



KLAS ART AUCTION 2020

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 8 NOVEMBER 2020 AT 1 PM AUCTION VENUE: KLAS@JALAN UTARA

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BY HIRANMAYI AWLI MOHANAN

AUCTION HIGHLIGHTS

Persevering through unprecedented times, KL Lifestyle Art Space (KLAS) remains motivated to present a finely curated plethora of artworks for the enthusiasts. KLAS is scheduled to hold its much-awaited fourth auction of 2020, on Nov 8, at its gallery in Jalan Utara. The modern and contemporary art auction features an array of Malaysian and regional artworks by masters of the craft.

Boasting a total of 93 lots, art connoisseurs can look forward to works by venerable artists such as Khalil Ibrahim, Tay Bak Koi, Datuk Ibrahim Hussein, Ismail Abdul Latiff and many more. An array of works by Indian artists such as Senaka Senanayake, Paritosh Sen and M. Sivanesan will also be showcased during the auction.

For further enquiries, contact Nik at +6019-260 9668 or Shamila at +6019-333 7668. Alternatively, visit our website at www.kl-lifestyle.com.my or better yet, drop by the gallery at 31, Jalan Utara to view the artworks firsthand.



Best known for being the creative genius behind the 115-foot mural that majestically embellish the walls of National Museum of Malaysia, Cheong Laitong survived World War and was part of the group who pioneered the Asian art scene. Born in 1932 in Guangzhou, China and moved to Malaya when he was a child with his mother and two sisters in 1938 to avoid the Japanese Occupation in China. His father was running a business in Kuala Lumpur back then. Cheong enrolled in a Chinese school before the Japanese occupation of Malaya, but lessons were not conducted during the occupation. He started learning the English language when he was 18 years old. Claiming his foray into art accidental, Cheong was born with the gift to draw yet wasn't exposed to art until he received an American scholarship and subsequently also studied art in London. Through art, Laitong induced deep reflections and timeless consciousness. There is an East-meets-West approach in his works, as his layering, contrasts of colours, markings and subsequent masterpieces make it possible for the viewer to interpret them at so many different levels. He is also said to be an artist that goes by instinct, and his canvases are the result of the expression of his emotions.

Cheong Lai Tong B. China, 1932
 Abstract, 1969
 Oil on board 119.5 x 81.5 cm
RM 130,000 - RM 170,000



Awang Damit Ahmad B. Sabah, 1956
EOC Series "Sinumandak" 1988
Acrylic on canvas 89 x 79 cm
RM 70,000 - RM 120,000

It can be argued that Awang Damit's works are elegiac. They do not have pretty colours nor are they paintings of flawless and fantastic dream realms. Jagged lines, shapes and random colours are scattered about the canvas, so forceful that they command the attention of the viewer at once. These are not mere random drawings or arbitrary strokes of the brush, these are raw gestures filled with raw human emotions and the essence of culture (hence the series' title) - Awang Damit's intellectual journey. This rare work is an early masterpiece from the Essence Culture of Culture Series which was executed prior to the artist attaining his master's degree in Fine Arts at the Catholic University of America in Washington DC, United States in 1989. His bittersweet memories of his childhood are represented in this canvas, filled with emotions that are hard to forget even after all these years.



Tay Bak Koi B. Singapore, 1939 - 2005
Buffaloes, 1971
Oil on canvas
49 x 61 cm
RM 22,000 - RM 50,000

A visual poet, Tay Bak Koi depicts an obstinacy of buffaloes huddled together on a field and a silhouette of a herder stands overseeing these animals, and overhead, the sun is painted in all its blazing glory. A warm palette becomes this painting, setting a tropical, bright ether and capturing the



Chuang Che B. China, 1934
Landscape #1, 1970
Acrylic and collage on canvas
129.5 x 167.5 cm
RM 50,000 - RM 120,000

Like much of the artist's oeuvre, the artwork, an extension of Chuang Che's forte is the coalescence of Abstract Expressionism and Chinese traditions, with blocks of white and bright yellow offset by fluid black strokes reminiscent of landscape screen paintings. One can discern that the textured, large-format abstractions are the hallmark of Chuang's works who has stressed that his objective is to bring together Western and Eastern artistic sensibilities. The artwork, 'Landscape No. 1, 1970' was featured in the Forsythe Gallery in Ann Arbor, Michigan and was then sold on behalf of The American Red Cross in Greater New York through Sotheby's New York in 2006.

motion of the atmosphere. The artist also incorporates a dream-like feel in a form of sophistication and simplicity. This arresting work is probably one of Tay Bak Koi's earlier masterpiece from the "Buffaloes" series to be offered in an auction.

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



Senaka Senanayake B. Sri Lanka, 1951
Sugar Cane Workers, 1964
Oil on canvas 117 x 102.5 cm
RM 30,000 - RM 75,000

This particular work, entitled 'Sugar Cane Workers' was painted almost like a celebration to life. Multicoloured swishes form the background of the painting while in the foreground, silhouettes of the sugar cane workers are painted in white and captured in motion, which comes off almost like their dancing. It's an uplifting and energetic work.



Khalil Ibrahim B. Kelantan, 1934 - 2018
East Coast Series - Abstraction, 2005
Acrylic on canvas 56 x 67 cm
RM 20,000 - RM 50,000

There may be presence of figures in this piece, if studied closely. They are tightly-knitted and almost amalgamated, rendered tastefully by Khalil Ibrahim in abstract form. These shapes and forms are bits and pieces of the human form, torn and cautiously reassembled in arbitrary strips of flowing colours. It is crowded and concentrated, different tones, moods, movements and perspectives, echoing Khalil Ibrahim's earlier inclination for Expressionism and Expressionistic abstraction. This piece is swarming, condensed and strong yet exuding ambiguity. This piece could be considered a dance, an intermingling between shapes and figures, a lively yet wavering cadence behind it all, leaving it up to the viewer what to take from it.



Chen Wen Hsi B. China, 1906 - 1991
Sparrows and Pine
Ink on paper 65 x 67 cm
RM 30,000 - RM 70,000

Contact with these small animals at an early age instilled in Chen Wen Hsi a great love for pets and animals, and this love has been brought forward in pieces such as this. Gracefully and thoughtfully painted, the 'Sparrows and Pine' illustrates a few sparrows perched on a branch of a pine tree. Chen painted both Western and Chinese paintings. To observe the characteristics and movements of the animals he painted, Chen bought and reared gibbons, fish, birds, squirrels, egrets and peacocks, and he was said to have a "miniature zoo" in his backyard.



Khalil Ibrahim B. Kelantan, 1934 - 2018
East Coast Series, 2005
Acrylic on canvas 58 x 76 cm
RM 25,000 - RM 55,000

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

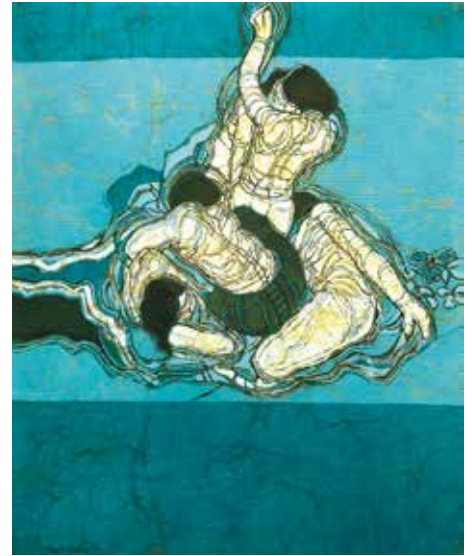


Paritosh Sen B. India, 1918 - 2008
Ragini Asavari, 1961
Oil on panel 90 x 60 cm
RM 25,000 - RM 55,000

Paritosh Sen was a painter, illustrator, tutor and writer, who was a part of the world of Indian art, for close to four decades. He was born in Dhaka, the capital of Bangladesh on Oct 18, 1919 and was a founding member of the Calcutta Group — an art movement established in 1942 which played an important role in ushering modernism into Indian art. Allured by the pages of the Bengali art journal, Prabasi, Sen ran away to Madras, to learn art. Entitled Ragini Asavari, this piece by Sen is represented by a female character (nayika) that charms snakes through her dance or music, using a type of wind instrument. Take a step back to view the artist's rendition this female form and the coiled snake before her, evidently captivated.



Ong Kim Seng B. Singapore, 1945
Om Mani Padme Hum! (Jewel in the Heart of the Lotus) -Nepal Series, 1980
Ink and colour on paper 73 x 53.5 cm
RM 22,000 - RM 50,000



Khalil Ibrahim B. Kelantan, 1934 - 2018
Movement in Blue, 1973
Batik 55 x 45 cm
RM 20,000 - RM 50,000

While the late Chuah Thean Teng pioneered batik in the 1930s, it was only accepted as a medium of artistic expression by the 1960s. Somewhat later, Khalil also forayed into this art medium, depicting the Malay life, primarily that of the fishermen fraternity, through the batik technique — in a more real sense. As can be seen in this work, colour and texture became the primary fascination for Khalil, he remained true to — firstly, the human figure albeit fragmented and secondly his people of the East Coast. 'Movement in Blue, 1974' illustrates a gradient of aquamarine to a cyan hue. Khalil went on to display the stances of these figures and their muscular form that almost looks like a dance.

The Himalayas has always been a source of inspiration and a great challenge to venerable artist, Ong Kim Seng. He trekked up to Everest Basecamp to paint its scenery in 1978 to test himself. "I wanted to see if I could work in conditions that were a lot harsher than those in Singapore, and I am very glad that I passed the test," said Ong. The artist's well-received Himalayan Trek Exhibition in 1979 was a testimonial of this fact. But more than that, Ong was captivated by the mountain range as well as the people of Kathmandu, which proceeded to inspire another trip in 1981. Throughout the years, on the other side of the Himalayan mountain range, lies Tibet, which posed a mysterious lure for the artist. "It represented my greatest challenge yet.



Jailani Abu Hassan B. Selangor, 1963
 Rezeki Pagi Rezeki Padi..Senandung Durian
 Tunggal, 2020
 Mixed media on paper 122 x 86 cm
RM 11,000 - RM 20,000

There is a distinctive quality to Jai's work. The bold, vibrant colours and interspersed with contemporary objects and sometimes fruits, as depicted in this piece, is beguiling. Affectionally known as Jai, the artist is known to evolve around contemporary objects and issues and has been exhibited in private and public art spaces around the country as well as abroad. He has won awards as an artist while some of his works are permanent collections in corporations and public art galleries like the Balai Seni Lukis Negara and PETRONAS Gallery.



Kwan Chin B. Kuala Lumpur, 1946
 Fruit Sellers Series, 2003
 Batik 85 x 143 cm
RM 9,000 - RM 15,000

Kwan Chin was born in Kepong, Kuala Lumpur in 1946. He attended the Nanyang Academy of Fine Art in Singapore where he learned to use traditional art materials. Soon after, he decided to enter the world of advertising but instantly changed his career path after being introduced to the medium of batik, which is a popular art and craft skill in West Malaysia. His batik works are rich in colour and is widely known around the world, having been exhibited in London and Miami. This particular piece shows Kwan Chin creatively capturing the scene of a group of women selling fruits in a serene forest backdrop. The women are dressed in vibrant colours alongside captivating patterns and prints – unmistakably exhibiting the artist's expertise in mixing different designs and motifs, cohesively blending them all to a single unique artwork.



Mohd Raduan Man B. Pahang, 1978
 Sakti. Dragon II, 2006 Woodcut on canvas
 61 x 230 cm
RM 6,000 - RM 13,000

This woodcut on canvas work, formerly exhibited and sold in Galeri Tangsi in 2008 is immensely captivating and demands for rightful attention from its viewers. Stretching to 230cm, 'Sakti. Dragon II, 2006' sees a mighty dragon at its centre with attention paid to its details. From the scales along its body to its wrathful eyes and sharp fangs, Mohd Raduan Man meticulously depicts this fantastical creature on canvas. Across the piece, what can be assumed as pearls embellish the woodcut work, an ode to the legend of the dragon and pearl.



Mohd Khairul Izham B. Pahang, 1985
 Golden Space, 2020
 Acrylic on canvas 152 x 152 cm
RM 4,000 - RM 7,000

Born in 1985 in Maran, Pahang, Khairul Izham approaches the broad subject of past and memories with complex layering and conscious-masking, leaving the audience with residue from the process of recollection. 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. Aptly titled 'Golden Space', this artwork is filled a brush of dominant golden hue that stands out against the black background. A step back will reveal the hue makes up a number of objects like scissors, a basket, butterflies, tree branch, crown cage, faucet and many more. This is interspersed with splashes of pastel which grants the artwork more depth and fills it with intrigue.



Tew Nai Tong B. Selangor, 1936 - 2013
 Harvesting, 2001
 Oil on canvas 61 x 46 cm
RM 6,000 - RM 10,000

Tew Nai Tong's significant "squinty eyes" expressions on his subjects in all his artworks depict the contentment and happiness that come from having a good family relationship and peaceful and harmonious environment. With that in mind, this piece brings about a mood that is serene, joyous and all about contentment. A group of corn farmers are seen about their antics harvesting fresh corn, as illustrated by their bags of their reap and a pile of corn strewn on the ground. Tew Nai Tong's 'squinty eyes' are evident here, especially on the lady on the foreground who seems to emanate contentment with her life.

Tew Nai Tong, most renowned for being a distinctive figurative artist, was born in his hometown in Klang in 1936. He attended the Peng Hwa Chinese School when he was seven years old. He was 18 when he chose to pursue the path of his dream of becoming an artist. He went to Singapore and attended the Nanyang Academy of Fine Arts (NAFA) for two years and graduated in 1958 at the age of 22. During his early stage at NAFA while focusing on sketching ,watercolour and landscape painting, Nai Tong with the rest of his contemporaries, became part of the watercolour movement of Malaysia.