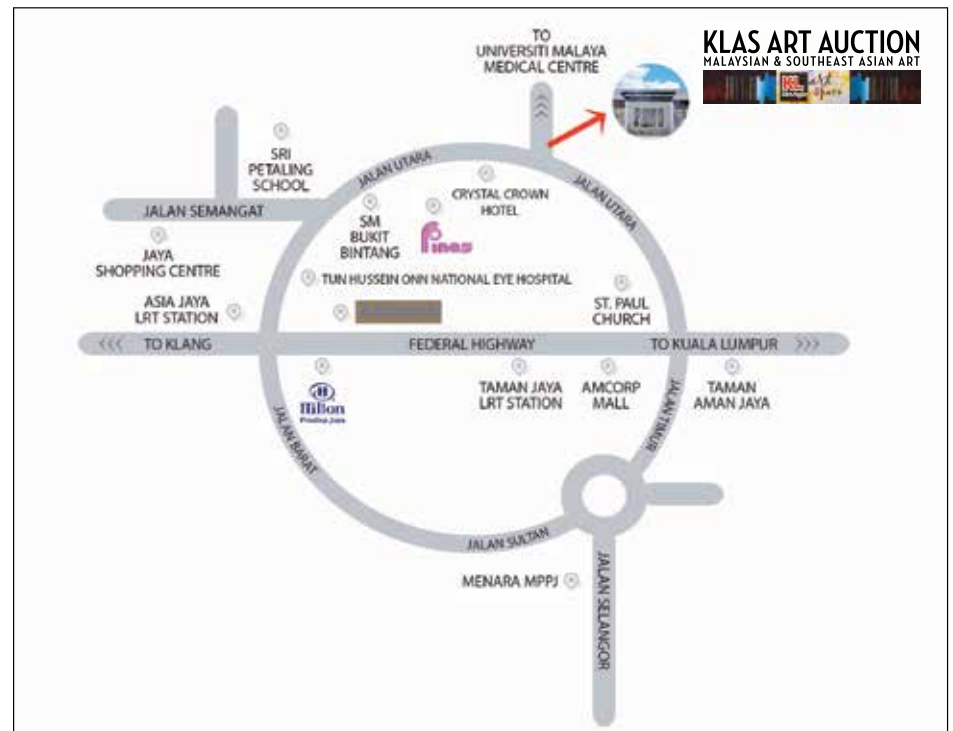
Venue: KL Lifestyle Art Space  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor, Malaysia

## Auction Day

Date: Sunday, 12 July 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 21 **Chen Wen Hsi** Squirrels

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## THRIVEN



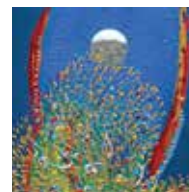


Lot 61 **Lee Man Fong** Portrait of a Balinese Lady, 1954

## Glossary



**1 ISMAIL ABDUL LATIFF**  
**PUNCAK MALAM...  
KUMBANG BELUKAR, 2013**  
Acrylic on canvas 90 x 71 cm  
RM 8,000 - RM 15,000



**2 ISMAIL ABDUL LATIFF**  
**RATU NUSANTARA NO. 4, 2017**  
Acrylic on canvas 40.5 x 30.5 cm  
RM 1,500 - RM 2,000



**3 KHALIL IBRAHIM**  
**EAST COAST SERIES - XXII, 1983**  
Acrylic on canvas 36 x 21 cm  
RM 4,000 - RM 7,000



**4 ABDUL LATIFF MOHIDIN**  
**GELOMBANG, 1993**  
Mixed media on paper 20 x 29 cm  
RM 15,000 - RM 25,000



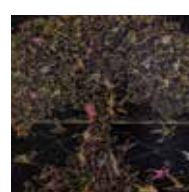
**5 JAMES SUM**  
**LUSCIOUS, 2000 - 2016**  
Oil on canvas mounted on plywood  
42 x 59 cm  
RM 20,000 - RM 28,000



**6 TAJUDDIN ISMAIL, DATO**  
**OASIS, 2012**  
Oil on canvas 122 x 122 cm  
RM 25,000 - RM 40,000



**7 NIZAR KAMAL ARIFFIN**  
**SEJAMBAK AMAN #5, 2017**  
Acrylic on canvas 122 x 122 cm  
RM 8,000 - RM 15,000



**8 MOHD KHAIRUL IZHAM**  
**POHON MAS IV, 2019**  
Acrylic on canvas 152 x 152 cm  
RM 4,000 - RM 9,000



**9 MOHD RADUAN MAN**  
**PHOENIX, 2004**  
Oil on canvas 61.5 x 47.5 cm  
RM 6,000 - RM 12,000



**10 MOHD RADUAN MAN**  
**LONDON LOVE STORY, 2013**  
Mixed media on aluminium laid on board  
74.5 x 74.5 cm  
RM 3,000 - RM 5,000





**11 AHMAD SHUKRI MOHAMED**  
**UNTITLED, 2000**

Acrylic on canvas (Diptych)  
122 x 122 cm  
RM 6,000 - RM 10,000



**16 SOLOMON SAPRID**  
**DON QUIXOTE, 1970**

Metal iron alloy 29 x 24.5 x 29 cm  
RM 80,000 - RM 150,000



**21 CHEN WEN HSI**  
**SQUIRRELS**

Chinese ink on paper 55 x 69 cm  
RM 40,000 - RM 75,000



**12 AHMAD SHUKRI MOHAMED**  
**UNTITLED, 2001**

Acrylic on canvas 60 x 60 cm  
RM 4,000 - RM 7,000



**17 CESAR LEGASPI**  
**NUDE, 1978**

Oil on wood 65 x 50 cm  
RM 30,000 - RM 50,000



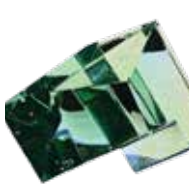
**22 CHEN WEN HSI**  
**"GOLD FISH" CIRCULAR PAINTING WITH FISH**

Ink on paper Diameter 43 cm  
RM 30,000 - RM 55,000



**13 JAILANI ABU HASSAN**  
**IKAN KEKEK, KAMPONG PONDOK, 2005**

Mixed media on paper 111 x 76 cm  
RM 6,000 - RM 12,000



**18 RAMON ORLINA**  
**UNTITLED**

Asahi Glass  
15cm (H) x 21.5cm (W) x 14cm (D)  
RM 10,000 - RM 15,000



**23 ONG KIM SENG**  
**MARKET SCENE (JUNCTION OF TERENGGANU STREET AND TEMPLE STREET, SINGAPORE), 1979**

Watercolour on paper 36 x 53 cm  
RM 10,000 - RM 25,000



**14 MOHD KHAIRUL IZHAM**  
**DI KETIKA DAN WAKTU, 2015**

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



**19 ROMEO TABUENA**  
**CATHEDRAL, 1967**

Mixed media on board 42 x 58 cm  
RM 6,000 - RM 10,000



**24 TAY BAK KOI**  
**FOREST, CIRCA 1980's**

Ink and colour on paper 43 x 83 cm  
RM 15,000 - RM 25,000



**15 DREW HARRIS**  
**THE COMMUNITY SERIES - INTERCONNECTED 2, 2013**

Mixed media on board 153 x 122 cm  
RM 4,000 - RM 7,000



**20 CESAR BUENAVENTURA**  
**STILL LIFE FLOWERS, 1970**

Oil on canvas 58 x 89 cm  
RM 1,500 - RM 3,000



**25 TAY BAK KOI**  
**UNTITLED, CIRCA 1980's**

Ink and colour on paper 54 x 84 cm  
RM 15,000 - RM 25,000



Lot 17 **Cesar Legaspi** Nude, 1978





**26 YONG MUN SEN**  
**MALAYAN KAMPUNG, 1946**

Watercolour on paper 28 x 38 cm  
RM 6,000 - RM 12,000



**31 KHALIL IBRAHIM**  
**EAST COAST LADIES, 2003**

Ink on paper 40 x 57 cm  
RM 4,000 - RM 7,000



**36 TAY MO LEONG, DATO**  
**GODDESS OF MERCY**  
**TEMPLE - GEORGETOWN**  
**PENANG, 1970's**

Watercolour on paper 57 x 75 cm  
RM 7,000 - RM 14,000



**27 CHIA YU CHIAN**  
**THE WOODEN BRIDGE,**  
**DECEMBER 1969**

Oil on canvas 56.5 x 44.5 cm  
RM 7,000 - RM 12,000



**32 SHARIFAH FATIMAH SYED**  
**ZUBIR, DATO'**  
**GREENLIGHT, 1983**

Acrylic on canvas 122 x 148 cm  
RM 50,000 - RM 90,000



**37 LEE LONG LOOI**  
**PORTRAIT OF THREE**  
**LADIES, 1984**

Mixed media on paper 76 x 57 cm  
RM 3,000 - RM 7,000



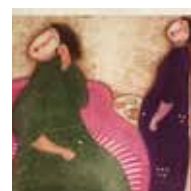
**28 TAY BOON PIN**  
**UNTITLED, 1972**

Acrylic on canvas 35.5 x 28 cm  
RM 1,000 - RM 3,000



**33 SHARIFAH FATIMAH SYED**  
**ZUBIR, DATO'**  
**NURSIYAH, 2015 - 17**

Acrylic on canvas 120 x 100 cm  
RM 38,000 - RM 55,000



**38 ENG TAY**  
**DIALOGUE, 1985**

Print on paper 75 x 90 cm  
RM 500 - RM 1,200



**29 POH SIEW WAH**  
**SINGAPORE RIVER, 1980's**

Watercolour on paper 54 x 37 cm  
RM 900 - RM 2,200



**34 AWANG DAMIT AHMAD**  
**IRAGA "MEMORI KELABU" 2004**

Mixed media on canvas 148 x 122 cm  
RM 30,000 - RM 55,000



**39 ENG TAY**  
**SCENERY I**

Print on paper 13.5 x 56.5 cm  
RM 500 - RM 1,200



**30 WAN SOON KAM**  
**SIR STAMFORD RAFFLES, 1987**

Mixed media on paper 31 x 27.5 cm  
RM 900 - RM 1,500



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

Watercolour on paper 30 x 40 cm  
RM 4,000 - RM 10,000



**40 JANSEN CHOW**  
**PAST PRESENT II**

Print on paper Edition 8/20 29 x 47 cm  
RM 1,800 - RM 3,500

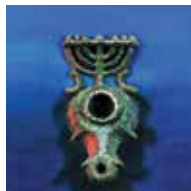


Lot 31 **Khalil Ibrahim** East Coast Ladies, 2003





**41 KHALIL IBRAHIM**  
**STUDY OF LANDSCAPE, 1980's**  
 Pen on paper 9 x 12 cm (4 pieces)  
 RM 800 - RM 1,500



**46 MIN WAE AUNG**  
**COMPOSITION IN RELIEF, 1989**  
 Acrylic on canvas with relief object  
 58 x 50 cm  
 RM 10,000 - RM 18,000



**51 CHUAH SEOW KENG**  
**FISHING VILLAGE, 1970's**  
 Batik 58 x 41 cm  
 RM 3,000 - RM 5,000



**42 LONG THIEN SHIH**  
**EMERGING BULL, 2020**  
 Acrylic on canvas 40 x 50 cm  
 RM 1,300 - RM 2,500



**47 BUI XUAN PHAI**  
**ABSTRACT**  
 Watercolour on paper 8 x 13 cm  
 RM 4,000 - RM 7,000



**52 KWAN CHIN**  
**FARMING, 2011**  
 Batik 27 x 25.5 cm  
 RM 900 - RM 1,500



**43 ISMAIL ABDUL LATIFF**  
**MATAHARIKU TERDIAM SEPI NO.1, 2003**  
 Acrylic on paper 38 x 29 cm  
 RM 1,000 - RM 2,500



**48 LU PHUONG**  
**PORTRAIT OF A YOUNG GIRL, 1984**  
 Watercolour on silk 48 x 34 cm  
 RM 6,000 - RM 13,000



**53 KWAN CHIN**  
**TAKING A BREAK, 1968**  
 Batik 65 x 48 cm  
 RM 2,500 - RM 5,000



**44 RAPHAEL SCOTT AHBENG**  
**POTIK, 2014**  
 Acrylic on board 30 x 30 cm  
 RM 700 - RM 1,400



**49 NGUYEN THANH BINH**  
**FLOWER GIRLS**  
 Oil on canvas laid on board 63 x 78 cm  
 RM 5,000 - RM 12,000



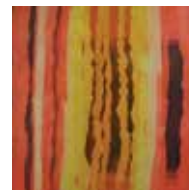
**54 CHUAH THEAN TENG, DATO'**  
**THE PADDY FARMERS, 1980's**  
 Batik 58 x 41 cm  
 RM 10,000 - RM 18,000



**45 NIZAM AMBIA**  
**KENTAYU SERIES, 2009**  
 Acrylic on canvas 153 x 153 cm  
 RM 8,000 - RM 15,000



**50 G. M. CHOO**  
**FISHING VILLAGE, UNDATED**  
 Batik 51 x 69 cm  
 RM 1,000 - RM 2,500



**55 KHALIL IBRAHIM**  
**ABSTRACT IN PINK (WITH NEWS PRINT), 2002**  
 Batik 93 x 83 cm  
 RM 22,000 - RM 30,000

Lot 55 **Khalil Ibrahim**  
*Abstract in Pink (with News print), 2002*





**56 SEAH KIM JOO**  
**SEATED WOMAN, 1970's**

Batik 60 x 45 cm  
RM 7,500 - RM 12,000



**61 LEE MAN FONG**  
**PORTRAIT OF A BALINESE LADY, 1954**

Pastel on paper 45 x 61 cm  
RM 20,000 - RM 35,000



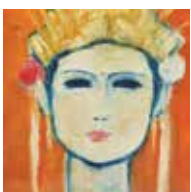
**66 M. ZAIN**  
**FISHING VILLAGE, 1970's**

Oil on canvas 38 x 59 cm  
RM 1,500 - RM 3,500



**57 CHOO KENG KWANG**  
**MOTHER & CHILD - CROSSING THE RIVER, 1965**

Oil on board 87 x 59 cm  
RM 15,000 - RM 25,000



**62 JEI HAN SUKMANTORO**  
**NITA, 2013**

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



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

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



**58 CHIA YU CHIAN**  
**FLOWERS, 1982**

Oil on canvas 55 x 39 cm  
RM 12,000 - RM 18,000



**63 MOCHTAR APIN**  
**WANITA DENGAN TANGAN DI LEHER, 1962**

Oil on canvas 71 x 58 cm  
RM 20,000 - RM 55,000



**68 TEW NAI TONG**  
**NICE FRANCE, 2000**

Acrylic on canvas 30 x 37 cm  
RM 7,000 - RM 12,000



**59 ONG KIM SENG**  
**DARAPANI FIND - NEPAL SERIES, 1980**

Ink and colour on paper 73.5 x 53 cm  
RM 19,000 - RM 40,000



**64 ADRIEN-JEAN LE MAYEUR**  
**NI POLLOK WEAVING**

Pastel crayon and watercolour on paper  
46 x 62 cm  
RM 30,000 - RM 70,000



**69 CHOONG KAM KOW, DR**  
**KINTA SERIES**

Chinese ink and watercolour on paper  
53 x 40 cm  
RM 1,000 - RM 2,500



**60 LEE MAN FONG**  
**MARKET IN CAIRO, 1978**

Pastel on paper heightened in whites  
44.5 x 66 cm  
RM 20,000 - RM 35,000



**65 A.B IBRAHIM**  
**PEELING COCONUTS, 1960's**

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



**70 MOHD KHAIRUL IZHAM**  
**DI TANAH ITU, 2019**

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



Lot 63 **Mochtar Apin**  
**Wanita Dengan Tangan Di leher, 1962**





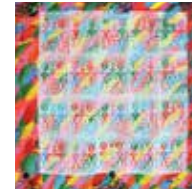
**71 ISMADI SALLEHUDDIN**  
**RENDANG, 2016**

Mixed media on canvas  
122 x 122cm  
RM 4,000 - RM 8,000



**76 IBRAHIM HUSSEIN, DATUK**  
**UNTITLED - NEW YORK SERIES, 1963**

Gouache and collaged paper on magazine page laid to card  
25.08 x 20.95 cm  
RM 18,000 - RM 40,000



**81 KELVIN CHAP**  
**COLOURS OF UNITY, 2016**

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



**86 ALI NURAZMAL YUSOFF**  
**PUTTING A NOSE, 2008**

Oil on canvas 46 x 30.5 cm  
RM 1,000 - RM 2,500



**72 SYED THAJUDEEN**  
**WAITING FOR LOVER IN THE KEBAYA LABUH SONGKET (I), 2011**

Oil on canvas 31 x 31 cm  
RM 5,000 - RM 7,000



**77 KHALIL IBRAHIM**  
**MELBOURNE, 1983**

Etching on Paper (Artist Proof)  
12.25 x 12.25 cm  
RM 4,000 - RM 7,000



**82 BHANU ACHAN**  
**LANDSCAPE SERIES - DUSK I & III, 2016**

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



**87 ALI NURAZMAL YUSOFF**  
**THE DEATH JOKER, 2008**

Oil on canvas 46 x 30.5 cm  
RM 1,000 - RM 2,500



**73 SYED THAJUDEEN**  
**LIGHTNESS OF BEING, 1999**

Oil on canvas 136.5 x 273 cm (Triptych)  
RM 70,000 - RM 120,000



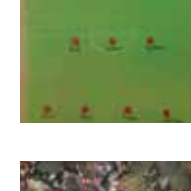
**78 ABDUL LATIFF MOHIDIN**  
**SIRI RIMBA - RAWANG 95 - 3 SWAMPS - 3, 1995**

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



**83 BHANU ACHAN**  
**RED MOVEMENT II, 2011**

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



**88 YUSOF MAJID**

**MANCHESTER TEAM, OLD TRAFFORD 4-3-3 ATT, 2002**

Mixed media on paper 92 x 64 cm  
RM 5,000 - RM 7,000



**74 M. SIVANESAN**  
**MOTHER AND CHILD, 1975**

Oil on canvas 91 x 71 cm  
RM 8,000 - RM 15,000



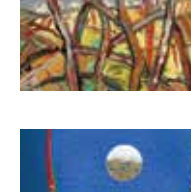
**79 ABDUL LATIFF MOHIDIN**  
**PAGO-PAGO, 1982**

Print on paper 59.5 x 39.5 cm  
RM 3,000 - RM 7,000



**84 J. ANURENDRA**  
**UNTITLED, 1992**

Mixed media on paper 50 x 80 cm  
RM 800 - RM 1,500



**89 RAPHAEL SCOTT AHBENG**  
**BADUL, 2014**

Acrylic on board 30 x 30 cm  
RM 700 - RM 1,400



**75 LAXMAN PAI**  
**UNTITLED, 1972**

Acrylic on canvas 84 x 125 cm  
RM 12,000 - RM 24,000



**80 LONG THIEN SHIH**  
**FISHES ON THE RACK, 1962**

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



**85 MOHD RADUAN MAN**  
**BLUE ARMY, 2016**

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



**91 ISMAIL ABDUL LATIFF**  
**ANGKASA ANGGERIK PUTIH NO.2, 1998**

Acrylic on paper 53 x 37 cm  
RM 1,500 - RM 3,000



1

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Puncak Malam...  
Kumbang Belukar, 2013**

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

Provenance  
Private Collection, Kuala Lumpur

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

"I embarked on a conquest of inner space, texture and colour bringing the beauty of the natural world indoor, which is transformed onto paper and canvas. I have explored my work in such a way which might lead to confusion and curiosity on the part of my viewers, I hope that the viewer will explore my work through his or her own individual imagination and perception of the world."

This work takes on a relatively darker mood compared to the artists' other works. The spectacle of brushworks in gold remains the centrepiece of this painting, followed by the Ismail's hallmark, the moon.





## 2

### ISMAIL ABDUL LATIFF

B. Melaka, 1955

#### Ratu Nusantara No. 4, 2017

Signed "Ismail Latiff" on lower middle  
Acrylic on canvas  
40.5 x 30.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,500 - RM 2,000**

Ismail Latiff's 'Ratu Nusantara No. 4' is a brilliant display of colours, concentrated in the heart of the artwork, emanating a magnetic energy to it. With an electric blue hue, the brushstrokes almost look like a spectacle of fireworks, accompanied by the ever prevalent moon. With a harmonious blend of every colour that ever existed, it results in a masterpiece of motion on canvas. These are the types of sceneries that one encounters only in dreams or in the figments of the imagination, but very difficult to put into words and even tougher to revisualise. There is no better place than our dreams, and there is no better artist to paint those dreams apart from Ismail Latiff. He usually incorporates folklore, myths and legends into his artworks and the end result is usually a flurry of fantastical colours absolute magic as depicted in this work. This work will leave onlookers fascinatedly confused and curious, allowing them to explore the work through their own imagination and perceptions.





**3**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**East Coast Series - XXII, 1983**

Signed "Khalil 83" on lower left

Acrylic on canvas

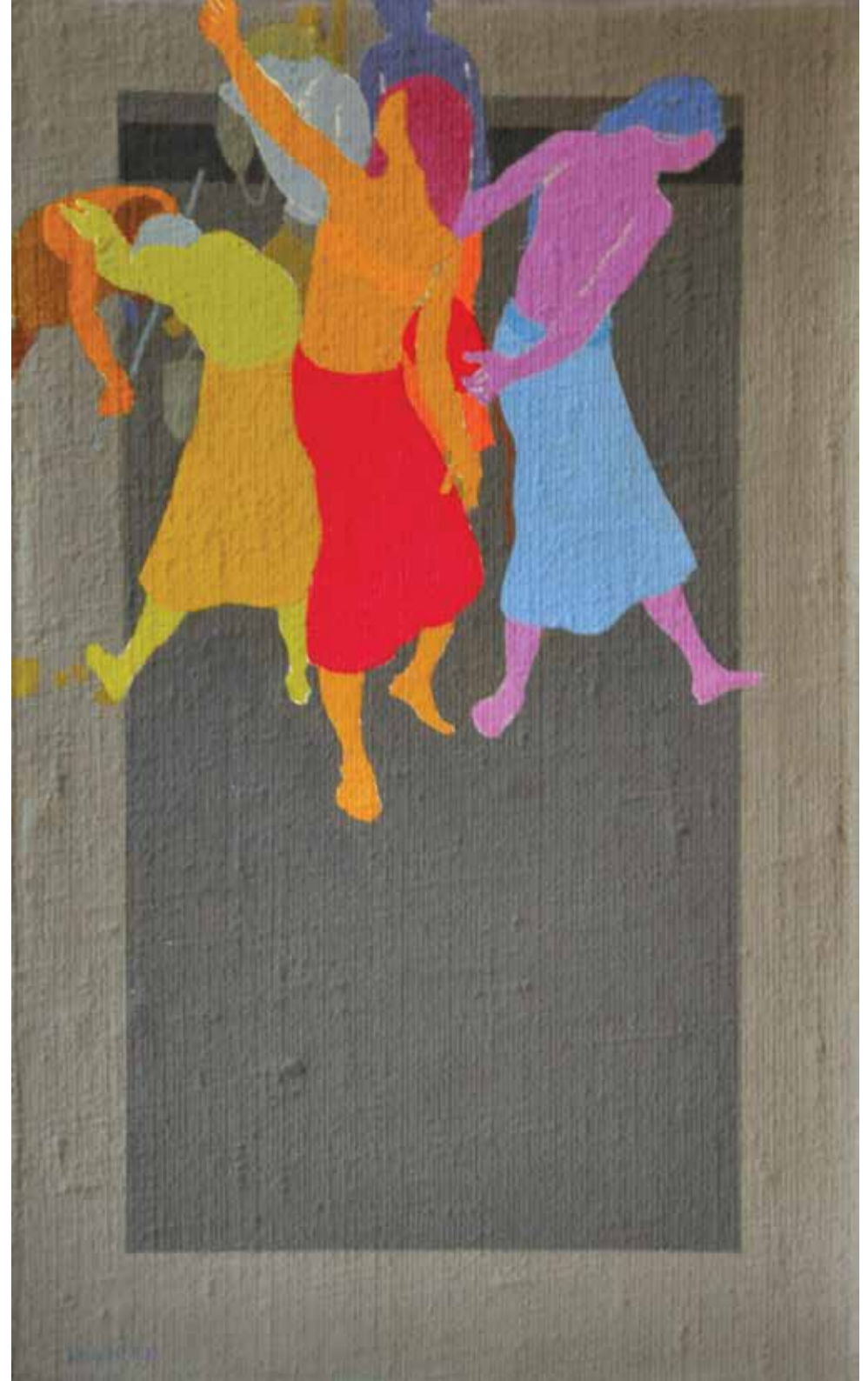
36 x 21 cm

Provenance

Private Collection, Singapore

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

A familiar theme, the East Coast. Obtaining inspiration from his upbringing in Kelantan, this piece features a group of village folk clad in traditional rustic outfits. Khalil utilises his skill in and complete study of the human figures to bring out movement while simultaneously using vibrant and contrasting colours to bring about richness to this piece. Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centre around figures and are heavily influenced by East Coast fishermen and women.





**4**

**ABDUL LATIFF MOHIDIN**

B. N. Sembilan, 1941

**Gelombang, 1993**

"Titled "Gelombang" on lower left  
Signed and dated "Latiff 1993" on lower right"

Mixed media on paper  
20 x 29 cm

Provenance  
Private Collection, Kuala Lumpur

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



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



**5**

**JAMES SUM**

B. Penang, 1944

**Luscious, 2000 - 2016**

Oil on canvas mounted on plywood  
42 x 59 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 316 in "James Sum Retrospective" book  
published in 2016 by Penang State Museum & Art Gallery

**RM 20,000 - RM 28,000**



James Sum Kin Hing, born in 1944 in Penang, is a London-based artist with his own instantly recognisable style. The artist is a master in both Chinese ink and colour and oil. In both mediums, James is able to amalgamate the Western and Eastern artistic traditions. In 1995, he was awarded the Outstanding New Entrant Award by the Royal Watercolour Society for his Chinese ink and colour painting on rice-paper. This was a momentous occasion as James was the first for any Asian artist since the Society's founding in 1804. With the recognition from RWS, James can claim to have bridged the divide between Western and Oriental art. 'Luscious' is a tranquil work, comprising a dominant earthy palate and merged with a calming blue accent.



6

**TAJUDDIN ISMAIL, DATO**

B. N. Sembilan, 1949

**Oasis, 2012**

Signed and dated "Taj 2012" on bottom

Oil on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

**RM 25,000 - RM 40,000**



Blue Moon II, 2007

Mixed media on wood panel

122 x 122 cm

**SOLD RM 45,088.00**

KLAS Art Auction 13 September 2015



Intriguing is the right word to describe the 'Oasis'. One can't help but step closer and get lost in this work. Renowned abstract artist, Tajuddin Ismail is known for his symbolic and metaphoric interpretations of nature. Born in Negeri Sembilan in 1949, the artist's passion for arts didn't stop him from majoring in fine arts at the MARA Institute of Technology (UiTM) despite his father's disapproval. He furthered his studies in Graphic Design at the Art Centre College of Los Angeles and had his post-graduate studies in Interior Architecture at Pratt Institute New York.

He also became a recipient of the prestigious Fulbright Research Fellowship by The American Council of Learned Societies of New York in 1987. Over the years, Tajuddin has won several Art and Design awards and not to mention he has participated in more than 150 art exhibitions locally and internationally since 1971. He was also a graphic and interior design consultant to government agencies and corporations in Malaysia. Having retired from his position as an associate professor at the Faculty of Art and Design of UiTM, he now runs his own gallery, TJ Fine Art.



7

**NIZAR KAMAL ARIFFIN**

B.Pahang, 1964

**Sejambak Aman #5, 2017**

Signed and dated on lower middle of canvas

Signed, dated and titled on the verso

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

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



Siri Dunia-Kota Perang #5, 2014

Acrylic on canvas

152 x 152 cm

**SOLD RM 22,400.00**

KLAS Art Auction 22 March 2015

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. The lines signify spirituality, liberty, faith and personal growth, and as one can see, they are all interwoven and connected in the world (the canvas). 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.







**8**

# **MOHD KHAIRUL IZHAM**

B. Pahang, 1985

## **Pohon Mas IV, 2019**

Signed and dated "khairul izham 2019"  
on lower right

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

Acrylic on canvas  
152 x 152 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

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



**9**

# **MOHD RADUAN MAN**

B. Pahang, 1978

## **Phoenix, 2004**

Signed and dated "Raduan Man 2004"  
on lower left

Oil on canvas  
61.5 x 47.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 6,000 - RM 12,000**

Raduan's Man pieces have always been quite enigmatic and cryptic, and this piece is no different from his usual. Done in his usual murky, shadowy shades, what seems like a majestic bird falling or in flight, floating in the midst of a mysterious aura. Raduan Man was born in 1978. His works, filled with dialogues to the audience, possess strong meanings and statements that he wishes to convey to the audience.



**10**

**MOHD RADUAN MAN**

B. Pahang, 1978

**London Love Story, 2013**

Signed "Raduan Man 2013" on lower middle

Signed, titled and dated on verso

Mixed media on aluminium laid on board

74.5 x 74.5 cm

Provenance

Private Collection, Kuala Lumpur

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

This piece comes across as strong and purposeful, the statement as loud as the pulsating and determined colours that linger around the canvas. Despite how strong it comes off as, the message is very unclear, ambiguous and closed, and it is only up to the viewer what to make of it. Raduan toys with the concept of man-made objects here, one that is strongly associated with London – the red telephone box, which serves as the focus point which takes centre stage, attracting viewers to dissect the meaning and concept behind this masterpiece, especially with numbers that adorn the right side of the canvas.



11

**AHMAD SHUKRI MOHAMED**

B. Kelantan, 1969

Untitled, 2000

Signed and dated "ahmad shukri mohd 2000" on lower right

Acrylic on canvas (Diptych)

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

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

This painting is reminiscent of one's childhood, embodying a spontaneous and casual manner. Aside from the colours that adorn the canvas, there are recognisable bits and pieces of the things we saw, doodled or made during our childhood.

Ahmad Shukri Mohamed lectured at UiTM but decided to focus on being a full-time artist, while still taking on part-time academic work. He is also the co-founder of Matahati, a collective art group. Preferring to have absolute freedom over his style, materials (he forms his work with aluminium foil, paint, paper, oil, to name a few) and subjects, he declared, “the only constant thing in my art is change”.







**12**

**AHMAD SHUKRI MOHAMED**

B. Kelantan, 1969

**Untitled, 2001**

Signed and dated "Ahmad Shukri  
Mohd 2001" on the verso  
Acrylic on canvas  
60 x 60 cm

Provenance  
Private Collection, Kuala Lumpur

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

Shukri is today one of the leaders in ground-breaking contemporary art in Malaysia, and has exhibited extensively world-wide. Not confined by style, material or subject matter, he revels in forming multi-layered collages with oil paint, canvas, paint and paper. Shukri has maintained that the only constant when it comes to his artwork is change.

Ahmad Shukri Mohamed lectured at UiTM but decided to focus on being a full-time artist, while still taking on part time academic work. He is also the co-founder of Matahati, a collective art group. Preferring to have absolute freedom over his style, materials (he forms his work with aluminium foil, paint, paper, oil, to name a few) and subjects.



**13**

**JAILANI ABU HASSAN**

B. Selangor, 1963

**Ikan Kekek, Kampong  
Pondok, 2005**

Signed, dated on top right  
and titled on lower right  
Mixed media on paper  
111 x 76 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 6,000 - RM 12,000**

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.



**14**

**MOHD KHAIRUL IZHAM**

B. Pahang, 1985

**Di Ketika dan Waktu, 2015**

Signed and dated "khairul izham 2015"  
on lower right

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

Acrylic on canvas  
197 x 152 cm

Provenance

Private Collection, Kuala Lumpur

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

Born 1985 in Maran, Pahang, Khairul Izham approaches the broad subject of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection. He graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, Malaysia. Some of his recent shows include: Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), Dischromatic (2010). Khairul Izham lives and works in Kuala Lumpur, Malaysia. Khairul Izham is known to produce a dark, mysterious and elusive mood in his subjects. His brushes of colours create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured. This piece, too, depicts the chaos and mysteriousness across his works.



**15**

**DREW HARRIS**

B. Canada, 1960

**The Community Series  
- Interconnected 2, 2013**

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

Provenance

Private Collection, Kelantan

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

This painting, is as its title suggests, is a collage of interconnected theme. A flow is always present in Drew Harris' piece. When he paints, Drew's main concern is to have complete connection to the work. Drew doesn't think he intentionally starts out with any high-minded artist statement but rather, it is a feeling that develops. As seen in this piece, a collage of elements and subject matters tied into one brings about unity, flow and harmony – it beckons to the viewer. The Malaysian-based Canadian studied graphic design and fine arts for six years at college and started his career as a graphic designer in Toronto. In the mid-80s, he realised that he was making more money from his paintings than graphic designs and decided to take the plunge to become a full-time artist.



16

**SOLOMON SAPRID**

B. Philippines, 1917 - 2003

**Don Quixote, 1970**

Metal iron alloy  
29 x 24.5 x 29 cm

Provenance

Private Collection, Kuala Lumpur

Acquired from a gallery in Manila in the 1970's

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



Solomon Sapid, is a multi-awarded artist in Philippines modern and contemporary art. Sapid was famously known for his trademark sculptures such as the "Tikbalang", a centaur of home grown "lower mythology" that symbolises male virility, the iconic socially impactful "GomBurza" which is virtually composed of interconnected triangles representing the country's three major islands of Luzon, Visaya and Mindanao, the religious themed "St. Joseph the Worker" in Malate Church and the universally loved "Mag-Ina" or "Mother and Child" series, this master of "frozen motion". Sapid adopted bronze welding as his natural medium of art, a style which became uniquely his. His "live" sculptures epitomises the artist's depiction of corporeal demonstration and flamboyant display of "frozen motion", which the viewer perceivably detects movement in an otherwise static object. Through his art, he was able to portray Philippines folklore characters as well as historically consequential and religious figures manifested by his distinctive interpretation that became embedded in his repertoire.



# CESAR LEGASPI

## Refined Cubism in the Philippines

Cesar Torrente Legaspi was a Filipino National Artist born on April 2, 1917. He took up painting for one term at the University of the Philippines School of Fine Arts before choosing commercial art courses instead. There, he received medals for perspective and illustration projects. Legaspi also earned his Certificate of Proficiency in 1936, after which he continued his education in art under Pablo Amorsolo (Filipino painter). In 1953, the artist went to Madrid to study art under a scholarship at the Instituto de Cultura Hispanica until 1954. Thereafter, Legaspi went to Paris to study at the Académie Ranson for one month under the tutelage of Henri Goetz.

Upon the artist's return to the Philippines in 1963, he had his first one-man show at The Luz Gallery. While this led to an active phase with his major pieces, he also worked as a magazine illustrator and artistic director at an advertising agency. In 1968, Legaspi left the agency to focus on his painting full time. He was a member of the "Thirteen Moderns" of the pre-WWII era and later, the "neo-realists" with Arturo Luz, Vicente Manansala, Jose Joya and Hernando Ocampo.

Throughout the span of the artist's illustrious career, he had been a part of several exhibitions abroad. The most notable of which was in Wrexall Gallery in London, where he had the pleasure of sharing the spotlight with his renowned contemporaries, Filipino artists Mauro Malang Santos and Benedicto Cabrera in 1982. He was an active member of the Art Association of the Philippines founded by Purita Kalaw-Ledesma and was also the head of the popular Saturday Group artists from 1978 until his death on April 7, 1994.

### STYLE

Legaspi was notable for his singular achievement of refining cubism in the Philippines. His oeuvre highlighted the shifts in ideologies that were taking a hold of the Filipino art world, since the years after World War II. The artist intentionally distanced himself from the Conservative Art Movement, with many of them employing post-war Impressionism and used his artworks as his statement. Armed with distinctive and daring repertoire, Legaspi contributed significantly to the revolution of modern art in the Philippines.

The artist brilliantly adopted geometric fragmentation technique, interweaving with social comment and juxtaposing the mythical and modern into his works. Legaspi was one to consistently tackle issues of social injustice and the plight of the working class by overlapping interacting forms with disturbing power and intensity. His collaborative works with Hernando Ocampo, who was posthumously awarded the National Artist distinction for visual arts on top of his remarkable works in fiction and plays, depict anguish and dehumanisation of beggars and labourers in the city. Legaspi worked both representationally and abstractly over the course of his career, shifting between more traditional representations of the human figure to more Modernist renditions.

### NUDE, 1978 OIL ON WOOD 65 X 50 CM

The spiece entitled Nude, is an illustration of the artist's desire to break away from the norm and appropriate new modes of expression into his paintings. Commonly associated with the neo-realists, Legaspi's paintings were largely inspired by urban landscapes, and the daily lives of laymen.

During the 1970's and 1980's, Legaspi grew a certain fascination for the human torso that when melded together with his unique grasp of colour tones, curious transparent and solid shapes, made up stunning compositions. The artist worked at a time when his contemporaries were interested in manipulating the human form instead of merely representing it. Legaspi, on the other hand, was exposed to his friend's reports from Europe with theories on Cubism, and to painters such as Cezanne, Van Gogh, and later Picasso.

What's rather interesting is that Legaspi was known to be colour blind and upon discovering his impediment, Ocampo created a colour chart for him which allowed Legaspi to select colours from a pre-determined palette. This process led the artist to forge an interesting relationship with colour, where his application of paint depended almost strictly on colour theory, instead of a visual momentum. This also means that Legaspi's paintings present distinctive hues, also evident in Nude, 1978.

### PAST AUCTION RESULTS ON CESAR LEGASPI:

#### 1. Christie's Asian 20th Century & Contemporary Art, 28 May 2016

Cesar Legaspi  
Ginintuang Mayo (Golden Spring)  
Oil on canvas  
110cm x 175.5 cm  
Estimate: HKD 1,400,000 - 2,000,000  
(RM786,861 - RM1,124,087)  
Sold For: HKD 2,200,000  
(RM1,236,429)

#### 2. Sotheby's Modern & Contemporary Southeast Asian Paintings, 3 October 2011

Cesar Legaspi  
Nude  
Watercolour on paper  
30cm x 19 cm  
Estimate: HKD 25,000 - 45,000  
(RM14,050 - RM25,294)  
Sold for: HKD 35,000 (RM19,673)

#### 3. Leon Gallery, Philippines 's The Asian Cultural Council Auction 2020, 22 February 2020

Untitled (Nude)  
Oil on wood  
76 cm x 76 cm  
Estimate: PHP 1,200,000 (RM102,916)  
Sold For: PHP 2,569,600 (RM220,379)

#### 4. Leon Gallery's The Spectacular Mid-Year Auction 2016, 11 June 2016

Three Nudes  
Oil on wood  
122 cm x 76 cm  
Estimate PHP 1,600,000 - 2,080,000  
(RM137,203 - RM178,366)  
Sold for PHP 3,200,000 (RM274,390)

#### 5. Salcedo Auctions' Under The Tree: The Wish List, 24 November 2017

Tres Marias  
Oil on wood  
61cm x 79 cm  
Estimate: PHP 1,900,000 - 2,200,000  
(RM162,919 - RM188,657)  
Sold For: PHP 1,900,000 (RM162,919)





17

# **CESAR LEGASPI**

B. Philippines, 1917 - 1994

## **Nude, 1978**

Signed and dated lower centre

Oil on wood

65 x 50 cm

Provenance

Private Collection, Singapore

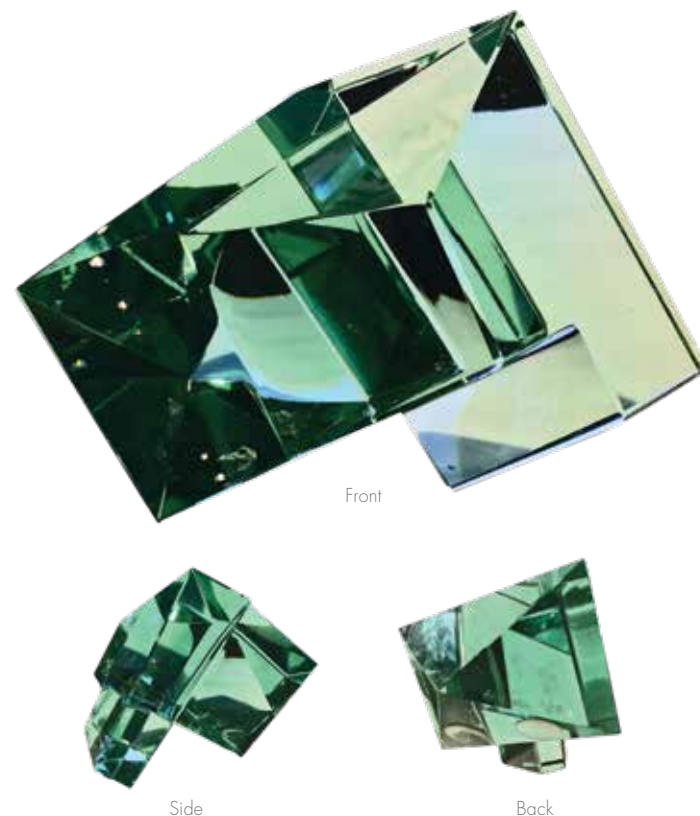
**RM 30,000 - RM 50,000**



The piece entitled *Nude*, is an illustration of the artist's desire to break away from the norm and appropriate new modes of expression into his paintings. Commonly associated with the neorealist, Legaspi's paintings were largely inspired by urban landscapes, and the daily lives of laymen.

During the 1970's and 1980's, Legaspi grew a certain fascination for the human torso that when melded together with his unique grasp of colour tones, curious transparent and solid shapes, made up stunning compositions. The artist worked at a time when his contemporaries were interested in manipulating the human form instead of merely representing it. Legaspi, on the other hand, was exposed to his friend's reports from Europe with theories on Cubism, and to painters such as Cezanne, Van Gogh, and later Picasso.

What's rather interesting is that Legaspi was known to be colour blind and upon discovering his impediment, Ocampo created a colour chart for him which allowed Legaspi to select colours from a pre-determined palette. This process led the artist to forge an interesting relationship with colour, where his application of paint depended almost strictly on colour theory, instead of a visual momentum. This also means that Legaspi's paintings present distinctive hues, also evident in *Nude*, 1978.



18

# **RAMON ORLINA**

B. Philippines, 1944

## **Untitled**

Engraved "Orlina 89"  
on back of sculpture

Asahi Glass

15cm (H) x 21.5cm (W) x 14cm (D)

Provenance

Private Collection, Singapore

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

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



**19**

**ROMEO TABUENA**

B. Philippines, 1921 - 2015

**Cathedral, 1967**

Signed and dated "Tabuena 1967"  
on lower left  
Mixed media on board  
42 x 58 cm

Provenance  
Private Collection, Canada

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

Born in the Heart of the Philippines, Iloilo City in 1921, Romeo Tabuena is known for his massive contributions to the contemporary art scene in his country. Having spent 40 years in Mexico, there is a clear presence of Filipino and Mexican cultural themes, such as the everyday working people, traditional housing, and native plants. Some of Tabuena's watercolour landscapes are his most sought-after works. His works have mostly been influenced by Expressionism, Cubism and Chinese vertical format painting. The artist received various awards in recognition of his contribution, namely the prestigious Presidential Merit Award (2007), second prize for the Agnus Dei (Lamb of God in 1949), and an honourable mention in 1952 for 'Black Christ'.



**20**

**CESAR BUENAVENTURA**

B. Philippines, 1922 - 1983

**Still Life Flowers, 1970**

Signed and dated on lower right  
Oil on canvas  
58 x 89 cm

Provenance  
Private Collection, Canada

**RM 1,500 - RM 3,000**

This is a beautiful depiction of flowers in a vase. Cesar Buenaventura was a Filipino painter known throughout his home country for his vibrantly colourful and thickly painted depictions of landscapes and people of the Philippines. Buenaventura often depicted farmers plowing fields or fisherman coming back from the sea, focusing on quiet scenes of everyday domestic and agrarian life. Similar to the peasant painting series of Dutch master Vincent van Gogh, he lent these scenes an almost holy sense of respect and empathy for his subjects, elevating the labouring of people. Born on January 14, 1922 in Manila, Philippines, Buenaventura was the son of the celebrated Filipino painter Teodoro Buenaventura. The younger Buenaventura was initially forbidden from studying art in school because of his father's objections, but later on, his father would train him and allow him to become a pupil of the famous painter Fernando Amorsolo. He died in 1983 in the Philippines.



# CHEN WEN HSI

## Lively Depictions of Nature and Animals



Heron  
Ink on paper 65 x 68 cm  
**SOLD RM 61,600**  
KLAS Art Auction 1 March 2020

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

Heavily influenced by traditional Chinese paintings and early Cubist works of Pablo Picasso and Paul Klee, Chen created his own repertoire and identity, which later became his trademark. In the span of 1923 to 1992, Chen had conducted 38 one-man exhibitions within Singapore and in 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 and 1936). It was not until 1937 that he was acknowledged for his talent and received praises 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 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 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 taught NAFA until 1959.



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

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 in Singapore's art culture. This 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 Singapore's art scene, heralding the introduction of the 'Nanyang' style of painting.

In 1964, Chen was honoured with the award, Public Service Star of Singapore. In 1968, the artist retires from active teaching to concentrate primarily on painting. Some years later, Chen opened his first gallery at the 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 dies at the age of 85 on Dec 17, 1991. He had been suffering from an abdominal tumour and passed away within a year of being diagnosed. He was survived by his wife Huang Jingzhuang and three sons, Chen Siew Yui, Chen Siew Mins and Chen Siew Hong.

### Artistic Prowess

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

He had great interest in human figures and perceived them in the simplest of manner by merely depicting them as a pattern of images. He was also keen on nature and animals. Hence, his other popular subjects included landscapes, figures, herons, gibbons, goldfish 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.

Chen received an honorary Doctor of Letters from then President Benjamin Sheares in 1975 and was the first Singaporean artist to be awarded with the Golden Chapter gold medal 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.

**21**

**CHEN WEN HSI**

B. China, 1906 - 1991

**Squirrels**

Signed in Chinese and stamped  
with seal on upper right  
Chinese ink on paper  
55 x 69 cm

Provenance  
Private Collection, Singapore

**RM 40,000 - RM 75,000**



Though working across myriad mediums, it was in Chinese ink that some of the most exceptional works by Chen Wen Hsi were found. When working with this medium, Chen Wen Hsi experimented with a repertoire of natural subjects such as chickens, herons, carps, squirrels, as well as gibbons, his most favourite subject.

Squirrels, which are elusive in nature is portrayed in an ephemeral moment, frozen in time. The brilliant execution of this work showcases that Chen studied these squirrels down to the minutiae and captures its appearance and motion, like a picture.

Chen Wen Hsi was born in Guandong, China, and developed his traditional ink painting techniques at the Shanghai College of Art and the Xinhua College of Art. Renowned for his avant-garde Chinese ink works, he continued to engage with ancient Chinese painting history throughout his life. Also experimenting with oil painting and a diversity of Western styles, Chen Wen Hsi is recognised alongside Cheong Soo Pieng, Liu Kang and Chen Chong Swee as one of the pioneers of the Nanyang art movement.



**22**

**CHEN WEN HSI**

B. China, 1906 - 1991

**“Gold Fish” Circular painting with Fish**

Signed in Chinese and stamped  
with seal on upper right

Ink on paper

Diameter 43 cm

Provenance

Private Collection, Singapore

**RM 30,000 - RM 55,000**

The circular painting depicting goldfish is a classic representation of Chinese classical painting. The employment of a subtle palette promotes elegance and charm to it. One can easily get lost in these stunning works. Chen's works are no stranger to reputable auction houses such as Christie's and Sotheby's and have fetched astounding prices. Known for his avant-garde Chinese-style paintings, Chen Wen Hsi was born in 1906 in Guangdong, China. He was a highly regarded first-generation artist, who was in the forefront of the Chinese revolutionary movement in Singapore during the 1950's. Chen was among a group of five prominent artists that founded the Nanyang style, a landmark in the art history of Southeast Asia. The artist was also a highly esteemed painter and art educator who played a significant role in developing the art community in Singapore.



**23**

**ONG KIM SENG**

B. Singapore, 1945

**Market Scene (Junction of Terengganu Street  
and Temple Street, Singapore), 1979**

Signed and dated "Seng 79" on lower left  
Watercolour on paper  
36 x 53 cm

Provenance  
Private Collection, Singapore  
Comes with a certificate signed by the artist and  
a video recording of the artist narrating the artwork

**RM 10,000 - RM 25,000**



Ong Kim Seng with his masterpiece painted in 1970

Ong Kim Seng's 'Market Scene' is the exquisite rendition of a market scene in Singapore, in the 1970's, portraying his masterful skill and immaculate detailing from the heritage buildings to the antics of people walking about. Ong Kim Seng is an internationally acclaimed water-colourist who has mastered the manipulation of darks in order to give his paintings a luminous glow hence the depth of his paintings. Merging concepts with finesse of execution, the artist presents representative images which are also ethereal in their beauty, flawless in their elemental flow and appropriation of light. The self-taught artist has garnered multiple accolades, including the Cultural Medallion in 1990 and seven awards by the American Watercolour Society.



To him, "Art is a continuous journey. There may be pitfalls and times where you get stuck. It is up to one to choose a path and go along with it." As an en plein-air realist painter, he stays true to his subject-matter, but continues to add an element of intrigue to it by varying the vantage points of his paintings. A fan of nature and traditional architecture, Ong often travels to Bali, Tibet, Nepal, Italy and more, in search of new subject-matter.



# TAY BAK KOI

## Timeless and Tranquil Masterpieces



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

A second generation Singaporean artist by the name of Tay Bak Koi is fondly reminisced for his illustrations of urban landscapes, fishing villages and 'kampungs'. He was born in Singapore in 1939. His artistic beginnings initiated with a God-given talent and potential, later recognised by his father's friend who then enrolled him in the prestigious Nanyang Academy of Fine Arts (NAFA) in 1957. To Tay's dismay, his father did not approve of his enrolment in NAFA and did not garner his support as he was expected to help out with the family business and eventually take over it. Despite his ordeal and isolation, Tay remained adamant and resolute in his pursuit and was determined to thrive as an artist with a unique personal style.

Tay, a rebellious teen at NAFA soon disliked the establishment for being structurally rigid and he refused to conform. Instead, he spent much of his three-year course selling crabs at his father's market stall whilst experimenting with oils and watercolours which later became his forte. Tay knew that his career and life thenceforth would involve the arts, specifically as an artist.

It was also at NAFA where Tay was fortunate to be the disciple of the late Cheong Soo Pieng, one of the founding fathers of the Nanyang-style of paintings and widely revered for his experiments in brush techniques and the amalgamation of East-West elements in painting. Cheong greatly influenced Tay's works. In fact, many artworks produced during the early stages of his artistic career in the 1960's resembled the mark of his former teacher's style. While it would take him several years, Tay, known for his dedication to perfecting pictorial techniques and developing his own range of stylised images, eventually broke from the mould and found his own voice.

Persisting on despite the tremendous difficulty for the first and second generation artists to make a living in Singapore, Tay gained his first commercial breakthrough in the late 1970's when the prestigious Hilton Hotel recognised his talent and commissioned him to create 300 paintings to line the walls of the hotel. This would mark the beginning of an illustrious art career for Tay. To date, his works have been featured in numerous exhibitions around the world, including Hong Kong, Australia, Germany, Japan and the United States.

One will be able to observe a distinct evolution as Tay progressed through his artistic career. When he began in 1964, there was a strong lean towards mimicking the manner of his mentor, Cheong Soo Pieng. His emulation lay apparent in his watercolour piece, *Abstract 6* (1964), a synergy of cold and warm colours, fabricating a composition that is vivid and vibrant, heavily reflecting the Nanyang-Cubist style, widely practised by pioneering artists, his teacher included.

As Tay grew in experience and experimentation, we see his art starting to come to life in a unique way. His paintings *Fishing Point* and *Boats*,



Boats with Village Scene, 1993  
Gouache on paper 93 x 45 cm  
**SOLD RM 24,798.40**  
KLAS Art Auction 4 September 2016

and *Warehouses by the Singapore River* thrived on a palette dominated by cool colours, mainly blue and green. Their complexity and richness both in texture and form far surpasses those of his earlier paintings. Turning from the bold and abstract, Tay's work now took on a dreamlike quality, often blurring the lines between fantasy and reality, emitting a sense of tranquillity, and even timelessness.

Tay continued his tinkering on canvas for six years before he fashioned his own unique visual interpretation of buffaloes, which would become a distinctive mark in many of his paintings. The animals, depicted in an askew geometrical form,

are highly stylised, with comically massive bodies supported on two pairs of inverted V-shaped legs, and with small heads and sharp humps.

In the 1990's, Tay began incorporating warmer colours into his palette, his works transforming to become more grounded, real and ornamental. During this period, Singapore was modernising rapidly and Tay worked on capturing the nostalgia and recollection of the country's familiar landmarks and favourite haunts. It was then he painted an oeuvre of urban landscapes that included the Singapore River, as well as Chinatown with its bustling vendors and colourful makeshift tents.

Another one of his noteworthy creations depicts the captivating battle of two fighting cocks in Kelantan. The intensity of the scene was so beautifully captured by Tay, you could feel the energy reverberating off the painting. Dominated by hues of red and orange, the use of swift, forceful one-directional brush strokes convey the aggressive motion of the cocks, in the heat of skirmish, their wings flapping frantically and feathers splitting as the fray goes on.

From fresh art graduate in the 1960's to confident master by the 1980's, able to command his own visual poetry, it is a delight to witness the journey of the great Tay Bak Koi through his paintings. It is a sad fact that Tay had created his final art piece. Even then, his extraordinary work, though usually depicting life's most ordinary moments, still to this day, remain exquisite and lyrical to the eye.

Tay's illustrious career came to a soaring end when he passed away in 2005. Two years after his passing, a solo exhibition of Tay's works was hosted by the Stamford House of Singapore, a tribute to the artist entitled, 'Reminiscences of Tay Bak Koi'. In 2013, a group comprising art collectors celebrated the legacy of the late artist by presenting an exhibition, 'Reminiscing Tay Bak Koi'. A form of mini retrospective, the showcase unveiled over 40 of Tay's works, some dating back to his juvenescence as an artist. However, what took prominence during the showcase was a two-metre, mammoth of oil composition of buffaloes accomplished by Tay in the 80s.

**24**

**TAY BAK KOI**

B. Singapore, 1939 - 2005

**Forest, Circa 1980's**

Signed "Bak Koi" on lower right  
Ink and colour on paper  
43 x 83 cm

Provenance  
Private Collection, Kuala Lumpur

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



It's easy to be immersed in Tay Bak Koi's works, especially this piece. In a distant, two figures that look tiny amidst the mangrove forest seem to be wading through the waters, in search of a catch for the day. With the employment of hues of blue, white and grey, this work is immensely eye-catching and masterful.

The Singaporean landscapes in Tay's paintings thrive on a palette dominated by neutral colours. Their complexity and richness both in texture and form far surpass those of his earlier

paintings. Progressing from the bold and abstract, Tay's works subsequently embodied a dreamlike quality, often blurring the lines between fantasy and reality, emitting a sense of tranquillity, and even timelessness.

Tay Bak Koi was a second-generation Singaporean artist who is fondly reminisced for his illustrations of urban landscapes, fishing villages and kampong scene.



**25**

**TAY BAK KOI**

B. Singapore, 1939 - 2005

**Untitled, Circa 1980's**

Signed "Bak Koi" on lower right  
Ink and colour on paper  
54 x 84 cm

Provenance  
Private Collection, Kuala Lumpur

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



A shroud of enigma blankets this painting, urging its viewers to take a closer look to discern its scene. In Tay's distinctive manner, he combines a blend of both realism and fantasy to create truly unique works of art, as seen in this painting. Although he emphasises on the observable reality, he engages his piece and the audience in a process of exclusion and distortion, in order to reduce complex forms to their basic shapes. As a result, there is a keen appreciation and presentation of the two-dimensional aspects of his pieces.

Tay Bak Koi specialised in oil and watercolour and his works have been exhibited extensively in Singapore and various other countries, including Malaysia, Hong Kong, Japan, Australia, Germany and the United States. Tay's talent for drawing was discovered by his father's friend, who subsequently enrolled him in the Nanyang Academy of Fine Arts in 1957. His teacher, the late Cheong Soo Pieng, taught him to appreciate existing works of art in new ways and to challenge conventional art forms.

**26**

**YONG MUN SEN**

B. Sarawak, 1896 - 1962

**Malayan Kampung, Penang, 1946**

Signed "Mun Sen" and dated "1946" on mid left

Watercolour on paper

28 x 38 cm

Provenance

Private Collection, UK

Comes with label on verso indicating the artwork

was acquired from Mun Sen Art Studio

on Penang Road in early 1946

**RM 6,000 - RM 12,000**



The late Yong Mun Sen, born on Jan 10, 1896 was one of Malaysia's pioneer artists. The country's art scene wouldn't be what it is today if it wasn't for his contributions. One day, Mun Sen witnessed a Japanese artist painting using watercolours and thenceforth, he became enamoured with that medium. In 1914, Mun Sen went back to China and painted majestic pictures of lions and tigers which were much loved by the warlords of the time. After the passing of his wife in 1941, he did frolic into oil and Chinese traditional brush painting with success, eventually he steered back to the watercolour medium, in which he excelled. One can observe that his works assimilated the Chinese artistic spirit. It is also evident in his landscape paintings that Mun Sen did not depict the details that made up a landscape, rather, through watercolour, he illustrated fluidity and a carefree rhythm, evident in this work.



**27**

**CHIA YU CHIAN**

B. Johor, 1936 - 1997

**The Wooden Bridge, December 1969**

Signed on lower left. Title and date inscribed on the verso

Oil on canvas

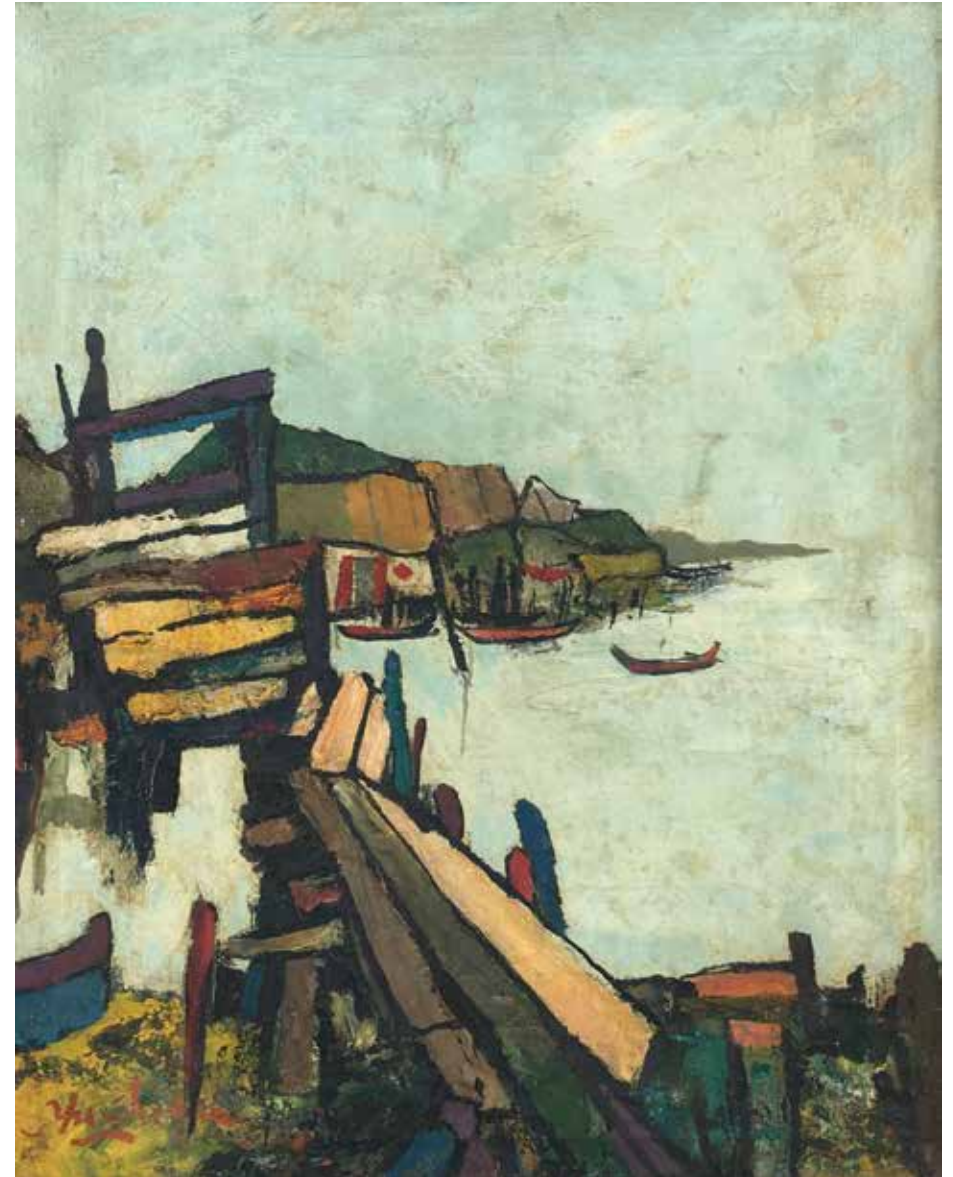
56.5 x 44.5 cm

Provenance

Private Collection, Kuala Lumpur

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

Chia Yu Chian was a distinguished Malaysian artist who employed characteristically Western bold brushstrokes along with Asian aesthetics in his work. Having graduated from the Nanyang Academy of Fine Arts, he further pursued his art education at the Ecole Nationale des Beaux Arts de Paris as the first artist from the Straits Settlement. Inspired by the works of Cheong Soo Pieng and Chen Wen Hsi that featured Nanyang landscapes and scenes from daily life in Malaysia, the painter depicted vivid local scenes dedicated to his beautiful hometown. The present painting 'The Wooden Bridge' is a relatively early work by the artist, which highlights the contrasting colours and architectural design of an exhausted bridge in what looks like a fishing village. Warm colours like brown and yellow complement greyish hues, creating a sense of balance and serenity. Chia tended to focus solely on representing inanimate objects in his compositions, emphasising a noiseless tranquillity; although there are no human beings present in the painting, the structure lives through the portrayed colours and compact composition.





**28**

**TAY BOON PIN**

B. Singapore, 1936

**Untitled, 1972**

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

Provenance  
Private Collection, Canada

**RM 1,000 - RM 3,000**

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



**29**

**POH SIEW WAH**

B. Singapore, 1948

**Singapore River, 1980's**

Signed on lower left  
Artist's biography on the verso  
Watercolour on paper  
54 x 37 cm

Provenance  
Private Collection, UK

**RM 900 - RM 2,200**

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





**30**

**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

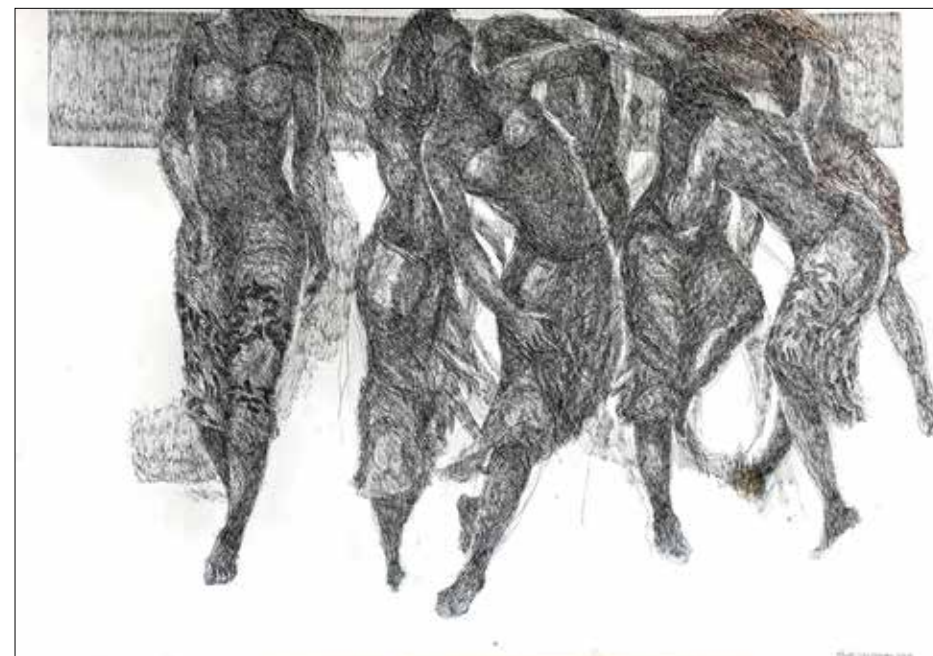
Provenance  
Private Collection, Canada

**RM 900 - RM 1,500**

In this Wan Soon Kam piece, he captures the statue of Sir Stamford Raffles at Empress Place in the 1980's, using the careful strokes of his brushes and the choice of a grey and white palette to portray the heritage buildings and magnificent statue. 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.

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.



**31**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**East Coast Ladies, 2003**

Signed and dated "khalil ibrahim 003"  
on lower right  
Ink on paper  
40 x 57 cm

Provenance  
Private Collection, Kuala Lumpur

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

This absolutely simple piece done by mere ink on paper is a surefire to understand an artist's expertise in art. With the simplest of mediums, Khalil Ibrahim draws a group of villager folk amidst a gathering. Using only basic of black ink, it is an insight to Khalil's skill and knowledge of his subjects and his own techniques, and the end-product is something simply dramatic and effective. Although it may seem quick and haphazard, it is a sign that it takes a lot of practice and talent to be able to create a piece that is simple yet artistic.

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centre around figures and are heavily influenced by East Coast fishermen and women.

# DATUK SHARIFAH FATIMAH SYED ZUBIR

## Vibrant and Vivacious Paintings



Song of Songs 2, 1998  
Acrylic on canvas 136 x 120 cm  
**SOLD RM 64,960**  
Klas Art Auction 1 March 2020

There's much exuberance and vibrance emitted by Datuk Sharifah Fatimah's works. Born in Alor Setar in 1948, Sharifah Fatimah is an important second-generation artist alongside Latiff Mohidin, Datuk Ibrahim Hussein, Datuk Syed Ahmad Jamal and Dr Choong Kam Kow. Her love affair with nature started at the tender age of five, which became a revolving theme in most of her artworks.

Sharifah Fatimah pursued an education in fine arts at the Mara Institute of Technology (now UiTM), under the tutelage of Dr Jolly Koh and Dr Choong Kam Kow. Thereafter, she continued



Mindscape - The Link, 1993  
Acrylic on canvas 123 x 123 cm  
**SOLD RM 40,579.20**  
Klas Art Auction 26 June 2016

her education for the Bachelor of Fine Arts at Reading University in England from 1973 to 1976, followed by a masters degree in Fine Arts at Pratt Institute in New York from 1976 to 1978, under the John D. Rockefeller III Fund.

### Her Muses

Besides the wondrous muse that is nature, Sharifah Fatimah also found inspiration through many artists that she met throughout her career, such as National Art Laureate Datuk Syed Ahmad Jamal and her closest peer, German fine graphic artist Ilse Noor. Her travels and the serendipitous encounter with things off the

beaten track and new experiences invigorated the artist. She has always sought out the quiet romance of Europe and revelled in its vibrant energy which she would translate onto canvas.

### Her Accolades

Sharifah Fatimah has numerous awards under her belt, including the Minor Award in the Malaysian Landscape competition (1972), Major Award in the Young Contemporary Artists (1981), Major Award in the Salon Malaysia (1979), and 3rd Prize in the Islamic World Biennial in Tehran, Iran (2003). She was conferred Datukship by the Sultan of Kedah in 2006 — the first woman to be awarded for her contributions to visual arts and received the Women of Excellence Award Malaysia for outstanding achievements in Arts, Culture and Entertainment in 2014. Sharifah Fatimah's first official solo exhibition was at Singapore's Alpha Gallery in 1972, while her last major exhibition, 'Song of Eucalyptus' was at the Sugars Art Centre in Kuala Lumpur, from Sept 5 to Oct 31, 2017.

### Her Illustrious Career and Experience

The artist took on a museum management course at the University of London in 1987 to diversify her skills. Sharifah Fatimah forayed into this realm while holding the position of curator-coordinator at the National Art Gallery Kuala Lumpur (National Visual Arts Gallery now) from 1982 to 1990. During her stint at the gallery, she curated Ibrahim Hussein's exhibition, 'A Retrospective'. This however, diverted her from her destiny — art. She followed her passion, bid adieu to the office profession to become a full time artist and art consultant. She went on to become a writer, delegate, judge, external examiner and curator in numerous high-profile exhibitions at home and abroad.

The paintings of Sharifah Fatimah and her stature were formidably established when the pieces were hung on the hallowed walls of renowned institutions and museums including the Museum of Modern Art, New York; Jordan National Art Gallery of Fine Arts; Museum of Contemporary Art, Croatia; Sharjah Art Museum, United Arab Emirates; and Singapore Art Museum. The artist's fervour for the craft and hard work was given due recognition in 2013 when the National Art Gallery held an exhibition in her honour entitled, 'Pancawarna Karya Pilihan 1990-2012 Selected Artworks', illustrating 100 works from five of her main series, namely Touch the Earth (1992-1996), Mindscape (1991-1993), Joy is the Theme (1997-2003), Garden of the Heart (2005-2011) and Celebration (2010-2012).

### Her Artworks

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. The differing elements and hues in her pieces are discourses between man and nature, representing the elements that make up flora and fauna, her eternal muse. Not one to shy away from colours, the artist's works are often described as lyrically symbolic featuring a myriad of colours.



**32**

**SHARIFAH FATIMAH SYED ZUBIR, DATO**

B. Kedah, 1958

**Greenlight, 1983**

Signed on the verso

Acrylic on canvas

122 x 148 cm

Provenance

Private Collection, Kuala Lumpur

This painting was exhibited at the following  
shows by the artist, Datuk Sharifah Fatimah;

A solo exhibition at the Australian High Commission in 1983

Exhibited in Alpha Gallery Singapore in 1985

Exhibited at two-person show (with Ahmad Khalid Yusof)  
at Bandar Seri Begawan Brunei Darusalam in 1984

Comes with certificate signed by the artist

**RM 50,000 - RM 90,000**



With this piece Sharifah Fatimah 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”.

As an artist that frequently uses her thoughts, emotions and feelings as substance for her abstract work, her paintings 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.

**33**

**SHARIFAH FATIMAH SYED ZUBIR, DATO'**

B. Kedah, 1958

**Nursiyah, 2015 - 17**

Signed and dated on verso stretcher  
Acrylic on canvas  
120 x 100 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 38,000 - RM 55,000**

Dato Sharifah Fatimah is not one to shy away from employing vibrant colours to her work. Her pieces resemble a unique discourse between man and nature, seeking solitude in the greens, blues and warm washes of red representing the various elements of flora and fauna. 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.

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.





# AWANG DAMIT AHMAD

## Reminiscence of the Past

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

Awang Damit eventually became a tutor at UiTM and pursued his master's degree in Fine Arts at the Catholic University of America in Washington DC, United States in 1989. During this time he joined art collectives, the Arlington Art Group and The Capitol Hill, with expressionist Professor Tom Nakashima being his main influence. The artist became exposed to various aspects of art, earning pocket money and travelling across America.

PETRONAS Gallery acquired a few of his artworks and one of his paintings, *Nyanyian Petani Gunung*,

won the 1991 Salon Malaysia Award – one of the most prestigious art awards in Malaysia. He was a lecturer at his alma mater, UiTM where he was appointed as Associate Professor at the faculty in 2000. Before that, he had also undertaken other positions including being the head of the Fine Arts Department. Despite being involved in academics, Awang Damit has been actively involved with the development of the Malaysian art scene.

Awang Damit has held various solo and group exhibitions both in groups and solo including the *Intipati Budaya-Satu Sintesis Show* at the National Art Gallery, Kuala Lumpur in 1995, with the artworks also shown at Shenn's Fine Art in Singapore a year earlier. The group exhibitions he was involved in included the *Bentuk Dan Makna* – Galeri Seni FSSR, UiTM Shah Alam, while shows abroad included the 15th Asia International Art Exhibition in Taipei, Taiwan, *Perception and Perspective: A Malaysian Eye View*, Hotbath and Pittville Art Gallery, London, 14th Asia International Art Exhibition, Fukuoka Asian Art Museum, Japan and Contemporary Malaysian Artist, Beijing Art Museum, Beijing, China. Armed with techniques he picked up in the US, Awang Damit completed the lauded series *Marista* (2002) and *Iraga* (2011).



Iraga - Belatik Rapuh II, 2007  
Mixed media on canvas 204 x 173 cm  
**SOLD RM 118,000.00**  
Klas Art Auction 24 May 2015

Even without discovering the meaning and message behind Awang Damit, one is able to tell that this is a highly emotional piece, much like the rest of his works. That is what makes his paintings appealing in the first place, combined with the rare gift of artistry. The paintings speak to the viewer and makes them feel something - sadness, anger, bitterness or all combined. Those familiar with his works know that his works are always, always heavy with emotion, as if they carry the burden on one's shoulders in canvas form. Bold and invasive, the colours may intimidate the viewer, but grows slowly on them, engaging them for as long as possible. It can be argued



Iraga "Dayung Patah", 2006  
Mixed media on canvas 100 x 101 cm  
**SOLD RM 51,851.20**  
Klas Art Auction 23 October 2016

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.

Awang Damit's paintings can be considered to be an intellectual journey of sorts, as he progressed from his EOC Series into various others, constantly exploring, continuously learning and always expressing. Awang Damit discovered his love for art in the 70s during his travels around Sabah, during which he studied painting from other artists.

**34**

**AWANG DAMIT AHMAD**

B. Sabah, 1956

**Iraga “Memori Kelabu” 2004**

Signed, titled and dated on the verso

Mixed media on canvas

148 x 122 cm

Provenance

Private Collection, Kuala Lumpur

**RM 30,000 - RM 55,000**

It takes you by surprise, this painting. Either that, or you will be stunned with bewilderment. This piece by Awang Damit Ahmad is heavy with emotion. One can tell that it is a very emotional painting, an angry one at that. The harsh brush strokes, the bold and livid colours seem to interest the viewers from the first look. As an artist who finds inspirations from his childhood memories and reminiscing of the past, these may have transformed a bad memory, an angry memory into a painting on a canvas. In its entirety, this piece speaks of unsettlement, conflict or a certain kind of antagonism. The whites could represent innocence, and it is slowly tarnished by the harsh black, grey and orange, incessantly ruining the spotlessness of the whites.

Born and brought up in Kuala Penyu, Sabah, he spent most of his teen years learning painting from various artists whilst traveling around the state. He initially came to Selangor to work as a technician for Telekom Malaysia, but found that art was something he truly was passionate about. He eventually left the telecommunications company, and took his Diploma in Fine Arts in Universiti Teknologi Mara (UiTM) and Masters Degree in the United States. A painting of his, Nyanyian Petani Gunung, won the 1991 Art Salon Malaysia Award. PETRONAS bought it and is, until this day, exhibited at the gallery.





**35**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

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

Signed and dated "Khalil Ibrahim 84" on lower right

Watercolour on paper

30 x 40 cm

Provenance

Private Collection, Kuala Lumpur

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

**RM 4,000 - RM 10,000**



This scene portrayed in the 'Fishing Village Road in Kuala Besar, Tumpat, Kelantan' is reminiscent of a village where one would visit their parents or grandparents. The artist's enigmatic and stylised technique using watercolour is an illustration of his strong connection and love for the land of his origin. The late Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist and had been for 60 years. He held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centred around figures and were heavily influenced by East Coast fishermen and women.

# DATO TAY MO LEONG

## Creating Wonders with Watercolour

Datuk Tay Mo Leong was born in 1938, in Sungai Bakap, Penang. He is one of Malaysia's most recognisable and celebrated figures in the Malaysian art industry. Tay started his career as a watercolourist and evolved into a batik artist in the early 1960's. His maturity in style and skill in his watercolour paintings was well known in the art scene but his passion towards batik painting had superseded and made him a batik artist.

His name is synonymous with the development and evolution of batik in the country. Tay pursued an education in art at the Provincial Taipei Normal College (Fine Art) from 1957 to 1960. It was in Taiwan where Tay was introduced to the batik medium. Upon his return, Tay mastered the medium itself through visits to Kelantan and experimentations. In 1965, he was confident enough to stage his first batik art exhibition at the British Council in Kuala Lumpur. In 1970, he studied at the Art Centre in Florida, USA.

He was given the Foreign Minister's Award and exhibited at the Nippon Modern Art Association, Osaka, Japan in 1997, and the Osaka Government Award in Japan in 2003. He travelled extensively to study batik techniques and materials and invented a new technique which he termed 'double-resist'. The artist is known for being one of the foremost Malaysian artists to employ the batik medium. His works are frequently described as abstract, experimental, daring and free. He was the chairman of the Art Gallery Committee of Penang, a member of the State Museum Board and the president of the Penang Watercolour Society since 1985. Tay was conferred a Datukship by the Penang State Government in 2009 and that same year, Penang State Museum Art Gallery honoured him with a retrospective exhibition.

Tay's watercolour artworks are as striking as his batik works, executed with the same finesse and creative eye. The subjects of the artist's watercolour paintings primarily revolve around landscapes, inundated by faceless figures and intricate attention to detail. Vivid colours splashed across the canvas, guided by an emotive expression of beauty that Tay experienced.



Certificate signed by artist

Dato' Tay Mo Leong is renowned for his watercolour technique, which demonstrates the artist's adeptness in the delicate medium by casually rendering the historical monuments and buildings, evident with the Goddess of Mercy Temple in Georgetown, Penang in all its glory, a vendor selling snacks, and devotees flocking towards the temple.

**36**

### TAY MO LEONG, DATO

B. Penang, 1938

#### Goddess of Mercy Temple - Georgetown Penang, 1970's

Comes with Certificate signed  
by the artist

Watercolour on paper  
57 x 75 cm

Provenance  
Private Collection, Singapore

**RM 7,000 - RM 14,000**





**37**

### LEE LONG LOOI

B. Kedah, 1942

#### Portrait of Three Ladies, 1984

Signed and dated "Lee Long Looi 1984" lower left  
Mixed media on paper  
76 x 57 cm

Provenance  
Private Collection, Canada

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

Done in Lee Long Looi's usual style of elongating the features of women, imaginative detailing were painted in the background, from the mist-like shadow to the intricate patterns behind the women. Lee Loong Looi creatively brings a mundane scene in life to a whole new level by blending vibrant and fresh colours, making it a visual treat altogether. All the colours, shapes and use of space work harmoniously together, unified and pleasing to the eye. The artwork is the epitome of simplicity at its best. Born in 1942 in Kedah, Malaysia, Lee Long Looi graduated from the Nanyang Academy of Fine Arts in Singapore and moved to New York to further his studies at the Art Students League and then at the Pratt Institute. He combines both elements of his Asian heritage and Western techniques in his paintings, and his works are displayed in Citibank, ABC Television, the Gulf Bank of Miami and many more.



**38**

### ENG TAY

B. Kedah, 1947

#### Dialogue, 1985

Signed and dated "Eng Tay 85"  
with Chinese seal on lower right  
Print on paper  
75 x 90 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 500 - RM 1,200**

Eng Tay was born in 1947 in Kedah, West Malaysia. In 1968, he moved to New York City and studied at the Arts Student League, School of Visual Arts and Pratt Graphics Centre. There he studied graphic design, painting and printmaking. He worked in the graphic arts field until 1978, when he undertook several painting trips throughout South America and Indonesia. In this body of work, Eng Tay portrays two subjects, one on the foreground, deep into a conversation on the phone while the other subject, pregnant, is onlooking.



**39**

### ENG TAY

B. Kedah, 1947

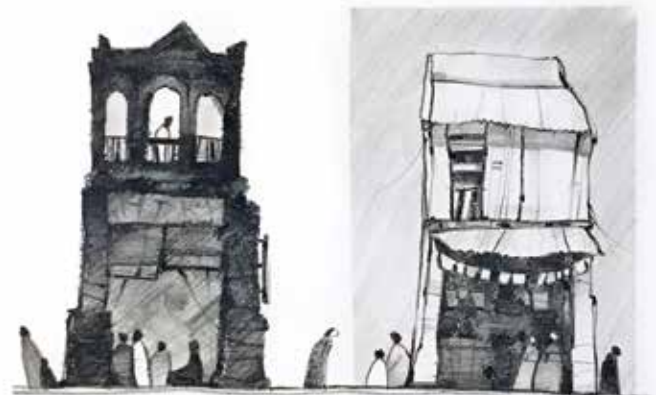
#### Scenery I

Inscribed "A/P Scenery 1 Eng Tay 11"  
on edge of paper  
Print on paper  
13.5 x 56.5 cm

Provenance  
Private Collection, Singapore

**RM 500 - RM 1,200**

Eng Tay still lives in New York City and travels extensively. He continues to paint, sculpt and make etchings at his TriBeCa studio. He has works in several media – limited edition etchings, painting and sculpture. Most of his work has found its greatest expression when addressing the concept of family – the poetry of the family, of man and woman, of children, of friendship, of music and of the natural world.



**40**

# JANSEN CHOW

B. Pahang, 1970

## Past Present II

Inscribed "8/20" and titled "Past Present II" on lower edge of paper. Signed and dated "Jansen '96" on lower right  
Print on paper Edition 8/20  
29 x 47 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,800 - RM 3,500**

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 as its moniker suggests, a black and white rendition of somewhat similar buildings with people flocking around, comparing the past and present.



This lot showcases a series of sketches by Khalil Ibrahim, showing his working progress of a beautiful landscapes entitled, 'Study of Landscape'. The pen on paper draws a picturesque view of vast water, boats and the serene nature. A beautiful original of his skillful touch that is not to be passed on without recognition. Look closely into his immaculate details and the peaceful panorama in which he tries to exhibit through the following sketch.

**41**

# KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

## Study of Landscape, 1980's

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

Provenance  
Private Collection, Kuala Lumpur  
Illustrated on page 266 and 268 in the  
Art Journey of Khalil Ibrahim coffee table  
book published in 2015

**RM 800 - RM 1,500**





**42**

**LONG THIEN SHIH**

B. Selangor, 1946

**Emerging Bull, 2020**

Signed and dated on lower left  
Acrylic on canvas  
40 x 50 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,300 - RM 2,500**

What a beautiful spectacle of colours and forms — all fluid and spread throughout the canvas. It's energetic, enigmatic and empowering. 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.



**43**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Matahariku Terdiam Sepi No.1, 2003**

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

Provenance  
Private Collection, Kuala Lumpur

**RM 1,000 - RM 2,500**

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.



**44**

# **RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939 - 2019

## **Potik, 2014**

Signed, dated and titled  
"RSA '14 Potik" on lower right  
Acrylic on board  
30 x 30 cm

Provenance  
Private Collection, Kuching, Sarawak

**RM 700 - RM 1,400**

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 light-coloured 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.



**45**

# **NIZAM AMBIA**

B. N. Sembilan, 1969

## **Kentayu Series, 2009**

Signed and dated "Nizam  
Ambia 2009" on lower left  
Acrylic on canvas  
153 x 153 cm

Provenance  
Private Collection, Kuala Lumpur

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

Radiating and captivating is this piece from Nizam Ambia's 'Kentayu' series. Aesthetically-appealing, one can't help but revel in its beauty. Nizam used bold and vibrant colours, a different approach to his usual paintings. The subject remains illustrated in a wayang kulit manner, encapsulated by leaves, representing nature.

The artist is known for his work in batik and fashion, his visual art striking many with its beauty and techniques, especially since his work hints at Malaysia's mixed culture and heritage. Nizam Ambia was born in the royal town of Seri Menanti, Negeri Sembilan in 1969. He had developed a passion for drawing and fashion since he was little, and is considered a multifaceted artist, creating very meaningful and soulful works with various mediums.



# MIN WAE AUNG

Painter of Spirituality



Monks on Morning Round IV, 2005  
Acrylic on canvas 93 x 62.5 cm  
**SOLD RM 16,800**  
29 September 2019

There is a distinctive serenity that comes with Min Wae Aung's works. He is a contemporary Burmese artist whose works are characterised by their strong association to Burmese culture and Buddhist philosophy. Born in 1960 in Danubyu in present-day Myanmar, Wae Aung studied at the State School of Fine Arts, Yangon before working as a commercial graphic artist and ultimately developing his signature aesthetics after a visit to the United States in 1993.

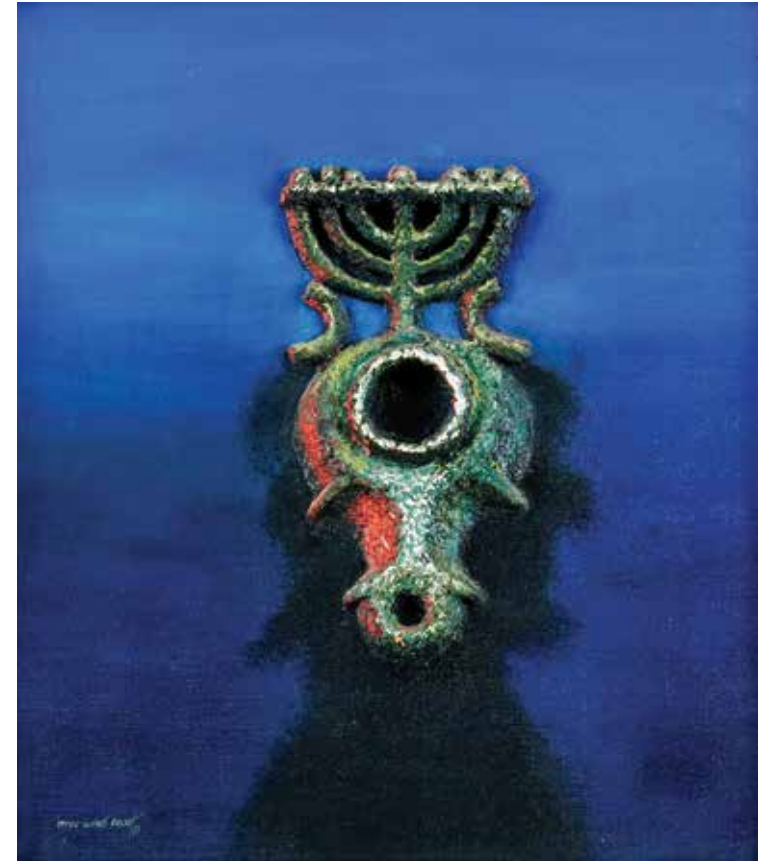
The artist captures the very essence of Burma, its spiritual and magical dimension, creating iconic characters, which perpetuate age-old traditions. Monks and nuns in burnt-orange and maroon

robes against striking gold backgrounds, with dramatic effects of light and shade, are the hallmark of his works. Almost exclusively composed of representational acrylic and watercolour paintings of multiple robed figures, his work features centrally located people, primarily of monks in solid-colour space of yellows, oranges and reds.

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

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

Min's work represents all of those people who are out on their feet for themselves and their families. His subjects are often sun-drenched, moving figures across parched earthen roads, their postures revealing inner burdens and weariness. There are also glimpses of flower sellers, and market folk, and random people groups traversing through their daily rituals. His uncompromising attention to the details of their individual movements is remarkable and form the highlight of his works. Min elevates the spirituality and enigma of the monks walking with their backs turned in a shimmering but largely empty landscape — a brilliant Buddhist narrative.



**46**

## MIN WAE AUNG

B. Myanmar, 1960

### Composition in relief, 1989

Signed and dated "Min Wae Aung 89"  
on lower left  
Acrylic on canvas with relief object  
58 x 50 cm

Provenance  
Private Collection, Singapore

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

This stunning work that departs from Min's signature of Burmese monks clad in yellow or red robes in motion towards their destination. Still encapsulating the tranquillity that becomes the artist's works, here, a striking ombre of electric blue sweeps across the canvas, with an intriguing relief symbol or object at the heart of the artwork. While the significance behind the painting is unbeknown, one might assume that it is associated to the Burmese culture or the Buddhist philosophy (Min Wae Aung's belief).



**47**

**BUI XUAN PHAI**

B. Vietnam, 1920 - 1988

**Abstract**

Signed on lower right  
Watercolour on paper  
8 x 13 cm

Provenance  
Private Collection, Kuala Lumpur

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

Born in Hanoi on 1 September 1920, Bui Xuan Phai was a Vietnamese painter famously known for his paintings of Hanoi Old Quarter. He was also known for his paintings on actors and musicians of the Vietnamese opera. In 1996, he was awarded with a Hồ Chí Minh prize, the highest national prize in Vietnam. This particular abstract beautifully utilises the warm yet comforting tone of red, pink, orange and a dash of grey for balance, making it a piece that lights up any room.



**48**

**LU PHUONG**

B. Vietnam

**Portrait of a Young Girl, 1984**

Signed "Lu Phuong" and dated 1984  
with a Chinese seal on the upper right of  
the silk artwork  
Watercolour on silk  
48 x 34 cm

Provenance  
Private Collection, Singapore

**RM 6,000 - RM 13,000**

The Vietnamese painter Lu Phuong's 'Portrait of a Young Girl' depicts a lady sewing at the corner of the room, a popular pastime activity back in the days. Though simple, this watercolour on silk artwork manifests Lu Phuong's artistic expertise in illustrating human beings. With precise and elaborated details from her feet to her face and every strand and wave of her hair, Lu Phuong has breathed life into the young girl despite her appearing still in the framed up piece. When added to any room, the portrait sets a soothing and serene aura throughout.





**49**

**NGUYEN THANH BINH**

B. Vietnam, 1954

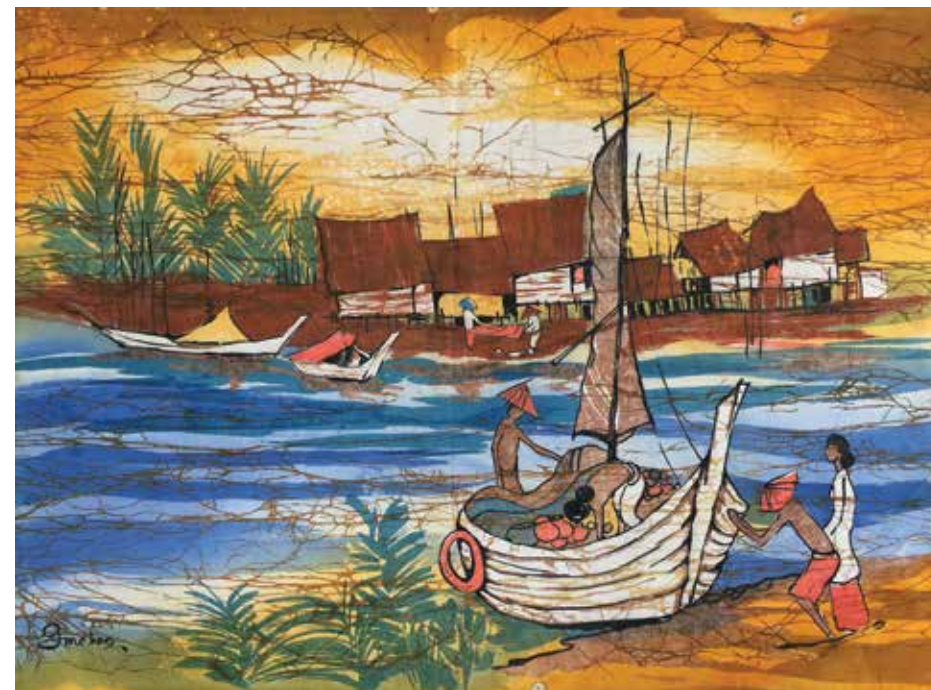
**Flower Girls**

Signed "Binh" on top right  
Oil on canvas laid on board  
63 x 78 cm

Provenance  
Private Collection, Singapore

**RM 5,000 - RM 12,000**

Renowned contemporary Vietnamese artist Nguyen Thanh Binh was born in 1954 in Hanoi, Vietnam. He went on to study at Hanoi College of Fine Arts and graduated in 1972. Later, Thanh Binh attended the Gia Dinh Na College of Fine Arts in Ho Chi Minh City, where he specialised in oil painting. In this nude-painting, Thanh Binh inclined towards a concise manner, accentuating the subject's relaxed pose. Painted with white garments, the subjects exude an innocence and angelic quality to them.



**50**

**G. M. CHOO**

B. Perak, 1939

**Fishing Village, Undated**

Signed on lower left  
Batik  
51 x 69 cm

Provenance  
Private Collection, Canada

**RM 1,000 - RM 2,500**

Choo Git Man or GM Choo was born in Perak in 1939. He is an artist who thrives in his art works, especially his batik paintings. GM Choo lived in Terengganu for almost 30 years and has been strongly influenced by the richness of this traditional art form. Most of his pieces are inspired by the fishing village life and sceneries that surround it. This particular batik painting depicts the atmosphere of a fishing village, where fishermen are seen rowing their boats into the sea amongst other fishing boats.



**51**

# CHUAH SEOW KENG

B. Kelantan, 1945

## Fishing Village, 1970's

Signed on lower right

Batik

58 x 41 cm

Provenance

Private Collection, Kuala Lumpur

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

Known as one of Malaysia's leading artists, Chuah Seow Keng is popular for his batik and watercolour paintings. Born in 1945 in Kelantan, Malaysia, Seow Keng now makes his home in Penang. In 1968 he was awarded a scholarship to study at the Suddeutsche Kunststoff-Zentrum in Wurzburg, Germany. Seow Keng was exposed to the art of batik painting by his father, the renowned artist Chuah Thean Teng, who pioneered batik painting as a fine art form. In this painting, Seow Keng displays his skills in batik as splashes of bright colours form a picturesque fishing village.



**52**

# KWAN CHIN

B. Kuala Lumpur, 1946

## Farming, 2011

Signed "Kwan Chin" on lower left

Batik

27 x 25.5 cm

Provenance

Private Collection, Kuala Lumpur  
Illustrated on page 14 in The Essence of  
Batik Kwan Chin exhibition book

**RM 900 - RM 1,500**

Malaysian batik master Kwan Chin is known for adding 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 group of farmers through geometric shapes. Similar to his other works, the extraordinary usage of sprawling broken lines to mimic batik art is what sets his paintings apart – a must-have piece in every art enthusiast's collection.





**53**

### KWAN CHIN

B. Kuala Lumpur, 1946

#### Taking a Break, 1968

Signed "Kwan Chin" on lower left

Batik

65 x 48 cm

Provenance

Private Collection, Singapore

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

Kwan Chin was born in Kepong, Kuala Lumpur. He attended Nanyang Academy of Fine Art in Singapore, learning to use traditional media like charcoal, watercolour and oils. A stint as a commercial artist in an advertising firm followed, but a brief introduction to batiks sparked his interest and he quickly turned to batik art, which he became famous for. Vividly-coloured batik paintings that depict scenes of Malaysian life were his specialty, and collectors all over the world typically have a copy of Kwan Chin's artworks.



**54**

### CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

#### The Paddy Farmers, 1980's

Signed on lower right

Batik

58 x 41 cm

Provenance

Private Collection, Kuala Lumpur

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

Dato' Chuah Thean Teng is the world-acknowledged founder of Batik Painting and had his breakthrough exhibition in 1955. Studying at the Xiamen (Amoy) Art Institute in China, his paintings, Two Of A Kind (1968) and Tell You A Secret (1987), took on iconic status when selected for Unicef greeting cards. He was also honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1965 and by the Penang State Art Gallery in 1994. His major works are on show at Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum also showcasing the batik works of his sons and grandsons.

**55**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Abstract in Pink (with News print), 2002**

Signed and dated "Khalil Ibrahim 002" on lower right

Batik

93 x 83 cm

Provenance

Private Collection, Kuala Lumpur

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

Owning an artwork by Khalil Ibrahim is like owning a piece of history. The Kelantan-born artist was known 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 tones to bring out the personality of his subjects with muted colours and realistic reflection on the canvas. This particular painting is an abstract work of pink and pastel orange hues that allows art enthusiasts to showcase their individual interpretation.







56

**SEAH KIM JOO**

B. Singapore, 1939

**Seated Woman, 1970's**

Signed "Seah Kim Joo" on lower right

Batik

60 x 45 cm

Provenance

Private Collection, Singapore

**RM 7,500 - RM 12,000**

Seah Kim Joo was born in Singapore in 1939 and 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. This particular painting depicts a seated woman, using various tones and hues to create shadows and shapes that complete the artwork.



Gallery label on verso of artwork  
"Batik Art Gallery" Singapore

# CHOO KENG KWANG

Singapore's Iconic First Generation Artist



Cock Fight, 1967

Oil on canvas 54 x 72.5 cm

**SOLD RM 36,300.00**

Klas Art Auction 19 January 2014

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 \$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.



**57**

**CHOO KENG KWANG**

B. Singapore, 1931 - 2019

**Mother & Child  
- Crossing the River, 1965**

Signed "K. Kwang 65" on lower right  
Oil on board  
87 x 59 cm

Provenance  
Private Collection, Canada

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

Born in Singapore in 1931, the late Choo Keng Kwang is one of the country's beloved first-generation artists. His iconic status 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. This particular painting, though dark, exhibits a sense of calmness and love as the mother is seen crossing a river with her child close to her heart while carrying a bag on each hand.



**58**

**CHIA YU CHIAN**

B. Johor, 1936 - 1997

**Flowers, 1982**

Signed and dated "Yu Chian 1982"  
on lower right  
Oil on canvas  
55 x 39 cm

Provenance  
Private Collection, Kuala Lumpur

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

Born in Johor in 1936, Chia Yu Chian studied at the Nanyang Academy of Fine Arts in Singapore and was known for being the first artist from the Straits Settlement to receive a French Government scholarship at Ecole Nationale des Beaux Arts in Paris. He was also commissioned by the Malaysian High Commission in Paris to paint a mural called 'Life in Malaysia'. In Paris, he was accepted for exhibitions 15 times, a few with honorary mentions by the Salon des Independent and Societe des Artistes Francaise. This simple yet elegant painting of flowers in a vase displays Chia's skills by using different textures, hues and shades.



# ONG KIM SENG'S KATHMANDU SERIES

Maestro of En-Plein-Air Painting



Entrance to the Square, 1982  
Watercolour on paper  
76.5 x 57 cm  
**SOLD RM 42,560.00**  
Klas Art Auction 8 November 2014

## 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



Himalayan Panorama, 1982  
Watercolour on paper  
77.5 x 113 cm  
**SOLD RM 56,000.00**  
Klas Art Auction 28 September 2014

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.



Ong Kim Seng was born in Singapore in 1945 and has been a full-time artist since 1985. Among the awards that he has won from the American Watercolour Society are the Paul B. Remmy Memorial Award in 1983, the Luc B. Moore Award in 1988 and the Clara Stroud Memorial Award 1989, just to name a few. Using the medium of ink and colour on paper, Ong Kim Seng beautifully captures a scenery in his Nepal Series. Having splendid balance between subject and space, this piece really is truly stunning and one-of-a-kind.

**59**

## ONG KIM SENG

B. Singapore, 1945

## Darapani Find - Nepal Series, 1980

Signed on lower right  
Acquired in Singapore in the late 1980's from Sun Craft Art Gallery, Tanglin Shopping Centre  
Ink and colour on paper  
73.5 x 53 cm

Provenance  
Private Collection, Singapore

**RM 19,000 - RM 40,000**

**60**

**LEE MAN FONG**

B. China, 1913 - 1988

**Market in Cairo, 1978**

Signed "M Fong 1978" with artist's seal on lower right  
Pastel on paper heightened in whites  
44.5 x 66 cm

Provenance

Private Collection, Singapore.

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

**RM 20,000 - RM 35,000**



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 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. This pastel on paper piece is study of a market in Cairo, depicting the hustle and bustle of the market and capturing the atmosphere and spirit of the place. The 'Ancient Street in Cairo's' oil on canvas painting was sold at Sotheby's Modern and Contemporary Southeast Asian Paintings on 2nd April 2012 for HKD 400,000 (RM 220,572).



**61**

**LEE MAN FONG**

B. China, 1913 - 1988

**Portrait of a Balinese Lady, 1954**

Signed and dated "M Fong 1954" with artist's seal on lower right

Pastel on paper

45 x 61 cm

Provenance

Private Collection, Singapore

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

**RM 20,000 - RM 35,000**

Lee Man Fong was born in China in 1913 but settled down in Indonesia. During his days in the borneo country, Lee Man Fong was awarded a scholarship from the Dutch government and in these seven years abroad in the Netherlands, he fully immersed himself in studying Western art. This present piece is an up close portrait of a Balinese lady using pastel on paper, with immaculate details of the lady's face and hair. Every curve and crevice on the lady's face is artistically highlighted in this artwork, including every strand of hair that's tucked into a ponytail.

Lee, who had a flair for depicting the Indonesian rural life favoured woman as his subject matter, celebrating the female archetype throughout his illustrious career. Works of similar subject matter, the Balinese women, have been sold at the Christie's Asian 20th Century Art (Day Sale) Hong Kong on 28th May 2017, the painting entitled, 'Balinese Woman With Offering' for HKD 437,500 (RM 241,300). At another Christie's Asian 20th Century Art (Day Sale) in Hong Kong on 31st May 2015, Lee Man Fong's Balinese Weaving Girl was sold for HKD 437,500 (RM 241,300). A similar work by the artist named 'A Balinese Woman Weaving' was auctioned off at Sotheby's Modern and Contemporary Southeast Asian Paintings Sale, on 6 October 2014 for an astounding HKD 875,000 (RM 482,557).



**62**

**JEIHAN SUKMANTORO**

B. Indonesia, 1938 - 2019

**Nita, 2013**

Signed and dated "Jeihan 13" on lower right.

Title and date inscribed on the verso

Oil on canvas

45 x 45 cm

Provenance

Private Collection, Kuala Lumpur

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

Jeihan Sukmantoro's tasteful figurative portraits are always internationally sought after, making it a must-have in every art enthusiast's art collection. Nita is a cultural representation where the subject is adorned with a traditional crown that's often used in celebration or rituals. Despite the absence of his subject's eyes, there is plenty of soul to be found in this work. One could discern a sense of positivity from the use of dark orange and towards the end of appreciating the work, attention is shifted to the red flower on the subject's ear, giving the audience a focal point.





**63**

**MOCHTAR APIN**

B. Indonesia, 1923 -1994

**Wanita Dengan Tangan di Leher, 1962**

Signed and dated on lower left  
Oil on canvas  
71 x 58 cm

Provenance  
Private Collection, USA

**RM 20,000 - RM 55,000**

Mochtar Apin was an Indonesian painter born in 1923. He was a member of the Bandung School and co-founded the Arena of Independent Artists movement in Jakarta in 1946. He advocated a universalist ideal for culture and advocated the creation of art concerns that could communicate to people of all backgrounds, alongside other painters, intellectuals and poets. For seven years of his life, Mochtar sojourned around Europe to admire artworks and pay museums a visit, which equipped him with a lot of art knowledge.



**64**

**ADRIEN-JEAN LE MAYEUR**

B. Belgium, 1880 - 1958

**Ni Pollok Weaving**

Signed "J. Le Mayeur" on lower left  
Pastel crayon and watercolour on paper  
46 x 62 cm

Provenance  
Private Collection, Canada

**RM 30,000 - RM 70,000**

Adrien-Jean Le Mayeur de Merpres was born on February 9, 1880 and was a Belgian painter from Brussels who lived the last part of his life in Bali, Indonesia. It was Le Mayeur's first voyage to Bali when he fell in love with whom would be his lifelong model and muse, the charming Legong dancer Ni Wayan Pollok Tjoeglik (1917-1985), colloquially known as Ni Pollok. By 1935, Pollok became his wife and would feature frequently in his paintings, all of which celebrate his love for her. Le Mayeur would call Bali his home for the rest of his life, his famous house in Sanur became his studio and source of inspiration. Today, his works are admired for combining the very best of Western Impressionist approaches and a reverent eye of the Balinese landscape and its people. A number of Le Mayeur's Bali works with Ni Pollok as the model were exhibited in Singapore for the first time in 1933, which turned out to be a successful exhibition and gained him more popularity.







**65**

**A.B IBRAHIM**

B. Alor Setar, 1925 - 1977

**Peeling Coconuts, 1960's**

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

Provenance  
Private Collection, UK

**RM 500 - RM 1,200**

A.B Ibrahim was born in Alor Setar in 1925. The self-taught artist was based in Alor Setar but spent most of his time in Penang, where he sold his paintings along Penang Road and Chulia Street. A.B Ibrahim was also one of the founding members of Persatuan Pelukis Melayu (Society of Malay Artists, Malaya) based in Singapore. His work, "Malacca Gate" is a permanent collection of the National Art Gallery in Kuala Lumpur and at the Kedah State Gallery and the Royal Museum in Alor Setar.



**66**

**M. ZAIN**

B. Terengganu, 1939 - 2000

**Fishing Village, 1970's**

Signed on lower left  
Oil on canvas  
38 x 59 cm

Provenance  
Private Collection, Canada

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

Born in Terengganu in 1939, self-taught artist Mohamed Zain had a huge admiration for village life, which he highly cherished. He was known as the "Fisherman's Artist" by Frank Sullivan during his first solo at the Samat Art Gallery in 1972. He was also popular for depicting the landscape of the seaside and fishermen villages. Brilliantly captured in this particular piece is the simple yet breathtaking scenery of a fisherman hut at the beach. All in all, this painting is an amazing execution of skills and usage of bright flowy colours.



**67**

**A.B IBRAHIM**

B. Alor Setar, 1925 - 1977

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

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

Provenance  
Private Collection, UK

**RM 500 - RM 1,200**

Famously known as the self-taught artist based in Alor Setar, A.B Ibrahim spent a large amount of time in Penang, selling his artworks along Penang Road and Chulia Street. Other than being one of the founding members of Persatuan Pelukis Melayu (Society of Malay Artists) in Singapore, his work "Malacca Gate" is also a permanent collection of the National Art Gallery in Kuala Lumpur and the Royal Museum in Alor Setar. Within an instant, this watercolour on paper artwork will leave you in awe - from the picturesque scenery where the sky meets the sea to the details of the dragon-like boat.



**68**

**TEW NAI TONG**

B. Selangor, 1936 - 2013

**Nice France, 2000**

Signed "NAITONG" on lower left  
Artist, title, and dimension  
inscribed on the verso  
Acrylic on canvas  
30 x 37 cm

Provenance  
Private Collection, Singapore

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

Born in Selangor in 1936, Tew Nai Tong studied art at the Nanyang Academy of Fine Arts in Singapore (NAFA), graduating in 1958 before furthering his studies at the Ecole Nationale Supérieure des Beaux Arts in Paris. He was also the co-founder of the Malaysian Watercolour Society and the Contemporary Malaysian Watercolourist Association. Illustrated here is a combination of Tew Nai Tong's hallmark in his artworks. He has a unique way of perceiving life, enriching the visualisation of what he sees through his vibrant paintings. The coarseness of acrylic colour and texture in this particular painting captures a scenic view that's peaceful and simply beautiful.





**69**

# **CHOONG KAM KOW, DR**

B. Perak, 1934

## **Kinta Series**

Signed "Kam K Choong" on lower right  
Chinese ink and watercolour on paper  
53 x 40 cm

Provenance  
Private Collection, Canada

**RM 1,000 - RM 2,500**

Born in 1934 in Ipoh, Dr. Choong Kam Kow is a contemporary artist famous for not only his captivating artworks, but is also a highly-respected academician as a leading art and design educationist. His pieces often include cultural components and norms of the Chinese community in Malaysia. The Kinta series comprises Choong's works in the 1960's to which he described as a period of exploring, experiment and searching. In the series, he narrated a story of his childhood, depicting scenes of villages and tin mines in Perak. Colours used for this series exudes nostalgia as he shares a piece of his past with his viewers.



**70**

# **MOHD KHAIRUL IZHAM**

B. Pahang, 1985

## **Di Tanah Itu, 2019**

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

Provenance  
Private Collection, Kuala Lumpur

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

Mohd Khairul Izham was born in 1985 in Maran, Pahang and graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, Malaysia. He is known for his approach on broad subjects of past and memories with complex layering and conscious masking, leaving viewers with residue from the process of recollection. Staying true to his enigmatic, peculiar and evasive style, this artwork portrays a traditional malay wooden house in a dark whimsical setting. The house is seen floating among roots, branches and leaves in monochromatic colours, luring his audience into his unique imagination.



71

## ISMADI SALLEHUDDIN

B. Pahang, 1971

### Rendang, 2016

Signed and dated "Ismadi 2016" on lower right. Titled "Rendang" on middle. Artist, title, dimension, date and medium inscribed on the verso  
Mixed media on canvas  
122 x 122 cm

Provenance  
Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000

Mohamad Ismadi Sallehudin, known as Ismadi, studied at Institut Teknologi MARA and obtained his masters degree at De Monfort University, England. He is an artist with over 20 years experience under his belt, whose work typically revolves around the relationship between humans and animals. Entitled 'Rendang', this work of mixed media on canvas portrays bold brushstrokes, an interplay of dark, earthy colours and the glimpses of bright hues of yellow and orange towards the frame of the work. Multiple streaks of dark and light allow viewers to interpret the painting to their perception.

## SYED THAJUDEEN

### Painting The Tale of Love and Spirituality



Moon of Ramadhan, 1997  
Oil on canvas 127 x 127 cm  
**SOLD RM 44,000.00**  
Klas Art Auction 21 June 2014

Syed Thajudeen has been painting for the past 50 years and is recognised as one of the stalwarts of the Malaysian art scene. Born in India, in 1943, Syed Thajudeen's father, Penang-born Shaik Abu Talib, bundled his family back to the safety of India, only returning after the Japanese surrender in 1945. In India, Syed was exposed to the vibrant colours that is ubiquitous there. Across the pond in Malaysia, the artist found himself overwhelmed by the tropical hues, humidity and pageantry of multi-religious festivals.

Syed Thajudeen has honed a mastery of the human form, being able to create miniature pieces to mural-sized masterpieces. He is also known for his paintings of Mughal figures set in period landscapes. His works emit a distinctive stylisation, romantic treatment of subject matter and the rich colours as in the Ajanta cave paintings of Maharashtra and of the Mughal (enriched from the wealth of Indian mythology). This, together with the traditional visual arts' integral connection with literature, music, dance, sculpture and philosophy, helped shape Syed's early works. His works, as individualistic as they are, attempt to evoke a state of 'rasa', or heightened mood that belongs to a larger tapestry and sensibility of Asian artistic

traditions. In many instances where his favourite subject matters deal with women and love, they share the same archetypal symbols and metaphors.

#### STUDIES

In Penang, Syed studied at Methodist High School right up to Senior Cambridge. In Form 3, he was made the secretary of the school's Art Club, and regularly partook in art competitions organised at the Han Chiang High School across the road, and naturally, bagged himself several prizes. Evidently, Syed's innate gift for art began to rear its head at a young age. In 1965, he took part in his first group exhibition at the Penang State Museum and Art Gallery (PSMAG) officiated by Penang's first Governor, Tun Sri Uda Raja Muhammad. When he returned to India to further his studies, the seed of an artist was planted, complemented by a burning passion.

With his proud parent's blessings, Syed was off to India again, this time purportedly to study medicine but he found it uninspiring. So he made the bold decision to follow his calling and switch to Fine Art studies, much to the dismay of his parents. His studied at the Government College of Fine Arts (CFGFA), India's oldest art institution from 1968 to 1973 for his diploma and 1974-1974 for post-diploma, majoring in painting. Syed's presence in India was at an impeccable timing, during the critical period of Indian art modernism, with the flourishing of art movements which saw many great names from various schools of art emerge.

At the CFGFA, Syed Thajudeen went through the rigors of the Sadanga rituals, the Six Limbs of Indian Painting, under the tutelage of many gurus of sculpture, portrait, contemporary art and ceramic mediums. It was in Chennai that he sold his first painting entitled, Dr Faustus, about the fall of Man, written by Christopher Marlowe and Johann Wolfgang von Goethe.

#### CAREER

Syed Thajudeen's art career has been nothing short of amazing with nine solo exhibitions under his belt; selection to prestigious exhibitions overseas—Malaysian Art (1965 to 1978), Commonwealth Institute, London (1978); 2nd Bangladesh Biennale (1983); Contemporary Paintings of Malaysia, Pacific Asia Museum, Pasadena, California (1988); Rupa Malaysia, Brunei Gallery, London (1998);



Malaysian Contemporary Art, National Museum of Art, Beijing, (1999); Guangdong Museum of Art, China (2004); World Expo in Shanghai (2010), the Olympic Games Art Exhibition, London (2012) and the Special Exhibition of ASEAN-South Korea Commemorative Summit (2014).

Back in Malaysia, the artist was selected for major exhibitions such as the 1st Asian Symposium, Workshop and Exhibition on Aesthetics in 1990; Figurative Approaches in Modern Malaysian Art in 1996; 45@45 in 2003 and Between Generations: 50 Years Across Modern Art in Malaysia in 2007. Upon his return in April 1974, Syed landed himself a part time job at the Mara Institute of Technology (now University ITM) teaching Textile Design and Figure Drawing from 1974 to 1976. His peers included Dr Choong Kam Kow, Sulaiman Esa, Ahmad Khalid Yusof, Redza Piyadasa, Joseph Tan while his students included Ponirir Amin and Mad Anwar Ismail.

Syed Thajudeen asserted that his role in this institution wasn't to teach, instead, to guide them. He stressed on anatomic drawings and advocated model portrait drawing with half-naked male models and fully clothed female models. The administration panel at ITM frowned upon it and did not renew his contract. To pay the bills, Syed had a brief stint in advertising, first with Mulberry, then Trang before he was hired permanently by the United Asian bank (now CIMB Bank) as its resident artist. He opted for the voluntary separation scheme (VSS) in 2001, in order to become a fulltime artist.

#### ARTISTIC STYLE

Many of Syed's art pieces incorporate literature, music, dance, sculpture and philosophy, showcasing his vast knowledge on the subject matter; never straying far from women and love as they share the same archetypal symbols and metaphors. Syed's romantic treatment of his subject matter and the usage of rich colours is again, derived from the influence of the Ajanta cave painting of Maharashtra and the Mughal.

Despite being highly criticised for his obvious Asian influences, overtly use of colours as well as for painting human figures, which is scorned by Islamic fundamentalists, Thajudeen has convinced his detractors otherwise. His masterpieces are now an important element of Malaysian art and its history. Syed has painstakingly developed a distinct vocabulary that is innovative and refreshing in the schematic colours and rich in symbolism.

The artist's depiction of women is pretty, vulnerable and the epitome of sinuous grace and female wiles. His early

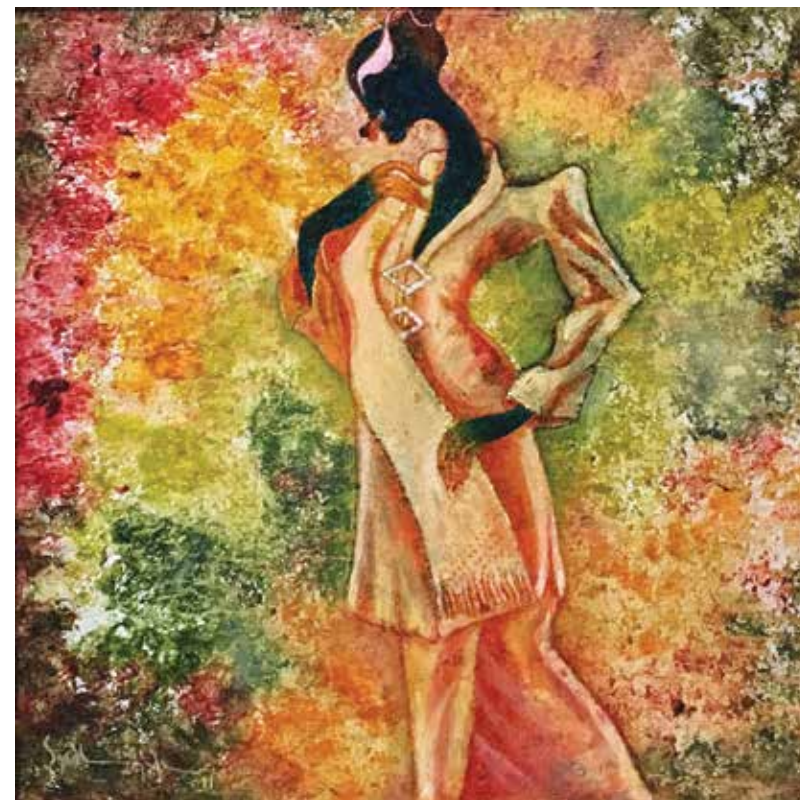


Waiting For The Lover, 1970  
Oil on canvas 61 x 58 cm  
**SOLD - RM 30,800.00**  
Klas Art Auction 19 January 2014

exposures in India is why all his maidens are all dark-skinned instead of the norm Caucasian, white-skin beauty.

Syed's 'Kebaya' and 'Waiting for the Lover' series are his widely popular artworks, emoting the joys of love and femininity in its truest form and beauty. Some of his known works include the founding of Malacca by Parameswara and his travels, the Malacca Sultanate series, The Eternal Love between Hang Tuah and Puteri Gunung Ledang, which was a three-year project. Aware of the artist's flair of telling a story, Shell Malaysia commissioned him to illustrate six Malaysian fables for its 1990 calendar.

Dubbed as the modern art romanticist, Syed Thajudeen has always been piqued by love in any tale, which he expands and embellishes for a wholesome paradigm. The 'love' theme is ever resonating, part of his artistic repertoire. Currently, Thajudeen's works adorn the walls of Petronas Gallery, National Art Gallery of Malaysia, Singapore Art Museum, corporate buildings and many private homes in Malaysia and abroad. Since colours are part of his artillery, he taps into his unique ability to tell a story through a blend of colours so it presents a lyrical and poetic manner, which is immensely appealing to his viewers. The artist brilliant employment of colour combination and background base is owed to his deeply rooted Indian background, fused with Malay cultural elements.



Born in 1943 in India, Syed Thajudeen spent his life in Penang, Malaysia, before pursuing an art education at the Government College of Arts and Crafts in Madras, India. He graduated with a post diploma in Fine Arts in 1974 and later returned to Malaysia to be a lecturer in Fine Arts at Institut Teknologi MARA. Syed Thajudeen is well-known for his large-scale mural paintings of epic proportions set in period landscapes. Syed Thajudeen has exhibited around the world, with countries including the United States, Belgium, United Kingdom, and China. He also has 10 solo exhibitions under his belt.

**72**

#### SYED THAJUDEEN

B. India, 1943

**Waiting for Lover in the Kebaya  
Labuh Songket (I), 2011**

Signed and dated on lower left  
Oil on canvas  
31 x 31 cm

Provenance  
Private Collection, Kuala Lumpur

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



**73**

**SYED THAJUDEEN**

B. India, 1943

**Lightness of Being, 1999**

Signed and dated "Syed  
Thajudeen 99" on lower left  
Oil on canvas  
136.5 x 273 cm (Triptych)

Provenance  
Private Collection, Kuala Lumpur

**RM 70,000 - RM 120,000**



Syed Thajudeen was born in 1943 in India. He is well-known for his large scale mural paintings of epic proportions set in period landscapes. Though born in India, Syed Thajudeen spent his life in Penang, Malaysia, before pursuing an art education at the Government College of Arts and Crafts in Madras, India.

He then graduated with a post diploma in Fine Arts in 1974 and returned to Malaysia to be a lecturer in Fine Arts at Institut Teknologi MARA. In this particular oil on canvas triptych piece, Syed Thajudeen uses various tones and hues of colour to depict a woman surrounded by marine life and floral beings, exuding a sense of tranquility.





**74**

**M. SIVANESAN**

B. India, 1940 - 2015

**Mother and Child, 1975**

Signed and dated "M. Sivanesan 75"  
on lower left  
Oil on canvas  
91 x 71 cm

Provenance  
Private Collection, Canada

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

M. Sivanesan was born in 1940 in Madras (now known as Chennai). He pursued art and graduated from the Madras Government College of Arts and Crafts in 1956. In 1962, he won an award at International Inter Church, New York. He has exhibited widely in India and around the world, including Bangkok (1976), Los Angeles (1977), Ottawa (1978), New York and Washington DC (1979). Sivanesan works mainly with figurative compositions, his fascination towards human subjects evident in his paintings. This oil on canvas piece features the silhouette of a mother and child with neutral tones throughout the work.



**75**

**LAXMAN PAI**

B. India, 1926

**Untitled, 1972**

Signed and dated on lower left  
Acrylic on canvas  
84 x 125 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 12,000 - RM 24,000**

Born in January, 1926 in Margao, Goa, India, Laxman Pai received his art education in India's Sir J. J. School of Art in Mumbai. The artist's deep and intense adoration for natural beauty is evident in most of his artworks. Nature and human characters have always been the subject of Laxman Pai's paintings, and in this particular piece, he continues to explore the relationship between humans and mother nature. The acrylic on canvas work depicts a woman in a pose as a dove is seen flying to her. Brightly coloured leaves also adds texture to the soothing background hues.

# DATUK IBRAHIM HUSSEIN

"Art is, in the end, the thing that makes  
you realise the beauty of life itself"



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

Ibrahim was born in 1936 in the village of Sungai Limau Dalam in the Yan district of Kedah.

Growing up, Ibrahim was a very curious lad. He was constantly in search of meaning. There was a time when he saw a gleaming light from a distant, shining in the middle of the paddy field. Out of curiosity, he ran over to only find that it was the sun's reflection off the zinc roof of a hut. However, he did not regret running over as it satiated his curiosity. It was his thirst in self-discovery which landed him at Nanyang Academy of Fine Arts, Singapore first, then London, to study at the Byam Shaw School of Art.

However, that fuel somehow died down when he first entered the Byam Shaw College; he did not concentrate in class nor lifted a paintbrush. He felt uninspired. Then one day, while he was strolling about the campus, he came about a facility that housed a printing press. He stood in front of that machinery for hours, in complete awe of its

function. That piece of machinery sparked the fire that was within him all along, subsequently lifting him from the art daze he was facing; he rushed home to start painting. His hands moved over the canvas effortlessly, and his ideas materialised in painting, almost as if it had been bursting to come out.

Consequently, he won an award at the end of the school year for the Byam Shaw Award of Merit for three consecutive years. That paved the way for an opportunity that led him to a guest studentship in the Royal Academy Schools. With the Malaysia Hall in Brynston Square, London, as the epicentre, Ibrahim met many fellow Malaysians, including local legend, Khalil Ibrahim with whom he shared a close friendship and a fondness for painting together.

Besides meeting Khalil, another friendship that also blossomed from Ibrahim's days in London was one with Datuk Abu Mansor and Datin Paduka Zaitoon Othman, one of Ibrahim's pioneering collectors. The Mansor's became familiar faces in Ibrahim's exhibitions. Moreover, it was their close-knit friendship that led them to organise Ibrahim's exhibitions in Malaysia. Among their early and prized masterpieces of Ibrahim's is the diptych, 'Now and

Again with Flowers'. It was personally hung by Ibrahim, at their Taman Duta residence and remained there for several decades, between late 1973 and 2006.

## ARTISTIC APPRECIATION FOR HIS EARLY MASTERPIECES IN LONDON

Many would consider that the 50s and 60s were the period where Ibrahim's works were the most momentous, vibrant and honest, which would explain the fascination of its viewers and the numerous sold-out exhibitions. In his autobiography titled, 'IB: A Life', he mentioned that his life was made of points, textures, colours, shapes, darkness and light, mass, weight, planes, volumes, sounds, smells and warmth, which he seamlessly depicted on his canvases. Ibrahim's works, such as, the 'Man with Possessions' 1964 illustrates his skill in making his works an extension of himself, packed with vigour and life.

In 1963, Ibrahim walked into a gallery on a whim in London and showed his paintings to its owner who happened to be there. The owner then became fascinated with the artist's works and prompted him to have his first one-man exhibition. Needless to say, the exhibition was a raging success. All of his paintings showcased at the exhibition were sold out by the end of the night.

## FIRST MALAYSIAN ARTIST TO HOLD A SOLO EXHIBITION IN NEW YORK

With the earnings from his pioneer exhibition, Ibrahim decided to embark on a journey to the United States, along with fifty of his gouaches. A few days' post-arrival in the US, Ibrahim paid a visit to a Mr Lauda, the European editor of Sports Illustrated magazine then. Lauda took a liking to the paintings and immediately called his colleagues in Time Magazine, including a critic to view the artist's gouaches. The critic came and introduced a couple of potential galleries that would be interested in Ibrahim's gouaches. Thus, the next day, Ibrahim set forth to a gallery which almost immediately signed him to a contract with them. All that this talented artist asked was for his gouaches to be sold in order for him to prolong his visit in the US.

Luck would have it that in a mere couple of days, Ibrahim received a call from the gallery owner, Mr. Calfino asking him to drop by. When the artist did, he was astonished as well as amazed to find out that his remaining gouaches were sold for a whopping US \$10,000. In April 1964, Ibrahim was to have his first one-man exhibition in New York. Soon after the painter's success in selling his

gouaches, he travelled all over US, discovering the beauty of each state. He was ecstatic about his journey and all that he had discovered. With a few hundred dollars left in his pocket, all his gouaches sold and a solo exhibition awaiting him the following year, he returned to London and the Royal Academy, contented.

## IBRAHIM THE JOHN D III ROCKEFELLER SCHOLAR

The long-awaited moment then came for Ibrahim to travel back to New York, for his one-man show. In New York in the 1960s, it was fashionable for a gallery to host a dinner at a Chinese restaurant after the cocktails and champagne. At the dinner, he discovered that one of the guests who attended his exhibition was the director of the John D. Rockefeller Fund. With the New York exhibition, he realised that things had surpassed anything he expected from life and that he thoroughly enjoyed himself. After the exhibition, he returned to London to continue studying at the Royal Academy.

Ibrahim left for New York again in 1967 to attend further training under the Fulbright Travelling Scholarship and the John D III Rockefeller Fund Fellowship which ended in 1968. He was told that his presence in New York was to experience the life and culture there. He could buy anything his heart desired as he was given an allowance to do so. Needless to say, he was gratified and agreeable to the arrangement because after all, painting was joy and not something to agonise over.

Overjoyed about his life then, Ibrahim was inspired to produce paintings in a very swift manner. While in New York, he had serendipitously met several public figures such as Mrs. John Rockefeller Prentice, actress Colleen Moore, Ravi Shankar and Saul Steinberg (a famous New York cartoonist). It was during this period that Ibrahim Hussein stumbled upon the method of 'printage', a combination of printing and collage which he developed further with his maverick style.

The idea of 'printage' came about because he became aware that America, New York especially, was a country dotted by billboards. The billboards were ubiquitous, adorned by beautiful women to sell all kinds of products. That sparked an idea to use images as a social commentary. Before he mastered the technique, plenty of trial and errors were involved. The 'printage' technique uses a mixture of chemicals which allows images to be transferred from printed paper onto canvas. There are depths and antiquity through striations that run through the transferred images.



**76**

**IBRAHIM HUSSEIN, DATUK**

B. Kedah, 1936 - 2009

**Untitled - New York Series, 1963**

Signed "IB" on lower right

Signed and dated "ibrahim hussein 63" on lower left  
Gouache and collaged paper on magazine page laid to card  
25.08 x 20.95 cm

Provenance

Private Collection, Singapore

Illustrated on page 13 in the "777, Celebrating 7 Illustrious  
Years at KLAS" coffee table book published by KLAS in February 2019

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

Affectionately known as Ib, Datuk Ibrahim Hussein was born in Sungai Limau, Kedah, in 1936. He studied at the Nanyang Academy of Fine Arts in Singapore in 1956 and later moved to London to further his studies at the Byam Shaw School of Art and the Royal Academy Schools. After being presented with an Award of Merit scholarship, he travelled to France and Italy. He was also the founder of the Ibrahim Hussein Museum and Cultural Foundation. Datuk Ibrahim excels in the art of abstract, portraying a futuristic vibe as he complexly expresses his creations in various forms, dimensions and colours.



**77**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Melbourne, 1983**

Signed and dated "Khalil Ibrahim 83" on lower right  
Inscribed A/P and titled "Melbourne" on lower edge of paper  
Etching on Paper (Artist Proof)  
12.25 x 12.25 cm

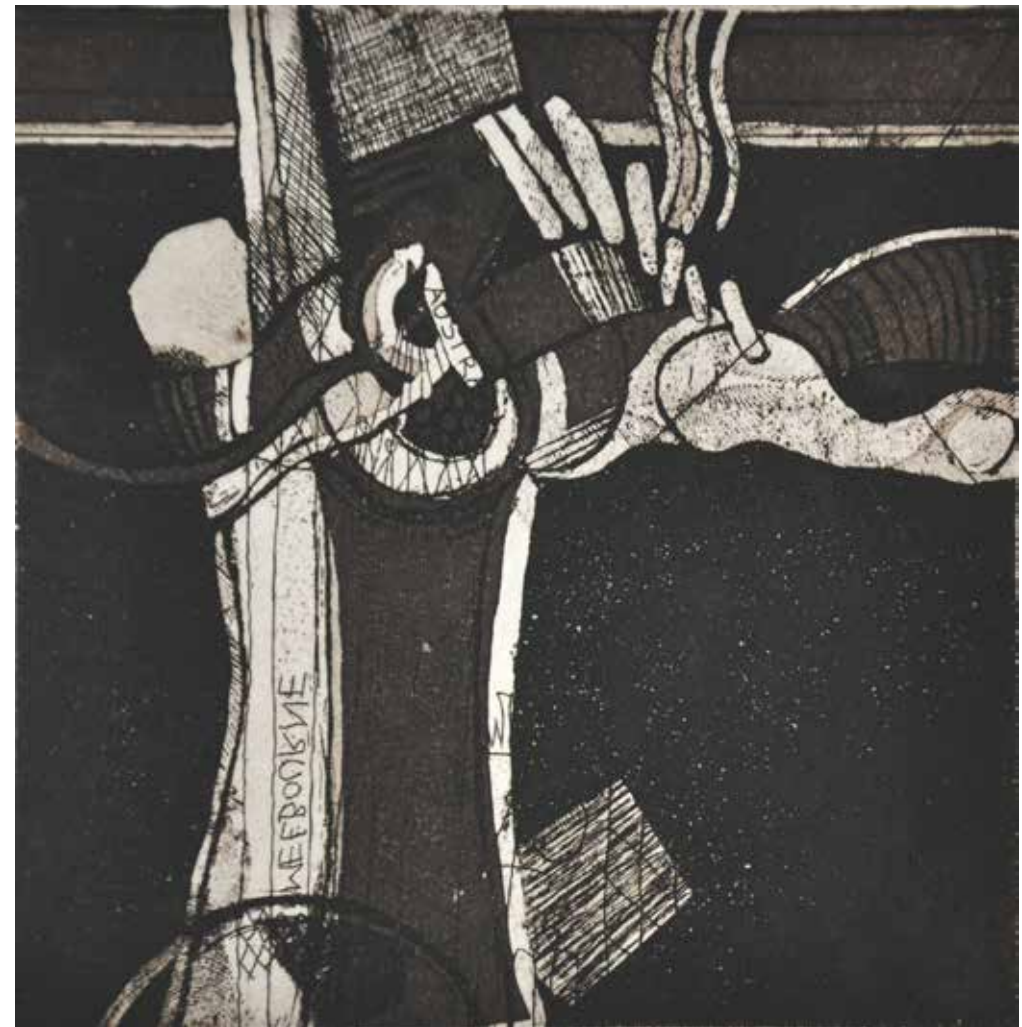
Provenance

Private Collection, Kuala Lumpur

Illustrated on page 205 in the Art Journey of  
Khalil Ibrahim coffee table book published in 2015

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

The late Khalil Ibrahim was a Malaysian artist who graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. He is known for his drawing, watercolour, and acrylic artworks with styles ranging from realistic to abstract. With over 50 years of artistic experience, Khalil Ibrahim has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland. Most of his works centre around figures and are heavily influenced by East Coast fishermen and women. This particular etching on paper artwork in black and white uses shapes and forms that are left for the individual interpretation of his viewers.





**78**

**ABDUL LATIFF MOHIDIN**

B. N. Sembilan, 1941

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

Signed and dated "RAWANG" - Latiff 3/95 on lower right

Mixed media on paper

21 x 26 cm

Provenance

Private Collection, Kuala Lumpur

**RM 16,000 - RM 25,000**



Born in 1941, Abdul Latiff Mohidin started painting at an early age and held his first exhibition at Kota Raja Malay School in Singapore at just 10 years old. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Abdul Latiff Mohidin was always fascinated by nature. Rimba in this particular painting translates as primeval forest: an entity that symbolises growth and a sense of continuity across space and time. In the Rimba works, especially the works executed during the period from 1995 to 1997, Abdul Latiff Mohidin allows his viewers to adopt a highly tactile mode of appreciation.



**79**

**ABDUL LATIFF MOHIDIN**

B. N. Sembilan, 1941

**Pago-Pago, 1982**

Inscribed "AL 484/800" on lower left with  
invitation note from the artist on lower right  
Print on paper  
59.5 x 39.5 cm

Provenance  
Private Collection, Kuala Lumpur

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

Abdul Latiff Mohidin was born in 1941, and is a well-known poet and artist. 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. The artist's Pago-Pago series is regarded as one of the most prolific series that has impacted the Malaysia Contemporary and Modern art scene, including this print on paper piece.



**80**

**LONG THIEN SHIH**

B. Selangor, 1946

**Fishes on the Rack, 1962**

Signed and dated "ThienShih62" on  
lower left  
Oil on masonite board  
43 x 56 cm

Provenance  
Private Collection, Kuala Lumpur

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

Long Thien Shih was born in Selangor in 1946 and studied art in Atelier 17 and Atelier de Lithographic, Ecole Nationale Supérieure des Beaux- Arts, both in Paris. Later, he studied at the Royal College of Art in London. Some of the awards that he has won include the First Prize in the 1961 Young Malayan Artists Competition in Kuala Lumpur and the 1992 Prints Prize in Salon Malaysia. Long Thien Shih has produced many artworks, using various mediums. This particular oil artwork depicts a fisherman drying fishes on a rack. The artist's skills are evidently portrayed in his use of cool toned hues and details of marine life.



**81**

**KELVIN CHAP**

B. Indonesia, 1975

**Colours of Unity, 2016**

Signed and dated "Chap KELVIN  
2016" on lower right

Signed and dated on the verso  
Artist, title, date, medium and  
dimension inscribed on the verso

Mixed media on canvas  
131 x 113 cm

Provenance

Private Collection, Kuala Lumpur

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



**82**

**BHANU ACHAN**

B. Kuala Lumpur, 1949

**Landscape Series  
- Dusk I & III, 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**



**83**

**BHANU ACHAN**

B. Kuala Lumpur, 1949

**Red Movement II, 2011**

Signed and dated "Bhanu 11"  
on lower right

Mixed media on canvas  
80.5 x 80 cm

Provenance

Private Collection, Kuala Lumpur

**RM 300 - RM 700**



**84**

**J. ANURENDRA**

B. Johor, 1965

**Untitled, 1992**

Signed and dated "J Anurendra  
92" on lower right

Mixed media on paper  
50 x 80 cm

Provenance

Private Collection, Kuala Lumpur

**RM 800 - RM 1,500**





**85**

**MOHD RADUAN MAN**

B. Pahang, 1978

**Blue Army, 2016**

Signed and dated "Raduanman 2016"  
on lower right  
Mixed media on canvas  
92 x 92 cm

Provenance  
Private Collection, Kuala Lumpur

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

Mohd Raduan Man is a visual artist who was born in 1978 in Pahang, Malaysia. This young artist's production of artworks include dynamic movements that possess strong statements that must be conveyed to his audience. He hopes that his artworks are substantiated enough to be included in future dialogues on visual art. Blue Army takes a stance against the ravages of war. The artist's identifiable style of murky and shadowy shades – set the stage for the purposeful bright colours and silhouettes of war planes to propagate his thoughts on modern urban society and war itself.



**86**

**ALI NURAZMAL YUSOFF**

B. Penang, 1978

**Putting a Nose, 2008**

Signed and dated on lower right  
Oil on canvas  
46 x 30.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,000 - RM 2,500**

Ali Nurazmal is a significant contemporary artist in Malaysia. At 9 years old, Ali Nurazmal Yusoff was exposed to various art expositions. Along with his inquisitive behaviour from self-seeking knowledge to formalistic training has brought him to experience various styles of painting. His larger than life realist paintings have been collected locally and internationally and can be found in the permanent collections of Balai Seni Lukis Negara (National Art Gallery). His ability to capture both the Western influence from globalisation and bring into the Asian flavour has been regarded as the most interesting and unique demeanour to the Malaysian identity.





**87**

# **ALI NURAZMAL YUSOFF**

B. Penang, 1978

## **The Death Joker, 2008**

Signed on lower left

Oil on canvas

46 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,000 - RM 2,500**

Born in Penang in 1978, Ali Nurazmal Yusoff is known for his ability to capture both the Western influence from globalisation, while adding in an Asian flair. This has been regarded as the most interesting and unique demeanour to the Malaysian identity. His paintings can be found in the permanent collections of Balai Seni Lukis Negara (National Art Gallery) and have been collected locally and around the world. Ali Nurazmal Yusoff's skills in combining different styles has given depth in his visual images, leaving his viewers a sense of curiosity.



**88**

# **YUSOF MAJID**

B. England, 1970

## **Manchester Team, Old Trafford 4-3-3 Att, 2002**

Signed "Y. Majid" on lower right

Mixed media on paper

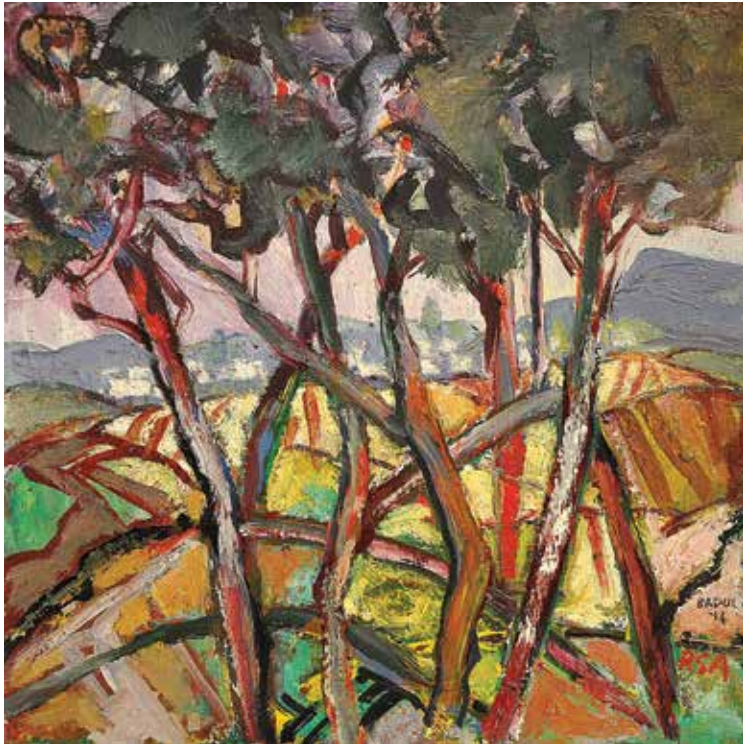
92 x 64 cm

Provenance

Private Collection, Kuala Lumpur

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

Born in England in 1970, Yusof Majid is a Malaysian modern and contemporary painter that always had an appreciation for art from a young age. His artwork has been offered at several auctions multiple times, with prices ranging from USD\$1,862 to USD\$4,274 depending on the size and medium of the piece. Since 2016, the record price for Yusof Majid at an auction is USD\$4,274 for the piece 'Sand Castles for George', sold at Henry Butcher Art Auctioneers in 2017.



**89**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939 - 2019

**Badul, 2014**

Titled, signed and dated  
"Badul '14 RSA" on lower right  
Acrylic on board  
30 x 30 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 700 - RM 1,400**

The late Raphael Scott Ahbeng was born in Bau in 1939 and was known as one of Malaysia's most renowned abstract artists. He studied at the Bath Academy of Art in the UK and was popular for his large canvases of overlapping lightcoloured mountains which exudes an airy feel. Before becoming a full-time painter, Raphael was a teacher, cartoonist and a radio producer. Raphael Scott AhBeng holds nature and landscapes close to his heart, and this particular piece evidently expresses that. With skillful strokes and use of bright colours, he produces a landscape of flora that are just breathtaking to view.



**90**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Ratu Nusantara No. 3, 2017**

Signed "Ismail Latiff" on lower middle  
Acrylic on canvas  
40.5 x 30.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,500 - RM 2,000**

There is a reason fantasy appeals to human beings - it's an entirely new world accessible through our imaginations. Through Ismail Latiff's paintings we are able to see a solid version of fantasy that is typically difficult to put into words. With a brushstroke, he takes us to that faraway place, one that consists of dreamy landscapes. Ismail Latiff's works are based on nature and solitude, some sort of paradise, as seen in this painting. He once mentioned, "I embarked on a conquest of inner space, texture and colour, bringing the beauty of the natural world indoor, that is transformed onto paper and canvas."



**91**

**ISMAIL ABDUL LATIFF**

B.Melaka, 1955

**Angkasa Anggerik Putih No.2, 1998**

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

Acrylic on paper

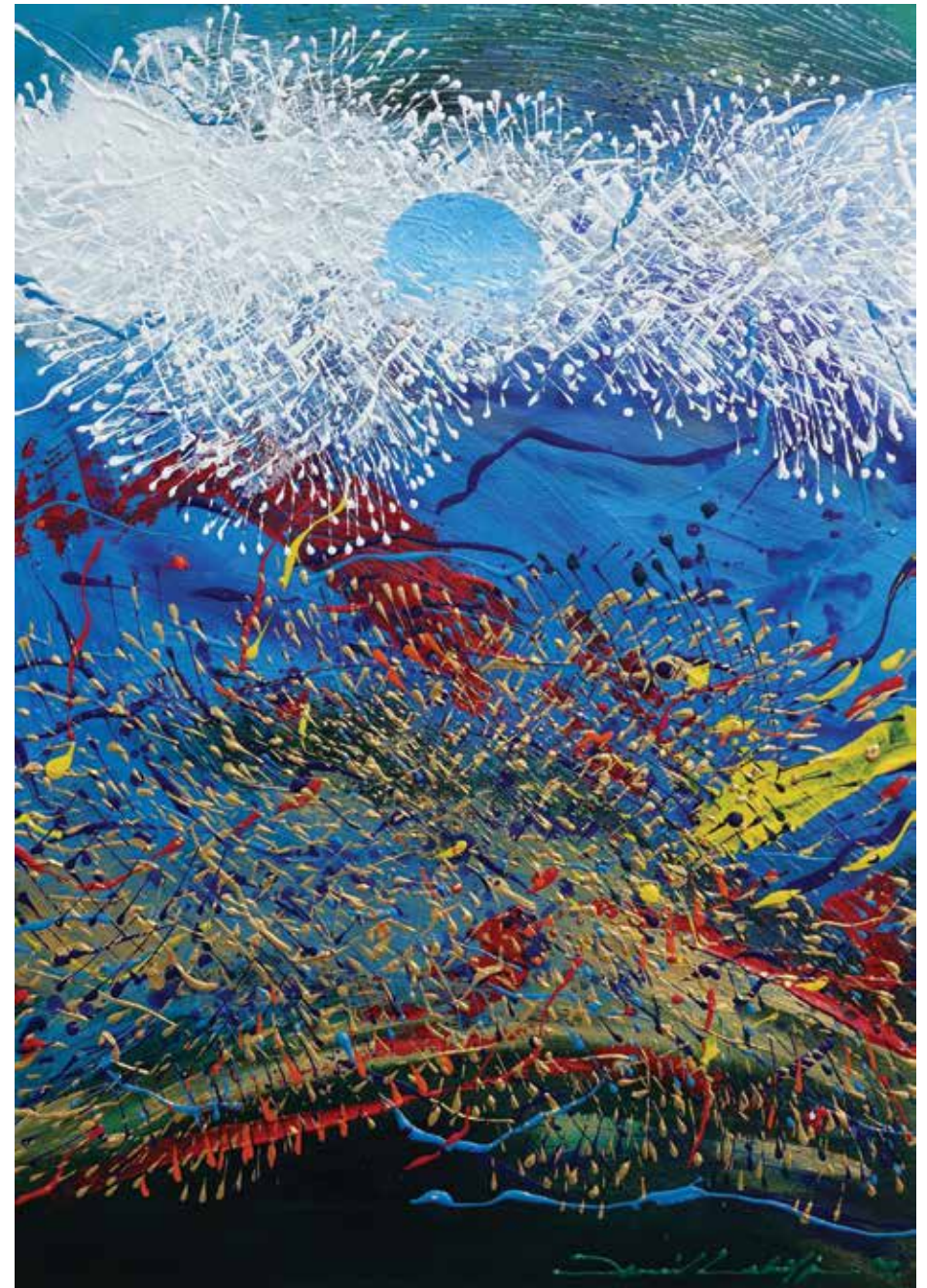
53 x 37 cm

Provenance

Private Collection, Kuala Lumpur

**RM 1,500 - RM 3,000**

Ismail Abdul Latiff 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.



## 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: +6019 333 7668

Bidder No. (for office use)

## BIDDER REGISTRATION FORM

KLAS ART AUCTION Malaysian & Southeast Asian Art | 12 July 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: +6019 333 7668

Bidder No. (for office use)

## ABSENTEE BID FORM

KLAS ART AUCTION Malaysian & Southeast Asian Art | 12 July 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 \_\_\_\_\_



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