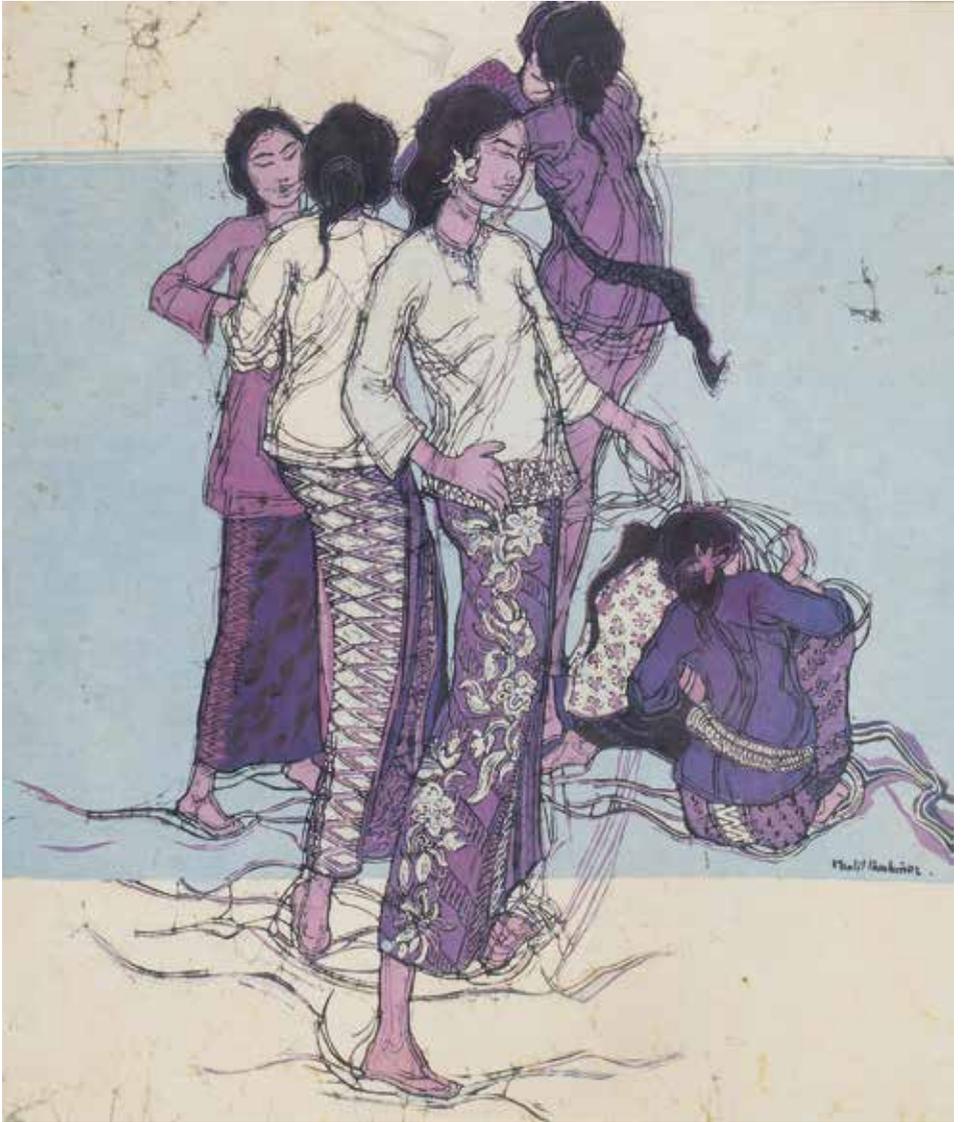


PETALING JAYA, SUNDAY 13 DECEMBER 2020



KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART





Lot 26 **Chuan Thean Teng, Datuk Mother and Children, 1983**



KLAS ART AUCTION 2020

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 13 DECEMBER 2020

Auction Day

Sunday, 13 December 2020

1.00 pm

KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Supported by

THRIVEN



Lot 29 **Ibrahim Hussein, Datuk** *Figures in Landscape, 1974*

KL Lifestyle Art Space

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

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Payment and collection

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



Lot 19 **Ong Kim Seng** Singapore River, 1982

Full Preview

Date: 1 December - 12 December 2020

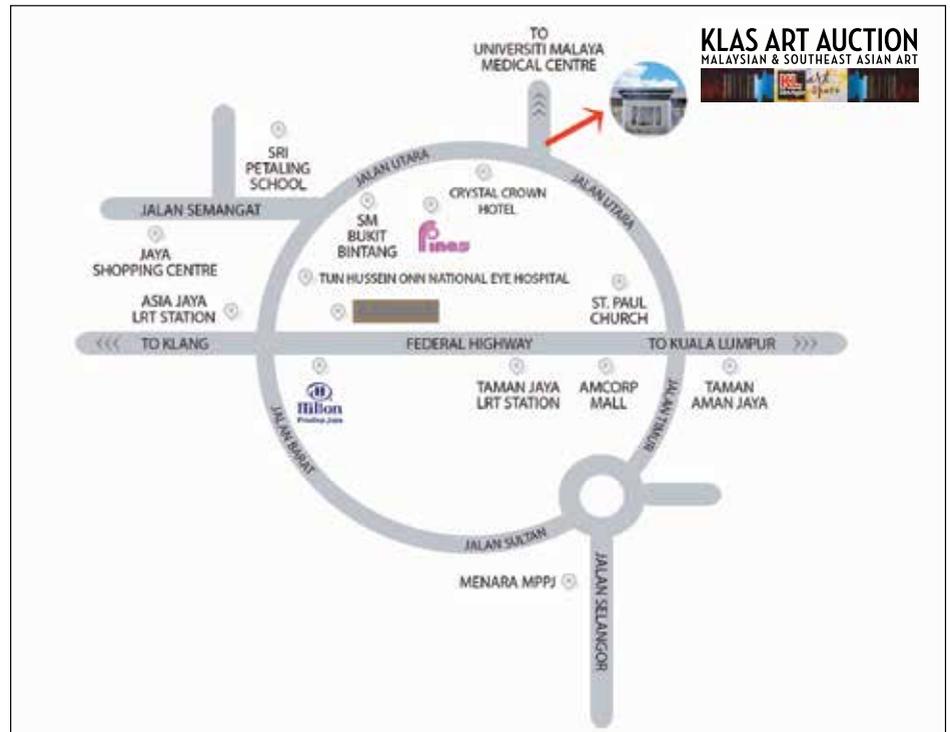
Venue: KL Lifestyle Art Space
31, Jalan Utara
46200 Petaling Jaya
Selangor, Malaysia

Auction Day

Date: Sunday, 13 December 2020

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

Time: 1.00 pm



Map to KL Lifestyle Art Space



Contents

Auction Information	5
Glossary	9
Lot 1 - Lot 63	16
Auction Terms and Conditions	130
Index of Artists	140

Glossary



1 KHALIL IBRAHIM
EAST COAST LANDSCAPE

Acrylic on board
17 x 20.5 cm
RM 3,000 - RM 7,000



6 NIZAR KAMAL ARIFFIN
PUTRAJAYA REFORM SERIES, 2018

Acrylic on canvas
152 x 152 cm
RM 18,000 - RM 35,000



2 MOHD KHAIRUL IZHAM
GOLDEN SPACE, 2020

Acrylic on canvas
152 x 152 cm
RM 2,800 - RM 5,000



7 YUSOF MAJID
AL HILAL ANAK BULAN, 2020

Oil on canvas
50 x 50 cm
RM 7,000 - RM 12,000



3 ISMAIL ABDUL LATIFF
TANJUNG BERTIAS..MANDI ANGIN, 2015

Acrylic on canvas
90 x 71 cm
RM 11,000 - RM 18,000



8 RAPHAEL SCOTT AHBENG
GREETINGS, 2014

Acrylic on canvas
114 x 85 cm
RM 8,000 - RM 15,000



4 ISMAIL ABDUL LATIFF
TAMAN LARANGAN, 2012

Acrylic on paper
47 x 29.5 cm
RM 2,500 - RM 5,000



9 BHANU ACHAN
SAILING (INDIAN OCEAN), 2016

Mixed media on paper
108.5 x 79.5 cm
RM 1,500 - RM 3,500



5 ISMAIL ABDUL LATIFF
PELAMIN ALAM, 2014

Acrylic on paper
42 x 27 cm
RM 2,200 - RM 4,800



10 BHANU ACHAN
SOURCE NATURE, BLUE II, 2016

Mixed media on paper
59 x 42 cm
RM 1,000 - RM 2,000



11 PETER LIEW
UNTITLED, 2004

Oil on canvas
35.5 x 46 cm
RM 2,500 - RM 5,000



16 RAPHAEL SCOTT AHBENG
FALLING LEAVES, 2013

Acrylic on canvas
36 x 46 cm
RM 3,500 - RM 7,000



21 TAY CHEE TOH
TOGETHER, 1968

Gouache on paper
46 x 95 cm
RM 22,000 - RM 30,000



12 JALAINI ABU HASSAN
NON-SPECIES BOTANICAL II, 2020

Watercolour on paper
41 x 30.5 cm
RM 1,500 - RM 4,500



17 RAPHAEL SCOTT AHBENG
LOW TIDE IN SEMPORNA, SABAH, 2020

Oil on board
22.5 x 30.5 cm
RM 1,800 - RM 3,500



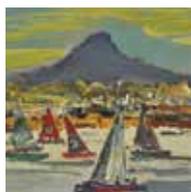
22 G.M. CHOO
UNTITLED, 1980's

Batik
76 x 50.4 cm
RM 1,000 - RM 2,000



13 JALAINI ABU HASSAN
PETAI, 2020

Mixed media on paper
84 x 59 cm
RM 9,000 - RM 16,000



18 RAPHAEL SCOTT AHBENG
SANTUBONG BOAT RACE

Oil on board
22.5 x 30.5 cm
RM 1,800 - RM 3,500



23 KWAN CHIN
RUBBER TAPPERS, 2011

Batik
54 x 45 cm
RM 1,800 - RM 3,500



14 AHMAD ZAKII ANWAR
KECHAK UNDER A DARK MOON, 1994

Oil on canvas
88 x 118 cm
RM 30,000 - RM 50,000



19 ONG KIM SENG
SINGAPORE RIVER, 1982

Watercolour on paper
27.5 x 37.5 cm
RM 9,000 - RM 15,000



24 CHUAH SIEW TENG
FISHERMEN, 1980'S

Batik
59 x 47 cm
RM 3,000 - RM 5,000



15 RAFIEE GHANI
BLUE WATER, 2017

Watercolour on paper
76.5 x 57 cm
RM 4,000 - RM 9,000



20 TAY BAK KOI
MALAY FISHERMEN, 1981

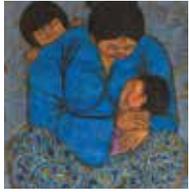
Watercolour on rice paper
60 x 98 cm
RM 18,000 - RM 35,000



25 YONG CHENG WAH
KEDAH PEAK FROM FERINGGHI, PENANG, 1970

Batik
58.5 x 87.5 cm
RM 7,000 - RM 12,000





26 CHUAH THEAN TENG, DATUK
MOTHER AND CHILDREN, 1983

Batik
63 x 48 cm
RM 22,000 - RM 55,000



31 YUSOF GHANI
SIRI TARI - DRAWING/90, 1990

Mixed media on paper
45 x 60 cm
RM 9,000 - RM 15,000



36 KHALIL IBRAHIM
EAST COAST FISHERMEN,
1995

Watercolour on paper
27 x 36 cm
RM 5,000 - RM 7,500



27 CHUAH THEAN TENG, DATO'
COCKEREL AND HENS, 1980'S

Batik
42 x 33 cm
RM 9,000 - RM 16,000



32 ENG TAY
UNTITLED, 2007

Oil pastel on canvas
61 x 76.5 cm
RM 29,000 - RM 38,000



37 KHALIL IBRAHIM
FIGURES ON THE BEACH,
2003

Watercolour on paper
11.5 x 15.5 cm
RM 800 - RM 2,500



28 KHALIL IBRAHIM
EAST COAST LADIES, 1973

Batik
84 x 71 cm
RM 110,000 - RM 150,000



33 TEW NAI TONG
SISTERS, 2005

Acrylic on canvas
63 x 63 cm
RM 10,000 - RM 16,000



38 KHALIL IBRAHIM
TWO FIGURES, 2002

Pen on paper
34 x 26.5 cm
RM 800 - RM 1,500



29 IBRAHIM HUSSEIN, DATUK
FIGURES IN LANDSCAPE, 1974

Acrylic on canvas
51 x 62 cm
RM 160,000 - RM 220,000



34 ZAKARIAH NOOR
REBAT MUSICIAN, 1963

Oil on board
72 x 45.5 cm
RM 4,000 - RM 9,000



39 MOHD SANI MOHD DOM
UNTITLED, 1990

Oil on canvas
24.5 x 34.5 cm
RM 5,000 - RM 12,000



30 ABDUL LATIFF MOHIDIN
SIRI GELOMBANG, 1993

Mixed media on paper
18 x 27 cm
RM 11,000 - RM 17,000



35 RAHMAT RAMLI
UNTITLED, 2009

Oil on canvas
53 x 136 cm
RM 5,000 - RM 12,000



40 MOKHTAR ISHAK
FISHERMEN AT PANTAI
MALAWI, 2002

Watercolour on paper
8 x 6 cm
RM 500 - RM 1,500



Lot 27 **Chuah Thean Teng, Dato'**
Cockerel and Hens, 1980's



41 ISMAIL MAT HUSSIN
MOTHER AND CHILD

Pencil on paper
19 x 25 cm
RM 500 - RM 1,500



42 PARITOSH SEN
RATHA YATRA, 1994

Acrylic on canvas
102 x 89 cm
RM 20,000 - 35,000



43 ATTRIBUTED TO ANUPAM SUD
SADU

Oil on canvas
120 x 100 cm
RM 2,000 - RM 5,000



44 SHAHID PARVEZ
MY FERRARI

Mixed media on canvas
90 x 89.5 cm
RM 3,000 - RM 7,000



45 AVINASH THAKER
COURTYARD, 1999

Oil on canvas
102 x 79 cm
RM 6,000 - RM 9,000



46 ISMAIL ABDUL LATIFF
BREEZE GREENHILL, 2005

Acrylic on museum board
40 x 40 cm
RM 3,500 - RM 7,000



47 ISMAIL ABDUL LATIFF
RAWA RAWA...MUTIARA PAGI, 2012

Acrylic on canvas
90 x 71 cm
RM 11,000 - 18,000



48 RAFIEE GHANI
BEACH HUT, TERENGGANU - STUDY OF INTERIOR & STILL LIFE, 1999

Pastel on masonite board
18 x 23 cm
RM 1,800 - RM 4,500



49 TAJUDDIN ISMAIL, DATO'
ABSTRACT, 1994

Acrylic on canvas
60 x 60 cm
RM 6,000 - RM 12,000



50 NIK RAFIN
MINDSCAPE SERIES 13, 2011

Acrylic on canvas
39.8 x 30 cm
RM 400 - RM 800



51 NIK RAFIN
MINDSCAPE SERIES 15, 2011

Acrylic on canvas
39.8 x 30 cm
RM 400 - RM 800



52 RAPHAEL SCOTT AHBENG
BIRD'S NEST, 2013

Acrylic on canvas
38 x 121 cm
RM 7,000 - RM 12,000



53 CHEONG LAI TONG
UNTITLED, 2003

Oil on Canvas
56 x 76 cm
RM 22,000 - RM 55,000



54 ZHONG PAI MU
PENANG TEMPLE, 1930'S

Watercolour on paper
26 x 39.5 cm
RM 2,200 - RM 5,000



55 YONG MUN SEN
CROSSING THE RIVER, 1944

Watercolour on paper
53 x 37 cm
RM 13,000 - RM 25,000



56 A.B IBRAHIM
PENANG KAMPUNG SCENE, 1950'S

Watercolour on paper
27 x 34 cm
RM 1,200 - RM 2,500



57 SHAFURDIN HABIB
TUNAIAN II, 2011

Watercolour on paper
28.5 x 43.5 cm
RM 1,000 - RM 2,500



58 ISMAIL ABDUL LATIFF
PUNCAK PURNAMA RAYA, 1998

Acrylic on paper
38 x 29 cm
RM 1,500 - RM 3,500



59 ISMAIL ABDUL LATIFF
PESISIR TIOMAN NO. 03, 2001

Acrylic on paper
38 x 29 cm
RM 1,500 - RM 3,500



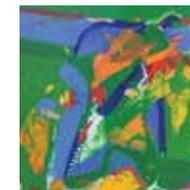
60 ISMAIL ABDUL LATIFF
MALAM KELAM NO. 02, 2002

Acrylic on paper
38 x 29 cm
RM 1,500 - RM 3,500



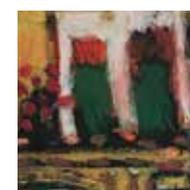
61 KAWS
KAWS GONE, OPEN EDITION

Vinyl Figure
31.5 x 16 x 10 cm
RM 2,800 - RM 5,500



62 SHARIFAH FATIMAH SYED ZUBIR, DATO
GREENSCAPE, 2019

Acrylic on paper
38 x 29 cm
RM 3,500 - RM 5,500



63 RAFIEE GHANI
UNTITLED

Oil and pastel on board
25 x 36 cm
RM 2,500 - RM 5,000

1

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Landscape, 1995

Signed and dated "Khalil 95 on lower right"

Acrylic on canvas

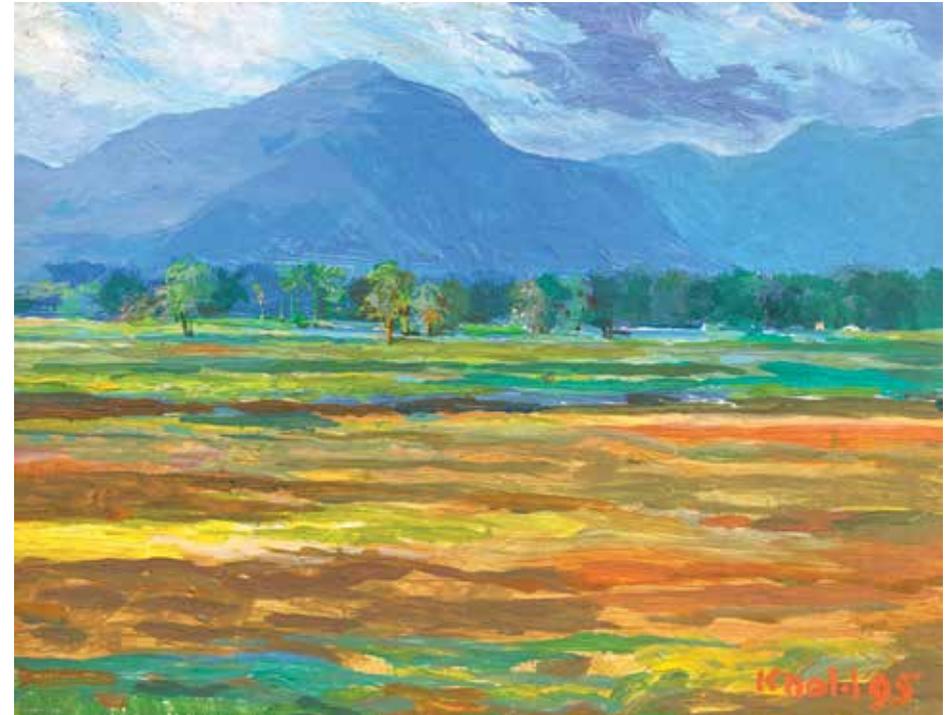
16.5 x 15.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

Khalil began painting landscapes during the time when landscape painting in Malaysia was at its apex, before pursuing art studies at the prestigious St. Martin's School of Art in London. Together with artists Yusoff Sulaiman and the late Nik Zainal Abidin, he learnt the fundamentals of painting from Nik Mahmud Idris, a Malay school inspector who returned to Kelantan after an art education spell in Singapore. The revolving theme in this class was the pastoral setting of kampungs and it was through this experience that Khalil enhanced his ability of capturing nature in all its glory. Evident in "East Coast Landscape", he possessed the ability to transform an unassuming rural scene of the East Coast to a brilliant one using a display of colours and showcased his established precision.



2

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Golden Space, 2020

Signed "Khairul Izham" on lower right

Acrylic on canvas

152 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,800 - RM 5,000

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. Aptly titled 'Golden Space', this artwork is filled a brush of dominant golden hue that stands out against the black background. It's only when you take a step back when you discern that 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.



ISMAIL LATIFF

Man Behind the Moon

EARLY YEARS

Ismail Latiff's story is one that brims with fascination. Brought up predominantly by his mother, his father often absent, overseeing his duties as a ship captain, Ismail's intriguing past began in Singapore. He later went to live with his grandmother in Merlimau, Melaka where he received his early education in an English medium school, shaping his naïve worldview and nurturing his love for the artistic.

He had a sturdy start in the art industry, completing his Diploma in Fine Art from Mara Institute of Technology (now known as UiTM) in 1979. It was during this period of time where he met people who were about to play significant roles in his life including his wife, Noraini Jaafar and his famous course mate, Anuar Rashid. It was here that he was mentored by a few famous artists, Latiff Mohidin and Long Thien Shih, amongst them.

With a diploma under his belt and many paths ahead to walk, he took what seemed like the most practical route and went corporate with McCann-Erickson. At this international advertising company, with the role of visualiser, Ismail began his art journey.

How he landed a job there is another story to tell: Ismail first started drawing using mostly watercolours and sketches on paper. He actually sold his paintings to the then creative director, John Lane, who was impressed with the artistic talent that he possessed. That was what landed him a job as a finished artist and visualiser in the company, and he wasted no time in climbing the corporate ladder where he bagged many achievements such as being

nominated for the Young Illustrator of Asia in Japan, 1981, and winning the first prize at the Biennale of Visual Arts, Seychelles in 1992, before becoming an art director himself.

However, a year into his new role, Ismail could no longer ignore the draw of artistic creation. It was then his art journey culminated and he finally became who he was meant to be. It was as if fate had long decided that Ismail was bound to hang in the wall of fame of internationally-acclaimed artists – his abstract and mystical artworks have not only earned him reputation, but recognition locally and internationally, putting him at par with the master artists of the world.

THE ENTRY INTO FINE ART

This venerable man has been described as 'one of the greatest escape artists ever to wield the brush'. His is the realm of the enchanted and the enchanting, a utopian world built on love, beauty, purity and power. Ismail's works reflect a combination of movement and mythology. For Ismail, he only sees himself as a traveller who embarked on a conquest to bring the inner space, texture, colour and beauty of the natural world together and interpret them onto paper and canvas.

Art, as he perceived, is life and one of the best introductions to art is nature.

To put his remarkable paintings into words would be to take away the spark of life from his work, a necessary evil, to convey the brilliance of his work. When given a chance, one should stand to gaze at one of his paintings to completely absorb and savour its poignant beauty.

His paintings are typically brimming with vigour and energy. They exude life as if silently capturing the raw state of an enthralling spectacle.

Usually acrylic in medium and abstract in nature, his art reflects a fusion of movement in the flow of colours – invoking the realm of mystical enchantment that can be found in nature.

Often vibrant and captivating, Ismail's paintings are designed to capture one's attention from afar before drawing them in for a more intimate affair. He aims to encourage people to slowly unpeel the layers of intrigue to uncover paradise, serene and tranquil. Ismail's paintings can be described to have elements resembling the ocean. Beneath the cacophony of vivid colours alike the waves of the sea, the deep blue ocean is the quiet and profound calm that should resonate with gazers of his paintings.

Emitting an almost dreamlike vibe, the individual elements dance gracefully across the painting to an ethereal unheard rhythm. Its tiny, delicate individual strokes and splatters made with deliberation, all accumulate to produce something much grander.

Unique to all his paintings is a shape of a circle purposefully placed in the centre of the canvas. The circle, according to Ismail is symbolic of perfection and balance, meant to embody his quest for wholeness and oneness with the cosmos.

One of his paintings, the Island in the Sky...Floating World (2001) resembles brilliantly coloured waves parting in the middle to reveal the centrepiece of the picture, a turquoise sphere. Almost chaotic in nature, the colourful waves seem to layer atop each other with the deepest layer being the soothing bluish green smooth undertone, the foundation of the

entire painting.

Another signature artwork of his would be Ismail's Magical Night...Angledance No.8 (2003). This bewitching piece of black, silver and gold captures the majestic visage of a dragon. With the sphere staying its place as the painting's focal point, it gives the appearance of the 'dragon' snaking around a moon, encircling, protecting, even worshipping the symbol of oneness and perfection.

Holy Night...Jungle of Darkness (2003) presents quite a conundrum with its amalgamation of contrasting elements. A rigid, cornered almost prison-like base of black and brown symbolic of a dark forest, is disrupted with tiny bursts of light resembling colourful birds scattered across the painting, creating a mesmerising frame, inviting the gazer to meticulously study each 'bird', whilst similar in terms of colour combination, differ in stroke and arrangement. A stunning piece indeed.

Barungan Dance (1993) and Floating Dreams (1995) portray an entirely different world. The infusion of brush strokes create a movement that resemble the motion of the stars across the galaxy. The upward brush movements elicit a sense of reach towards the heavens, an attempt to grasp hold of an ethereal reality, a new dimension that currently escapes all of us.

It doesn't take much to appreciate many of Ismail's works. His art speaks for itself and is very open to interpretation. One just has to spend a few moments, patient to study and encounter the slow reveal of beauty and pulchritude each painting contains.

ACCOLADES AND AWARDS

To display the calibre his works imbue, this illustrious artist has won many awards and held many exhibitions, garnering him the credit his art deserves.

His first breakthrough in the art arena was in 1979. He was bestowed with the Frank

Sullivan Award in the graphic art section of the Salon Malaysia art competition held by the National Art Gallery Malaysia. While he was in McCann-Erickson, he even managed to lead his team to win advertising awards such as the one for a Malaysia Airlines advertisement, an early sign of his prolific talent.

As an artist, he was nominated Young Illustrator of Asia in Japan in 1981 and won first prize at the Biennale of Visual Arts, Seychelles in 1992. It seemed like this man was destined for greatness, because his achievements continued to pile.

His first international exhibition happened in 1980, where Ismail showcased his art at the International Graphic Art Exhibition at Osaka University, Japan. His next took place at the Asian Art Biennial in Dhaka, Bangladesh, 1981.

In 1984, Ismail had his first solo exhibition in Paintings & Drawings, Hotel Equatorial, Kuala Lumpur. His international accolades continued in 1988 with yet another showcase at the 3rd ASIAN International Art Exhibition at the Fukuoka Art Museum in Fukuoka, Japan.

1989 was a prolific year for Ismail with his taking part in three separate exhibitions, the first being at The First Asean Travelling Exhibition in Paintings, Photography & Children's Art, that took place in numerous cities; Jakarta, Kuala Lumpur, Bangkok, Manila and his hometown, Singapore, to name a few. His second stint of the year was at the 3rd International Asian European Art Biennial Exhibition that took place at the State Museum of Fine Arts, Ankara, Turkey. There, he was one of the five outstanding Malaysian artists including Choong Kam Kow, Ahmad Khalid, the esteemed Khalil Ibrahim, and the inspiring Long Thien Shih. Standing among these creative giants brought Ismail to his rightful place in the art arena. Again the same year, he exhibited at the Osaka Triennial '90 International

Competition of Painting at My Dome Osaka, Japan.

Three years later, in 1992, Malaysian artists were honourably given recognition at the Jordan National Gallery of Fine Arts, in Amman, Jordan. There Ismail exhibited his work alongside Ahmad Khalid, Khalil Ibrahim, Nirmala Shanmughalingam and Sharifah Fatimah Zubir.

Ismail also took the spotlight in 1993. His solo exhibitions took the art world by storm with his *Nine Years On* showcase at Art Salon, Bangsar, Kuala Lumpur and again in the "Magical Tour" at the Substation Gallery in Singapore.

The following years, Ismail exhibited all over the world. He was in China in 1997, showcasing his work at "The 12th Asian International Art Exhibition" Nucleo De Pintura Contemporanea at the Circulo Dos Amigo Da Cultura, De Macau. In 1998, he was in Spain at the Exposition Art Actuel Association Ariane Essor at the San-Juan Museum, Lerida. That same year, his artworks saw France as well, when he was invited to exhibit at "The Ocean" – UNESCO and AIAP, World's Ocean, Seas, Rivers and Waterways in Perpignan. And in 2000, he touched base with his homeland, in Kuala Lumpur's "Art For Nature – Forest For Water, Water For Life WWF Malaysia" at the Islamic Art Museum.

In 2004, Ismail went solo again on his exhibition in Blend at XOAS Gallery, Petaling Jaya, Selangor, and again in 2005, in "Magic in the Sky" at the Elle Six Art Gallery, Kuala Lumpur.

Today, this illustrious artist needs no introduction. With amazing pieces that dominate the art world, gorgeous at glance and profoundly penetrating upon inspection, Ismail has created masterpieces that will not easily escape the art community, unnoticed. The canvas comes to life with the brush of the master wielder, that is Ismail Latiff.



3

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Tanjung Berhias..Mandi Angin, 2015

Signed "Ismail Latiff" on lower right

Acrylic on canvas

90 x 71 cm

Provenance

Private Collection, Kuala Lumpur

RM 11,000 - RM 18,000

Ismail Latiff often transports his viewers to another world where everything is carefree, serene and tranquil. His pieces often feature the theme of escapism, as if in a dream or gazing upon galaxies or even water. Omnipresent in his works is also the circle that deck the canvas, drawing the attention of the viewers. It is a symbol of perfection a balance, explained the artist, an embodiment and search to be one and whole with the universe. The entire mood is tranquil, soothing and calm, one that takes away your worries and provides one with the perfect haven and the unadulterated escape.



4

ISMAIL ABDUL LATIFF

B.Melaka, 1955

Taman Larangan, 2012

Signed "Ismail Latiff" on lower right

Acrylic on paper

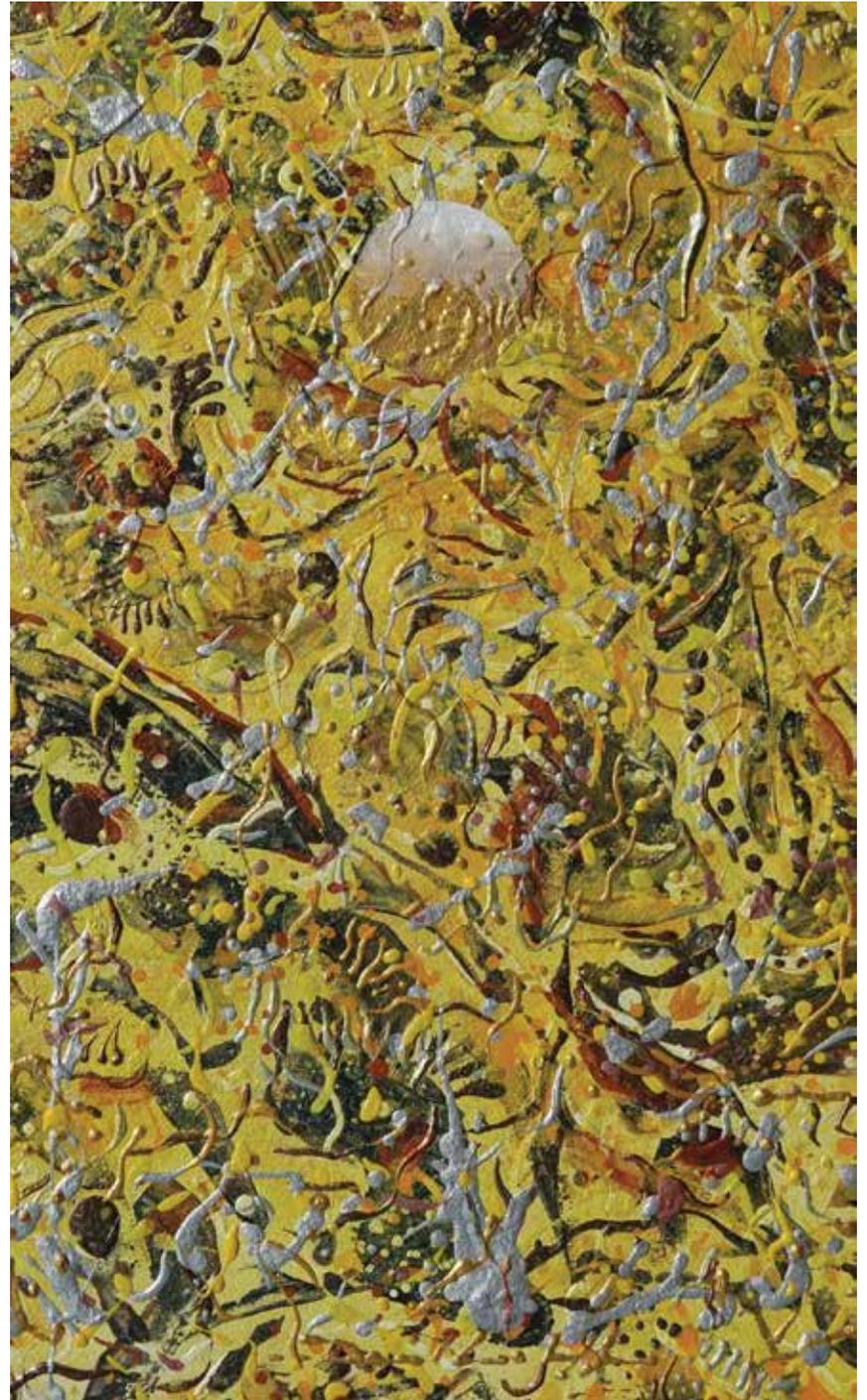
47 x 29.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

The maestro of this colourful rhapsody is none other than Ismail Abdul Latiff. One familiar with his work would notice his signature moon or circle that deck the canvas, drawing the attention of the viewers. It is a symbol of balance, explained the artist, an embodiment and search to be one and whole with the universe.



5

ISMAIL ABDUL LATIFF

B.Melaka, 1955

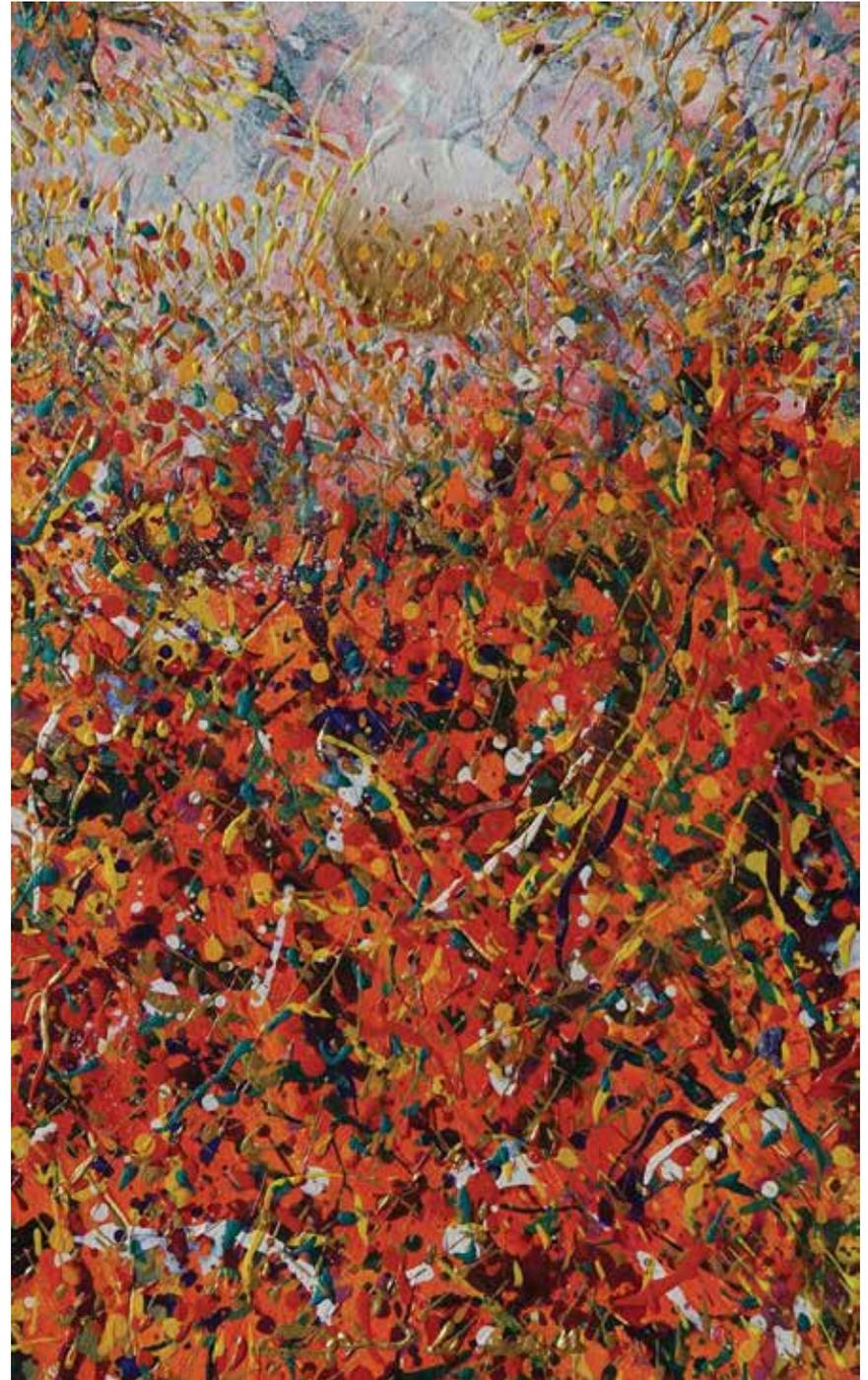
Pelamin Alam, 2014

Signed "Ismail Latiff" on lower middle
Acrylic on paper
42 x 27 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,200 - RM 4,800

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



6

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Putrajaya Reform Series, 2018

Signed "Nizar 2018" on lower middle

Signed, dated and titled on verso

Acrylic on canvas

152 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 18,000 - RM 35,000

An artist who often searches for the meaning of life and is deeply inclined with his self truth is Nizar Kamal Ariffin. The 'Putrajaya Reform Series, 2018' 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).



7

YUSOF MAJID

B. England, 1970

Al Hilal Anak Bulan, 2020

Signed and dated "Y. Majid, 2020"

Oil on canvas

50 x 50 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

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 piece, Yusof Majid portrays a dreamlike reality where two men clad in white are standing atop the peak of a mountain where a white tree stands perched, so tall that it's depicted almost touching the skies, with a crescent moon as its background. Such a brilliant illustration this is.



8

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Greetings, 2014

Signed, dated and titled "RSA '14 Greetings" on lower right

Acrylic on canvas

114 x 85 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000

Raphael Scott Ahbeng was born in Bau in 1939 and was one of the most renowned abstract artists that Malaysia has ever produced. Educated in the UK at the Bath Academy of Art, Raphael was known for his large canvases of overlapping light-coloured mountains which exude an airy feel. Before turning to paintings full-time, he was once a teacher, cartoonist and a radio producer. Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. In classic AhBeng style, he expresses his love for the solitary environments with a stunning painting. In this piece AhBeng depicts his true spirit and adoration for nature, all the while injecting bits and pieces of his personality.





9

BHANU ACHAN

B. Kuala Lumpur, 1949

Sailing (Indian Ocean), 2016

Signed and dated “Bhanu ‘16” on lower right
Mixed media on paper
108.5 x 79.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500

A lover of nature, Bhanu draws inspiration from it. Bold, strong and dauntless, these painting is remindful of the strong, cool colours of the waves and sea. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration of nature.



10

BHANU ACHAN

B. Kuala Lumpur, 1949

Source Nature, Blue II, 2016

Signed and dated “Bhanu ‘16” on lower right
Mixed media on paper
59 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 2,000

Though abstract in sight, yet there is a sense of cool and calmness in Bhanu Achan’s ‘Source Nature – Blue II’. 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.



11

PETER LIEW

B. Perak, 1955

Untitled, 2004

Signed "P.L. 2004" on lower left
Oil on canvas
35.5 x 46 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

Born in Perak in 1955, Peter Liew is a Malaysian modern and contemporary painter whose work has been offered at auction multiple times. Peter Liew studied at the Malaysian Institute of Art, graduating in 1979 with a Diploma in Fine Art. During his time at the institute, he won the Best Award in Fine Art and proceeded to host solo exhibitions namely the Outdoor Painting Exhibition, Artist House Gallery, Kuala Lumpur (1981), Oil Painting Exhibition, Balai Seni Maybank, Kuala Lumpur (1997), Skopje (Republic of Macedonia), Museum of the City of Skopje (2002) and Penang State Art Gallery (2009).



12

JALAINI ABU HASSAN

B. Selangor, 1963

Non-Species Botanical II, 2020

Signed and dated "Jai 2020" on lower right
Watercolour on paper
41 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 4,500

Entitled Non-Species Botanical II, 2020, this brilliant work departs from Jai's usual renditions while still preserving his use of vibrant colours. Demure in characteristic, this piece almost looks like the artist's rendition of a botanical illustration. Against a white paper, Jai depicts a species of plant using a transition of hues, from a greenish-blue to a vibrant red and burgundy. This seamless work grabs the attention of its viewer, calling them to inspect it further.

13

JALAINI ABU HASSAN

B. Selangor, 1963

Petai, 2020

Signed and dated "Jai 2020" on lower right

Mixed media on paper

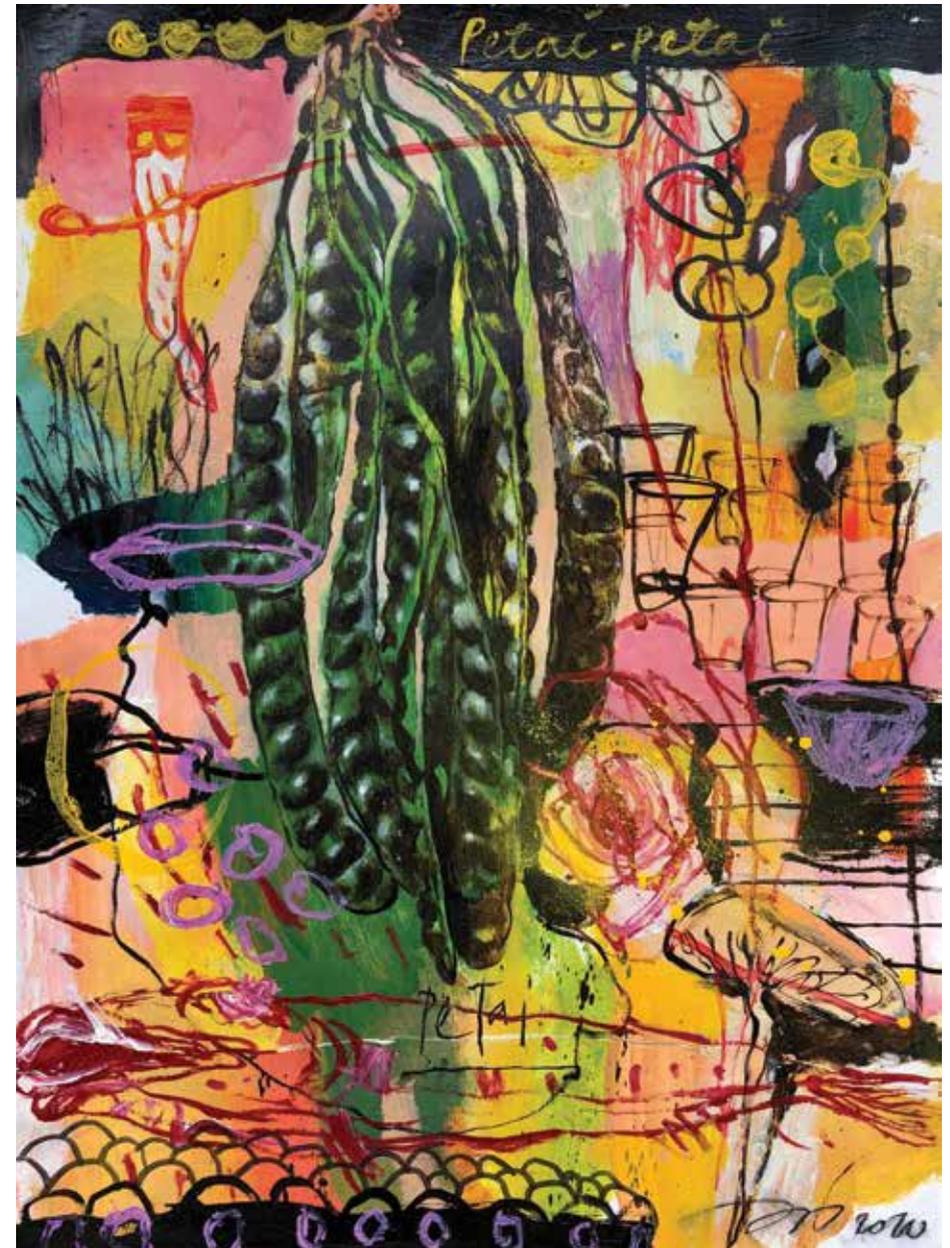
84 x 59 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 16,000

There is a distinctive quality to Jai's work. The bold, vibrant colours and interspersed with contemporary objects and sometimes petai, 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.



14

AHMAD ZAKII ANWAR

B. Johor, 1955

Kechak Under a Dark Moon, 1994

Signed and dated "Ahmad Zakii Anwar 94" on lower right

Oil on canvas

88 x 118 cm

Provenance

Private Collection, Kuala Lumpur

RM 30,000 - RM 50,000



The artist began his career as a graphic artist, producing some of the leading advertising graphics of his time. From there, he continued to establish his name by converting to fine art where his techniques have been exemplary and world class. Zakii came to attention for his virtuosity and command of a spectrum of media from charcoals to oils, building a reputation for stunning photo-realist still-life paintings and expressive portraits. Later, a more contemporary edge surfaced in his works as Zakii introduced urban subjects and settings into his canvases. He is lauded for capturing not just city motifs and urban features but also a distinctive psychological dimension and cinematic quality in these scenarios.

15

RAFIEE GHANI

B.Kedah, 1962

Blue Water, 2017

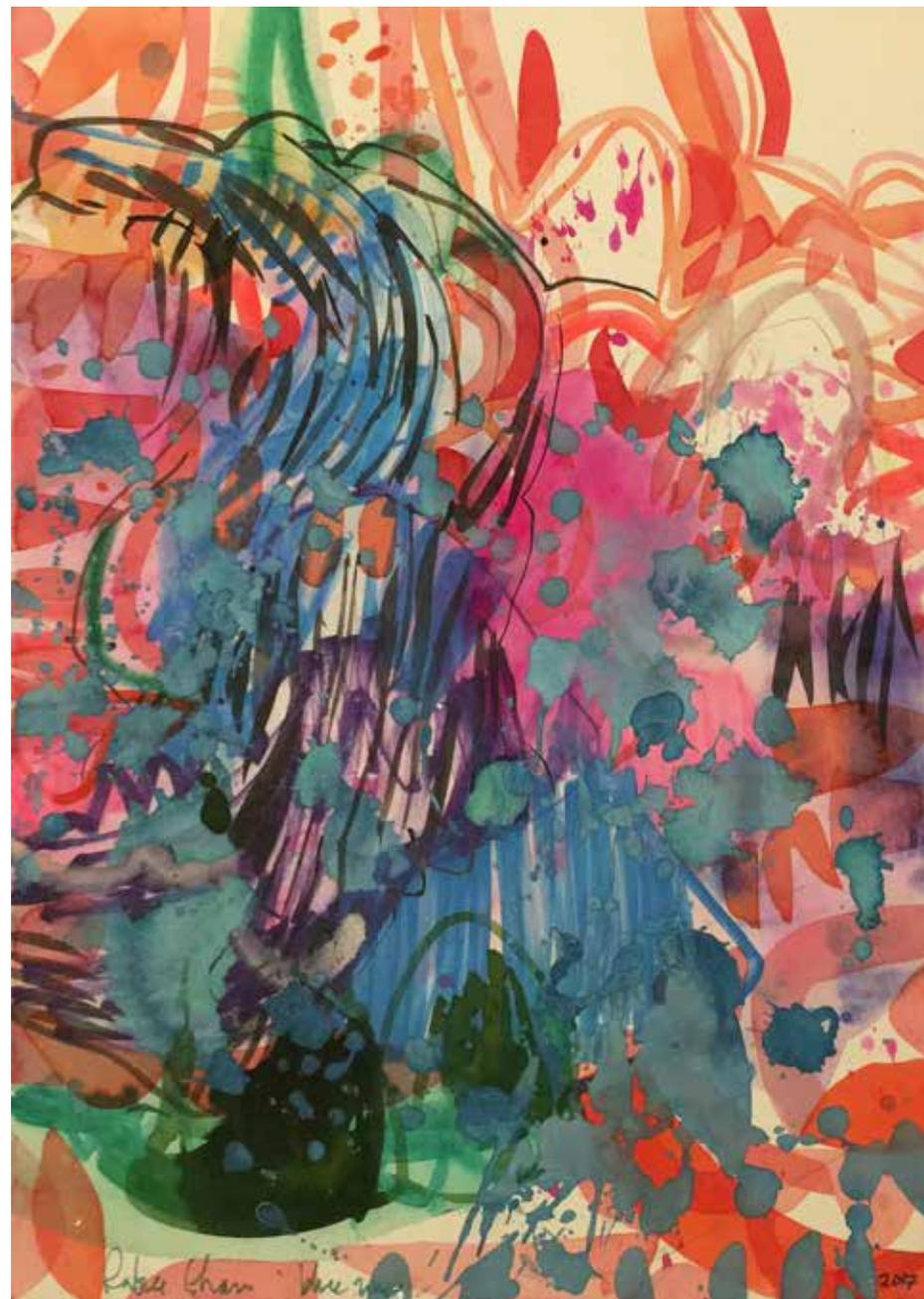
Signed "Rafiee Ghani", titled "Blue Water" and
dated "2017" on lower edge of paper
Watercolour on paper
76.5 x 57 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

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.



16

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Falling Leaves, 2013

Signed, dated and titled "RSA 13 Falling Leaves"

on lower right

Acrylic on canvas

36 x 46 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

It is known to whoever is familiar with Raphael Scott AhBeng's works that his interpretation of nature was different from the rest of his contemporaries. The late artist morphed his creations into something that is purely AhBeng's style – atypical and bizarre. Raphael's renditions of his favourite subject, the forest, as depicted in this painting uses a cool-toned symphony of brown, grey, dark green, interspersed by the occasional light blue and yellow as seen in this piece. The choice of colours here blends seamlessly with each other, bringing forth the eccentric quality of the painting.





17

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Low Tide in Semporna, Sabah, 2002

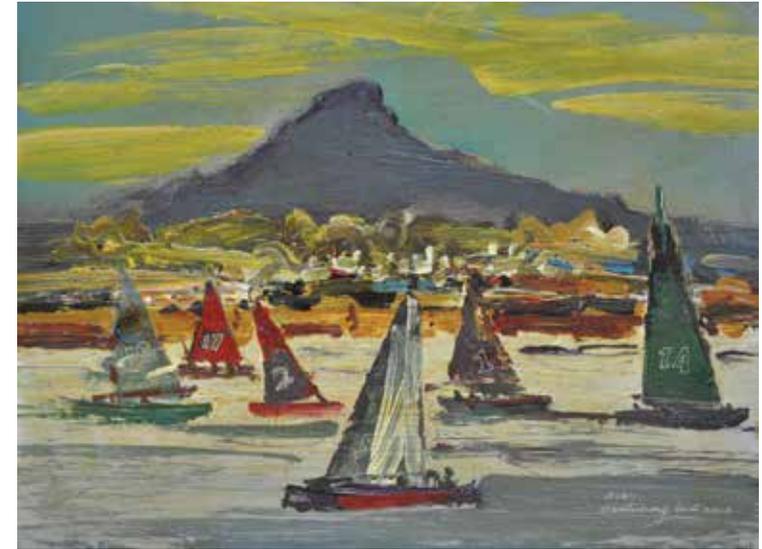
Signed, dated and titled "RSA '02 Low Tide, Semporna, Sabah" on lower right

Oil on board
22.5 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500

Executed in 2002, this work departs from portraying Raphael's beloved rainforest of Sarawak, but instead, showcase a meticulous landscape painting of a beach in low tide, seen by a deserted sampan and people seen strolling along the beach.



18

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Santubong Boat Race

Signed and titled "RSA Santubong Boat Race" on lower right

Oil on board
22.5 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500

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 exude an airy feel. Raphael was once a teacher, cartoonist and a radio producer before becoming a full-time painter. He was always a storyteller of nature and landscapes, and translated this on canvas. Departing from Ahbeng's classic abstract style, this beautiful landscape work depicts the majestic Mount Santubong in the distance, overshadowing a township and in the foreground, a gathering of boats occupy the river for the Santubong boat race.

ONG KIM SENG'S SINGAPORE RIVER SERIES

Maestro of Watercolour Painting

HUMBLE BEGINNINGS

Singaporean artist, Ong Kim Seng came from humble beginnings, a kampung in Tiong Bahru, Singapore and has been a full-time artist since 1985. He has participated in both group and solo exhibitions in Singapore and around the world including, the United States, China, United Kingdom, Japan, Australia, Belgium, Germany, France, the Middle East, Taiwan, Hong Kong and ASEAN countries.

This watercolourist studied at Radin Mas Primary School in 1959 and later at Pasir Panjang Secondary School. Ong had innate interest in art since he was young, but his mother had envisioned him having an office job, being either a clerk or teacher as it was a ludicrous thought for her son to become an artist. Not paying heed to his mother's dissatisfaction with his interest, Ong began experimenting with painting, beginning with pastels and oil and moving onto watercolour painting earnestly since 1960. It was during this period that he became a regular participant in a painting group at the Singapore River led by artist, writer and lecturer, Chia Wai Hon.

In 1962, Ong left school to join an advertising agency where he worked as a bill collector. He left the agency after four years and found his next job as a policeman at the British Naval Base in Sembawang. He lost his job in 1971 when the British withdrew their troops from Singapore. He subsequently worked as a welder at Pulau Bukom, a line technician at an electronics firm, National Semiconductor, and then at an audio-visual/graphic technician at the Colombo Plan Staff College for Technician Education.

ACCOLADES

This talented artist has garnered many accolades, including being the first and only Singaporean to have won six awards from the prestigious 138-year-old American Watercolor Society (AWS), of which he was conferred membership in 1992. He is also the only Asian artist outside the US to be admitted into AWS. Ong's collectors include Queen Elizabeth II of England, Prime Minister of the People's Republic of China, Secretary-General of the United Nations, President of the Republic of Korea, Prime Minister of Thailand, President of the Philippines; the Prime Minister of Japan, the Prime Minister of India; the Governor of Hokkaido, Singapore Arts Museum; Singapore Maritime Museum, Agung Rai Museum and Neka Museum in Bali, Indonesia, and Singapore's Ministry of Foreign Affairs, foreign missions and embassies.

SINGAPORE RIVER SERIES

The abundantly awarded watercolourist Ong Kim Seng has spent over 30 years capturing Singapore's vibrant city on canvas, especially Singapore's rivers back then. He isn't one to rage against change, accepting its inevitability and embracing the beauty it can bring. Ong, whose "naturalistic impressionist" style has been important in capturing Singapore's old spirit, believes in painting scenes that require little re-composition in order to maintain factual accuracy, so that he can ultimately focus on the details that people may soon forget.

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

“ This is a 1982 painting of the Singapore River from the West Bank presently occupied by a row of eateries . food from all over S. E. Asia but mostly seafood . There is an wide space which is now the UOB plaza and where Botero's Giant Bird stood . It's from this angle that I painted this scene . The entire painting is completed plein air ! ”

- Ong Kim Seng



Singapore River, 1979
Watercolour on paper
71 x 51 cm
SOLD RM 37,670.00
KLAS Art Auction 24 May , 2015



Singapore River, (Painted from the Raffles Landing Site) 1979
Watercolour on paper
36.2 x 53.3 cm
SOLD RM 20,160
KLAS Art Auction 24 April, 2016

19

ONG KIM SENG

B. Singapore, 1945

Singapore River, 1982

Signed "KSeng 82" on lower left
Acquired by the previous owner in the early 1980s,
from Sun Craft Art Gallery,
Tanglin Shopping Centre, Singapore
Watercolour on paper
27.5 x 37.5 cm

Provenance
Private Collection, USA

RM 9,000 - RM 15,000

For a masterpiece to come alive, there has to be a special connection between the artist and the subject. In this breathtaking painting the Singapore River, Ong Kim Seng captures the depth, the contours, the shadows and the beauty that is the natural scenery of the world. It is stunning, and although simple in its execution, it shows the meticulous and methodical use of fine brush strokes and skills. This series is a very sought after subject by collectors in Singapore along with the Nepal series by the artist.

TAY BAK KOI

Mesmerising Viewers With His Distinct Style

Second generation Singaporean artist, Tay Bak Koi is fondly known for his illustrations of urban landscapes, fishing villages and 'kampung's'. He was born in 1939. His artistic beginnings originated from an innate talent and potential, which was later recognised by his father's friend, subsequently enrolled him in the prestigious Nanyang Academy of Fine Arts (NAFA) in 1957. However, Tay's father wasn't supportive of this decision as he expected Tay to help out with the family business and eventually take over it. Despite his ordeal and isolation, Tay remained 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 at NAFA where Tay befriended and soon after became the disciple of the late Cheong Soo Pieng, one of the founding fathers of the Nanyang-style of paintings. Cheong is widely revered for his experiments in brush techniques and the amalgamation of East-West elements in painting. Cheong had a great influence on Tay's works. In fact, many artworks produced during the primordial days of his artistic career in the 1960's resembled the mark of his former teacher's style. While it took 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.

Despite the arduous challenges faced by first and second generation artists to make a living in Singapore, Tay remained adamant and persisted. He 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 marked 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.

ARTISTIC STYLE PROGRESSION

One can discern that Tay's artistic career has gone through a distinct evolution. When he began in 1964, there his works emanated a strong resemblance to his mentor,

Cheong Soo Pieng. Then, as Tay gained experience and grew in experimentation, his art started to come to life in a unique way.

Tay's paintings of the landscapes in Singapore thrived on a palette dominated by cool colours. Their complexity and richness both in texture and form far surpasses those of his earlier paintings. Progressing from the bold and abstract, Tay's work subsequently embodied a dreamlike quality, often blurring the lines between fantasy and reality, emitting a sense of tranquillity, and even timelessness.

The artist 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 conveys the aggressive motion of the cocks, in the heat of skirmish, their wings flapping frantically and feathers splitting as the fray goes on.

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 oil composition of buffaloes accomplished by Tay in the 1980's.



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

20

TAY BAK KOI

B. Singapore, 1939 - 2005

Malay Fishermen, 1981

Signed on lower right and comes with certificate signed by the artist
Watercolour on rice paper
60 x 98 cm

Provenance
Private Collection, UK

RM 18,000 - RM 35,000

The lines between fantasy and reality are often blurred when it comes to works done by Tay Bak Koi. He incorporates that idyllic and dream-like quality into his paintings and made it his signature. In fact, he is known for merging fantasy with realism. For instance, his realistic sceneries and landscapes are often injected with fairytale-like interjections. This emphasises the hybridisation of reality and perception, as seen in this piece. As indicated by its title, the 'Malay Fishermen standing in the Water, 1981' is a serene work depicting seven fishermen standing waist-deep in water with their rods and straw hats.

TAY CHEE TOH

Diverse and Figurative

Second-generation Singapore artist, Tay Chee Toh was born in Johor, in 1941. He is a diverse figurative and abstract artist, whose artworks span from paintings to sculptures and prints, ranging over different mediums and styles. The artist received great recognition in 1985 when he was awarded the highly-coveted, Cultural Medallion. He also went on to win the second and first prizes in the United Overseas Bank (UOB) Painting of the Year competition in 1982 and 1985 respectively.

EDUCATION

In 1958, Tay moved to Singapore and enrolled at the Nanyang Academy of Fine Arts (NAFA) for two years, where he studied under the tutelage of Nanyang-style pioneer artist, Cheong Soo Pieng.

ARTISTIC CAREER

Tay held his first group exhibition, entitled '4-Man Joint Exhibition' at the National Library Board, Singapore in 1960. The show garnered the artist critical attention in the 1963 book, 'A Brief History of Malayan Art'. Following the successful exhibition, was another group show, this time titled, 'Modern Art Exhibition' in 1963. The very same group established the Modern Art Society that year.

The artist's first solo exhibition took place in 1966, at the Chinese Chamber of Commerce in Kuching, Sarawak. There, he became fascinated with the indigenous Dayaks, studied them and used them as his muse. This then bore a fresh, thematic and stylistic art form, featuring Dayak women with elongated figures and arms. Tay debuted these new artistic expressions in his second solo exhibition at the British Council in Singapore in 1967. He collaborated with Alpha Gallery and held solo and group exhibitions at the gallery in 1972 and 1973. He also participated in several of Alpha Gallery's group shows, including its inaugural exhibition in 1971.

Tay achieved his first accolade when he won the first prize at the Singapore Innovations in Art competition, organised by the then Ministry of Culture and Singapore Airlines in 1981. The following year, the artist bagged second placing at the inaugural UOB Painting of the Year competition. Besides that, his works were highly recognised when UNICEF reproduced one of his paintings on a greeting card in 1969.

1985 was the year Tay was conferred the honorable award, Cultural Medallion in 1985 in recognition of his artistic talent and achievements. He won the first prize in the UOB Painting of the Year competition that same year.

1987 was a fruitful year for Tay – he debuted his sculptural series in an exhibition, 'Tay Chee Toh's 1st Sculpture Exhibition' at the National Museum Art Gallery and completed the first hanging mobile, 'Flowers In Blossom', for the Orchard Mass Rapid Transit (MRT) station.

Armed with his work 'Rustling', Tay was placed first at the Real Estate Association of Singapore Building Sculpture Competition. In March 2001, his exploration of art led him on a new path, in figurative sculpture, in which he held a retrospective titled 'Body Lines' at the Ministry of Information, Communications and the Arts. Taken from an image in 'Body Lines', it was featured in the Celebrating Singapore Art series of stamps in 2009. By 2012, Tay had held 10 solo shows, the latest of which was an exhibition of woodblock prints on gold and silver fabric. Some of his print works were labour of love, took close to three years to complete, spanned 4.5 m in length, revolving around the theme of the Dayak women.

STYLE AND MEDIUM

Tay's artistic practice has seen various experimentation in choice of media and modes of visual expression. He played a role in establishing the Modern Art Society and paved the way in figuration and abstraction. The artist's output, while embodying formal sensibilities, reveals surreal expressions with a derivation in fantasy.

After an enlightening trip to Sarawak in 1966, Tay brought forth the 'Dayak Women' series. These works portray the union of elongated lines and flattened forms comparable to that of his mentor, Cheong Soo Pieng's. The artist's batik works emerged in the late 1960's, as a result of exploration with the medium and introducing stylisation in his abstract and figurative works.

Then, towards the late 70's, Tay forayed into abstraction, producing the 'Aqua' and 'Windows' series of paintings with a juxtaposition of geometric lines with organic forms that float gracefully in fields of flat and robust colours. Later, advances in abstraction in the 80's saw his initial organic forms progress to become increasingly structured, which Tay attributed to the influence of industrial objects and their physical materiality. This influence soon became apparent in his three-dimensional sculptural works in the 80's, evoking the imagery of floating structures.

The early 2000's saw Tay produce fresh articulations of figurative compositions in paintings and sculptures. Evident in the 'Body Lines' sculptural series, the figures are articulated in fractured and contorted forms, exhibiting curved plains with languid sensuality.



Two Sisters, 1968
Ink and gouache on paper
95 x 46 cm
SOLD RM 19,040
KLAS Art Auction 24 November, 2019

21

TAY CHEE TOH

B. Johor, 1941

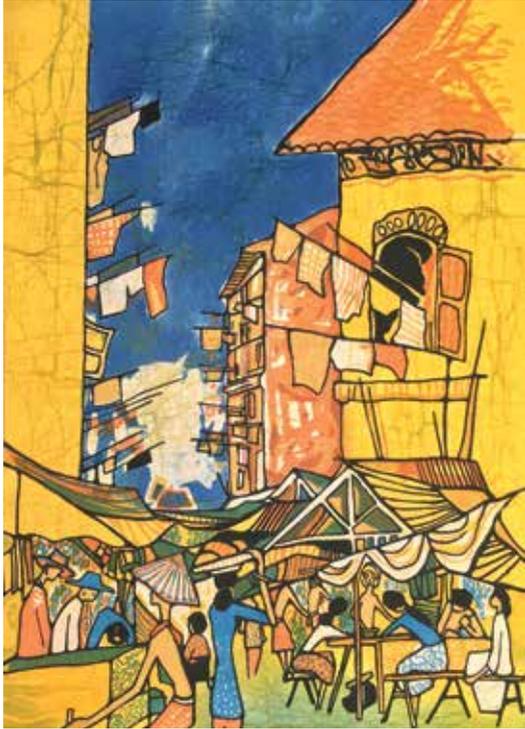
Together, 1968

Signed "Chee Toh" in Chinese characters
on lower right
Gouache on paper
46 x 95 cm

Provenance
Private Collection, USA

RM 22,000 - RM 30,000

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. In this work, the relationship between a couple of lovers is portrayed in a unique juxtaposition of reality and fantasy. The lovers are seen in a loving embrace, staring into each other's eyes.



22

G.M CHOO

B. Perak, 1939

Untitled, 1980's

Signed on lower right

Batik

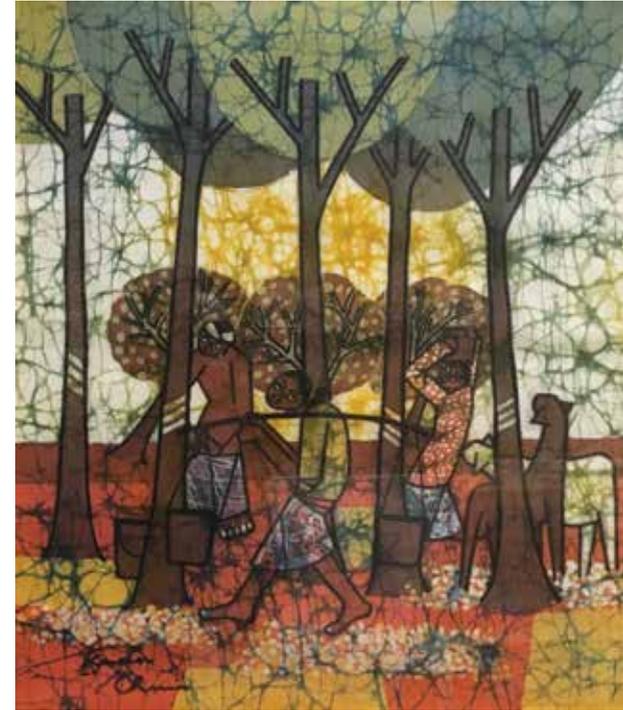
76 x 50.4 cm

Provenance

Private Collection, Canada

RM 1,000 - RM 2,000

Choo Git Man or GM Choo was born in Perak in 1939. He is an artist who has a knack in portraying the daily life through his batik paintings. GM Choo lived in Terengganu for almost 30 years and has been strongly influenced by the richness of this traditional art form. Most of his pieces are inspired by the fishing village life and sceneries that surround it. This particular batik painting depicts the atmosphere of a bustling small town, where locals are seen huddled under several food stalls. Above, one can discern clothes being dried on a cloth liner outside the shop lot windows.



23

KWAN CHIN

B. Kuala Lumpur, 1946

Rubber Tappers, 2011

Signed "Kwan Chin" on lower left

Batik

54 x 45 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500

In Kwan Chin's hallmark of employing vibrant colours, he captures the tranquil life of the countryside and several rubber tappers carrying on with their daily chores. It is notable that Kwan Chin has a penchant for the ordinary kampung life, showcasing the rural life in lively colours and convoluted details – both of his art and batik.

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.

24

CHUAH SIEW TENG

B. Kuala Lumpur, 1946

Fishermen, 1980's

Signed "S.Teng" on lower right

Batik

59 x 47 cm

Provenance

Private Collection, Canada

RM 3,000 - RM 5,000

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".



25

YONG CHENG WAH

B. Penang, 1943

Kedah Peak from Feringghi, Penang, 1970

Signed and dated "Yong Cheng Wah, 1970" on the lower right

Batik

58.5 x 87.5 cm

Provenance

Private Collection, UK

RM 7,000 - RM 12,000



Fishing Village in the Night, 1970's

Batik

58 x 88.5 cm

SOLD RM 7,840

KLAS Art Auction 18 November, 2018

Yong Cheng Wah was a prominent figure in the Malaysian visual arts scene. He was the son of legendary artist, Yong Mun Sen. Other than hosting solo exhibits around the world, his works are collected by the National Art Gallery of Malaysia, Bank Negara, the French National bank, Paul Getty and Malaysia's first Prime Minister, Tunku Abdul Rahman. His success earned him a three-time feature on the Who's Who in Art list and numerous prizes for art. In 1972, he started a joint venture with an American partner and founded the well-known Craft Batik in Malaysia. His early batik artworks along with oil and watercolour paintings are a testament to his extraordinary skills in manipulating the medium with his signature technique. His works are often a piece of his memory or knowledge of the local culture and secluded areas of his home country. He used the post expressionism style as shown in his use of bright colours with emotive charge much like the great Van Gogh.



26

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Mother and Children, 1983

Signed "Teng" lower right

Batik

63 x 48 cm

Provenance

Private Collection, USA

RM 22,000 - RM 55,000



Mothers and Child : The Fruit Season

Batik

57.5 x 45 cm

SOLD RM 38,324.80

KLAS Art Auction 24 April, 2016

Teng, as he was popularly known, was born in China in 1914, where he studied at the Amoy Art School. 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. Teng first started this medium in 1953 and therefore can be regarded as the Father of Batik Painting in Malaysia. According to Frank Sullivan, "His productivity in batik painting is enormous... never satisfied, he is always experimenting, seeking to give new depth and range to his batik art." Teng received international fame in 1968 when his painting entitled 'Two of a kind' was selected by UNICEF for its greeting cards selections. Twenty years later, his painting 'Tell you a secret' was again selected by UNICEF. Teng's various batik portrayal of Mother and Children are always heart-warming and tugs at one's heartstrings.



27

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Cockerel and Hens, 1980's

Signed "Teng" on lower right

Batik
42 x 33 cm

Provenance
Private Collection, UK

RM 9,000 - RM 16,000

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. He studied at the Amoy Art School. 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. The subject here is of cockerel and hens, illustrated in brilliant colours of orange and yellow which stands out against the darker, maroon-ish background.



KHALIL IBRAHIM'S BATIK

'My Art is Me' - Khalil Ibrahim

BACKGROUND

Malaysia's legendary artist and aptly described by KLAS as Malaysia's father of figurative painting, Khalil Ibrahim was born in 1934 in Kubang Krian Kelantan. He is one of the earliest Malaysians who receive a full state scholarship in 1960 to study art at the prestigious Central St Martins School of Art and Design in London. His masterful skills in drawing, watercolour and acrylic, are styles that move from the almost real to the almost abstract. Today, at the golden age of 83 years old, Khalil still paints and continues to be ardent to art, encompassed by the familiar canvas or batik before him and paint brushes for days in his studio in Petaling Jaya.

HOW IT ALL BEGAN

Khalil's rich Malay culture from the East Coast and the discipline of Islamic values that he learnt at the Pondok school shaped his primordial artistic journey. These values stuck by him which then merged with the freedom of expression that he encountered later through his formal art education at St. Martins in London. Though he did not receive any formal art education during the early years in Kelantan, Khalil's awareness to the modern art was cultivated through the means of colonialism and the experiences of pioneering artists from the Nanyang Academy. Khalil is well known for his amazing watercolour paintings, delicate batiks and intriguing acrylics. His artistic talent began as a young boy with a passion for making wayang kulit. He would make the wayang kulit by drawing on a big leaf with the addition of a cardboard, which would then be used to play with his friends. He took this new found interest and

took part in competitions and shows held almost every month. Unfortunately, his mother disapproved of his newly found passion while his father, wanted him to be a teacher. Despite his parents' disapproval, Khalil remained steadfast in his passion.

In pursuit of his passion, he began attending art classes held every Sunday, in Kota Bharu. The art inspector, Nik Mahmud Idris bestowed upon Khalil the art of watercolour and painting techniques. Equipped with the painting techniques that he learnt in the art classes, he allowed his creativity to blossom, which resulted in the scenic landscape of the Malaysian East Coast in his works, such as the undulating hills and the paddy fields. His works generated the interest of army officers and civil servants who went on to purchase many of the art he produced. He was a teacher in a primary school, but he painted in his spare time and he travelled from Kelantan periodically to sell his work at the annual MAHA (Malaysian Agriculture and Horticulture Association) trade fair.

EXHIBITIONS

One of the country's most prolific artists, Khalil has held many group exhibitions in Malaysia, Singapore, Indonesia and Switzerland. His works have been acquired by many collectors, in places such as the Singapore Art Museum, Fukuoka Museum of Art in Japan and Victoria Gallery in Melbourne, Australia. His selected group exhibitions include X Biennale, Sao Paulo, Brazil (1971) and Man & His World, Montreal Canada (1970). His recent solo exhibitions include Khalil Ibrahim 'The Art Journe (2015), A Tribute to Khalil Ibrahim

(2011), Khalil Ibrahim - A Continued Dialogue, Galeri Petronas (2004) and The Spirit of the East Coast, Yayasan Seni Artisan, Kuala Lumpur (2001).

ARTWORK

When it comes to his artwork, Khalil works with drawings, acrylic and watercolour. The dimensions of his style ranges from realist to abstract. Not only has he worked in a variety of styles (including figurative sketches, landscapes, portraits, abstracts and semi-abstracts), he has also excelled in many mediums, including painting, batik prints and etching. One can notice that his preference for the element of human figure is drawn from his hometown. It has led him to create iconic images of men and women in the East Coast Malay fishing villages against arrant backgrounds of blues and greens and a watercolour landscape of village such as the 'Kota Bahru Boathouses', 'Tending Nets', 'Kelantanese', 'East Coast Series' and many more.

BATIK

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

Somewhat later, Khalil Ibrahim also depicted Malay life, primarily that of the fisherman fraternity, through the batik technique - in a more real sense. While colour and texture became the primary fascination with Khalil, he remained true to - firstly, the human figure albeit fragmented and secondly his people of the East Coast. Unlike Teng's subjects who reflected a lazy contentment about kampong life, Khalil's interpretation, in a piece such as East Coast (1978) NAG seems somewhat more involved. Even if rather romanticised in gesture and cluster and vibrant colour, there are- possessed in their stance - notions that highlight their industriousness.

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

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

28

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Ladies, 1973

Signed and dated "Khalil Ibrahim 73" on lower right

Batik
84 x 71 cm

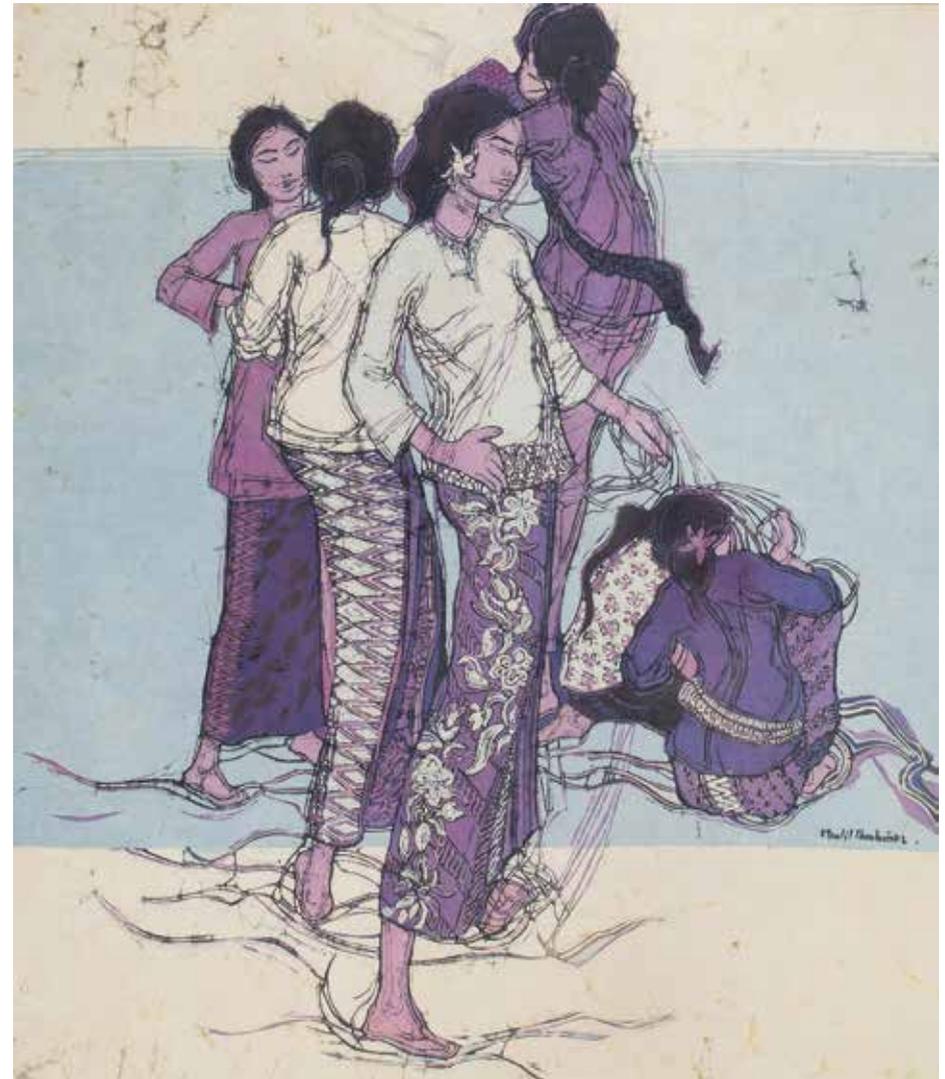
Provenance
Private Collection, Kuala Lumpur

RM 110,000 - RM 150,000



Abstract, 1971
Batik
90 x 60 cm
SOLD - RM 132,000.00
KLAS Art Auction 19 January 2014

From tin mines to landscapes to his series of study in rural themes of Malay girls and children, the late Khalil Ibrahim had a knack of producing batik masterpieces, which proved notable and successful. Khalil was already an established artist before venturing into the batik art medium. By then, he already had a full grasp of batik painting and was searching for new themes. It seemed to Khalil that any subject matter suitable for oil painting was adaptable to batik painting. In a 1970's article written by Frank Sullivan for the New Straits Times, Sullivan elaborated that Khalil's study series of Malay girls and children in batik had an appealing grace and charm to it. The execution of these works focused on bringing the subjects to the foreground, by using a relatively plain background. Without realising it, Khalil became the first Malaysian artist to produce a batik portrait directly from the model, which proved to be an impressive feat.



IBRAHIM HUSSEIN

Strokes of Prowess

Ibrahim Hussein was a Malaysian artist best known for inventing a medium called printage where he combined printmaking and collage in his colourful and layered paintings. Born on March 13, 1936 in Sungai Limau, Kedah, Ibrahim, fondly called Ib, attended the Nanyang Academy of Fine Arts, Singapore, in 1956. Then, he obtained a scholarship to study at Byam Shaw School of Drawing and Painting and the Royal Academy in London where he graduated in 1963 and 1966 respectively.

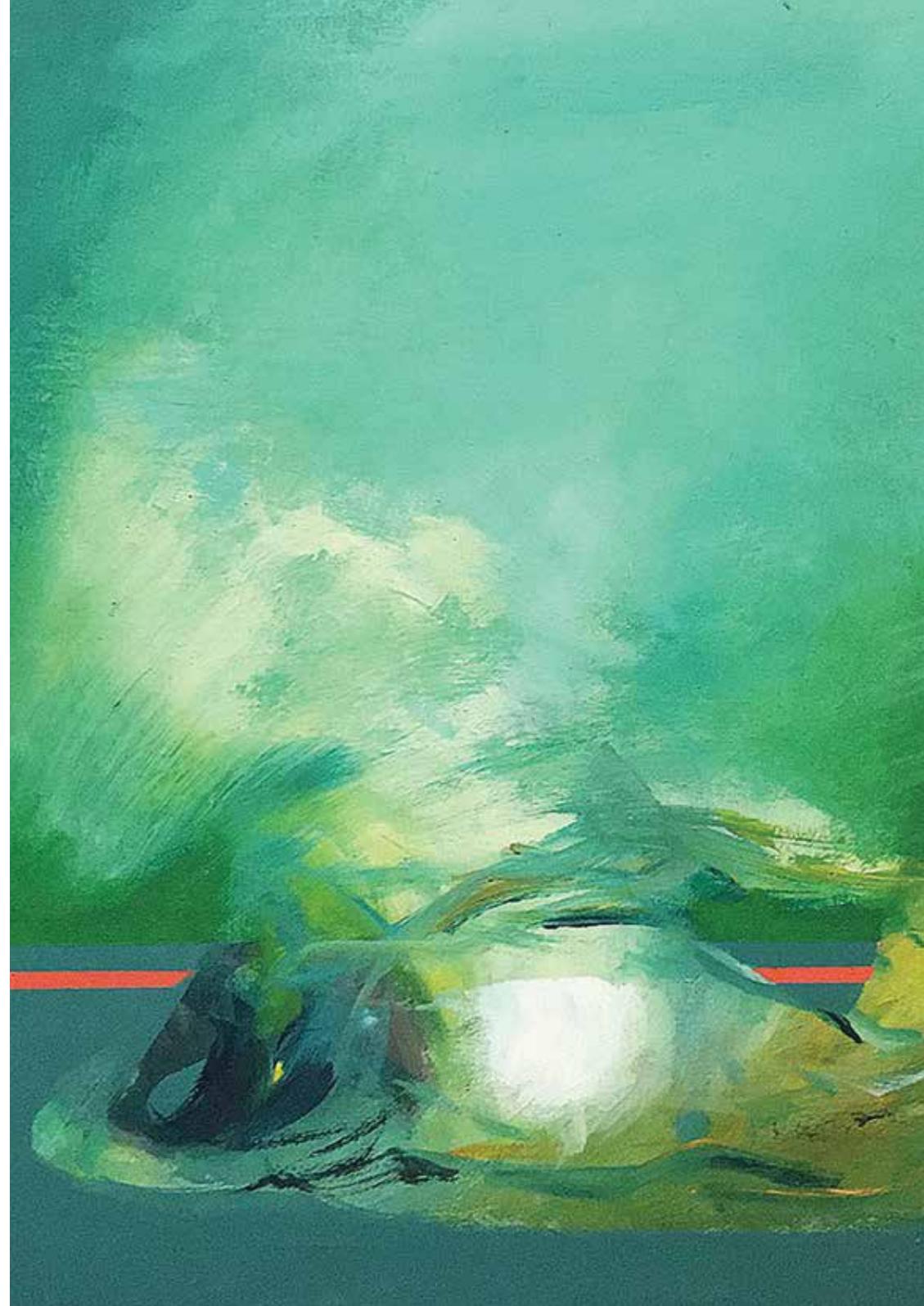
In 1970, he was offered a position as an artist in residence at the University of Malaya and became the first Malaysian artist to participate in the prestigious Venice Biennale (a cultural institution which organises exhibitions on contemporary arts to promote new artistic trends). The artist was the subject of retrospectives at the National Art Gallery Malaysia and the Museo Nacional de Bellas Artes in Santiago, Chile. In 1991, he founded the Ibrahim Hussein Museum and Cultural Foundation in the Langkawi rainforest, which functions as a non-profit and museum dedicated to developing culture and art in Malaysia. He died on February 19, 2009 in Kuala Lumpur.

Ibrahim had won many illustrious international awards, including at the Monte Carlo 18th International Exhibition

of Contemporary Art (1984), the Japan Foundation Cultural Award (1988), the Order of Andres Bello of Venezuela (1993), the Order of Bernardo O' Higgins of Chile (1996), the World Economic Forum's Crystal Award in Davos, Switzerland (1997) and the Anugerah Tokoh Melayu Terbilang (2007). Ib was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur, in 1986.

This widely-recognised and international artist described his abstract works as futuristic and it was through a distinctive ordering of lines that he expressed differing complexities of form and dimensions. Ib created an extraordinary legacy of paintings over a half century revolving around his life and humanity, events and personalities.

Seen here in Ib's 'Figures in Landscapes', (1973), one can discern that most of his works often have a semi-figurative or figurative element poised within a flattened and ambiguous space, reverberating complexity and swirls of colours. This particular work emanates a calmness by the soft hues of green. He often emitted lines, colours and shapes onto canvas in direct response to the world around him, imploring all who viewed his art to be as moved as he was by the struggles and pleasures in the world.



29

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Figures in Landscape, 1974

Signed and dated "Ibrahim Hussein 74" on lower right

Acrylic on canvas

51 x 62 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 95 of the "Ibrahim Hussein", A Retrospective exhibition book for the show held on April 10, 1986 at the National Art Gallery Kuala Lumpur

Illustrated on page 19 in the "777, Celebrating 7 Illustrious Years at KLAS" coffee table book published by KLAS in February 2019

RM 160,000 - RM 220,000

This widely-recognised and international artist, Datuk Ibrahim Hussein, affectionally regarded as Ib, described his abstract works as futuristic and it was through a distinctive ordering of lines that he expressed differing complexities of form and dimensions. Ib created an extraordinary legacy of paintings over a half century revolving around his life and humanity, events and personalities.



Seen here in Ib's 'Figures in Landscapes', (1974), one can discern that most of his works often have a semi-figurative or figurative element poised within a flattened and ambiguous space, reverberating complexity and swirls of colours. This particular work emanates a calmness by the soft hues of green. He often emitted lines, colours and shapes onto canvas in direct response to the world around him, imploring all who viewed his art to be as moved as he was by the struggles and pleasures in the world.

30

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Siri Gelombang, 1993

Signed "Latiff 93" on lower right
Mixed media on paper
18 x 27 cm

Provenance
Private Collection, Kuala Lumpur

RM 11,000 - RM 17,000

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 Kunst 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.



31

YUSOF GHANI

B. Johor 1950

SIRI TARI - DRAWING/90, 1990

Signed and dated on verso

Mixed media on paper

45 x 60 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 66 in the "777, Celebrating 7 Illustrious Years at KLAS"
coffee table book published by KLAS in February 2019

RM 9,000 - RM 15,000

Yusof Ghani's renowned and highly coveted series, the Siri Tari portrays the movements and lines of people in subtle yet vibrant hues that are visually appealing. He captures the fluid motions and elegance using dance painting to portray the human behaviour. Bridging realism and abstraction, this artwork by Yusof Ghani sees delicate silhouettes of subjects in their movement and form, converging towards the centre. Lines and sketches on this artwork were executed freely and spontaneously in a liberated and haphazard manner.



32

ENG TAY

B. Kedah, 1947

Untitled, 2007

Signed and dated "eng tay 07" on lower left
Oil pastel on canvas
61 x 76.5 cm

Provenance
Private Collection, Sarawak

RM 29,000 - RM 38,000

Eng Tay was born in 1947 in Kedah and moved to New York City in 1968 to study at the Arts Student League, School of Visual Arts and Pratt Graphics Center, where he studied graphic design, painting and printmaking. He worked in the graphic arts field until 1978, when he undertook several painting trips throughout South America and Indonesia. These trips formed a basis for the types of scenes and moments that became his subject matter – images of people playing music, family moments and interactions, market scenes and daily rituals. Eng Tay brings a universal quality, combined with personal myth into his works, and has evolved a narrative style that is lyrical, nostalgic, mysterious and exotic. He has found a way to reveal the harmony of life through the images of his memory. Since his goal is to create simple poetry, his works are not ornate or pretentious but a poetic language that is freely accessible and readily learned, leaving a lasting impression of people in action and poetry in motion.



33

TEW NAI TONG

B. Selangor, 1936 - 2013

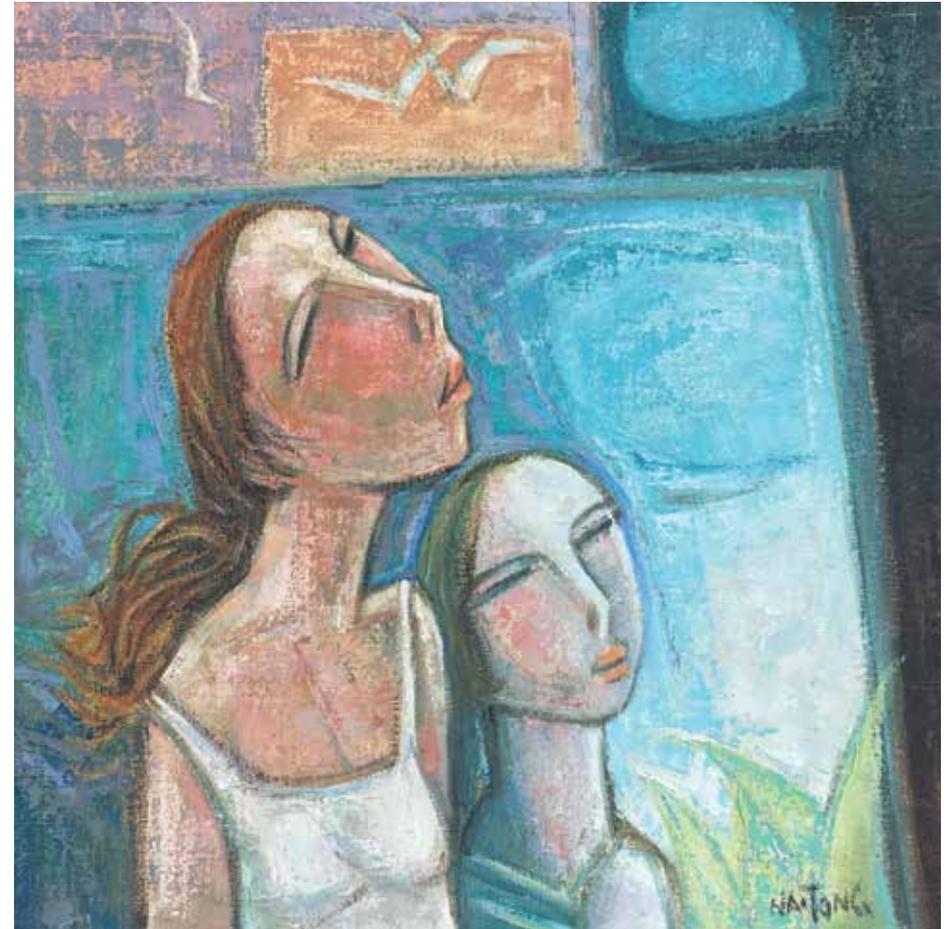
Sisters, 2005

Signed "NaiTong" on lower right
Acrylic on canvas
63 x 63 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 16,000

Tew Nai Tong was born in 1936 and studied art at the Nanyang Academy of Fine Arts in Singapore (NAFA). He graduated in 1958 before furthering his studies at the Ecole Nationale Supérieure des Beaux Arts in Paris. Among the awards he received were the Second Prize in the Chartered Bank Mural Design Competition, the Shell Watercolour Award, Best Award from Esso, the Dunlop Watercolour Award and the Grand Prize Asia Art Award (Malaysia) in Seoul. He was also the co-founder of the Malaysian Watercolour Society and the Contemporary Malaysian Watercolourist Association. This particular artwork depicts two sisters, drawn in classic Tew Nai Tong style. Splashes of colours make the subject matter pop whilst the background plays on cool tones.



34

ZAKARIAH NOOR

B. Penang, 1924

Rebat Musician, 1963

Signed and dated Zakariah Noor 63" on lower right

Oil on board

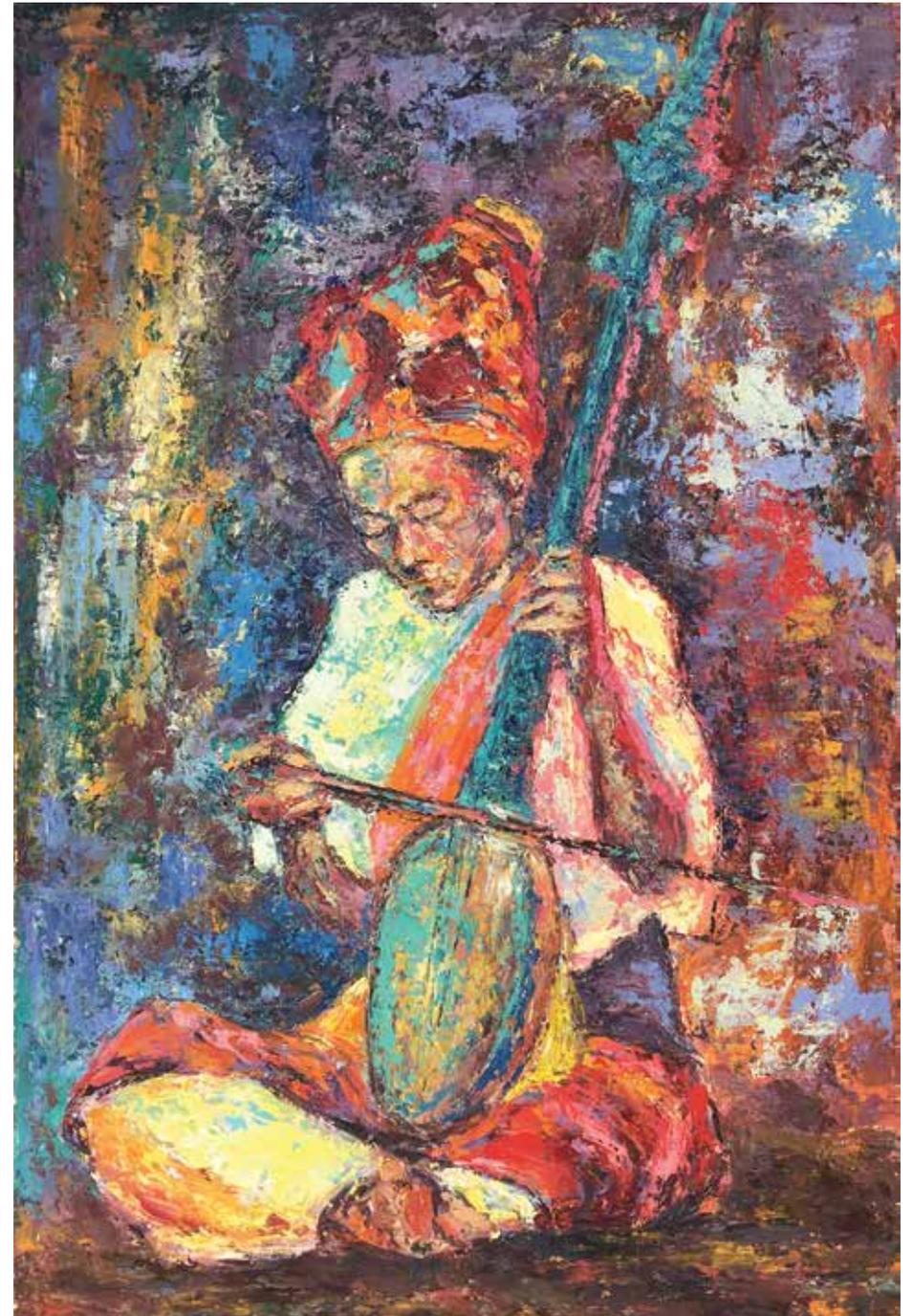
72 x 45.5 cm

Provenance

Private Collection, Canada

RM 4,000 - RM 9,000

Born in Penang in 1924, Zakaria Noor is very actively involved in the development of Malaysian arts and culture where he is known for his paintings while he is also a very respected writer in literature and poems. He obtained his Bachelor in Fine Arts degree in Southwestern University in Georgetown, Texas and later completed his Masters degree. He then further enhanced his academic qualifications when he completed his Masters in Art History at the Universidad de las Americas in Puebla, Mexico. He then completed his PhD in 1991 at Harvard University. In this painting, Zakaria beautifully paints a rebat musician with bright hues as the base of the artwork remains dark, allowing the musician to fully shine.





35

RAHMAT RAMLI

B. Thailand, 1964

Untitled, 2009

Signed and dated "Rahmat Ramli 09" on lower right

Oil on canvas

53 x 136 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000

Rahmat Ramli is a Malaysian Asian Modern & Contemporary artist who was born in 1964. While little is known about the artist, rural Malaysian life seems to be his area of interest when it comes to his works. This painting depicts a scene at a beachside setting. Women, dressed in traditional baju Kebaya and Kurung, dominate the painting, illustrating the norms and every day of women with a simple life, possibly in the countryside.

KHALIL IBRAHIM

East Coast Watercolour Works

Khalil Ibrahim was a multifaceted artist who forayed into many art mediums including watercolour and oil and excelled in each, proving his legendary status. Apty named as a multifaceted maestro, Khalil was born in 1934 in Kubang Krian, Kelantan. He was one of the earliest Malaysians to receive a full scholarship to study art at the prestigious Central St Martins School of Art and Design in London. Throughout his long career, Khalil had held a number of solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland.

Khalil formal education in art began when he would attend art classes every Sunday in Kota Bharu under the tutelage of art inspector, Nik Mahmud Idris who had a formal art education in Singapore between 1945 and 1947. Together with artists Yusoff Sulaiman and the late Nik Zainal Abidin, Khalil learnt the fundamentals of painting — drawing and painting first in watercolours and later in oils.

The revolving theme in this class was the pastoral setting of kampungs and it

was through this experience that Khalil enhanced his ability of capturing nature in all its glory. Now equipped with the techniques he learnt in art classes, the artist allowed his creativity to blossom, which resulted in scenic landscapes of the Malaysian East Coast in his works, such as the undulating hills and the padi fields. Evident in most of the artist's East Coast landscapes, he possessed the ability to transform a humble rural scene to a sweeping vision of beauty using a display of colours and showcased his established precision.

Khalil Ibrahim was also skilled in painting the human figure, and his compositions shows a unique configuration of postures, gestures and stances. One of his most well-loved themes were the people of the East Coast in the fishing village. His watercolours are just as delightful and detailed as his full-blown paintings, exhibiting a fascination for the human figure. The connection to the people and traditions of Kelantan remain a subject close to his heart.



36

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Fishermen, 1995

Signed "Khalil Ibrahim 1995" on lower right

Watercolour on paper

27 x 36 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 7,500

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. This particular piece evokes the familiar spirit of Khalil Ibrahim's beloved East Coast once more. This is a variation of the work of his East Coast Series, where the artist was inspired by his rustic upbringing in Kelantan. Featuring a group of men working by the beach. Khalil uses vibrant tones for his subject's clothing while muted tones make up the sandy beach.



37

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Figures on the Beach, 2003

Signed and dated "Khalil Ibrahim 003"
on lower right

Watercolour on paper
11.5 x 15.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 2,500



39

MOHD SANI MOHD DOM

B. Melaka, 1944

Untitled, 1990

Signed and dated "Sani 90" on lower right
Oil on canvas
24.5 x 34.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 12,000

Mohd Sani Mohd Dom known as Pak Sani is a veteran painter whose works were exhibited at the National Arts Gallery, Kuala Lumpur in 2012 is a member of Angkatan Pelukis Semenanjung (APS). Pak Sani is a self-taught artist who has perfected his techniques in both oil and watercolour medium. In 'Untitled, 1990', Pak Sani brings observers down memory lane, to what can be assumed as a seascape, where a villager is clad in a sarong and white t-shirt, hard at work – painting his boat. This painting is simple, yet laden with nostalgia and meaning. The painting also reflects Pak Sani's prowess in oil and meticulous attention to detail.



38

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Two Figures, 2002

Signed and dated "Khalil Ibrahim 02" on
lower left

Pen on paper
34 x 26.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - RM 1,500



40

MOKHTAR ISHAK

B. Kelantan, 1939

Fishermen at Pantai Malawi, 2002

Signed "Mokh. Ishak 02" on lower right

Watercolour on paper

8 x 6 cm

Provenance

Private Collection, Kuala Lumpur

RM 500 - RM 1,500

Mokhtar Ishak was born in Kelantan in 1939 and was a self-taught artist. The only education he obtained in art was brought on by an art course organized by the Ministry of Youth and Sports in 1973. Today, his works are exhibited and showcased by the PETRONAS Gallery in Kuala Lumpur as well as Bank Negara. Mokhtar Ishak's paintings are mainly of rural landscapes, seascapes and portraits. This particular painting captures the life of fishermen by the sea. With precise brush strokes and vibrant colours with soft hues, he brings these sceneries to life. The lighting, shading and motion in the waters is also brilliantly captured by the artist.



41

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

Mother and Child

Signed and dated "Ismail Mat Hussin 1978" on lower right

Pencil on paper

19 x 25 cm

Provenance

Private Collection, Kuala Lumpur

RM 500 - RM 1,500

Ismail Mat Hussin was born in Pantai Sabak, Kota Bharu, Kelantan in 1938. At the early age of 12, he developed an interest in painting and became a full-time artist in 1968. Known for being able to express the narrative of life in the rural living, Ismail Mat Hussin does exactly that with this simple yet intricate sketch of a mother and her son. Everything is perfectly captured from household items found in the background to the figures themselves.

PARITOSH SEN

India Social Political artist

INTRODUCTION TO INDIAN ART

Indian art encompasses a variety of forms and originated about five thousand years ago, sometime during the peak of the Indus Valley civilisation. Largely influenced by a civilization that came into existence in the 3rd millennium B.C, it blends the spiritual and the sensual, making it rather distinctive in form and appearance. However, progressively, Indian art has undergone several transformations and has been influenced by various cultures, making it more diverse and more inclusive of its people.

PARITOSH SEN

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.

Graduating with a Diploma in Fine Arts from the Government College of Arts and Crafts, Chennai, Sen's moved to Calcutta in 1942, where he and a group of young Bengalis formed the Calcutta Group — an association of artists that sought to incorporate contemporary values in Indian art. In 1949, Sen left for Paris to pursue his passion, attending, among other institutes, the Ecole des Beaux Arts. He received a Fellowship for 1970-'71 from the John D. Rockefeller III Fund. The Indian artist's visit to Paris in 1949 was what got him closer acquainted with European art and its artists. Meeting Pablo Picasso was the highlight of his life.

Sen is recognisable for his caricature works, which strongly reflect underlying socio-political shades, and his female nude drawings. The artist's representation of art is laced with hint of cubism and traces of modernity from his exposure to Western Modern art. He uses two dimensional, structured planes but still creates an illusion of voluptuousness. One can easily discern the strong lines and bold, stylised strokes in Sen's paintings. Although colour is an important aspect of his paintings, it is the human figure, expressing a myriad of emotions, that dominates his art. A repetitive subject in Sen's works is his depiction of scenes from everyday urban life. These activities are rendered from a cynical and detached perspective, which is typically Sen's viewpoint.

Upon his return back to India, Sen survived on teaching jobs that allowed him to stay in Calcutta, from 1956 onwards. This was when a closer and more direct involvement with the city developed, where he witnessing the sufferings of the poor. Fuelled by his emotions, the artist's palette became passionately expressionistic with varying shades of raw umber and earthy brown. Clouds of colour laid on the canvas with the cruel abandon of palette knife replaced the linear depiction of defined forms that resurfaced in his art at regular intervals. He had married in between and visited Europe, USA, Egypt and Mexico many times.

A prolific writer, Sen has published many works in both Bengali and in English, including a series of autobiographical vignettes titled 'Jindabaha Lane'. His works have been exhibited in India and internationally, in Paris, London, Germany, Tokyo and in the US. Paritosh Sen passed away in October 2008.



42

PARITOSH SEN

B. Bangladesh, 1918 - 2008

Ratha Yatra, 1994

Signed and dated "Paritosh Sen 94" on lower right and verso

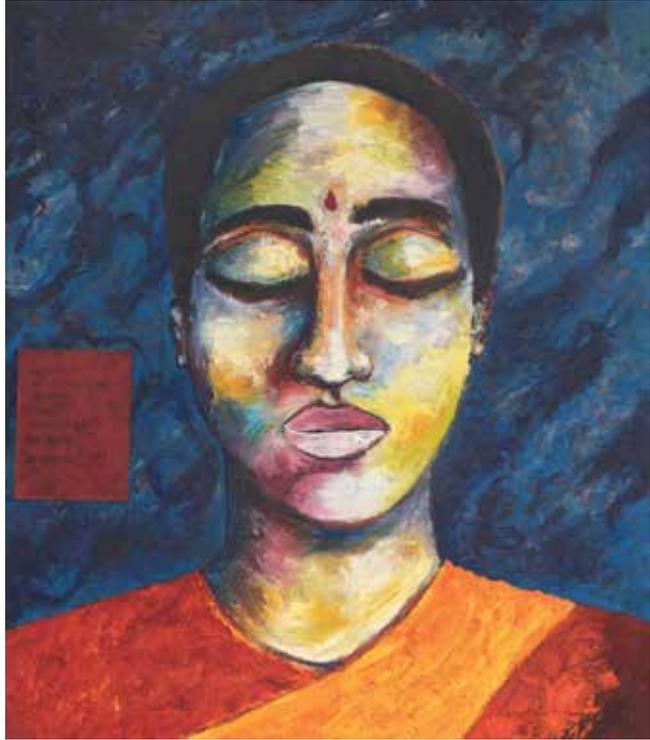
Exhibited in Artworld "Indian Contemporary Paintings" at Museum and Gallery, USM Penang and at the National Art Gallery, Kuala Lumpur in 1999

Acrylic on canvas
102 x 89 cm

Provenance
Private Collection, Putrajaya

RM 20,000 - RM 35,000

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. This particular artwork is entitled Ratha Yatra, and depicts two children celebrating the chariot festival, which is the meaning of the artwork's title.



43

ATTRIBUTED TO ANUPAM SUD

B. India, 1944

Sadu

Oil on canvas
120 x 100 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000



44

SHAHID PARVEZ

B. India 1970

My Ferrari

Signed on lower left
Mixed media on canvas
90 x 89.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

Shahid Parvez is an established mid-career contemporary artist that was born in 1970 in India. He obtained a Masters Degree in Drawing & Painting with a Gold Medal from M.L. Sukhadia University in Udaipur in 1993. He has received many Awards including Rajasthan Lalit Kala Akademi, Rajasthan Scholarship Award, Binnale Award, The Royal West of England Academy Award and 74th Annual Award. He has also had several exhibitions including James Harvey Gallery, Llanover Hall Arts Centre and several at Dhoomimal Art Centre in Delhi. Shahid's artworks are collected by art enthusiasts throughout India and internationally.

45

AVINASH THAKER

B.India, 1955

Courtyard, 1999

Signed "Avinas" on lower right

Signed, dated and titled on verso

Exhibited in Artworld "Indian Contemporary Paintings" at
Museum and Gallery, USM Penang and at the National

Art Gallery, Kuala Lumpur in 1999

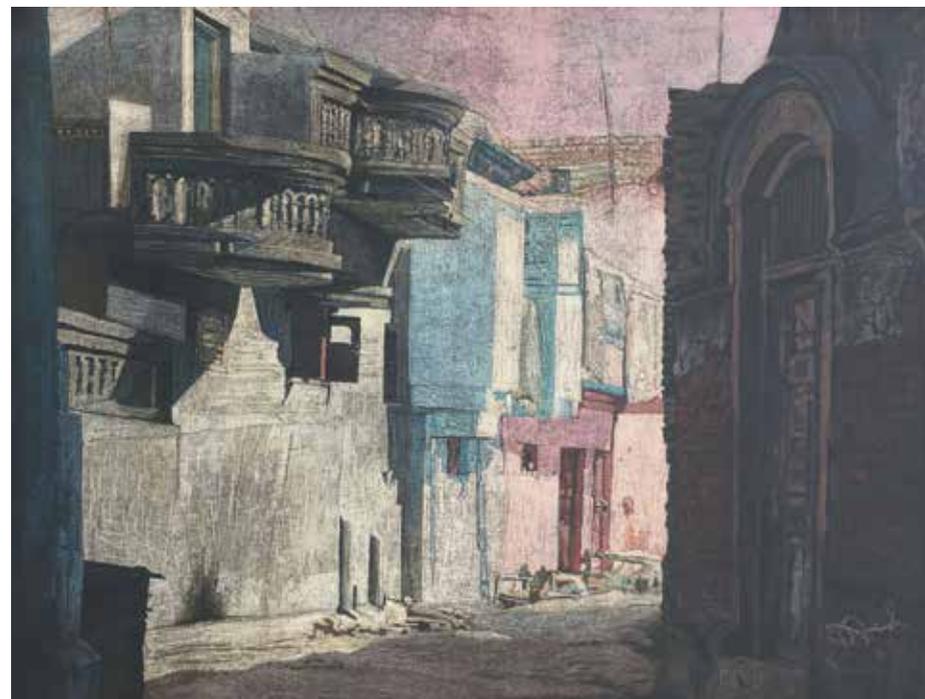
Oil on canvas

102 x 79 cm

Provenance

Private Collection, Putrajaya

RM 6,000 - RM 9,000



Avinash Thaker was born in Rajkot, India in 1955. He was initiated into art by his father and later by his artist friend, Manhar Makwana. He studied art and graduated in 1977 and later studied under Artist Vrindavan Solanki for 5 years in 1997. He has received many awards from the Gujarat Lalit Kala Academy and the Camlin Art Foundation. He has also held 9 solo shows and has participated in several group exhibitions. He is known to paint nostalgic cityscapes of Gujarat in an impasto style, just like what can be seen in this particular painting.

46

ISMAIL ABDUL LATIFF

B.Melaka, 1955

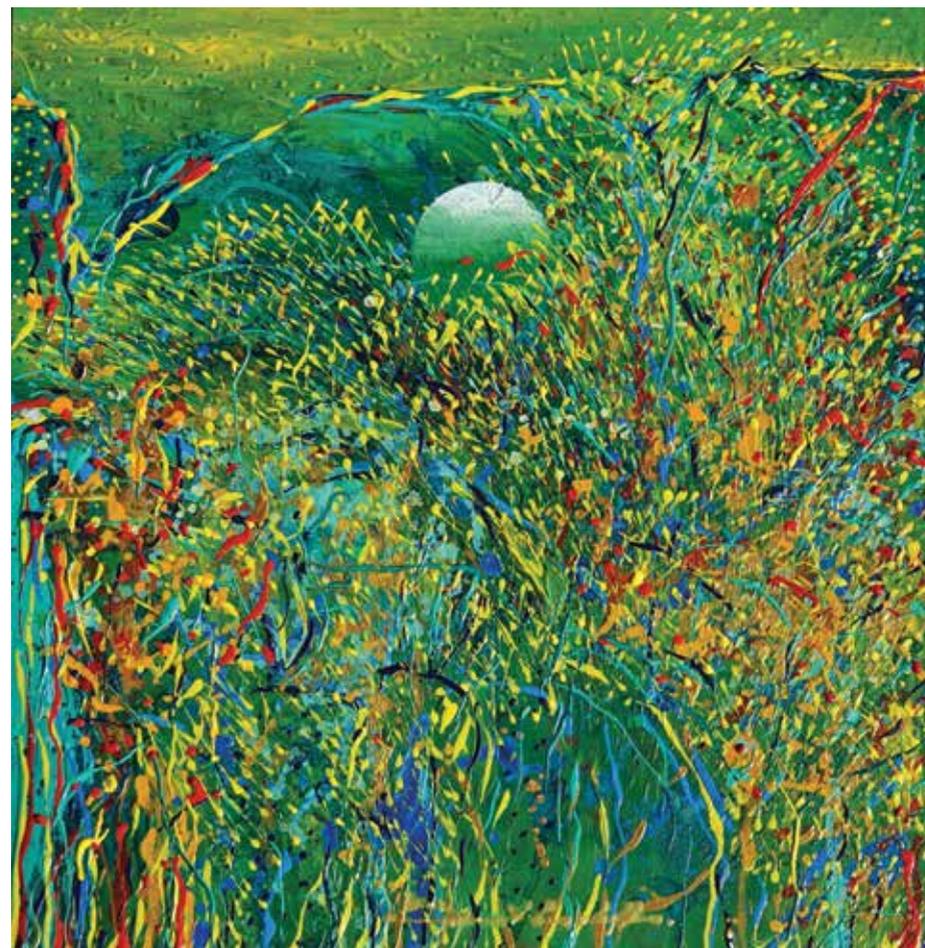
Breeze Greenhill, 2005

Signed "Ismail Latiff" on lower right
Acrylic on museum board
40 x 40 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 7,000

Ismail Latiff is a Melaka-born artist who trained formally in arts at MARA Institute of Technology. His artworks of both the mystical and abstract kind are known locally and internationally. Having started off his career in advertising before switching to fine arts, his philosophy of life and work is "Art is Life and one of the best introductions to art is Nature". He is the man behind the moon who brings forth the beauty of the natural world through the play of vibrant hues of blue and green, with splashes of yellow and red, giving life to this painting. Ismail Latiff's works are based on nature and solitude, some sort of paradise, as seen in this painting.



47

ISMAIL ABDUL LATIFF

B.Melaka, 1955

Rawa Rawa...Mutiara Pagi, 2012

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

Provenance
Private Collection, Kuala Lumpur

RM 11,000 - RM 18,000



Rapat Sesak... Bumi Manusia, 2012
Acrylic on canvas
90 x 71 cm
SOLD - RM 15,680.00
KLAS Art Auction 10 August 2014

Energy and exuberance in Ismail Latiff's artworks are always evident and this particular artwork is no different. With a blend of harmonious colours and 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 are 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 of absolute magic as depicted in this work.



48

RAFIEE GHANI

B. Kedah, 1962

**Beach Hut, Terengganu - Study
of Interior & Still Life, 1999**

Signed and dated "Rafiee 99" on lower right

Pastel on masonite board

18 x 23 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,800 - RM 4,500

Born in Kulim, Kedah in 1962, Rafiee Ghani is one of Malaysia's most prominent 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, Rafiee drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works. 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.



49

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Abstract, 1994

Signed "taj 1994" on lower right
Acrylic on canvas
60 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

Tajuddin Ismail's artworks are labyrinths of metaphors and underlying meaning. He gains his reputation for his amazing abstract art that draws inspiration from natural forms and landscapes. His distinctive style has lured many art enthusiasts into his realm of innovative, complex artistry. To Tajuddin, art is about making a visual connection with the eyes of its beholder. In this particular piece, Tajuddin uses dark yet cool tones, smearing shadows and highlights, leaving it completely up to the viewer's interpretation.





50

NIK RAFIN

B. Selangor, 1974

Mindscape Series 13, 2011

Signed and dated "Rafin '11" on lower left
Acrylic on canvas
30 x 39.8 cm

Provenance
Private Collection, Kuala Lumpur

RM 400 - RM 800

With colours bursting with life and exuberance, Nik Rafin creates an art piece that seems to invigorate the viewer. The cascade of crimson in this painting reminds the audience of motivation, energy and most of all, passion. It is, after all, a colour that symbolises strength. It is only fitting that he names this piece Mindscape, this painting works as a means of an escape from one's worries and troubles, a nook inside one's mind. Apart from its enlivening and loud effect, Nik Rafin's love for detailed, descriptive work is apparent as he exquisitely draws fine lines on the various shapes, adding complexity and edge to this piece. 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.



51

NIK RAFIN

B. Selangor, 1974

Mindscape Series 15, 2011

Signed and dated "Rafin '11" on lower left
Acrylic on canvas
30 x 39.8 cm

Provenance
Private Collection, Kuala Lumpur

RM 400 - RM 800

Nik Rafin was born in Petaling Jaya in 1974, as a student of fine art and photography during his time in the United States, he often painted based on photographs that he has taken beforehand. He also earned a BA in advertising. He has held solo shows in 2002, 2004 and 2005, and participated in group shows in Penang, Kuala Lumpur, and Shah Alam in 2005. He once had a year off and used the time to travel around Malaysia to take photographs, which he would then paint, but with added spontaneity and emotional depth, conveyed via the paintings. A closer inspection into his works, especially the Mindscape series would reveal the application of his studies, to paint with a unified purpose and depth. The series is one of his most complex works which explores the relationship between colours and shapes.



52

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Bird's Nest, 2013

Signed "RSA Birds Nest 2013" on lower right

Acrylic on canvas

38 x 121 cmm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

Raphael Scott Ahbeng was born in Bau in 1939 and was one of Malaysia's most renowned abstract artists. The recently departed studied at the Bath Academy of Art in the UK and was known for his large canvases of overlapping light-coloured mountains which exude an airy feel. Raphael was once a teacher, cartoonist and a radio producer before becoming a full-time painter. He was always a storyteller of nature and landscapes, 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 this breathtaking piece aptly entitled "Bird's Nest".

53

CHEONG LAI TONG

B. China, 1932

Untitled, 2003

Signed "Lai Tong'03" on upper right

Oil on Canvas

56 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 22,000 - RM 55,000

Cheong Lai Tong was best known for being the creative genius behind the 115-foot mural that majestically embellish the walls of the National Museum of Malaysia. He was 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. Cheong then 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.



54

ZHONG PAI MU

B. Perak, 1911

Penang Temple, 1930's

Watercolour on paper
26 x 39.5 cm

Provenance
Private Collection, Canada

RM 2,200 - RM 5,000



Born in 1911, Zhong Pai Mu studied at the Xin Hua Art Academy in Shanghai, before heading to Nanjing to learn from master Xu Bei Hong who returned to China at that time. He then graduated from the art academy at Central University. Upon graduation, Zhong returned to Ipoh and was later invited by Kuo Ju Ping to teach oil painting in Penang. He then moved to Singapore and taught western art at NAFA for a few years before migrating to Hong Kong. During his time in Singapore, he had also guided the painter Fung Yow Chork.

55

YONG MUN SEN

B. Sarawak, 1896 - 1962

Crossing the River, 1944

Signed "Mun Sen 1944" on lower right

Watercolour on paper

37 x 53 cm

Provenance

Private Collection, United Kingdom

RM 13,000 - RM 25,000

Yong's artistic forte and heart were painting landscapes in watercolour. Yong's 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. 'Crossing the River' is an illustration of just that, taking viewers back to a time when the waters were pristine, and villagers took sampan to cross the river to their destination – evoking a feeling of nostalgia.





56

A. B IBRAHIM

B. Kedah, 1925 - 1977

Penang Kampung Scene, 1950's

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

Provenance
Private Collection, Canada

RM 1,200 - RM 2,500

A. B. Ibrahim excelled in creating and romanticising local landscapes only with the watercolour medium. It is a common, quotidian and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. The artist creates a very nostalgic and sentimental mood, reminiscing the days gone by or homesick. His prowess in re-enacting moods and feeling as well as beautiful rustic landscapes on paper made him one of the most well-known artists in Kedah to date. A. B. Ibrahim was a self-taught artist and his work, "Malacca Gate" is a permanent collection of the National Art Gallery in Kuala Lumpur and at the Kedah State Gallery and the Royal Museum in Alor Setar.



57

SHAFURDIN HABIB

B. Perak, 1961

Tunaian II, 2011

Signed and dated "Shafurudin Habib 2011" on
lower left
Watercolour on paper
28.5 x 43.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - RM 2,500

The lovely landscapes that the Malaysian countryside has to offer certainly proves as a muse for Shafurudin Habib, as he captures the beauty of nature at its best, untouched and flourishing. Utilising his virtuosity with watercolour, he paints on paper very skillfully the hills, the trees, the skies, the sands and the seas along with villagers. Although it is a simple depiction of the sceneries of a humble setting, Shafurudin fastidiously details every single bit and form of this piece, wowing the viewers with its complexity.

58

ISMAIL ABDUL LATIFF

B.Melaka, 1955

Puncak Purnama Raya, 1998

Signed "Ismail Latiff" on lower right

Acrylic on paper

38 x 29 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500

Ismail Latiff often transports his viewers to another world where everything is carefree, serene and tranquil. His pieces often feature the theme of escapism, as if in a dream or gazing upon galaxies or even water. Omnipresent in his works is also the circle that decks the canvas, drawing the attention of the viewers. It is a symbol of perfection, a balance, explained the artist, an embodiment and search to be one and whole with the universe.



59

ISMAIL ABDUL LATIFF

B.Melaka, 1955

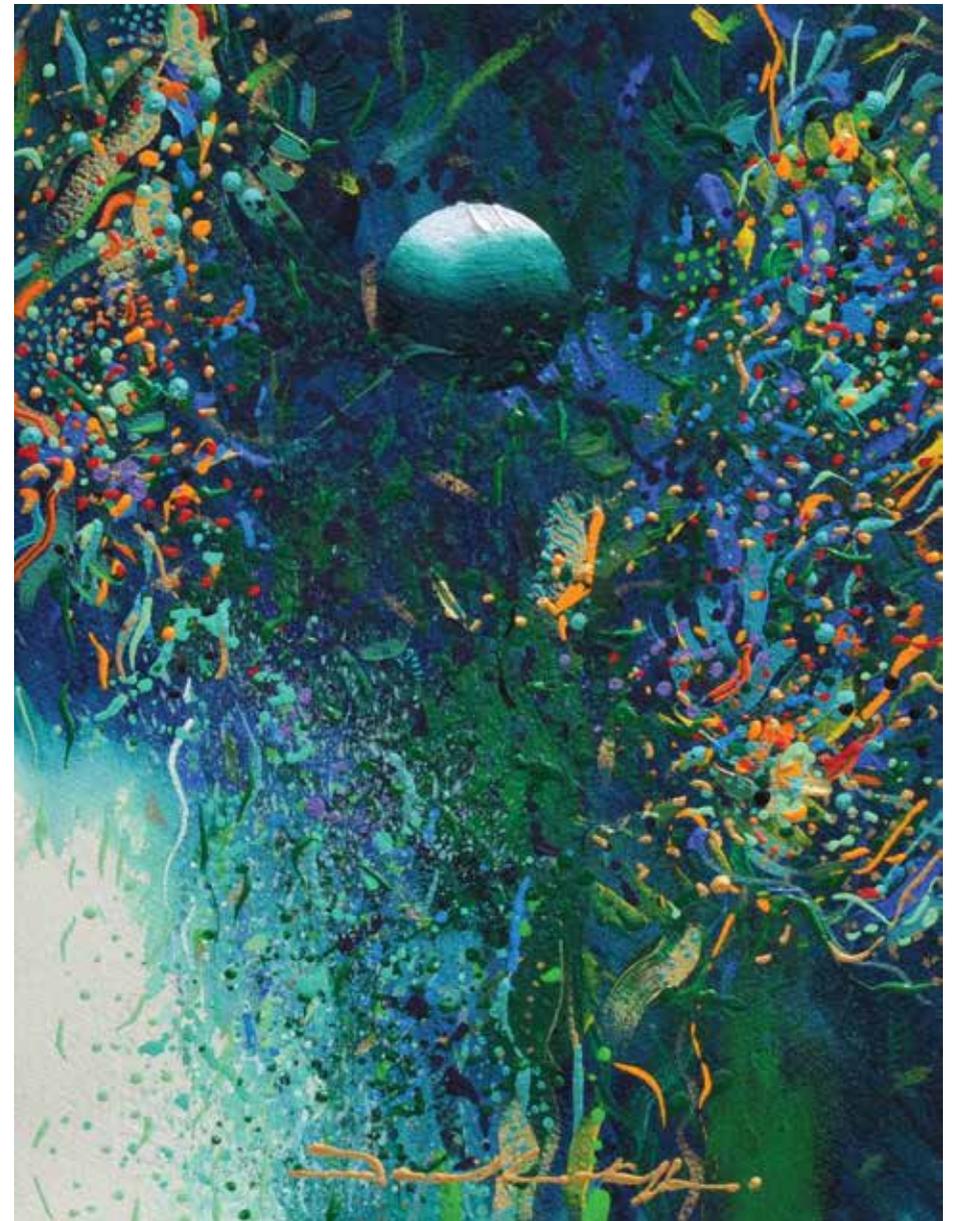
Pesisir Tioman No. 03, 2001

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

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500

Ismail Latiff's artworks are the epitome of vibrant, alive and energetic. Same can be said with this piece, featuring a harmonious blend of various colours, resulting in a masterpiece of motion on paper. 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. He usually incorporates folklore, myths and legends into his artworks and the end result is usually a flurry of fantastical colours of absolute magic as depicted in this painting. This piece will leave art enthusiasts fascinatedly confused and curious, allowing them to explore the work through their own imagination and perceptions.



60

ISMAIL ABDUL LATIFF

B.Melaka, 1955

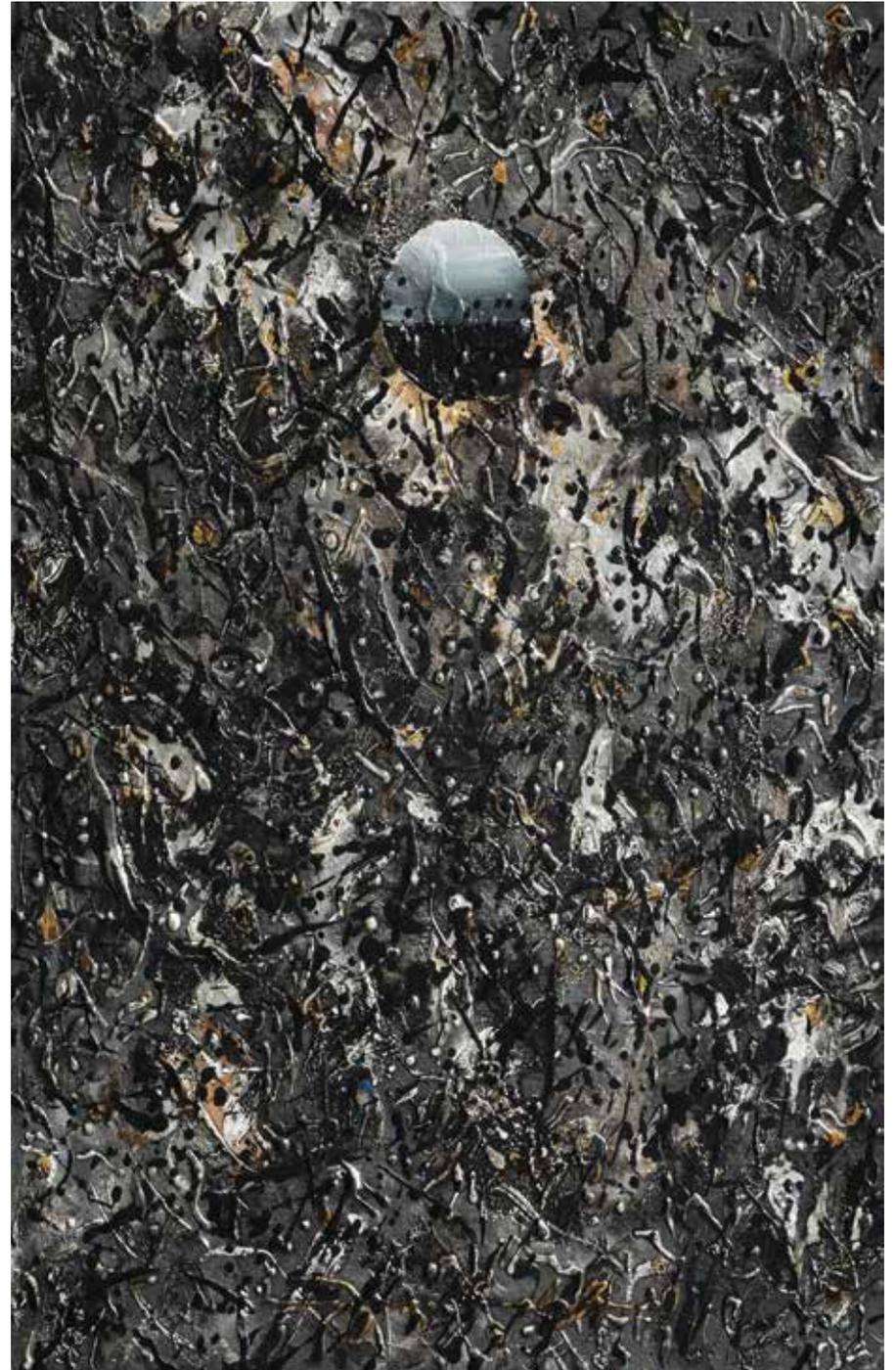
Malam Kelam No. 02, 2002

Signed, dated and titled on verso
Acrylic on paper
38 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500

"I embarked on a conquest of inner space, texture and colour bringing the beauty of the natural world indoors, which is transformed onto paper and canvas. I have explored my work in such a way which might lead to confusion and curiosity on the part of my viewers, I hope that the viewer will explore my work through his or her own individual imagination and perception of the world," said the reputable artist himself. This particular artwork takes on a relatively darker mood compared to the artists' other works. The spectacle of smudging in white remains the centrepiece of this painting, followed by Ismail's hallmark, the moon that's hiding away ever so slightly in this piece.



61

KAWS

B. USA, 1974

Kaws Gone, Open Edition

Vinyl Figure
31.5 x 16 x 10 cm

Provenance
Private Collection, Singapore

RM 2,800 - RM 5,500

Brian Donnelly, known professionally as Kaws, is an American artist and designer. Born in 1974, his work includes repeated use of a cast of figurative characters and motifs that were painted in two-dimensions which later were turned into three-dimensions. Some of his characters are his own creations while others are reworked versions of existing icons. Kaws' sculptures range in size from a few inches to ten metres tall and are made from various materials including fiberglass, aluminium, wood, bronze, and a steel pontoon inflatable raft. His work is exhibited in various galleries and museums, and is also collected by many famous individuals including Swizz Beatz (a music producer), PewDiePie (a YouTuber), Pharrell Williams (a rapper) and some members of BTS (a famous South Korean boy band).



62

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1958

Greenscape, 2019

Signed, dated and titled on verso
Acrylic on paper
38 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - RM 5,500

As an artist that frequently uses her thoughts, emotions and feelings as substance for her abstract work, her artworks usually turn out to be a motley of aesthetic mayhem. Such as the matters of the heart and mind, it is never clear, rarely uncluttered and most definitely not immaculate. "We live our true lives in the depths of our hearts, not in the superficial masks of personality which we show to the world," said Dato' Sharifah. She exhibits the true matters of the heart, mind and soul, how the thought processes are never muted and never silent, always showing their garish colours deep within. It is a piece that says "although outside you may seem calm and collected, the inside is a different story".



63

RAFIEE GHANI

B.Kedah, 1962

Untitled

Signed "Rafiee Ghani" on lower right

Oil and pastel on board

25 x 36 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000

When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotising piece that beckon the viewer to dissect the narrative behind it, trying to understand it and at the same time, change our view of what nature truly is like through Rafiee Ghani's works.



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 reasonable 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 consignee of a Lot in the Consignment Form and who offers 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
MALAYSIAN & SOUTHEAST ASIAN ART



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 | 13 December 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 | Utility Bills | 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
MALAYSIAN & SOUTHEAST ASIAN ART



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 | 13 December 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 | Utility Bills | 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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Lot 13 **Jalaini Abu Hassan** Petai, 2020



Presented by



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Modern & Contemporary Art Gallery
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www.kl-lifestyle.com.my