

PETALING JAYA, SUNDAY 6 SEPTEMBER 2020



KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART





Lot 18 **Awang Damit Ahmad** Marista "Sisa Semusim IV" 1996



KLAS ART AUCTION 2020

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 6 SEPTEMBER 2020

Auction Day

Sunday, 6 September 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



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Lot 52 **Sharifah Fatimah Syed Zubir, Dato'** Greenscape, 1987

Full Preview

Date: 21 August - 5 September 2020

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Auction Day

Date: Sunday, 6 September 2020

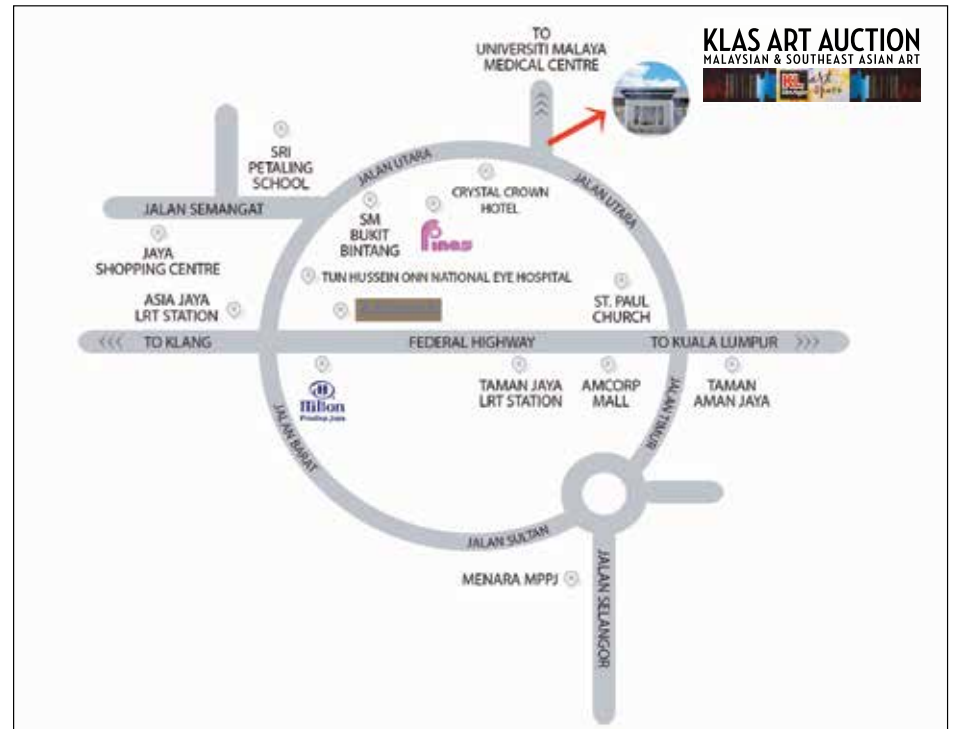
Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Time: 1.00 pm



Map to KL Lifestyle Art Space



Lot 24 **Choo Keng Kwang** Cockatoos, 1983

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Glossary



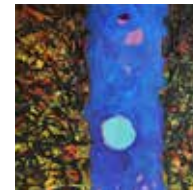
1 AWANG DAMIT AHMAD
E.O.C SERIES - ARLINGTON VA,
1990
 Mixed media on paper
 34 x 42 cm
 RM 500 - RM 1,500



6 RAPHAEL SCOTT AHBENG
VIRGIN HILL, 2009
 Oil on board 30 x 30 cm
 RM 700 - RM 1,500



2 SHARIFAH FATIMAH SYED ZUBIR, DATO'
UNTITLED, 1999
 Acrylic on paper 38 x 28.5 cm
 RM 3,000 - RM 7,000



7 RAPHAEL SCOTT AHBENG
MOON SHEATH, 2012
 Oil on canvas 89 x 60 cm
 RM 5,000 - RM 9,000



3 KHALIL IBRAHIM
NUDE MOVEMENT, CIRCA
1980's
 Acrylic on canvas 38 x 21 cm
 RM 3,000 - RM 7,000



8 RAFIEE GHANI
UNTITLED, 1990's
 Watercolour on paper 38 x 57 cm
 RM 2,000 - RM 5,000



4 YUSOF GHANI
SEGERAK I, II & III, 2004
 Mixed media on canvas 50 x 25 cm x
 3 pieces
 RM 25,000 - RM 50,000



9 MOHD KHAIRUL IZHAM
SEKETIKA, 2019
 Acrylic on canvas 135 x 152 cm
 RM 3,000 - RM 7,000



5 ISMAIL ABDUL LATIFF
OPERASI RAHASIA... KELICAP
MALAM, 2014
 Acrylic on canvas 90 x 71 cm
 RM 9,000 - RM 15,000



10 LONG THIEN SHIH
WAYANG KULTI, 2020
 Acrylic on canvas 46 x 36 cm
 RM 800 - RM 1,500



11 ISMAIL ABDUL LATIFF
KUMBANG MALAM SAKTI 1 & 2,
2012

Acrylic on museum board 47 x 35 cm
RM 1,500 - RM 3,800



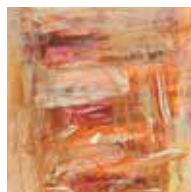
16 HOE SAY YONG
INTERACTION I, 2010

Oil on canvas 100 x 100 cm
RM 12,000 - RM 22,000



21 CHIA YU CHIAN
PARIS STREET SCENE, 1962

Oil on canvas 76 x 52 cm
RM 25,000 - RM 55,000



12 BHANU ACHAN
DUSK II, 2016

Oil on canvas 59 x 42 cm
RM 400 - RM 700



17 RAFIEE GHANI
STILL LIFE 1994

Acrylic on canvas 154 x 96 cm
RM 15,000 - RM 35,000



22 LIU KANG
STILL LIFE FLOWERS, 1961

Oil on canvas 49.5 x 59.5 cm
RM 20,000 - RM 50,000



13 BHANU ACHAN
JOURNEY TO MT. KINABALU II,
2016

Mixed media on paper 108.6 x 79.4 cm
RM 750 - RM 2,500



18 AWANG DAMIT AHMAD
MARISTA "SISA SEMUSIM
IV" 1996

Mixed media on canvas 135 x 120 cm
RM 40,000 - RM 75,000



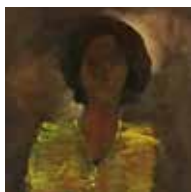
23 CHIEU SHUEY FOOK
EVENING SKY, 1970's

Mixed media on metal etching
38 x 38 cm
RM 2,500 - RM 5,000



14 BHANU ACHAN
SOURCE NATURE - BLUE I,
2016

Mixed media on paper 42 x 59 cm
RM 500 - RM 700



19 RAPHAEL SCOTT AHBENG
MARGARET, 2002

Acrylic on paper 89 x 59 cm
RM 6,000 - RM 10,000



24 CHOO KENG KWANG
COCKATOOS, 1983

Oil on board 60 x 89.5 cm
RM 22,000 - RM 40,000



15 DREW HARRIS
THE COMMUNITY SERIES -
INTERCONNECTED 1, 2013

Mixed media on board 163 x 184 cm
RM 2,000 - RM 5,000



20 LYE YAU FATT
CROSSING THE RIVER, 1983

Mixed media on canvas 96 x 76 cm
RM 15,000 - RM 35,000



25 TAY BAK KOI
UNTITLED, CIRCA 1980's

Ink and colour on paper 54 x 84 cm
RM 13,000 - RM 18,000



Lot 22 **Liu Kang** Still Life Flowers, 1961



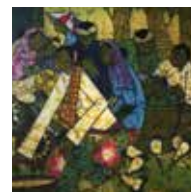
26 TAY BAK KOI
VILLAGE IN THE HILLS, 1970's

Gouache on paper 60 cm diameter
RM 12,000 - RM 20,000



31 ONG KIM SENG
CLEANING JARS - BEACH ROAD OFF SULTAN GATE 12TH DECEMBER, 1982

Ink and colour on paper 73.5 x 53 cm
RM 14,000 - RM 28,000



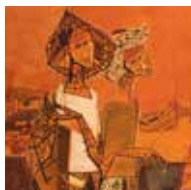
36 KWAN CHIN
PLAYING WITH BIRDS, 2003

Batik 100 x 109 cm
RM 5,000 - RM 12,000



27 WONG JONG NONG
OLD BUILDING SCENE, 1999

Oil on canvas 59 x 75 cm
RM 2,800 - RM 6,000



32 SEAH KIM JOO
TWO FISHERMEN

Batik 90 x 60 cm
RM 12,000 - RM 20,000



37 KWAN CHIN
SOWING, 1968

Batik 65 x 48 cm
RM 3,000 - RM 7,000



28 THOMAS YEO
LANDSCAPE

Paper laid on board 52 x 59 cm
RM 8,000 - RM 12,000



33 TAY CHEE TOH
RESTING 2, 1970

Batik 49 x 75 cm
RM 12,000 - RM 22,000



38 TAY MO LEONG, DATO
TWO BALINESE CEREMONIAL DANCERS, 1970's

Watercolour on paper 74.5 x 55.5 cm
RM 7,000 - RM 12,000



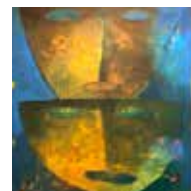
29 YONG MUN SEN
PENANG BEACH SCENE, 1956

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



34 CHUAH THEAN TENG, DATO'
VILLAGE SCENE

Batik 45 x 119 cm
RM 30,000 - RM 70,000



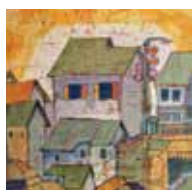
39 KHOO SUI HOE
"COUPLE IN LOVE" 1990's

126cm x 162 oil on canvas
RM 75,000 - RM 100,000



30 CHEN WEN HSI
CARPS

Ink on paper 34 x 43 cm
RM 18,000 - RM 30,000



35 CHUAH SIEW TENG
TOWN SCENE, 1970's

Batik 59 x 44 cm
RM 2,800 - RM 6,500



40 LONG THIEN SHIH
SPINNING SERIES - HYBRID, 2016

Acrylic on canvas 49 x 51 cm
RM 1,800 - RM 3,500



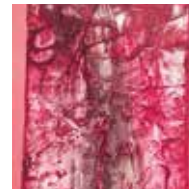
Lot 30 **Chen Wen Hsi** Carps



41 AHMAD KHALID YUSOF
MASJID, UNDATED
Print on paper 43 x 56 cm
RM 3,000 - RM 7,000



46 AHMAD SHUKRI MOHAMED
WHALE SERIES, 2000
Acrylic on paper 52 x 75 cm
RM 5,000 - RM 10,000



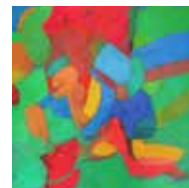
51 RAPHAEL SCOTT AHBENG
THE CLOTH, 2012
Cloth laid on board 128 x 96 cm
RM 7,000 - RM 15,000



42 NIK RAFIN
MELBOURNE CBD, TRAMS & WET EVENING (MELBOURNE CITYSCAPE SERIES) 1999
Watercolour on paper 16.5 x 10.5 cm
RM 800 - RM 1,500



47 MOHD RADUAN MAN
WAYANG KULIT, 2009
Oil on canvas 90 x 90 cm (Diptych)
RM 6,000 - RM 12,000



52 SHARIFAH FATIMAH SYED ZUBIR, DATO'
GREENSCAPE, 1987
Acrylic on canvas 102 x 106 cm
RM 35,000 - RM 70,000



43 TRUONG VAN THANH
CHÙA MỘT CỘT - THE ONE PILLAR PAGODA IN HANOI
Lacquer on board 41 x 61 cm
RM 7,000 - RM 12,000



48 JAILANI ABU HASSAN
KEBUN GETAH SERIES, 2018
Oil on canvas 92 x 152 cm
RM 16,000 - RM 28,000



53 YUSOF GHANI
SIRI TARI 14/91, 1991
Oil on canvas 122 x 122 cm
RM 75,000 - RM 150,000



44 NGUYEN THANH BINH
MOTHER AND CHILD
Oil on board 63 x 78 cm
RM 2,000 - RM 5,000



49 YUSOF MAJID
HIGH HOPES, 2017
Acrylic on canvas 150 x 110 cm
RM 12,000 - RM 22,000



54 AWANG DAMIT AHMAD
PAYARAMA BARU "IKON SEMUDRA...BANGAU" 2016
Mixed media on canvas 122 x 122 cm
RM 35,000 - RM 70,000



45 ALI NURAZMAL YUSOFF
WHO'S NEXT?, 2008
Oil on canvas 61 x 61 cm
RM 1,500 - RM 3,800



50 MOHD KHAIRUL IZHAM
SEPOHON, 2019
Acrylic on canvas 152 x 107 cm
RM 3,000 - RM 7,000



55 YANG KESHAN
GIRL WITH SHEEP, 1987
Tempera on board 67.5 x 65 cm
RM 18,000 - RM 30,000



Lot 49 **Yusof Majid** High Hopes, 2017



56 ZHAO GANG

UNTITLED, 2005

Oil on linen 90 x 118 cm
RM 12,000 - RM 20,000



61 NIZAR KAMAL ARIFFIN

SEJAMBAK AMAN #6, 2017

Acrylic on canvas
122 x 122 cm
RM 8,000 - RM 18,000



66 KHALIL IBRAHIM

EAST COAST LANDSCAPE, 1989

Watercolour on paper 15 x 21 cm
RM 900 - RM 2,000



57 HUANG YAN

CHINESE TEXTBOOK ONE & TWO (2 WORKS), 2001

Oil on canvas 38 x 45.5 cm
RM 8,000 - RM 15,000



62 KHALIL IBRAHIM

**PORTRAIT STUDY / SKETCH
BOOK IV COVER, 1980
-1990's**

Ink on paper 14 x 10.2 cm x 2 pieces
RM 300 - RM 800



67 KHALIL IBRAHIM

**VILLAGE JETTY IN KUALA BESAR,
TUMPAT, KELANTAN, 1984**

Watercolour on paper 30 x 40 cm
RM 4,000 - RM 9,000



58 SHENG QI

**MAO - RED AND BLACK,
2007**

Acrylic on canvas 99 x 80 cm
RM 8,000 - RM 15,000



63 KHALIL IBRAHIM

**FIGURE SKETCH & A FRIEND
YUSOF ABDULLAH RELAXING
ON A SOFA, 1980's**

Ink on paper 14 x 10.2 cm x 2 pieces
RM 300 - RM 800



68 ABDULLAH ARIFF

TREE BY A RIVER, 1955

Watercolour on paper 33 x 56 cm
RM 28,000 - RM 60,000



59 LU HAO

**UNTITLED (BICYCLE IN AL-
LEY), 2006**

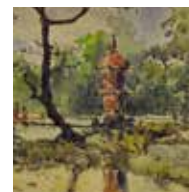
Acrylic on linen 80 x 100 cm
RM 12,000 - RM 18,000



64 M. ZAIN

PADDY FIELD, 1970's

Oil on canvas laid on board 37 x 57 cm
RM 1,500 - RM 3,500



69 SHAFURDIN HABIB

**BALI SERIES - TEMPLE BY THE
RIVER, 2009**

Watercolour on paper 30.5 x 45.8 cm
RM 700 - RM 1,500



60 GU WENDA

**UNTITLED FROM THE SERIES
MYTHOS OF LOST
DYNASTIES**

Ink on paper 96 x 59 cm
RM 25,000 - RM 45,000



65 A.B IBRAHIM

**FISHING VILLAGE, - KEDAH
PEAK, 1950's**

Watercolour on paper 26 x 36 cm
RM 900 - RM 2,500



70 ABDUL LATIFF MOHIDIN

GELOMBANG, 1993

Mixed media on paper 18 x 27 cm
RM 13,000 - RM 20,000



Lot 67 **Khalil Ibrahim** Village Jetty in Kuala Besar, Tumpat, Kelantan, 1984



71 IBRAHIM HUSSEIN, DATUK
DANCE OF JOY, 1985

Print on paper 76 x 56 cm
RM 6,000 - RM 12,000



76 HARON MOKHTAR
SHIH CHUNG PRIMARY SCHOOL 3, (GEORGETOWN) 1999

Mixed media on canvas 47 x 32 cm
RM 1,000 - RM 2,500



81 KELVIN CHAP
POLA-POLA ASLI SERIES, 2002

Mixed media on paper 57 x 40 cm
RM 800 - RM 1,200



86 ISMAIL ABDUL LATIFF
STARLIGHT BLUE NO. 05, 2018

Acrylic on canvas 40.5 x 30.5 cm
RM 1,200 - RM 3,500



72 KHALIL IBRAHIM
NUDE SKETCH, 1999

Ink on paper 28 x 35 cm
RM 4,000 - RM 10,000



77 MANSOR GHAZALI
UNTITLED, 1996

Watercolour on paper 27 x 43 cm
RM 1,200 - RM 1,500



82 YEOH KEAN THAI
SELF-PORTRAIT, 1997

Acrylic on canvas 92 x 92 cm
RM 6,000 - RM 8,000



87 AHMAD ZAKII ANWAR
UNTITLED, 2002

Mixed media on paper
81 x 55 cm
RM 6,000 - RM 12,000



73 LONG THIEN SHIH
COVID OFF-GUARD, 2020

Acrylic on canvas 105 x 86 cm
RM 6,500 - RM 12,000



78 LEE WENG FATT
HOTEL PYRAMID TOWER & RESORT SUITES, 2005

Watercolour on paper 73 x 55 cm
RM 2,500 - RM 5,000



83 RAPHAEL SCOTT AHBENG
BIG MOON OVER BIDI, SARAWAK (2005)

Oil on board 22.5cm x 30.5cm
RM 800 - RM 2,500



88 CHANG FEE MING
FISHERMEN - NARATHIWAT, THAILAND, 1998

Watercolour on paper 9.8 x 14 cm
(2 pieces)
RM 6,000 - RM 12,000



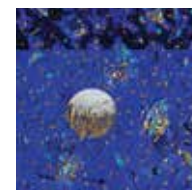
74 TAJUDDIN ISMAIL, DATO'
MIRAGE, EDITION 190/500 NIGHT JOURNEY NO. 5, EDITION 170/500

Print on paper 30.5 x 30.5 cm
x 2 pieces
RM 750 - RM 1,600



79 YAP CHIN HOE
STILL LIFE, 1999

Mixed media on paper 19 x 20 cm
RM 1,800 - RM 3,000



84 ISMAIL ABDUL LATIFF
FISH IN A POND, 2005

Acrylic on museum board
38 x 38 cm
RM 1,500 - RM 3,800



75 MELTON KAIS
RURAL LAND, 2013

Pastel on canvas 90 x 119.5 cm
RM 4,500 - RM 9,000



80 LEE WENG FATT
LEBU PUDU KUALA LUMPUR, 1997

Watercolour on paper 17 x 16 cm
RM 800 - RM 1,200



85 ISMAIL ABDUL LATIFF
STARLIGHT BLUE NO. 04, 2018

Acrylic on canvas 40.5 x 30.5 cm
RM 1,200 - RM 3,500

1

AWANG DAMIT AHMAD

B. Sabah , 1956

E.O.C Series - Arlington VA, 1990

Signed and dated on lower right
Mixed media on paper
34 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 1,500

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 make 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 vivid, the colours may intimidate the viewer, but grows slowly on them, engaging them for as long as possible. 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.



2

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1958

Untitled, 1999

Signed and dated on the verso

Acrylic on paper

38 x 28.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

"We live our true lives in the depths of our hearts, not in the superficial masks of personality which we show to the world," said Dato' Sharifah.

She is an artist who translates her thoughts, emotions, feelings onto her abstract works, which usually results as a motley of aesthetic mayhem. Through this piece, the artist showcases true matters of the heart, mind and soul, as well as the incessant though processes while exhibiting their garish colours deep within. It's a piece that says although you seem calm and collected, there is a flurry within.



3

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Nude Movement, Circa 1980s

Signed "Khalil Ibrahim" on lower right

Acrylic on canvas

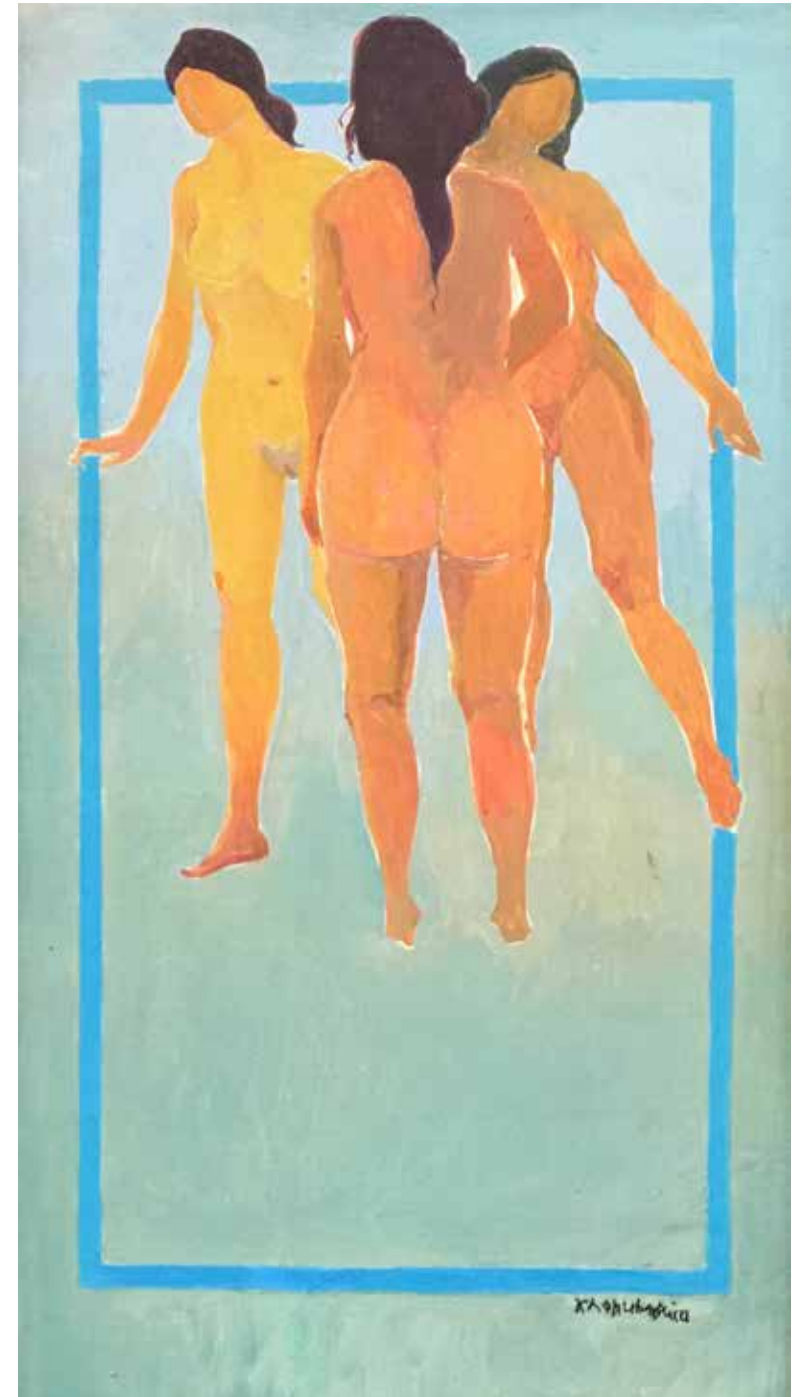
38 x 21 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

The fascination and affection Khalil Ibrahim has for the nude female body has led him to compose figurative paintings about them. The faces are often left blank or cut off from view, as he brings focus mainly on the exquisiteness of the female body. His subjects' figures are evidently and constantly heavier, a difference from the ones female forms that he was used to during his years in art school. His rendition of the female body is thick, full-figured and stocky, with his subjects standing in various positions to highlight the differences from that of the male body, the disparities making them even more beautiful.



4

YUSOF GHANI

B. Johor, 1950

Segerak I, II & III, 2004

Signed "YG 04" on the lower right artwork

Mixed media on canvas

50 x 25 cm x 3 pieces

Provenance

Private Collection, Kuala Lumpur

RM 25,000 - RM 50,000

It's rather easy to fall in love with Yusof Ghani's paintings at first sight, and the Segerak I, II & III are no exceptions. Over the years, his works have shifted from something dark and enigmatic to one that is cheery and alluring. Yusof's Segerak Series have always produced a seamless flow of lovely colours integrating with one another and amalgamating. Not intentionally meant to look aesthetic and flowing, the initial lines and sketches were rough, chaotic and arbitrary, to portray the human behaviour of being wild and free.

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



5

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Operasi Rahasia... Kelicap Malam, 2014

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

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 15,000



Mystery Tour... Into The Wild Night, 2014
Acrylic on canvas
90 x 71 cm
SOLD RM 18,035.20
KLAS Art Auction 14 May 2017



Geraksakti... Kumbang Malam, 2011
Acrylic on canvas
90 x 71 cm
SOLD RM 18,035.20
KLAS Art Auction 12 March 2017

There's always an air of energy and exuberance to Ismail Latiff's artworks. The 'Operasi Rahasia... Kelicap Malam, 2014' is no different. With a blend of harmonious colours that make up a feather-looking subject, the result is a masterpiece of motion on canvas. The ever prevalent moon, the hallmark of Ismail's work is a witness to this mysterious realm that the artist has created. These are the types of sceneries that one encounters only in dreams or in the figments of the imagination, but is 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.



6

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Virgin Hill, 2009

Signed, dated "RSA 09" and titled "Virgin Hill"
on lower right
Oil on board
30 x 30 cm

Provenance
Private Collection, Kuala Lumpur

RM 700 - RM 1,500



Kinabalu, 2009
Oil on board
30.5 x 22.5 cm
SOLD RM 3,584.00
KLAS Art Auction 28 September 2014



Judgement Day in Sarawak, 2003
Oil on board
30.5 x 22.5 cm
SOLD - RM 3,360.00
KLAS Art Auction 22 March 2015



Always the storyteller of nature and landscapes, Raphael Scott Ahbeng had a great affinity for these subjects and translated this on canvas. In classic AhBeng style, he expressed his love for the solitary environments using a spectacle of colours and strokes, resulting in a stunning painting. In this piece, AhBeng depicted his true spirit and adoration for nature — blue skies make the background while trees are illustrated at the apex of a hill, untouched and pristine. The artist injecting bits and pieces of his personality with bright streaks and splashes of alluring tones.

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

7

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Moon Sheath, 2012

Signed, dated and titled "RSA 12, Moon Sheath" on lower right

Oil on canvas

89 x 60 cm

Provenance

Private Collection, Kuching, Sarawak

RM 5,000 - RM 9,000

This arresting piece, entitled 'Moon Sheath, 2012' is a discourse between Raphael and nature. Embodying a magical and ethereal quality to the painting, this is an abstract perspective of nature, decorated through soft and large movements of the brush, followed by an emphasis of the moon, painted almost as if one is moongazing. The piece is impactful, stirring emotions throughout anyone who studies it – loud, big yet calming at the same time. The creative and artistic canvas painted with oil displays Ahbeng's visual rendition of nature that never fails to attract.



8

RAFIEE GHANI

B. Kedah, 1962

Untitled, 1990's

Signed "Rafiee Ghani" on lower right

Watercolour on paper

38 x 57 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

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

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



9

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Seketika, 2019

Signed and dated "khairul izham 2019" on lower right

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

Acrylic on canvas

135 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

Born 1985 in Maran, Pahang, Khairul Izham approaches broad subject of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection. Some of his recent shows include, Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), Dischromatic (2010). Khairul Izham is known to portray an enigmatic and elusive mood in his subjects. His brushes of colour create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured. At mere glance, this piece portrays foliage. But at closer look, it discloses a motley of sketches that include a chair, buildings, flower, butterfly, dragonfly and many more. It's a stunning piece, executed brilliantly.



10

LONG THIEN SHIH

B. Selangor, 1946

Wayang Kulit, 2020

Signed "Thien Shih 2020" on lower left

Acrylic on canvas

46 x 36 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,500

Something so straightforward and uncomplicated such as this Wayang Kulit painting is positively packed with aesthetic value. Inspired by the wayang kulit, these explorations of colours, contours, crevices and shapes are fluid, interspersed with each other and visually appealing. It is a vibrant, serene admiration as well as the artist's insight and knowledge of his subject.

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



11

ISMAIL ABDUL LATIFF

B.Melaka, 1955

Kumbang Malam Sakti 1 & 2, 2012

Signed "Ismail Latiff" on lower middle on both artworks

Acrylic on museum board

47 x 35 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 3,800

There is a reason why fantasy always appeals to human beings. It is an entirely new world so easily accessible through our imaginations. Regrettably, these wonderful places are difficult to put into words, let alone paint. This is where Ismail Abdul Latiff comes in. He creates this magical realm through figment of his imagination and dreams. With this work, one could easily be transported to a faraway place with every brush stroke. Ismail Latiff brings these dreams to fruition in this piece. The Kumbang Malam Sakti 1 & 2, are inundated with a strong palette of orange, interlaced with tinges of gold and white. The art piece is like a burst of nature's elements. His moon is the centre core of all the colours' destination.





12

BHANU ACHAN

B. Kuala Lumpur, 1949

Dusk II, 2016

Signed and dated "Bhanu '16" on lower right

Mixed media on paper

59 x 42 cm

Provenance

Private Collection, Kuala Lumpur

RM 400 - RM 700

Raw and rustic are the words that come to mind to describe Bhanu Achan's 'Dusk II, 2016'. He is one who gets constantly inspired by nature and translates it onto his medium of choice, mixed media on paper.

Like the conductor of an orchestra, Achan brings about a symphony of brushstrokes that are fluid and emotive. His artworks strive to escape the boundaries of form, evident in this work.



13

BHANU ACHAN

B. Kuala Lumpur, 1949

Journey to Mt. Kinabalu II, 2016

Signed and dated "Bhanu '16" on lower right

Mixed media on paper

108.6 x 79.4 cm

Provenance

Private Collection, Kuala Lumpur

RM 750 - RM 2,500

Bold, strong and dauntless, this piece is remindful of the strong, cool colours of the forest and of the sky and its layers. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. A lover of nature, Bhanu draws inspiration from it.

Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration of nature and landscape and the implications that come with it.



14

BHANU ACHAN

B. Kuala Lumpur, 1949

Source Nature - Blue I, 2016

Signed and dated "Bhanu '16"
on lower right
Mixed media on paper
42 x 59 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - RM 700

Though abstract in sight, yet there is a sense of cool and calmness in Bhanu Achan's 'Source Nature - Blue I, 2016'. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. The artist often mentions that nature has been his primary source of inspiration. It is no wonder that even this masterpiece of his, exudes serenity.

Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration and the implications that come with it.

Bhanu Achan was initially sent to India to study medicine, where he began to delve further into the teachings of Hinduism, yoga, dharma and karma. This spiritual side is ever-present in his paintings. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection.



15

DREW HARRIS

B. Canada, 1960

**The Community Series -
Interconnected 1, 2013**

Signed, titled and dated on the verso
Mixed media on board
163 x 184 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - 5,000

A flow is always present in Drew Harris' piece. When he paints, Drew's main concern is to have complete connection to the work, but he says, "My work has for a number of years, related to elements seen in weather." As for any profound message, 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.

Toronto-born abstract artist Drew Harris has been living in Kuala Lumpur and Penang for the past two decades and has been exhibiting periodically over the years. 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. Drew Harris received his formal education in design and fine arts at Georgian College of Applied Arts in Ontario Canada, 1979- 1982, receiving the Ontario Premiere's Award for most outstanding student of design in Ontario.

16

HOE SAY YONG

B. Johor, 1956

Interaction I, 2010

Signed "SYH" on lower right
Oil on canvas
100 x 100 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 22,000



Reflection, 1997
Oil on canvas
150.5 x 152.5 cm
SOLD - RM 26,400.00
KLAS Art Auction 21 September 2013

Hoe Say Yong was born in Batu Pahat, Johor, Malaysia and obtained his Diploma at the Kuala Lumpur College of Art (1975 to 1977) and in 1982, he had his first solo in Johor. He won the Asia Art 2011 award organised by the Korea Culture Art Research Institute and followed it up with an exhibition 24 Solar Terms, at the Seoul Metro Art Centre in South Korea.

The combination of cool blue mixed with a generous red thrown in gives the impression of a myriad of emotions involved during the execution of this piece. It moves and flows ever so gently, as a gentle breeze blows. The water's surface has become his canvas in exploring different realities of unexpected harmony, fluidity and an imaginative colour play.



RAFIEE GHANI

A Garden of Nostalgia

Rafiee Ghani's artworks are as colourful as he is. Born in Kulim, Kedah in 1962, Rafiee Ghani is one of Malaysia's most prominent artists. He began his education in art at the prestigious De Virge Academie Voor Bildeende Kunst at the Hague in the Netherlands before continuing his studies at the Institut Teknologi MARA in Dungun. Much of his muse and exposure to art began in Europe, where he visited all the great art spaces and museums. Consequently, Rafiee drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works.

Rafiee has been actively involved in shows in both private and public galleries and art spaces around the world. His works have been collected by major corporations both within and outside of Malaysia that include Bank Negara Malaysia, Petronas Gallery, Dynasty Hotel, Bank Utama, Malaysian Tobacco Company as well as Oriental Bank. His works are also in the collection of Mr Albert Rene, the President of the Seychelles and several private collections in the United States, Europe and Asia.

ARTISTIC PROWESS

Rafiee is known in the local fine arts sphere for his lyrical abstract and contemporary paintings, notably his oil paintings. His artworks aren't easy to miss for its loud, dynamic use of colours and strokes that make his style particularly distinctive and emotive. For Rafiee, aesthetics is an important part of his paintings — this is where balance and compositions are utilised to their fullest potential, often producing artworks that are artistic and pleasing for the eyes.

The artist was formally trained in the arts and techniques of print-making but it is his mastery in oil painting which sets him apart from other artists. He is known to fully utilise the limited use of colours known in printmaking techniques. The artist also creates an imaginary illusion of objects and images by overlaying them with colours which are vibrantly mixed and integrated.



Artist Rafiee Ghani posing beside his vibrant artworks

Rafiee's Garden series, is brilliant and every artwork from the series is a bold and vivid spectacle of colours. The inspiration for this series is derived from the artist's hometown in Kelantan —his favourite place to be in as a child. This included swimming in the river with other children after school. Instimism remains prominent throughout his pieces. The bold strokes of colour was his way of conveying the brilliance of the local forest filled with natural colours to delight and excite. Rafiee's garden works evoke nostalgia, longing, tranquility and optimism.



17

RAFIEE GHANI

B. Kedah, 1962

Still Life, 1994

Signed and dated "1994 Rafiee Ghani" on lower left
Formerly in the Private Collection of the Artist as indicated on the verso.

Acrylic on canvas

154 x 96 cm

Provenance

Private Collection, Singapore

RM 15,000 - RM 35,000

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



AWANG DAMIT AHMAD

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



Marista "Pun-Pun dan Biangsong", 1998
Mixed media on canvas
183 x 153 cm
SOLD - RM 146,536.00
KLAS Art Auction 26 June 2016

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 in St. Paul Hills, Melaka. He topped his class in UiTM, graduating in 1983. For two years, he became a full-time artist and completed his first series, Essence of Culture.

Awang Damit eventually became a tutor at UiTM and pursued his Master's Degree in Fine Arts at the Catholic University of America in Washington DC, United States 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, earned pocket money and travelled across America.

PETRONAS Gallery acquired a few of his artworks and one of his paintings, Nyanyian Petani Gunung, which 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 the 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.



EOC Series "Ting Ting Elegi Anak Kecil", 1987
Mixed media on canvas
115 cm x 145 cm
SOLD - RM 180,352.00
KLAS Art Auction 13 September 2015

Awang Damit has held various 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. He was also involved with various group exhibitions including the Bentuk Dan Makna – Galeri Seni FSSR, UiTM Shah Alam, while shows abroad included the 15th Asia International Art Exhibition, Taipei, Taiwan, Perception and Perspective: A Malaysian Eye View, Hotbath and Pittville Art Gallery, London, the 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).

At first impression, the abstract in this piece of art evokes an almost morose-like feeling to it. It's bold, potent splatter of colours seem like a reflection and lament of the past, of something long gone, something one remembers with a tinge of bitterness. Awang Damit Ahmad does usually base his abstract art on the emotional and nostalgic memories of his childhood pastimes and places from the past that he holds dear to his heart, declaring, "I am inspired by my childhood experiences, working experiences and my father's background as a fisherman and farmer." This piece brings about a contemplative spirit – it is sombre and despondent, serious but earthy at the same time, a motif often used by the artist. The abstraction Awang Damit employs to create shapes and bits of patterns are all symbolic, and the way he arranges these shapes and patterns are arbitrary – all of which are derived from his personal observations and musings. This work is probably the earliest of the Payarama Series to be featured in the auction.



E.O.C "Ikan Kekek dan Gubang Bigul", 1993
Mixed media on canvas
153 x 183 cm
SOLD - RM 349,432.00
KLAS Art Auction 24 April 2016

18

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista Sisa Semusim IV, 1996

Signed and dated on lower right

Mixed media on canvas

135 x 120 cm

Provenance

Private Collection, Singapore

RM 40,000 - RM 75,000

The title hints at what this painting might be about. Different shapes and forms are scattered all over the canvas, with a space largely consisting of the colour grey takes precedence over the rest of the objects. Those familiar with Awang Damit's work are provided with the knowledge that his works are inspired by his memories, most of which are scattered, symbolic and garlanded with numerous emotions. Even this series, dubbed 'Marista' means "to talk about the past" in Brunei's Malay language. This is a piece about broken and lost memories, one that is strewn around a grey area, as bits and pieces only remain.



19

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Margaret, 2002

Signed, dated, and titled "RSA 02, margaret" on lower right

Acrylic on paper

89 x 59 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000

Raphael Scott Ahbeng's favourite narrative was nature, which is why 'Margaret', a rare work of the artist is very special. It strayed away from the artist's typical theme to produce a portrait of a lady names Margaret. Using acrylic on paper, Ahbeng used a brown background while the subject was adorned with a yellow top and red skirt.

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



20

LYE YAU FATT

B. Kedah, 1950

Crossing the River, 1983

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

Provenance
Private Collection, Kuala Lumpur

RM 15,000 - RM 35,000



Two Sisters, 1984
Oil on canvas
83 x 83 cm
SOLD RM 34,943.20
KLAS Art Auction 30 July 2017



Two Maidens, 1980s
Mixed media on canvas
81 x 63.5 cm
SOLD RM 19,162.40
KLAS Art Auction 12 March 2017

Eyes immediately dart to the ladies captured in the act of crossing the river, enveloped by foliage, one clad in nothing but a sarong while the other has an infant strapped on her. In the background, two other ladies are seen wearing straw hats and about their antics. Lye Yau Fatt's artworks are always bedecked with rich and earth tones, creating a homey ambiance and mood, where viewers may find peace in. He never fails to evoke a feeling of familiarity and warmth, and security, in a way. His motifs always revolve around the rustics in a rural setting, with intricate designs running along his canvas, discernible if seen closely. Lye Yau Fatt was born in Kedah in 1950, he studied printmaking in New York. He held his first solo exhibition in 1979 at the Sum Art Gallery and has then gone on to win the Open Art Sculpture Award, the Malaysian Watercolour Society Award in 1987 and the PNB Watercolour Landscape Award.



21

CHIA YU CHIAN

B. Johor, 1936 - 1991

Paris Street Scene, 1962

Signed "Yu Chian 1962" on top right
Comes with a steel tag with description "Chia Yu Chian"
on the front of the canvas
Oil on canvas
76 x 52 cm

Provenance

Previously sold in Bonhams, San Francisco in October 2014 (Lot 6389)
Private Collection, USA

RM 25,000 - RM 55,000

Born in Johor in 1936, Chia Yu Chian studied at the Nanyang Academy of Fine Arts in Singapore and graduated in 1958. He 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 and was commissioned by the Malaysian High Commission in Paris to paint a mural painting called Life in Malaysia. He received a Honourable Mention by the Salon des Independent and Societe des Artistes Francaise.

This work, illustrating the street scene of Paris was executed in Chia's maverick manner. The scene of the painting is at nightfall hence the employment of darker hues to portray the night sky. At the centre of this piece, the Parisian bistros' sun shade are painted in red, with hints of yellow to illustrate light from the eatery.



LIU KANG

The Founder of Nanyang-Style

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

Liu learned under Liu Haisu, a formidable name in the contemporary Chinese art scene from 1896 to 1944. Liu Haisu paved the way in the introduction of Western oil painting skills into traditional ink-wash creations, hence Liu Kang’s devotion in using canvas instead of rice paper. Liu Kang graduated from Shanghai Xinhua Arts Academy in 1928, and soon after, he left for Paris. It is during his five-year stay there that he established his personal style - an integration of Western and Chinese art. During this time, he became captivated by Impressionism and his works illustrated traces of Gauguin, Cezanne, Picasso, Matisse and others.

Besides his assimilation of East and West in art, Liu Kang was also recognised for his involvement in developing the Nanyang style. His works involved the use of Western painting materials and tools but essentially, his style and substance are Chinese and the realms of his paintings are typically Oriental.

It is evident that the artist’s works embody a repeated

theme, the scenes of tropical life. On the account of this, he was considered the founder of “Nanyang” or Southern Sea style and presented his own interpretation of the genre. In 1952, Liu Kang, Chen Chong Swee, Chen Wen Hsi and Cheong Soo Pieng went on a historic field trip to Bali in search of a visual expression that was Southeast Asian. Liu drew much inspiration from this trip which inspired some of his latter figurative works.

In recognition of the artist’s lifetime accomplishments and contributions to Singapore’s visual art scene, Liu was awarded the Public Service Star in 1970, and the Meritorious Service Medal in 1996. In May 2003, the then 92-year-old artist gifted the Singapore Art Museum with a predominant part of his paintings and sketches, measuring to over 1,000 pieces. He had also unveiled a painting entitled ‘Offerings’, depicting three Balinese women, each carrying a basket of offerings, which is symbolic of his personal offering to the museum and country.

Celebrating a century of Liu Kang’s birth, the National Art Gallery, Singapore, together with the Global Chinese Arts & Culture Society and Lianhe Zaobao hosted a forum titled, “Liu Kang: Tropical Vanguard” in 2011. The forum congregated a panel of established artists and scholars to discuss Liu Kang’s significant influence and contributions to Singapore’s art history, the local and international perspectives of this pioneering artist, as well as Liu Kang’s many facets as a leader and visionary of the Singapore art community.

In 1970, he was awarded the Public Service Star for his contributions in the field of art. Mainly an oil painter, Liu started using pastel during the Japanese Occupation as oil paints were not available then. He found the luminous quality of pastel attractive and used it first for portraiture and later for other genres such as still life, as depicted in this work.



22

LIU KANG

B. China, 1911 - 2004

Still Life Flowers, 1961

Signed in Chinese character and dated “61” on lower right

Oil on canvas

49.5 x 59.5 cm

Provenance

Private Collection, USA

RM 20,000 - RM 50,000

23

CHIEU SHUEY FOOK

B. Singapore, 1934

Evening Sky, 1970's

Gallery label on the verso
Mixed media on metal etching
38 x 38 cm

Provenance
Private Collection, Canada

RM 2,500 - RM 5,000

Born 1934 in Singapore and graduated from Nanyang Academy of Fine Art in 1953, Chieu first major award was 1st prize for his metal relief "Water House" in Instant Asia Art Competition (1970) and subsequently won two Citation Awards for "Demon Fish" in New York, USA and selected by ITT for their worldwide advertising campaigns. Some of his major art commissions include metal relief murals for a fleet of 20 Singapore Airlines Boeing 747s, copper enamel mural at NOL (1983), copper enamel frieze at Orchard MRT Station (1987), 20 metal relief pieces for APEC Summit 2009, Coin Global Sculpture for Singapore Community Chest (1989) and painted multi-coloured design on a car under Singapore Auto Engineering for its charity drive (1990). He also won first prizes in abstract painting in competitions organised by NAFA Alumni Association (2009) and Singapore Art Society (2013). Chieu held many solo exhibitions and participated in group exhibitions since 1965 throughout the world.



CHOO KENG KWANG

The artist, educator and philanthropist

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

Choo was the son of a Teochew diamond trader, Choo Kim Kye, and his interest in the fine arts was rooted from his favourite comics and printed cartoons. During his school years, he not only attended the Catholic High School, he also enrolled for art courses at Nanyang Academy of Fine Arts (NAFA). Despite facing criticism and disapproval from his teachers, due to his unwavering dedication in both his regular studies and art classes, his hard work paid off in 1953 when he graduated with two certificates, one from the Catholic High School and one from NAFA. Although Choo showed interest in art during his school years, it was not until after he graduated that he delved into the field. He chose to be an educator and started teaching 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. He once mentioned, "Liu Kang visited me at least once a month and we get together at my home. As for Lee Man Fong, we saw each other quite frequently when Lee was alive".

However, even though they share a close friendship, their art styles vary and differ from each other. For instance, his dear friend Lee Man Fong was the first artist to paint pigeons. While Lee's pigeons perch on big brown stones, Choo's pigeons in his paintings stand on pine and bougainvillea trees. While Lee used the Linan style, Choo's pigeon artworks combined two different styles of western and eastern. "One can tell the difference between a Choo Keng Kwang pigeon and a Lee Man Fong one



Doves I, 1987
Oil on board
82 x 122 cm
SOLD RM 50,400
KLAS Art Auction 24
February 2019



Pigeons, 1983
Oil on board
76 x 120 cm
SOLD RM 57,120
KLAS Art Auction 1
March 2020

without looking at the signature of the artist based on these differences," Choo explained.

CHOO'S LIFE IN ACADEMIA

Although Choo is mainly known as an artist, he had spent more than 30 years in a life of academia. He was a devoted academician known for his involvement as a former 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 the head of the Art Education Department at the leading art school of the region, Nanyang Academy of Fine Arts (NAFA), until his retirement. So not only is Choo leaving behind his mark as an artist, but he descended his knowledge through education, where the coming generation of artists are able to carry on his teachings and expand his legacy.

ARTISTIC TRIUMPHS

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

In 1976, Choo was conferred with the Public Service Medal (PBM) and the Long Service Award (PBS) in 1986. In 1989, his artwork was featured on the first day cover postage stamps for the Singapore Telecommunications Authority. The four original oil paintings of Chinatown were eventually donated to the Singapore National Museum, becoming one of its permanent collection.

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

In 2008, the prolific artist received homage and acknowledgement from the Organising Committee for the Olympic Fine Art 2008, which was a joint effort with the IOC, the Ministry of Culture, China and the Organising Committee of the XXIX Olympiad at the China International Exhibition Centre. He received the recognition because of his immense success in art as well as his influence in the art scene.

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

for the Promotion of Olympics-related Culture organised the exhibition.

THE BENEVOLENT PHILANTHROPIST

Choo was also praised for his charitable works in his support for the youth, education and the less fortunate. He produced his paintings for the benefit of the community for charitable causes aiding community services, institutions, associations and scholarships for the performing arts such as the education of young musicians, schools and community centers.

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

THE LEGACY CONTINUES

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

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

24

CHOO KENG KWANG

B. Singapore, 1931- 2019

Cockatoos, 1983

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

Oil on board

60 x 89.5 cm

Provenance

Private Collection, USA

RM 22,000 - RM 40,000



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

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

TAY BAK KOI

Timeless and Tranquil Masterpieces



Forest, Circa 1980's
Ink and colour on paper
43 x 83 cm
SOLD RM 19,040
KLAS Art Auction 12 July 2020

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.



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

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, 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.

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 13,000 - RM 18,000

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. Veiled behind earthy hues, Tay illustrates two sprawled villages or 'kampung' and two tiny subjects.



26

TAY BAK KOI

B. Singapore, 1939 - 2005

Village in the Hills, 1970s

Signed "Bak Koi" on lower right
Gouache on paper
60 cm diameter

Provenance
Private Collection, Singapore

RM 12,000 - RM 20,000

Tay's paintings are adorned with neutral colours, complemented by complexity and richness both in texture and form, which far surpass those of his earlier paintings. His works embody a dreamlike quality, often blurring the lines between fantasy and reality, emitting a sense of tranquillity, and even timelessness. As portrayed in this gouache on paper piece, there's a sense of tranquility that surrounds this work. This circular artwork is something one dreams of, depicting a small village set among nature, with undulating hills as its backdrop and a small river is seen near the village, with a raft docked at the bank.



27

WONG JONG NONG

B. Singapore, 1944

Old Building Scene, 1999

Signed "Nong 99" on lower left
Oil on canvas
59 x 75 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 6,000



Wong Jong Nong relishes in the al fresco painting of rural and hilly landscapes, coastal areas and riverine scenes, often in a small group. For veteran artist Wong Jong Nong, painting became more of a responsibility than just a hobby. Most of his oil paintings depict the beautiful and idyllic scenes that are slowly disappearing to make way for development. "Compared with the modern and sophisticated places, the undeveloped land exuded a kind of feel that we could capture in our paintings," Wong said. Once he selected his "angle" to anchor his composition, he would paint the scene according to part-reportage and part-interpretation, with an eye to the aesthetic elements as his Fine Art training at the Nanyang Academy of Fine Art in Singapore (graduating in 1964) had prepared him to do.

28

THOMAS YEO

B. Singapore, 1936

Landscape

Signed "TYEO" on lower left
Mixed media on paper laid on board
52 x 59 cm

Provenance
Private Collection, Singapore

RM 8,000 - RM 12,000



Dusk, 1986
Mixed media on paper 61 x 76 cm
SOLD - RM 13,200.00
Klas Art Auction 10 Nov 2013



Dawn, 1986
Mixed media on paper 61 x 76 cm
SOLD - RM 13,200.00
Klas Art Auction 10 Nov 2013

Through his travels, Thomas Yeo has experienced the ever-changing and urbanisation of Singapore. Although he mentioned that everybody in Singapore is familiar with construction and digging works in the city and despite it being a detriment, it actually inspired him to create works of art. Saturated with lovely, soothing colours, perhaps what Thomas Yeo has captured here is nature at its best. He eloquently depicts a landscape lush with greenery, trees and hills using the colours of fall. It brings about a feeling of serenity and of



escapism, as the artist paints the perfect, calming place to set your eyes on. Born in 1936 in Singapore, Yeo graduated from the Nanyang Academy of Fine Arts in 1960 and then studied at the Chelsea School of Art and Hammersmith College of Art & Architecture in London. He served as the chairman of the Shell Discovery Art Awards and the president of the Modern Art Society, Singapore.

YONG MUN SEN

The Father of Malaysian Painting



Resting, 1947
Watercolour on paper
26 x 37 cm
SOLD RM 15,120
KLAS Art Auction 24 February 2019

BACKGROUND

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

EARLY YEARS

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

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

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

In 1920, Yong was transferred to the branch at Carnarvon Street in Penang. It was his first time in Penang; he saw the lovely island for what it was and was captivated by its beauty and charm.



Crossing the River, Undated
Watercolour on paper
36 x 52.5 cm
SOLD RM 15,120
KLAS Art Auction 1 March 2020

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

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

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

The streak of misfortune continued when his wife died in 1941. Soon after, he remarried to the beautiful Yao Chew Mooi, the daughter of Yao Swee Lum from Ipoh (a descendant of Kapitan China, Yap Ah Loy). She eventually gave birth to four sons and two daughters. Post-war, the artist got back on track and delved into the art scene actively and soon after, he became well known through his exhibitions in Malaya and Singapore and also through foreign contacts in Britain, USA and Australia.

ARTISTIC STYLE

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

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

LATER YEARS

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

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

29

YONG MUN SEN

B. Sarawak, 1896 - 1962

Penang Beach Scene, 1956

Signed and dated "Mun Sen 56" on lower right

Watercolour on paper
27 x 38 cm

Provenance
Private Collection, Singapore

RM 6,000 - RM 12,000

Yong Mun Sen's artistic forte and heart were landscapes in watercolour. With Western impressionism, complemented by Chinese calligraphy aesthetics, Yong garnered aficionados from the US, Australia and the UK. When Yong came across a scene that spoke to his soul, he would swiftly set up his easel and camp stool, equipped with a brush in hand to relay it on the canvas. Yong's identification of his subjects' struggles, including fishermen in seaside villages, farmers in paddy fields and labourers in plantations took centre stage. His conveyance grants viewers with an immaculate escape, a breath of fresh air or to remind people to break away from the bustling life. It is also evident in his landscape paintings that Yong did not depict the details that made up a landscape, rather, through watercolour, he illustrated fluidity and a carefree rhythm. The 'Penang Beach Scene' is an illustration of just that, taking viewers back to a time when the waters were pristine, beach clean and less frequented – evoking a feeling of nostalgia.



CHEN WEN HSI

Lively Depictions of Nature and Animals

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.

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.



Three Koi Fish
Ink on paper
33 x 43 cm
SOLD RM 28,000
Klas Art Auction 1 March 2020

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.



30

CHEN WEN HSI

B. China, 1906 - 1991

Carps

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

Ink on paper
34 x 43 cm

Provenance

Illustrated on pages 48 and 49 of the KLAS 9th Anniversary - Mosaic XX Exhibition Catalogue
Private Collection, Singapore

RM 18,000 - 30,000

Soft in sight with graceful subtlety, Chen Wen Hsi brings forth his depiction of a school of Japanese carps sauntering through its natural habitat, varying in appearance. Using Chinese ink on paper for this masterpiece, the artist illustrated his Nanyang-style forte with immaculate brushstrokes.

31

ONG KIM SENG

B. Singapore, 1945

**Cleaning Jars - Beach Road off Sultan Gate,
12th December, 1982**

Signed on lower right

Acquired in Singapore in the late 1980s, from Sun Craft Art Gallery,
Tanglin Shopping Centre

Ink and colour on paper
73.5 x 53 cm

Provenance
Private Collection, Singapore

RM 14,000 - RM 28,000



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



Chinatown Singapore, 1991
Watercolour on paper
36 x 54 cm
SOLD - RM 20,289.60
KLAS Art Auction 8 November 2015

Entitled 'Cleaning Jars — Beach Road off Sultan Gate', this work is as humble as it is beautiful. Ong with his mastery, depicts an array of stored away clay urns and jars. An earthy palette becomes the painting, with meticulous portrayal of details. In a distance, a subject is seen in the midst of an act. There is a simplistic beauty to this work.



SEAH KIM JOO

Batik is his canvas



Singapore River
Batik
51.5 x 79.5 cm
SOLD - RM 19,726.00
KLAS Art Auction 24 April 2016

BACKGROUND

Seah Kim Joo born in 1939 and raised in Terengganu was exposed to the process of traditional batik-making very early in his career as an artist. It was the environment of his hometown that first introduced him to the notion of batik. Subsequently, in the 1950s, when the Penang-based artist Chuah Thean Teng first pioneered painting using the batik medium, Seah was drawn more into batik painting. It also resulted in Seah Kim Joo being an ardent follower of the late Chuah Thean Teng and his works, since the manifestation of contemporary themes in a traditional medium was regarded as a direct expression of Nanyang regionalism. This is evident in Seah's works, where he mimicked the pictorial characteristics of the late Chuah Thean Teng's batik painting back to the oil medium in the 1960's.

This artist had spent his youth studying at the Nanyang Academy of Fine Arts, Singapore in 1959 before returning

back to Malaysia to further enhance his batik skills through his travels back to the East Coast in 1965. Seah Kim Joo gained major recognition for his batik paintings skills when he won the First Prize at the Malayan Federation Open Art Competition two years in a row. Since then, he was already popularly known for his use of dye-and-resist technique in batik. His murals have adorned the Singapore Pavilion, and one of his paintings was selected for Singapore's commemorative stamp series.

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

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



32

SEAH KIM JOO

B. Singapore, 1939

Two Fishermen

Signed "Seah Kim Joo" on lower left
Batik
90 x 60 cm

Provenance
Private Collection, USA

RM 12,000 - RM 20,000

It was Seah Kim Joo's hometown in Terengganu that exposed him to batik in his early days. His passion for batik painting only grew in the 1950s, when the Penang-based artist Chuah Thean Teng first pioneered painting using the batik medium. It also resulted in Seah being an ardent follower of the late Chuah and his works, since the manifestation of contemporary themes in a traditional medium was regarded as a direct expression of Nanyang regionalism. Seah's works is nature and people, apart from occasional abstract pieces. Perhaps it was the cultural background of his hometown in Terengganu that influenced his choice of subject matters. Ever equipped with an ethereal quality, 'Two Fishermen' is a batik work rendered in an orange hue, with fishing boats floating in a distance and in the foregrounds, two fishermen are portrayed with a cloth around their head and dressed in sarong and shirt, tending to their nets.

33

TAY CHEE TOH

B. Johor, 1941

Resting 2, 1970

Signed "Chee Toh 70" in Chinese characters on lower left

Batik

49 x 75 cm

Provenance

Private Collection, Singapore

RM 12,000 - RM 22,000



Two Sisters, 1968
Ink and gouache on paper
95 x 46 cm
SOLD RM 19,040
KIAS Art Auction 31 January 2016

Painter, sculptor and Cultural Medallion recipient Tay Chee Toh has been creating art for almost half a century. Tay's artistic practices is driven by his consistent quest to challenge himself and to advance fresh forms of artistic expressions. Tay's artistic prowess is evident in this body of work. Here, dark, vivid colours are employed throughout the batik work, and in Tay's manner, he illustrates two subjects adorned in the traditional sarong and top resting. Seeking solace, they rest on a tikar and use an umbrella to create a shade from the sun. The subjects are portrayed in a unique juxtaposition of reality and fantasy.



34

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Village Scene

Signed "Teng" on lower left

Batik

45 x 119 cm

Provenance

Private Collection, Singapore

RM 30,000 - RM 70,000



Known as the Father of Batik Painting in Malaysia, Dato Chuah Thean Teng earned his stripes from his use of batik as a medium of fine art since 1953. Although batik painting has been around for hundreds of years, it is remarkable that no one before Teng had ever thought of adapting this age-old craft as a medium of fine art. His artistic proclivities includes landscapes, people and even animals, often a cultural education of the way of life in a particular community, their relationships and beliefs. This piece is as its name indicates, a village scene that depicts three wooden houses on stilts and villagers about their daily antics.

35

CHUAH SIEW TENG

B. Penang, 1962

Town Scene, 1970s

Signed "S.Teng" on lower left

Batik

59 x 44 cm

Provenance

Private Collection, Australia

RM 2,800 - RM 6,500

Known for his excellent technique in working with the batik medium, Chuah Siew Teng is a veteran in the Malaysian art scene, bringing with him a vast range of experience. Siew Teng has a reputation of a brilliant artist in this segment where he is one of the most celebrated Malaysian artists today. He comes from Penang and was born in 1944 where he had long established himself and cement a place among Malaysian artists before he finished his education in 1965 at the Ravensburne College of Art and City & Guild Art School in England. Siew Teng expressed a great interest in batik art at a very early age and was exposed to this art medium by the master of batik art, his father, Dato' Chuah Thean Teng. In 1961, 1962 and 1963, Siew Teng was the winner of the "Art Prize" in the open art competition held in North Malaysia. In 1964 he won the "Certificate of Merit" at the National Art Competition with his painting entitled "Joy of Living". The following year he was awarded a prize at the Malaysia Artist Competition for his painting "Outdoor".



KWAN CHIN

Capturing Scenes Through Batik



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



Fruit Seller Series, 2003
Batik
85 x 146 cm
SOLD – RM 12,399.20
KLAS Art Auction 14 April 2016

Kwan Chin was born in Kepong, Kuala Lumpur in 1946. He attended the Nan Yang Academy of Fine Art in Singapore, where he learned using traditional media including charcoal, watercolour and oils. A stint as commercial artist in an advertising firm followed, but a brief introduction to batik sparked his interest and quickly turned to batik art, which he became very famous for.

The hallmark of the artist's works generally depict a bright atmosphere with excellent contrast of colours. Through his works, Kwan Chin unveils the treasure trove of dying arts and techniques used, from the beautiful strokes in bringing abstract figures to life to the laborious traditional method

of producing batik art. Kwan Chin, is one of the remaining few artists who rely on traditional methods in capturing life and its beauty on batik. Armed with knowledge in the use of charcoal, oil and water colour, Kwan Chin started his career in an advertising firm where he discovered his passion for batik. Using the batik-upon-batik method, a repeated process of waxing and dyeing, the background is always conspicuous through the overlapping colours, producing a see-through effect.

The colours of his artworks are well contained within the outline he draws, leaving no space for smudges. His batik paintings such as, "Sowing" (1970), "Rubber Tapper" (1970), "A Woman In Love" (1998) and "A Family" (2011) evoke a harmonious and soothing atmosphere. Kwan Chin, is an outstanding batik painter whose works depict a hint of the Nanyang style. His paintings generally feature bright atmospheres, paired with excellent contrast of colours. He was briefly a commercial artist, then turned to oil painting and finally ventured into batik art, as a professional artist. The beauty of this artist's works is his ability to capture the essence of wayang kulit (puppet shows), the activities of the Malaysian wet markets, the shoreline with fishermen, the farmers with fruits, family lives and the likes, reflecting a true Malaysian artist who applied Cubism and geometric forms in some of the figures. Kwan Chin gave a different dimension to his works by applying the crackling method to make his mark. Kwan Chin's works have been exhibited locally and internationally, and collected by Bank Negara Malaysia, Penang Batik Painting Museum and other institutions, besides private collectors.



36

KWAN CHIN

B. Kuala Lumpur, 1946

Playing with Birds, 2003

Signed "Kwan Chin" on lower right
Batik
100 x 109 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000

Kwan Chin, ever the story teller tells his tale of observations through the batik medium with a touch of Nanyang style. This particular artwork depicts a congregation of villagers, all huddled under the trees, seeking shade away from the blazing sun. A flock of birds also seem to be accompanying these villagers. Kwan Chin's works are vibrant, and undoubtedly attention grabbing, which is his hallmark. His batik pieces are rich in colour and his work is known around the world, having been exhibited in London and Miami.

37

KWAN CHIN

B. Kuala Lumpur, 1946

Sowing, 1968

Signed "Kwan Chin" on lower right

Batik

65 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

In calmer, soothing tones of orange and yellow, Kwan Chin, who has a penchant for portraying the mundane kampung life captures the tranquil life of villagers engrossed in sewing and clad in traditional attire. With lovely colours and convoluted details, the artist portrays the antics of the rural life using batik and his talent.

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



TAY MO LEONG

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



Goddess of Mercy Temple -
Georgetown Penang, 1970's
Watercolour on paper
57 x 75 cm
SOLD RM 13,440
KLAS Art Auction 12 July 2020

Dato' Tay Mo Leong was born in 1939, 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 him 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) in Taipei 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 the 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 work is 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 Datoship by the Penang State Government in 2009 and that same year, Penang State Museum Art Gallery honoured him with a retrospective.

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 that of 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.

Tay creates this arresting vision of two Legong Dancers, majestically clad in traditional outfits. It is a spectacle of gentle hues that is both charming and exquisite, engaging the viewer for long moments before they comprehend that this piece is an encapsulation of the charm of the rustics. Executed in the medium of watercolour, the artist cleverly combines the elements of space, form and colour to work magnetically with one another, as he captures a dancer holding a paper fan and while the other is gazing into the distance, portraying her side profile. The work is a demonstration of the artist's adeptness in the delicate medium that is watercolour. It is certainly a poetic piece.



Certificate signed by the artist

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38

TAY MO LEONG, DATO

B. Penang, 1938

Two Balinese Ceremonial Dancers, 1970s

Signed "Tay Mo Leong" on lower right
Comes with certificate signed by the artist
Watercolour on paper
74.5 x 55.5 cm

Provenance
Private Collection, Singapore

RM 7,000 - RM 12,000

39

KHOO SUI HOE

B. Kedah, 1939

Couple in Love, 1990's

Signed on lower left
Oil on canvas
126 x 162 cm

Provenance
Private Collection, Kuala Lumpur

RM 75,000 - RM 100,000



Day of Ceremony, 1990
Acrylic on canvas
128 x 128 cm
SOLD RM 80,640.00
KLAS Art Auction 8 November 2014

Blissfully expressionistic, Khoo Sui Hoe manages to bring balance and uniqueness into his artworks. Khoo Sui Hoe's world is one of enchantment and mysticism, nature and magic. The mood is filled with romanticism, as two faces or masks that symbolise a couple, are in love.

Born in 1939 in Baling, Kedah, he studied at Singapore's prestigious Nanyang Academy of Art and then at the Pratt Graphic Center in the US. He was one of the earliest and courageous people who took the plunge of becoming a full-time artist. Through his Alpha Singapore Gallery and Alpha Utara Gallery in Penang, he has helped promote other artists. Khoo Sui Hoe has also won a lot of awards, among which are the First Prize for the 1965 Malaysian art competition, an Honourable Mention in Salon Malaysia 1969 and the Asian Arts Now Awards (twice) given by the Las Vegas Museum.



40

LONG THIEN SHIH

B. Selangor, 1946

Spinning Series - Hybrid, 2016

Signed and dated "Thien Shih 2016" on
lower right

Acrylic on canvas
49 x 51 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500

This marvellous acrylic on canvas by Long Thien Shih resonates with vibrancy, liveliness and vivacity. It is done in a loud-on-loud and contrasting colours, featuring daring streaks, blocks and lines to handsomely frame the bold coloured orchid. It is a chaotic discourse between nature and man, and the emotions and thoughts that vary according to colour.

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.





41

Known as the foremost Malaysian artist using khat calligraphy technique in his painting practice, Ahmad Khalid breaks away from the prevailing style of Abstract Expressionism with his Alif Ba Ta series, skillfully developed from 1971. The two key elements in his works are the choice of khat motifs as pictorial forms and the dimensions of his pictorial method. Rhythmic optical images are transformed in his compositions which essentially originated from the art of khat. Upon viewing Ahmad Khalid's pictures, one's perceptual sense is instantaneously aroused as he transports the viewer into a meditative sensory experience, as seen in this mosque print.

AHMAD KHALID YUSOF

B. Kuala Lumpur, 1934 - 1997

Masjid, Undated

Inscribed "2/8 Masjid Ahmad Khalid Yusof" in pencil on lower edge of paper.

Print on paper, Edition 2/8

Print on paper

43 x 56 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000



42

NIK RAFIN

B. Selangor, 1974

Melbourne CBD, Trams and Wet Evening (Melbourne Cityscape Series) 1999

Signed "Raf 99" on lower left on all 3 artworks

Watercolour on paper

16.5 x 10.5 cm

20 x 16 cm

16 x 12 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,500

Nik Rafin's paintings are a reflection of the scenes and subjects that he captures through his camera lens, reinterpreted and reproduced in painting form with added emotions. Some of the subjects of his works include buildings, wildlife and sceneries, with some done in sketches and some done in watercolour. Nik Rafin has also produced abstract paintings with his Escape series, a personal interpretation of how a person feels when escaping from negative emotions. Nik Rafin studied Advanced Photography in the USA and pursued a Minor in Fine Arts at the Milwaukee Institute of Art and Design. He was an illustrator for Milwaukee's newspaper, The Marquette Tribune.

LACQUER PAINTING IN VIETNAM

Layers of Perfected Beauty

Lacquer, coined from Tan Hung varnish, was introduced in Vietnam, in the 1940's. In prewar Vietnam, significant quantities of varnish used to be exported from Phu Tho province to China and Japan. Before 1931, the usage of varnish in Vietnam was to coat a myriad of furnishings, from household articles to instruments of worship.

In 1925, the École Supérieure de Beaux Arts d'Indochine was established in Hanoi by the initiative of French artist Victor Tardieu and Joseph Inguimberty. Together with local talent Nguyen Van Tho, they embarked on a mission civilisatrice to educate promising artisans. While students were instructed in European style paintings, students were encouraged to experiment in lacquer. This environment ushered in changes to the ancient tradition of lacquer handicrafts. New techniques, colours, production processes and ideas about the use of space brought changes in perception that also opened a window to the possibilities lacquer offered as a medium for the artist.

Ever since the International Paris Colonial Exposition in 1931, many Vietnamese artists starting shifting their attention to lacquer. From a decorative medium, it has morphed into an artistic means of expression in its own right, employed by countless names artist such as Tô Ngọc Vân and Truong Van Thanh. From 1935, lacquer as a medium had proven its merits and created an avenue for interpretations of nature as well as intimate lives of artists, that put the medium on par with Chinese watercolours and modern oil paintings.

Apart from a relatively small circle of connoisseurs, the genre that is lacquer wasn't celebrated outside Vietnam. Lacquer paintings has evolved with time, fusing it with French techniques and positioning it as fine art. Lacquer art form is laborious, involving the technique of applying various layers of measured colours and textures onto a plywood board. These layers comprise paint, clear lacquer

and also precious metals such gold and silver. No matter the material, each layer requires drying and polishing, with specific layers polished more than others to make them stand out. Fine sandpaper and a mix of human hair and charcoal are used to reach the desired colour/layer, but the artist must keep track of each since rubbing too hard can irretrievably ruin the artwork.

Truong Van Thanh

Truong Van Thanh is a 20th century artist and one of Vietnam's celebrated talents, whose oeuvre is lacquer painting. As with many artists, their surroundings and experiences proved as their muse. For Truong, the iconic landmark, The One Pillar Pagoda in Hanoi, served as his, in this work. The arresting painting of the beautiful pagoda, meant to symbolise a lotus flower (the Buddhist symbol of purity) growing out of the water is a spectacle of brilliant colours. The pagoda is depicted as is, tall and majestic, balanced on one pillar. Foliage envelops the pagoda, portraying an almost Eden-like scene.

This revered temple was built on the command of Emperor Lý Thái Tông in 1049 as a means of thanksgiving dedicated to Bodhisattva Avalokiteshvara for being bestowed with a son. The One Pillar Pagoda, built from wood and on a single stone pillar of 1.25 metres in diameter and 4 metres in height was also where the annual Vesak by the monarch (birthday of Buddha) took place. In 1105, Emperor Lý Nhân Tông commanded for the One Pillar Pagoda to be renovated and for a bell reflecting one of four of Vietnam's capital works to be installed in the temple. In 1954, forces from the French Union maliciously destroyed the pagoda before exiting Vietnam after the first Indochina War. The One Pillar was rebuilt soon after.

Truong, whose body of work predominantly consists of landscapes, has been sold in Sotheby's Hong Kong on April 1 2019 for HKD 175,000.



43

TRUONG VAN THANH

B. Vietnam, 20th century

Chùa Một Cột - The One Pillar Pagoda in Hanoi

Signed on lower right

Lacquer on board

41 x 61 cm

Provenance

Private Collection, USA

RM 7,000 - RM 12,000



44

NGUYEN THANH BINH

B. Vietnam, 1954

Mother and Child

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

Provenance
Private Collection, Singapore

RM 2,000 - RM 5,000

Contemporary Asian artist, Thanh Binh does not overload the composition with details, rather, inclined towards a concise manner instead, accentuating the subject's relaxed pose. Painted in white garment, the subjects — mother and newborn babies exude an innocence and angelic quality to them. The painting perfectly encapsulates tranquillity and the simplicity of the piece is what makes it truly attractive. Each of Thanh Binh's paintings tells a tale of its own, garnering loyal following and aficionados.



45

ALI NURAZMAL YUSOFF

B. Penang, 1978

Who's Next?, 2008

Signed and dated on lower right
Oil on canvas
61 x 61 cm

Provenance
Illustrated on page 98 and 99 of KLAS
9th Anniversary - Mosaic XX Exhibition
Catalogue
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,800

Through his career, the artistic development and keen progression is clear within Ali Nurazmal, from abstraction to figurative and now incorporating movement into his works. Always displaying strong technical skills, Ali Nurazmal aptly embeds powerful yet subtle messages within his aesthetic works. Graduating in Fine Art from MARA University of Technology (UiTM) Malaysia in 2001, Ali Nurazmal has won numerous awards in national and international art competitions. His artworks are collected by public and private collectors internationally.



46

AHMAD SHUKRI MOHAMED

B. Kelantan, 1969

Whale Series, 2000

Signed and dated "ahmad shukri mohd 2000" on lower right
Titled "whale series" on lower middle
Acrylic on paper
52 x 75 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 10,000

This painting reveals Ahmad Shukri's interpretation of a whale which appears to be in flight. Above the whale, cumulus nimbus gathers, threatening a downpour and seems to be drizzling. Shukri is today one of the leaders in ground-breaking contemporary art in Malaysia, and has exhibited extensively worldwide. 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 parttime 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.



47

MOHD RADUAN MAN

B. Pahang, 1978

Wayang Kulit, 2009

Signed "Raduan Man, 2009" on lower right
Signed, dated and titled on the verso
Oil on canvas
90 x 90 cm x 2 (Diptych)

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

A brilliant, eye-catching diptych, Mohd Raduan Man employs a metallic green hue across the canvas, accompanied by shades of black and tinges of yellow. At the heart of the painting, the wayang kulit character is decked in all gold. Mohd Raduan Man is a Malaysian visual artist who was born in 1978. To this young artist the production of his artworks are 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. Raduan's paintings stand out for their movement. His techniques are undeniably flawless. He dabbles in various art techniques including printing onto large canvases using wood as his blocks, the end result is truly unique.

48

JAILANI ABU HASSAN

B. Selangor, 1963

Kebun Getah Series, 2018

Signed "Jai 2018" on lower right

Oil on canvas

92 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 16,000 - RM 28,000

Dark and earthy colours are employed to paint a humble scene of a rubber estate with rows of rubber trees as far as the horizon. The trees are pictured leaning towards the right, as if it's craving sunlight. This work is simple yet carries weight in nostalgia. 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.



49

YUSOF MAJID

B. England, 1970

High Hopes, 2017

Inscribed "Y Majid High Hopes 2017" on the verso

Acrylic on canvas

150 x 110 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 22,000

From an early age, art has been a part of Yusof Majid's life. He grew up in England, and had an appreciation for art at a young age. Born in 1970, Yusof Majid's creative work was predominantly inspired by the 1980s. The artist attended the Chelsea School of Art, England from 1988 to 1993. Yusof sees his paintings as a naive surrealist extension of his inner self, emptiness and euphoria in landscapes of memory and dreamscapes. In this work, two trees are depicted at the centre of the work, against the sky and mountains. If you look close enough, you can see a mother and her child painted leaning against the trees. This could symbolise a mother's hope for her child - as tall and mighty as the trees depicted. Symbolising hope, these trees seem to have grown so tall and high that it might actually touch the sky.



50

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Sepohon, 2019

Signed and dated "Khairul Izham 2019" on lower right

Signed on the verso

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

Acrylic on canvas

152 x 107 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

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



RAPHAEL SCOTT AHBENG

Painter of the Bornean Landscape



Homeward Bound, 2011
Oil on canvas
61 x 119 cm
SOLD - RM 16,500.00
KLAS Art Auction 7 July 2013

KL Lifestyle Art Space mourns the passing of venerable artist, Raphael Scott AhBeng or affectionally known as RSA. We look back at his illustrious career and riveting artworks.

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

ACCOLADES

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

From his secluded studio in Bau, Sarawak, Raphael Scott Ahbeng still paints on a variety of subjects and styles, with his métier being abstract. Given his first solo in 1954, he took up an Art and Photography course at the

Bath Academy of Fine Art in England (1964-1967). He also took up Drama in London in 1973 under a Sarawak Government scholarship. His awards include 1st Prize in the Sarawak Shell Open (1959, 1982, 1983), and 3rd Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991.

ARTISTIC PROWESS

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

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

The Shroud of Turin or the Turin Shroud is a linen cloth bearing the negative image of a man which some believe to be Jesus of Nazareth, and the cloth he was wrapped and buried in, after his crucifixion. With this in mind, Raphael Scott Ahbeng produced his rendition of the cloth, aptly titled, 'The Cloth'. Bearing some semblance to the Turin Shroud, RSA's depiction is one with a burst of red and white hues that could presumably signify Jesus Christ's blood, executed in his maverick manner.



51

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

The Cloth, 2012

Signed, dated "RSA '12" and titled "The Cloth" on lower right
Cloth laid on board
128 x 96 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 15,000

52

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1958

Greenscape, 1987

Signed and dated "Fatimah Zubir, 1987" on the verso
Comes with a certificate of authenticity signed by the artist.

Acrylic on canvas

102 x 106 cm

Provenance

Private Collection, Kuala Lumpur

RM 35,000 - RM 70,000



Song of Songs 2, 1998

Acrylic on canvas

136 x 120 cm

SOLD RM 64,960

KLAS Art Auction 1 March 2020

This piece resonates vibrancy, liveliness and vivacity. It is done in her usual loud-on-loud and contrasting colours, featuring daring streaks, blocks and lines to handsomely frame the bold-coloured fragments and shapes. It is a discourse between nature and man, and it can be likened to seeking solitude in nature, the greens, blues and warm washes of red each representing different types of the elements of flora and fauna. Not one to shy away from colours, the artist's works are often described as lyrically symbolic featuring a myriad of colours.



YUSOF GHANI

Dancing with His Canvas



Siri Tari - Lambak, 1990
Mixed media on canvas
145 x 213 cm
SOLD RM 196,000
KLAS Art Auction 22 March 2015

HUMBLE BEGINNINGS

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

As a young boy in a small town in Johor, Yusof enjoyed watching movies in a small cinema close to his house that was run by a family member. Watching Western movies such as cowboy films developed his interest in painting to depict visual movements and a sense of time in his pictures early on. Yusof Ghani was in graphic art for ten years. Between 1969 and 1979, he worked as an illustrator for

a publishing firm for two years followed by six years as an instructor in technical drawings with the Fisheries Institute before joining TV Malaysia as a graphic artist.

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

The following year, he took advanced studies under him and he also brought him to visit artists' studios in New York. He was hooked. After he graduated with a degree in graphic art, he decided to continue with his post-graduate studies in neo art. In 1982, he managed to get the opportunity to do so at the Catholic University in Washington, D.C. It was there that he met the professor in



Protest Series, 1984
Mixed media on canvas
54 x 42 cm
SOLD - RM 21,416.80
KLAS Art Auction
13 September 2015

painting, Tom Nakashima. Nakashima is a superb artist and taught him the finer points of painting. Yusof was really inspired by him.

Years later, he is still actively painting in his tree house-like studio at Tapak Gallery and still, producing magnificent works. Painting with emotions and mood, the artist embarks on a dance with his canvas, exploring linear strokes, harmony and composition. An art collector himself, Yusof collects works of prominent artists as well as those he admires. In a recent interview with KL Lifestyle Magazine, Yusof divulged that his favourite artwork in his collection is entitled 'Vortex' and it was crafted by his professor at Catholic University, Tom Nakashima.

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

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

PROTEST SERIES

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

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

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

The protest-exhibition was titled 'American Intervention in Nicaragua and El Salvador' and the works produced by

Yusof were then coined 'Protest paintings'. The exhibitions were well-received as in New York alone, there were 31 exhibitions and some 50 events, and the protest-exhibition was the largest cultural campaign of its kind ever organised in the United States.

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

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

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

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

TARI SERIES

During Yusof's master's programme in Catholic University, Washington DC, he had to produce a series of cultural paintings for his thesis. This was when he turned to his roots and found a dance dubbed 'mak yong' that inspired



Protest - Washington Series "Rasuah Kakitangan Kerajaan", 1984
Mixed media on paper
68 x 52 cm
SOLD - RM 25,362.00
KLAS Art Auction 13 September 2015

his thesis. The 'mak yong' dance is a dance-drama performed by women for the royal court. It was deemed as a subtle message of the people to the king.

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



Siri Tari XII, 1989
Mixed media on canvas
117 x 165 cm
SOLD RM 225,440.00
KLAS Art Auction
4 September 2019

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

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

'SIRI TARI VII' (1984)

'Siri Tari VII' was one of the 20 works created for Yusof's master's programme at Catholic University in Washington DC. It's a mighty figurative work, heavily influenced by American Expressionism and Willem de Kooning. Yusof resonated with Kooning and his works compared to the myriad of celebrated expressionist simply because they share similarities in subject matter and style. This particular Tari work, entitled 'Siri Tari VII' was inspired by Kooning's women series that depicted an element of ambiguous space in the foreground and background.

Again, the recurring figures surrounding the Siri Tari steals the limelight, decorated in a dominant, electric blue colour with

intended splashes of pink. The 'Siri Tari VII' is subtle, very sentimental and mellow in nature. It's one of my favorite 'Tari' works". Blue isn't always his colour of choice but this is one of the only paintings with this colour and the usage of undertones of pink to portray femininity and his mood at the time. Yusof says, "My works are like the performing arts, each portraying different moods.

COLLECTIONS

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

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

53

YUSOF GHANI

B. Johor, 1950

Siri Tari 14/91, 1991

Signed "Yusof Ghani" on the verso.
Inscribed title and medium on the verso
Oil on canvas
122 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 75,000 - RM 150,000

Yusof Ghani's renowned and highly coveted series, the Siri Tari portrays the movements and lines of people in subtle yet vibrant hues that is visually appealing. He captures the fluid motions and elegance using dance painting to portray the human behaviour. After Yusof Ghani moved on from his Protest Series, many had assumed that his paintings have undergone a complete makeover, from sinister and edgy to orchestrated and graceful. Yusof Ghani, however, refuted this. This work from the Tari Series did not change course, it still revolved around social remarks. In this series, he uses dance paintings to portray human behaviour



and to experiment with lines, movement and colour. "Life is sometimes like dancing – we move about with no purpose but we get lots of pleasure out of it," said Yusof. Despite how elegant this painting of dancing looks, it was never intended to be graceful. The lines and sketches on this artwork were executed freely and spontaneously in a frenzied and haphazard manner. It is perhaps, the play of colours, that gives this painting that polished, fluid air.

AWANG DAMIT AHMAD

B. Sabah, 1956

Payarama Baru “Ikon Semudra...Bangau” 2016

Signed and dated on the verso

Artist, title, medium, size and year inscribed on the verso

Mixed media on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 35,000 - RM 70,000

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

Mixed media on canvas

122 x 122 cm

SOLD RM 49,280

KLAS Art Auction 29 September 2019

At first impression, the abstract in this piece of art evokes an almost morose-like feeling to it. It's bold, potent splatter of colours seem like a reflection and lament of the past, of something long gone, something one remembers with a tinge of bitterness. Awang Damit Ahmad does usually base his abstract art on the emotional and nostalgic memories of his childhood pastimes and places from the past that he holds dear to his heart, declaring, “I am inspired by my childhood experiences, working experiences and my father's background as a fisherman and farmer.” This piece brings about a contemplative spirit – it is sombre and despondent, serious but earthy at the same time, a motif often used by the artist. The abstraction Awang Damit employs to create shapes and bits of patterns are all symbolic, and the way he arranges these shapes and patterns are arbitrary – all of which are derived from his personal observations and musings. This work is probably the earliest of the Payarama Series to be featured in the auction.



KLAS HIGHLIGHTS

Chinese Artists and Their Artworks

1. YANG KESHAN

Yang Keshan (1944) was born in Xiahuyang, Henan Province. He graduated from the Fine Arts Department at People's Liberation Army Art Institute, specialising in oil painting in 1986 and became a member of the Creative Studio at the Beijing Military Museum of Fine Arts. Yang dabbles in the medium of oil and gouache, and has studied under the tutelage of venerable oil painting artists such as He Kongde, Gao Quan and Cui Kai-Xi. The artist's works have been exhibited in several art shows within China and overseas. He was also commissioned to create a large-scale historical-themed oil paintings that have gone on to be collected by museums in China.

Yang Keshan painted a beautiful landscape in this piece, depicting a Tibetan girl adorning layers of clothing, indicating the climate, with a vista of a mountain before her and surrounded by sheep. Delicate brushstrokes make up the details of the subject, from her garment, mist covered mountain to the sheeps grazing the field. What a serene piece this is, instantly alluring its viewers.

2. ZHAO GANG

Born in Beijing, China, in 1961, Zhao Gang is an important figure in the development of Chinese contemporary art. He is the youngest member of the Stars Group—China's first modern art movement. In 1983, Zhao Gang bid farewell to his home country to pursue an education, live and work in Gang in Europe and the United States. When the artist left China, there was no such thing as Chinese contemporary art. Upon his return to his home country 24

years later, in 2007, Gang developed a dynamic, provocative painting practice that freely amalgamated the Western and Eastern influences while reflecting on the profound changes affecting China. By the time he returned, globalisation had birthed a myriad of styles and forms of art, but also an entire art economy. Although the artist is native Chinese as well as an American, he considers himself, an insider's outsider in both cultures.

As both native and newcomer, Gang has developed a darkly ironic, often crude approach to depicting Chinese history. His paintings omit centuries-old tropes with images from the Cultural Revolution, images drawn from memories of his childhood, and images of China as an economic and cultural powerhouse in the new millennium, as portrayed in this work.

1. Sotheby's Contemporary Art
07 March 2013, NEW YORK
Zhao Gang
UNTITLED
Estimate: 5,000 — 7,000
Sold For: 6,250 USD

2. Christie's Asian Contemporary Art (Day Sale)
25 May 2014, Hong Kong
Zhao Gang (Chinese, B. 1961)
So We Arrived At the United States
Estimate: HKD 70,000 - HKD 100,000
Sold For: HKD 93,750

3. Poly Auction International's Chinese and Asian Modern and Contemporary Art
Zhao Gang (CHINESE, B. 1961)
Li Shan in front of the Window

Estimate: HKD 480,000 - 600,000
Sold For: HKD 509,760

3. SHENG QI

Sheng Qi is an internationally-recognised contemporary Chinese artist famed for his unique body of art and distinctive painting style. Sheng Qi was born in Anhui Province in the year 1965. He is a talented individual, his talent spanning painting, performance art and photography. Sheng Qi had the best collegiate career, studying in some of the world's best institutions for art. The artist attended the Central Academy of Art and Design located in Beijing and he also lived and work in Italy for a few years before earning a masters in fine arts from the Central Saint Martin's Academy of Art and Design located in London, England.

Sheng Qi is synonymous for his act of personal defiance following the events in Tiananmen, 1989 (student-led demonstration) when he was distressed by the massacre by armed troops, Sheng Qi chopped-off the pinky on his left hand and buried it in a flowerpot, which remained in Beijing throughout his European exile. Since then, he has woven the image of this self-mutilation into his work. He has been featured in Phaidon's 500 Self Portraits, The Chinese Art Book and Body of Art alongside contemporary and old masters such as Ai Weiwei, Andy Warhol and Michelangelo. Sheng Qi has been collected by prestigious museums such as the Metropolitan in New York and the Museum of Modern Art in New York.

Sheng's work is driven by two objectives

— to change the direction of where he sees Chinese contemporary art heading, and simply, to ask questions. His work is daring, tackling unprecedented subjects to make the viewers to think, push boundaries and ask questions. This work highlights President Mao, with streams of red hue rushing down the painting, possibly representing bloodshed that happened at the Tiananmen Square massacre.

1. Sotheby's Contemporary Asian Art
03 October 2011, Hong Kong
Sheng Qi
Red Brass Tibet
Estimate: 80,000 — 120,000
Sold For: HKD 62,500

2. Christie's Asian Contemporary Art (Day Sale)
27 November 2011, Hong Kong
Sheng Qi
Estimate: HKD 70,000 - HKD 100,000
Sold For: HKD 87,500

4. LU HAO

Born in Beijing in 1969, Lu Hao graduated from the Chinese Ink Painting department of the Central Academy of Fine Arts in Beijing in 1992. He had become recognised as an accomplished ink painter by 1997, when he began to explore other medium to express his concern about the clash between China's legacy and the drive to modernity propagated by the Chinese government. The propelling theme of Lu Hao's artistic career has been his deep dismay at the destruction of China's ancient cities. Lu Hao is one of a brilliant new generation of artists who represents modern China.

Lu Hao's artworks tightly associate with the transformations and developments of Chinese cities. His works embody the celebration, satire, and mockery of such metamorphosis using plexiglass as the primary material in his installation works. This specific material is often used in the construction of buildings, furniture, and some large format building tools

— an association to city developments. The artist has participated in numerous biennales all over the world such as the Venice Biennale, Sao Paulo Biennale, Shanghai Biennale, Lyon Biennale, and Istanbul Biennale.

1. Sotheby's Contemporary Chinese Art
05 OCTOBER 2008, HONG KONG
Lu Hao
VANISHING HOMES NO. 18
Estimate 100,000 — 150,000 HKD
Sold For: 250,000 HKD

2. Christie's Post-War and Contemporary Art (Day Sale)
21 June 2007, London
Lu Hao
Untitled
Estimate: GBP 10,000 - GBP 15,000
Sold For: GBP 50,400

5. GU WENDA

Gu Wenda, a contemporary artist from China was born in 1955 in Shanghai. He lives and works in Brooklyn Heights, New York City with his wife, interior designer Kathryn Scott, while also maintaining studios in Shanghai and Xi'an, China. His works predominantly revolve around the traditional Chinese calligraphy, poetry and has been said to work with human hair. Gu is among the most well-known and extensively exhibited and published contemporary Chinese artists in any medium. He has extended the boundaries of landscape painting, subverted meaning in Chinese calligraphy and raised provocative questions about what it means to be a Chinese artist in the modern world.

Gu aspired to grow up to become one of the Red Guards (mass student-led paramilitary social movement mobilised and guided by Chairman Mao Zedong in 1966 through 1967) when he was younger, and eventually succeeded. As one of the Guards, he worked to simplify the Chinese language, and to encourage the masses to embrace new attitudes towards their old language;

this was the period when the artist became educated in and interested in the traditional calligraphy which would later play a major role in his artworks. He simultaneously learnt wood carving but related it as practical exercise, devoid of creativity and art. Gu devoted much of his free time to pursue art and to ink paint in private.

Gu Wenda studied and later taught at the Zhejiang Academy of Fine Arts (Now China Academy of Art). He rejected the landscape painting style of his well-respected advisor Lu Yanshao and instead pursued semi-abstract ink painting. His work are in major museums and private collections throughout the world and he has participated in numerous international solo and group exhibitions and biennales across the world including Beijing, Hong Kong, Taipei, New York, London, Paris, Berlin and Toronto.

Crowned as the master of ink painting, Gu plays around with Chinese calligraphy characters and words, removing or combining strokes which contribute to a landscape of compositional elements — one that is uniquely his hallmark. This painting, an Untitled work from the series Mythos of Lost Dynasties is evident of such composition, challenging the authority of Chinese tradition.

1. Sotheby's The Origo Collection — Contemporary Ink Art
04 APRIL 2016, Hong Kong
Gu Wenda
Mythos of Lost Dynasties C Series #6: Cloud & Water
Estimate: 400,000 — 600,000 HKD
Sold for: 562,500 HKD

2. Poly Auction Chinese and Asian Modern and Contemporary Art
Gu Wenda
Mythos of Lost Dynasties, H Series-20
Estimate: HKD 150,000 - 250,000
Sold price: HKD 177,000

55

YANG KESHAN

B. China, 1944

Girl with Sheep, 1987

Signed and dated "YANG KE SHAN 1987" on lower left

Tempera on board

67.5 x 65 cm

Provenance

Private Collection, Singapore

RM 18,000 - RM 30,000

Yang Keshan was born in Xiaohuyang, Henan Province. He graduated from the Fine Arts Department at People's Liberation Army Art Institute, specialising in oil painting in 1986 and became a member of the Creative Studio at the Beijing Military Museum of Fine Arts. Yang dabbles in the medium of oil and gouache, and has studied under the tutelage of venerable oil painting artists such as He Kongde, Gao Quan and Cui Kai-Xi. The artist's works have been exhibited in several art shows within China and overseas. He was also commissioned to create a large-scale historical-themed oil paintings that have gone on to be collected by museums in China.

Yang Keshan painted a beautiful landscape in this piece, depicting a Tibetan girl adorning layers of clothing, indicating the climate, with a vista of a mountain before her and surrounded by sheep. Delicate brushstrokes make up the details of the subject, from her garment, mist covered mountain to the sheeps grazing the field. What a serene piece this is, instantly alluring its viewers.



56

ZHAO GANG

B. China, 1961

Untitled, 2005

Signed and dated "Gang Zhao 2005" on verso

Oil on linen

90 x 118 cm

Provenance

Private Collection, Singapore

RM 12,000 - RM 20,000

Born in Beijing, China, in 1961, Zhao Gang is an important figure in the development of Chinese contemporary art. He is the youngest member of the Stars Group—China's first modern art movement. In 1983, Zhao Gang bid farewell to his home country to pursue an education, live and work in Europe and the United States. When the artist left China, there was no such thing as Chinese contemporary art. Upon his return to his home country 24 years later, in 2007, Gang developed a dynamic, provocative painting practice that freely amalgamated the Western and Eastern influences while reflecting on the profound changes affecting China. By the time he returned, globalisation had birthed a myriad of styles and forms of art, but also an entire art economy. Although the artist is native Chinese as well as an American, he considers himself, an insider's outsider in both cultures. As both native and newcomer, Gang has developed a darkly ironic, often crude approach to depicting Chinese history. His paintings omit centuries-old tropes with images from the Cultural Revolution, images drawn from memories of his childhood, and images of China as an economic and cultural powerhouse in the new millennium, as portrayed in this work.



57

HUANG YAN

B. China, 1966

Chinese Textbook One & Two (2 works), 2001

Signed "Huang Yan 2001" on lower right of left artwork

Oil on canvas

38 x 45.5 cm x 2 pieces

Provenance

Private Collection, Singapore

RM 8,000 - RM 15,000

With works rife with references to Chinese history and cultural traditions, Huang Yan honours the values of his country's past while exploring their place within contemporary China. Among his best-known projects is his "Chinese Landscapes" series, begun in 1999. He is a multimedia artist, Taoist, and businessman based in Beijing. He graduated from the Changchun Normal Academy in 1987, and is currently a lecturer at Changchun University.



58

SHENG QI

B. China, 1965

Mao - Red and Black, 2007

Signed and dated "Sheng Qi 2007" on the verso

Acrylic on canvas

99 x 80 cm

Provenance

Private Collection, Singapore

RM 8,000 - RM 15,000

Sheng Qi is an internationally-recognised contemporary Chinese artist famed for his unique body of art and distinctive painting style. Sheng Qi was born in Anhui Province in the year 1965. He is a talented individual, his talent spanning painting, performance art and photography. Sheng Qi had the best collegiate career, studying in some of the world's best institutions for art. The artist attended the Central Academy of Art and Design located in Beijing and he also lived and work in Italy for a few years before earning a masters in fine arts from the Central Saint Martin's Academy of Art and Design located in London, England.

Sheng's work is driven by two objectives — to change the direction of where he sees Chinese contemporary art heading, and simply, to ask questions. His work is daring, tackling unprecedented subjects to make the viewers to think, push boundaries and ask questions. This work highlights President Mao, with streams of red hue rushing down the painting, possibly representing bloodshed that happened at the Tiananmen Square massacre.



59

LU HAO

B. China, 1969

Untitled (Bicycle in Alley), 2006

Signed in Chinese character and dated "2006" on the verso

Acrylic on linen

80 × 100 cm

Provenance

Private Collection, Singapore

RM 12,000 - RM 18,000

Born in Beijing in 1969, Lu Hao graduated from the Chinese Ink Painting department of the Central Academy of Fine Arts in Beijing in 1992. He had become recognised as an accomplished ink painter by 1997, when he began to explore other medium to express his concern about the clash between China's legacy and the drive to modernity propagated by the Chinese government. The propelling theme of Lu Hao's artistic career has been his deep dismay at the destruction of China's ancient cities. Lu Hao is one of a brilliant new generation of artists who represents modern China.

Lu Hao's artworks tightly associate with the transformations and developments of Chinese cities. His works embody the celebration, satire, and mockery of such metamorphosis using plexiglass as the primary material in his installation works. This specific material is often used in the construction of buildings, furniture, and some large format building tools — an association to city developments. The artist has participated in numerous biennales all over the world such as the Venice Biennale, Sao Paulo Biennale, Shanghai Biennale, Lyon Biennale, and Istanbul Biennale.



60

GU WENDA

B. China, 1955

Untitled from the series Mythos of Lost Dynasties

Signed, titled, and dated in Chinese with two of the artist's chopmarks

Ink on paper

96 x 59 cm

Provenance

Private Collection, Singapore

RM 25,000 - RM 45,000

Gu Wenda, a contemporary artist from China was born in 1955 in Shanghai. He lives and works in Brooklyn Heights, New York City with his wife, interior designer Kathryn Scott, while also maintaining studios in Shanghai and Xi'an, China. His works predominantly revolve around the traditional Chinese calligraphy, poetry and has been said to work with human hair. Gu is among the most well-known and extensively exhibited and published contemporary Chinese artists in any medium. He has extended the boundaries of landscape painting, subverted meaning in Chinese calligraphy and raised provocative questions about what it means to be a Chinese artist in the modern world.

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61

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Sejambak Aman #6, 2017

Sign and dated "Nizar 2017" on lower middle

Acrylic on canvas

122 x 122 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 18,000

An artist who often searches for the meaning of life and is deeply inclined with his self truth is Nizar Kamal Ariffin. Sejambak Aman #6 is one of his depictions of the energy and passion channelled and transformed into art. The acrylic on canvas artwork shows his talent in fusing the colours to ignite the feeling of peace through his intricate brush technique. The lines in his works signify spirituality, liberty, faith and personal growth, and as one can see, they are all interwoven and connected in the world (the canvas).



62

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Portrait Study / Sketch Book IV Cover, 1980s -1990

Ink on paper

14 x 10.2 cm x 2 pieces

Provenance

Private Collection Kuala Lumpur

Illustrated on page 264 of the "Art Journey of Khalil Ibrahim" retrospective book published by KLAS in 2015

RM 300 - RM 800



This lot showcases two sketches on paper by the late Khalil Ibrahim, showing his working progress of a portrait. The pen on paper showcases the artist's skill and penchant for a portrait, despite it being a study. A beautiful original of his skilful touch that is not to be passed on without recognition. Look closely for immaculate details which he tries to exhibit through the following sketch.

63

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Figure Sketch & A friend Yusof Abdullah relaxing on a sofa, 1980's

Ink on paper
14 x 10.2 cm x 2 pieces

Provenance
Private Collection Kuala Lumpur
Illustrated on page 265 of the "Art Journey of Khalil Ibrahim"
retrospective book published by KLAS in 2015

RM 300 - RM 800



An artist's sketch gives insight into their thoughts and experience. In this ink on paper work, Khalil Ibrahim sketched a nude piece featuring a female in her organic form and the other, a subject reclined on a sofa.

64

M. ZAIN

B. Terengganu, 1939 - 2000

Paddy Field, 1970's

Signed "M. Zain" on lower left

Oil on canvas laid on board

37 x 57 cm

Provenance

Private Collection, Canada

RM 1,500 - RM 3,500

Mohd Zain Idris had the greatest admiration for the village life, and he highly cherished it. He was known for depicting landscape of the seaside and fishermen villages. Embodying a golden palette, this work beams with serenity and simplicity. The artist has brilliantly captured the beauty of a humble and common scene in the outskirts. All in all, this piece is filled with romanticism and brilliant execution. Mohd Zain was a self-taught artist. He first was touted the "Fisherman's Artist" by Frank Sullivan when he had his first solo at the Samat Art Gallery in 1972.





65

A.B IBRAHIM

B. Alor Setar, 1925 - 1977

**Fishing Village, - Kedah Peak,
1950's**

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

Provenance
Private Collection, Singapore

RM 900 - RM 2,500

This postcard perfect scene of a fishing village in Kedah brings one back to simpler times before the Internet. It is a common, everyday and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. The artist creates a very nostalgic and sentimental mood, reminding one of days gone by or the feeling of missing home after having been away for a long time. His prowess in re-enacting mood and feeling as well as beautiful rustic landscapes on paper made him one of the most well-known artists in Kedah until this day. A.B. Ibrahim excelled in creating and romanticising local landscapes only with the watercolour medium.



66

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Landscape, 1989

Signed and dated on lower right
Watercolour on paper
15 x 21 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - RM 2,000

Khalil's adoration for the East Coast prevails with this piece. The artist's enigmatic and stylised technique using watercolour is an illustration of his strong connection and love for the land of his origin. A serene scene of nature — majestic mountains that are almost one with the sky, lush trees and foliage, and in the centre, a wooden kampung house.

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.

67

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

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

Signed and dated "Khalil Ibrahim 1984"
on lower right

Watercolour on paper
30 x 40 cm

Provenance

Private Collection Kuala Lumpur
Illustrated on page 96 of the "Art Journey
of Khalil Ibrahim" retrospective book
published by KLAS in 2015

RM 4,000 - RM 9,000

Khalil Ibrahim, the late prolific artist had produced numerous artworks revolving around the fishing village jetty in Kuala Besar, Tumpat, Kelantan. Each rendition, is vivid and serene, capturing every minute details from the trees, boats to the village — all picturesque.

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68

ABDULLAH ARIFF

B. Penang, 1904 - 1962

Tree by a River, 1955

Signed and dated on lower right
Artist's blindstamp on upper left
Verso with red stamped AA
Watercolour on paper
33 x 56 cm

Provenance
Private Collection, USA

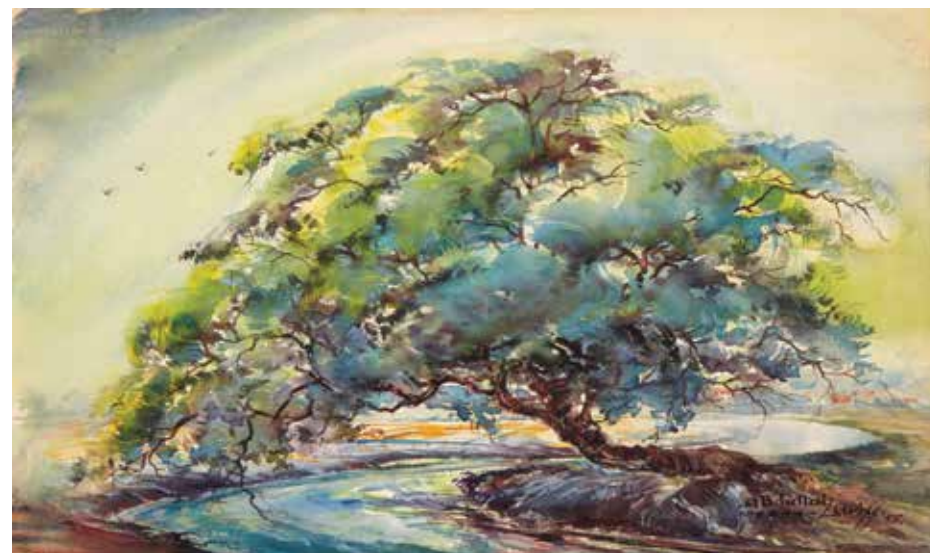
RM 28,000 - RM 60,000



Misty, 1954
Watercolour on paper
34.5 x 52.5 cm
SOLD - RM 44,000
KLAS Art Auction 2 December 2012



Destination, 1950
Watercolour on paper
34.5 x 52.5 cm
SOLD - RM 55,000
KLAS Art Auction 2 December 2012



Meticulously illustrated, this painting is Abdullah Ariff's narration of a large canopy of a tree perched at the river bank. Painted in an almost dream-like scene, the entire mood quiet and tranquil. The artist's virtuosity in wet-on-wet and dry-on-dry watercolour skills are shown through the way he portrays movement in the waters and the tree. His works are more 'European' in terms of looks and approach, and they are more heavy in its details.

Abdullah Ariff was an art teacher at the Anglo-Chinese School in Penang. He, along with fellow artist Yong Mun Sen were the forerunners of watercolour painting in Malaysia. They

were also the only two local members of the Penang Impressionists club, an art group whose members were made up of European colonials. In 1947, he worked for the Straits Echo newspapers in Kuala Lumpur as a cartoonist. He held his first few solo exhibitions at the Mint Museum, the Ownbey Hall and the Malayan Embassy in the United States. A road in Air Itam, Penang, is named after him, making him the only artist to ever receive such an accolade. His personal philosophy was, "Art has no obstacles".

69

SHAFURDIN HABIB

B. Perak, 1961

Bali Series - Temple by the River, 2009

Signed and dated "Shafurdin Habib
2009" on lower right
Watercolour on paper
30.5 x 45.8 cm

Provenance
Private Collection, Kuala Lumpur

RM 700 - RM 1,500

Shafurdin Habib loves the scenery – whether it is the Malaysian countryside or sceneries and places that he travelled to. He is one of the specialists that holds a high respect for the greeneries and landscapes, and this is regularly the subject of his artistic creations. Splendidly done with only the use of watercolour, this painting of an old temple by the river is gorgeous on its own due to his exemplary hand, the clever play of light and shadow, as well as the balance between subject and space, this piece really is truly unique and stunning. It may seem like one of those sceneries that no one will pay attention to, but due to Shafurdin's picturesque rendition of it, one may start to appreciate the beauty in the simplest of things. Many of his influences are derived from Khalil Ibrahim, whom he befriended after he moved to Kuala Lumpur to pursue art.



70

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Gelombang, 1993

Signed "Latiff 93" on lower right

Mixed media on paper

18 x 27 cm

Provenance

Private Collection, Kuala Lumpur

RM 13,000 - RM 20,000

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.



71

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Dance of Joy, 1985

Signed and dated "Ibrahim Hussein '85" on lower left

Inscribed Edition 101/155 on lower right

Print on paper

76 x 56 cm

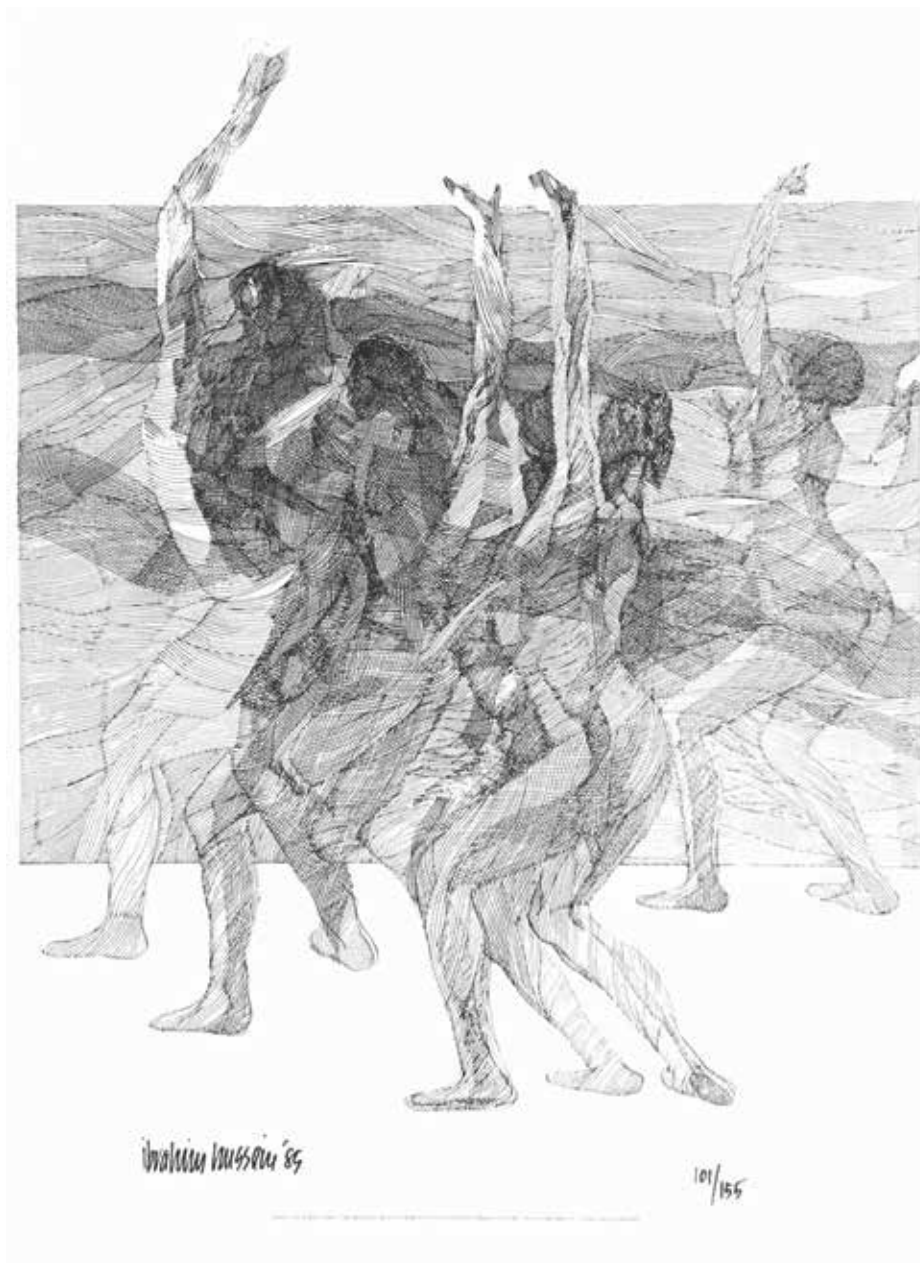
Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

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

Departing from his usual mastery in abstract art, Ib produced this stunning piece of print on paper that illustrates a group of female dancers in movement. Aptly entitled 'Dance of Joy', this work sees dancers completely engrossed in their dance or movement, showcasing elegance and grace. The artist brilliantly captured the atmosphere of the dance and translated it onto paper.



72

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Nude Sketch, 1999

Signed "Khalil Ibrahim 99" on lower right

Ink on paper

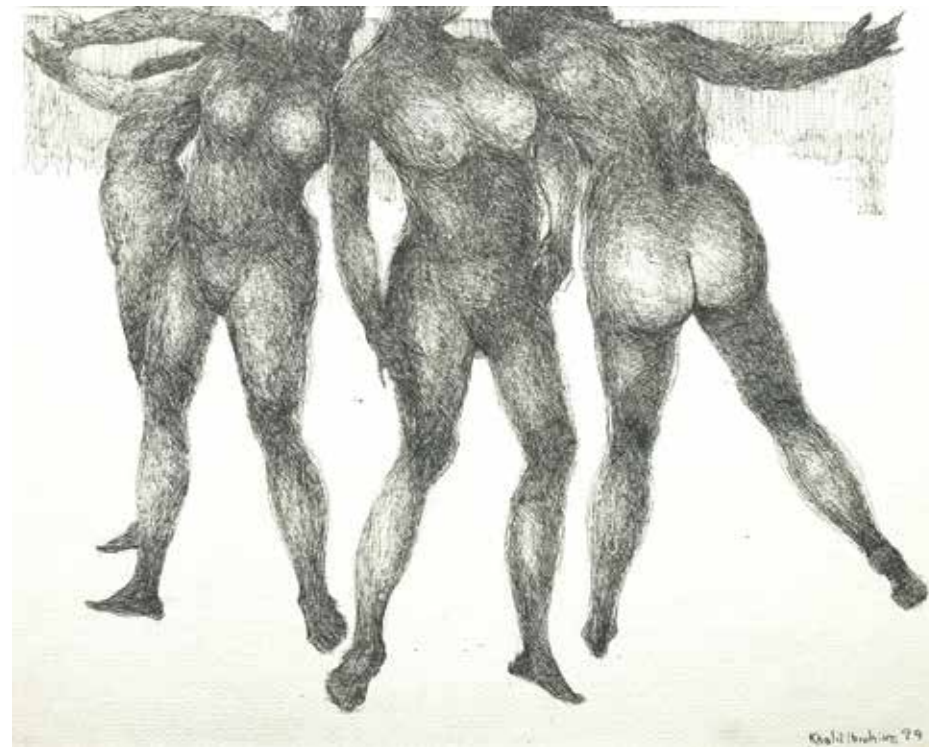
28 x 35 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 10,000

Khalil Ibrahim's obsession with the human figure once again prevails in these ink on paper sketches. This group of human figures in their most organic form, stripped of appearance, and identity, sharing a lively moment together. Throughout his career, the artist had been documenting observations of groups of humans, particularly of the East Coast, highlighting women, fishermen, movements, or just everyday living in rural Malaysia.



73

LONG THIEN SHIH

B. Selangor, 1946

Covid off-guard, 2020

Signed and dated "Thien Shih 2020" on lower left

Acrylic on canvas

105 x 86 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,500 - RM 12,000

Created in light of the Covid-19 pandemic the world is battling, this piece sees framed boxes all over the canvas, adorned with colours of blue, yellow, red, white and black, almost as if symbolising the world. Some of the lines of these boxes are blurred and the brushstrokes intentionally half hazard, perhaps symbolising the virus encroaching past the borders and all over the world.

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.



74

TAJUDDIN ISMAIL, DATO'

B. Negeri Sembilan, 1949

Mirage, Edition 190/500
Night Journey No. 5, Edition 170/500

Both signed on lower right

Inscribed "190/500 Mirage" and "170/500 Night Journey No. 5" on bottom of paper

Print on paper

30.5 x 30.5 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 750 - RM 1,600

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

Tajuddin uses a mixture of lines, colours and geometric shapes to portray the time and space of nature in a poetic visual language that is well structured and lyrical. While some artists stick to certain medium such as acrylic on canvas to create their works of art, Tajuddin uses several such as acrylic, oil pastel, graphite, and cement paste on paper canvas, wood canvas and wood panels.



75

MELTON KAIS

B. Sarawak, 1960

Rural Land, 2013

Signed, dated and titled "Rural Land,

Melton 2013" on lower right

Pastel on canvas

90 x 119.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 9,000

Melton Kais is an artist born in Sarawak, East Malaysia. He is Bidayuh, one of the indigenous people of Borneo, who is known for exceptional artistry in basket making and beadwork. Melton graduated with a degree in art education and teaches art in a high school in Bao, near Kuching. He has exhibited in many art festivals and exhibitions all over Sarawak as well as Kuala Lumpur. Melton is well known for his dramatic use of vivid colours, evoking rainforest and ecologic as his main themes. The design of his works tend toward abstract, some with representational elements, emanating from Melton's feelings about the jungle and what he sees around him in daily life. Many of his paintings are found in international collections.



76

HARON MOKHTAR

B. Selangor, 1963

Shih Chung Primary School 3, (Georgetown) 1999

Signed and dated "Haron Mokhtar 99" on lower left

Mixed media on canvas

47 x 32 cm

Provenance

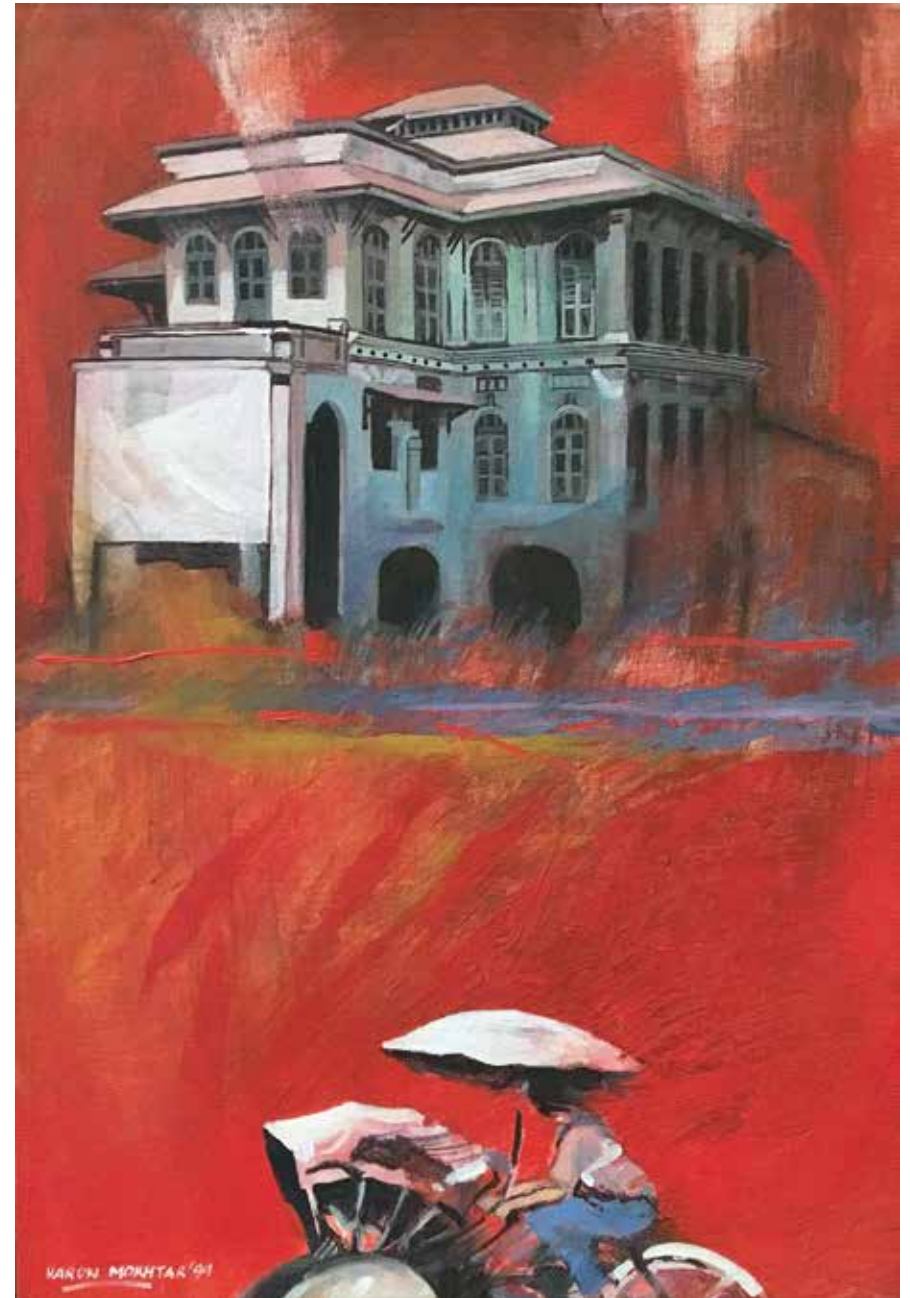
Private Collection, Kuala Lumpur

RM 1,000 - RM 2,500



A picture taken of now derelict Shih Chung Primary School in 2020

Haron Mokhtar is known for his original use of space – and often, his compositions contain architecture at the top part of the canvas, and the people associated with said architecture at the bottom half, resulting in a substantial amount of empty space in between. In this piece, Haron illustrates a school – Shih Chung Primary School, and then leaves a whole space vacant in the middle with a painting of someone riding a trishaw looking at the school. With very little effort, Haron utilises the availability of space to link two different types of subjects on canvas. The choice of red hues suggest the time of the scenery took place after school during a sunset. There is a certain joy that comes off the work. As if greeting an ending to welcome another day, a new beginning.



77

MANSOR GHAZALI

B. Perak, 1930 - 2009

Untitled, 1996

Signed and dated on lower left
Watercolour on paper
27 x 43 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 1,500

One can easily succumb to the allure of this painting which emits such beautiful dashes of pink, blue and yellow. Capturing the quintessential rural village from the passing cloud to the zinc roof of the shed and the dirt road, Mansor Ghazali evokes nostalgia with this piece.

Born in Bukit Chandan in Kuala Kangsar, Mansor taught art at the Sekolah Menengah Bentara Luar in Batu Pahat until his retirement in 1986. Mansor's passion was always art which led him to study in Brighton in the 60s. Mansor's niche was watercolour paintings. Albeit his brief study in Brighton, his spirit remained true to his origins. He was a dying breed of al-fresco artist who would just whip out his painting pad to capture whatever scene that put a sparkle in his eyes when he was out and about, evident by his paintings of ramshackle houses, a riverside and stilt Malay houses.



78

LEE WENG FATT

B. Kuala Lumpur, 1967

Hotel Pyramid Tower & Resort Suites, 2005

Signed "Weng Fatt 05" on lower left

Watercolour on paper

73 x 55 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000



Lee Weng Fatt's work lies mainly in 'preserving' heritage buildings by capturing their timeless beauty and allure through his canvas, as seen in 'Hotel Pyramid Tower & Resort Suites, 2005.' What enthralls Lee are the old buildings of his birthplace, the urban landscape of Kuala Lumpur. For him, returning time and time again to these old edifices is akin to journeying back to his roots. The artist immortalises them through oil on canvas and watercolour paintings.



79

YAP CHIN HOE

B. Selangor, 1970

Still Life, 1999

Signed and dated "Chin Hoe 99"
on lower right

Mixed media on paper
19 x 20 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,000

Yap Chin Hoe became a full-time artist upon his graduation from the Malaysian Institute of Arts in 1991 and also obtained a double major in oil painting and printmaking. He first embarked on his artistic journey in the direction of western oil and acrylic paintings. He develops a series of antique Chinese porcelain that is adopted as the focal subject, where modern touches are used to tease out the nostalgia that the porcelain evokes.

His delicate brushstrokes reveal a meticulous quest to capture the ethereal quality of the antique porcelain, while brilliantly coloured Nonya and batik fabric serve as a counterpoint to the austerity of the blue and white china.



80

LEE WENG FATT

B. Kuala Lumpur, 1967

**Lebuh Pudu
Kuala Lumpur, 1997**

Signed "Weng Fatt 97" on lower left.
Titled "Lebuh Pudu Kuala Lumpur"
on lower right

Watercolour on paper
17 x 16 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,200

This piece by Lee Weng Fatt is reminiscent of the past, featuring a historic building in Lebuh Pudu. With the intention of 'preserving' the heritage buildings, Lee captures their timeless beauty and allure through his canvas, as seen with this work. With attention to detail, this artwork can easily transport viewers to the scene. What enthralls Lee are the old buildings of his birthplace, the urban landscape of Kuala Lumpur. For him, returning time and time again to these old edifices is akin to journeying back to his roots. The artist immortalises them through oil on canvas and watercolour paintings.



81

KELVIN CHAP

B. Indonesia, 1975

Pola-Pola Asli Series, 2002

Signed and dated "Chap Kelvin 2002"
on lower right
Mixed media on paper
57 x 40 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,200

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



82

YEOH KEAN THAI

B. Penang, 1966

Self-portrait, 1997

Signed and dated "Thai 97" on
lower right
Acrylic on canvas
92 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 8,000

Yeoh Kean Thai is a former winner of the Philip Morris Art Award, Freeman Fellowship (Vermont Studio) and most recently the prestigious Commonwealth Arts Award. He has developed a unique aesthetic language using metal and metal aesthetic. His is credited with being one of the first artists from Malaysia to be featured during New York's "Asia Art Week", in March 2008 and then again in 2009, through Shalini Ganendra Fine Art. He has exhibited in other international venues including Hong Kong and Italy. His works are in the permanent collection of the National Art Gallery, Malaysia and numerous corporate and individual collections. The underlying theme of Thai's works, since the early 1990s, involved the processes through which the natural environment is disrupted, corrupted and manipulated by human development and urbanisation. This piece, however, is the Yeoh's perspective of his self-portrait.



83

RAPHAEL SCOTT AHBENG,

B. Sarawak, 1939 - 2019

**Big Moon Over Bidi
Sarawak, 2005**

Titled, signed and dated on lower right

Oil on board
22.5 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 2,500

"Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated," said AhBeng. That seems evident in this piece as he does provoke a sense of calmness. Ahbeng's fondness for nature is evident yet again in this piece, showcasing what seems to be a range of undulating hills. Bold strokes and intense colours further elevates the calmness that is resonated by the 'Landscape', as well as that of nature.



84

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Fish in a Pond, 2005

Signed "Ismail Latiff"
on lower middle
Acrylic on museum board
38 x 38 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - 3,800

Bold and beautiful is what comes to mind at the sight of Ismail Latiff's 'Fish in a Pond'. The strong strokes of colours are eye-catching and inviting. Again and again, the artist never fails to create an illusion, depicting a fragment of his imagination which makes one wonder of the narrative behind the painting. Of course, his signature moon sits on the top centre elegantly as the swirls of various tints of colours create a strong striking motion-like visual. He has set a significant benchmark on marking his own identity through his prominence use of colour combination, art style and technique.

85

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Starlight Blue No. 04, 2018

Signed "Ismail Latiff" on lower middle

Acrylic on canvas

40.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 3,500

Ismail Latiff's artworks are always so vibrant, alive and energetic. 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.



86

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Starlight Blue No. 05, 2018

Signed "Ismail Latiff" on lower middle

Acrylic on canvas

40.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 3,500

Another rendition of the same Starlight Blue series comes No. 05, another majestic work that embodies magic and mystery. With the ever present moon, this symphony of strokes and colours against an electric blue background gives an almost 3D effect to the work. Take a step back and allow this work to overwhelm you with peace, happiness and intrigue.



87

AHMAD ZAKII ANWAR

B. Johor, 1955

Untitled, 2002

Signed "Ahmad Zakii Anwar 02" on lower right

Mixed media on paper

81 x 55 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

Sensual and enigmatic are two words that fit this painting well. The artist captures here a profile of a nude male figure, his face undisclosed. The piece oozes absolute allure, sophistication and depth, as well as spirituality. "It's painting the body from the inside out," Ahmad Zakii Anwar says. "One of the most important things in my work is the sense of something absolute. I want to reflect the order of life, as well as internal beauty," he said. "I want to paint something more spiritual. I want people who look at the work to feel inner peace."



88

CHANG FEE MING

B. Terengganu, 1959

Fishermen - Narathiwat, Thailand,
1998

Signed "F M Chang" on lower right

Signed "F M Chang" on lower left

Watercolour on paper

9.8 x 14 cm (2 pieces)

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

Born in a rural coastal town in East Malaysia, Chang Fee Ming is one of Asia's most renowned watercolourists. His richly detailed and vibrantly coloured paintings of life in idyllic, rural scenes have established his reputation as a sensitive observer of culture and promoter of culture. Chang expertly transforms colours into wondrous snippets of life. The artist has developed a collection spanning more than two decades, depicting rural people, culture and landscapes of countries in Asia and beyond. His acclaimed artwork is exhibited and collected throughout the world, and has appeared regularly at Christie's auctions since 1995. Several books have been published about his work, including *The World Of Chang Fee Ming* (1995), *Mekong* (2004) and *Imprinted Thoughts* (2009) which was published in conjunction with his exhibition at Singapore Tyler Print Institute (STPI).



Verso of the artwork

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 | 6 September 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 | 6 September 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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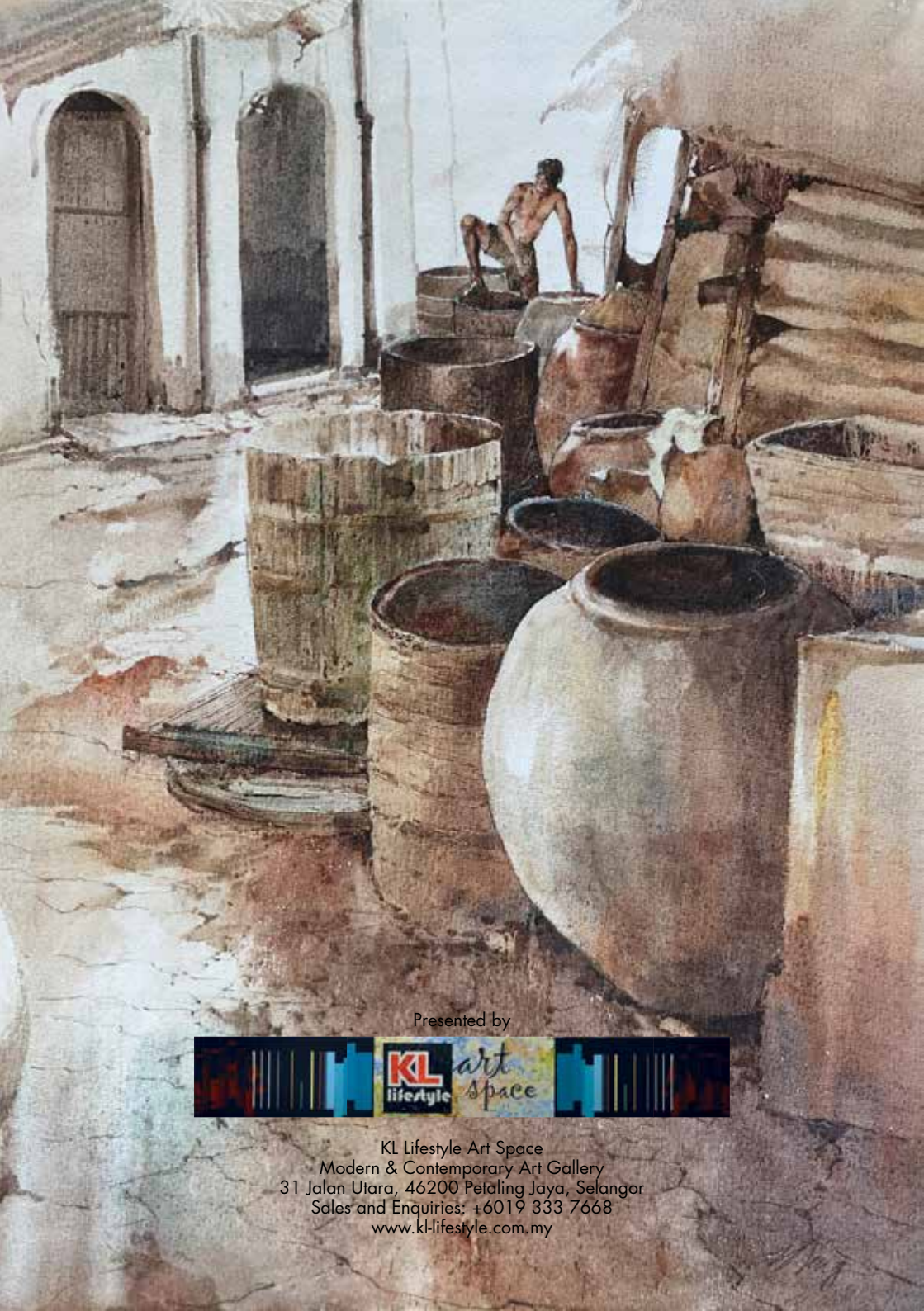


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