

PETALING JAYA, SUNDAY 7 FEBRUARY 2021

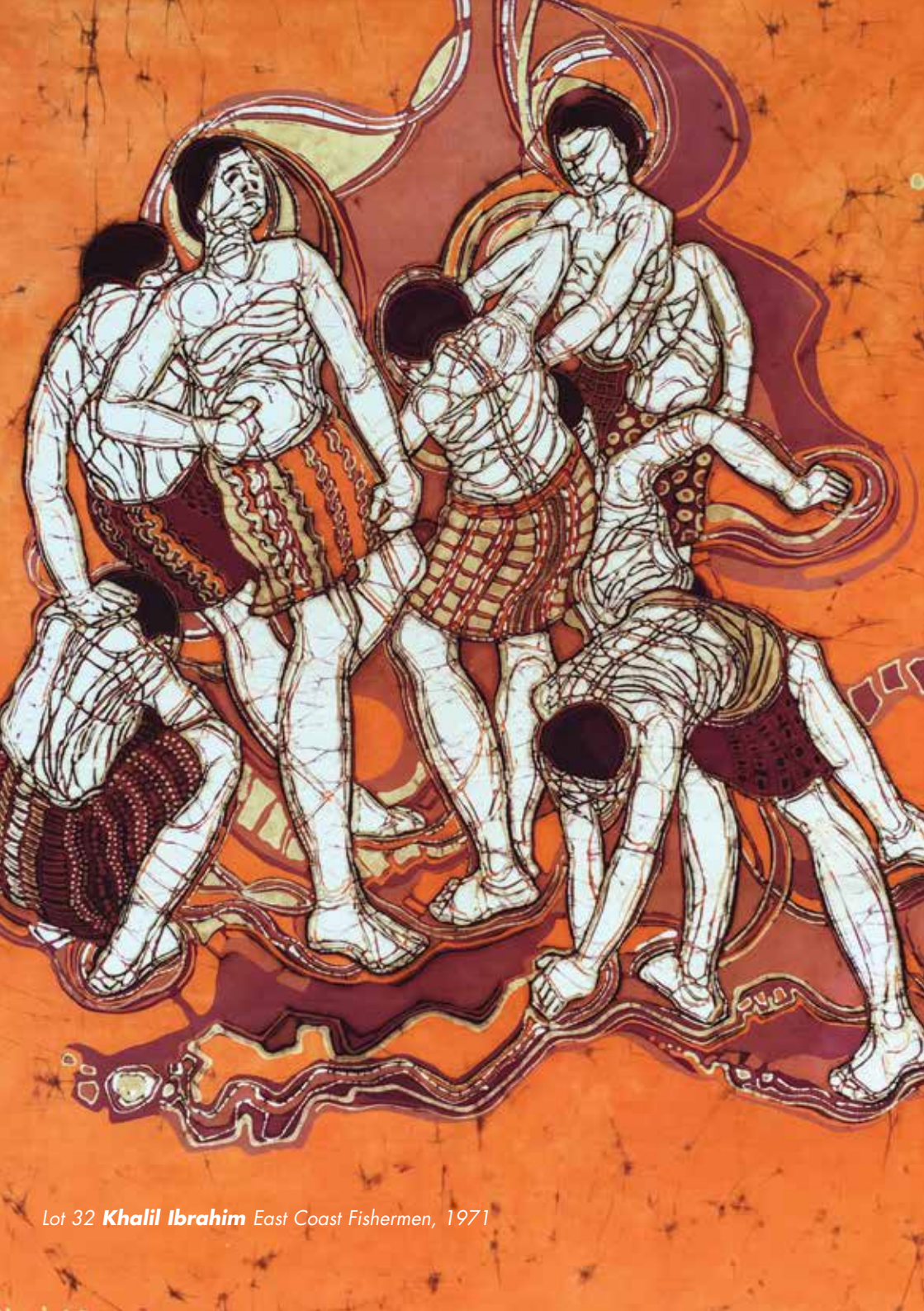


# KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART







Lot 32 **Khalil Ibrahim** East Coast Fishermen, 1971



# KLAS ART AUCTION 2021

## MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 7 FEBRUARY 2021

### Auction Day

**Sunday, 7 February 2021**  
1.00 pm

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

Supported by

**THRIVEN**





Lot 39 **Tay Bak Koi** Malay figures in boat beneath trees, 1981

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

c/o Mediate Communications Sdn Bhd  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor  
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##### **Payment and collection**

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Lot 47 **Mohd Hoessein Enas** , **Dato'** East Coast Girl, 1985

## Full Preview

Date: 27 January - 7 February 2021

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

## Auction Day

Date: Sunday, 7 February 2021

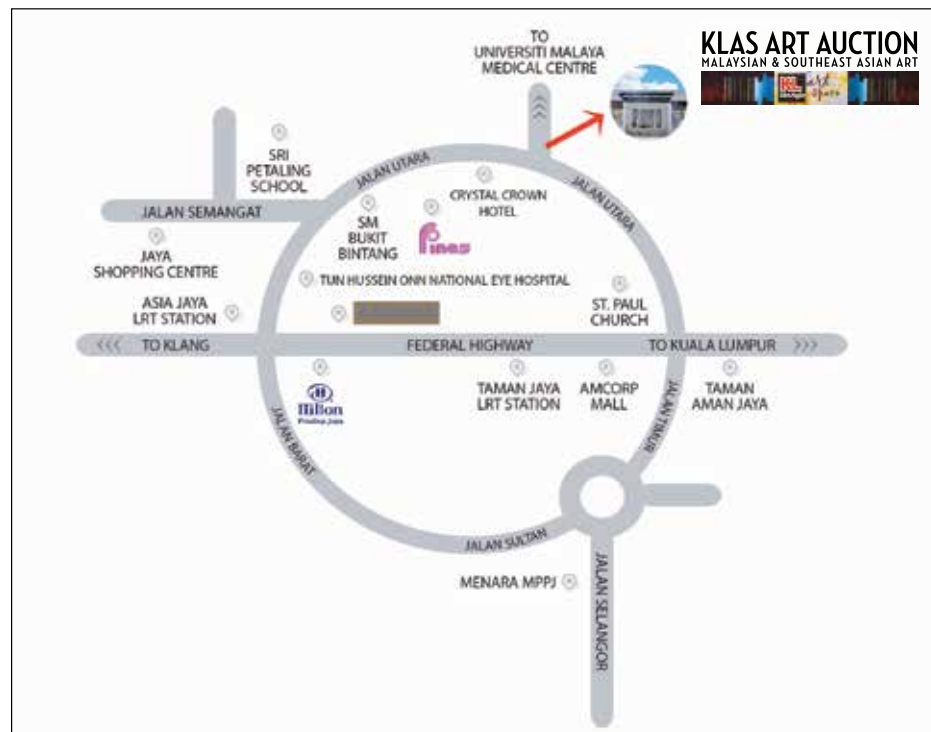
Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Time: 1.00 pm



Map to KL Lifestyle Art Space

**KLAS ART AUCTION**  
MALAYSIAN & SOUTHEAST ASIAN ART

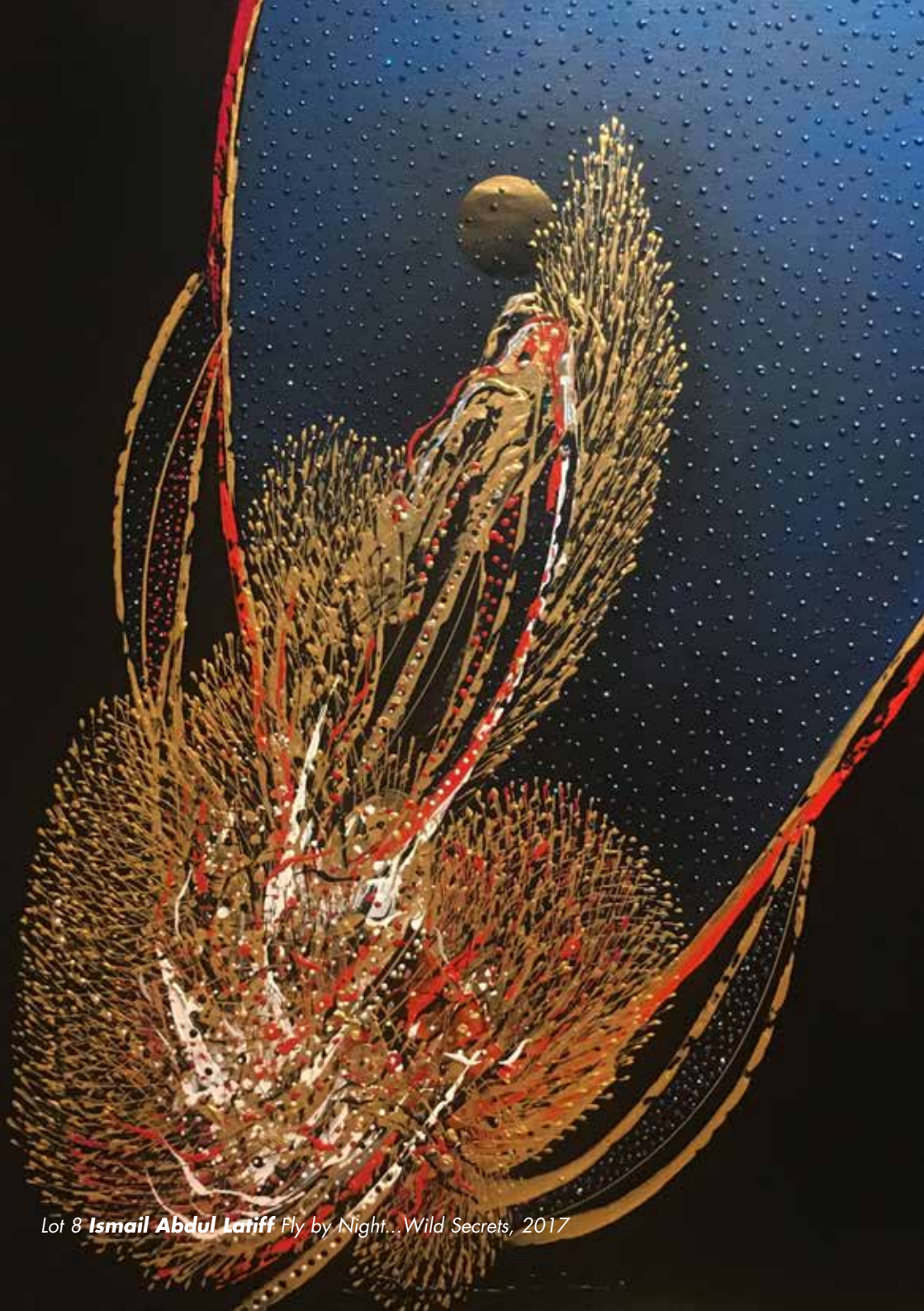


Lot 46 **Yeoh Jin Leng** *Melawati Series*, 1982

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Lot 8 **Ismail Abdul Latiff** Fly by Night... Wild Secrets, 2017

## Glossary



### 1 RAFIEE GHANI

#### THE FLOATING MOSQUE, 2017

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



### 2 RAFIEE GHANI

#### APRIL, 2020

Watercolour on paper 30 x 40.5 cm  
RM 2,800 - RM 5,500



### 3 RAFIEE GHANI

#### STILL LIFE STUDY (IN BLUE), 2010

Watercolour on paper 91 x 61 cm  
RM 6,000 - RM 12,000



### 4 RAFIEE GHANI

#### STILL LIFE STUDY (IN RED), 2010

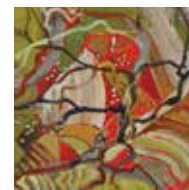
Watercolour on paper 91 x 61 cm  
RM 6,000 - RM 12,000



### 5 RAPHAEL SCOTT AHBENG

#### WINDY AFTERNOON 2, 2013

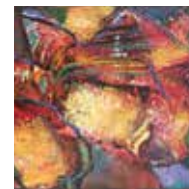
Acrylic on board 30.5 x 30.5 cm  
RM 1,500 - RM 3,500



### 6 RAPHAEL SCOTT AHBENG

#### FOREST TANGO, 2013

Acrylic on board 30.5 x 30.5 cm  
RM 1,500 - RM 3,500



### 7 RAPHAEL SCOTT AHBENG

#### POWER GARDEN, 2013

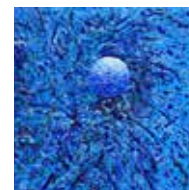
Acrylic on canvas 38 x 121 cm  
RM 7,000 - RM 12,000



### 8 ISMAIL ABDUL LATIFF

#### FLY BY NIGHT...WILD SECRETS, 2017

Acrylic on canvas 90 x 71 cm  
RM 12,000 - RM 18,000



### 9 ISMAIL ABDUL LATIFF

#### DANCING STAR PARADISE BLUE NO. 01, 2016

Acrylic on paper 38 x 28 cm  
RM 2,000 - RM 3,800



### 10 ISMAIL ABDUL LATIFF

#### DANCING STAR PARADISE BLUE NO. 02, 2016

Acrylic on paper 38 x 28 cm  
RM 2,000 - RM 3,800





**11 MOKHTAR ISHAK**

**PANTAI SABAK, 2010**

Watercolour on paper 11.5 x 15.5 cm  
RM 500 - RM 1,500



**16 ISMAIL MAT HUSSIN**

**MOTHER AT WORK WITH  
CHILD, 1978**

Pencil on paper 18.5 x 27 cm  
RM 200 - RM 550



**21 KELVIN CHAP**

**PUSAKA ALAM RIMBA, 2017**

Mixed media on canvas 131 x 131 cm  
RM 3,500 - RM 7,000



**12 MOKHTAR ISHAK**

**VILLAGE IN TUMPAT, 2010**

Watercolour on paper 13 x 18 cm  
RM 500 - RM 1,500



**17 TAJUDDIN ISMAIL, DATO'**

**UNTITLED, JANUARY, 2003**

Acrylic on canvas 71 x 71 cm  
RM 12,000 - RM 18,000



**22 JALAINI ABU HASSAN**

**PISANG EMAS. BUNGA  
SEJAHTERA, 2020**

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



**13 KHALIL IBRAHIM**

**PORTRAIT STUDY IX & PORTRAIT  
STUDY IV, 1980s - 1990s**

Watercolour and ink on paper  
12 x 9 cm x 2 pieces  
RM 1,800 - RM 3,500



**18 TAJUDDIN ISMAIL, DATO'**

**BLACK WINDRIFT EDITION 189/500  
& RED EARTH SYNERGY NO. 6  
EDITION 167/500**

Print on paper 33 x 33 cm x 2 pieces  
RM 1,800 - RM 3,500



**23 JALAINI ABU HASSAN**

**NON-SPECIES BOTANICAL II,  
PSEUDOBOTANICA II, 2020**

Watercolour on paper  
41 x 30.5 cm x 2 pcs  
RM 2,800 - RM 6,000



**14 KHALIL IBRAHIM**

**PORTRAIT STUDY & PORTRAIT  
STUDY VI, 1980s - 1990s**

Ink on paper 12 x 9 cm x 2 pieces  
RM 900 - RM 1,200



**19 TAJUDDIN ISMAIL, DATO'**

**INNERSPACE NO. 3 EDITION  
247/300 & INNERSPACE NO. 2  
EDITION 256/600**

Print on paper 41 x 41 cm x 2 pieces  
RM 2,200 - RM 4,800



**24 TEDDY BUENAVENTURA**

**UNTITLED, 1970'S**

Oil on canvas 61 x 91 cm  
RM 500 - RM 1,500



**15 ISMAIL MAT HUSSIN**

**STUDY FOR PLAYING  
GASING, 1975**

Pencil on paper 22 x 25 cm  
RM 900 - RM 1,800



**20 MOHD KHAIRUL IZHAM**

**THE GARDEN, 2020**

Acrylic on canvas 135 x 152 cm  
RM 3,000 - RM 7,000



**25 TEDDY BUENAVENTURA**

**FARMERS**

Oil on canvas 61 x 91 cm  
RM 600 - RM 1,800



Lot 22 **Jalaini Abu Hassan** Pisang Emas..  
Bunga Sejahtera, 2020





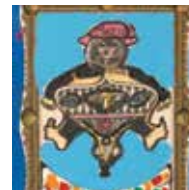
**26 EDDIE SARMIENTO**  
**FISHERMEN, 1980's**

Oil on canvas 61 x 62 cm  
RM 1,200 - RM 3,800



**31 CHUAH THEAN TENG, DATO'**  
**THRESHING RICE, 1980's**

Batik 89 x 60 cm  
RM 55,000 - RM 110,000



**36 KAREL APPEL**  
**UNTITLED, 1971**

Acrylic, crayon and printed paper  
collage on card 18 x 13 cm  
RM 5,000 - RM 9,000



**27 GERARD PIETER ADOLFS**  
**VILLAGE SCENE, 1950's**

Oil on canvas 60 x 70 cm  
RM 18,000 - RM 50,000



**32 KHALIL IBRAHIM**  
**EAST COAST FISHERMEN, 1971**

Batik 82.5 x 94 cm  
RM 60,000 - RM 120,000



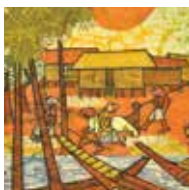
**37 YOSHITOMO NARA**  
**COSMIC GIRL (EYES OPEN), 2008**

Offset lithographic poster printed  
in colours on wove, from the edition  
of 500 72 x 52 cm  
RM 25,000 - RM 45,000



**28 LUCIEN FRITS OHL**  
**FLAMBOYANT TREE**

Oil on canvas 61 x 92 cm  
RM 12,000 - RM 20,000



**33 KWAN CHIN**  
**AT THE COAST, 2012**

Batik 40.5 x 51 cm  
RM 3,500 - RM 7,000



**38 CHEN WEN HSI**  
**HERONS**

Ink on paper 66 x 76 cm  
RM 75,000 - RM 180,000



**29 YONG CHENG WAH**  
**FISHERMEN, 1964**

Linocut 57 x 37 cm  
RM 500 - RM 750



**34 KWAN CHIN**  
**A CATTLEMAN, 2012**

Batik 76 x 76 cm  
RM 7,000 - RM 13,000



**39 TAY BAK KOI**  
**MALAY FIGURES IN BOAT BENEATH TREES, 1981**

Watercolour on rice paper  
60 x 98 cm  
RM 18,000 - RM 36,000



**30 YONG KHENG WAH**  
**FISHERMEN WITH VIEW OF KEDAH PEAK, 1970**

Batik 60 x 90 cm  
RM 7,000 - RM 15,000



**35 YAYOI KUSAMA**  
**PUMPKINS (2)**

Painted cast resin multiples  
Each height 10.2 cm  
RM 6,000 - RM 12,000



**40 ONG KIM SENG**  
**SINGAPORE RIVER, 1978**

Watercolour on paper 37 x 53.5 cm  
RM 11,000 - RM 22,000



Lot 34 **Kwan Chin** A Cattleman, 2012





**41 THOMAS YEO**

**LANDSCAPE**

Mixed media on paper laid on board  
52 x 59 cm  
RM 4,000 - RM 12,000



**46 YEOH JIN LENG**

**MELAWATI SERIES, 1982**

Acrylic on canvas 71 x 89 cm  
RM 90,000 - RM 150,000



**42 YONG CHENG WAH**

**UNTITLED**

Ink and watercolour on paper  
55 x 76 cm  
RM 2,500 - RM 5,000



**47 MOHD HOESSEIN ENAS, DATO'**

**EAST COAST GIRL, 1985**

Oil on canvas 40.5 x 30.5 cm  
RM 55,000 - RM 75,000



**43 ZHONG PAI MU**

**UNTITLED (3) PENANG CHINESE TEMPLE, 1930's**

Watercolour on paper 18 x 27 cm,  
26 x 33 cm, 23 x 26 cm, 29 x 35 cm  
RM 1,300 - RM 2,500



**48 YUSOF GHANI**

**SIRI TOPENG, 1990**

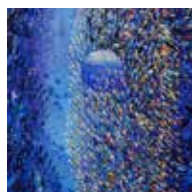
Oil on canvas 25.5 x 25.5 cm  
RM 4,500 - RM 9,000



**44 CHENG HAW-CHIEN**

**BIRD ON TREE TRUNK**

Chinese ink and watercolour on paper  
96.5 x 63 cm  
RM 6,000 - RM 10,000



**49 ISMAIL ABDUL LATIFF**

**TAMAN SERI ANGKASA NO. 02, 2011**

Acrylic on paper 38 x 28 cm  
RM 2,000 - RM 3,800



**45 IBRAHIM HUSSEIN, DATUK**

**THE MEETING - LONDON PROTEST SERIES, 1963**

Oil on board 45 x 86 cm  
RM 70,000 - RM 120,000



**50 A.B IBRAHIM**

**KAMPUNG HOUSE BY THE BEACH - KEDAH PEAK, 1950's**

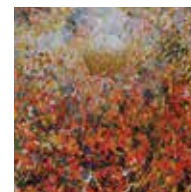
Watercolour on paper 36 x 26 cm  
RM 1,500 - RM 3,500



**51 ISMAIL ABDUL LATIFF**

**TAMAN LARANGAN, 2012**

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



**52 ISMAIL ABDUL LATIFF**

**PELAMIN ALAM, 2014**

Acrylic on paper 42 x 27 cm  
RM 2,000 - RM 4,800



**53 ISMAIL ABDUL LATIFF**

**PARADISE GREEN NO. 01, 2014**

Acrylic on paper 39 x 27.5 cm  
RM 3,000 - RM 7,000



**54 KHALIL IBRAHIM**

**TWO FIGURES, 2002**

Watercolour on paper 11 x 15 cm  
RM 900 - RM 1,600



**55 KHALIL IBRAHIM**

**NUDE MOVEMENT, 2010**

Ink on paper 28 x 37 cm  
RM 800 - RM 1,500



**56 KHALIL IBRAHIM**

**UNTITLED, 2009**

Ink on paper 25 x 17 cm  
RM 800 - RM 1,500



**57 KHALIL IBRAHIM**

**NUDE MALE STUDY, 2002**

Ink on paper 23 x 18.5 cm  
RM 800 - RM 1,500



**58 KHALIL IBRAHIM**

**NUDE STUDY, 2002**

Ink on paper 35.5 x 28 cm  
RM 700 - RM 1,300



**59 ISMAIL ABDUL LATIFF**

**QUEEN OF THE NIGHT... WILD BIRD, 2016**

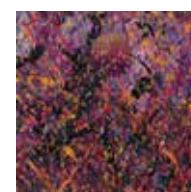
Acrylic on canvas 90 x 71 cm  
RM 12,000 - RM 18,000



**60 ISMAIL ABDUL LATIFF**

**AIR BERBISIK NO. 01, 2015**

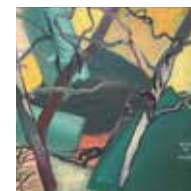
Acrylic on paper 42.5 x 27.5 cm  
RM 3,500 - RM 7,000



**61 ISMAIL ABDUL LATIFF**

**MALAM KEMBANG API NO. 01, 2015**

Acrylic on paper 43 x 27.5 cm  
RM 3,500 - RM 7,000



**62 RAPHAEL SCOTT AHBENG**

**LANDSCAPE, 2013**

Acrylic on canvas 36 x 46 cm  
RM 4,200 - RM 8,500



# RAFIEE GHANI

## A Garden of Nostalgia

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

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

### ARTISTIC PROWESS

Rafiee is known in the local fine art sphere for his lyrical abstract and contemporary paintings, notably his oil paintings. His

artworks aren't easy to miss for their loud, dynamic use of colours and strokes that make his style particularly distinctive and emotive. For Rafiee, aesthetics is an important part of his paintings — this is where balance and compositions are utilised to their fullest potential, often producing artworks that are artistic and pleasing to the eye.

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

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



1

### RAFIEE GHANI

B. Kedah, 1962

### The Floating Mosque, 2017

Signed, titled and dated on lower left  
Watercolour on paper  
57 x 76.5 cm

Provenance  
Private Collection, Kuala Lumpur

RM 4,000 - RM 9,000

When it comes to the works of Rafiee Ghani, it's all about the mood and feelings. The love and passion he has for the environment as well as the way he perceives the world is very different. Thus, his works often result in colour and abstraction that is hypnotising and vastly different from other artists. This particular watercolour on paper artwork brilliantly depicts a floating mosque, as it is aptly titled so. An important part of Rafiee Ghani's paintings is aesthetics, where he uses balance and composition to their fullest potential. This often produces artwork which are both aesthetically pleasing and artistic.



## 2

### RAFIEE GHANI

B. Kedah, 1962

April, 2020

Signed, titled and dated on lower left

Watercolour on paper

30 x 40.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,800 - RM 5,500**

A busy, combustion of colours takes place in this painting, illustrating various geometrical shapes and forms. His works are known for their loud and dynamic colours and brush strokes where his Intimism styles are very well established where he is known to produce paintings of still life that depicts all types of objects of everyday life including the likes of vases, stools, chairs, mugs, flower, food and fruits. 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.





3

**RAFIEE GHANI**

B. Kedah, 1962

**Still Life Study (in Blue), 2010**

Signed, titled and dated on lower edge of paper  
Watercolour on paper  
91 x 61 cm

Provenance  
Private Collection, Kuala Lumpur

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

For Rafiee Ghani, it's all about the mood. It is about feelings. Take for example, he has said that he does not merely paint melons or mangoes, he paints his "feelings" about them. "I am using juxtaposition of forms and colours to bring about that mood in an enclosed space. Having delicate and beautiful things so close, we tend to overlook it. I want to rearrange it. Make it more visible and so that we can stop and look around us." 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 narration 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.





4

**RAFIEE GHANI**

B. Kedah, 1962

**Still Life Study (in Red), 2010**

Signed, titled and dated on lower edge of paper

Watercolour on paper

91 x 61 cm

Provenance

Private Collection, Kuala Lumpur

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

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. His works are known for their loud and dynamic colours and brush strokes where his Intimism styles are very well established where he is known to produce paintings of still life that depicts all types of objects of everyday life including the likes of vases, stools, chairs, mugs, flower, food and fruits. 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.





# RAPHAEL SCOTT AHBENG

Painter of the Bornean Landscape

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

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

## ACCOLADES

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

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

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

## ARTISTIC PROWESS

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

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

5

## RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

### Windy Afternoon 2, 2013

Signed, dated and titled "RSA '13 Windy Afternoon 2" on lower right  
Acrylic on board  
30.5 x 30.5 cm

Provenance  
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500



6

## RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

### Forest Tango, 2013

Signed, dated and titled "RSA '13 Forest Tango" on lower right  
Acrylic on board  
30.5 x 30.5 cm

Provenance  
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500







7

## RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

### Power Garden, 2013

Signed, titled and dated "RSA 13 Power Garden"

on lower right

Acrylic on canvas

38 x 121 cm

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. He was also known for his strong, unique and individualistic personality.

Raphael was once a teacher, cartoonist and a radio producer before becoming a full-time painter. In this large acrylic on canvas artwork, Raphael depicts a garden of his own interpretation, using splashes of contrasting hues that somewhat work in sync with one another. Lined with bold black streaks and the overlapping shades of white, it's a piece that can be easily appreciated.



Bird's Nest, 2013

Acrylic on canvas

38 x 121 cm

**SOLD RM 12,870**

KLAS Art Auction 13 December 2020



# 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 naive 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 like 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.



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

# 8

## ISMAIL ABDUL LATIFF

B. Melaka, 1955

### Fly by Night...Wild Secrets, 2017

Signed "Ismail Latiff" on lower middle

Acrylic on canvas

90 x 71 cm

Provenance

Private Collection, Kuala Lumpur

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



Mystery Tour... Into The Wild Night, 2014

Acrylic on canvas

90 x 71 cm

**SOLD RM 18,035.20**

KLAS Art Auction 14 May 2017

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

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







**9**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Dancing Star Paradise  
Blue No. 01, 2016**

Signed "Ismail Latiff" on lower middle  
Acrylic on paper  
38 x 28 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,000 - RM 3,800**

Bold and beautiful is what comes to mind at the sight of this breathtaking artwork. The strong strokes of blue hues are eye-catching and inviting to anyone who views this brilliant piece. Again and again, the artist never fails to create an illusion, depicting a fragment of his imagination which makes one wonder of the narrative behind the painting. Of course, his signature moon sits on the top centre elegantly as the swirls of blue and black tints create a strong striking motion-like visual. He has set a significant benchmark on marking his own identity through his prominence use of colour combination, art style and technique.



**10**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Dancing Star Paradise  
Blue No. 02, 2016**

Signed "Ismail Latiff" on lower middle  
Acrylic on paper  
38 x 28 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 2,000 - RM 3,800**

This painting by Ismail Abdul Latiff may be similar to the previous one in a glance but to the discerning eye, it is two different artworks that embody vivid colours of blue with varying waves or twirls. An aspect that remains in most of Ismail's works is the moon. It can be observed that the moon in the first painting is in view with slight twirls teasing it. 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.

**11**

**MOKHTAR ISHAK**

B. Kelantan, 1939

**Pantai Sabak, 2010**

Signed and dated on lower right

Watercolour on paper

11.5 x 15.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 500 - RM 1,500**



**12**

**MOKHTAR ISHAK**

B. Kelantan, 1939

**Village in Tumpat, 2010**

Signed and dated on lower right

Watercolour on paper

13 x 18 cm

Provenance

Private Collection, Kuala Lumpur

**RM 500 - RM 1,500**



**13**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Portrait Study IX & Portrait Study IV,  
1980s - 1990s**

Illustrated on page 266 and 269 of the "Art Journey of Khalil Ibrahim" retrospective book published by KLAS in 2015.

Comes with a copy of the retrospective book "The Art Journey of Khalil Ibrahim"

Watercolour and ink on paper

12 x 9 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

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



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.

Khalil is often drawn towards having women as his subject, in his sketches he details the features of his subjects. This gives us an insight to the thought process of the artist before he creates his various works of art.





**14**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Portrait Study V & Portrait Study VI,  
1980s - 1990s**

Illustrated on page 266 of the "Art Journey of Khalil Ibrahim" retrospective book published by KLAS in 2015.

Comes with a copy of the retrospective book  
"The Art Journey of Khalil Ibrahim"

Ink on paper  
12 x 9 cm x 2 pieces

Provenance  
Private Collection, Kuala Lumpur

**RM 900 - RM 1,200**

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

**15**

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938 - 2015

**Study for Playing Gasing, 1975**

Signed and dated "Ismail Mat Hussin 1975"  
on lower right with a note by the artist  
"Hilang 18-4-94" on the upper right  
Pencil on paper  
22 x 25 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 900 - RM 1,800**

This reminiscent pencil on paper rendition by Ismail Mat Hussin entitled "Study for Playing Gasing, 1975" is a study of a batik artwork that was lost in 1994, as inscribed on the top right corner by the artist himself.



**16**

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938 - 2015

**Mother at work with Child, 1978**

Signed and dated "Ismail Mat Hussin 1978"  
on lower right  
Pencil on paper  
18.5 x 27 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 200 - RM 550**





**17**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Untitled, January, 2003**

Signed and dated Taj 1/03 on lower right

Acrylic on canvas

71 x 71 cm

Provenance

Private Collection, Kuala Lumpur

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

Tajuddin Ismail has always had a knack for abstract art. Abstract art is never constant in their message, meaning different things for different individuals. As in this simple piece comprising basic lines and shapes tinted in gallant, outstanding colours of pink and orange, as well as black and blue. Tajuddin Ismail successfully captures the eyes and mind of the viewer. This piece may seem simple, but it has that ability to beckon the viewer to dissect the true meaning behind it. This is a piece that requires the audience to take a longer look, to reflect on this artwork.

**18**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Black Windrift Edition 189/500  
& Red Earth Synergy No. 6  
Edition 167/500**

Both signed on lower right Inscribed

edition number and titled on lower

edge of paper

Print on paper

33 x 33 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

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



**19**

**TAJUDDIN ISMAIL, DATO'**

B. N. Sembilan, 1949

**Innerspace No. 3 Edition 247/300  
& Innerspace No. 2 Edition  
256/600**

Both signed on lower right Inscribed edition

number and titled on lower edge of paper

Print on paper

41 x 41 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

**RM 2,200 - RM 4,800**





20

**MOHD KHAIRUL IZHAM**

B. Pahang, 1985

**The Garden, 2020**

Signed and dated "Khairul Izham 2020" on lower middle

Acrylic on canvas

135 x 152 cm

Provenance

Private Collection, Kuala Lumpur

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



Pohon Mas IV, 2019

Acrylic on canvas

152 x 152 cm

**SOLD RM 6,720**

KLAS Art Auction 12 July 2020



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

21

**KELVIN CHAP**

B. Indonesia, 1975

**Pusaka Alam Rimba, 2017**

Signed and dated "Chap Kelvin 2017" on  
middle of canvas  
Mixed media on canvas  
131 x 131 cm

Provenance  
Private Collection, Kuala Lumpur

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



The Land of the Headhunters (Borneo Series), 2003  
Mixed media on canvas  
131 x 131 cm  
**SOLD RM 8,960**  
KLAS Art Auction 22 March 2015

Entitled 'Pusaka Alam Rimba, 2017, this rendition from Kelvin Chap uses bold, vibrant colours that are immensely eye-catching and seem to amalgamate seamlessly with each other. The painting is a joyous celebration of colours and patterns. Kelvin Chap was born in 1974. He received his education majoring in print making at the Malaysian Institute of Art (1992-1994). Kelvin won first prize in the Swatch Street Painting Competition based on the theme, Spirit of Our Times (1994). He was honoured the Juror's Choice at the Philip Morris Malaysian Art Awards (2001). His solo exhibitions include Belawing and the Great Mamat (Totem and the Great Hunter), Pelita Hati (1996), Idea 9, Pelita Hati (2000), and Old Masks, Modern Man, Maison of Malaysian Art (MoMA) (2011).





**22**

**JALAINI ABU HASSAN**

B. Selangor, 1963

**Pisang Emas..Bunga Sejahtera, 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**

Jai's work is described as, "A complex ambiguity where the significance of each work competes and distorts the understanding of the next. The responsibility of meaning therefore lies primarily in the selection of the viewer...as guided by their own experiences." The artist is a natural poet, and his paintings have told their own stories: culture, mysticism, poetry, the Malay culture, social commentaries as well as his own biography. They may seem confusing at first, his works, but the seamless yet contrasting way the pictorial designs flow into each other seem to grab the attention of the viewer, calling them to inspect it further. After having graduated from MARA Institute of Technology in Fine Art in 1985, he went on to obtain his masters in Slade School of Fine Art in London in 1988 and in Pratt Institute in 1994. Among the awards he has won include the 2005 Rado Switzerland Commission Award's first prize, the Hong Kong and Shanghai Bank Gold Award in 1991 and the Major Award from the Young Contemporary Artists exhibition in 1985.



**23**

**JALAINI ABU HASSAN**

B. Selangor, 1963

**Non-Species Botanical II, 2020  
& Pseudobotanica II, 2020**

Signed and dated "Jai 2020" on lower right

Watercolour on paper

41 x 30.5 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

**RM 2,800 - RM 6,000**

This brilliant work departs from Jai's usual renditions while still preserving his use of vibrant colours. Demure in character, this piece almost looks like the artist's rendition of a botanical illustration. Against a white paper, Jai depicts two 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.





**24**

**TEDDY BUENAVENTURA**

B. Philippines

**Untitled, 1970's**

Signed on lower right

Oil on canvas

61 x 91 cm

Provenance

Private Collection, Canada

**RM 500 - RM 1,500**



**25**

**TEDDY BUENAVENTURA**

B. Philippines

**Farmers**

Signed on lower right

Oil on canvas

61 x 91 cm

Provenance

Private Collection, Canada

**RM 600 - RM 1,800**



**26**

**EDDIE SARMIENTO**

B. Philippines, 1940

**Fishermen, 1980's**

Signed on lower left

Oil on canvas

61 x 62 cm

Provenance

Private Collection, Canada

**RM 1,200 - RM 3,800**



Eddie Sarmiento was born on May 10, 1940 in Malabon. He studied at the University of Santo Tomas with a major in Advertising. He established a gallery in Mabini during the 60's but eventually closed due to the increase of bars and nightclubs in the area. He did a number of commissioned art works for Clark Air Base, PLDT, Avon, Covelandia and Manila Bank.

This oil on canvas piece by the artist is an arresting piece centred around a group of fishermen on a wooden boat, hard at work casting a net on one side and retrieving their catch of the day on the other.

**27**

**GERARD PIETER ADOLFS**

B. Indonesia, 1898 - 1968

**Village Scene, 1950's**

Signed on lower right

Oil on canvas

60 x 70 cm

Provenance

Private Collection, Canada

**RM 18,000 - RM 50,000**

Gerard Pieter Adolfs' incessant love for Java and Bali and his penchant for painting the ordinary lives of the native people steeped in an atmospheric tropical sun. He employs the manipulation of light and shadows, which is the central motif of Adolfs' style and the main driving force behind his diverse collection of paintings, drawings, etchings and sketches.

The present work Village Scene, 1950's is a potent example of Adolf's mature style, where he demonstrates mastery in the use of the palette knife in combination with swift impressionistic brushwork. Adolfs' fills his canvas with harmonious colour modulations, accented by a staccato of vibrant hues where sunlight gleams most brilliantly.







**28**

**LUCIEN FRITS OHL**

B. Indonesia, 1904 - 1976

**Flamboyant Tree**

Signed "Lucien Frits Ohl" on lower right  
Oil on canvas  
61 x 92 cm

Provenance  
Private Collection, Canada

**RM 12,000 - RM 20,000**

Lucien Fritz Ohl was a self-taught artist who lived and worked in Palembang, Jakarta and Yogyakarta. He settled in Hague afterwards and painted in the style of Gerard Pieter Adolfs. He produced illustrations of Indonesia for JC Hamel's Soldatendomee (Hague 1948) and held many exhibitions in Hague and Netherlands. Lucien Fritz Ohl was considered an important pioneer artist in the Dutch East Indies. He captured articulately the vibrancy of perhaps, the Flamboyant Tree. His hallmark brushwork is distinct here, as a vivacious and lively wash of potent red grabs the viewer's attention. The piece is highly expressionistic, with the focus being on the flamboyant tree as the title suggests, but the exquisite way Lucien fills in the rest of the space with virtuosic blending and imagination and skill, the piece comes alive.



**29**

**YONG CHENG WAH**

B. Penang, 1943

**Fishermen, 1964**

Signed and dated on lower left  
Linocut  
57 x 37 cm

Provenance  
Private Collection, Canada

**RM 500 - RM 750**

Born in 1943 in Penang, Yong Cheng Wah was a prominent figure in the Malaysian visual arts scene as 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 threetime 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. Just like this particular piece, his works are often a piece of his memory or knowledge of the local culture and secluded areas of his home country.

**30**

**YONG KHENG WAH**

B. Penang, 1945

**Fishermen With View Of Kedah Peak, 1970**

Signed and dated on lower right

Batik

60 x 90 cm

Provenance

Private Collection, UK

**RM 7,000 - RM 15,000**

Yong Kheng Wah is the son of legendary artist Yong Mun Sen, who was also known as a prominent figure in the Malaysian visual arts scene. His early batik artworks are a testament to his extraordinary skills in manipulating the medium with his signature technique, as what can be seen in this beautiful piece.





# DATO CHUAH THEAN TENG

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

Teng, as he is 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 in this medium in 1953 and therefore he can be considered the father of Batik Painting in Malaysia.

He received a Diploma of Merit at the First International Art Exhibition in Saigon, Vietnam in 1962. He was honoured with a Retrospective Exhibition by the National Art Gallery in 1965. For his contributions to art, he was awarded the A.M.N. medal by the Malaysian Government. His works have been reported extensively in numerous local and international newspapers articles and magazines. He was featured in the Readers Digest in October 1988 (British Edition) and October 1987 (Asian Edition). He is also mentioned in numerous books — Chinese Arts in the Twentieth Century (by Michael Sullivan), Modern Artists of Malaysia (by T.K Sabapathy and R. Piyadasa), and Teng-Batik (by Yahong Art Gallery) etc. He is listed in "International Who's Who of Intellectuals", "Who's Who

In The World" (1980-1981) and "Men of Achievement".

Chuah Thean Teng is credited with the first transference of the textile from its status as a craft and function as a garment, to a new identity as an art form to be framed and displayed from the 1950s onwards. Chuah's distinctive rendering in the medium persists to today as iconic encapsulations of the Malayan landscape and its people. The fluidity of his figures and vibrancy of his dyes combined with the geometric modernity of his compositions imbue his works with an unmistakable vitality and balance.

Following that, Teng, as he is popularly known, found the patronage of a few influential art historians and art dealers and was given the opportunity to showcase his batik creations. He quickly adopted the motifs that were most central to Malayan art at that time, painting scenes of Malayan daily life.

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. In 1977, he was the only Malaysian invited to the Commonwealth Artists of Fame Exhibition in England. Since his first at the Arts Council, Penang, Malaysia in 1955, he has exhibited extensively all over the world, including Saigon, London, U.S.A, Holland, Australia, New Zealand, Brazil, Canada, Japan, Switzerland and Taiwan.





**31**

**CHUAH THEAN TENG, DATO'**

B. China, 1914 - 2008

**Threshing Rice, 1980's**

Signed "Teng" on lower left

Batik

89 x 60 cm

Provenance

Private Collection, Canada

**RM 55,000 - RM 110,000**

Dato' Chuah Thean Teng was born in China in 1914, where he studied at the Amoy Art School. Teng first started in this medium in 1953 and therefore he can be considered the father of Batik Painting in Malaysia.

He says, "Art is the vision of the artist, his creation, imagination and expression reflecting the artist's many degrees of feeling. It is an interplay of both emotional and visual expression where the illusions created convey the statements across. And through the different modes of expressions, we are compelled to seek some standard of value to enable us to distinguish between them. This distinction is called the transformation of things."

In terms of Dato' Chuah Thean Teng's Threshing Rice piece, this is a work that is quintessentially Teng (as he is affectionately known). All the hallmarks of gesture, form and colours are depicted: colour harmony with the subtle nuances of red, blue and green, the close-cropped composition alongside the elegant configurations. According to Frank Sullivan, "His (referring to Dato' Chuah Thean Teng) productivity in batik painting is enormous...never satisfied, he is always experimenting, seeking to give new depth and range to his batik art."





**32**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**East Coast Fishermen, 1971**

Signed "Khalil Ibrahim 71" on lower left

Batik

82.5 x 94 cm

Provenance

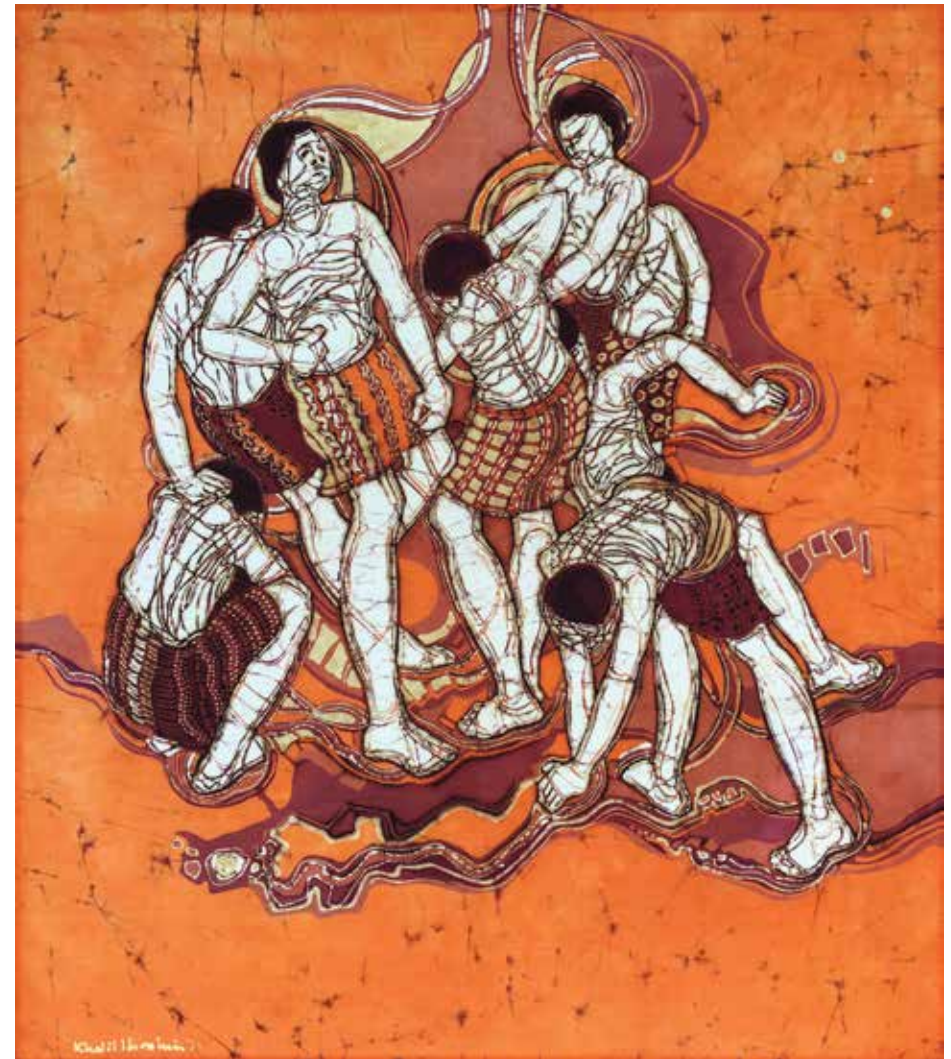
Private Collection, Kuala Lumpur

**RM 60,000 - RM 120,000**

Born in 1934, the late Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. While the late Chuah Thean Teng pioneered batik in the 1930s, it was only accepted as a medium of artistic expression by the 1960s.

Somewhat later, Khalil also forayed into this art medium, depicting the Malay life, primarily that of the fishermen fraternity, through the batik technique – in a more real sense. Khalil has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, in which most of his works centre around figures and are heavily influenced by East Coast fishermen and women.

Obtaining inspiration from his upbringing in Kelantan, this batik piece features a group of village folk clad in vibrant sarongs. Khalil utilises his skill in and complete study of the human figures to bring out movement while simultaneously using bold colours to bring about richness to this piece.



**33**

**KWAN CHIN**

B. Kuala Lumpur, 1946

**At the Coast, 2012**

Signed "Kwan Chin" on lower left

Batik

40.5 x 51 cm

Provenance

Private Collection, Kuala Lumpur

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



Kwan Chin was born in Kepong, Kuala Lumpur in 1946 and attended the Nanyang Academy of Fine Art in Singapore where he learned to use traditional art materials. Soon after, he decided to enter the world of advertising but instantly changed his career path after being introduced to the medium of batik, which is a popular art and craft skill in West Malaysia.

His batik works are rich in colour and are widely known around the world, having been exhibited in London and Miami. This particular piece shows Kwan Chin creatively capturing the scene of a group of fishermen working at the coast of the sea. Warm and earthy tones are used throughout the piece alongside splashes of captivating patterns and prints – unmistakably exhibiting the artist's expertise in mixing different designs and motifs, cohesively blending them all to a single unique artwork.



**34**

**KWAN CHIN**

B. Kuala Lumpur, 1946

**A Cattleman, 2012**

Signed "Kwan Chin" on lower right

Batik

76 x 76 cm

Provenance

Private Collection, Kuala Lumpur

**RM 7,000 - RM 13,000**

Kwan Chin is masterful when it comes to the batik art medium with a touch of Nanyang style. The following artwork depicts a cattleman relaxing under the tree, shading away from the blazing sun. His illustration portrays an obvious cubism and geometric forms in his figures. His works are bright in atmosphere with a very distinct contrast of colours that is striking and undoubtedly attention grabbing, which is his identity and usual trademark.

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.



**35**

**YAYOI KUSAMA**

B. Japan, 1929

**Pumpkins (2)**

Each with stamped artist name and copyright on the underside,  
published by Benesse Holdings, Inc., Japan.

Comes with original yellow and red boxes. (2)

Painted cast resin multiples

Each height 10.2 cm

Provenance

Private Collection, USA

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

Yayoi Kusama was raised in Matsumoto and trained at the Kyoto School of Arts and Craft. The focus of her studies was the traditional Japanese painting style called Nihonga. When she moved to New York City in 1958, she became part of the New York pop art movement. Her works are primarily in the form of sculptures and installations, but she also actively in paints, writes, and explores various forms of art. Often, her work showcases some attributes of feminism, minimalism, surrealism, Art Brut, pop art, and abstract expressionism, and is infused with autobiographical, psychological, and sexual content. She has been acknowledged as one of the most important living artists to come out of Japan. The artist has a keen obsession with dots due and floral motifs, the aftermath of her childhood hallucinations. She sees dots as the epicentre of the universe and intends to bring people back to the nature of the universe.





**36**

**KAREL APPEL**

B. Netherlands, 1921 - 2006

**Untitled, 1971**

Signed and dated "Appel 71" on lower left  
Acrylic, crayon and printed paper collage on card  
18 x 13 cm

Provenance  
Private Collection, USA

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

Karel Appel born on April 25, 1921 in Amsterdam, Netherlands was a Dutch painter of turbulent, colourful, and semiabstract compositions, who was a cofounder of the COBRA (1948) group of northern European Expressionists. He was also a noted sculptor and graphic artist. Appel found inspiration in the artwork of children and the rejection of sophisticated aesthetic tastes.



**37**

**YOSHITOMO NARA**

B. Japan, 1960

**Cosmic Girl (Eyes Open), 2008**

Offset lithographic poster printed in colours  
on wove, from the edition of 500  
72 x 52 cm

Provenance

Private Collection, Singapore

Published by Baltic Centre for Contemporary  
Art, Gateshead, UK, on the occasion of the  
artist's exhibition from an edition of 500.

LITERATURE: 'Yoshitomo Nara: The  
Complete Works 1984-2010, Volume I',  
Bijutsu Shuppan Sha, Tokyo, Japan, 2011,  
p.143 (illustrated in colour)

**RM 25,000 - RM 45,000**

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





# CHEN WEN HSI'S HERONS

Avant-Garde Artist

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

Heavily influenced by traditional Chinese paintings and early Cubist works of Pablo Picasso and Paul Klee, Chen created his own repertoire and identity, which later became his trademark. In the span of 1923 to 1992, Chen had partaken in 38 one-man exhibitions within Singapore and internationally, including countries such as China, Taiwan, Malaysia, Japan, Australia, New Zealand and Hong Kong.

Clearly influenced by Cubism and Fauvism, Chen Wen Hsi produced various masterful renditions of 'Herons' — paintings that encapsulates the artist's fascination with the form and figuration of this particular bird. This favourite subject of his was deeply inspired by the tropical scenery of Singapore, which is perhaps the main reason why he moved there in 1948. With the large array of birds in Southeast Asia, Chen found a profound interest in the herons and had featured this bird in many of his paintings. The herons hold a special meaning in Chinese culture as it resembles the word 'path' in spoken mandarin. The underlying meaning of the heron paintings could be interpreted as an ever flowing and opportune path.

Using sharp and angular brushstrokes, Chen creates bold, elongated bird-like figures, which are then simplified into abstract shapes and patterns. In some of the artist's works, the beaks and bodies overlap one another, suggesting dynamism and movements in the depicted scene. Chen then pairs them with carefully selected shades of colours to create an illusion of depth, as the darker colours naturally assume the background, while the limelight is shed on the white-hued herons. Chen loved leaving a thin white space between each heron to intentionally highlight the interplay of light and shadows, a key aspect that evokes a certain mood and time to his paintings.

Chen's work is truly variegated, melding the different elements of Western styles of art, traditional Chinese painting techniques with a Southeast Asian subject matter. The exploration of space is a definite quality that Chen imposes his viewers through his oeuvre which produces a very unique piece. His ability to create three-dimensional forms on a two-dimensional plane illustrates his proficiency in this style of painting.



Herons

Watercolour on paper

43 x 29 cm

**SOLD RM 29,680**

KLAS Art Auction 24 February 2019

## REFERENCES:

Sotheby's Breathless — Southeast Asian Art  
Chen Wen Hsi  
Herons  
Estimate: 80,000 - 180,000 HKD  
Sold: 214,200 HKD

Sotheby's Modern and Contemporary  
Southeast Asian Art, 1 April 2019, Hong Kong

Chen Wen Hsi  
Herons  
Estimate: 160,000 - 250,000 HKD  
Sold: 250,000 HKD

Christie's 20th Century & Contemporary  
Art, 26 May 2019, Hong Kong  
Chen Wen Hsi  
Herons in the Reed  
Estimate: 150,000 - 250,000 HKD  
Sold: 275,000 HKD



**38**

**CHEN WEN HSI**

B. China, 1906 - 1991

**Hérons**

Signed in Chinese and stamped with seal of the artist  
on lower right  
Ink on paper  
66 x 76 cm

**Provenance**

Private Collection, Singapore  
Formerly in the Collection of a New York Estate

**RM 75,000 - RM 180,000**



In this masterpiece, Chen Wen Hsi portrayed his abstract mastery using ink on paper, but in a muted tone. This flock of heron is portrayed in a flurry, looking for food in the wilderness. Here, a medley of Western and Nanyang influences are discerned, evidence of his flawless technique.



# 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'. 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 challenged 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 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



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

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

39

## TAY BAK KOI

B. Singapore, 1939 - 2005

### Malay figures in boat beneath trees, 1981

Signed on lower right and comes with certificate signed by  
Della Butcher, the proprietor of the Fine Art Gallery,  
Singapore issued on 31st December 1981  
Watercolour on rice paper  
60 x 98 cm

Provenance  
Private Collection, UK

RM 18,000 - RM 36,000



Comes with certificate from Fine Art Gallery, Singapore

Second-generation Singaporean artist, Tay Bak Koi is fondly known for his illustrations of urban landscapes, fishing villages and 'kampung'. He was born in 1939. His artistic beginnings came from an innate talent and potential, which was later recognised by his father's friend, who subsequently enrolled him in the prestigious Nanyang Academy of Fine Arts (NAFA) in 1957.

To date, his works have been featured in numerous exhibitions around the world, including Hong Kong, Australia, Germany, Japan and the United States. One can discern that Tay's artistic career has gone through a distinct evolution. When he began in 1964, his works emanated a strong resemblance to his mentor, Cheong Soo Pieng's. Then, as Tay gained experience and grew in experimentation, his art started to come to life in a unique way.

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



**40**

**ONG KIM SENG**

B. Singapore, 1945

**Singapore River, 1978**

Acquired by the previous owner in 1978 from

Ritage Galleries, Calgary, Canada

Watercolour on paper

37 x 53.5 cm

Provenance

Private Collection, Canada

**RM 11,000 - RM 22,000**

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. Ong said, "I have to feel a place before I paint it. If I have good feelings for a scene - just as I may have good feelings for someone I meet - I know I'll have the will to paint it well. For me, and for all painters, I believe, inspiration comes naturally when there's a link between the artist and his subject." This is a very sought after subject by collectors in Singapore along with the Nepal series by the artist. This is by far the oldest Ong Kim Seng artwork featured in our auction.





**41**

**THOMAS YEO**

B. Singapore, 1936

**Landscape**

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

Provenance  
Private Collection, Singapore

**RM 4,000 - RM 12,000**

Through his travels, Thomas Yeo has experienced the ever-changing and urbanisation of Singapore. Although he mentioned that everybody in Singapore is familiar with construction and digging works in the city and despite it being a detriment, it actually inspired him to create works of art. Saturated with lovely, warm, perhaps what Thomas Yeo has captured here is nature at its best. He has eloquently captured depictions a red-hued landscape lush with greenery, trees and hills reminiscent of fall. It brings about a feeling of serenity and of escapism, as the artist paints the perfect, calming place to set your eyes on.

Born in 1936 in Singapore, Yeo graduated from the Nanyang Academy of Fine Arts in 1960 and then studied at the Chelsea School of Art and Hammersmith College of Art & Architecture in London. He served as the chairman of the Shell Discovery Art Awards and the president of the Modern Art Society, Singapore.



**42**

**YONG CHENG WAH**

B. Penang, 1943

**Untitled**

Signed and stamped with artist seal on  
lower right  
Ink and watercolour on paper  
55 x 76 cm

Provenance  
Private Collection, Kuala Lumpur

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

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.





**43**

**ZHONG PAI MU**

B. Perak, 1911

**Untitled (3),  
Penang Chinese Temple, 1930's**

Watercolour on paper  
18 x 27 cm, 26 x 33 cm,  
23 x 26 cm, 29 x 35 cm

Provenance  
Private Collection, Canada

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

Zhong Pai Mu studied at 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. Later, he was 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 painter Fung Yow Chork.



**44**

**CHENG HAW-CHIEN**

B. Penang, 1948

**Bird on Tree Trunk**

Chinese ink and watercolour on paper  
96.5 x 63 cm

Provenance  
Private Collection, Canada

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

Cheng Haw-Chien was born in 1948 in Penang, Malaysia. He began learning Chinese brush painting and western art forms enthusiastically when he was an adolescent and his interest flourished even further after his secondary school education when he continued his academic studies in Taiwan and Hong Kong. There, he sought to refine his artistic skills under the guidance of many eminent masters. He studied the Lingnan style of painting, which fuses elements of Western and Japanese realism with Chinese ink painting on rice paper, evident with this work.

**45**

**IBRAHIM HUSSEIN, DATUK**

B. Kedah, 1936 - 2009

**The Meeting - London Protest Series, 1963**

Signed "IB" on the lower right  
Oil on board  
45 x 86 cm

Provenance  
Private Collection, Kuala Lumpur

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

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

Datuk Ibrahim Hussein never fails to captivate art enthusiasts by proving his mastery in abstract, which is often deemed futuristic due to the complexity in the way he expresses the forms and dimensions of his creation. Stunningly captured from above, this particular piece uses a variant of shades that blend seamlessly with each other while different shapes form the figures depicting a meeting that is happening.





# YEOH JIN LENG

## A Living Maestro

Of all the illustrious names in the Malaysian art scene, Yeoh Jin Leng is unlike any other. His masterpieces are exemplary, his ideals are by no means conventional and his journey through life as an artist and art educationist is astounding.

### FAMILY BACKGROUND

Jin Leng was born in 1929 in Ipoh. His father went through a stint as a boxer, where he was a flyweight champion. Jin Leng is a third generation Malaysian from his father's side and fifth generation from his mother's side. His maternal great-grandparents were from Fuzhou in China who migrated to Penang. "My grandfather was the one who developed the Kinta Valley tin mines. In the 1920s, his younger brother, Lam Loo King became one of the richest tin miners in the Kinta Valley." Jin Leng grew up in a Malay-style timber house built by his grandfather on a three-acre rubber estate, in a village called Kampung Pisang. "I climbed the trees and would pick fruits from the trees. We used to go about in groups including to the Kinta River, which was very pristine and clean back then. We would go fishing and diving."

### THE HARDSHIP OF WAR

During the colonial days when Malaya was under the British rule, life could not be anymore challenging and difficult. Then came the Japanese Occupation from 1941 to 1945. Jin Leng was only 12 years old when he experienced the full force of the invasion. "Hundreds were herded into army trucks by the Japanese and held captive at the Ipoh Club Padang with a tall barb-wired fence all around it. In the evening, we were let out one by one. There was a chap wearing a white hood who only had to nod and a person would be taken away and beheaded in front of my kampung house, where the YMCA building stands today," he lamented. Jin Leng continued, "Hundreds were taken by the Japanese to extend the Ipoh Airport runway, but nobody knew about this. I had seen men dying while toiling. I had seen all the suffering during the Japanese invasion."

### BACK TO SCHOOL

The end of the Japanese Occupation in Malaya in 1945 signalled a great new era for the country, one that was free from oppression and the subjugation by foreign races. Jin Leng was also able to start life anew, as he could finally pursue his education at the Anderson School in Ipoh after a delay of four years due to the war. This meant that he only managed to finish his secondary education by the age of 20 in 1949. "Right after I finished school, I was compelled to become a teacher for the special classes for Malay students from rural areas. I taught them English and many other subjects for two years until the opportunity to go to Kirkby came," he said. In Kirkby, England, he would meet his future wife, Diana, in his second year.

### FROM LIVERPOOL TO KUALA TERENGGANU

Jin Leng was selected to go to Kirkby, England to study at the Malayan Teacher's Training College, where the seeds of his passion started to grow and develop. His main subject was art. After about two years in the UK, he returned to Malaysia. "I was supposed to go back to Perak but I was sent to Kuala Terengganu. From 1953 to 1957, I enjoyed the East Coast, a beautiful, pristine place and the sea was lovely. I went diving and painted a lot of the undersea world for school murals and so on. I taught art to many students and amazingly, some of my ex students still remember and contact me now and again. Some of them have become important people now," he said. A year after he was posted to Kuala Terengganu, his wife Diana, joined him there. They got married in 1955 in Penang. The year was 1957, and Jin Leng was summoned by the headmaster of the school where he was teaching. He recalled the amusing exchange that he had with the headmaster with laughter, "He called me and he went, 'Jin Leng! A scholarship was offered by the government for art.' During this time, he and Diana birthed a son and he was selected to receive the first federal scholarship to study art at the Chelsea School of Art in England.

### STUDYING ART IN THE UNITED KINGDOM

What Jin Leng thought to be a chance to further his studies in teaching art was actually to study art. Six months after he arrived in London, his wife followed suit with their six-month old baby. After Chelsea, he had an extension for another year at the University of London. In 1962, Jin Leng and his wife welcome another boy in London, before returning to Malaysia in 1963.

### HEADING HOME

Jin Leng was sent back to Kuala Terengganu for a year, "which was okay because I love the place!" While there, the couple welcomed another addition to the family with the birth of their daughter. The art teacher was appointed as the chief education officer scale but declined the position as "I just wanted to be an art lecturer. I was interested in contributing what I had learned to the youth of this country. So I went to STTI (Specialist Teachers' Training Institute) in Kuala Lumpur for 20 years until 1983, when I eventually became head of the art education division and was in charge of 27 teachers training colleges in the country. I did a lot of work while I was there, I was sent to all the ASEAN conferences in art education in Bangkok, Manila, Jakarta, Yogyakarta... I had that wonderful experience of coming to know about art in the surrounding region. I was also involved with the ASPACAE (Asian Pacific Conferences on Art Education), contributing papers in the US, Japan, Taiwan, Singapore and Thailand!" With other cultural awards from Australia, France, Germany, US and as a special guest to the US, China and Japan, Jin Leng gained an in depth understanding of art around the world.

### RETIREMENT

In 1983, Jin Leng was required to retire at 55 due to the Malaysian Civil Service Scheme. However, for him, retirement was not the end of his journey. After all, he was still in his fifties at that time and had a burning passion for art, for knowledge and discovering the world of art. He decided that his next step was to travel the world, but not before making another contribution to Malaysia's art education. "I still contributed part time as the Dean of Studies for the Malaysian Institute of Art (MIA), developing a three year course programme to more than six courses including pottery, graphic design, textile and more," he said. Some illustrious names in the design industry are graduates from the courses that Jin Leng developed in MIA.



Landscape, 1984  
Acrylic on canvas  
99 x 86 cm

**SOLD RM 154,000**

KLAS Art Auction 30 September 2012

### ARTWORK COLLECTIONS:

- National Art Gallery, KL
- Singapore Museum of Art
- National University of Singapore, Museum of Art
- University Sains Malaysia Art Museum, Penang
- Alor Setar Art Museum
- Bank Negara Malaysia Museum and Art Gallery
- Herbert F. Johnson Museum of Art, Cornell, Ithaca, US
- Private Collections

**46**

**YEOH JIN LENG**

B. Perak, 1929

**Melawati Series, 1982**

Signed and dated "Jin Leng 82" on lower left  
Acrylic on canvas  
71 x 89 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 90,000 - RM 150,000**

Born in 1929, Yeoh Jin Leng started his career as a school teacher in Ipoh and in 1952 joined the Malayan Teachers' Training College, Kirkby, Liverpool in the United Kingdom. It was there that his interest in art developed and after serving five years as a pioneer teacher in Kuala Terengganu, he received the first federal scholarship to further his art studies at the Chelsea School of Art and also the Institute of Education, University of London.

Upon his return to Malaysia, he became a leading artist and was a design coordinator for



Selangor Pewter for a year and a half. The Four Seasons Vase and the set of Malay Kerises are some of his designs. Following that, he joined the Malaysian Institute of Art (MIA) in 1984 and became Dean of Studies the following year.

He served MIA for 10 years and left in 1994 to devote more time to his art. He then became a member of the Board of Trustees of the National Art Gallery and has served as Chairman of the Programme Committee, developing various exhibitions and artistic projects for the Gallery.



# MOHD HOESSEIN ENAS

## A Daughters Memory of the late Great Portrait Artist



Zoebaidah, the oldest daughter of the late Dato' Hoessein with siblings and children with the portrait of the East Coast Girl in the background

Zoebaidah is a genial, energetic woman with a broad smile. Born in Medan in 1942, Zoebaidah is Datuk Mohd Hoessein Enas' first born and eldest of his seven daughters and two sons. The unspoken bond between father and daughter is not only evident in the stories that she recalls but even down to the sophistication that Zoebaidah projects.

### STYLISH PAINTER

"My dad was a stylish man!" Zoebaidah tells us, "He had a taste for imported Italian brands back then and of course he would never be without his signature pipe. But at the same time he was always so warm and generous. He loved to joke around but always spoke softly, kindly and with great poise."

Much the same could be said of Zoebaidah. Her hospitality knows no bounds as she serves homemade tapioca cakes and spring rolls, the

culinary arts being her chosen field as opposed to her father's well-known indulgence with oils, pastels and acrylic. As she recalls her father with great affection, she always carried herself with the same poise you would just imagine her father would have had.

"My earliest memory of my father was that he was not around!" continues Zoebaidah with a touch of humour that must surely have signalled the apple doesn't fall too far from the tree. "But I remember missing him a lot and always wondering where he was."

### EARLY YEARS

Between 1945 and 1947, Zoebaidah had no clue where her father was. It emerged later that he had fled Indonesia, where he was born in order to escape the struggle for independence and upheaval at the time. Hoessein Enas was said to have helped Labuhan Bilik to print bank notes and even rode

a trishaw in Singapore during that time before finally settling in Penang and sending for his wife and children in 1947. This was the year that the young Zoebaidah was reunited with her father.

"I remember we lived in a shophouse in Penang," Zoebaidah says, "with Bengali bakers downstairs. I still remember my dad taking me to Penang Hill within the very first few days of arriving there."

The family with Zoebaidah and her two brothers and one young sister at that time were overjoyed to be united with their father. Though they wondered whether they would be returning to Indonesia, Zoebaidah still remembers being told by her mother that they would stay, because that was where her father was.

After only a year in Penang, the family moved to Kuala Lumpur, first to Kampung Baru and later to Jalan Cochrane. The family then spent many years in Jalan Hose, near Merdeka Stadium. This was where Hoessein Enas finally had a studio that led to a most productive phase of his life. Zoebaidah was living in the Jalan Hose house until she completed her schooling, started working and right up until her marriage in 1965. Later, Hoessein and the family would move to Bukit Damansara where he lived until his passing.

### DEDICATED ARTIST

"We always knew he painted," Zoebaidah remembers with great pride. "But we didn't know the extent of his passion when we were young. It was in Jalan Hose that we really saw how much he loved it, locking himself away for hours, listening to his favourite Latin records, smoking his pipe and painting."

That certainly paints an accurate picture of the dedicated painter that Hoessein Enas was, who also had a dash of panache to his character. Throughout his life, he always had a full-time job, including working at the Malaysian Film Unit in Jalan Bangsar, a research artist with the Museum and Aboriginal Research Department and most famously as the director of Stage and Design for Radio Television Malaysia. Hoessein was so passionate about his art that he would paint furiously in his own time, often working until the early hours of the morning.

### LOVING FATHER

But Hoessein was far from one to neglect the family; Zoebaidah is quick to tell us: "He always

was a very generous and loving father. For instance, he used to insist to have meals at home together with the entire family."

Besides the many famous dignitaries and celebrities that Hoessein painted, his family was also his favourite subjects. Zoebaidah recalls how she was once made to sit every day, posing for her father for weeks, wearing the same Malay dress. Her father would call her endearingly by her nickname "Bet" and she couldn't refuse.

Zoebaidah was not alone as the entire family was engaged from time to time as models. Hoessein was particularly interested in people and people's expressions. Zoebaidah tells us with great pride: "He had a great gift of looking into the characteristics of a person not just on the outside but the inside as well. He was interested in drawing people in different conditions, even if you look like a mess after a hard day at work." It was this ability that once led to Hoessein being coined "The Man with the Golden Arm" after an exhibition in London.

### LESSONS IN LIFE

Hoessein's open nature was the one great lesson Zoebaidah keeps with her. "My father taught me to make friends with everyone," Zoebaidah says. "Whether you are Malay, Chinese, Indian or any other race, I was always taught to be open just like my father. Until today I have plenty of friends and I am very happy."

Sadly, Hoessein passed away in 1995. But his memory lives strongly in Zoebaidah and everyone else who have been fortunate enough to be touched by his personality or his paintings. "Painting is in my blood," Zoebaidah relays how Hoessein Enas used to tell her. "He was from a poor, simple kampung family. He didn't have a diploma or degree, he was just naturally good and his passion was so great. I am so proud and grateful to have a father like him."

Zoebaidah ends by sharing with us another nugget of wisdom from the great man: "'Art is life and life is art', my father always used to say." That went a long way to explain Hoessein's art and work. Ultimately he was interested in life and people, captured through his portraits.

Thankfully through Zoebaidah we learn that Hoessein was very much loved, especially by his family, and he was a terrific personality. Hoessein Enas was not just a Painter of People, but also the People's Painter.

**47**

**MOHD HOESSEIN ENAS, DATO'**

B. Indonesia, 1924 - 1995

**East Coast Girl, 1985**

Signed and dated "Hoessein Enas 85" on lower left

Oil on canvas

40.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

**RM 55,000 - RM 75,000**



Portrait of Zuebaidah, 1958

Oil on canvas

82 x 66.5 cm

**SOLD RM 132,000.00**

KLAS Art Auction 30 September 2012

Famously known as the Father of Portraits in Malaysia, Dato Mohammed Hoessein Enas was born in Bogor, Indonesia in 1924. He migrated to Malaysia in 1947 to escape the aftermath of the Indonesian National Revolution. From 1960-1990, he received many awards including the UNESCO Fellowship Award Winner in Art and Selangor Royal Portrait Artist. His works have been exhibited in various notable exhibitions in Kuala Lumpur, Paris, Hong Kong and Singapore.

All his portraits exude an emphasis on culture whether it's in the actions of his subject, their clothes or their livelihood. The East Coast Girl shows a shy expression from the subject while the vibrant use of colours on her clothes and headpiece suggests enthusiasm and positivity.





**48**

**YUSOF GHANI**

B. Johor 1950

**Siri Topeng, 1990**

Oil on canvas  
25.5 x 25.5 cm

Provenance  
Private Collection, Sarawak

**RM 4,500 - RM 9,000**

Yusof Ghani was born in 1950 in Johor and used to frequent a small movie theatre as a young boy, where he developed a predisposition towards painting. He received a scholarship to study art at George Mason University, USA, where he studied Graphic Art and proceeded to pursue his Master's in Fine Art at Catholic University, Washington. Upon returning to Malaysia, he began lecturing in Universiti MARA Institute of Technology.

This particular piece was inspired by the masks of Kenyah and Kayan from his trip to Sarawak, the cultural motifs played a major part in Yusof Ghani's *Siri Topeng*. It merely is an expression of faces, combining oil on canvas in controlled structures, intensified by outlines which shows the artist's effort in exploring new forms and visual approaches that are to the point, solid, structured and meaningful. The figure, seen as a formative generator and embodiment of movement is radically altered by Yusof Ghani. He dismantles and transforms them into planes of colour and curving lines. They are almost forceful, and at times, even awkward.



**49**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

Taman Seri Angkasa No. 02, 2011

Signed "Ismail Latiff" on lower left

Acrylic on paper

38 x 28 cm

Provenance

Private Collection, Kuala Lumpur

**RM 2,000 - RM 3,800**

This alluring piece by the wizard, Ismail Latiff sees a tranquil blue hue spread across the canvas. His hallmark, the moon is ever existent in his artworks. This piece seems to draw the viewer in, taking them to a faraway place as they look into the distance. His paintings seem therapeutic in a way, as they provide the viewers with a mysterious calmness. As he once mentioned, "I embarked on a conquest of inner space, texture and colour, bringing the beauty of the natural world indoor, that is transformed onto paper and canvas.





**50**

**A. B IBRAHIM**

B. Kedah, 1925 - 1977

**Kampung House by the Beach - Kedah Peak, 1950's**

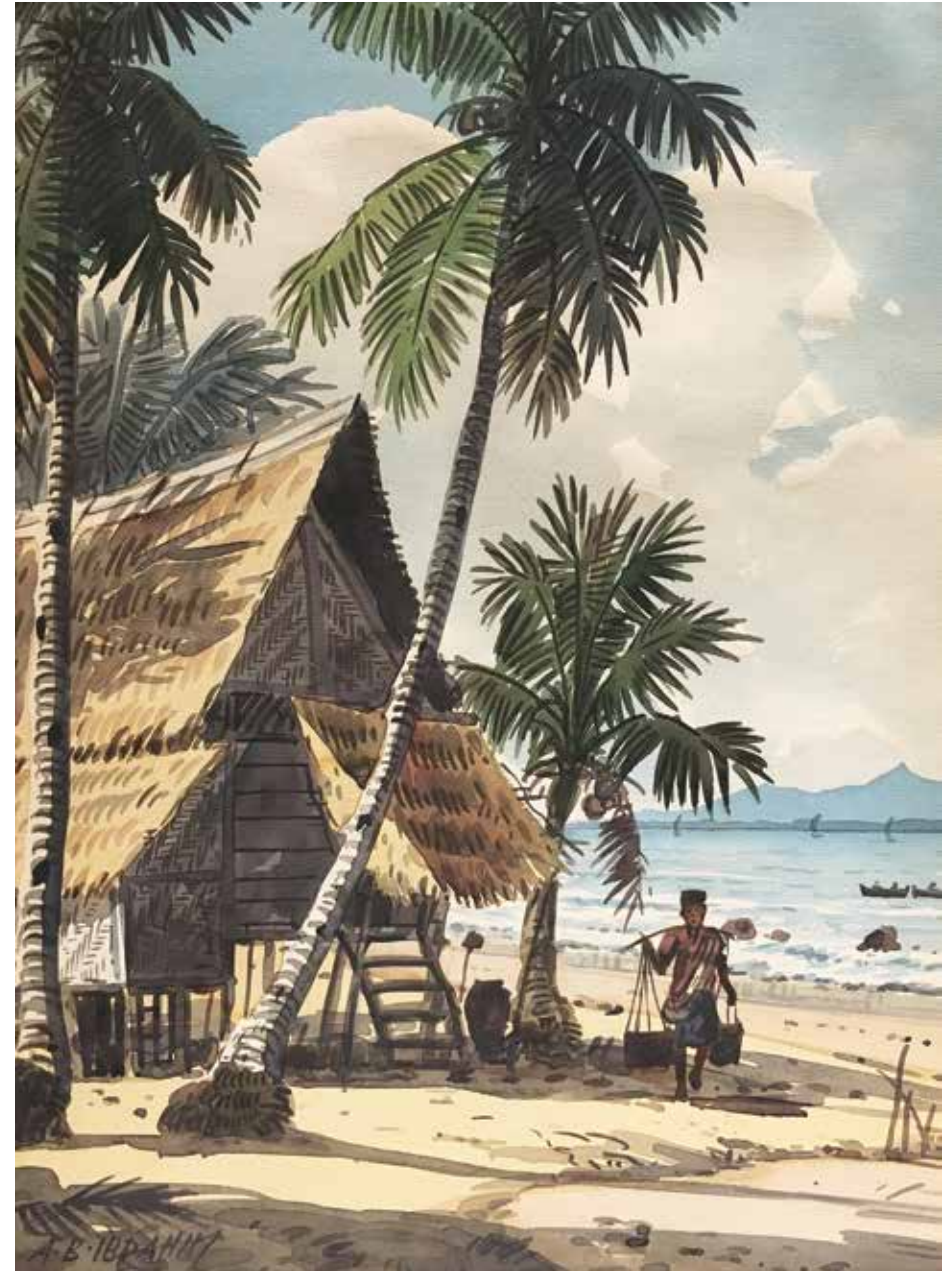
Signed "A.B IBRAHIM" on lower left  
Watercolour on paper  
36 x 26 cm

Provenance  
Private Collection, UK

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

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

A. B. Ibrahim excelled in creating and romanticising local landscapes only with the watercolour medium. The artist creates a very nostalgic and sentimental mood, reminding one of days gone by or the feeling of missing home after having been away for a long time. His prowess in re-enacting mood and feeling as well as beautiful rustic landscapes on paper made him one of the most well-known artists in Kedah until this day.



**51**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Taman Larangan, 2012**

Signed "Ismail Latiff" on lower right

Acrylic on paper

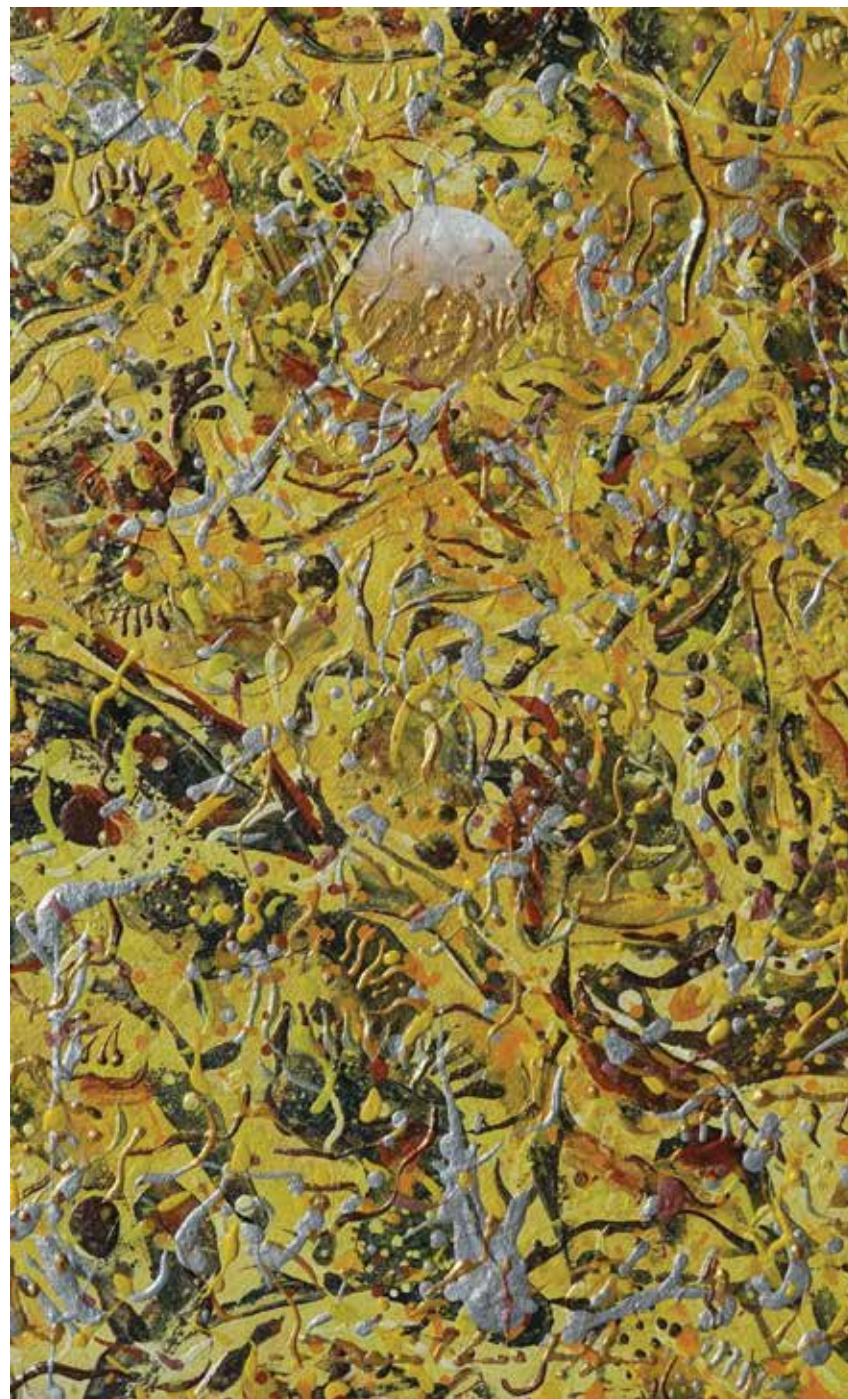
47 x 29.5 cm

Provenance

Private Collection, Kuala Lumpur

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

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." Exactly portrayed in this painting is nature and solitude, almost like some sort of paradise. He manages to make this painting seem like it is saturating with an aura of wonder, with stunning splashes of colours that blend together.





**52**

**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 2,000 - RM 4,800**

"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 warmer mood compared to the artists' other works. Ismail's hallmark remains the centrepiece of this painting, which is the moon that's hiding away ever so slightly.





**53**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Paradise Green No. 01, 2014**

Signed "Ismail Latiff" on lower middle

Acrylic on paper

39 x 27.5 cm

Provenance

Private Collection, Kuala Lumpur

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

The maestro of this colourful rhapsody is none other than Ismail Abdul Latiff. One familiar with his work would notice his signature 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. Ismail Abdul Latiff was born in Melaka in 1955 and was trained formally in arts at the MARA Institute of Technology. Ismail's paintings always seem therapeutic in a way, as they provide the viewers with a mysterious calmness. He is also a master at creating the perfect balance in his pieces, just like nature herself – there is nothing too much or too little about it.







**54**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Two Figures, 2002**

Signed and dated "002 Khalil Ibrahim"  
on lower right  
Watercolour on paper  
11 x 15 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 900 - RM 1,600**

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

**55**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

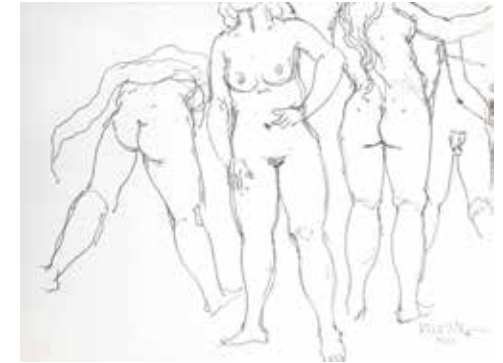
**Nude Movement, 2010**

Signed and dated "Khalil Ibrahim  
2010" on lower right  
Ink on paper  
28 x 37 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 800 - RM 1,500**

Throughout his career, Khalil Ibrahim had been documenting observations of groups of humans, particularly of the East Coast, highlighting women, fishermen, movements, or just everyday living in rural Malaysia. The late artist's obsession with the human figure once again prevails in this particular ink on paper sketch. This piece features a group of human figures in their most organic form, stripped of appearance, and identity, sharing a lively moment together. It is brilliantly captured in this simple yet deep artwork.



**56**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Untitled, 2009**

Signed and dated "Khalil Ibrahim  
009" on lower right  
Ink on paper  
25 x 17 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 800 - RM 1,500**

This absolutely simple piece executed by mere ink on paper is a surefire to understand an artist's expertise in art. With the simplest of mediums, Khalil Ibrahim draws a group of figures in their most organic form, stripped of appearance and identity. 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.





**57**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Nude Male Study, 2002**

Signed and dated "Khalil Ibrahim 002" on  
lower left  
Ink on paper  
23 x 18.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 800 - RM 1,500**

This lot showcases an ink on paper sketch by the late Khalil Ibrahim, highlighting the human figure in its most exposed form while remaining completely identity-free. The pen on paper showcases the artist's skill and penchant for organic figures. A beautiful original of his skilful touch that is not to be passed on without recognition.



**58**

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Nude Study, 2002**

Signed and dated "Khalil Ibrahim 002" on lower right  
Ink on paper  
35.5 x 28 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 700 - RM 1,300**

An artist's sketch gives insight into their thoughts and experience. In this ink on paper work, Khalil Ibrahim sketched a nude piece featuring two females in their organic form, drawn in two different angles. The late artist often brings focus mainly on the exquisiteness of the female body, often leaving the faces out of view. His rendition of the female body is thick, full-figured and stocky, with his subjects standing in various positions to highlight the differences from that of the male body, the disparities making them even more beautiful.





59

# ISMAIL ABDUL LATIFF

B. Melaka, 1955

## Queen of the Night...Wild Bird, 2016

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

Provenance  
Private Collection, Kuala Lumpur

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

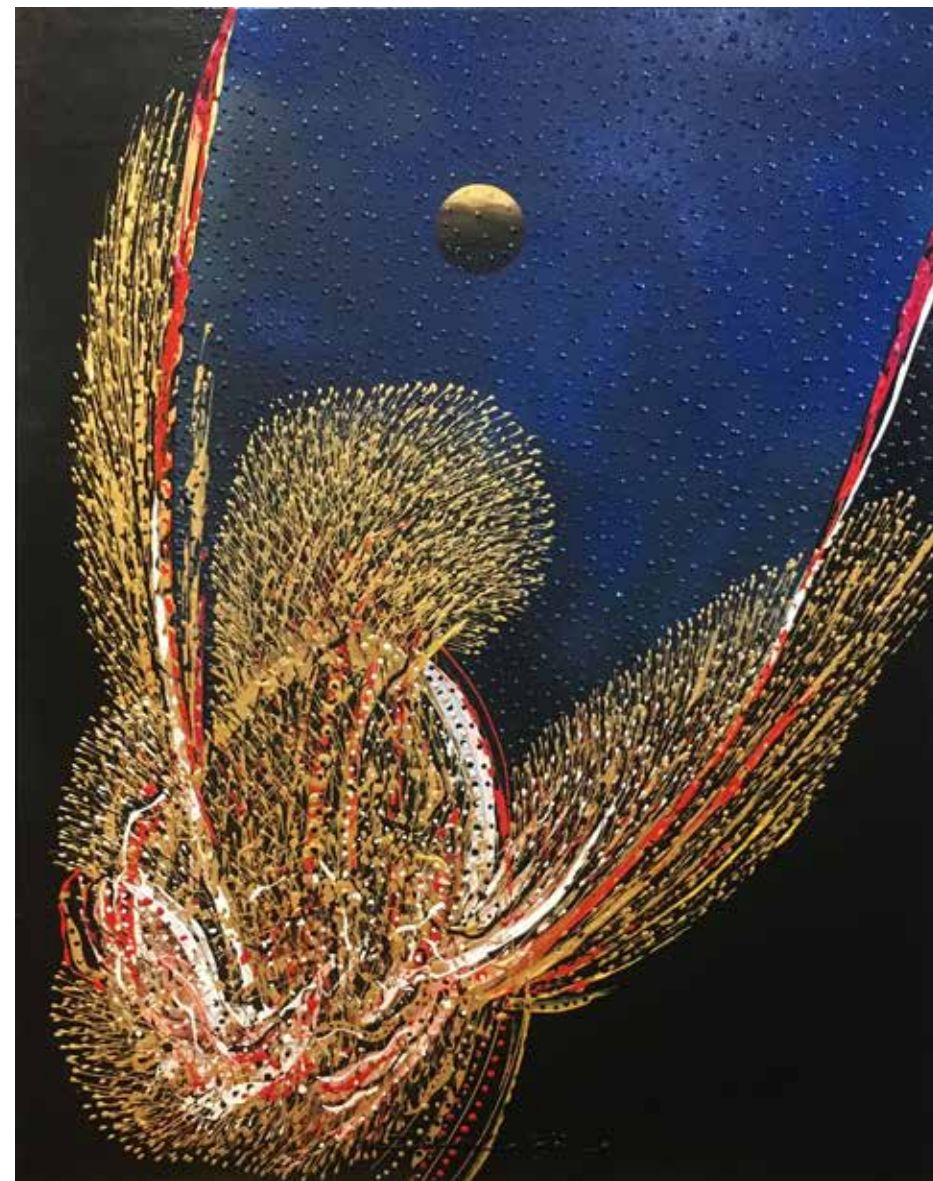


Mystery Tour... Into The Wild Night, 2014  
Acrylic on canvas  
90 x 71 cm  
**SOLD RM 18,035.20**  
KLAS Art Auction 14 May 2017



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

There is a reason why fantasy always appeals to human beings. It is an entirely new world so easily accessible through our imaginations. Regrettably, these wonderful places are difficult to put into words, let alone paint. Fortunately, we are able to see a proper, solid version of it through Ismail Latiff's paintings. With a brush stroke, he takes us to that faraway place, one that consists of the landscapes you can only dream about. Ismail Latiff brings these dreams to fruition in this piece. The Queen of the Night...Wild Bird, 2016, features a strong palette of blue and black, interlaced with tinges of yellow and red. The art piece is like a burst of nature's elements splashing into the sky.



**60**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Air Berbisik No. 01, 2015**

Signed "Ismail Latiff" on lower middle

Acrylic on paper

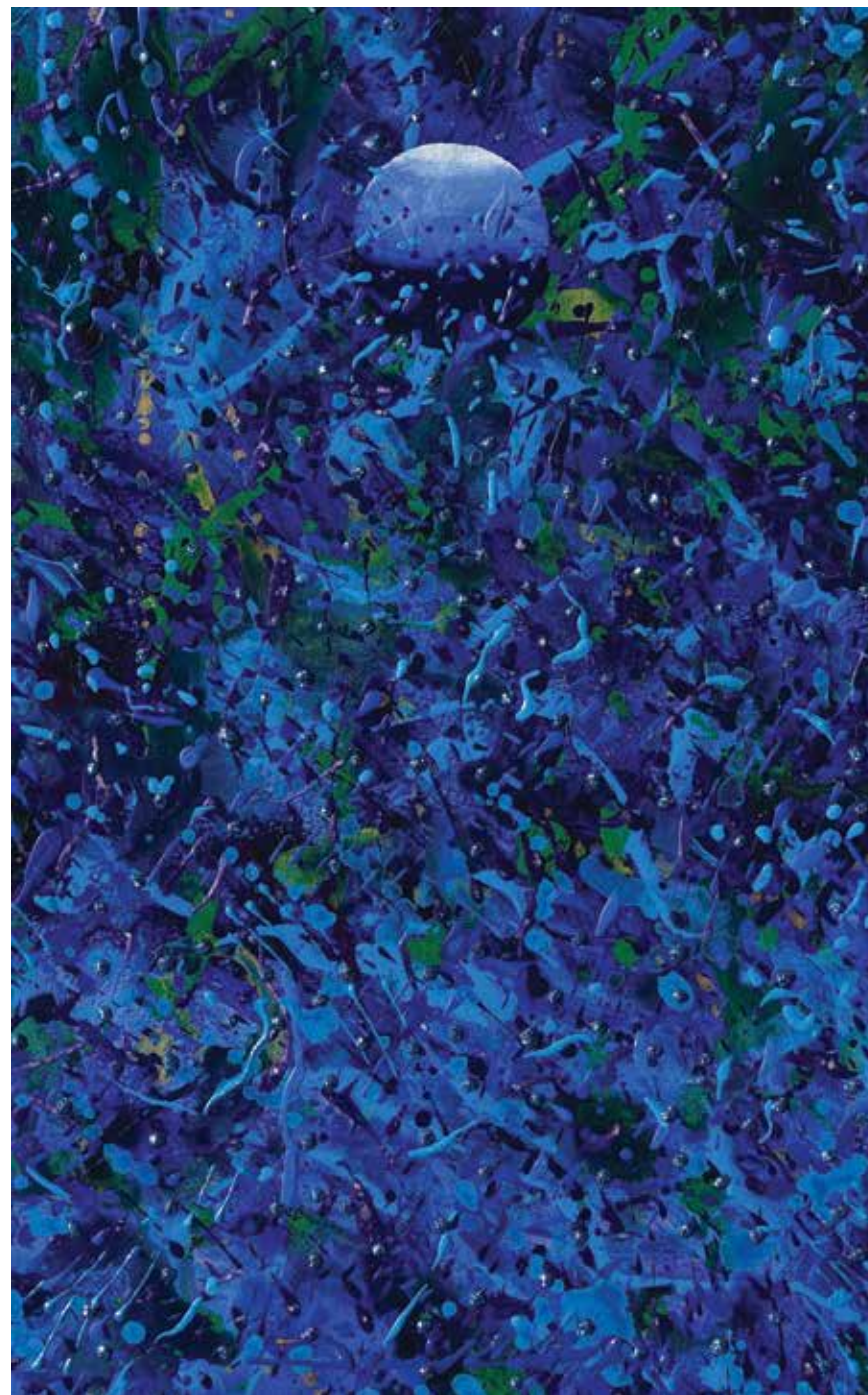
42.5 x 27.5 cm

Provenance

Private Collection, Kuala Lumpur

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

This piece is busy with movement, portraying a wash of electric blue over the canvas, but it is no less splendid than Ismail Latiff's other spectacular pieces. This colour plays quite a role in this piece; making up most of the canvas' atmosphere and even Ismail Latiff's omnipresent circle of perfection and balance. The colour shift, turn and twist as if blown by a strong gust of wind, sweeping through the entire canvas. Amid the chaos and flutter of wind however, lies the circle of balance, one that the artist explained was an embodiment of being one and whole with the universe.





**61**

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Malam Kembang Api No. 01, 2015**

Signed "Ismail Latiff" on lower middle

Acrylic on paper

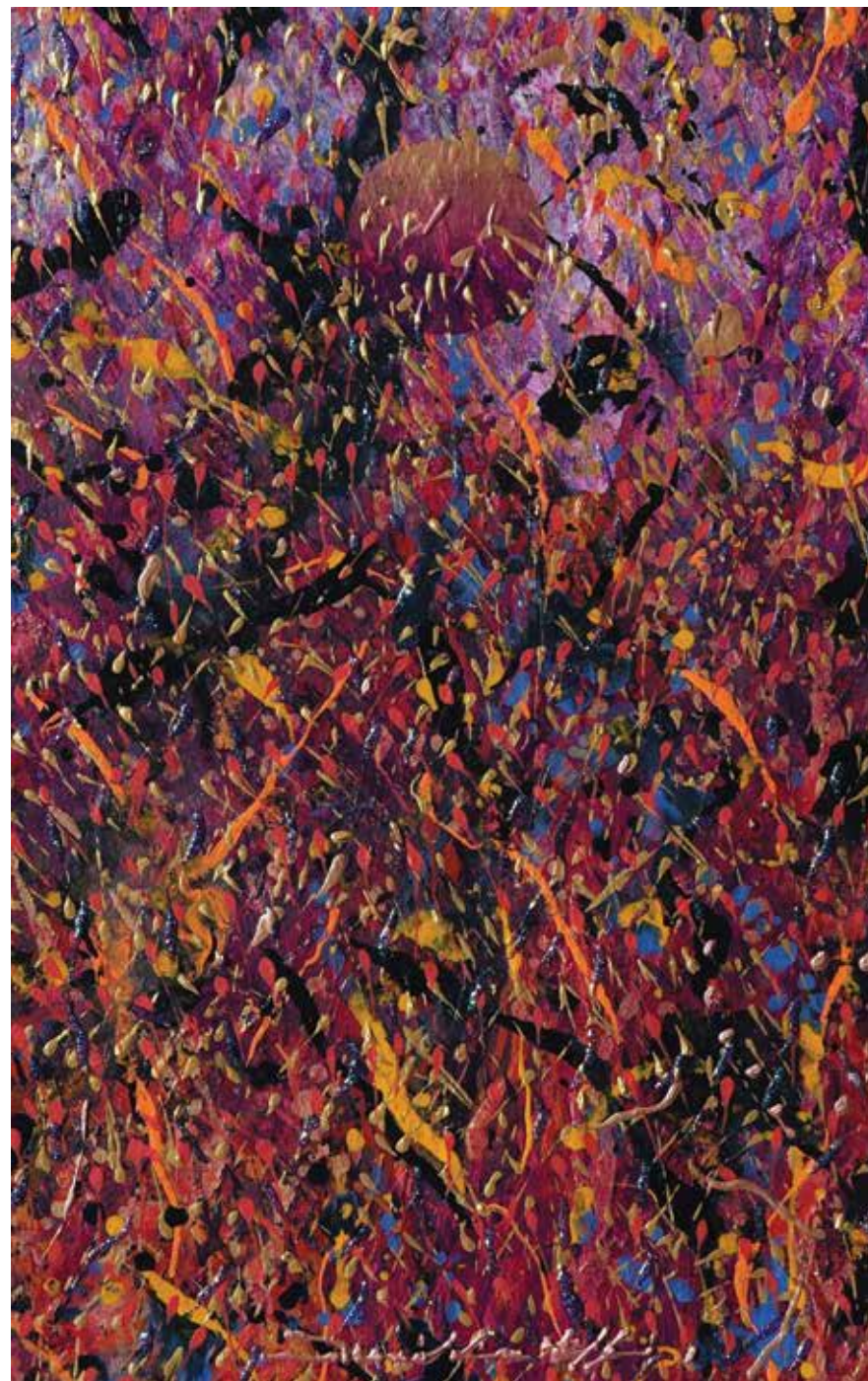
43 x 27.5 cm

Provenance

Private Collection, Kuala Lumpur

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

This painting evokes the feelings of fire and energy. Inundated with the strong colours of red and black. Ismail kept the vibrant colours to cheer the surrounding. It captures the sunshine and the growth of nature – painting the background with fiery brown. The faint circle of balance poses as the sun here, as Ismail captures one of the most amazing views. 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 introduction to art is nature."



**62**

**RAPHAEL SCOTT AHBENG**

B. Sarawak, 1939 - 2019

**Landscape, 2013**

Signed, titled and dated "RSA 13  
Landscape" on lower right  
Acrylic on canvas  
36 x 46 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,200 - RM 8,500**



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



## IMPORTANT NOTICE

### AUCTION TERMS AND CONDITIONS

**IMPORTANT:** Please read carefully and seek independent advice. The Lots are available for inspection and a Bidder must form your own opinion and judgment in relation to it. Bidders are strongly advised to examine any Lot or have it examined on your behalf by an expert before the Sale.

These conditions and all other terms, conditions and notices set out in the Catalogue of KL Lifestyle Art Space (“KLAS”), or announced by the Auctioneer or posted at the Sale Venue (together the ‘Auction Conditions’), form the terms on which KLAS contracts and/or regulates its relationship with Bidders, Buyers and Sellers. All Bidders, Buyers and Sellers are deemed to be aware of the Auction Conditions and their legal implications.

Notices and announcements affecting the Sale may be made during the Auction without prior written notice and these form part of the Auction Conditions, provided that the conditions set out herein will prevail over any inconsistency unless expressly stated otherwise. A Bidder should be alert to the possibility of changes and should check in advance of bidding if there have been any announcements or notifications, if he is unsure.

The Auction Conditions apply to all aspects of a Sale, including without limitation, the consignment of Lots, the bidding of Lots, the Delivery of Lots, the resale of Lots, the Payment of the Hammer Price and the Buyer's Premium.

#### Section 1 NOTICE TO BIDDERS

##### General

1.1 This notice is addressed by KLAS to any person who may be interested in a Lot, such as Bidders and potential Bidders (including any eventual Buyer of the Lot) but should also be noted by Sellers. The List of Definitions and a Glossary of terms used is set out as Appendix 1 at the end of these conditions and are deemed incorporated into the Auction Conditions.

##### KLAS is Seller's Agent Only

1.2 In its role as Auctioneer of Lots, KLAS acts solely for and in the interests of the Seller. KLAS' job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. If KLAS or any of its staff or representatives makes any statement or representation in respect of a Lot, or if KLAS provides a Condition Report on a

Lot, it does so, on the Seller's behalf. Upon a Sale, the resulting contract (“the Contract of Sale”) is between the Buyer and the Seller and not with KLAS. The terms of the Contract of Sale between a Seller and a Buyer is set out in Section 2.

1.3 KLAS does not act for Buyers or Bidders, and does not give advice to Buyers or Bidders. Accordingly, no statement made by KLAS, its staff or representative may be relied upon by a Bidder as the inducement for any bid or Sale. Bidders and Buyers are strongly advised to seek and obtain independent advice on the Lots and their value before bidding for them, and in every case, Bidders and Buyers will be deemed to have exercised their own independent judgment in deciding to bid for or purchase any Lot.

##### Tests

1.4 KLAS is under no obligation to investigate or carry out any tests on any Lot to establish the accuracy of any Descriptions or opinions given by KLAS, the Seller or by any person, whether in the Catalogue or elsewhere. KLAS does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation about a Lot.

1.5 KLAS and the Seller give no guarantees or warranties to the Buyer and any implied warranties or conditions are excluded (save in so far as such obligations cannot be excluded by statute). In particular, any representations, written or oral, including those in any catalogue, report, commentary or valuation, in relation to any aspect or quality of any Lot, including price or value:

- (a) are statements of opinion only; and
- (b) may be revised prior to the Lot being offered for Sale  
(including whilst the Lot is on public view).

##### Bidder's Duty to Inspect

1.6 Subject to the Contractual Description about a Lot in the Catalogue, Lots are sold to the Buyer on an “as is” basis, and may contain faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Description) or elsewhere of any Lot are for identification purposes only. They may not

reveal the true condition of a Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or dimensions of the Lot. Lots are available for inspection prior to the Sale and it is for a Bidder to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, origin, value and estimated selling price (including the Hammer Price).

1.7 It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. In particular, portions may have been replaced or renewed and Lots may not be authentic or of satisfactory quality. Given the age of many Lots they may have been damaged and/or repaired and a Bidder should not assume that a Lot is in good condition. If a Bidder yourself do not have expertise regarding a Lot, a Bidder should consult someone who does to advise a Bidder.

##### Condition Reports and Estimates

1.8 KLAS may provide Condition Reports at the request of a Bidder. Neither KLAS, its employees nor agents, nor the Seller, provides any guarantee in relation to the nature of the Lot. References in the Catalogue entry or the Condition Report to the condition of the Lot are for guidance only and should be evaluated by personal inspection by the Bidder. The absence of any statement of defect does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others.

1.9 Estimates are in the currency of the Sale. Contractual Descriptions and Estimates may be amended at KLAS' discretion from time to time by notice given orally or in writing before or during a Sale. The estimated price range of the Lot should not be relied on as statement that this is the price at which the Lot will sell or its value for any other purpose. The estimated price range is subject to change and may be revised anytime without prior notice. Buyers should not rely upon estimated price range as the representation or guarantee of actual selling prices. Estimates do not include the Buyer's Premium.

##### Storage Cost

All uncollected lots after the auction will be stored at KL Lifestyle Art Space, 31 Jalan Utara, 46200 Petaling Jaya, Selangor.

Buyers will have to pay storage and insurance fee payable directly to Mediate Communications Sdn Bhd, if respective lots bought from the KLAS Art Auction are not collected within 5 (five) working days after the auction.

##### Disclaimer and Limitation of Liability

1.10 KLAS disclaims for itself and on behalf of the Seller, any duty or responsibility to a Bidder in contract or tort (whether direct, collateral, express, implied or otherwise) and your attendance at the Sale Venue is entirely voluntary on your part and no liability is assumed by KLAS or its employees (howsoever caused) for any loss suffered by a Bidder arising from your participation in or presence at the auction.

1.11 Without prejudice to 1.10 above, and save in so far as it relates to any liability to a Buyer which KLAS may have, any claim against KLAS will be limited to the Hammer Price and the Buyer's Premium actually paid to KLAS.

##### Counterfeits

1.12 In the event the Sale of a Lot subsequently proves to be a counterfeit KLAS will have the right to terminate the Sale and will use its best endeavours to obtain a refund from the Seller for the Buyer, provided that:

- (a) no later than one (1) year after the date of the Sale, the Buyer has notified KLAS in writing of the number of the Lot, the date of the auction at which it was purchased and provided evidence by no less than two (2) experts to question the authenticity of the Lot; and
- (b) is able to transfer good title to Seller free from any third party claims arising after the date of the Sale to the Buyer; and
- (c) is able to return the Lot to KLAS in the same condition as at the date of the Sale; and
- (d) the Lot was not in conformity with the Contractual Description at the date of the Sale or the Contractual Description was not in accordance with the generally accepted opinions of scholars and experts at that time not indicated any conflict in such opinions; and

(e) there were methods of establishing that the Lot was counterfeit at the date of publication of the Catalogue by means of processes which were generally accepted for use that were not unreasonably expensive or impractical or unlikely to have caused damage to the Lot but were not applied; and

(f) the Lot was not a deliberate Forgery and the correct Description was not reflected by the Catalogue Description.

1.13 No Lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or overpainting).

1.14 KLAS reserves the right to seek additional independent advice before exercising its right to terminate a Sale on the grounds of counterfeit.

#### **Seller's Liability to Bidders and Buyers**

1.15 This Notice to Bidders is given by KLAS as auctioneer and as agent for the Seller. Therefore they also describe the Seller's duties and liabilities to the Buyer. The Seller's obligations to the Buyer are limited to the same extent as KLAS's obligations to the Buyer. Any express or implied conditions or warranties by the Seller are excluded save in so far as it is not possible to exclude obligations implied by statute.

#### **Bids**

1.16 KLAS has the right, at its absolute discretion, to refuse admission to any person to the premises or participation of any person in the Auction or any part of the Auction and to reject any bid.

1.17 Prospective Buyers or Bidders who wish to bid at the Auction must register as a Bidder at anytime after publication of the relevant Bid Registration Form before the start of the Auction, as determined by KLAS at its discretion. A Bidder or prospective Buyer must complete and sign a Bid Registration Form and provide identification before bidding. KLAS may require the production of bank or other credit references.

1.18 In making a bid at the Auction, a Bidder will be deemed to do so as principal and will be held personally and solely liable for the bid, in particular to pay the Hammer Price, and the Buyer's Premium and all applicable taxes and levies, unless it has been explicitly agreed in writing with KLAS before the commencement of the Sale that the Bidder is acting as agent on behalf of any identified third party acceptable to KLAS. In such circumstances, both the Bidder and his principal will be jointly and severally liable under the Auction Conditions.

1.19 KLAS will use reasonable efforts to carry out Absentee Bids delivered to KLAS prior to the Sale for the convenience of clients who are not present at the Auction in person. Absentee Bids must be made by completing and returning the relevant Absentee Bid Form no later than 24 hours before the Sale, in manner acceptable to KLAS.

1.20 KLAS may at its sole discretion and subject to any conditions and procedures it may impose, accept bids by telephone ("Telephone Bids") from known and verified clients. Any bid communicated by telephone at the Auction will be deemed given by the caller or his principal, jointly and severally.

1.21 If firm bids on a particular Lot received before the commencement of the Auction are identical to the highest bids on the Lot received at Auction, the Lot will be sold to the person making the earlier bid.

1.22 Execution of Absentee Bids and Telephone Bids is a complimentary service undertaken on a best endeavour basis subject to prevailing circumstances at the time of the Auction. KLAS does not accept liability for failing to execute an Absentee Bid or a Telephone Bid or any errors and omissions in connection with them.

#### **Conduct of the Auction**

1.23 The Auctioneer will commence and accept bidding at levels that he considers appropriate for the Lot under auction and the size of competing Bids. The Auctioneer has the absolute and sole discretion at any time to:

(a) refuse any bid which does not exceed the previous bid by at least 10% or by such other amount as the Auctioneer will in his absolute discretion decide;

(b) to advance the bidding in such manner as he may decide;

(c) to withdraw any Lot;

(d) to combine any two or more Lots; and

in the case of any errors or dispute, and whether during or after the Sale, to determine the successful Bidder, to continue the bidding, to cancel the Sale or to reoffer and resell the Lot in dispute and/or take any such actions as he

reasonably thinks fit in the circumstances. In the event of any dispute in respect of a Sale, the decision of KLAS will be conclusive.

1.24 Bids must be placed in Ringgit Malaysia. The person who makes the highest bid accepted by the Auctioneer (and that person's disclosed principal, if applicable) will be the Buyer. The striking of the Auctioneer's hammer marks the acceptance of the highest bid and identifies the Hammer Price at which the Lot is knocked down by the Auctioneer to the Buyer. The striking of the Auctioneer's hammer also marks the conclusion of a Contract of Sale between the Seller and the Buyer in terms of these Auction Conditions.

1.25 Unless otherwise indicated, all Lots are offered subject to a Reserve. The Reserve will not exceed the estimated price range printed in the Catalogue. Lots that are subject to a Reserve will be identified with the symbol next to the Lot number. In the event that there is no bid on a Lot, the Auctioneer may deem such lot unsold.

1.26 The Seller may not bid for his own property and may not instruct or permit any other person to bid for the property on his behalf. KLAS shall be entitled to bid on behalf of the Seller up to the amount of the Reserve, either by placing consecutive bids or by placing bids in response to other Bidders. The Auctioneer may not indicate that he is making such bids on behalf of the Seller.

#### **After the Sale**

1.27 Upon conclusion of the relevant session of the Auction in which the Lot was sold, the Buyer shall pay to KLAS the full amount due no later than seven (7) calendar days after the Auction and provide KLAS with his name and permanent address and, if so requested, proof of identify. Payment will not be deemed to have been made until KLAS is in receipt of the full amount due to KLAS from the buyer either in cash or cleared funds.

1.28 Risk and responsibility for the Lot (including frames or glass where relevant) passes to the Buyer at the time payment of the Purchase Price is due.

1.29 The Buyer will be asked to sign a Buyer's Acknowledgment Form upon the fall of the hammer and to make payment of twelve percent (12%) of Hammer Price (or RM500.00,

whichever is greater) as a non-refundable earnest deposit before leaving the Sale Venue. Failure to sign the form and make payment for the earnest deposit will render the Sale null and void and the Auctioneer will be entitled immediately offer the Lot for resale.

1.30 KLAS does not accept responsibility for notifying the Buyer of the result of his bids. Buyers are requested to contact.

KLAS by telephone or in person as soon as possible after the Sale to obtain details of the outcome of their bids.

#### **Payment and Delivery**

1.31 An invoice for the full Purchase Price will be sent to the Buyer to the address provided by the Buyer. Property in the Lot will only pass to the Buyer upon full payment of the Purchase Price in cash or in cleared funds. Until that time, the Buyer acquires no title or ownership in the Lot. KLAS and the Seller are not obliged to release the Lot to the Buyer until full settlement of the Purchase Price.

1.32 Upon payment of the full Purchase Price, the Buyer must collect the purchased Lot no later than seven (7) calendar days after the date of the Sale unless otherwise agreed with KLAS, or the Buyer may incur storage charges and other Expenses incurred by KLAS.

1.33 Sold Lots should be collected from KLAS at its principal office which is located at the address stated below. Where delivery to the Buyer or his nominee is required, the packing, handling and shipping of lots is entirely at the Buyer's risk and expense (which shall be paid in full before the Lot is shipped out) and KLAS will not, in any circumstances, be responsible for the acts or omissions of the packers or shippers.

1.34 The export of any Lot from Malaysia or import into any other country may require one or more export or import licenses or permits. It is the Buyer's responsibility to obtain any relevant export or import license. The denial of any export or import license will not justify the rescission or cancellation of the Sale by the Buyer or any delay by the Buyer in making payment of the full Purchase Price when due.

1.35 If the Buyer without the prior agreement of KLAS fails to make payment of



the full Purchase Price, KLAS will be entitled in its absolute discretion and without prejudice to any other rights which KLAS and the Seller may have, to exercise one or more of the following rights or remedies:

- (a) to forthwith terminate and annul the Contract of Sale;
- (b) to charge the Buyer, the Seller's and KLAS's Expenses;
- (c) to charge interest at a rate not exceeding 6% (six per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- (d) to forfeit the Buyer's earnest deposit;
- (e) to commence proceedings for its recovery together with interest and Expenses to the fullest extent permitted under applicable law;
- (f) to arrange and carry out a resale of the Lot by public auction or private sale in mitigation of the debt owed by the Buyer to KLAS;
- (g) set-off any amounts owed by KLAS to the Buyer against any amounts owing by the Buyer to KLAS or any KLAS's affiliated company, whether as the result of any proceeds or sale or otherwise;
- (h) exercise a lien over any of the Buyer's property which is in KLAS's possession or in possession;
- (i) to insure, remove and store the Lot either at KLAS's premises or elsewhere at the Buyer's sole risk and expense; and/or
- (j) to take such other action as KLAS deems necessary or appropriate.

1.36 Where KLAS decides to resell any Lot pursuant to paragraph 1.33, the Buyer and the Seller hereby consent to and authorise KLAS to arrange and carry out the resale and agree that the level of the Reserve and the Estimates relevant to such resale will be at KLAS's sole discretion. The net sale proceeds (after Expenses) will be applied in reduction of the Buyer's debt. If a resale should result in a lower price than the original hammer price obtained, KLAS and the Seller will be entitled to claim any shortfall in the Purchase price from the Buyer together with any costs incurred. If the resale results in a higher price than the original Hammer Price obtained, the surplus will be paid to the Seller. In such case, the Buyer waives any claim which the Buyer may have to the Lot and

agrees that any resale price will be deemed commercially reasonable.

#### Section 2

### CONTRACT OF SALE BETWEEN SELLER AND BUYER

#### General

2.1 This section sets out the terms of the Contract of Sale made between a Seller and a Buyer. It incorporates other terms relevant to the Sale which have been set out in other parts of the Auction Conditions. The Seller sells the Lot as the principal under the Contract of Sale, which is a contract made between the Seller and the Buyer through KLAS which acts in the sole capacity as the Seller's agent and not as an additional principal.

2.2 The Contract of Sale is a conditional sale where the transfer of property and ownership in the purchased Lot is subject to full payment of the Purchase Price.

#### Seller's Undertakings and Representations

2.2 The Seller warrants to the Buyer that at all relevant times (including but not limited to the time of the consignment of the Lot to KLAS and at the time of the Sale) that:

- (a) the Seller is the true owner of the Lot, or is properly authorised to sell the Lot by the true owner;
- (b) the Seller is able to and shall, in accordance with the Auction Conditions, transfer possession to the Buyer a good and marketable title to the Lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;
- (c) the Seller has provided KLAS with all information in its possession or knowledge concerning the provenance of the Lot and has notified KLAS in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the Lot;
- (d) the Seller is unaware of any matter or allegation which would render the Contractual Description given by KLAS in relation to the Lot inaccurate or misleading;
- (e) where the Lot has been moved to Malaysia from another country, the Lot has been lawfully imported into Malaysia, the Lot has been lawfully and permanently exported as required by the

laws of any country in which it was located, and required declarations upon the export and import of the Lot have been properly made and any duties and taxes on the export and import of the Lot have been paid;

(f) there are no restrictions, copyright or otherwise, relating to the Lot (other than those imposed by law) and no restrictions on KLAS's rights to reproduce photographs or other images of the Lot.

2.3 The Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of its accuracy or completeness whether made by KLAS on behalf of the Seller or by the Seller itself.

2.4 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory or merchantable quality of the Lot or its fitness for any purpose.

2.5 Where relevant to the Contract of Sale, the provisions in the Notice to Bidders set out in Section 1 above are hereby repeated and deemed agreed by the Seller and the Buyer.

2.6 The Seller agrees that KLAS has full authority to prescribe the terms of the Auction Conditions and conclude the Contract of Sale on its behalf.

#### Withdrawal of Lots

2.7 The Seller may at any time before a Sale, subject to the prior written consent of KLAS, withdraw a Lot from the Sale, at any time before the Sale of that Lot.

2.8 KLAS is authorised to withdraw a Lot from sale without any liability if:

- (a) KLAS reasonably believes that there is any doubt as to the authenticity or attribution of the Lot; or
- (b) KLAS reasonably believes that any of the Seller's representations or warranties are inaccurate in a material respect; or
- (c) the Seller breached any provisions of these Auction Conditions in any material respect; or
- (d) KLAS believes it would be improper to include that Lot in the Sale.

#### Risk, Property, Delivery and Payment

2.9 The provisions of paragraphs 1.27 to 1.36 of Section 1 above will apply to the Contract of Sale.

#### Miscellaneous

2.10 The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the Contract for Sale.

2.11 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations which are expressly imposed.

2.12 Any notice or other communication to be given under the Contract for Sale must be in writing and may be delivered by hand or sent by Registered Post or fax transmission, if to the Seller, addressed c/o KLAS at its address or fax number stated below, and if to the Buyer to the address or fax number of the Buyer given in the Bid Registration Form (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

#### Section 3

### PROVISIONS APPLICABLE TO ALL PARTIES

#### Governing law

3.1 The Auction Conditions and any amendment to them will be governed by and interpreted and construed in accordance with the laws of Malaysia.

#### Jurisdiction

3.2 KLAS and all Bidders, Buyers and Sellers (including prospective Bidders) agree that all disputes and differences between the parties must be referred to arbitration by a single arbitrator appointed by the President of the Bar Council, Malaysia and to be conducted in accordance with the Arbitration Rules of the Kuala Lumpur Regional Centre for Arbitration.

## Copyright

3.3 KLAS shall have the absolute right (on a non-exclusive basis) to photographs, videos and otherwise reproduced images of Lots consigned to KLAS for sale. The copyright of all images, illustrations, written materials and published contents produced by or on behalf of KLAS relating to each Lot shall remain at all times the property of KLAS and shall not be used by any person without the prior written consent of KLAS. KLAS shall have the right to use all such materials in whatever manner it deems fit in the normal course of KLAS's business and the business of its affiliated companies.

## Notices

3.4 Any letter, notice, request, demand or certificate:

(a) if delivered personally shall be deemed to be received at the time of receipt by the recipient;

(b) if delivered by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been duly served within seven (7) days of dispatch (notwithstanding that it is returned through the post undelivered); or

(c) if sent by telex or facsimile transmission or other electronic media shall be deemed to have been given at the time of transmission, and if sent by telegram or cable shall be deemed to have been given 24 hours after dispatch.

Any notice sent to KLAS shall be sent to:

KL Lifestyle Art Space  
c/o Mediate Communications Sdn Bhd  
31 Jalan Utara  
46200 Petaling Jaya, Selangor.

## Severability

3.5 If any part of these Auction Conditions is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

## Interpretation

3.6 The headings and introduction to the Auction Conditions do not form part of the Auction Conditions, but are for convenience only.

3.7 No act, failure to act or partial act by a party shall be deemed a waiver of any of its rights hereunder.

3.8 The singular includes the plural and vice versa where the context requires. Where the masculine one gender is used, this includes all other genders as the context requires.

3.9 The Auction Conditions and the agreements on which they are based, may not be assignable by the Buyer or the Seller without the prior written agreement of KLAS. However, the Auction Conditions shall be binding on any of their successors, assigns, trustees, executors, administrators and representatives.

3.10 If any term or any part of any term of the Auction Conditions is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

3.11 References in the Auction Conditions to KLAS will, where appropriate, include reference to KLAS' officers, employees and agents.

3.12 Nothing in the Auction Conditions confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of the Auction Conditions.

### Goods and Services Tax (GST) (Not Applicable)

All Buyers will be subject to the 6% GST payable on the Buyer's Premium of the winning bid.

## APPENDIX - DEFINITIONS AND GLOSSARY

Unless the contrary intention is expressed, the following expressions shall have the meaning respectively assigned to them as follows:

"Absentee Bidding Form"	the form prescribed by KLAS from time to time for Bidders wishing to bid without being present at the Sale Venue on the day of the Auction;
"Absentee Bids"	firm bids made prior to the commencement of the Auction received via a duly completed Absentee Bid Form from a Bidder who is not present at the Auction;
"Auction"	the auction of art pieces organized by KLAS described in the Catalogue;
"Auctioneer"	the representative of KLAS conducting the Auction;

"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at the Auction;
"Bid Registration"	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding
"Buyer"	the person who makes the highest bid or offer accepted by KLAS, and/or that person's disclosed principal agreed by KLAS;
"Buyer's Premium"	a payment calculated as the amount equal to 12% of the Hammer Price and payable by a Buyer to KLAS together with all applicable taxes as may be set and revised by the Malaysian government from time to time;
"Catalogue"	the Auction catalogue prepared by KLAS describing and illustrating all Lots for sale by Sellers;
"Contractual Description"	the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds;
"Description"	any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, painter, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, Estimate (including the Hammer Price);
"Estimate" or "Estimated Price Range"	a statement of opinion of the price range within which the hammer is likely to fall;
"Expenses"	costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time;

"Forgery"	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
"Form"	Form, as the case may be;
"Hammer Price"	the highest bid in Ringgit Malaysia accepted by KLAS, at which a Lot is knocked down by the Auctioneer;
"KLAS"	includes its successors in title and assigns;
"Lot"	an item of property consigned to KLAS by a Seller with a view to sale at the Auction;
"Purchase Price"	the Hammer Price plus the Buyer's Premium and all other applicable taxes and charges;
"Reserve" or "Reserve Price"	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
"Sale"	the sale evidenced by the striking of the Auctioneer's hammer;
"Seller"	the person named as owner or consignor of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), "Seller" includes both the agent and the principal who will both be jointly and severally liable;
"Telephone Bidding Form"	the form prescribed by KLAS from time to time for making Telephone Bids;
"Telephone Bids"	form prescribed by KLAS from time to time for making Telephone Bids; real time bids made by telephone by special arrangement with KLAS, if applicable.





**KLAS Art Auction**  
c/o Mediate Communications Sdn Bhd  
31 Jalan Utara, Petaling Jaya, Selangor, Malaysia  
Phone: +6019 333 7668

Bidder No. (for office use)

## BIDDER REGISTRATION FORM

KLAS ART AUCTION Malaysian & Southeast Asian Art | 7 February 2021 | KLAS @ Jalan Utara

### Bidder Details

Billing Name \_\_\_\_\_

I.C. / Passport No. \_\_\_\_\_

Address \_\_\_\_\_

Mobile Phone \_\_\_\_\_ Email \_\_\_\_\_

### Banking Details

Name of Bank \_\_\_\_\_ Account No. \_\_\_\_\_

Credit Card Type \_\_\_\_\_ Credit Card No. \_\_\_\_\_

Expiration Date \_\_\_\_\_ Issuing Bank \_\_\_\_\_

Supporting Documents I Utility Bills I Bank Statement (Issued in 2018) \_\_\_\_\_

By signing this Bidder Registration Form, I hereby acknowledge and agree to abide by the Auction Terms and Conditions which are set out in this catalogue with any other terms and conditions that may be notified or announced prior to a Sale.

### AGREED AND ACCEPTED BY

Signature of Bidder

Name \_\_\_\_\_ Date \_\_\_\_\_



**KLAS Art Auction**  
c/o Mediate Communications Sdn Bhd  
31 Jalan Utara, Petaling Jaya, Selangor, Malaysia  
Phone: +6019 333 7668

Bidder No. (for office use)

## ABSENTEE BID FORM

KLAS ART AUCTION Malaysian & Southeast Asian Art | 7 February 2021 | KLAS @ Jalan Utara

### Bidder Details

Billing Name \_\_\_\_\_

I.C. / Passport No. \_\_\_\_\_

Address \_\_\_\_\_

Mobile Phone \_\_\_\_\_ Email \_\_\_\_\_

### Banking Details

Name of Bank \_\_\_\_\_ Account No. \_\_\_\_\_

Credit Card Type \_\_\_\_\_ Credit Card No. \_\_\_\_\_ Issuing Bank \_\_\_\_\_

Supporting Documents I Utility Bills I Bank Statement (Issued in 2018) \_\_\_\_\_

I hereby irrevocably authorise KLAS to enter bids on the Lot(s) indicated below in any amount up to but not exceeding the Top Limit amount that I have indicated next to a Lot below, during the aforesaid Auction. The Top Limit amount stated for a Lot constitutes my final firm bid for that Lot. If this is the highest bid for that Lot, I will pay the Hammer Price and all other charges required by the Auction Conditions. I agree that your acceptance of Absentee Bids is a complimentary service undertaken on a best endeavour basis subject to prevailing circumstances at the time of the Auction and that KLAS does not accept liability for failing to execute Absentee Bids or any errors and omissions in connection with them. By submitting this Absentee Bid form, I hereby acknowledge and bind myself to the Auction Conditions, of which I hereby declare I have full knowledge or undertake to be aware. I agree that in the event that my bid for a Lot is successful, I will enter into a binding Contract of Sale to purchase that Lot and will pay the Purchase Price for it. Each Absentee Bid must be accompanied by a Banker's Demand Draft for the full amount of each Top Limit specified below, or credit card authorisation to charge the Top Limit specified below, using a valid credit card acceptable to KLAS, otherwise my bid may not be entered. All payment by cheque/ banker's draft should be made payable to Mediate Communications Sdn Bhd.

Terms and expressions used in this form have the same meaning as in the Auction Conditions.

(leave blank if phone bidding)

LOT NUMBER	ITEM	TOP LIMIT (RM)

By signing this Bidder Registration Form, I hereby acknowledge and agree to abide by the Auction Terms and Conditions which are set out in this catalogue with any other terms and conditions that may be notified or announced prior to a Sale.

### AGREED AND ACCEPTED BY

Signature of Bidder

Name \_\_\_\_\_ Date \_\_\_\_\_

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Lot 60 **Ismail Abdul Latiff** Air Berbisik No. 01, 2015





Presented by



KL Lifestyle Art Space  
Modern & Contemporary Art Gallery  
31 Jalan Utara, 46200 Petaling Jaya, Selangor  
Sales and Enquiries: +6019 333 7668  
[www.kl-lifestyle.com.my](http://www.kl-lifestyle.com.my)