

PETALING JAYA, SUNDAY 27 JUNE 2021
VIA ONLINE, ABSENTEE AND PHONE BIDDING ONLY



KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART



A SALE OF WORKS ON PAPER



KLAS ART AUCTION 2021

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 27 JUNE 2021
A SALE OF WORKS ON PAPER

Auction Day

Sunday, 27 June 2021

Auction starts at 1.00 pm

KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

**Due to the extension of MCO ALL Bids
for artworks in the auction will be via
Absentee, Telephone and Online Bidding only**



Lot 29 **Chen Wen Hsi** Squirrel and Rambutan

KL Lifestyle Art Space

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

Contact Information

General Enquiries

Nik +6019 260 9668
info@mediate.com.my

Whatsapp +6013 361 2668

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



Lot 63 **Ibrahim Hussein, Datuk** Untitled, London Series, 1964

Full Showcase

Date: 15 June - 26 June 2021

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Auction Day

Date: Sunday, 27 June 2021

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Auction starts at 1.00 pm



Map to KL Lifestyle Art Space



Lot 59 **Awang Damir Ahmad** E.O.C Kandul, 1992

Contents

Auction Information	5
Glossary	9
Lot 1 - Lot 77	20
Auction Terms and Conditions	180
Index of Artists	190



Lot 64 **Nik Zainal Abidin** Wayang Kulit, 1968



Glossary



1 RAFIEE GHANI
BLUE PALM, 2010

Pastel on paper
90 x 61.5 cm
RM 3,000 - RM 7,000



2 RAFIEE GHANI
LAND'S END VI, (DOVER, UNITED KINGDOM), 2017

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



3 RAFIEE GHANI
PEARL RIVER, 2016

Mixed media on paper
106 cm x 76 cm
RM 12,000 - RM 18,000



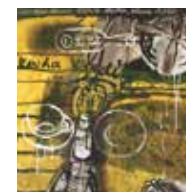
4 JALAINI ABU HASSAN
PSEUDOBOTANICA, 2020

Watercolour on paper
40 x 30 cm
RM 900 - RM 1,800



5 JALAINI ABU HASSAN
PSEUDOBOTANICA, 2020

Watercolour on paper
40 x 30 cm
RM 900 - RM 1,800



6 JALAINI ABU HASSAN
KONDA KONDI, 1999

Mixed media on paper
75 x 57 cm
RM 7,000 - RM 13,000



7 JALAINI ABU HASSAN
DESEMBER LEWAT HUJUNG, 1999

Mixed media on paper
75 x 57 cm
RM 7,000 - RM 13,000



8 JALAINI ABU HASSAN
KULAT, 2020

Mixed media on paper
84 x 59 cm
RM 8,000 - RM 12,000



9 YUSOF MAJID
OLD TRAFFORD 4-3-3 ATT, 2000

Mixed media on paper
92 x 64 cm
RM 7,000 - RM 13,000



10 BHANU ACHAN
SILHOUETTE ON ORANGE SKY SERIES, 2016

Mixed media on paper
109 x 79.5 cm
RM 1,800 - RM 3,500



11 BHANU ACHAN
SILHOUETTE ON ORANGE
SKY SERIES, 2016

Mixed media on paper
109 x 79.5 cm
RM 1,800 - RM 3,500



16 TAJUDDIN ISMAIL, DATO'
RED EARTH SYNERGY NO.6
EDITION 167/500

Print on paper
30.5 x 30.5 cm
RM 500 - RM 1,000



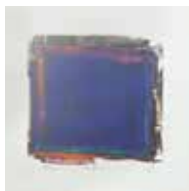
21 MANSOR GHAZALI
PANTAI KOK, LANGKAWI

Watercolour on paper
18 x 28 cm
RM 1,800 - RM 4,500



12 BHANU ACHAN
PINK DELIGHT I, 2016

Mixed media on paper
42 x 59 cm
RM 800 - RM 1,800



17 TAJUDDIN ISMAIL, DATO'
INNERSPACE NO.2
EDITION 256/300

Print on paper
46.4 x 46.2 cm
RM 600 - RM 1,200



22 LEE WENG FATT
ABANDONED OLD
HOUSE, 2013

Watercolour on paper
44 x 28 cm
RM 500 - RM 1,000



13 BHANU ACHAN
EXCAVATIONS I, 2016

Mixed media on paper
59 x 42 cm
RM 800 - RM 1,800



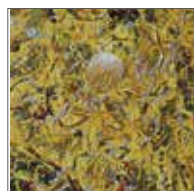
18 TAJUDDIN ISMAIL, DATO'
INNERSPACE - MINDSCAPE 1
EDITION 188/300

Print on paper
46.4 x 46.2 cm
RM 600 - RM 1,200



23 SHAFURDIN HABIB
ROJAK PASEMBOR, PENANG
STREET, 2017

Watercolour on paper
30.5 x 45.8 cm
RM 1,500 - RM 3,500



14 ISMAIL ABDUL LATIFF
TAMAN LARANGAN, 2012

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



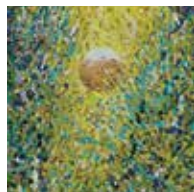
19 LYE YAU FATT
CHATTERING II, 1983

Mixed media on paper
76 x 56 cm
RM 9,000 - RM 12,000



24 SHAFURDIN HABIB
PENANG, 2017

Watercolour on paper
30.5 x 45.8 cm
RM 1,500 - RM 3,500



15 ISMAIL ABDUL LATIFF
PARADISE GREEN NO. 01, 2014

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



20 LYE YAU FATT
ASPARAGUS AND
TOMATO, 1992

Etching
15 x 22 cm
RM 1,000 - RM 3,000



25 KHALIL IBRAHIM
EAST COAST FISHERMEN,
1983

Etching on paper, Artist Proof
9 x 9.5 cm
RM 1,200 - RM 3,800



Lot 11 Bhanu Achan
Silhouette on Orange Sky Series, 2016



26 KHALIL IBRAHIM
EAST COAST FISHERMEN, 1981

Etching on paper, Artist Proof
9 x 9.5 cm
RM 1,200 - RM 3,800



31 TAN KHIM SER
UNTITLED

Chinese ink and watercolour on paper
95 x 32.5 cm
RM 3,000 - RM 8,000



36 CHUNG CHEN SUN
TIN MINE, 1970'S

Ink and watercolour on paper
41 x 116 cm
RM 8,000 - RM 22,000



27 KHALIL IBRAHIM
EAST COAST LADIES, 1980

Etching on paper, Artist Proof
9 x 9.5 cm
RM 1,200 - RM 3,800



32 ONG KIM SENG
SINGAPORE RIVER - THE BANKS OF UOB PLAZA, 1996

Watercolour on paper
36.5 x 53 cm
RM 12,000 - RM 18,000



37 ADRIEN-JEAN LE MAYEUR
NI POLLOK WEAVING

Pastel crayon and watercolour on paper
46 x 62 cm
RM 35,000 - RM 70,000



28 KHALIL IBRAHIM
EAST COAST FISHERMEN, 1989

Watercolour on paper
18 x 23 cm
RM 5,000 - RM 9,000



33 TAY CHEE TOH
VILLAGE SCENE, 1965

Ink woodblock print edition 3/30
40 x 88 cm
RM 6,000 - RM 12,000



38 RUDOLF BONNET
A YOUNG INDONESIAN GIRL, 1956

Pastel on paper
83 x 48 cm
RM 30,000 - RM 70,000



29 CHEN WEN HSI
SQUIRREL AND RAMBUTAN

Chinese ink and watercolour on paper
33 x 44 cm
RM 17,000 - RM 30,000



34 CHEN CHONG SWEE
FISHING VILLAGE

Watercolour on paper
50 x 38 cm
RM 35,000 - RM 65,000



39 LEE MAN FONG
ROJAK SELLER

Watercolour on paper
on masonite board
65 x 43 cm
RM 5,000 - RM 12,000



30 CHEN WEN HSI
CARPS

Chinese ink and watercolour on paper
34 x 43 cm
RM 22,000 - RM 35,000



35 CHEN CHONG SWEE
BALINESE LADY

Watercolour on paper
74 x 36 cm
RM 40,000 - RM 70,000



40 CHEUNG YEE (ZHANG YI)
WRITING, 1936

Embossed paper
87 x 63 cm
RM 5,000 - RM 12,000



Lot 39 **Lee Man Fong** Rojak Seller



41 LUIS CHAN (CHEN FUSHAN)

UNTITLED, 1987

Acrylic on paper
20.32 x 26.6 cm
RM 6,000 - RM 12,000



46 DANG XUAN HOA

UNTITLED, 1999

Gouache on paper
54 x 74 cm
RM 6,000 - RM 12,000



51 A. B HASSAN

UNTITLED

Watercolour on paper
27 x 37 cm
RM 800 - RM 1,200



42 SHEN LIANG

**DOODLING & PAINTING -
MY DRAWINGS, 2006**

Charcoal, pencil and watercolour
on paper
25.5 x 28.5 cm
RM 1,500 - RM 3,500



47 RAN-IN-TING (LAN YINDING)

A RURAL LANE, FORMOSA

Monochrome watercolour on paper
17.1 x 27 cm
RM 8,000 - RM 20,000



52 A. B HASSAN

VILLAGE IN PENANG

Watercolour on paper
28 x 38 cm
RM 800 - RM 1,200



43 SHEN LIANG

**DOODLING & PAINTING -
MY DRAWINGS, 2006**

Charcoal, pencil and watercolour on paper
52 x 37 cm
RM 2,500 - RM 5,500



48 GEORGE KEYT

DANCER, 1979

Acrylic on cardboard
63 x 39 cm
RM 6,000 - RM 12,000



53 A. B IBRAHIM

CHINESE JUNK

Watercolour on paper
27 x 38 cm
RM 1,000 - RM 2,000



44 TING SHAO KUANG

MOTHER & CHILD

Serigraph
86 x 82 cm
RM 1,500 - RM 3,500



49 SENAKA SENANAYAKE

CRANES, 1992

Mixed media on paper
74 x 55 cm
RM 4,500 - RM 9,000



54 YONG MUN SEN

CHINESE JUNK, 1950

Watercolour on paper
39 x 28 cm
RM 5,500 - RM 11,000



45 TRUONG DINH HAO

FOUR ABSTRACT FIGURES, 1994

Gouache on newspaper
58 x 84 cm
RM 3,000 - RM 7,000



50 SENAKA SENANAYAKE

DUCKS, 1992

Mixed media on paper
55 x 74 cm
RM 4,500 - RM 9,000



55 JEHAN CHAN

FISHING VILLAGE, 1980's

Mixed media on paper
19.5 x 27 cm
RM 1,500 - RM 3,500



Lot 44 Ting Shao Kuang Mother & Child



56 LONG THIEN SHIH
PEACOCK DANCE, 2019

Pastel and gouache on paper
52 x 76 cm
RM 2,600 - RM 5,000



61 SYED AHMAD JAMAL
SCULPTURAL DRAWING 3, 1966

Ink on paper
37 x 33 cm
RM 15,000 - RM 25,000



66 NIK RAFIN
MISTY MORNING
(MELBOURNE SERIES), 1999

Watercolour on paper
19 x 11 cm
RM 200 - RM 350



57 LONG THIEN SHIH
MINING AT NIGHT

Mixed media on paper
48.5 x 58 cm
RM 2,000 - RM 5,000



62 ABDUL LATIFF MOHIDIN
SIRI LANGKAWI (USM), 1979

Mixed media on paper
19 x 10.5 cm
RM 25,000 - RM 50,000



67 CHANG FEE MING
EBB TIDE, 1996

Print on paper
28 x 38 cm
RM 900 - RM 1,800



58 PETER HARRIS
SARAWAKIAN WOMAN, 1969

Pastel on paper
36.5 x 24.2 cm
RM 2,500 - RM 3,800



63 IBRAHIM HUSSEIN, DATUK
UNTITLED -
LONDON SERIES, 1964

Gouache on collaged magazine paper
laid to card
34.6 x 25.4 cm
RM 25,000 - RM 45,000



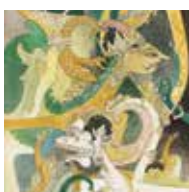
68 DAVID BROMLEY
DREAMTIME, 2017

Gouache and acrylic on French hand
made artist paper
27 x 34 cm
RM 3,000 - RM 7,000



59 AWANG DAMIT AHMAD
E.O.C KANDUL, 1992

Acrylic on paper
76 x 57 cm
RM 14,000 - RM 28,000



64 NIK ZAINAL ABIDIN
WAYANG KULIT, 1968

ink and colour on paper
102 x 36 cm
RM 10,000 - RM 25,000



69 DAVID BROMLEY
BUNNY, 2017

Gouache and watercolour on French
hand made artist paper
34 x 26 cm
RM 3,000 - RM 7,000



60 YEOH JIN LENG
TRAPPED SERIES, 1995

Mixed media on paper
18 x 28 cm
RM 4,500 - RM 9,000



65 LEE LONG LOOI
UNTITLED, 1990

Pastel on paper
38 x 56 cm
RM 2,800 - RM 5,509



70 FRANK WOO
CITY LIFE, CITY LOCKOUT
SERIES - BROWNSCAPE, 2004

Mixed media on paper
31 x 29 cm
RM 3,000 - RM 7,000



Lot 61 **Syed Ahmad Jamal**
Sculptural Drawing 3, 1966



71 FRANK WOO
CITY LIFE, CITY LOCKOUT
SERIES - BROWNSCAPE, 2004

Mixed media on paper
36 x 36 cm
RM 3,000 - RM 7,000



76 RAFIEE GHANI
LAND'S END V, (DOVER,
UNITED KINGDOM), 2017

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



72 SOON LAI WAI
RESONANCE 3, 2015

Acrylic on paper
42 x 59 cm
RM 2,000 - RM 5,000



77 RAFIEE GHANI
HIMALAYA, 2014

Mixed media on paper
75.5 x 76 cm
RM 6,000 - RM 10,000



73 MOHD KHAIRUL IZHAM
"SINGGAH SANA EMAS"
PAPER SERIES, 2021

Acrylic on paper
86 x 62 cm
RM 1,200 - RM 3,800



74 MOHD KHAIRUL IZHAM
"SINGGAH SANA EMAS"
APER SERIES, 2021

Acrylic on paper
86 x 62 cm
RM 1,200 - RM 3,800



75 AMRON OMAR
PERTARUNGAN SERIES, 2016

Pastel on paper
80 x 60 cm
RM 7,000 - RM 12,000



Lot 73 **Mohd Khairul Izham** "Singgah Sana Emas" Paper Series, 2021

RAFIEE GHANI

Painting the Colours of Emotion

Rafiee Ghani is one of the most prominent and important contemporary artists who probably leads his generation of artists in Malaysia. Born in Kulim, Kedah in 1962, the artist comes from a mixed parentage family, his father an Englishman who worked as a travelling geologist while his mother is a mix of Thai and Malay. The verdant landscape of padi fields in his hometown served as his early inspirations in moulding his artistic prowess and colour vocabulary. When Rafiee was in secondary school, his most prominent influence came from Dewan Budaya which featured periodical articles on local artists and their work. At the age of 15, names like Latiff Mohidin and Sharifah Fatimah Zubir were firmly etched in his mind, bearing a source of inspiration. He began his education in art at the prestigious De Virgen Academie Voor Beeldende 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 Albert Rene, president of the Seychelles, and several private collections in the United States, Europe and Asia. Rafiee Ghani is one of the few hugely successful Malaysian artists today whose works have been sold in notable auction houses such as

Christie's and Sotheby's in Hong Kong.

ARTWORKS ON PAPER

Rafiee Ghani's works on paper are as brilliant as his oil painting, if not better. He still employs his signature loud and dynamic colours, complemented by brushstrokes where his style of Intimism is well established. Rafiee's artworks in the medium of paper produce an imaginary illusion of images and objects which are submerged below his mastery in playing with colours which are vibrantly mixed and integrated. This is where one would be able to clearly see the objects or scenes which are portrayed amidst the sea of a strong tone of the colour scheme which epitomises Rafiee's body of work. His paintings are also known to portray the interior domestic scenes of still-life objects, plants and flowers in vibrant colours. The artist once mentioned that to him, these are mere symbols of everyday objects that surround us, bringing with them a deep sense of comfort that are frequently forgotten or taken for granted in our everyday life.

In a recent interview with the artist himself on the subject of his works on paper, he disclosed that people tend to underestimate paper. Any major project starts from paper but it tends to be dismissed. "To me, paper is where my first dialogue with creativity starts. I capture spontaneity on paper because it's where one doesn't mind making mistakes and there's no pressure to be perfect. It's where you explore your thought process and it's not pretentious," said Rafiee. The artist is one who's always with his sketchbook, especially during his travels, capturing his personal interpretations of locations, people and even architecture in situ. It is where his masterpieces first take shape and form. He sketches whatever scenes that arrest his eyes which then serve as a guide for him when transferring the images onto

canvas. He would also draft his musings or sometimes poems and stories to go with the colourful sketches in his sketchbook.

TAKING INSPIRATION FROM HIS TRAVELS

It's no secret that Rafiee's subject and creativity in his artworks have been long inspired by his travels. This is owed to his travelling geologist father who brought back pictures of exotic destinations and museum exhibits that really sparked his appreciation for aesthetics. Whenever he came across a beautiful sight, he would take a photograph and later capture the scene on canvas. A formal training in art provided him with practical and theoretical foundations, whereas the artist's adventures to various parts of the world enabled him to experience nature as well as global cultures and climates. More importantly, these trips have given him the invaluable opportunity to be in direct contact with the original works of great painters such as Van Gogh, Gauguin, Matisse, the Nabis and the Fauves, which seem to be the dominant influences on his style.

Ever with a sketchbook during his travels, the artist would craft colourful sketches along with his thoughts and musings, be it on the bus or the train. The artist first visited Morocco in 1986 as a young man and has since spent two months each year in the Moroccan-Algerian-Tunisian region. He felt drawn to these places for a number of reasons, the first being that it's Africa but not really 'African' because of its proximity to Europe. Rafiee fell in love with the architecture and the influence of Moorish Islamic architecture and calligraphy on modern arts. It amazed the artist that the people of the desert were very accepting of his career as an artist and had on many occasions invited him to spend the night in their homes, huts or makeshift tents. It was moments like this that made him a curious traveller. Throughout his travels, he had made many friends and memories, some of which he can't put into words or paintings. Whether it is the rugged



casbahs or crowded medinas of Moroccan cities or the vastness of desert sands at night, the artist captures the essence of a beautiful country with striking, brilliant hues and free-flowing lines.

When Rafiee was in Northern Thailand, he tried to decipher what inspired artist Latiff Mohidin to write his epic poetry entitled 'Sungei Mekong' and the famed series of paintings known as Pago Pago. In Morocco, he sat in the cafe where the venerable French artist, Henri Matisse produced his sketches. Rafiee was also in Tunisia where the German-born painter Paul Klee lived and produced some of his works for a while. "I think all my travels helped me refine my observations while understanding and enriching my creative process," said Rafiee. When asked about his fondest countries, he replied, China because of its rich Islamic heritage and history. "It's very strange because I have discovered some of the best Muslims there. Morocco is another place close to my heart along with Africa. I love the desert, the vastness and how desolate it is. In the Sahara, people are very casual — they invite you to their huts for a few pennies without even knowing you. When this pandemic goes away, these would be the first two countries I would definitely return to." relayed Rafiee.

1

RAFIEE GHANI

B. Kedah, 1962

Blue Palm, 2010

Signed, titled and dated "Rafiee Ghani Blue
Palm 2010" on the lower edge of paper
Pastel on paper
90 x 61.5 cm

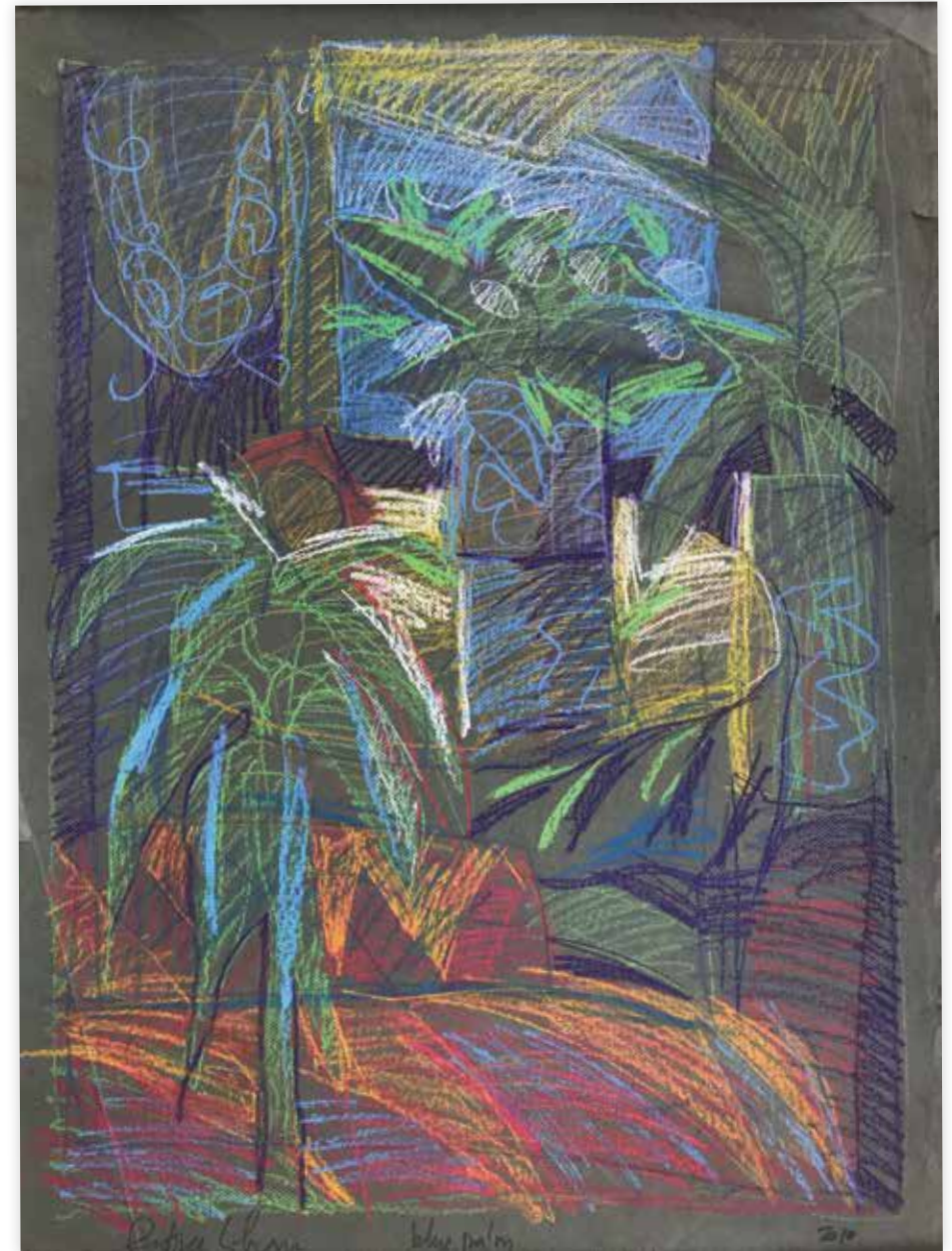
Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000



Still Life Study (in Red), 2010
Watercolour on paper
91 x 61 cm
SOLD RM 6,720
KLAS Art Auction 7 February 2021

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 Bildende Kunst at The Hague in the Netherlands before he continued his studies at Institute Teknologi MARA in Dungun. It was in Europe that Rafiee gained his inspiration and exposure in art where he visited all the great spaces and museums. Consequently, Rafiee drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works. Aesthetics form an important part of Rafiee's paintings where he uses balance and composition to their fullest potential, often producing artwork, which are both aesthetically pleasing and artistic.



2

RAFIEE GHANI

B. Kedah, 1962

Land's End VI (Dover, United Kingdom), 2017

Signed, titled and dated "Rafiee Ghani Land's End VI 2017"
on lower left
Mixed media on paper
57.5 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000



The Floating Mosque, 2017
Watercolour on paper
57 x 76.5 cm
SOLD RM 8,424
KLAS Art Auction 7 February 2021

It's no secret that Rafiee's subject and creativity in his artworks have been long inspired by his travels. This is owed to his travelling geologist father who brought back pictures of exotic destinations and museum exhibits that really sparked his appreciation for aesthetics. Whenever he came across a beautiful sight, he would take a photograph and later capture the scene on canvas. A formal training in art provided him with practical and theoretical foundations, whereas the artist's adventures to various parts of the world enabled him to experience nature as well as global cultures and climates. More importantly, these trips have given him the invaluable opportunity to be in direct contact with the original works of great painters such as Van Gogh, Gauguin, Matisse, the Nabis and the Fauves, which seem to be the dominant influences on his style. This particular beauty, entitled "Land's End VI" United Kingdom, 2017 was inspired by the artist's travels to the UK, delivered in the symphony of colours that he is known for.



3

RAFIEE GHANI

B. Kedah, 1962

Pearl River, 2016

Signed, titled and dated "Rafiee Ghani Pearl River 2016"
on lower edge of paper
Mixed media on paper
106 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000



Green Lane, 2020
Watercolour on paper
76 x 114 cm
SOLD RM 25,760
KLAS Art Auction 28 March 2021

Born in Kulim, Kedah, Rafiee began his education in art at the prestigious De Virgen Academie Voor Beeldende 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.

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 depict 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.



4

JALAINI ABU HASSAN

B. Selangor, 1963

Pseudobotanica, 2020

Signed and dated "Jai 2020" on lower right

Watercolour on paper

40 x 30 cm

Provenance

Private Collection, Kuala Lumpur

RM 900 - RM 1,800



Pseudobotanica, 2020

Watercolour on paper

41 x 30.5 cm

SOLD RM 2,800

KIAS Art Auction 8 November 2020

Entitled Pseudobotanica, 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 a bouquet of a certain flower species and uses a transition of hues on its petals, from a blueish-green to a vibrant violet colour. This seamless work grabs the attention of its viewer, calling them to inspect it further.



5

JALAINI ABU HASSAN

B. Selangor, 1963

Pseudobotanica, 2020

Signed and dated "Jai 2020" on lower left

Watercolour on paper

40 x 30 cm

Provenance

Private Collection, Kuala Lumpur

RM 900 - RM 1,800

Entitled *Pseudobotanica*, this brilliant work departs from Jai's usual renditions while still preserving his use of vibrant colours. Similar to the above work by Jai, this work is also executed on paper but this time, highlighting only two flowers. Still unbloomed, the violet shade is seen on the petals, complemented by green hues from its stem and tendrils emanating from the stem. This seamless work is beautiful and would make a lovely home piece.



6

JALAINI ABU HASSAN

B. Selangor, 1963

Konda Kondi, 1999

Signed, dated and titled "Jai 1999 KL" on lower right

Mixed media on paper

75 x 57 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 13,000



Bekas-Bekas, 1999

Mixed media on paper
78 x 98.5 cm

SOLD - RM 19,800

KLAS Art Auction 10 November 2013

As an artist, the work of Jalaini is often 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." His work the Konda Kondi is no exception.



7

JALAINI ABU HASSAN

B. Selangor, 1963

Desember Lewat Hujung, 1999

Signed, dated and titled "Jai 1999 K Lumpur" on lower right

Mixed media on paper

75 x 57 cm

Provenance

Private Collection, Kuala Lumpur

RM 7,000 - RM 13,000

Jalaini is a natural poet, and his paintings tell their own mysticism, poetry, the Malay culture, social commentaries as well as his own biography. This includes Desember Lewat Hujung. Though confusing at first, his works are seamless yet are contrasting in pictorial designs which grabs the attention of viewers, luring them to inspect further.



8

JALAINI ABU HASSAN

B. Selangor, 1963

Kulat, 2020

Signed, dated and titled "Jai 2020 Kulat" on lower right

Mixed media on paper

84 x 59 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

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.



9

YUSOF MAJID

B. England, 1970

Old Trafford 4-3-3 Att, 2000

Mixed media on paper
92 x 64 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 13,000

Born in 1970, Yusof Majid's creative work was predominantly inspired by the 1980s. The artist attended the Chelsea School of Art, England from 1988 to 1993. Yusof sees his paintings as a naive surrealist extension of his inner self, emptiness and euphoria in landscapes of memory and dreamscapes.

Art comes natural to Yusof and its no surprise that his artistic journey began with his childhood. In his quest of true humanity, he is constantly telling stories with his brushes, putting colourful images onto the canvas and celebrating the sheer magic of happiness.



BHANU ACHAN

The Translator of Nature



Abstract Landscape V, 2011
Oil on paper 54.5 x 67 cm x 3 pieces
SOLD RM 7,150.00
KLAS Art Auction 12 March, 2017

Kuala Lumpur born artist, Bhanu Achan is quietly content with life. He was meant to be an artist. His love for art has guided him through the twist and turns of his life to be where he is today. Leaving high school with an impeccable academic record and with a brilliant future ahead, Achan enrolled in medical school in India. Experiences in that deeply spiritual land introduced to him the divine and mystical side of reality that he eventually manifested in art. His growing ardour for his paint and brushes gave him no choice but to forsake medicine. Achan returned to Malaysia, an artist and has never looked back since. Over the course of his 40-year career of creating art, Achan has produced spectacular masterpieces with consistent frequency. His gift for artistry is derived from his love for nature. They are laden with underlying metaphors of Achan's struggle to find meaning beyond form and content.

"Although I have endured hardships in life as an artist, including financially, I would never choose anything else," Achan stated.

Achan sees the toil he goes through as a labour of love, painting imbues in him a profound sense of satisfaction. His struggle is glimpsed in his compelling creations of art that are thought-provoking, bewitching and sometimes even

controversial.

ARTWORKS

Achan's artworks strive to escape the boundaries of form. Constantly inspired by nature, there is a raw and rustic mood to many of his paintings which are evident in works like the 'Journey to Mount Kinabalu' and 'Forest Impression'.

Achan's favourite piece though, is 'Lost in the Midst'. The ease and effortlessness of how it came together in his hands was amazing even to him. "I was just pouring paint and it came out as an interesting composition of greenery, mountains and morning mist," Achan said. Breathing life to his preferred media, canvas and paper, Achan's orchestra of paint and colour never fails to harmonise fluidly, seeking to evoke an emotional response in all who lay eyes on it.

His work speaks for itself. "My messages are obvious. It is what it is," Achan said. He added that his paintings always came as a surprise to him. Achan is one of the few that creates subconsciously and moves as the art tells him to. A genius, ahead of his time, Achan has beautifully combined his love for nature and his deep spirituality to produce pieces that invoke a sense of calm, wonder and deep appreciation and insight into the complex and obscure world we live in.



Forest Impression, 2016
Oil on canvas 152.5 x 88 cm
SOLD RM 5,072.40
KLAS Art Auction 12 March, 2017



Abstract Landscape, 2011
Oil on paper 55 x 60.5 cm
SOLD RM 4,400.00
KLAS Art Auction 19 January, 2014



Rhapsody in Blue Series, 2016
Mixed media on canvas 121.5 x 91 cm
SOLD RM 3,719.76
KLAS Art Auction 23 October 2016

EXHIBITIONS

Achan's works have been exhibited extensively across the country, and this national treasure has three of his pieces included as part of the National Art Gallery's permanent collection. Besides that honorary achievement, Achan has had a long and illustrious career in the art industry. With more than 50 exhibitions over the past 40 years under his belt, he has earned his place and position as one of Malaysia's most preminent artists. In 1972, Achan exhibited and sold his works at Samat Gallery, at the National Art Gallery in 1980 and at Le Beaux Art Gallery in 1982. When the country launched its Visit Malaysia campaign in 1990, Achan was there to champion the art movement

alongside the booming tourism industry through the Pemandangan Malaysia Travelling Art Exhibition organised by the National Art Gallery. In conjunction with the 1998's Commonwealth Games, Achan showcased his art at Armada Hotel. In 1996, he was part of the 'Up In The Clouds' Exhibition organised by DNA Studios at the National Planetarium, as well as the Star Hill Art Exhibition organised by Galeri Anugerah in 2000. In 2004, Achan's art graced the walls of Galeri Seni Maya and again in 2008 at "Interlude" Art Exhibition at RA Fine Arts. In 2011, his paintings stole the show at the art exhibition, 'Suara dan Rupa' at Yayasan Seni Berdaftar as well as in KLPAC during his solo exhibition there.

To add to the already extensive list, Achan has also exhibited 30 of his paintings during the art exhibition at MAA@KL Sentral Artspace in 2013, one of which was his vibrant Vincent van Gogh-inspired art piece, 'Himalaya 11'. The Empire Art Space was another home to his paintings as well as Grand Hyatt Kuala Lumpur at their festive art exhibition during Ramadan in 2015. Achan's paintings, 'Forest Impression' and 'Teluk Cempedak II' were sold in KL Lifestyle Art Space. His invaluable works, appreciated by many, have also found their way into countless private collections. The quiet beauty his art expresses has stolen many hearts and will continue to do so for as long as Bhanu Achan can continue to use his paint brushes to translate his vision onto canvas.

10

BHANU ACHAN

B. Kuala Lumpur, 1949

Silhouette On Orange Sky Series, 2016

Signed and dated "Bhanu 16" on lower right

Mixed media on paper

109 x 79.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500

Warm, insistent and robust, this piece is remindful of the passionate and energetic flames of fire. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. A lover of nature, Bhanu draws inspiration from it. Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration of nature and the implications that come with it.



11

BHANU ACHAN

B. Kuala Lumpur, 1949

Silhouette On Orange Sky Series, 2016

Signed and dated "Bhanu 16" on lower right

Mixed media on paper

109 x 79.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,800 - RM 3,500

Raw and rustic are the words that come to mind to describe Bhanu Achan's paintings. He is one who gets constantly inspired by nature and translates it onto his medium of choice, mixed media on paper. Like the conductor of an orchestra, Achan brings about a symphony of brushstrokes that are fluid and emotive. His artworks strive to escape the boundaries of form, evident in this work. Bhanu Achan was initially sent to India to study medicine, where he began to delve further into the teachings of Hinduism, yoga, dharma and karma. This spiritual side is ever-present in his paintings. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection.



12

BHANU ACHAN

B. Kuala Lumpur, 1949

Pink Delight I, 2016

Signed and dated "Bhanu 16" on lower right

Mixed media on paper

42 x 59 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,800



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

13

BHANU ACHAN

B. Kuala Lumpur, 1949

Excavations I, 2016

Signed and dated "Bhanu 16" on lower right

Mixed media on paper

59 x 42 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,800

Calming, soothing and inundated with various colours flowing effortlessly with one another, this piece by Bhanu Achan is the visualisation of the ongoing search to look for meaning beyond shapes, structures and subject matter. It is effervescent with big strokes, infused with his own emotions and understanding of the elements of nature. There are simply no rules and lines, no fixed forms or objects, it is by and large, a communication between the artist and the audience – a communication that does not abide by the rubrics of the physical, representational and figurative manifestations. Initially, Bhanu Achan was sent to India to study medicine. However, he began to discover more on the teachings of Hinduism, of yoga, dharma and karma and this spiritual side is always present in his paintings, as they all have that aura-like atmosphere to them. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection.



14

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Taman Larangan, 2012

Signed "Ismail Latiff" on lower right
Acrylic on paper
47 x 29.5 cm

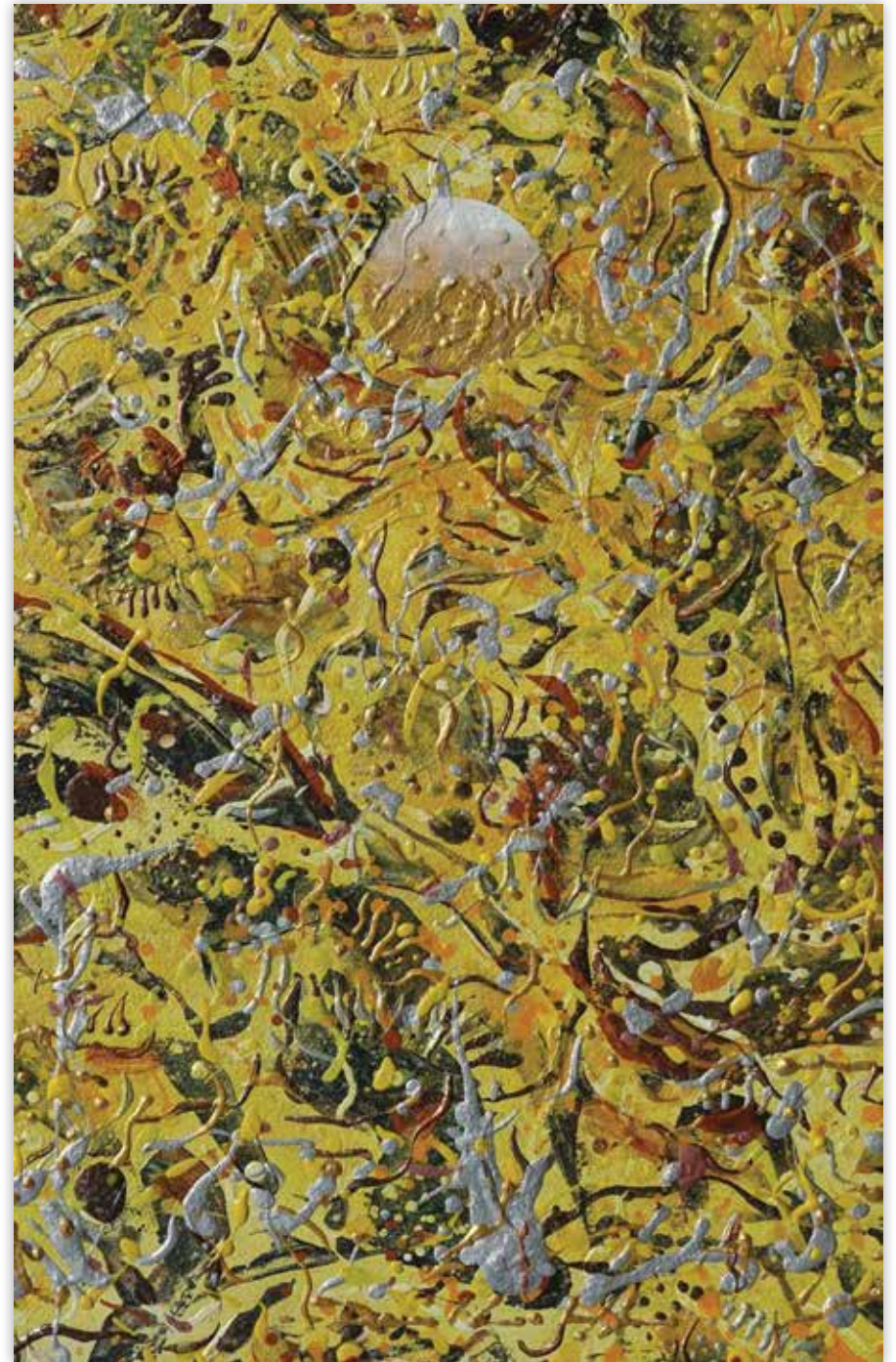
Provenance
Private Collection, Kuala Lumpur

RM 2,500 - RM 5,000



Pelamin Alam, 2014
Acrylic on paper
42 x 27 cm
SOLD RM 5,040
KLAS Art Auction 7 February 2021

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.



15

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.



16

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Red Earth Synergy No.6 Edition 167/500

Signed, titled and inscribed edition number on lower edge of paper

Print on paper

30.5 x 30.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 500 - RM 1,000

Tajuddin Ismail's artworks are labyrinths of metaphors and underlying meaning. He gains his reputation for his amazing abstract art that draws inspiration from natural forms and landscapes. His distinctive style has lured many art enthusiasts into his realm of innovative, complex artistry. To Tajuddin, art is about making a visual connection with the eyes of its beholder. Tajuddin uses a mixture of lines, colours and geometric shapes to portray the time and space of nature in a poetic visual language that is well structured and lyrical.



17

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Innerspace No.2 Edition 256/300

Signed, titled and inscribed edition number on lower edge of paper

Print on paper

46.4 x 46.2 cm

Provenance

Private Collection, Kuala Lumpur

RM 600 - RM 1,200

Tajuddin Ismail has a deep-rooted passion for art and design since an early age, having studied Fine Art at ITM School of Art & Design and Graphic Design at the Art Center College of Design, Los Angeles before pursuing his post-graduate studies in Interior Architecture at Pratt Institute New York. Now, he is a reputable artist worthy of respect and recognition for his amazing abstract art that draws inspiration from natural forms and landscapes.



18

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Innerspace - Mindscape 1 Edition 188/300

Signed, titled and inscribed edition number on lower edge of paper

Print on paper

46.4 x 46.2 cm

Provenance

Private Collection, Kuala Lumpur

RM 600 - RM 1,200

Tajuddin's works are systematically executed, with precision and absolute care for neatness. He moves viewers with the poetry of his brushstrokes. As an artist trained in Interior Architecture, Tajuddin Ismail certainly knows what difference the balance between form, colour and space will make to a masterpiece. The artist animates the lines, colours and geometric shapes to speak a visual language of beauty and tranquillity to viewers looking on.



19

LYE YAU FATT

B. Kedah, 1950

Chattering II, 1983

Signed and dated on lower right
Mixed media on paper
76 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - RM 12,000



Down at the River, 1985
Mixed media on paper
76 x 56 cm
SOLD RM 12,320
KLAS Art Auction 28 March 2021

Lye Yau Fatt went on to study printmaking in New York before holding his first solo exhibition in 1979 at the Sum Art Gallery. He then went on to win the Open Art Sculpture Award, the Malaysian Watercolour Society Award in 1987 and the PNB Watercolour Landscape Award. He was always very much influenced by his mentor, another renowned artist, Cheong Soo Pieng, for his unique manner in combining colours.

Lye often produced artworks highlighting the Malaysian theme and lifestyle. Deriving inspiration from mundane and monotonous settings in life, this serene painting depicts a group of ladies and a child sitting in the midst of nature, under a shady tree. They seem to be in conversation and viewers might feel as if they are imposing on the exclusivity of the moment.



20

LYE YAU FATT

B. Kedah, 1950

Asparagus and Tomato, 1992

Signed, titled and dated on lower paper edge of paper

Etching

15 x 22 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 3,000



Taking a different turn from his usual drybrush watercolours of homely scenes featuring shophouses or backlanes, artist Lye Yau Fatt creates a simple masterpiece. Despite the simplicity of the subject matter, all the colours and shapes work harmoniously together, unified and pleasing to the eye. It was in 1986 that Lye Yau Fatt took printmaking workshop in the US. Known for his intricate mezzotint prints, he produced prints on his custom-made etching press.

21

MANSOR GHAZALI

B. Perak, 1930

Pantai Kok, Langkawi

Signed and titled on lower right
Watercolour on paper
18 x 28 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 4,500



Masjid by the River, 2003
Watercolour on paper
29 x 37 cm
SOLD RM 2,016
KIAS Art Auction 28 March 2021

Born in 1930 in Bukit Chandan, Kuala Kangsar, Mansor taught art at the Sekolah Menengah Bentara Luar in Batu Pahat until his retirement in 1986. Mansor's passion was always art which led him to study in Brighton in the 60s. Mansor's niche was watercolour paintings. Albeit his brief study in Brighton, his spirit remained true to his origins.

He was a dying breed of al-fresco artist who would just whip out his painting pad to capture whatever scene that put a sparkle in his eyes when he was out and about, evident by his paintings of ramshackle houses, a riverside and stilt Malay houses. One can easily succumb to the allure of this painting which emits such beautiful dashes of calming hues. Capturing the beach side of Pantai Kok in Langkawi, Mansor Ghazali evokes tranquility with ease through this piece.



22

LEE WENG FATT

B. Kuala Lumpur, 1967

Abandoned Old House, 2013

Signed and dated "Weng Fatt 13" on lower left

Titled "Abandoned Old House

- Johor" on lower right

Watercolour on paper

44 x 28 cm

Provenance

Private Collection, Kuala Lumpur

RM 500 - RM 1,000

Lee Weng Fatt was born in 1967 in Kuala Lumpur. This piece by Lee Weng Fatt is reminiscent of the past, featuring an abandoned old house. With the intention of 'preserving' the heritage buildings, Lee captures their timeless beauty and allure through his canvas, as seen with this work. With attention to detail, this artwork can easily transport viewers to the scene. What enthral Lee are the old buildings of his birthplace, the urban landscape of Kuala Lumpur. For him, returning time and time again to these old edifices is akin to journeying back to his roots. The artist immortalises them through oil on canvas and watercolour paintings.



23

SHAFURDIN HABIB

B. Perak, 1961

Rojak Pasembor, Penang Street, 2017

Signed and dated on lower right

Watercolour on paper

30.5 x 45.8 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500



Penang - Chowrasta Market, 2016
Watercolour on paper
30 x 45 cm
SOLD RM 2,240
KLAS Art Auction 29 September 2019



Wet Market, Campbell Street, Penang, 2012
Watercolour on paper
31 x 46 cm
SOLD RM 2,464
KLAS Art Auction 28 March 2021

The nostalgic part of Malaysia certainly proves as a muse for Shafurdin Habib, as he captures the beauty of unpolished buildings and raw daily lives at its best, untouched and flourishing. Although it is a simple depiction of the sceneries of a humble setting, Shafurdin fastidiously details every single bit and form of this piece, wowing the viewers with its complexity.



24

SHAFURDIN HABIB

B. Perak, 1961

Penang, 2017

Signed and dated on lower right
Watercolour on paper
30.5 x 45.8 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500



Penang II - Queen Victoria Memorial Clock Tower, 2016
Watercolour on paper
30 x 45 cm
SOLD RM 2,479.84
KLAS Art Auction 14 May 2017

Shafurdin Habib loves the Malaysian scenery – whether it is the countryside or historical buildings. He is one of the specialists that holds a high respect for the Malaysian wide open, and this is regularly the subject of his artistic creations.

Splendidly done with only the use of watercolour, this painting of the Penang Ferry is gorgeous on its own due to his exemplary hand, the clever play of light and shadow, as well as the balance between subject and space, this piece really is truly unique and stunning.



25

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

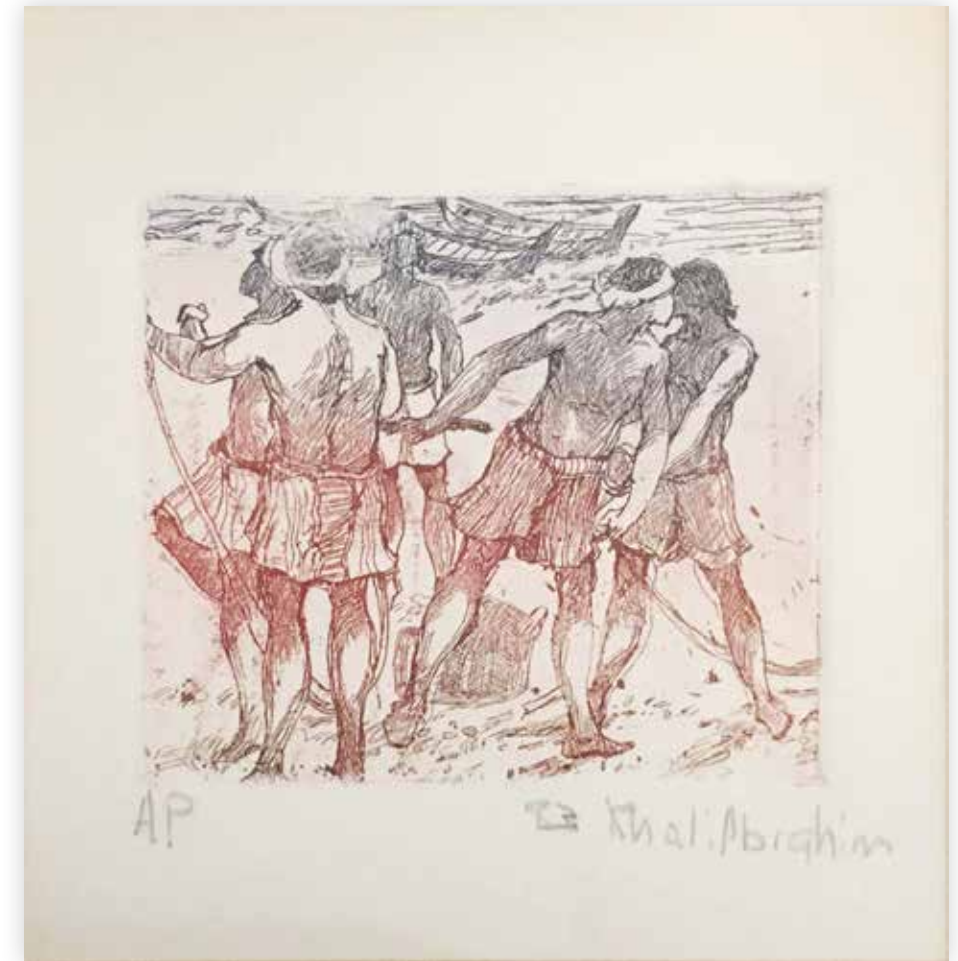
East Coast Fishermen, 1983

Signed "83 Khalil Ibrahim" on lower right
Etching on paper, Artist Proof
9 x 9.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 3,800

While the late Khalil Ibrahim showcases the simplicity of life through this piece entitled, 'East Coast Fishermen', there's nothing simple about it. There is complexity with every stroke, bringing to life the everyday antic of a fishermen. Khalil Ibrahim was a master storyteller and through allegory, he told the tale of his origins, the Malaysian East Coast and landscapes that fuelled his passion. Khalil's landscape works were undoubtedly his forte and beloved by his collectors. This is owed to his attention to extraordinary detail, artistry and sheer passion.



26

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Fishermen, 1981

Signed "81 Khalil Ibrahim" on lower right

Etching on paper, Artist Proof

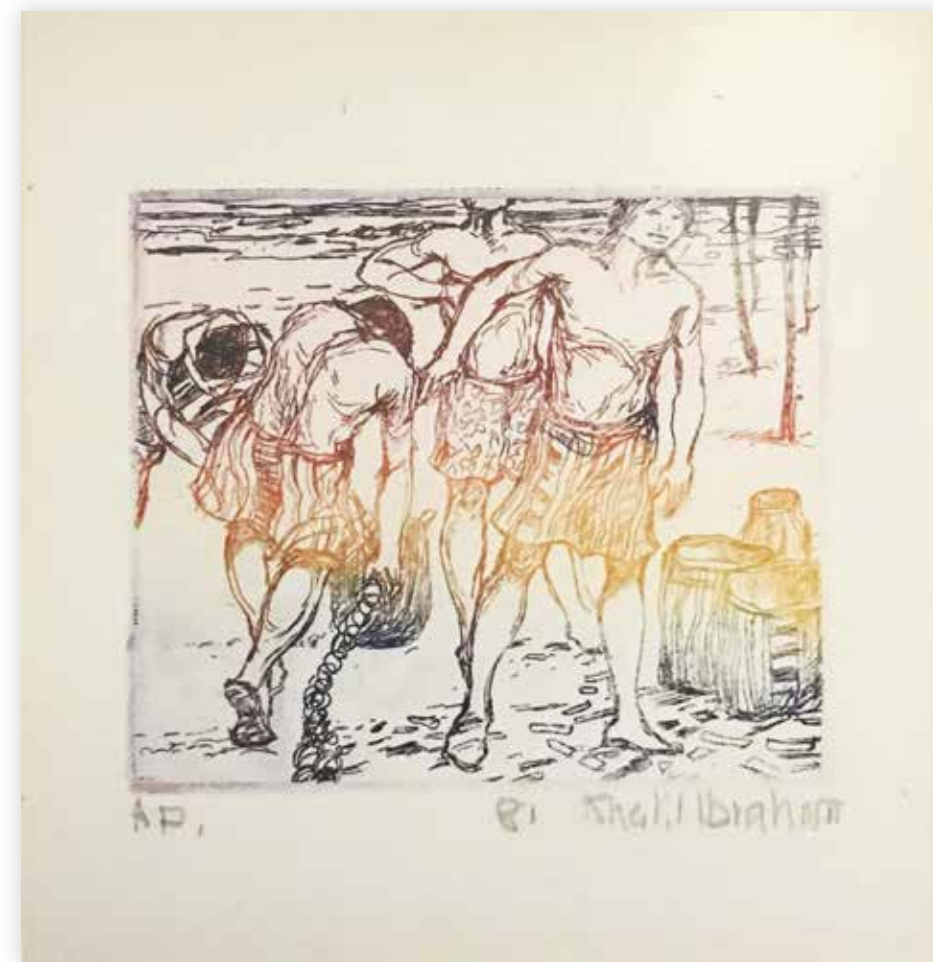
9 x 9.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 3,800

This absolutely breathtaking etching on paper is a surefire to understand an artist's expertise in art. Using the method of etching, Khalil Ibrahim drew a group of village folk in the motion of doing work. This work gives an insight to Khalil's skill and knowledge of his subjects and his own techniques, and the end-product is something simply dramatic and effective. Although it may seem quick and haphazard, it is a sign that it takes a lot of practice and talent to be able to create a piece that is simple yet artistic. Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centre around figures and are heavily influenced by East Coast fishermen and women.



27

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Ladies, 1980

Signed "80 Khalil Ibrahim" on lower right
Etching on paper, Artist Proof
9.5 x 9 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 3,800

The multifaceted master, Khalil Ibrahim had a penchant for human figures and depictions of the East Coast. This is evident in this work entitled 'East Coast Ladies', featuring three ladies clad in traditional outfits with their hair half tied up and by the sea. Two of the ladies at the back seem like they're conversing with each other while the middle figure is etched as if she is looking right at the painter. It's an alluring etching on paper.

Khalil was sponsored by the Pahang state government to continue his studies at the prestigious Central St. Martin's School of Art and Design in London and in the same year, the infamous art critic Clement Greenberg visited London and Cornwall, to check out contemporary works of art. The next year, British pop artist Peter Blake joined St. Martin's and lectured in the school at the same time Khalil was studying there. David Hockney used to drop by to give the budding art students lectures, and Khalil attended some of those sessions. During his stint there, he continued to study English in evening classes and met the woman who was to be his future wife, Judith Hürzeler in 1963.



28

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Fishermen, 1989

Signed and dated "Khalil Ibrahim 89"
on lower right

Watercolour on paper
18 x 23 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000



Such a serene illustration this is. In a distant, the blue hue from the sea peeks through, together with a wooden boat is seen ashore together with some figures. At the foreground, a group of people who are presumably fishermen are illustrated gazing into distant, at the sea. These fishermen are clad in sarongs, two of them carrying an object on their heads. Having born in the East Coast, Khalil has a deep fascination and connection to this place and hence, produced prolific artworks as his homage to the East Coast.

29

CHEN WEN HSI

B. China, 1906 - 1991

Squirrel and Rambutan

Signed in Chinese character with seal of the
artist on upper left

Chinese ink and watercolour on paper
33 x 44 cm

Provenance
Private Collection, USA

RM 17,000 - RM 30,000

Provenance : The artwork comes from the same American consignor of the painting
below previously sold by KLAS;



Three Birds
Chinese ink and watercolour on paper
34 x 44.5 cm
SOLD RM 41,440
KLAS Art Auction 28 March 2021

Born in China in 1906, Chen Wen Hsi is considered a pioneer in Singapore's modern art scene. His landmark trip to Bali in 1952 with fellow pioneering artists Cheong Soo Pieng, Chen Chong Swee, and Liu Kang would later act as a fuel for developing a form of artistic representation distinctive to Southeast Asia—the Nanyang Art Style. Known for his deep love and appreciation of wildlife, Chen excelled in drawing gibbons, birds, squirrels, and fish. He is said to have kept a 'miniature zoo' in his garden in order to closely observe the animals' individual characteristics and movements. Each of the featured pieces by Chen conveys a sense of natural and harmonious balance.



30

CHEN WEN HSI

B. China, 1906 - 1991

Carps

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

Chinese ink and watercolour on paper

34 x 43 cm

Provenance

Private Collection, Singapore

Illustrated on page 49 in KLAS 9th Anniversary - Mosaic XX Exhibition Catalogue

RM 22,000 - RM 35,000

Provenance : The artwork comes from the same estate of these following paintings previously sold by KLAS;



Heron
Ink on paper
66 x 76 cm
SOLD RM 87,360
KLAS Art Auction 7 February 2021



Sparrows and Pine
Ink on paper
65 x 67 cm
SOLD RM 40,320
KLAS Art Auction 8 November 2020



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



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

31

TAN KHIM SER

B. 1943, Singapore

Untitled

Inscribed in Chinese, stamped with artist's
seal on upper right and lower left
Chinese ink and watercolour on paper
95 x 32.5 cm

Provenance
Private Collection, Canada

RM 3,000 - RM 8,000

Tan Khim Ser, a renowned Chinese ink artist graduated from the Nanyang Academy of Fine Arts in 1966. Before venturing into a full-time career in art, he worked as a personnel manager for several years. The artist's expertise lay in both Chinese and Western painting, with a focus on Chinese ink painting since the 1970's. His paintings of landscapes, flowers, birds, insects and angel fish (for which he developed a signature painting technique) have become classics of Singapore Chinese ink works.

He is the founder of Life Art Society and under his leadership, the youth group of Life Art Society was awarded the Singapore Youth Award (1980). This was the highest youth accolade awarded in Singapore during that year. In addition, Life Art Society was also awarded the Commonwealth Community Service Award and the National Art Council Arts Supporter Award in 2003. In 2009, Tan's Chinese painting titled, "Family" was selected by the French National Art Association for an exhibition in the Louvre Museum in Paris.

Tan held his first solo exhibition in 1967, and has since had at least 25 solo art exhibitions, as well as many group exhibitions in Singapore, Thailand, Taiwan, China, South Korea, Australia and Iran. His works have been collected by Singtel, the National Museum Art Gallery, the National University of Singapore Museum, government ministries and corporations.



32

ONG KIM SENG

B. Singapore, 1945

Singapore River - The Banks of UOB Plaza, 1996

Signed and dated "OKSeng AWS Nov 96" on lower right

Watercolour on paper

36.5 x 53 cm

Provenance

Private Collection, UK

RM 12,000 - RM 18,000



Chinatown Singapore, 1991

Watercolour on paper

36 x 54 cm

SOLD - RM 20,289.60

KLAS Art Auction 8 November 2015

Ong Kim Seng's style is described as being "naturalist cum impressionistic" and "a combination of post-impressionist colour and the outlook of the American realist masters". He paints en plein air and has stated that in order for him to paint a place; he has to feel it first. "I believe that inspiration comes naturally when there's a link between the artist and his subject." He focuses on inanimate objects, architectural form, masonry, foliage and landscape and as seen in this piece he captures the scenery in Nepal brilliantly, and the results are better than real. From the complexity and the minute details of the buildings to the realistic play of light and shadow, his exemplary use of watercolour and the balance between subject and space truly make his work a gem. Ong Kim Seng was born in Singapore and has been a full-time artist since 1985. Among the awards that he has won from the American Watercolour Society are the Paul B. Remmy Memorial Award in 1983, the Lucy B. Moore Award in 1988 and the Clara Stroud Memorial Award 1989, just to name a few. The National Heritage Board of Singapore has over 95 pieces of Ong Kim Seng's artworks.



TAY CHEE TOH

Diverse and Figurative

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

EDUCATION

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

ARTISTIC CAREER

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

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

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

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

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

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

STYLE AND MEDIUM

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

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

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

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



33

TAY CHEE TOH

B. Johor, 1941

Village Scene, 1965

Signed and dated "Chee Toh 65" with seal on lower right

Ink woodblock Print edition 3:30

40 x 88 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000



Two Sisters, 1968

Ink and gouache on paper

95 x 46 cm

SOLD RM 19,040

KLAS Art Auction 24 November 2019

Lithograph print of this artwork is in the collection of the National Gallery of Singapore and published and exhibited for "History Through Prints: Woodblock Prints in Singapore 1983

Painter, sculptor and Cultural Medallion recipient Tay Chee Toh has been creating art for almost half a century. Tay's artistic practices is driven by his consistent quest to challenge himself and to advance fresh forms of artistic expressions. Tay's artistic prowess is evident in this body of work. The artist renders an almost silhouette-like work of the village scene in yesteryear Malacca. A bull is detached from the bullock car and is seen grazing, men are depicted about their work while the village women are taking shelter under a makeshift cabana.

34

CHEN CHONG SWEE

B. China, 1910 - 1985

Fishing Village

Signed, titled in Chinese characters on top right and

stamped with seal of the artist on lower left

Watercolour on paper

50 x 38 cm

Provenance

Private Collection, Singapore

RM 35,000 - RM 65,000

Chen Chong Swee—a.k.a. Chen Zongrui and a.k.a. Chen Kai—was born in 1910 in Guangdong, China, and studied art at the Xinhua Academy of Fine Arts in Shanghai. In the early 1930s, he migrated first to Malaysia then to Singapore where he taught art at various secondary schools founded by overseas Chinese merchants, including Tao Nan School, Tuan Mong High School, Chinese High School and Chung Cheng High School, as well as the Teachers' Training College Singapore (now the National Institute of Education). He would also teach as a Chinese ink painting lecturer at the newly established Nanyang Academy of Fine Arts. Around that time, he also co-founded the Salon Art Society (now the Singapore Society of Chinese Artists) and won an award at the King George V Silver Jubilee Art Exhibition.

In the diverse coastal and urban environments of tropical Malaya, Chen found a wealth of subjects to depict in his art. The vibrancy of the emerging Straits Settlements with its indigenous and migrant communities fired his artistic vision and he spent much time exploring locations and painting outdoors, capturing a multitude of sights and moods. His early landscape paintings from the 1940's and 1950's depict such varied subject matter as kampong life, riverscapes, quayside godowns, fishing jetties, churches, ice kacang vendors and tropical storms. This artwork is evident of his prowess and subject of his early landscape paintings.



35

CHEN CHONG SWEE

B. China, 1910 - 1985

Balinese Lady

Stamped with seal of the artist on top left

Watercolour on paper

74 x 36 cm

Provenance

Private Collection, Singapore

RM 40,000 - RM 70,000

Chen Chong Swee was Singapore's pioneering first-generation artists — an educator, writer and painter. Born in Guangdong, China in 1910, Chen migrated first to Malaysia then to Singapore in the early 1930's and became a key figure in the development of the Nanyang style. A passionate art scholar and activist, he taught art at various schools, nurturing not only talent but also a sense of place. An analytical and prolific writer, he wrote many essays that contained keen observations and discourses on all aspects of visual arts. A realist painter, he was the first to depict Singapore subject matter in traditional Chinese ink as well as a pioneer in integrating Western and Chinese aesthetic traditions, painting the story of Singapore and its people with sensitivity and a sense of revelation. Chen believed that art should accurately represent its subject matter and be relevant to and easily understood by its audience, that it should communicate ideas and emotions, evoke empathy, and, at its most ideal, “embody truth, goodness and beauty”. In this work entitled ‘Balinese Lady, Chen brought forth his forte of amalgamating Western and Chinese traditions, through the simple painting of a Balinese lady dressed in their traditional outfit, arranging the offerings before her.



36

CHUNG CHEN SUN

B. Melaka, 1935

Tin Mine, 1970's

Signed and stamped with seal of the artist on lower right
Ink and watercolour on paper
41 x 116 cm

Provenance
Private Collection, USA

RM 8,000 - RM 22,000

Chung Chen Sun, born in 1935 in Malacca, is an internationally famed and recognised artist as well as art academician. He graduated from Nanyang Academy of Fine Arts, Singapore under the tutelage of artists such as Chen Wen Hsi, Chen Zhong Rui and Cheong Soo Pieng. In 1964, Chung obtained a masters degree in Public Administration and Management from Los Angeles University. He is an artist and educator who is well-versed in the melting pot of multiculturalism. The artist is widely regarded as the “Father of Malaysian Modern Art Education” and “The Father of Malaysian Modern Ink Painting”.

The artist has a flair for combining varied elements, carefully composing them and infusing his mastery of lines and effects into his works. Throughout his journey in painting, he has been constantly seeking breakthroughs. His works have been exhibited in Malaysia, Singapore, Thailand, Vietnam, Philippines, India, Japan, Korea, Taiwan, Hong Kong, United Kingdom, United States, France, Germany, Canada, Australia, New Zealand and Brazil. He has held 17 solo exhibitions over the years.



37

ADRIEN-JEAN LE MAYEUR

B. Belgium, 1880 - 1958

Ni Pollok Weaving

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

Provenance
Private Collection, Singapore

RM 35,000 - RM 70,000

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



38

RUDOLF BONNET

B. Netherlands, 1895 - 1978

A Young Indonesian Girl, 1956

Signed "R. Bonnet" on upper right
Inscribed "Ni Ringki Bali 1956" on upper left
Pastel on paper
83 x 48 cm

Provenance
Private Collection, Singapore

RM 30,000 - RM 70,000

Rudolf Bonnet was first introduced to the tropical island of Bali through its renditions in artworks by the Dutch artist W.O.J. Nieuwenkamp and the German artist Walter Spies. Chasing the myth of the untouched, unspoiled land and its alluring inhabitants, Bonnet arrived in Bali in 1929 and settled in Ubud — the epicentre of art and culture. His aim was to immerse himself in the island's culture and landscape. For Bonnet, Bali was a grand stage and its people the enigmatic performers that he would capture again and again in expressive chalk drawings on paper.

Rudolf Bonnet was one of the great movers and shakers who fuelled the Balinese legend as an artist's paradise and established the Pita Maha movement (with Walter Spies and Gusti Nyoman Lempad), and the Museum Puri Lukisan, for which he received the Dharma Kusuma Art Award, Indonesia's highest cultural award posthumously. The artist was educated at the Rijksakademie van Beeldende Kunsten in Amsterdam and resided in Bali until 1940. After time in internment camps in Pare-Pare, Bolong and Makassar, he returned to Bali and to set up his base in Campuan, where Antonio Blanco was.



39

LEE MAN FONG

B. China, 1913 - 1988

Rojak Seller

Signed "M Fong" with artist seal on lower right
Watercolour on paper on masonite board
65 x 43 cm

Provenance
Private Collection, Singapore

RM 5,000 - RM 12,000

Stylistically, *Rojak Seller* shares similarities with classical Chinese paintings. This present piece is a portrayal of human connections — the social interaction and intimacy between the people and a woman manning a rojak stall as seen per the artist's observation of an Indonesian village life. The painting is a visual story of the relationship between a street vendor and a woman with her child. Women played a significant role in Lee Man Fong's oeuvre. Notably in the works dedicated to female weavers, as well as the sweeping narratives found in his Bali themed paintings that paired archetypes of island living with individuals from the artist's own memory. During his days in Indonesia, Lee Man Fong was awarded a scholarship from the Dutch government. In these seven years abroad in the Netherlands, Lee Man Fong fully immersed himself in studying Western art. Rembrandt and Vermeer were two artists who had an influence upon the artist's usage of light and shadows, as well as subject matter that favoured rural daily life. *Rojak Seller* can be seen as the Southeast Asian version of domestic livelihood. Classically recognisable, Lee Man Fong birthed similar works of the same 'Rojak Seller' series, some made their way to major auction houses such as Sothebys and Christies in Hong Kong. Such an evocative piece, highly coveted by many, had recently gone on to garner an astounding price of HK\$2,750,000 at Sothebys during its Modern and Contemporary Southeast Asian Art Evening Sale on Oct 5, 2019.



CHEUNG YEE (ZHANG YI)

Storyteller of Tradition

Born in 1936 in Guangzhou, China, Cheung Yee thrived as a painter and sculptor with his incredible skill of producing works which encapsulate the olden times. He is wellknown for being the pioneer of incorporating Chinese elements in western art forms. Not only is he a notable artist whose eminent artworks are extraordinarily distinct, he is also very highly respected as he has mentored many of Hong Kong's aspiring artists, having been the professor of fine art at the Chinese University of Hong Kong.

CHEUNG YEE'S ACADEMIC BACKGROUND

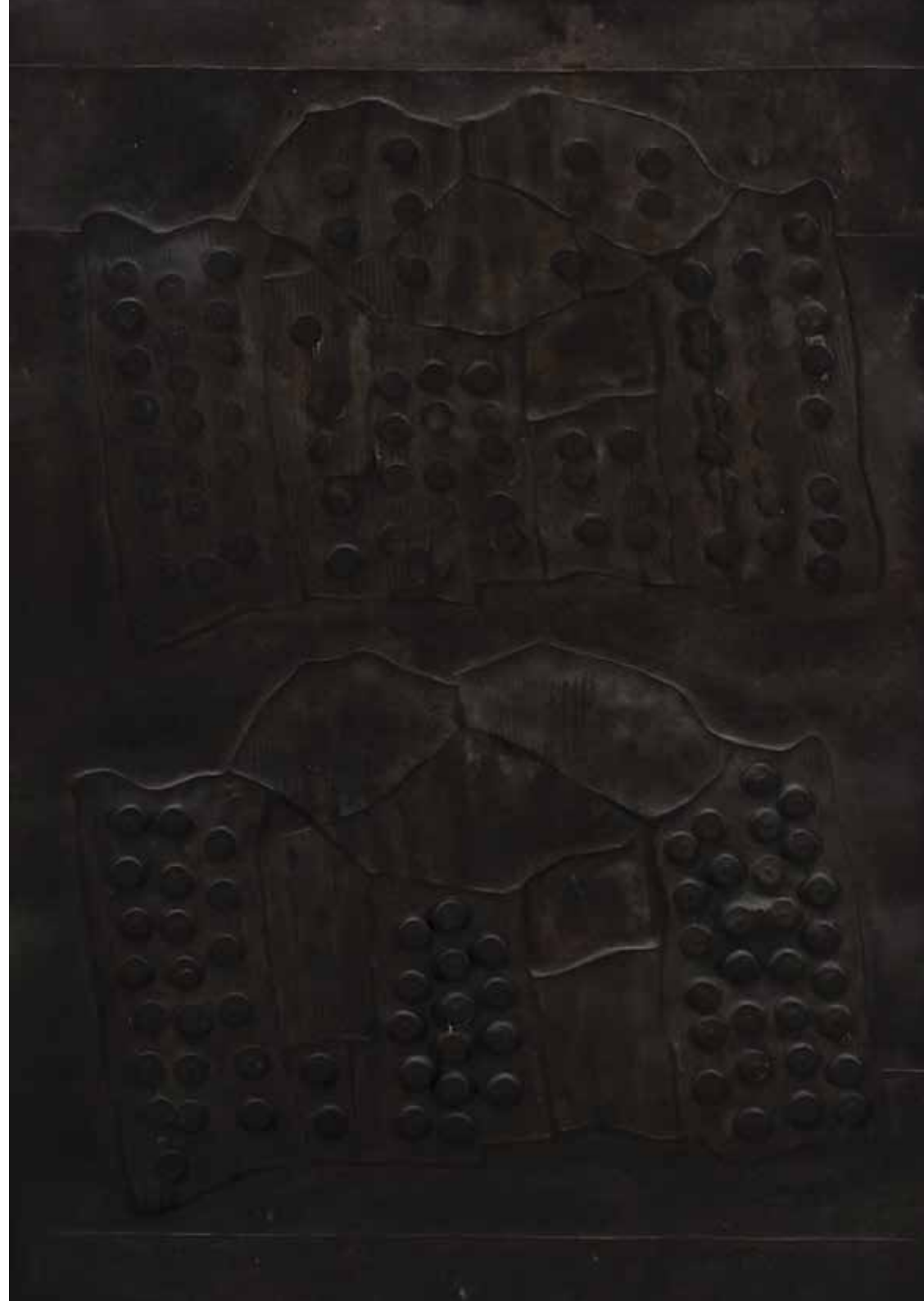
Cheung graduated from the Fine Art Department of National Taiwan Normal University in 1958. He was a founding member of the Hong Kong Artists' Guild in 1987 and later founded the Circle Group with other local artists such as Hon Chi Fun and Wucius Wong in 1963. The group was deemed as Hong Kong's 'local avantgarde', creating abstract art pieces of unique concepts via a mixture of eastern and western mediums that embedded Chinese tradition. The group consists of more than nine members, some of whom have become very wellknown artists in the country. In the same year, Cheung exhibited at City Museum and Art Gallery in Hong Kong and later received a grant to the USA and Europe from the Institute of International Education the following year. Between 1968 and 1973, Cheung was a tutor at the Extramural Studies Department of the Chinese University of Hong Kong and the University of Hong Kong. Over the years, he also had various successes through exhibitions around the world including one at the Commonwealth Institute in London. In 1976, he became a part-time lecturer of the Department of Fine Art of the Chinese University of Hong Kong and senior lecturer at the Department of Design, Hong Kong Polytechnic from 1978 to 1983. He then taught at the Department of Fine Art of the Chinese University of Hong Kong again in 1983 and then became the chairman of the Hong Kong Sculptors Association and also advisor to the Hong Kong Museum of Art. Today, he resides peacefully at his home in California and continues his passion for the arts. HIS

ARTISTIC TRADEMARK

Immediately from the get-go, it was apparent that Cheung's works in both technique and style were mused by Chinese ancestral tradition. He fused an old lost craft of paper with his sculptural technique, etching out wooden moulds, each individually unique on its own. Despite his traditional style, his masterpieces transcend time as they also exude a modern and contemporary feel, which is what makes his works so remarkable. What more with his signature 3-D mural sculptures of elaborate patterns and symbols that are often vibrant in monotonous colours of gold, red, blue and green. Cheung's touch may seem simple but behind the simplicity are intricate carvings of archaic forms and cryptic symbols which illustrate various narratives. Be it an ancient Chinese poem, writings, story-telling figurines of legends, engraved fortune-telling tortoises or I-Ching hexagram patterns, these profound features set him apart from other artists, drawing the attention of art aficionados.

ACHIEVEMENTS AND ACCOLADES

As expected from a renowned artist, Cheung has an impressive artistic repertoire under his belt. As a pioneer of the contemporary art movement in Hong Kong, it is no surprise that his artistic, innovative talent and contributions have also won him The Most Excellent Order of the British Empire, Member class (MBE) in 1979 conferred by the Queen of England. Throughout his career, he has exhibited his magnificent works in various exhibitions. To date, Cheung holds the record as the only living artist in the history of Hong Kong to have been specially invited to exhibit three solo exhibitions at the prestigious Hong Kong Museum of Art. He has had other exhibitions as well such as at the Sally Jackson Gallery in Hong Kong, The Luz Gallery in Manila, Museum of Modern Art in Mexico City, National Museum of History in Taipei, Taiwan Museum of Art, Taipei Fine Arts Museum and Kaohsiung Fine Arts Museum. His masterpieces can be found in many private collections in other parts of the world such as Sweden, Switzerland, England, USA, Canada, Japan, Germany, Italy, Greece, India, Spain, France and New Zealand.



40

CHEUNG YEE (ZHANG YI)

B. China, 1936

Writing, 1936

Signed "Cheung Yee", dated
1983 and numbered 44:50

Embossed paper
87 x 63 cm

Provenance
Private Collection, Singapore

RM 5,000 - RM 12,000

Cheung's touch may seem simple but behind the simplicity are intricate carvings of archaic forms and cryptic symbols which illustrates various narratives. Be it an ancient Chinese poem of a distant past, writings, story-telling figurines of legends, engraved fortune telling tortoises or I-Ching hexagram patterns, it is these profound features that sets him apart from other artists, drawing the attention of art aficionados.

Born in 1936 in Guangzhou, China, Cheung Yee thrived as a painter and sculptor with his incredible skill of producing works which encapsulate the olden times. He is well known for being the pioneer of incorporating Chinese elements in western art forms. Not only is he a notable artist whose eminent artworks are extraordinarily distinct, he is also very highly respected as he has mentored many of Hong Kong's aspiring artists, having been the professor of fine art at the Chinese University of Hong Kong.



41

LUIS CHAN (CHEN FUSHAN)

B. China, 1905 - 1995

Untitled, 1987

Signed and dated "Luis Chan 1987" on lower left

Acrylic on paper

20.32 x 26.6 cm

Provenance

Private Collection, USA

RM 6,000 - RM 12,000

Luis Chan began painting Hong Kong in the late 1920s, using techniques of English landscape watercolour painting. His style evolved as the city went through a half-century of dramatic change. By the 1960s his paintings had become dreamscapes using a psychedelic vocabulary to portray the subconscious life of the city and the psyche of the post-war generation. Among those artists born in the twilight of the Qing Dynasty, such as Lin Fengmian and Xu Beihong, who also pursued Western style art, no one resonated more intimately with our time and place in history than Luis Chan. Throughout his long and prolific career, Luis Chan created a body of work that ranged from surreal Chinese ink landscapes and fantastical portraits, to graphic collage and bold experimentations reminiscent of "action" painting. From his first solo debut exhibition in 1935 until his final show in 1993 at the age of 89, Luis Chan presented 47 solo exhibitions.



42

SHEN LIANG

B. China, 1976

Doodling & Painting - My Drawings, 2006

Signed and dated in Pinyin
Charcoal, pencil and watercolour on paper
25.5 x 28.5 cm

Provenance
Private Collection, Singapore

RM 1,500 - RM 3,500

Shen Liang says "painting is like an asylum" and that "vandalizing my own paintings relaxes me," in reference to his practice of creating large-scale paintings based on imagery from the Cultural Revolution and defacing them with graffiti-like marks. Shen's subjects have included the illustrations on top of children's pencil box tins, advertisement posters, and the covers of propaganda pamphlets, rendered with distinctive photorealism in thick encaustic. Shen is a member of N12, a self-identified group of second-generation Cultural Revolution artists who graduated from the Central Academy of Fine Arts in Beijing, along with Yang Jing, Wang Guangle, Yang Yuanwei, and Qiu Xiaofei.



43

SHEN LIANG

B. China, 1976

Doodling & Painting - My Drawings, 2006

Signed and dated in Pinyin
Charcoal, pencil and watercolour on paper
52 x 37 cm

Provenance
Private Collection, Singapore

RM 2,500 - RM 5,500

Shen Liang says "painting is like an asylum" and that "vandalising my own paintings relaxes me," in reference to his practice of creating large-scale paintings based on imagery from the Cultural Revolution and defacing them with graffiti-like marks. Shen's subjects have included the illustrations on top of children's pencil box tins, advertisement posters, and the covers of propaganda pamphlets, rendered with distinctive photorealism in thick encaustic. Shen is a member of N12, a self-identified group of second-generation Cultural Revolution artists who graduated from the Central Academy of Fine Arts in Beijing, along with Yang Jing, Wang Guangle, Yang Yuanwei, and Qiu Xiaofei.



44

TING SHAO KUANG

B. China, 1939

Mother & Child

Signed "TingShaoKuang" on lower right
Inscribed 223/275 on lower edge of paper

Serigraph

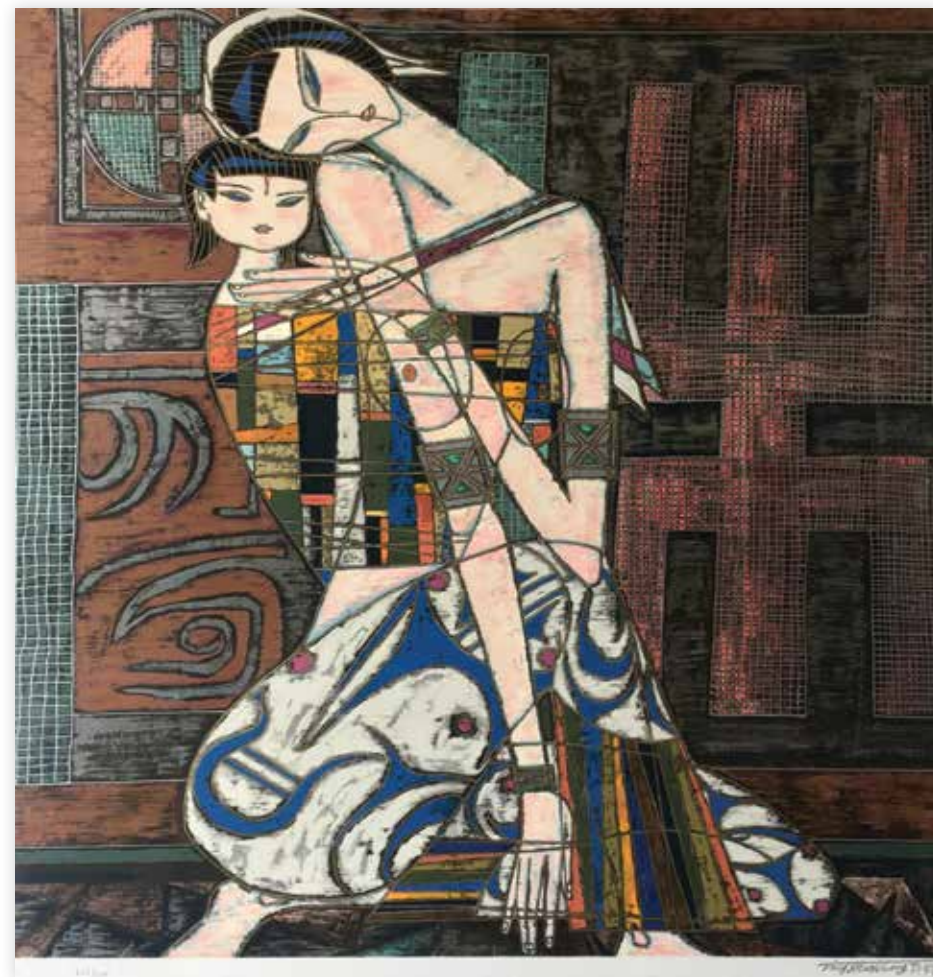
86 x 82 cm

Provenance
Private Collection, Singapore

RM 1,500 - RM 3,500

Ting Shao Kuang was born in China in 1939. He is a figurative painter and printmaker. Ting's early years were heavily influenced by the Sino-Japanese war which destroyed his homeland. Having been abandoned by his parents at the age of nine, Ting became isolated but found great solace in painting.

The affection between mother and daughter is depicted in this piece with the use of intricate techniques and the use of the Art Nouveau style piecing the relationship together. The disparity between the motifs create a uniformity reflecting the ever changing and constrastrating nature of mother and daughter yet there is an unspoken gracefulness to the work.



45

TRUONG DINH HAO

B. Vietnam, 1937

Four Abstract Figures, 1994

Signed and dated "HAO94" on lower left

Gouache on newspaper

58 x 84 cm

Provenance

Private Collection, Singapore

RM 3,000 - RM 7,000



Truong Din Hao was born in Hanoi in 1937 and currently lives and works in the province of Ha Bac in the northern part of Vietnam. A native of Hanoi, he graduated from the Hanoi School of Fine Arts in the 1960's. This talented artist has been celebrated for his unique child-like gouaches of buffaloes, rendered with bold strokes and vibrant colours on textured paper. He is also known for his paintings of folkloric scenes, many with striking colours. He didn't start painting again until 1982 when he had the time to do so, and didn't start selling his work until 1986. Since then, he has been exhibiting in Hanoi and Saigon and had his works on permanent display at the National Fine Arts Museum. He spent part of 1997 exhibiting his work in France and completed a successful show in Singapore.

46

DANG XUAN HOA

B. Vietnam, 1959

Untitled, 1999

Signed "Hoa" on lower right
Gouache on paper
54 x 74 cm

Provenance
Private Collection, Singapore

RM 6,000 - RM 12,000

Vietnamese art history will record Dang Xuan Hoa as one of its most important artists of the late 20th century. Hoa's paintings showcases both his undeniable roots in Vietnam, and absorption of art from many other countries and periods. In Hoa's style, one can discern the influence of artists from Nguyen Tu Nghiem and Nguyen Sang to Pablo Picasso and Jackson Pollock without relinquishing his unique quality. In spite of his early success, Hoa has continued to take risks in his work and seems never satisfied with just staying in the same place.



47

RAN-IN-TING (LAN YINDING)

B. Taiwan, 1903 - 1979

A Rural Lane, Formosa

Signed and inscribed "RAN IN-TING FORMOSA" on lower right
and also signed in Chinese with artist's seal on lower right
Monochrome watercolour on paper
17.1 x 27 cm

Provenance
Private Collection, UK

RM 8,000 - RM 20,000

Ran-In-Ting, also known as Lan YinDing, was a Taiwanese watercolour artist whose work is recognised around the world for its expressive rendition of Taiwan's landscape. He was able to capture the essence of his subjects with fluidity and sensibility, whether he was using watercolours or ink as his medium. Born in north-eastern Taiwan in 1903, he is said to have painted his first picture at the age of 13, a mural on a temple wall in his home village of a dragon wreathed by clouds.

Ran successfully exhibited at the Imperial Fine Arts Academy exhibitions in Japan, the Teiten, in 1926 and 1929. Also in 1929, he was appointed as Art teacher at Taihoku First Girls High School and Taihoku Second Girls High School. In the same year, Ran successfully exhibited in the Japanese Teiten exhibition, with his watercolour piece entitled On the Street. He also exhibited in Taiwan and was active in furthering watercolour painting in Taiwan, being a founding member of the Taiwan Painting Research Institute for the study of Western painting.



GEORGE KEYT

Portraying a Confluence of Cultures

George Keyt was a Sri Lankan artist, born in Kandy, to a Sinhalese – Dutch family on April 17, 1901. He was also a poet, known for his vibrant-coloured, Cubist-like figure paintings. Keyt's artworks are a beautiful matrimony of the Sri Lankan life, calligraphic lines of Henri Matisse, and forms he found in ancient Buddhist and Hindu sculptures, producing a wholly unique style. The artist and his works have been acknowledged as Sri Lanka's most renowned and celebrated modern painter who developed an interest in art, literature and music while schooling at Trinity College.

During Keyt's 20's, he loved close to Malwatte Vihara, became enamored by the teachings of Buddhism and soon after, embraced the religion. His earliest paintings were produced in the late 1920's – a close observations of nature. These included Udawattakele, the lush forest reserve in Kandy and Sangharaja Pirivena, a prominent temple in Kandy. In 1939, the artist moved to his neighboring country, India, where he assimilated himself in the local culture.

Keyt was strongly influenced by cubist experiments in perspective, and applied them in a way that was distinctly his own, drawing specifically from Indian artistic traditions. His subjects enlarged, embodied almond-shaped eyes, paired with bold, crisp, heavy lines and expressive grandeur became the defining formal features of his work. One can discern that the artist's subjects are often nudes, depicting scenes from the local village life, or taken from Hindu and Buddhist mythologies. This is evident in his work entitled, 'Dancer, 1979'.

After returning to Sri Lanka, Keyt helped in establishing the Colombo '43 group, whose tenets attempted to merge trends in European Modern movements into their own cultural sphere. Lionel Wendt (a Ceylon pianist, photographer, literature collector, critic, and cinematographer) played a key role in this Art movement and it was him, who influenced Keyt in his decision to devote himself totally to a life at the easel. The group also included fellow Sri Lankan painters Ivan Peiris and Harold Peiris. Dur ome art aficionados set up the George Keyt Foundation.

Keyt started exhibiting his works as early as in the 1920s. The 1930's saw him preoccupied with the depiction of episodes from the Buddhist Jataka or Birth stories. At the same time, he was also exposed to the influence of Western art, the early cubist landscapes of Picasso and Braque in particular, as well as Picasso's distortion of the human figure. Keyt created his distinct artistic vocabulary by creating a confluence of Buddhist and Hindu influences with Western elements. In 1954, the artist's works were exhibited at the Institute of Contemporary Arts (ICA), London by Sir Herbert Read, and afterwards, the exhibition travelled to the Art Institute of Rotterdam. His work is to be found in the permanent collections of the Victoria and Albert Museum, London, the British Museum, as well as various public collections in India and Srilanka. Keyt continued to live in Kandy in between going to Ind nsidered as his spiritual home. The artist passed away in Colombo in 1993.



48

GEORGE KEYT

B. Sri Lanka, 1901 - 1993

Dancer, 1979

Signed and date "G Keyt 79" on upper right

Acrylic on card

63 x 39 cm

Provenance

Private Collection, Singapore

RM 6,000 - RM 12,000

49

SENAKA SENANAYAKE

B. Sri Lanka, 1951

Cranes, 1992

Signed and dated on lower right

Mixed media on paper

74 x 55 cm

Provenance

Private Collection, Singapore

RM 4,500 - RM 9,000

Senaka Senanayake was born to paint. He was celebrated as a child prodigy, whose work was first exhibited in Colombo in the late 1950's. Subsequently, at the tender age of 10, he held his first international one-man-show in New York. Senanayake's innate talent led him to continue painting and as a teenager, he held numerous exhibitions in Sri Lanka as well as Europe, the USA and Asia. However, it was only after he received formal training at Yale University, where he studied Art and Architecture, that he decided to surrender to art and painting. Soon after graduating, he moved back to his roots in Sri Lanka, where he has since established himself as one of the region's most important living artists.



50

SENAKA SENANAYAKE

B. Sri Lanka, 1951

Ducks, 1992

Signed and dated on lower right

Mixed media on paper

55 x 74 cm

Provenance

Private Collection, Singapore

RM 4,500 - RM 9,000

Senanayake's work shows a fervent passion for nature's beauty and a great knowledge of the flora and fauna of the rainforest. His work has been shown at most parts of Europe and South Asia with critical acclaim. Till date he has more than 100 solo shows to his credit, and numerous group shows in the countries of Europe, China, Australia, Japan, Singapore, Czechoslovakia, Korea and Egypt to name a few. His work has been documented by Metro Goldwyn, British Movietone News, BBC TV, London, Yeo Soo TV, South Korea, TV Austria, and Star TV, India. Various journals, magazines and newspapers such as The New York Sunday Times, Washington Post, London Times, Weser Kurier, Germany, UNESCO Features, Paris, National Geographic Magazine, Asia Week and many others, have devoted their mediums to document Senaka's work. He Lives and works in Sri Lanka.



51

A. B HASSAN

B. Kedah

Untitled

Signed "A.B Hassan" on lower left

Watercolour on paper

27 x 37 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,200



Born in Kedah, A. B Hassan is the brother of famous Malaysian painter, A. B Ibrahim. Having somewhat similar styles, A. B Hassan excels in creating and romanticising local landscapes, simply by using the watercolour medium on paper. 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. This particular piece depicts a kampung house established at the beachside, with tall coconut trees swaying and shading the house. A. B Hassan shows immaculate skills in this painting, with the use of calming colours and strokes, making it almost lifelike. Just like his brother, he possesses prowess in re-enacting mood and feeling as well as beautiful rustic landscapes on paper.

52

A. B HASSAN

B. Kedah

Village in Penang

Signed "A.B Hassan" on lower left

Watercolour on paper

28 x 38 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 2,000

A. B Hassan was born in Kedah and is the brother of famous Malaysian painter, A. B Ibrahim. In this particular watercolour on paper painting, he brilliantly depicts a 'Village in Penang' which is what the piece is aptly titled. This piece exudes an overall dimly lit environment, with darker tones and shades being used, almost like creating the timeframe of when the sun rises. Two lush coconut trees are impressively painted, as well as the breathtaking mountains and soft clouds. With ease, A. B Hassan creates a nostalgic and sentimental mood, allowing those who grew up in villages to look back and reminisce about the good times of simple village life.



53

A. B IBRAHIM

B. Kedah, 1925 - 1977

Chinese Junk

Signed "A. B Ibrahim" on lower left
Watercolour on paper
27 x 38 cm

Provenance
Private Collection, Canada

RM 1,000 - RM 2,000



Kampung House by the Beach - Kedah Peak, 1950's
Watercolour on paper
36 x 26 cm
SOLD RM 2,016
KLAS Art Auction 7 February 2021

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, as seen here, a tranquil milieu of a junk sail. It is a common, everyday and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. 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.



54

YONG MUN SEN

B. Sarawak, 1896 - 1962

Chinese Junk, 1950

Signed "Mun Sen 1950" on lower left

Watercolour on paper

39 x 28 cm

Provenance

Private Collection, UK

RM 5,500 - RM 11,000



Malayan Junk, 1947

Watercolour on paper

36 x 26 cm

SOLD RM 15,120

KLAS Art Auction 8 November 2020



Born in 1896 in Sarawak, Yong's forte and heart were landscapes in watercolour. With Western impressionism, complemented by Chinese calligraphy aesthetics, Yong garnered aficionados from the US, Australia and the UK. When Yong came across a scene that spoke to his soul, he would swiftly set up his easel and camp stool, equipped with a brush in hand to relay it on the canvas. Yong's identification of his subjects' struggles, including fishermen in seaside villages, farmers in paddy fields and labourers in plantations took centre stage. His conveyance grants viewers with an immaculate escape, a breath of fresh air or to remind people to break away from the bustling life. It is also evident in his landscape paintings that Yong did not depict the details that made up a landscape, rather, through watercolour, he illustrated fluidity and a carefree rhythm.

55

JEHAN CHAN

B. Melaka, 1937 - 2011

Fishing Village, 1980's

Signed "Chan" on lower right
Mixed media on paper
19.5 x 27 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500

Jehan Chan was born in 1937 in Melaka. He was an outstanding watercolourist and was known for it. The composition of this work provides an expansive view of the fishing village. Viewers are treated to an immense sense of appreciation of Malaysia's local culture and the subtlety of the work that lets you appreciate it for a longer period. There can't be a better artist to showcase the wonders of Malacca than Jehan Chan who has lived there his entire life.

Jehan Chan had found his trademark style when he first fused rice-paper into his watercolours of landscapes and the Malacca River, and then bigger slabs to simulate lotus leaves in his hugely popular acrylic paintings of koi (Japanese carps). He reflected the best of his tutelage in the Nanyang Academy of Fine Art (NAFA, Singapore), under the personal supervision of the great Cheong Soo Pieng.



56

LONG THIEN SHIH

B. Selangor, 1946

Peacock Dance, 2019

Signed and dated "Thien Shih 2019" on lower right

Pastel and gouache on paper

52 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,600 - RM 5,000



Hidden Squids, 1993

Pastel on paper

52 x 76 cm

SOLD RM 3,304

KLAS Art Auction 1 March 2020

Something so straightforward and uncomplicated such as this Peacock Dance painting is positively packed with aesthetic value. Viewers can see the explorations of colours, contours, crevices and shapes that are fluid, interspersed with each other and visually appealing. It is a vibrant, serene admiration as well as the artist's insight and knowledge of his subject.

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



57

LONG THIEN SHIH

B. Selangor, 1946

Mining at Night

Exhibited at the 9th Malayan Artist Exhibition in 1963

Mixed media on paper

48.5 x 58 cm

Provenance

Private Collection, Canada

RM 2,000 - RM 5,000

Born in Selangor in 1946, Long Thien Shih studied art in Atelier 17 and Atelier de Lithographic, Ecole Nationale Supérieure des Beaux-Arts, both in Paris. Thereafter, he studied at the Royal College of Art in London. He has won awards such as the First Prize in the 1961 Young Malayan Artists Competition in Kuala Lumpur and the 1992 Prints Prize in Salon Malaysia and has produced many artworks, using various mediums.

This marvellous mixed media on paper piece by Long Thien Shih resonates with vibrancy, liveliness and vivacity. Featuring a dark background with splashes of bright contrasting colours, this piece precisely depicts the subject 'Mining At Night', as the piece is perfectly titled. It's a chaotic discourse throughout the piece, while emotions and thoughts vary according to colour.



58

PETER HARRIS

B. England, 1923 - 2009

Sarawakian Woman, 1969

Signed and dated "PH 69" on lower right

Pastel on paper

36.5 x 24.2 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,500 - RM 3,800

Peter Barton Harold Harris, MBE, is regarded as the man who laid the foundations of early art education in Malaysia. Born in 1923 in England, Peter was a student of the West of England College of Art in 1939 before he came to Malaysia. He had a retrospective exhibition honoured to him by the National Art Gallery before he left Kuala Lumpur. He was awarded the MBE (Member of the British Empire) by Queen Elizabeth II in Buckingham Palace, London. After a six year stint back in Sabah, Peter disappeared from the Malaysian art radar for almost 30 years until he was invited for a Wednesday Art Group show, whom Peter had founded, in 1996



AWANG DAMIT AHMAD

B. Sabah, 1956

E.O.C Kandul, 1992

Signed and dated on lower right

Exhibited and illustrated on page 27 of the catalogue by Shenn's Fine Art Singapore
in conjunction with Awang Damit Ahmad -
Essence of Culture (Intipati Budaya) exhibition , 8th to 22nd April 1994

Acrylic on paper
76 x 57 cm

Provenance
Private Collection, Singapore

RM 14,000 - RM 28,000

EOC Pilatong, 1993
Mixed media on paper
76 x 57 cm
SOLD - RM 28,320.00
KLAS Art Auction 24 May 2015



EOC Series I, 1994
Mixed media on paper
56 x 76 cm
SOLD - RM 24,640.00
KLAS Art Auction 8 November 2014

Even without discovering the meaning and message behind Awang Damit, one is able to tell that this is a highly emotional piece, much like the rest of his works. That is what makes his paintings appealing in the first place, combined with the rare gift of artistry. The paintings speak to the viewer and make them feel something – sadness, anger, bitterness or all combined.

Those familiar with his works know that his works are always, always heavy with emotion, as if they carry the burden on one's shoulders in canvas form. Bold and vivid, the colours may intimidate the viewer, but grow slowly on them, engaging them for as long as possible. Awang Damit's paintings can be considered to be an intellectual journey of sorts, as he progressed from his EOC Series into various others, constantly exploring, continuously learning and always expressing.



60

YEOH JIN LENG

B. Perak, 1929

Trapped Series, 1995

Signed and dated "Jin Leng 1995" on lower right

Mixed media on paper

18 x 28 cm

Provenance

Private Collection, Singapore

RM 4,500 - RM 9,000

Jin Leng was initially a teacher in Ipoh and then joined the Malayan Teachers' Training College in Kirby, Liverpool. He developed an interest in art before becoming a pioneer teacher in Kuala Terengganu. Thereafter, he received the first federal scholarship to further his art studies at the Chelsea School of Art and also the Institute of Education at the University of London. When he returned to Malaysia, he became an artist and a potter and was a fulltime lecturer at the Specialist Teachers' Training Institute, Cheras until 1983. Subsequently, he was the President of Society for Art Education from 1974 to 1983, the Founder-Member and VicePresident of the Malaysian Artists' Association, the Dean of Studies at the Malaysian Institute of Art, Kuala Lumpur and Member of the Board of Trustees, National Art Gallery, Kuala Lumpur. His first solo exhibition was at the British Council, Kuala Lumpur in 1965 and he was honoured with a retrospective exhibition by the National Art Gallery in Kuala Lumpur in 1996.



61

SYED AHMAD JAMAL

B. Johor, 1929

Sculptural Drawing 3, 1966

Ink on paper
37 x 33 cm

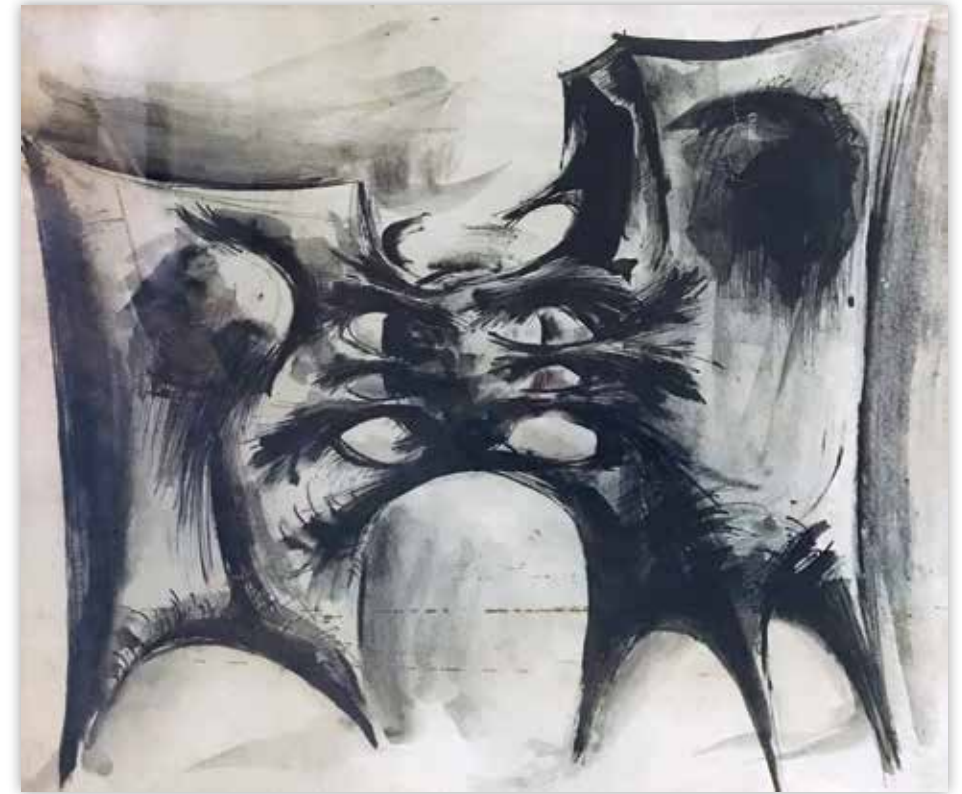
Provenance
Private Collection, Kuala Lumpur

RM 15,000 - RM 25,000



Nipah, 1992
Mixed media on paper
39.5 x 28 cm
SOLD - RM 23,100.00
KIAS Art Auction 2 December 2012

As the eldest of his family, with six younger brothers and sisters to look after, a higher education seemed out of reach to Syed Ahmad. But despite his predicament, he did well in school that the Johor government awarded him the Yayasan Sultan Ibrahim Scholarship to study at the Birmingham School of Architecture, England in 1950. Once he was there, however, he realised that architecture just wasn't his cup of tea. The time he looked forward to most was when his class went to sketch in the outdoors or visit art galleries. Syed Ahmad's sketches would always turn out to be the best among all his classmates', something his principal, Mr Jones took notice of. "Lucky for me, Mr Jones saw my talent in art. 'You are too good an artist to be an architect,' he told me." So Mr Jones wrote to the Johor government and said that I should discontinue my studies in architecture and enrol in art school instead. The first letter was rejected but Mr Jones persisted and wrote an appeal." This time, the Johor government responded and Syed Ahmad was soon on his way to Chelsea School. His dream had finally come true.



62

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Siri Langkawi (USM), 1979

Inscribed, titled, signed and dated "USM
Langkawi Latiff 79" on lower edge of paper

Mixed media on paper

19 x 10.5 cm

Provenance

Private Collection, Singapore

RM 25,000 - RM 50,000



Siri Pago Pago, 1966

Pen on paper

15 x 10.5 cm

SOLD RM 20,160

KLAS Art Auction 1 March 2020

Born in 1941, Abdul Latiff Mohidin started painting at an early age and held his first exhibition at Kota Raja Malay School in Singapore at just 10 years old. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Abdul Latiff Mohidin was always fascinated by nature. Among the honours and awards he has received are the Salon Malaysia's 1968 second prize in Graphic Design and the Malaysian Literary Awards for four years in a row, the National Literary Award in 1984 and 1986 and the Southeast Asian Writers Award in 1984 for writing.

Abdul Latiff Mohidin is an artist that likes to invent his own rules to create new things. The Siri Langkawi is strong and dramatic, yet has an elegant feel and sophistication. The colours and shapes of a rectangle and two semi-circles take you on a journey through the artist's mind, beckoning the viewer to understand the motif of the painting and reflective of its aloof nature.



63

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Untitled - London Series, 1964

Signed and dated "Ib 64" on lower right
Gouache on collaged magazine paper laid to card
34.6 x 25.4 cm

Provenance

Private Collection, USA

Exhibited at the Galerie International in New York in 1965

RM 25,000 - RM 45,000



Untitled, 1963
Acrylic ink and collaged paper laid to card
24 x 36.87 cm
SOLD RM 61,996.00
KLAS Art Auction 28 January 2018

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

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. In this particular gouache on collaged magazine paper laid to card, hues of neutrality are seamlessly binded with one another, creating an abstract piece that promises to add personality to any wall.



64

NIK ZAINAL ABIDIN

B. Kelantan, 1933 - 1993

Wayang Kulit, 1968

Signed in Jawi and dated "1968" on top left
Ink and colour on paper
102 x 36 cm

Provenance
Formerly Private Collection, United Kingdom

RM 10,000 - RM 25,000

Born in 1936, Nik Zainal Abidin is often hailed as the "Painter of the Epics" because of the recurring motif in his paintings, which defined his career as an artist. Wayang kulit was his obsession, from the time he was a child surrounded by Kelantanese shadow play. Nik Zainal was deemed the foremost artist in incorporating wayang kulit into his art, being the pioneer of weaving traditional and ancient imageries with modern visual art, but he also created artworks aside from that, as seen in this piece.

Taking his cues from his roots as a Kelantanese Malay, that form of culture and tradition is illustrated in this piece. It is a form of cultural identity and it is done beautifully. Nik Zainal Abidin never had a formal education in art but took lessons in art. He was a member of APS and Wednesday Art Group. He also often dabbled in painting romantic landscapes of picturesque countryside, paddy fields, beaches and boats.



65

LEE LONG LOOI

B. Kedah, 1942

Untitled, 1990

Signed and dated "Lee 90" on lower middle
Pastel on paper
38 x 56 cm

Provenance
Private Collection, Canada

RM 2,800 - RM 5,500

This endearing and happy piece is filled with Lee Long Looi's personality — the drawn-out features of the subjects, the simplicity that is the palette and the techniques and the entire piece put together is effortlessly appealing.

Born in 1942 in Kedah, Malaysia, Lee Long Looi graduated from the Nanyang Academy of Fine Arts in Singapore and moved to New York to further his studies at the Art Students League and then at the Pratt Institute. He combines both elements of his Asian heritage and Western techniques in his paintings, and his works are displayed in Citibank, ABC Television, the Gulf Bank of Miami and many more.



66

NIK RAFIN

B. Selangor, 1974

Misty Morning (Melbourne Series), 1999

Signed "Raf 99" on lower right

Watercolour on paper

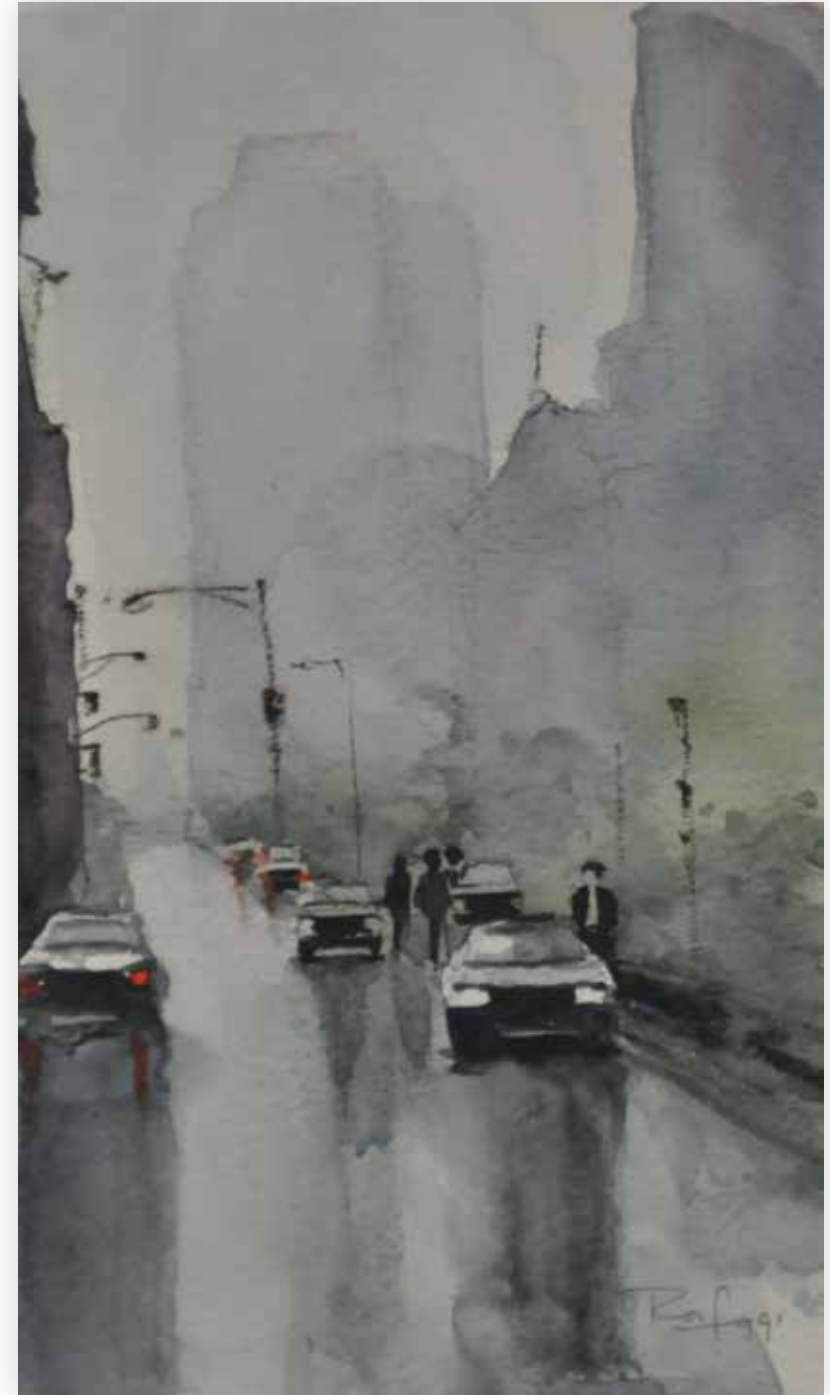
19 x 11 cm

Provenance

Private Collection, Kuala Lumpur

RM 200 - RM 350

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



67

CHANG FEE MING

B. Terengganu, 1959

Ebb Tide, 1996

Inscribed Edition 141/250 and F.M

Chang on lower edge of paper

Print on paper

28 x 38 cm

Provenance

Private Collection, Kuala Lumpur

RM 900 - RM 1,800

Born in a rural coastal town in East Malaysia, Chang Fee Ming is one of Asia's most renowned watercolourists. His richly detailed and vibrantly coloured paintings of life in idyllic, rural scenes have established his reputation as a sensitive observer of culture and promoter of culture. Chang expertly transforms colours into wondrous snippets of life. The artist has developed a collection spanning more than two decades, depicting rural people, culture and landscapes of countries in Asia and beyond. His acclaimed artwork is exhibited and collected throughout the world, and has appeared regularly at Christie's auctions since 1995. Several books have been published about his work, including *The World Of Chang Fee Ming* (1995), *Mekong* (2004) and *Imprinted Thoughts* (2009) which was published in conjunction with his exhibition at Singapore Tyler Print Institute (STPI). This work entitled *Ebb Tide* in particular is arresting, depicting a couple of locals clad in sarong and a shirt at the beach, engrossed in their work. Meticulously rendered, one can discern the motifs on the sarongs, their chiselled calves to their reflection on the water — simply beautiful.



68

DAVID BROMLEY

B. United Kingdom, 1960

Dreamtime, 2017

Signed "Bromley" on lower middle
Gouache and acrylic on French hand made artist paper
27 x 34 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000



David Bromley is one of Australia's foremost contemporary artist. He is widely coveted for his nude series as well as his children series. This piece is one of Bromley's many images of childhood, carrying us back to the land of lost content, to a world of action, dreams, of energy and reverie, of present pains and future hopes. They are direct and immediate in their appeal – like children. They are mysterious and allusive and indirect – like children.

69

DAVID BROMLEY

B. United Kingdom, 1960

Bunny, 2017

Signed "Bromley" on lower right
Gouache and watercolour on French hand made artist paper
34 x 26 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

Every work done by an artist is an expression of their souls and for the past 20 years, Bromley's artworks have expressed just that. His works have reaped widespread acclaim and notoriety in Australia and internationally. He has exhibited his masterpieces on nearly every continent including Asia, Europe, Africa and America. He once said that, "When I am in the studio, my mind and my brush travels through my imagination and I am in a place my dreams take me." It is also through the creative lens of art and painting that all the characters and subjects from his works can still be portrayed from the garden of Bromley's mind. The artist refers to his works as 'pop sensibility'; it includes a love of fond images, photographic sources and mass media references. Bromley's artworks revolve around three distinct themes: the first, being nude female portraits, the second, his children series, and third, his exploration of the world as we know it. His artworks portray his unique style of painting in which he explores various mediums that result in whimsical fruition. Bromley's work is enduringly figurative, daringly coloured and executed with a graphic intention that is both striking and memorable.



70

FRANK WOO

B. Hong Kong, 1948

City Life, City Lockout Series - Brownscape, 2004

Signed and dated "Frank Woo 2004" on lower right

Mixed media on paper

31 x 29 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000



City Life, City Lookout Series - In Blue and Red I & II, 2004

Mixed media collage on paper

35 x 35 cm x 2 pieces

SOLD RM 6,160

KLAS Art Auction 18 November 2018

Frank Woo's artwork shows an inspirational blending of traditional Chinese colours and textures mingled with modern art and raw emotion. He is a self-taught painter, trained in print-making in Hong Kong. His travels and burning desire for inspiration brought him to Japan, to Tokyo's Bunka Fashion College to complete his Degree in Illustration. Today he resides in Malaysia where he expresses his artistic inspiration through both paint and sculpture. Distinctive brushstrokes and drips, characteristic of abstract impressionism, give the illusion of chance and movement to his artwork. Meanwhile each drip is highly deliberate, carefully placed and calculated to give the work the desired feel.



71

FRANK WOO

B. Hong Kong, 1948

City Life, City Lockout Series - Brownscape, 2004

Signed and dated "Frank Woo 2004" on lower middle

Mixed media on paper

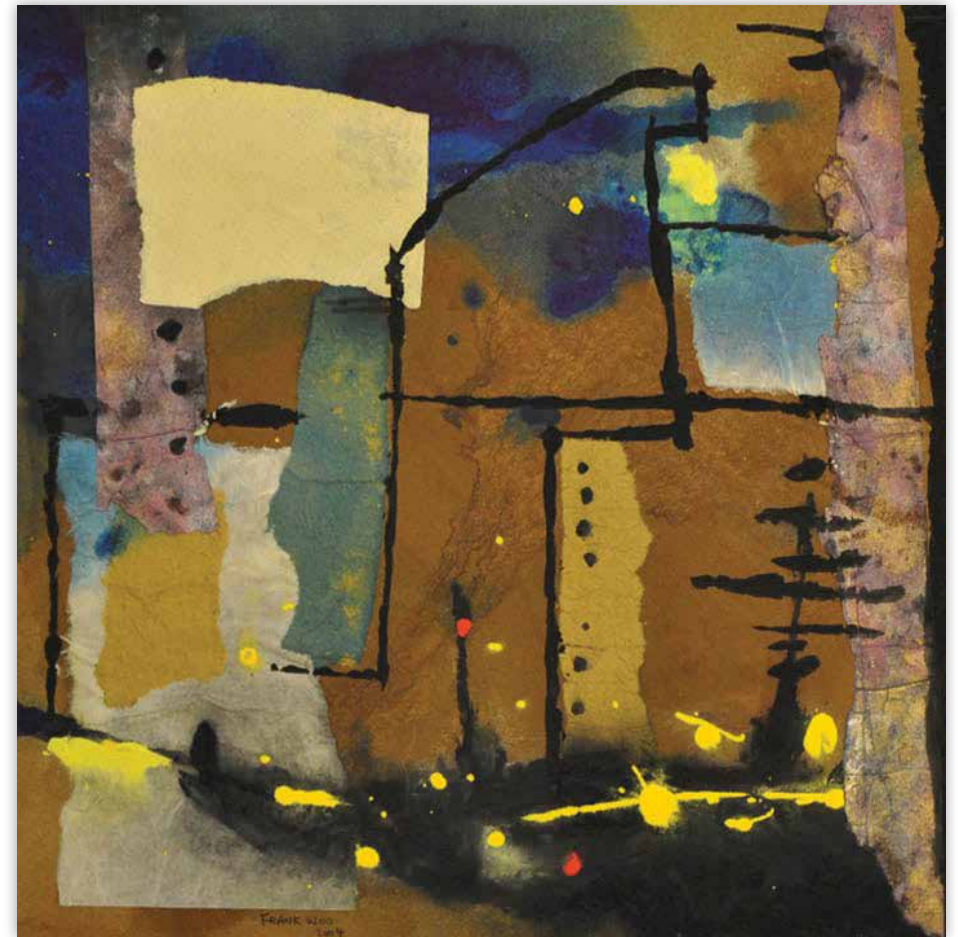
36 x 36 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000

Frank Woo's artwork shows an inspirational blending of traditional Chinese colours and textures mingled with modern art and raw emotion. He is a self-taught painter, trained in print-making in Hong Kong. His travels and burning desire for inspiration brought him to Japan, to Tokyo's Bunka Fashion College to complete his Degree in Illustration. Today he resides in Malaysia where he expresses his artistic inspiration through both paint and sculpture. Wave was Frank's first Solo exhibition in Europe. His travels through Japan and Asia, and his life as a foreigner, always moving through, relocating, struggling to belong, to find a place to rest has inspired the an art collection full of movement and searching. The cool basic water element, movement, waves of the Asian seas which give Japan and Malaysia life are interspersed with vibrant colours of passion and life, struggle and hope for the future.



72

SOON LAI WAI

B. Penang, 1970

Resonance 3, 2015

Signed and dated "Lai Wai 2015" on lower right
Acrylic on paper
42 x 59 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000

Born in Penang, Soon Lai Wai initially moved to Kuala Lumpur in the early '90s to pursue a career in advertising. Although he had a background in art education from Saito Academy, where he learned the basic foundation and skills to painting, he started out as a graphic designer. Many years later, he felt the need to leave the stressful industry, and also felt that his creativity was limited in the field. Having studied Chinese painting, he began combining his knowledge of Oriental strokes and painting style with oils and acrylics. A lover of nature, many of his paintings are inspired by the vibrant colours he sees in the lush Malaysian landscape, with its tropical flora and fauna.



73

MOHD KHAIRUL IZHAM

B. Pahang, 1985

“Singgah Sana Emas” Paper Series, 2021

Signed and dated on verso

Inscribed artist name, title, year, size and medium on verso

Acrylic on paper

86 x 62 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 3,800

Mohd Khairul Izham was born in 1985 in Maran, Pahang and graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, Malaysia. He is known for his approach on broad subjects of past and memories with complex layering and conscious masking, leaving viewers with residue from the process of recollection. Some of his recent shows include: Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), Dischromatic (2010). Khairul Izham is known to produce an enigma and elusive mood in his subjects. His brushes of colour create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured.



74

MOHD KHAIRUL IZHAM

B. Pahang, 1985

“Singgah Sana Emas” Paper Series, 2021

Signed and dated on verso
Inscribed artist name, title, year, size and medium on verso
Acrylic on paper
86 x 62 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 3,800

Mohd Khairul Izham was born in 1985 in Maran, Pahang and graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, Malaysia. He is known for his approach on broad subjects of past and memories with complex layering and conscious masking, leaving viewers with residue from the process of recollection. Some of his recent shows include: Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), Dischromatic (2010). Khairul Izham is known to produce an enigma and elusive mood in his subjects. His brushes of colour create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured.



75

AMRON OMAR

B. Kedah, 1957

Pertarungan Series, 2016

Signed and dated on top right
Pastel on paper
80 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - RM 12,000

Born in 1957 in Alor Setar, Amron Omar received his education at Sekolah Rendah Sungai Korok Baru in 1964 before majoring in Art and Design at ITM from 1976 to 1980. He was one of the early graduates in the field, and later worked with an advertising company before becoming a full-time painter. He started off painting portraits, especially among dignitaries. But it was his *Pertarungan* series that brought him into the limelight. He aimed to lift the roots of Malay culture through his paintings of martial arts and even held a solo exhibition at the National Gallery of Visual Arts involving over 150 paintings from the *Pertarungan* series. He also received awards like the Young Contemporary Artists Minor Award (for 'Self Portrait') in 1982 and the Silver Award at the Sime Darby Art Asia Exhibition, Kuala Lumpur in 1985.



76

RAFIEE GHANI

B. Kedah, 1962

Land's End V (Dover, United Kingdom), 2017

Signed, titled and dated "Rafiee Ghani Land's End V 2017"
on lower right

Mixed media on paper

57.5 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

The combination of warm and cool colours which brightens Rafiee's Intimism can also be attributed to his surrounding culture, the landscapes he has come across in his travels and to the tropical climate he lives in, and especially to the richness of colours and patterns of traditional East Coast art of batik. These are intermingled with Rafiee's vast experience and broad exposure gathered through his journeys, just like Fauvist Manguin who captured the fascinating warmth of the Mediterranean landscapes, climate and cultures in his exhibition *La Lumiere du Midi* (The Light of the South of France). Rafiee finds his adventures extremely stimulating and inspiring, creating a series of artworks from his travels. Ever with a sketchbook during his travels, the artist would craft colourful sketches along with his thoughts and musings, be it on the bus or the train.



77

RAFIEE GHANI

B. Kedah, 1962

Himalaya, 2014

Signed, titled and dated "Rafiee Ghani Himalaya 2014" on lower middle
Mixed media on paper
75.5 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 10,000

Born in Kulim, Kedah, Rafiee began his education in art at the prestigious De Virgen Academie Voor Beeldende 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.

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 depict 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.



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.

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 | 27 June 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 | 27 June 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.

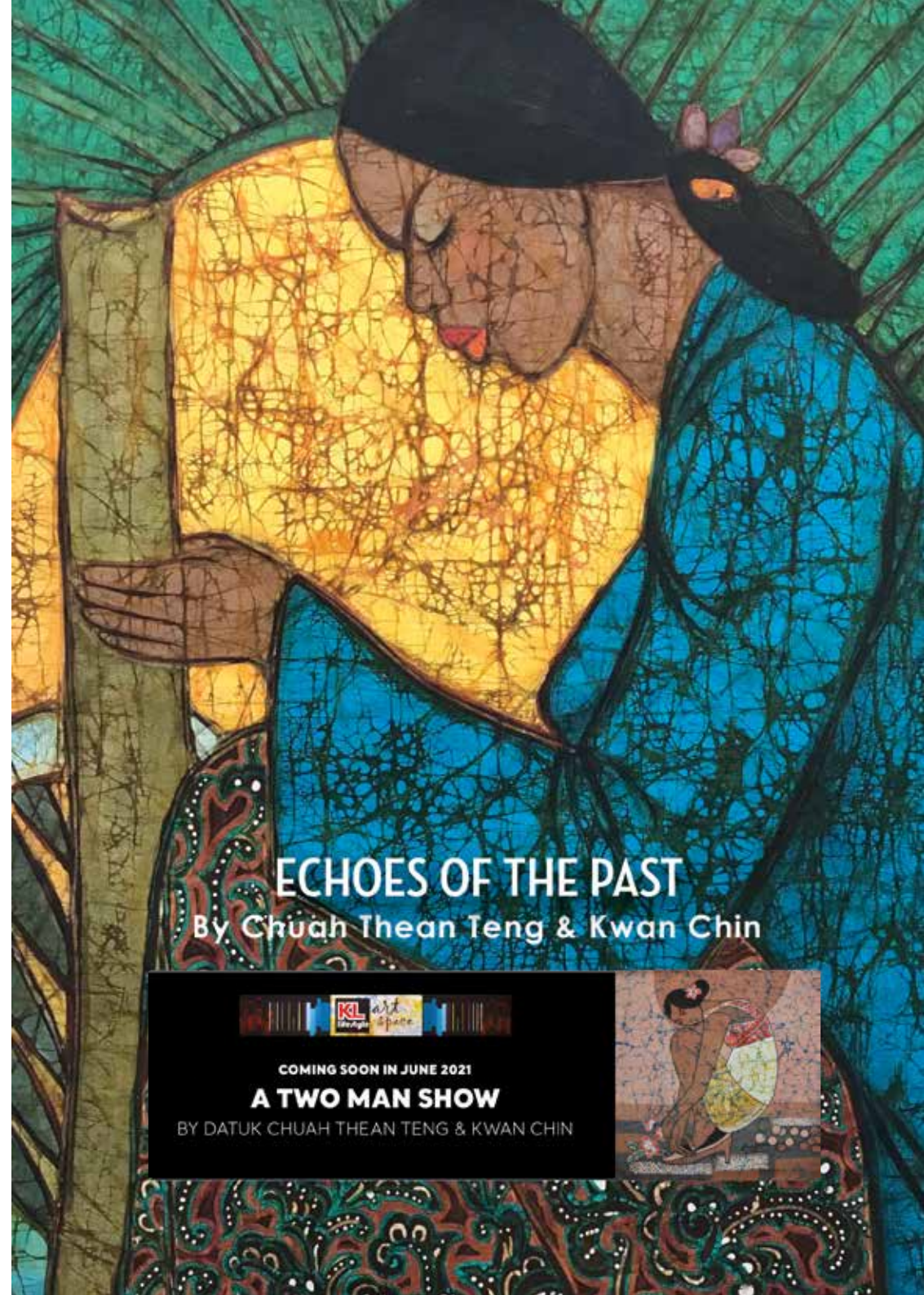
AGREED AND ACCEPTED BY

Signature of Bidder

Name _____ Date _____

Index of Artists

A. B Hassan	51, 52	Ong Kim Seng	32
A. B Ibrahim	53	Peter Harris	58
Abdul Latiff Mohidin	62	Rafiee Ghani	1, 2, 3, 76, 77
Adrien-Jean Le Mayuer	37	Ran-In-Ting	47
Amron Omar	75	Rudolf Bonnet	38
Awang Damit Ahmad	59	Senaka Senanayake	49, 50
Bhanu Achan	10, 11, 12, 13	Shafurdin Habib	23, 24
Chang Fee Ming	67	Shen Liang	42, 43
Chen Chong Swee	34, 35	Soon Lai Wai	72
Chen Wen Hsi	29, 30	Syed Ahmad Jamal	61
Cheung Yee	40	Tajuddin Ismail, Dato	16, 17, 18
Chung Chen Sun	36	Tan Khim Ser	31
Dang Xuan Hoa	46	Tay Chee Toh	33
David Bromley	68, 69	Ting Shao Kuang	44
Frank Woo	70, 71	Truong Dinh Hao	45
George Keyt	48	Yeoh Jin Leng	60
Ibrahim Hussein, Datuk	63	Yong Mun Sen	54
Ismail Abdul Latiff	14, 15	Yusof Majid	9
Jalaini Abu Hassan	4, 5, 6, 7, 8		
Jehan Chan	55		
Khalil Ibrahim	25, 26, 27, 28		
Lee Long Looi	65		
Lee Man Fong	39		
Lee Weng Fatt	22		
Long Thien Shih	56, 57		
Luis Chan	41		
Lye Yau Fatt	19, 20		
Mohd Khairul Izham	73, 74		
Mansor Ghazali	21		
Nik Rafin	66		
Nik Zainal Abidin	64		



ECHOES OF THE PAST

By Chuah Thean Teng & Kwan Chin



COMING SOON IN JUNE 2021

A TWO MAN SHOW

BY DATUK CHUAH THEAN TENG & KWAN CHIN



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