

PETALING JAYA, SUNDAY 3 OCTOBER 2021



KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART





KLAS ART AUCTION 2021

MALAYSIAN & SOUTHEAST ASIAN ART
SUNDAY, 3 OCTOBER 2021

Auction Day

Sunday, 3 October 2021

Auction starts at 1.00 pm

KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia



Lot 34 **Chua Mia Tee** Singapore River - St Theresa Church, 1983

KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd
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Lot 86 **Sharifah Fatimah Syed Zubir, Dato'** Greenscape, 1987

Full Showcase

Date: 23 September - 2 October 2021

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Auction Day

Date: Sunday, 3 October 2021

Venue: KL Lifestyle Art Space

31, Jalan Utara

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Selangor, Malaysia

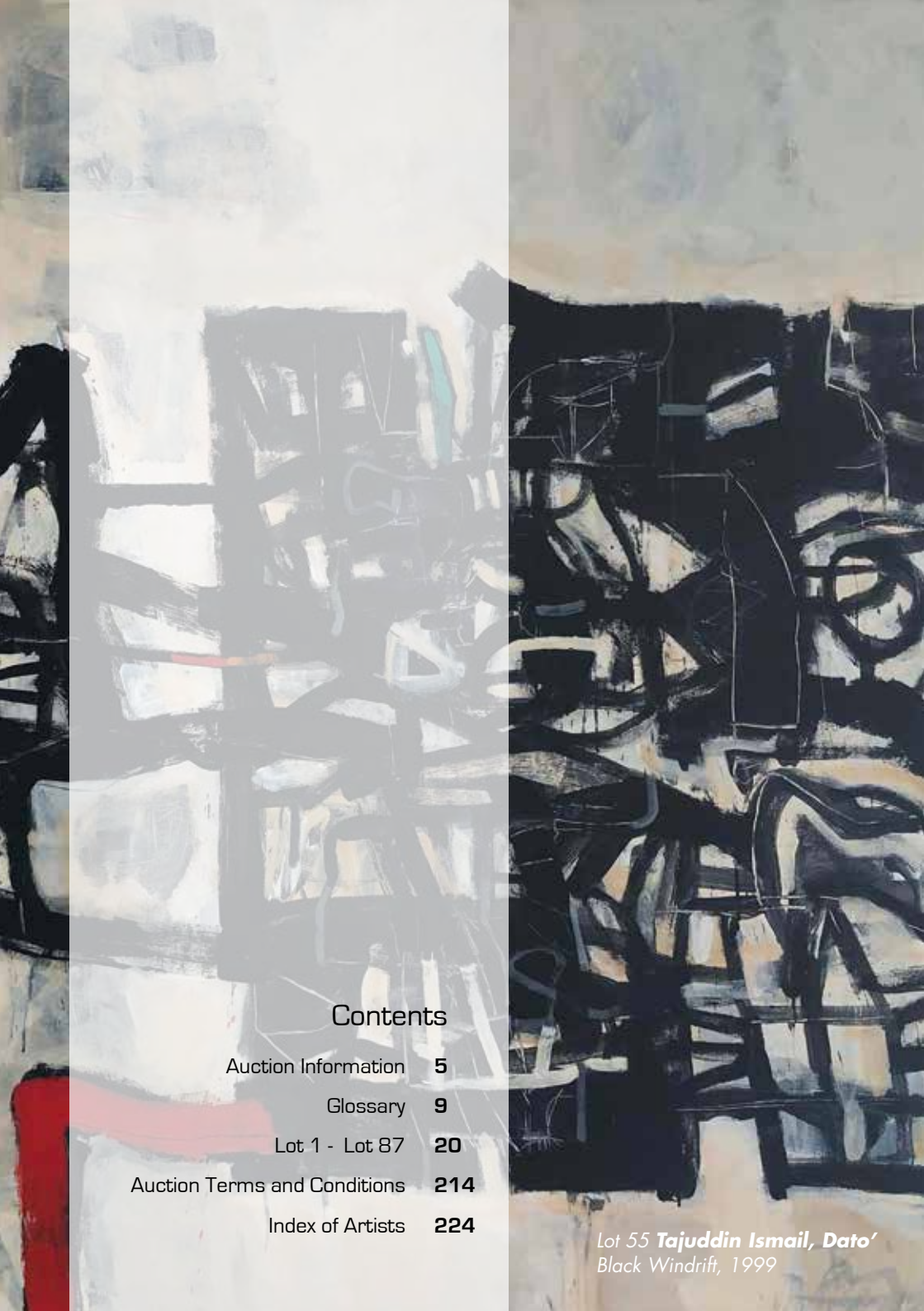
Auction starts at 1.00 pm



Map to KL Lifestyle Art Space



Lot 25 **Yusof Ghani** *Biring XIV*, 2006



Lot 55 **Tajuddin Ismail, Dato'**
Black Windrift, 1999

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Glossary



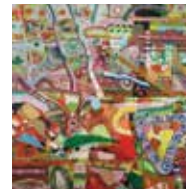
1 KOW LEONG KIANG
STUDY FOR A PORTRAIT, 1999

Charcoal on newsprint
43.5 x 33.5 cm
RM 1,200 - RM 2,500



2 RAFIEE GHANI
RED CLOUDS, 2007

Mixed media on paper
88 x 118 cm
RM 6,000 - RM 12,000



3 RAFIEE GHANI
UNTITLED, 2004

Acrylic on canvas
150 x 150 cm
RM 32,000 - RM 38,000



4 JALAINI ABU HASSAN
DESEMBER LEWAT
HUJUNG, 1999

Mixed media on paper
75 x 57 cm
RM 6,000 - RM 12,000



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

Acrylic on paper
86 x 62 cm
RM 1,200 - RM 2,800



6 MOHD KHAIRUL IZHAM
HUJUNG TANJUNG I, 2021

Acrylic on paper
60 x 85 cm
RM 1,200 - RM 3,000



7 RAFIEE GHANI
ALAM SEMULAJADI, 2000

Work on steel
22 x 28 cm x 2 pieces
RM 5,000 - RM 9,000



8 RAPHAEL SCOTT AHBENG
3 TIERED FOREST, 2013

Oil on canvas
59.5 x 89.5 cm
RM 6,000 - RM 12,000



9 RAPHAEL SCOTT AHBENG
PATTERNS, 2012

Acrylic on canvas
36 x 46 cm
RM 4,000 - RM 8,000



10 YAYOI KUSAMA
PUMPKINS (2)

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



11 TAN BEE HIM
REFLECTION SERIES

Mixed media
28 x 37 x 41 cm
RM 1,200 - RM 2,500



12 ENG TAY
SCULPTURE, EDITION 18/25

Bronze
22 x 9 x 6 cm
RM 7,000 - RM 14,000



13 MAT ALI MAT SOM
PERTARUNGAN #2, 2017

Metal on natural stone
80 x 49 x 32 cm
RM 10,000 - RM 15,000



14 CHANG FEE MING
WHAT ABOUT THESE?, MEKONG DELTA, VIETNAM, 2001

Watercolour on paper
12.5 x 20 cm
RM 2,800 - RM 4,800



15 CHANG FEE MING
MINGUN, MYANMAR, 1998

Watercolour on paper
12.5 x 20 cm
RM 2,800 - RM 4,800



16 CHANG FEE MING
REZEKI, 1996

Print on paper, Edition 206/250
28 x 39 cm
RM 1,200 - RM 1,800



17 CHANG FEE MING
USIK-MENGUSIK, 1996

Print on paper, Edition 162/250
40 x 28 cm
RM 1,200 - RM 1,800



18 JALAINI ABU HASSAN
NON-SPECIES BOTANICAL, 2020

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



19 JALAINI ABU HASSAN
NON-BOTANICAL SERIES, 2020

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



20 RAPHAEL SCOTT AHBENG
TERRACED FOREST, 2006

Acrylic on canvas
118 x 90 cm
RM 15,000 - RM 30,000



21 KHALIL IBRAHIM
EAST COAST FISHERMEN, 2002

Canvas laid on board
18 x 24.5 cm
RM 9,000 - RM 14,000



22 KHALIL IBRAHIM
EAST COAST FISHERMEN, 2004

Oil on board
24 x 28.5 cm
RM 12,000 - RM 18,000



23 KHALIL IBRAHIM
EAST COAST SERIES - LADIES, 1986

Ink on paper
33.5 x 43 cm
RM 10,000 - RM 20,000



24 AWANG DAMIT AHMAD
LAMPIT ADA PUCUK PAKU, 1992

Oil on canvas
76 x 60 cm
RM 50,000 - RM 90,000



25 YUSOF GHANI
BIRING XIV, 2006

Oil on canvas
122 x 90 cm
RM 80,000 - RM 150,000



Lot 20 **Raphael Scott Ahbeng**
Terraced Forest, 2006



26 AHMAD KHALID YUSOFF
ALIF BA TA SERIES,
CIRCA, 1977
Oil on canvas
37.5 x 41.2
RM 8,000 - RM 14,000



31 RADEN BASOEKI ABDULLAH
PORTRAIT OF A WOMAN -
GOD'S CREATION
Oil on canvas
100 x 75 cm
RM 60,000 - RM 100,000



36 ONG KIM SENG
MARKET KATHMANDU, 1991
Acrylic on canvas
58 x 72 cm
RM 35,000 - RM 70,000



27 AHMAD KHALID YUSOFF
ALIF BA TA SERIES - SPACE 7
EDITION 2/4 , MEMORIES ARE
MADE OF THIS EDITION 4/5 AND
SPACE 4 EDITION 3/3, CIRCA 1977
Etching on paper
27 x 47.5 cm, 24 x 31 cm and 32 x 46 cm
RM 6,000 - RM 12,000



32 CHEN WEN HSI
GIBBONS
Chinese ink and
watercolour on paper
65 x 94 cm
RM 70,000 - RM 120,000



37 TAY CHEE TOH
ABSTRACT, 1960
Oil on board
67 x 46 cm
RM 6,000 - RM 13,000



28 BHANU ACHAN
GOLD MIRAGE I, 2016
Mixed media on paper
109 x 79.5 cm
RM 1,800 - RM 3,500



33 CHEN WEN HSI
HERONS AND REEDS
Ink on paper
66 x 68.5 cm
RM 55,000 - RM 90,000



38 LEE MAN FONG
SKETCH FOR "MARKET DAY -
KOTA BHARU" (1975)
Pastel on paper
31 x 18 cm/ 78 x 36 cm
RM 15,000 - RM 25,000



29 BHANU ACHAN
GOLD MIRAGE II, 2016
Mixed media on paper
109 x 79.5 cm
RM 1,800 - RM 3,500



34 CHUA MIA TEE
SINGAPORE RIVER -
ST THERESA CHURCH, 1983
Oil on canvas
60 x 91 cm
RM 90,000 - RM 220,000



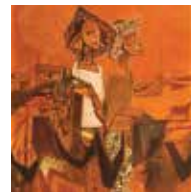
39 CHIA YU CHIAN
STILL LIFE - FLOWER, 1979
Oil on canvas
37 x 63 cm
RM 14,000 - RM 25,000



30 MARIA TJUI
TEMPLE PROCESSION, 1996
Oil on canvas
48.5 x 58.5 cm
RM 8,000 - RM 12,000



35 ONG KIM SENG
TERENGGANU STREET
ON REST DAY, 1980
Watercolour on paper
50 x 71 cm
RM 15,000 - RM 30,000



40 SEAH KIM JOO
FISHERFOLKS
Batik
90 x 60 cm
RM 10,000 - RM 18,000



Lot 32 **Chen Wen Hsi** Gibbons



41 CHUAH THEAN TENG, DATO'
DURIAN HARVEST, CIRCA 1980

Batik
91 x 60.5 cm
RM 45,000 - RM 75,000



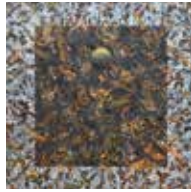
46 BEE LENG
PADDY FARMERS, 1970

Silkscreen on cloth
(From an Edition of 100)
42.5 x 31 cm
RM 1,200 - RM 3,000



42 CHUAH THEAN TENG, DATO'
**BOY PLAYING FLUTE
AT RIVERSIDE**

Batik
58 x 46 cm
RM 35,000 - RM 55,000



47 ISMAIL ABDUL LATIFF
**FESTIVAL OF INNER JUNGLE...
DARK NIGHT PARADISE, 1999**

Acrylic on museum board
81 x 81 cm
RM 12,000 - RM 18,000



43 KWAN CHIN
PLAYING WITH BIRD, 2007

Batik
90 x 60 cm
RM 6,000 - RM 12,000



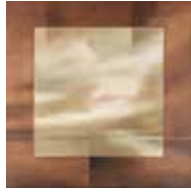
48 ISMAIL ABDUL LATIFF
**FESTIVAL OF INNER JUNGLE...
ON THE GOLDEN POND, 1998**

Acrylic on museum board
81 x 81 cm
RM 12,000 - RM 18,000



44 KWAN CHIN
KAMPUNG LIFE

Batik
30 x 30 cm each
RM 4,500 - RM 7,500



49 JUSTIN NUYDA
MINDSCAPE SERIES, 1974

Oil on canvas
75.9 x 75.9 cm
RM 40,000 - RM 90,000



45 ISMAIL MAT HUSSIN
TIGER AT REST, 2010

Batik
74 x 92 cm
RM 18,000 - RM 25,000



50 BHANU ACHAN
OPUS SERIES - ROCK I & II, 2016

Mixed media on paper
59 x 42 cm
RM 1,200 - RM 2,500



51 MUSTAPHA IBRAHIM
**MELEPASKAN MAMA DI
PEKAT KABUS, 1971**

Oil on canvas
76 x 82 cm
RM 7,500 - RM 15,000



52 MUSTAPHA IBRAHIM
TRANSITION 01/05 (2), 2005

Oil on canvas
51 x 39 cm
RM 3,000 - RM 5,000



53 KHOO SUI HOE
COUPLE IN LOVE, 1990'S

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



54 AWANG DAMIT AHMAD
**MARISTA SERIES -
ESSENCE OF THE PAST, 2000**

Mixed media on canvas
125 x 110 cm
RM 50,000 - RM 90,000

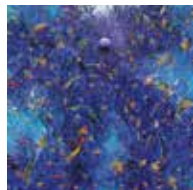


55 TAJUDDIN ISMAIL, DATO'
BLACK WINDRIFT, 1999

Acrylic on canvas
153 x 153 cm
RM 35,000 - RM 70,000



Lot 43 **Kwan Chin** Playing with Bird, 2007



56 ISMAIL ABDUL LATIFF
**BLUE MAGIC NIGHT...
THE LAST GREAT DANCE..
VIEW NO. 02, 1999**

Acrylic on canvas
181 x 181 cm
RM 65,000 - RM 95,000



61 JALAINI ABU HASSAN
**AIRPORT -
DRAWING PROJECT, 2001**

Mixed media on canvas
71 x 71 cm
RM 13,000 - RM 18,000



66 HUSIN HOURMAIN
UNTITLED, 2004

Acrylic on canvas
107 x 107 cm
RM 8,000 - RM 15,000



57 DAVID BROMLEY
TAKE FLIGHT III, 2017

Acrylic on canvas with metal leaf gilding
36 x 46 cm
RM 3,800 - RM 7,500



62 RAFIEE GHANI
THE BLUE VALLEY, 2017

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



67 SUZLEE IBRAHIM
MONSOON SERIES NO. 5, 2008

Acrylic and oil on canvas
61 x 61 cm
RM 5,000 - RM 9,000



58 DAVID BROMLEY
TAKE FLIGHT IV, 2017

Acrylic on canvas with gold leaf gilding
36 x 46 cm
RM 3,800 - RM 7,500



63 FAUZUL YUSRI
ABSTRACT, 1998

Mixed media on canvas
50.5 x 40.5 cm
RM 2,800 - RM 4,500



68 SUZLEE IBRAHIM
**MOVEMENT SERIES -
THE LOST FOREST, 2000/3**

Acrylic and oil on canvas
61 x 61 cm
RM 5,000 - RM 9,000



59 MOHD YUSRI SULAIMAN
**YOUNG HUNTER (GRACE),
2005**

Acrylic on canvas
137 x 275 cm
RM 5,500 - RM 10,000



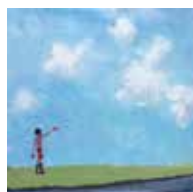
64 FAUZUL YUSRI
CAGE - NO. 37, 2003

Mixed media on canvas
92 x 92 cm
RM 5,000 - RM 8,000



69 SUZLEE IBRAHIM
BULL RING, 2000

Mixed media on canvas
41 x 55 cm
RM 2,000 - RM 4,500



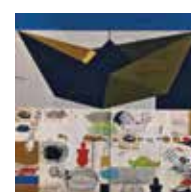
60 YUSOF MAJID
UNTITLED, 2015

Oil on canvas
30 x 40 cm
RM 4,500 - RM 9,000



65 FAUZAN OMAR
PEMANDANGAN NEGARA, 1987

Acrylic, collage & mixed media on canvas
106 x 60 cm
RM 10,000 - RM 16,000



70 AHMAD SHUKRI MOHAMED
UNTITLED, 2000

Acrylic on canvas
122 x 122 cm (Diptych)
RM 14,000 - RM 16,000



Lot 62 **Rafiee Ghani** The Blue Valley, 2017



71 NIZAR KAMAL ARIFFIN

**MASK SERIES -
TWIN TOWERS, 2000**

Acrylic on canvas
76 x 76 cm
RM 4,000 - RM 8,000



76 LONG THIEN SHIH

**KHALIL'S BY T.S LONG
ON PLEIN AIR**

Watercolour on paper
58 x 37 cm
RM 3,000 - RM 6,000



81 ISMAIL MAT HUSSIN

**EAST COAST
FISHING VILLAGE, 1999**

Watercolour on paper
27.8 x 39.5 cm
RM 1,500 - RM 3,000



**86 SHARIFAH FATIMAH
SYED ZUBIR, DATO'**

GREENSCAPE, 1987

Acrylic on canvas
102 x 106 cm
RM 45,000 - RM 75,000



**72 WAN AAINAA NADIAH BT
AHMAD AZLY**

THE MALAY TRADITION, 2005

Mixed media on canvas
61 x 61 cm
RM 2,200 - RM 3,500



77 YONG MUN SEN

HOUSE BY A RIVER, 1950

Watercolour on paper
39 x 28 cm
RM 4,000 - RM 9,000



82 SHAFURDIN HABIB

**ARMENIAN STREET,
LANCA, 2017**

Watercolour on paper
30.5 x 45.8 cm x 2 pieces
RM 2,200 - RM 5,000



87 ABDUL LATIFF MOHIDIN

**MEMORY OF LOYANG
(VOYAGE SERIES), 2005**

Oil on canvas
137 x 162 cm
RM 250,000 - RM 450,000



73 CHEW TENG BENG, DR.

UNTITLED, 1985

Mixed media on paper
41 x 37 cm
RM 3,000 - RM 6,000



78 CHENG

MALAYAN VILLAGE, 1960'S

Watercolour on paper
27 x 36 cm
RM 1,000 - RM 2,500



83 MAAMOR JANTAN

**SIRI PEMANDANGAN -
SUGARCANE JUICE TRADERS,
2020/21**

Watercolour on paper
131 x 152 cm
RM 12,000 - RM 15,000



74 YEOH KEAN THAI

REARRANGED, 2011

Oil on canvas
70 x 70 cm
RM 6,800 - RM 9,500



79 M. ZAIN

FISHING VILLAGE, 1970'S

Oil on canvas
38 x 59 cm
RM 6,500 - RM 9,000



84 JEHAN CHAN

VILLAGE BY THE LAKE, 2002

Ink and watercolour on rice paper
72.5 x 96.5 cm
RM 5,000 - RM 12,000



75 TEW NAI TONG

MARKETING, 2012

Oil on canvas
91 x 61 cm
RM 12,000 - RM 16,000



80 A. B HASSAN

UNTITLED

Watercolour on paper
27 x 37 cm
RM 500 - RM 1,000



85 CHEONG LAI TONG

UNTITLED, 1981

Oil on canvas
133 x 128 cm
RM 50,000 - RM 75,000

1

KOW LEONG KIANG

B. Selangor, 1970

Study for a Portrait, 1999

Acquired from Valentine Willie Fine Art

Gallery label on the verso

Charcoal on newsprint

43.5 x 33.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500

Kow Leong Kiang has successfully established himself as one of Malaysia's respected figurative painters in the last 15 years since he won the grand prize at the Philip Morris ASEAN Art Awards in 1998. Since then, he has been working relentlessly to spread his artwork in the country and abroad. His works have also made their way into some of the permanent collections of corporations, private collectors as well as the likes of the National Art Gallery of Malaysia. He is widely known for his portraits of East Coast Malaysian women's beauty and his depictions of nostalgic rural scenes captured through masterful feather-light rendering. This work, entitled 'Study for a Portrait, 1999' is evident of such nostalgia-evoking beauty, displaying the artist's oeuvre despite it being a study work. Leong Kiang employed charcoal on newsprint to further complete his desired aesthetic.



RAFIEE GHANI

Painting the Colours of Emotion

ARTISTIC PROWESS

Rafiee Ghani's artworks are just as colourful as he is and he is well known in the local fine arts sphere for his lyrical abstract and contemporary paintings. The artist's style can be associated with French paintings of the 19th and early 20th centuries, especially those of Post-Impressionists, the Nabis and the Fauves. This kinship reveals a continuous juxtaposition of Western and contemporary Malaysian paintings since the 1930's. His artworks aren't easy to miss for their loud, dynamic use of colours and strokes that make his style particularly distinctive and emotive. There are several important factors that have contributed to the formation of Rafiee's style, among which include his formal education in art and design and his various trips to other countries. A formal training in art provided him with practical and theoretical foundations, whereas his journeys 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.

For Rafiee, aesthetics is an important part

of his paintings — this is where balance and compositions are utilised to their fullest potential, often producing artworks that are artistic and pleasing for the eyes. The artist was formally trained in the arts and techniques of print-making, but it is his mastery in oil painting which sets him apart from other artists. He is known to fully utilise the limited use of colours known in printmaking techniques. The artist also creates an imaginary illusion of objects and images by overlaying them with colours which are vibrantly mixed and integrated. Rafiee's Garden series is brilliant and every artwork from the series is a bold and vivid spectacle of colours. The inspiration for this series is derived from the artist's hometown in Kelantan — his favourite place to be in as a child. This included swimming in the river with other children after school. Intimism remains prominent throughout his pieces. The bold strokes of colour were his way of conveying the brilliance of the local forest filled with natural colours to delight and excite. Rafiee's works evoke nostalgia, longing, tranquillity and optimism.

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



Canadian Road Trip. We drove all the way from Quebec to Vancouver and back. We used to do this every other year before Covid 19

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.

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,



Himalaya, 2014
Mixed media on paper 75.5 x 76 cm
SOLD - RM SOLD RM 11,510
KLAS Art Auction 27 June 2021



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

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. 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.

An avid traveller, Rafiee has been travelling since being a teenager and has seen most of Europe, Middle East, as well as North and South Africa. He had also covered most of the Indian subcontinent, from Peshawar in the northwest to the tip of Bangladesh in the east; Kanyakumari, the southernmost tip of India and also Gilgit in the north of Pakistan, where he attempted to cross over to China on a bicycle. The artist had also driven across North America, from coast to coast a couple of times. Rafiee has travelled so much that he said he could draw the map of Southeast Asia blindfolded.

When he visits a location that has been depicted in a certain painting, he finds it very inspiring. For instance, when Rafiee was at the Maritime Alps in France, he contended that French painter Cezanne brilliantly translated the light, atmosphere and the colours of the region onto his canvas. Another instance was when he drove along the coast of California, the artist soaked in the myriads of colours and shades along the way, contemplating how the region influenced his favourite American painter, Richard Diebenkom.

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.

2

RAFIEE GHANI

B. Kedah 1962

Red Clouds, 2007

Titled, signed and dated on lower edge of paper
Mixed media on paper
88 x 118 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

Born in Kulim, Kedah in 1962, Rafiee Ghani is one of Malaysia's most prominent fine artists. He started learning art at the De Virge Academie Voor Beeldende Kunst at The Hague in the Netherlands before he continued his studies at Institut Teknologi MARA in Dungun. It was in Europe that Rafiee gained his inspiration and exposure in art where he visited all the great spaces and museums. Consequently, Rafiee drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works. His works are known for their loud and dynamic colours and brush strokes where his Intimism styles are very well established. Aesthetics form an important part of Rafiee's paintings where he uses balance and composition to their fullest potential, often producing artwork, which are both aesthetically pleasing and artistic.



3

RAFIEE GHANI

B. Kedah, 1962

Untitled, 2004

Signed "Rafiee Ghani" on lower left and dated "2004" on lower right
Acrylic on canvas
150 x 150 cm

Provenance
Formerly Private Collection, Kuala Lumpur

RM 32,000 - RM 38,000

A master of colours, geometrical shapes and forms, Rafiee Ghani presents this robust and boisterous artwork that is alluring and aesthetically-pleasing. 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. 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.

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



4

JALAINI ABU HASSAN

B. Selangor, 1963

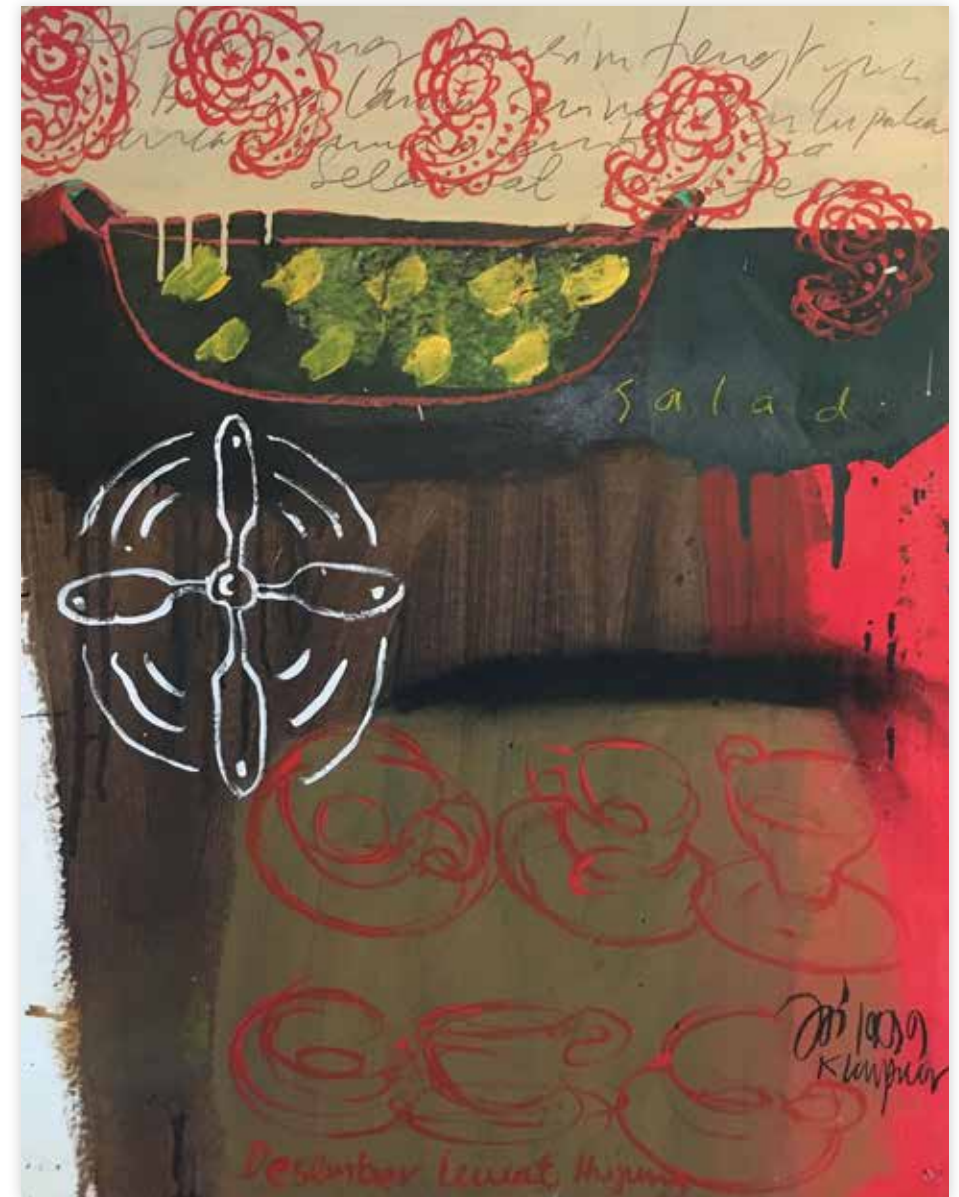
Desember Lewat Hujung, 1999

Signed and dated "Jai 1999 K Lumpur" on lower right
Mixed media on paper
75 x 57 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

Jai 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. When he reached the sixth form, Jai had decided to pursue his passion for drawing and painting, subsequently enrolling himself at the Mara Institute of Technology (ITM), a fine art educational institution in the country. After his graduation in 1985, at the height of an economic recession, the artist partook in Anak Alam, a haven for Malay artists and poets established by artist-poet Latiff Mohidin in the 1970's, during which he survived by doing odd jobs. Nonetheless, that year, he won first prize at the National Art Gallery's Young Contemporaries Art Competition where he won an ASEAN travel grant to Manila and was granted a scholarship to study at The Slade School of Fine Art in London.



MOHD KHAIRUL IZHAM

The New and Contemporary Acrylic on Paper Series

The gifted and young contemporary artist, Mohd Khairul Izham was born in 1985 in Maran, Pahang. With a clear direction of his life path, he pursued a B.A. in Fine Arts (Painting) at Universiti Teknologi Mara (UiTM) in Shah Alam, Selangor and graduated not long after. He has participated in a number of exhibitions including the Malaysian Emerging Artist Award (2011), Deceitful Truths (2011) and Dischromatic (2010). His recent show, Neo Baroque – A Malaysia Reinterpretation, was a group exhibition in collaboration with Core Design Gallery. Khairul Izham lives and works in Kuala Lumpur.

Khairul started with the use of lines as his signature stroke since he graduated from UiTM in 2010. In his first solo exhibition, 'Chronicle of Lines' in 2012, he was exploring how from a single line it grows organically to form complex compositions of images. His line drawing itself is like a performative act which transfers raw expressions of the mind to the gestural moves of the hands to mark on the surface. In his two recent works, Khairul attempts to push the limits of lines with metal wires to flesh out his own self-portraits. Khairul is not attempting to create a three-dimensional sculpture, instead he is celebrating the use of two-dimensional planes and lines to give expression and intensity to the form.



"Singgah Sana Emas" Paper Series 2021 (Brown and Gold)

Acrylic on paper 86 x 62 cm

SOLD RM 4144

KLAS ART Auction 15 August 2021

He approaches the broad subject of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection. Khairul is known to produce a dark, mysterious and elusive mood in his subjects. His brushes of colour create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured.

HIS STYLE

It is the artist's hallmark that his works boast outlining objects in light grey or

vivid colours against a dark background. Khairul presents what is almost a literal visual board filled with sketches and drawings. As the artist puts it, "It is the primary visual language and essential to our existence as intelligent beings." It is a common notion that many artists are influenced by other legendary artists. In Khairul's case, he turns to the late Datuk Ibrahim Hussein and his works. Khairul's works possess an ethereal quality to them, each crafted with pastel hues or against a dark background to bring forth certain subjects. The artist's favourite themes — trees, butterflies and dragonflies to name a few are ones that are almost never absent from his works.

Some of his pieces, while may seem like a collection of random objects, in fact evoke nostalgia and memories for the viewers. One might discern that the assemblage of various objects in Khairul's artworks are his recollection of the past and he brings viewers along for the journey through his eyes. For the artist, his artistic style involves a process in which the starting point begins with a line. This then connects to another line that subsequently creates shapes and forms. An artist seeks inspiration through many forms and many aspects, and for Khairul, his inspiration is derived from everything and anything, from nature, people to the experiences in his daily life. His family – wife and daughter — are his muses every day, and in different aspects. Music is the catalyst of creativity for Khairul. It puts one in a creative mood and ideas just flow.

In Khairul's eyes, art is an instrument that artists use to create a story or share an idea and translate it onto a canvas. To him, art can be things that we see in our daily lives. The meaning behind Khairul's works are multiple, varying depending on subject and stimulus. According to the contemporary artist, "My artworks are about creating lines and turning them into a story or ideas on a canvas..."

HIS ARTWORKS ON PAPER

In the 15th century, artists like Leonardo da Vinci developed drawings on paper to explore ideas in preparation for creating paintings and sculptures. At the outset of the 20th century, paper would become not only the support, but also the medium itself, as Pablo Picasso and Georges Braque explored collage, layering numerous fragments of paper onto paper to create dense compositions. Khairul's artworks on paper are beautifully crafted, just as with his works on canvas. While these are not as mammoth in size compared to the canvases, they are still sizable and would make a great addition to one's home. The artist's latest works, the 'Singgah Sana Emas Paper Series', 2021 emanate similar subjects as his works in the past — trees blanketed by butterflies in some and birds on other, all lined out with gold hues against a mountain range in the far end and vivid monotone background. The employment of gold lines to make up the tree makes it stand out and commands the attention of viewers. When viewed from a distance, one could easily mistake the birds and butterflies for flowers.

5

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 2,800

In the 15th century, artists like Leonardo da Vinci developed drawings on paper to explore ideas in preparation for creating paintings and sculptures. At the outset of the 20th century, paper would become not only the support, but also the medium itself, as Pablo Picasso and Georges Braque explored collage, layering numerous fragments of paper onto paper to create dense compositions. Khairul's artworks on paper are beautifully crafted, just as with his works on canvas. While these are not as mammoth in size compared to the canvases, they are still sizable and would make a great addition to one's home. The artist's latest works, the 'Singgah Sana Emas Paper Series', 2021 emanate similar subjects as his works in the past — trees blanketed by butterflies in some and birds on other, all lined out with gold hues against a mountain range in the far end and vivid monotone background. The employment of gold lines to make up the tree makes it stand out and commands the attention of viewers. When viewed from a distance, one could easily mistake the birds and butterflies for flowers.



6

MOHD KHAIRUL IZHAM

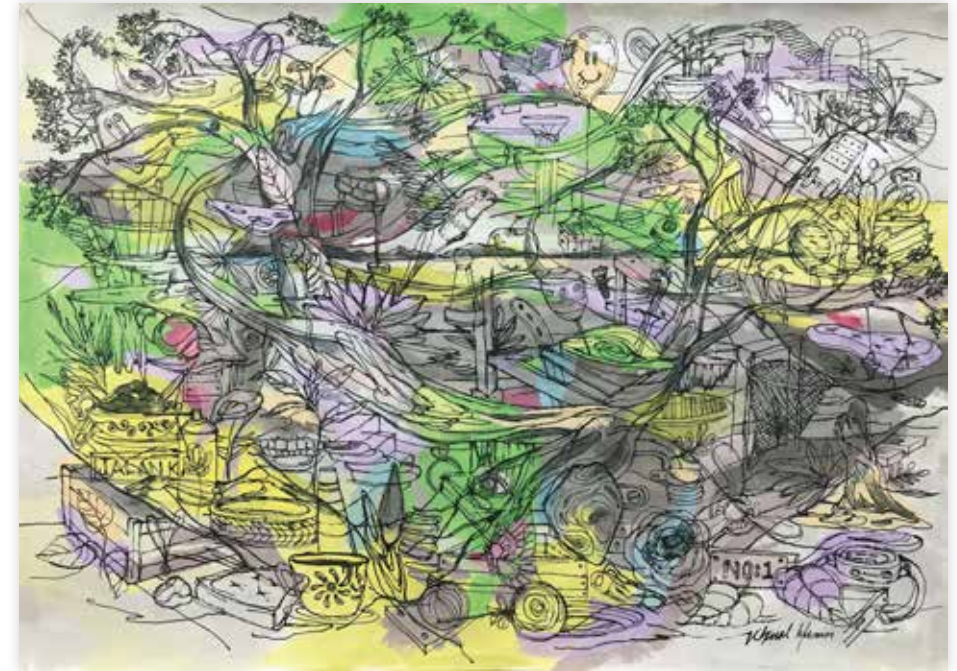
B. Pahang, 1985

“Hujung Tanjung I” Paper Series, 2021

Signed and dated on lower right
Acrylic on paper
60 x 85 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 3,000



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

7

RAFIEE GHANI

B. Kedah, 1962

Alam Semulajadi, 2000

Signed and dated "Rafiee Ghani 2000"
on lower edge of artwork
Work on steel
22 x 28 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000

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. Rafiee Ghani's artworks are just as colourful as he is and he is well known in the local fine arts sphere for his lyrical abstract and contemporary paintings. The artist's style can be associated with French paintings of the 19th and early 20th centuries, especially those of Post-Impressionists, the Nabis and the Fauves. For Rafiee, aesthetics is an important part of his paintings — this is where balance and compositions are utilised to their fullest potential, often producing artworks that are artistic and pleasing for the eyes. The artist also creates an imaginary illusion of objects and images by overlaying them with colours which are vibrantly mixed and integrated.



8

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

3 Tiered Forest, 2013

Signed, dated and titled "RSA '13 3 Tiered Forest" on lower right

Oil on canvas

59.5 x 89.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000



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

Nature and landscapes are two things that Raphael Scott AhBeng held dear to his heart. In classic AhBeng style, he expressed his love for solitary environments with a stunning painting. In this piece, AhBeng depicted his true spirit and adoration for nature, with shadows of large mountains and stunning blue skies while injecting bits and pieces of his personality with bright streaks and splashes of alluring tones.

9

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Patterns, 2012

Signed, dated "RSA 12" and titled "Patterns" on lower right

Acrylic on canvas

36 x 46 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000

Patterns of nature are exactly what is depicted in this work, featuring beautiful elements that correlate and interweave with one another seamlessly, to create an astounding masterpiece that represents nature at its finest. Struck with visual wonder, the audience is left to discover more and more hues as they explore the canvas, each colour special and diverse, as trees and floras are in the forests. Ahbeng produced countless variations of nature that naturally draws viewers in, coaxing them to take a longer look, as there is an underlying message or mystery to discover and to get acquainted with. Perhaps this is how Raphael Scott AhBeng sees plants, leaves and flowers collectively – he sees them as having their own aura, their own colour and own shapes despite their intrinsic and natural façade.



10

YAYOI KUSAMA

B. Japan, 1929

Pumpkins (2)

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

Comes with original yellow and red boxes. (2)

Painted cast resin multiples

Each height 10.2 cm

Provenance

Private Collection, USA

RM 6,000 - RM 12,000



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

11

TAN BEE HIM

Reflection Series

Acquired from Valentine Willie Fine Art

Gallery label on the verso

Mixed media

28 x 37 x 41 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500

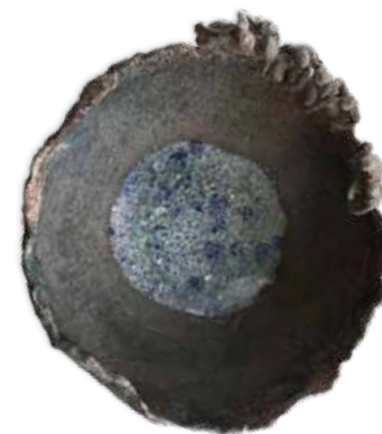
Tan Bee Him graduated from the Malaysian Institute of Art in 1992 with a Diploma in Ceramic Art. Since her graduation, Bee Him has participated in many art exhibitions. Her career as a ceramic artist won her a Ceramic Award in 1997. In her first debut exhibition entitled Reflection, Bee Him showcased 56 pieces of her ceramic sculptures and acrylic paintings. Her ceramic pieces are finely crafted. Bee Him is known to experiment with the use of different throwing and firing techniques. Paying close attention to details, each piece is uniquely designed. They vary in shape, size, shade and texture. The ceramics from the Reflection series are an evolution of her earlier works, which are more daringly styled and cleverly shaped to give an impression of delicate beauty. The faceless figures with their expressive gestures that are hallmarks of her works are incorporated into some of the pieces. The use of colours gives the works a richer look and adds different moods to it.



Front View



Back View



Top View

12

ENG TAY

B. Kedah, 1947

Sculpture, Edition 18/25

Signed on verso

Bronze

22 x 9 x 6 cm

Provenance

Private Collection, USA

RM 7,000 - RM 14,000

Eng Tay was born and raised in Kedah, Malaysia. In 1968 he moved to New York City to study at The Art Students League, followed by graduation from The School Of Visual Arts in 1972 as a graphic designer. He worked in the graphic arts field until 1978, when he undertook several painting trips throughout South America and Indonesia until 1980. These trips formed a basis for the types of scenes and moments that became his subject matter – images of people playing music, family moments and interactions, market scenes and daily rituals. He began to exhibit steadily and continued to gain international recognition as his work was shown in Taiwan, Hong Kong, Singapore, Indonesia, his native Malaysia and his adopted home of New York, as well as extensively across the United States. Eng Tay works in several media – limited edition etchings, painting and sculpture. Most of his work has found its greatest expression when addressing the concept of family – the poetry of the family, of man and woman, of children, of friendship, of music and of the natural world.



Front View



Back View



Side View

13

MAT ALI MAT SOM

B. Selangor, 1975

Pertarungan #2, 2017

Metal on natural stone
80 x 49 x 32 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 15,000



Mat Ali Mat Som has a passion for everything about silat, a traditional Malay martial art. Being able to share it is a satisfaction he cannot describe in words. Not only has he learnt the martial art, and studied its history and moves, he is now sharing his sculptures based on the art. "I remember making my first metal sculpture – a keris – after watching a television documentary on the keris when I was 10 years old. I made the keris using an iron pipe in the garage of my parents' home in Ampang," said Mat Ali. He was a designer at Royal Selangor for 19 years before quitting in 2016. Indeed, the KL-born artist is no stranger to silat. It is, for want of a better term, a family affair, a passion Mat Ali shares with his wife and three children. Now based in Tanjung Malim, Perak, Mat Ali reveals he takes his silat gayung training seriously.

14

CHANG FEE MING

B. Terengganu, 1959

What About These?, Mekong Delta, Vietnam, 2001

Signed on lower right

Watercolour on paper

12.5 x 20 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,800 - RM 4,800

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 'What About These?, Mekong Delta, Vietnam, 2001' in particular is arresting, depicting a couple of locals clad in sarong and a shirt are congregated with straw hats to protect them from the sun, engrossed in their work. Meticulously rendered, one can discern the motifs on the sarongs and the subject's profiles — simply beautiful.



15

CHANG FEE MING

B. Terengganu, 1959

Mingun, Myanmar, 1998

Signed on lower right
Watercolour on paper
12.5 x 20 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 4,800



Fans of Chang Fee Ming's works invariably know that they would almost always revolve around traditional life in Malaysia, particularly his beloved home state of Terengganu, or what catches his eye whenever he wanders the planet. After all, as he is fond of saying, "To travel and see and paint is, for me, a way of learning, and part of my life's philosophy." His travels of rural Southeast Asia in his elaborately detailed, intensely coloured paintings, evident in this painting, 'Mingun, Myanmar, 1998'. This is a serene composition of a fishing village in Myanmar, meticulously portrayed to transport viewers to the location.

16

CHANG FEE MING

B. Terengganu, 1959

Rezeki, 1996

Inscribed Edition 206/250 and F.M Chang
on lower edge of paper
Print on paper, Edition 206/250
28 x 39 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 1,800



17

CHANG FEE MING

B. Terengganu, 1959

Usik-Mengusik, 1996

Inscribed Edition 162/250 and F.M Chang
on lower edge of paper
Print on paper, Edition 162/250
40 x 28 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 1,800



18

JALAINI ABU HASSAN

B. Selangor, 1963

Non-Species Botanical, 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



19

JALAINI ABU HASSAN

B. Selangor, 1963

Non-Botanical Series, 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



20

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Terraced Forest, 2006

Signed, dated, and titled "RSA 06, terraced forest" on lower right

Acrylic on canvas

118 x 90 cm

Provenance

Private Collection, Kuala Lumpur

RM 15,000 - RM 30,000

Nature and landscapes are two things that Raphael Scott AhBeng held dear to his heart. In classic AhBeng style, he expressed his love for solitary environments with a stunning painting of the city of Kuching. "Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated," said AhBeng. That seems evident in this piece as he does incited the soothing and calm atmosphere that seems to emanate from his beloved hometown, Sarawak. With intense colouring and bold strokes, the display of the forms and colours instantaneously create an aura of calmness and comfort while being close to nature at the same time.



21

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Fishermen, 2002

Signed and dated "Khalil Ibrahim 002" on lower right

Canvas laid on board

18 x 24.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 9,000 - RM 14,000

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centre around figures and are heavily influenced by East Coast fishermen and women. This particular piece evokes the familiar spirit of Khalil Ibrahim's beloved East Coast once more. This is a variation of the work of his East Coast Series, where the artist was inspired by his rustic upbringing in Kelantan. Featuring a group of men working by the beach. Khalil used vibrant tones for his subject's clothing while muted tones make up the sandy beach.



22

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Fishermen, 2004

Signed and dated Khalil Ibrahim 004" on lower right

Oil on board

24 x 28.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

A result of Khalil Ibrahim's drawing and observation, this work focuses on the hardworking lives of ordinary people in an East Coast village. The artist's enigmatic and stylised beach using oil on board is an illustration of his strong connection and love for the land of his origin. Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist until his death. He held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centered around figures and were heavily influenced by East Coast fishermen and women.



23

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series - Ladies, 1986

Signed and dated "Khalil Ibrahim 86" on lower right
Ink on paper
33.5 x 43 cm

Provenance
Private Collection, Kuala Lumpur

RM 10,000 - RM 20,000



East Coast Ladies, 2003

Ink on paper 40 x 57 cm

SOLD RM 20,160

KLAS Art Auction 12 July 2020

This absolutely simple piece executed by mere ink on paper is a surefire to understand an artist's expertise in art. With the simplest of mediums, Khalil Ibrahim drew a group of village folk amidst a gathering. Using only the basics of black ink, it is 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.



24

AWANG DAMIT AHMAD

B. Sabah, 1956

Lampit Ada Pucuk Paku, 1992

Signed and dated "Awang Damit 92" on lower right
inscribed on the reverse

Oil on canvas
76 x 60 cm

Provenance

Private Collection, Kuala Lumpur

The work is accompanied by a receipt of purchase from
Galeri Citra dated 15th August 1996

RM 50,000 - RM 90,000

It can be argued that Awang Damit's works are elegiac. They do not have pretty colours nor are they paintings of flawless and fantastic dream realms. They are commanding, ruthless and stare back at the viewer, standing its ground firmly. As seen in this piece, the colours are dark and busy, creating a chaotic atmosphere. Jagged lines, shapes and random colours are scattered about the canvas, so forceful that they command the attention of the viewer at once. These are not mere random drawings or arbitrary strokes of the brush, these are raw gestures filled with raw human emotions and the essence of culture (hence the series' title) - Awang Damit's intellectual journey. "Through them I try to translate the deepest parts of it onto something that is tangible," said Awang. His bittersweet memories of his childhood are represented in this canvas, filled with emotions that are hard to forget even after all these years. They are, of course, unique in terms of colours and shapes, but that is what makes Awang Damit and his works truly memorable. The message needs a little dissecting, as if the viewer is trying to dissect parts of Awang Damit's personality as well, as if one looks close enough they may find bits and pieces that may hint at what the painting is truly about.



25

YUSOF GHANI

B. Johor, 1950

Biring XIV, 2006

Signed "Yusof Ghani" on lower right

Signed, titled and dated on the verso

Oil on canvas

122 x 90 cm

Provenance

Private Collection, Kuala Lumpur

Illustrated on page 85 of "Biring by Yusof Ghani - A Malaysian Master"
coffee table book published in 2007 in conjunction with the Biring exhibition

RM 80,000 - RM 150,000



Biring LXX, 2007

Oil on canvas 183 x 183 cm

SOLD RM 313,600.00

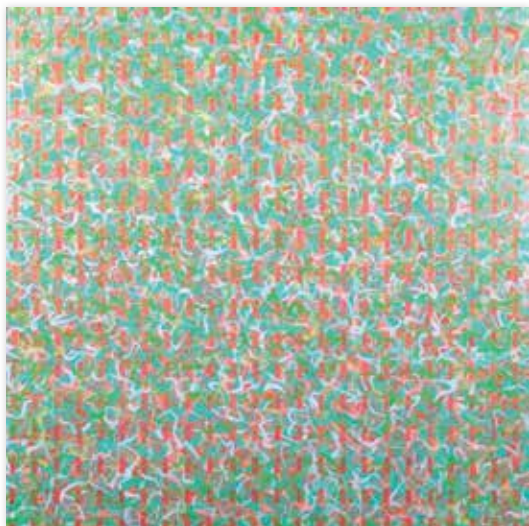
KLAS Art Auction 18 January 2015

Yusof Ghani's 'Biring' series strays away from his other series that feature the human form, masks and nature. His most coveted works are from the rare, 'Protest' series while the artists' most recognised and collected artworks are part of the 'Tari' series. The 'Biring' series is the artist's rendition of a cock-fight, symbolising the heroism and strife between mankind. The use of vibrant hues and expressive brush strokes makes it an inundating artwork. Through dominant colours of blue, black and white paired with Yusof's innate prowess, he creates swirls of colours that finally take the form of roosters at the centre of the artwork. The roosters depicted in his painting seem to be in motion, glowing wings flapping about as they fight for their lives. Biring' is definitely one of Yusof Ghani's most enlightened body of works, for not only have the works been painted with wild abandon and freedom, but more importantly demonstrate the artist's ability to leave the comfort of the familiar.



AHMAD KHALID YUSOF' ALIF BA TA SERIES

The Early Works (American Series)



Alif Ba Ta Series, 1978
Acrylic on canvas 61 x 61 cm
KLAS ART Auction 15 August 2021

Ahmad Khalid Yusof was an art academician, an artist and an activist all rolled into one. After graduating from the Malayan Teachers College in Kirby, Liverpool, England in 1957, he joined the Specialist Teachers Training Institute in Kuala Lumpur in 1963. He then pursued his education at the Winchester Art School from 1966 to 1969. The artist also snagged the 1st Prize in the Great Britain Reeves & Sons art contest in 1967. Upon graduation, Ahmad Khalid furthered his studies at Ohio University, obtaining his MFA in 1976. He taught at the Mara Institute of Technology (ITM), between 1970 and 1989 for which he received an Excellence

Award, retiring as Deputy Dean in Academic Affairs. Furthermore, he served as the director of Shah Alam Art Gallery from 1991 to 1997. In 1979, the artist founded and then became president of the Malaysian Artists Association established in 1979, organising painting excursions to Vietnam and Tasik Cini, Pahang. In 1994, he was appointed by Dewan Bahasa dan Pustaka to become their guest writer. Ahmad Khalid was also part of the National Art Gallery of Kuala Lumpur's Board of Trustees.

From the 'American Experience: Malaysian Images, an art exhibition by the Embassy of the United States of

America Kuala Lumpur' book, a rare quote by Ahmad Khalid Yusof was featured in the it, explaining his experience as an artist in the Land of Opportunity. "My most memorable experience was the opportunity in meeting American contemporary artists and designers. My one-man show in Washington and as a visiting artist to Lake Placid University was an exposure in my creative activities. The group show with fellow American artists in West Virginia, Chicago, New York and Ohio widened my circle of artist friends in the U.S.A with whom I still have close contact. I took up camping as a hobby and outdoor life while in the US made me feel that Americans in general are warm, friendly, frank and easier to talk to.

ALIF BA TA SERIES

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

Ahmad Khalid has produced some of the most spiritually sublimed paintings in a new genre inspired by the blessings of Allah in his life, including the hardship

years when his father, Muhammed Yusof Ahmad was sent by the Japanese to teach the Malay language at the Tenri University in the Nara Prefecture from 1941 to 1945. Muhammed Yusof brought his four children along with him. It was also during the aforementioned war years that his family suffered not only from ration and discrimination, but also abject fear in the dark, as the American bombers pounded Japan. He was between 7 and 11 years old then. It was perhaps this traumatic experience that spurred on some of his works. Ahmad Khalid, whose uncle was the great Malay literati Za'aba, infused his works with Jawi khat calligraphic squiggles based on the Islamic Alif-Ba-Ta alphabets even before the Back-to-Roots exhortations of the National Cultural Congress in 1971. Such is the repetitive patterning caused by the truncated khat and often suffused with azure colours, that his works are like a visual azan and in Western eyes, a kind of optical art.

His works are a prayer in itself and it was imbued with even more emotions in works produced during the year after his wife's death on March 27, 1989, when the loss was palpable. It was rather ironic as the year before, 1988 was a very happy time for the artist, coming a year before his retirement. AKF was selected for the Contemporary Paintings from Malaysia at Asia-Pacific Museum in Pasadena in July-October 1988. He also took part in the 3rd Asian Invitational exhibition in Fukuoka, Japan, in July, and was guest-curator of the Aseambankers Malaysia Berhad show that October to November.

26

AHMAD KHALID YUSOFF

B. Kuala Lumpur, 1934- 1997

Alif Ba Ta Series, Circa, 1977

Signed, Exhibited in Washington, The Art Society of the International Monetary Fund,

Ahmad Khalid Yusof Painting and Prints, 1977

Oil on canvas

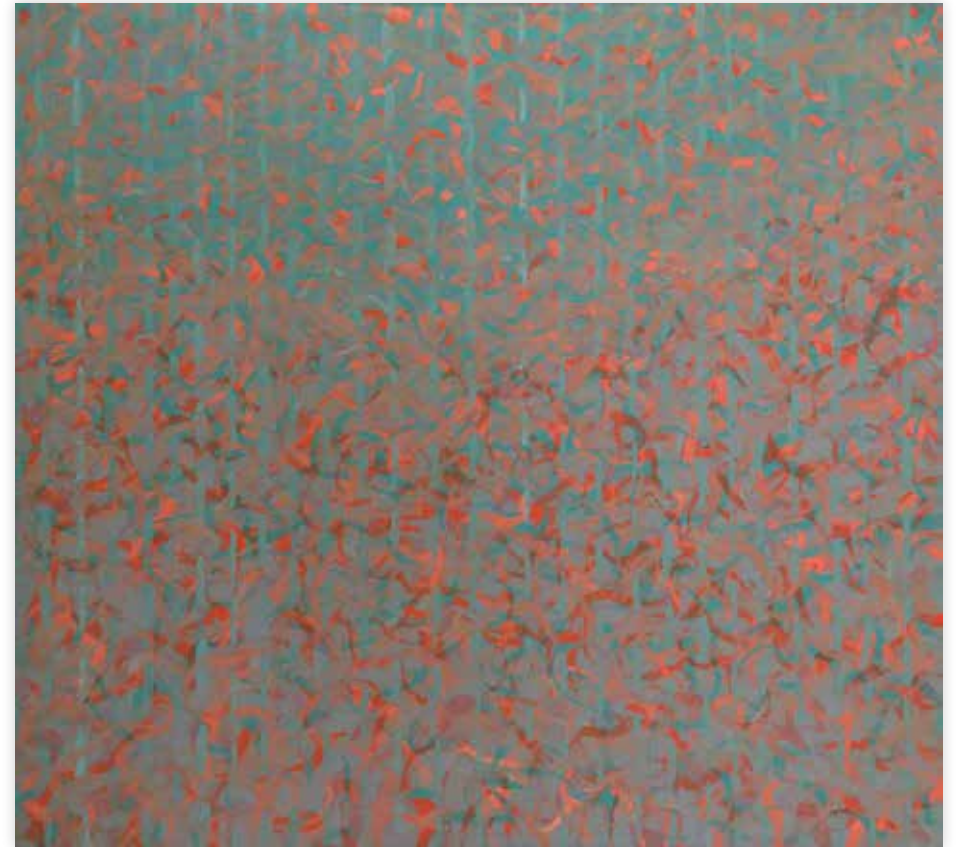
37.5 x 41.2 cm

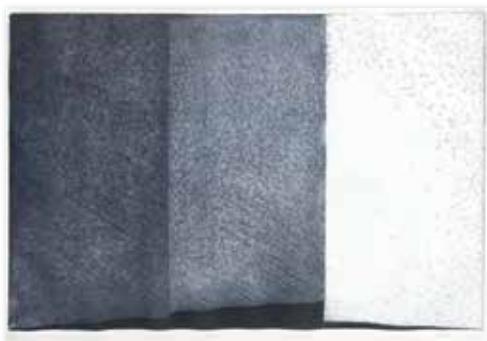
Provenance

Private Collection, USA

RM 8,000 - RM 14,000

Known as the foremost Malaysian artist using khat calligraphy technique in his painting practice, Ahmad Khalid breaks away from the prevailing style of Abstract Expressionism with his Alif Ba Ta series, skilfully developed from 1971. The two key elements in his works are the choice of khat motifs as pictorial forms and the dimensions of his pictorial method. Rhythmic optical images are transformed in his compositions which essentially originated from the art of khat. Ahmad Khalid graduated from the Malayan Teachers College in Kirby, Liverpool in 1957, then joined the Specialist Teachers Training Institute in Kuala Lumpur in 1963. He studied at Winchester Art School (1966 to 1969) and continued his studies at Ohio University, obtaining his MFA in 1976. He taught at the Mara Institute of Technology between 1970 and 1989, retiring as Deputy Dean in Academic Affairs. He served as Shah Alam Art Gallery director from 1991 to 1997, and was the founder-president of the Malaysian Artists Association established in 1979. In 1994, he was appointed Dewan Bahasa dan Pustaka guest writer. This specific work was exhibited in Washington, at The Art Society of the International Monetary Fund, under 'Ahmad Khalid Yusof Painting and Prints, 1977'.





27

AHMAD KHALID YUSOFF

B. Kuala Lumpur, 1934- 1997

**Alif Ba Ta Series - Space 7 Edition 2/4 ,
Memories are made of This Edition 4/5 and
Space 4 Edition 3/3, Circa 1977**

Signed, numbered and titled on lower edge of paper Exhibited in Washington,
The Art Society of the International Monetary Fund,
Ahmad Khalid Yusof Painting and Prints, 1977
Etching on paper
27 x 47.5 cm, 24 x 31 cm and 32 x 46 cm

Provenance
Private Collection, USA

RM 6,000 - RM 12,000

28

BHANU ACHAN

B. Kuala Lumpur, 1949

Gold Mirage I, 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



29

BHANU ACHAN

B. Kuala Lumpur, 1949

Gold Mirage II, 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



30

MARIA TJUI

B. Indonesia, 1934 -2017

Temple Procession, 1996

Signed and dated on lower right

Oil on canvas

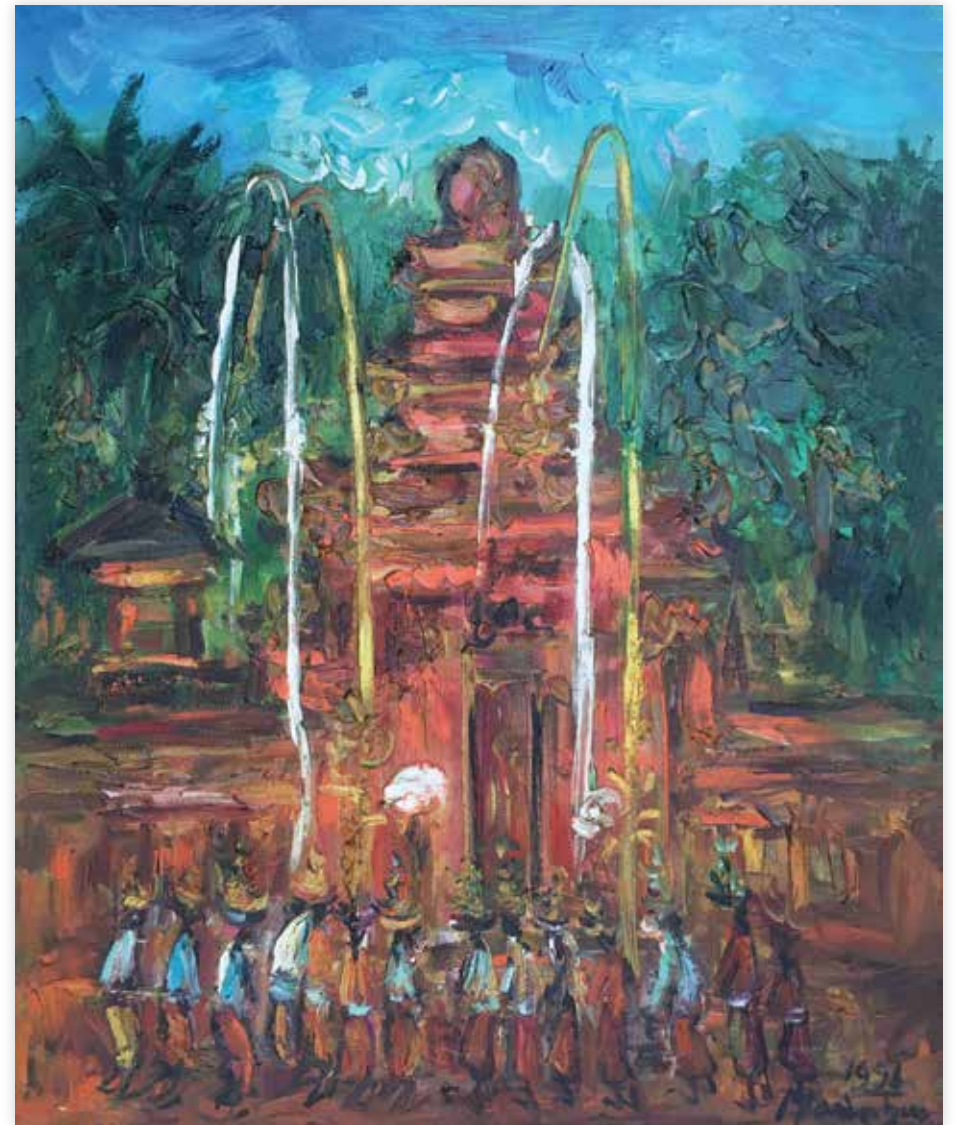
48.5 x 58.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 12,000

Maria Tjui was one of Indonesia's foremost female painters born in Pariaman, West Sumatra, May 14, 1934. Maria's studied art at the age of 20, by joining the Seniman Indonesia Muda (SIM), Yogyakarta under the guidance of S. Sudjojono. Then, she pursued an education in painted sculpture at the Academy of Fine Arts Indonesia (ASRI), Yogyakarta (1961-1963). This artwork is a delightful one, portraying a procession to a temple, also known as Pura in Bali. Resembling a festival, devotees are dressed in traditional outfits, carrying offerings and are waiting to enter the temple.



31

RADEN BASOEKI ABDULLAH

B. Indonesia, 1915 -1993

Portrait of a Woman - God's Creation

Signed on lower left Signed, titled and inscribed with
artist's address on the verso

Oil on canvas
100 x 75 cm

Provenance
Private Collection, UK

RM 60,000 - RM 100,000

Raden Basoeqi Abdullah was part of the first wave of Indonesian artists who seamlessly paired local motifs with Western art traditions. Influenced by Dutch masters, Rembrandt and Johannes Vermeer, Basoeqi fused their style of classical portraiture and landscape paintings into his own artworks. These aesthetics were evident in the artist's application of light and shadows, as well as the colours to create a certain ambience within the paintings. Basoeqi's portraits of women are highly sought after and much of his oeuvre was dedicated to their beauty and gentle presence. This painting is a classic piece that perfectly exemplifies the artist's artistic principles. While embodying a voyeuristic tone, Abdullah's portrayal of women only served to enhance their natural charm. He painted them in compositions devoid of objects so it wouldn't take away attention from their quiet sensuality.

The manner in which this was painted was popular amongst the European painters, and defined the country's artistic identity under foreign rule. Basoeqi painted local subject matters, through a Western perspective. Nude captures personal aesthetics, for the woman dominates the composition completely, her presence an enigma that seduces and fascinates the audience. The woman in the present work, together with the others who inhabited the artist's paintings, celebrates the Indonesia woman as being an important part of the country's artistic heritage and cultural identity.



32

CHEN WEN HSI

B. China, 1906 - 1991

Gibbons

Signed in Chinese and stamped with artist seal on upper right

Chinese ink and watercolour on paper

65 x 94 cm

Provenance

Private Collection, Singapore

RM 70,000 - RM 120,000

The black of the Chinese ink in Chen Wen Hsi's works is sometimes accompanied by subtle shades of brown that make up tree trunks or the skin of gibbons showing through black fur. Oftentimes, dabs and strokes of the occasional green of leaves, interrupt the monochromatic aspects of the works. All these muted tones come together to suffuse the ink works with a harmonious feel. It is easy to get lost in Chen Wen Hsi's skilful handling of the brush in depicting the gibbons' fur. The artist alternates between fine and broad brushstrokes as well as between wet and dry ones, all to different effects. Sometimes, all these different brush strokes can be found on the body of a single gibbon, enhancing its three-dimensional quality. At other times, they are applied separately on different gibbons.



33

CHEN WEN HSI

B. China, 1906 - 1991

Hérons and Reeds

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

Ink on paper

66 x 68.5 cm

Provenance

Private Collection, Singapore

Comes with the receipts of purchases from the estate sale

RM 55,000 - RM 90,000

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



Sparrows and Pine
Ink on paper 65 x 67 cm
SOLD RM 40,320

KLAS Art Auction 8 November 2020



Hérons
Ink on paper 66 x 76 cm
SOLD RM 87,360

KLAS Art Auction 7 February 2021



Gold Fish
Ink on paper 43 cm diameter
SOLD RM 36,960

KLAS Art Auction 15 August 2021

In this masterpiece, Chen Wen Hsi portrayed his abstract mastery using ink on paper, but in a muted tone. This flock of heron is portrayed in a flurry, looking for food in the wilderness. Here, a medley of Western and Nanyang influences are discerned, evidence of his flawless technique. Chen's works were truly variegated, melding the different elements of Western styles of art and traditional Chinese painting techniques with a Southeast Asian subject matter. Known for his avant-garde Chinese-style paintings, Chen Wen Hsi was born in 1906 in Guangdong, China. He was a highly regarded first-generation artist, who was at the forefront of the Chinese revolutionary movement in Singapore during the 1950's.



CHUA MIA TEE

Singapore's Venerable Realist Painter

Chua Mia Tee, one of Singapore's venerable realist painters, was born on Nov 25, 1931 in Shantou, Guangdong, China. This highly sought-after portrait artist had produced works of prominent businessmen and politicians in Singapore. He is also widely recognised for his works in oil that illustrate Singapore's vanishing traditional urban landscape. The "National Language Class" (1959) and "Workers in the Canteen" (1974) are two of his oft-discussed works.

EARLY LIFE

Chua was only six years old when he and his family fled from the Sino-Japanese war that took place in China and landed in Singapore in 1937. He enrolled in Shuqun Primary School and later, Tuan Mong School. In 1947, the artist enrolled in Chung Cheng High School but left the school mid-term to pursue formal education in art at the Nanyang Academy of Fine Arts (NAFA).

EDUCATION IN ART

As a young boy, Chua displayed a budding interest in art, dabbling in painting and sketching. His interest was well-received and supported by his father, who was also an artist. At NAFA, Chua's artistic talent was nurtured and developed as he received training in drawing, sketching with watercolour and painting in various mediums including oil on canvas, Chinese ink and colours on paper. He studied under the tutelage of the academy's director, Lim Hak Tai himself as well as celebrated artists Cheong Soo Pieng, Koh Tong Leong and See Hiang To. This was also where Chua experimented with modelling using plasticine

and plaster of Paris in his own time. He graduated from NAFA in 1952.

CAREER

Chua's inherent talent for art was recognised early on. While studying in NAFA, he was asked to teach part-time at the school, where he continued to teach as a full-time staff after graduation. In 1954, Chua went back to Chung Cheng High School to complete his secondary education. And thereafter, returned to his alma mater, NAFA to teach from 1956 to 1957.

Between 1957 and 1974, Chua practised his skills in the field of commercial art starting with his first job at the Shanghai Book Company where he worked as a book illustrator (1957–60). Following that stint, he worked with Grant Advertising International as a designer and illustrator, creating figure drawings for advertisements and comic strips from 1960 to 1965. He returned to book illustration in 1965 when Times Organisation's Federal Publication hired him as an illustrator and designer of books. He stayed with Times until 1974.

The year 1974 was a turning point for Chua's artistic career. At the age of 43, he staged his maiden exhibition at the Rising Gallery on Telok Ayer Street, which saw tremendous success and this gave him the confidence to become a full-time artist.

HIS OEUVRE

Chua's muse and subjects for his paintings came from his surroundings. Having spent his childhood in Chinatown and along Singapore River, it was natural that many

of Chua's early works feature the traditional landscapes and life in Singapore that were disappearing as a result of urban redevelopment. He had a way of capturing the heart of these places, but also the unbeatable spirit of the people living and working there. Chua once said that, as an artist, he saw the urgency to document these scenes before they vanished from Singapore's cityscape.

A handful of Chua's early paintings also depict the nationalistic concerns of the people in Singapore during the 1950's and '60s. Paintings like "Epic Poem of Malaya" (1955) and "National Language Class" (1959) conveyed the heightened sense of political and social awareness prevalent during those times. The artist brilliantly chronicled Singapore's significant and historic moments, including the former Prime Minister Lee Kuan Yew's return from London after the Merdeka talks; the swearing-in ceremony of Prime Minister Goh Chok Tong; and Singapore's ministers and members of parliament during the parliamentary sessions. His portrait of the late President Yusof Ishak also appeared on Singapore portrait-series currency notes. Noted for his portraits, Chua had also been called upon to paint illustrious personalities such as former Chief Justice Wee Chong Jin, former deputy Chairman of Singapore Airlines Lim Chin Beng and Singaporean billionaire Wee Cho Yaw.

Chua's oeuvre is one that captures realism because he believes it reflects life. His works showcase his keen eye for details and an understanding of light and shadows. To Chua, realistic art is not merely about transferring what the artist sees onto canvas, but also the artist's ability to sublimate the essence of a subject and present its beauty — what he refers to as "an organic combination of its universal characters, and a blending of reality with art". He has cited Xu Beihong, Leonardo da Vinci and

Rembrandt as artists who inspired him.

The artist's preferred medium is oil, which he described as the most competent and perfect medium for capturing details on canvas. Although he paints en plein air, most of his pieces are actually refined and completed in the studio. He also paints from his memories of local places and people. Occasionally, Chua uses photographic aids to recall details or as substitutes for clients who are unable to turn up for portrait sittings. Besides oil, Chua also employs various mediums including acrylic, mixed media, watercolour, bronze and relief. One of his best-known sculptures is a portrait bust of Zubir Said, who gained recognition as the composer of the Singapore national anthem.

Since the late 1970's, Chua travelled the world over including Hong Kong, Bali, Java, Spain and Italy to paint and draw. These trips helped him gain fresh insight to improve his practice. Chua exhibited in Singapore and internationally, in countries such as Belgium, Germany, Australia, New Zealand, Indonesia and Thailand. Besides that, Chua has taken on roles such as professional consultant to the NAFA Alumni Association and chairman of the Editorial Board of Nanyang Arts magazine. He is a life member of the Singapore Arts Society and the NAFA Alumni Association.

In 2015, Chua was conferred the Cultural Medallion, a national honour that recognises his artistic contributions to Singapore. The National Gallery's inaugural exhibition, "Siapa Nama Kamu?", derived its title from Chua Mia Tee's iconic painting, "National Language Class". In 2018, a book entitled, 'The Art Of Chua Mia Tee: A Portrait Of A Life's Work' was launched by the National Gallery Singapore, where more than 300 of his works were featured in the comprehensive book, highlighting the artist's oeuvre.

34

CHUA MIA TEE

B. China, 1931

Singapore River - St Theresa Church, 1983

Signed and dated "M.T Chua 83" on mid left

Oil on canvas

60 x 91 cm

Provenance

Formerly Private Collection Sweden

Private Collection Singapore

RM 90,000 - RM 220,000



Chua Mia Tee, one of Singapore's venerable realist painters, was born on Nov 25, 1931 in Shantou, Guangdong, China. This highly sought-after portrait artist had produced works of prominent businessmen and politicians in Singapore. He is also widely recognised for his works in oil that illustrate Singapore's vanishing traditional urban landscape. Chua's muse and subjects for his paintings came from his surroundings. Having spent his childhood in Chinatown and along Singapore River, it was natural that many of Chua's early works feature the traditional landscapes and life in Singapore that were disappearing as a result of urban redevelopment. He had a way of capturing the heart of these places, but also the unbeatable spirit of the people living and working there. Chua once said that, as an artist, he saw the urgency to document these scenes before they vanished from Singapore's cityscape.

35

ONG KIM SENG

B. Singapore, 1945

Terengganu Street on Rest Day, 1980

Signed on lower left
Watercolour on paper
50 x 71 cm

Provenance
Private Collection, Singapore

RM 15,000 - RM 30,000



Heritage Shophouses, Singapore, 2008

Watercolour on paper 52 x 72 cm

SOLD RM 22,544.00

KLAS Art Auction 13 September 2015

The abundantly awarded watercolourist, Ong Kim Seng has spent over 30 years capturing Singapore's vibrant city on canvas, spanning its river and quaint town — Chinatown to be specific. The artist, whose paintings include Singapore River, Heritage Shophouses, Chinatown and more, regularly grace the walls of KL Lifestyle Art Space and featured in its auctions, are much sought after by art connoisseurs. According to Kim Seng, Trengganu Street, where he ate Wantan noodles, was the same place that he would whip out his brush and canvas to paint. "The girl manning the stall there would always clear a place for me to paint," said the artist. "Trengganu Street even till today is the centre of Chinatown Centre. This is the busiest street in the whole of Chinatown. For a plein air painter like me, there is always a difference at any time of day, be it colour or composition. Each time the atmosphere is different. Even till today when all the rustic stalls are gone I still like to stroll around the place in search of an angle to paint. Pairing Kim Seng's artistic prowess and his niche of manipulating light in works, viewers are brought back to the simple days of yesteryear, evoking nostalgia and memories for Singaporeans who have been to the place.



36

ONG KIM SENG

B. Singapore, 1945

Market Kathmandu, 1991

Signed and dated "K.Seng 91" on lower right

Acrylic on canvas

58 x 72 cm

Provenance

Private Collection, Singapore

RM 35,000 - RM 70,000



Entitled 'Market Kathmandu, 1991', this work is as humble as it is beautiful. Ong with his mastery, depicts a daily scene in Kathmandu, in presumably, a market. An earthy palette becomes the painting, with meticulous portrayal of details. Pails and basins are seen strewn about the left of the shop, some holding vegetables. What looks like a hole in the wall shop is manned by a Nepalese lady dressed in a vibrant sari, tending to two modest, female customers. There is a simplistic beauty to this work.

37

TAY CHEE TOH

B. Johor, 1941

Abstract, 1960

Signed and dated "Chee Toh 60" on lower right

Oil on board

67 x 46 cm

Provenance

Private Collection, Canada

RM 6,000 - RM 13,000

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. 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.



38

LEE MAN FONG

B. China, 1913 - 1988

Sketch for "Market Day - Kota Bharu", 1975

Stamped with artist seal on lower left

Pastel on paper/ Poster published by Art Book Co. Ltd

31 x 18 cm / 78 x 36 cm

Provenance

Private Collection, Singapore

Formerly in the Private Collection of

A Distinguished Collector in Jakarta, Indonesia

RM 15,000 - RM 25,000



Comes with the Original poster produced for the Lee Man Fong Exhibition illustrating the actual oil on canvas which was produced based on the sketch in this sale

Chinese painter Lee Man Fong, trained in China and in Western Europe, and lived much of his life in Indonesia, developing a particular style that blends together a variety of sources for his quiet yet passionate vision. He often turned to Chinese brushwork and technique in painting his scenes that relied on Western visual conventions. A leading painter and curator, his pioneering vision established the Nanyang style in the 20th century in Indonesia. While most of the artist's works revolved around the scenes and subjects in Indonesia, these works, titled "Market Day - Kota Bharu " (1975) departs from the norm to present a typical morning scene in Kota Bharu, Malaysia. Executed using pastel on paper/ Poster published by Art Book Co. Ltd, the colours employed here were eye-catching and robust instead of the sepia tones Lee Man Fong usually applies.



39

CHIA YU CHIAN

B, Johor, 1936 - 1991

Still Life - Flower, 1979

Signed and dated "Yu Chian 1979" on lower right

Oil on canvas

37 x 63 cm

Provenance

Private Collection, Singapore

RM 14,000 - RM 25,000

Born in Johor in 1936, Chia Yu Chian studied at the Nanyang Academy of Fine Arts in Singapore and was known for being the first artist from the Straits Settlement to receive a French Government scholarship at Ecole Nationale des Beaux Arts in Paris. He was also commissioned by the Malaysian High Commission in Paris to paint a mural called 'Life in Malaysia'. In Paris, he was accepted for exhibitions 15 times, a few with honorary mentions by the Salon des Independent and Société des Artistes Français. This simple yet elegant painting of flowers in a vase displays Chia's skills by using different textures, hues and shades.



40

SEAH KIM JOO

B. Singapore, 1939

Fisherfolks

Signed on lower left

Comes with original receipt of purchase from Seah Gallery
dated 1974 on verso

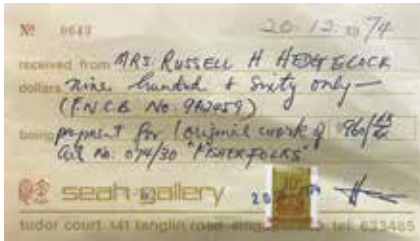
Batik

90 x 60 cm

Provenance

Private Collection, Singapore

RM 10,000 - RM 18,000

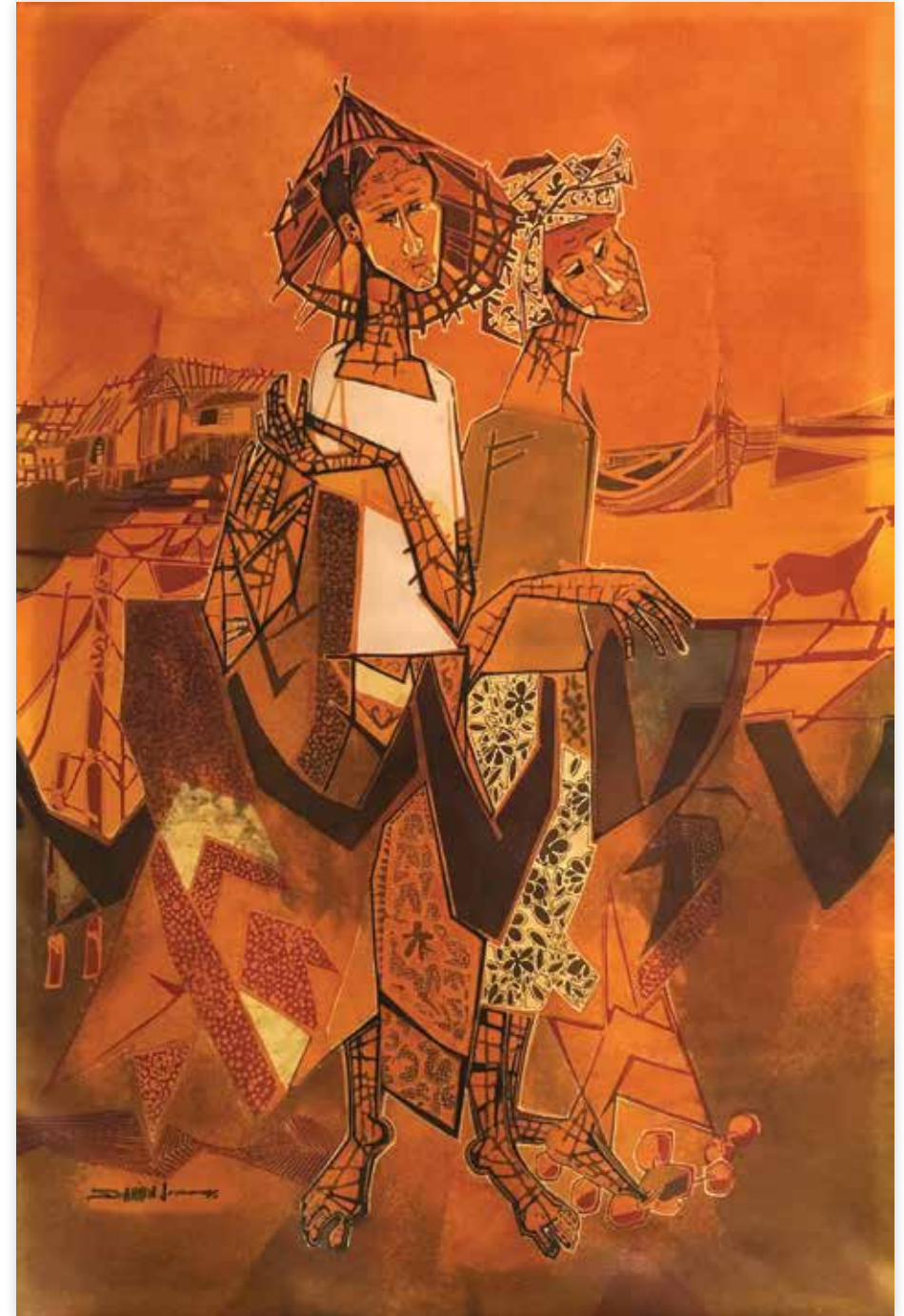


Comes with the certificate of authenticity cum receipt of purchase signed by the artist dated 20.12.1974



Seah Kim Joo Gallery Label on the verso

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



41

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Durian Harvest, Circa 1980

Signed "Teng" on lower left

Batik

91 x 60.5 cm

Provenance

Private Collection, Singapore

RM 45,000 - RM 75,000



Mother and Children, 1990's

Batik 92 x 61 cm

SOLD RM 128,800

KLAS Art Auction 8 November 2020

In terms of Dato' Chuah Thean Teng's farmers theme, this is a work that is quintessential Teng (as he is affectionately known). All the hallmarks of gesture, form and colours are depicted, colour harmony with the subtle nuances of green and blue, the close-cropped composition, the elegant configurations and supple forms of two ladies with baskets of durian balanced graceful atop their their head, along with their playful children who are eager to help.

Teng is the world-acknowledged founder of Batik Painting and he never looked back after his breakthrough exhibition in 1955. His paintings, *Two Of A Kind* (1968) and *Tell You A Secret* (1987), took on iconic status when selected for Unicef greeting cards. He studied at the Xiamen (Amoy) Art Institute in China. He was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1965 and by the Penang State Art Gallery in 1994. The Penang State Government conferred him the title "Dato" in 1998 and he received the Live Heritage Award in 2005. The National Art Gallery gave him a memorial exhibition in 2009. His major works are on show at Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum also showcasing the batik works of his sons and grandsons.



42

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Boy Playing Flute at Riverside

Signed "Teng" on lower left

Batik

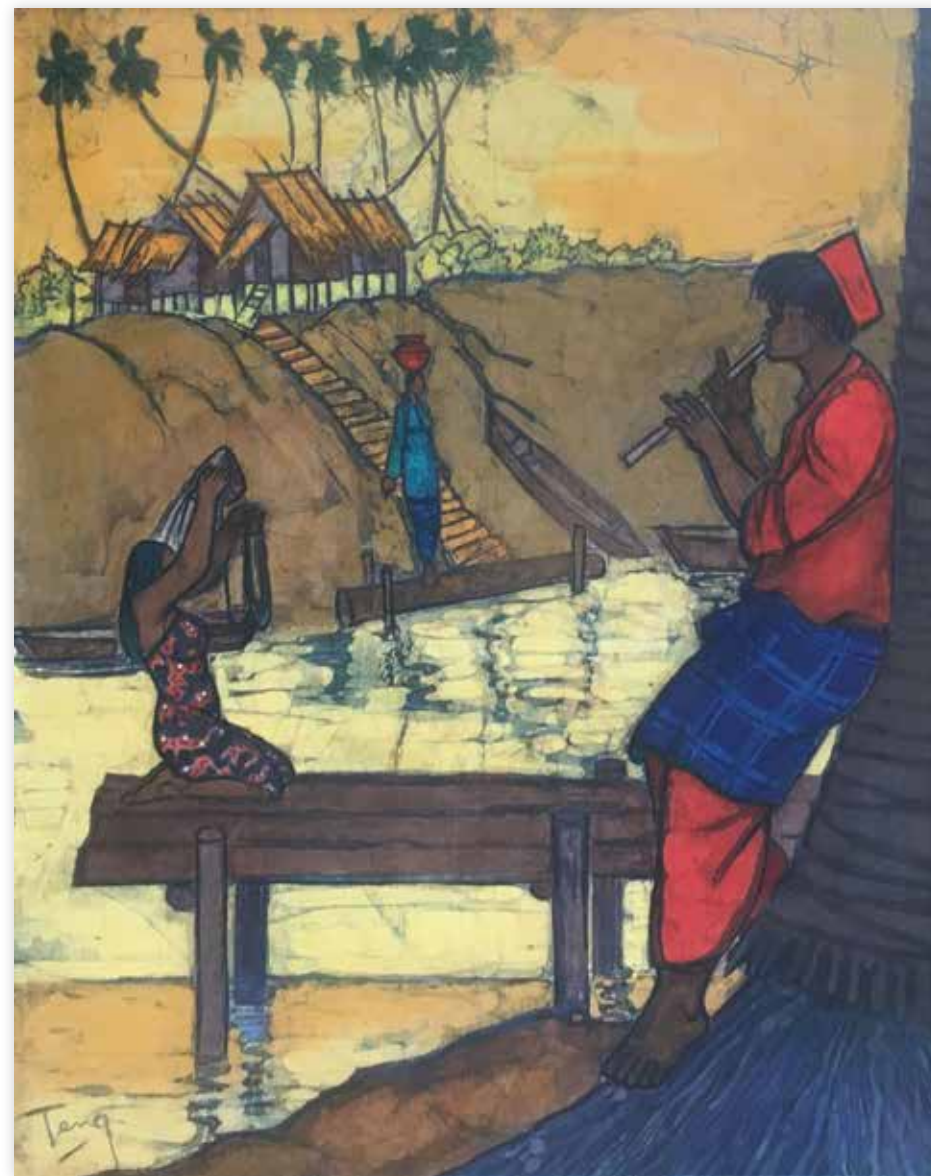
58 x 46 cm

Provenance

Private Collection, Kuala Lumpur

RM 35,000 - RM 55,000

'Boy Playing Flute at Riverside' is an endearing scene of a simpler time. At the foreground, a boy, dressed in a red baju Melayu and songkok is seen leaning against a tree and playing his flute by the riverside. In the background, a lady dressed only in a sarong at a simple wooden pier is cleansing herself. Far in the distance, wooden houses on stilts are encapsulated by coconut trees. The artist portrays the simplicity of life way back when in his masterful batik medium. Dato' Chuah Thean Teng is the world- acknowledged founder of Batik Painting and had his breakthrough exhibition in 1955. Studying at the Xiamen (Amoy) Art Institute in China, his paintings, *Two Of A Kind* (1968) and *Tell You A Secret* (1987), took on iconic status when selected for Unicef greeting cards. He was also honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1965 and by the Penang State Art Gallery in 1994. His major works are on show at Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum also showcasing the batik works of his sons and grandsons.





43

KWAN CHIN

B. Kuala Lumpur, 1946

Playing with Bird, 2007

Signed and dated "Kwan Chin 07" on
lower right
Batik
90 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000



Kwan Chin, ever the story teller, tells his tale of observations through the batik medium with a touch of Nanyang style. This particular artwork depicts a congregation of villagers, mostly ladies all huddled up together engrossed with a tiny bird on the palms of a woman clad in traditional attire. Kwan Chin's works are vibrant, and undoubtedly attention grabbing, which is his hallmark. His batik pieces are rich in colour and his work is known around the world, having been exhibited in London and Miami.



44

KWAN CHIN

B. Kuala Lumpur, 1946

Kampung Life

Signed "Kwan Chin" on lower right
Batik
30 x 30 cm each

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 7,500



45

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

Tiger at Rest, 2010

Signed and dated "Ismail Mat Hussin 2010"
on lower right
Batik
74 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 18,000 - RM 25,000



46

BEE LENG

Paddy Farmers, 1970

Signed on lower right
Silkscreen on cloth
(From an Edition of 100)
42.5 x 31 cm

Provenance
Private Collection, Canada

RM 1,200 - RM 3,000

47

ISMAIL ABDUL LATIFF

B.Melaka, 1955

Festival of Inner Jungle... Dark Night Paradise, 1999

Signed and dated on lower right

Acrylic on museum board

81 x 81 cm

Provenance

Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

Bold and beautiful is what comes to mind at the sight of Ismail Latiff's 'Festival of Inner Jungle... Dark Night Paradise, 1999'. The strong strokes of colours are eye-catching and inviting, framed in a square shape. Again and again, the artist never fails to create an illusion, depicting a fragment of his imagination which makes one wonder of the narrative behind the painting. Of course, his signature moon sits on the top centre elegantly as the swirls of various tints of colours create a strong striking motion-like visual. He has set a significant benchmark on marking his own identity through his prominent use of colour combination, art style and technique.



48

ISMAIL ABDUL LATIFF

B.Melaka, 1955

Festival Of Inner Jungle... On The Golden Pond, 1998

Signed and dated on lower middle
Acrylic on museum board
81 x 81 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 18,000

"I embarked on a conquest of inner space, texture and colour bringing the beauty of the natural world indoors, which is transformed onto paper and canvas. I have explored my work in such a way which might lead to confusion and curiosity on the part of my viewers, I hope that the viewer will explore my work through his or her own individual imagination and perception of the world." There is no better place than our dreams, and there is no better artist to paint those dreams apart from Ismail Latiff. He usually incorporates folklore, myths and legends into his artworks and the end result is usually a flurry of fantastical colours – absolute magic. Ismail Latiff, is an important artist dedicated to painting in the abstract. He is known for his abstract expressionism works on canvas, spectacularly converting colours into dreams and dreams into colours.



JUSTIN NUYDA

Pillar of Philippine's Modern Art

Filipino visual artist Justin “Tiny” Nuyda was born in 1944. He is regarded as a pillar of the Filipino modern art and is a co-founder of the legendary Saturday Group (through which he enjoyed many years of friendship and camaraderie with his contemporaries and literary greats). This was a loose organisation that would attract an entire generation of artists. Some of these eventually became National Artists such as HR Ocampo, Cesar Legaspi, Vicente Manansala, Ang Kiukok, Jose Joya, and Benedicto Cabrera. Other artistes drawn to the group were Federico Alcuaz and Juvenal Sanso (whenever in town), Mauro Malang Santos, Ed Castrillo, Onib Olmedo and Sym Mendoza and even writers Rod Paras-Perez and Leo Benesa. He is a graduate of the University of Santo Tomas College of Fine Arts and Design (1966) and was one of the first batch of Thirteen Artists awardees — a distinguished list of who's who on the art scene that included Danilo Dalena, Angelito Antonio, Mario Parial and Romulo Olazo.

Alongside art, Justin Nuyda is also a lepidopterist specialising in Filipino butterflies. Having started collecting

butterflies at the age of seven, he has described over a hundred species and subspecies. This passion for jewelled insects and the terrain they thrive in has served as a major inspiration for his works over the past fifty years. The colours of the butterflies have had a great influence on the artist's work. “I have my own choices of colours but a lot of times, I prefer the natural colour combinations evident in butterflies. There are colours that are real but do not look right,” said the artist. He slants towards more natural, earthy tones, warm yet not bright and luminous.

The enigmatic Nuyda has been painting for nearly five decades and the discipline he subscribes to has a cerebral quality to it. While it's hard to pin point the exact kind of art he creates, it's breathtaking all the same. A highly regarded modernist, the artist has crafted a brilliant, lyrically surreal brand of art. From his ethereal abstract compositions to the magical landscapes borne from his ‘Mindscape’ series, Nuyda has elegantly put on display his complex musings. His abstractions are wavers on the brink of

reality; from surreal to real, turbulent to placid and barren to beautiful.

Technically adept, he is able to humbly translate his stylised subject visually with ease — an excellent display of his deft hand. A cerebral artist, Nuyda's concern is to explore and challenge the boundaries of the mind. He uses visual techniques and definitions to explore these boundaries and present his own vision of the landscapes of his mind. With a combination of lengthy lively brush strokes and striking colours, the landscapes Nuyda commits to his canvases are reflections of his observations, experiences and his perspective.

The process of creating the artist's magical works first starts with priming the canvas with as much as seven coatings, followed by painting it with waif-like strokes that are both robust and delicate, invoking a solid slate and the fluidity of butterfly wings floating over the horizon. He learned a lot of this from the late National Artist Cesar Legaspi who had a special fondness for him. He then scrapes the

paint to create a gradient feel. Nuyda's colours are illusions of movement, going backward and forward. However, he only uses white for blending the vivid colours on his canvas. Nuyda's body of work demonstrates his considerable skill and imagination in reconciling the geometric and organic.

Nuyda's first exhibition was held at Solidaridad Galleries in 1968. He was already doing his Search Mindscape theme. In fact, this is where he met National Artist Benedicto “BenCab” Cabrera who lent him an easel when he was installing.

As the world was hit by the COVID-19 pandemic and various challenges that came with it, Nuyda weathered a storm of his own after being diagnosed with stage four cancer. Ever the artist and observer, Nuyda found himself inspired as he recuperated from the intensive treatments while on lockdown, particularly by the outstanding quality of care he received in the hands of his doctors.

49

JUSTIN NUYDA

B. Philippines, 1944

Mindscape Series, 1974

Signed and dated 'J.NUYDA, 74' on lower right

Oil on canvas

75.9 x 75.9 cm

Provenance

Private Collection, United Kingdom

RM 40,000 - RM 90,000

Filipino visual artist Justin “Tiny” Nuyda was born in 1944. He is regarded as a pillar of the Filipino modern art and is a co-founder of the legendary Saturday Group (through which he enjoyed many years of friendship and camaraderie with his contemporaries and literary greats). The enigmatic Nuyda has been painting for nearly five decades and the discipline he subscribes to has a cerebral quality to it. While it's hard to pinpoint the exact kind of art he creates, it's breathtaking all the same. The process of creating the artist's magical works first starts with priming the canvas with as much as seven coatings, followed by painting it with waif-like strokes that are both robust and delicate, invoking a solid slate and the fluidity of butterfly wings floating over the horizon. He learned a lot of this from the late National Artist Cesar Legaspi who had a special fondness for him. He then scrapes the paint to create a gradient feel. Nuyda's colours are illusions of movement, going backward and forward. However, he only uses white for blending the vivid colours on his canvas. Nuyda's body of work demonstrates his considerable skill and imagination in reconciling the geometric and organic.





50

BHANU ACHAN

B. Kuala Lumpur, 1949

Opus Series - Rock I & II, 2016

Both signed and dated "Bhanu 16" on lower right
Mixed media on paper
59 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,500



51

MUSTAPHA IBRAHIM

B. Perak, 1946

Melepaskan Mama di Pekat Kabus, 1971

Signed "Mustapha 71" on the lower right
Oil on canvas
76 x 82 cm

Provenance
Private Collection, United Kingdom

RM 7,500 - RM 15,000



52

MUSTAPHA IBRAHIM

B. Perak, 1946

Transition 01/05 (2), 2005

Illustrated on the back cover of the "Mustapha Hj. Ibrahim - Gelora Alam" exhibition book published by R. A Fine Arts in 2010

Oil on canvas

51 x 39 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 5,000



53

KHOO SUI HOE

B. Kedah, 1939

Couple in Love, 1990's

Signed on lower left

Oil on canvas

126 x 162 cm

Provenance

Private Collection, Kuala Lumpur

RM 75,000 - RM 100,000



Blissfully expressionistic, Khoo Sui Hoe manages to bring balance and uniqueness into his artworks. Khoo Sui Hoe's world is one of enchantment and mysticism, nature and magic. The mood is filled with romanticism, as two faces or masks that symbolise a couple, are in love. Born in 1939 in Baling, Kedah, he studied at Singapore's prestigious Nanyang Academy of Art and then at the Pratt Graphic Center in the US. He was one of the earliest and courageous people who took the plunge of becoming a full-time artist. Through his Alpha Singapore Gallery and Alpha Utara Gallery in Penang, he has helped promote other artists. Khoo Sui Hoe has also won a lot of awards, among which are the First Prize for the 1965 Malaysian art competition, an Honourable Mention in Salon Malaysia 1969 and the Asian Arts Now Awards (twice) given by the Las Vegas Museum.

54

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista Series - Essence of the Past II, 2000

Signed, dated and captioned on verso
Mixed media on canvas
125 x 110 cm

Provenance
Private Collection, Kuala Lumpur

RM 50,000 - RM 90,000

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



TAJUDDIN ISMAIL

Painting Artworks Reflecting Spirituality, Sensibilities and Self-Identity

ACCOLADES

The renowned artist has participated in more than 150 solo and group exhibitions in Malaysia and throughout countries in Asia, South America, Europe, and USA since the late 1960's. Active for almost five decades, Tajuddin has won numerous Art and Design awards nationally and his artworks can be found in private art collections, museums, exhibitions and corporations in Asia, the Middle East, Europe and America. He is also a well-respected graphic and interior design consultant to many government agencies and private organisations. Some of his solo exhibitions held locally included Recent Paintings & Drawings at Dewan Tunku Chancellor (1977), Innerspace at Australian High Commission KL (1978), Recent Works (1979) and Unfold (1994) at Art Salon KL, and Mind Matter & Metaphor at Segaris Art Centre KL (2012). His works were also featured at the KL Auction in April 2013. He was conferred with various honours and awards from Salon Malaysia of the National Art Gallery KL (Minor Award) in 1979, Malaysia Design Council (Minor Award) and Phillip Morris at the Malaysian Art Awards (Honourable Mention) in 1994.

Taj had also established TJ Fine Art in 2004. After teaching at the University Mara Institute of Technology for several years, he joined Sunway University as its Fine Arts Department Associate Professor and Academic Adviser. It was set up for the purpose of exclusively featuring Tajuddin's works along with those of other chosen contemporary artists from Asia, the USA, South America and Europe.

HIS OEUVRE

Le Corbusier, Leonardo DaVinci, Noguchi and many others are examples of creative genius whose creative works are not limited by any single discipline. Taj's paintings are very much influenced by design fundamentals in graphics and architecture, and vice versa. The artist has a rare gift of creating art that allows one to enter it

from a variety of angles – no such thing as only one way of interpreting it and emerging with a variety of views. That is the true beauty of abstract art – subjectivity. It could mean different things and evoke different feelings for each individual. "Just like music," Tajuddin said. "It brings you to another dimension and in turn, enriches the meaning, the imagination and the experience. It makes a piece of work more fascinating and compelling." He is not ever straightforward in his art pieces, always one to intrigue and beckon the viewer to dissect the meaning of his abstract work. To the unknowing eye, Tajuddin's works also may seem incomprehensible, unfathomable and downright confusing in message, but after careful deliberation, it evokes a certain feeling.

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 and complex artistry. To Tajuddin, art is about making a visual connection with the eyes of its beholder. Tajuddin Ismail has always had a knack for abstract art. Abstract art is never constant in their message, meaning different things for different individuals. For the artist, having a strong foundation in design and architecture prompted him to consciously apply a complex and structured approach to his works, as much as developing content. Taj looks to artists such as Paul Klee, Eduardo Chillida, Richard Diebenkorn and many more whose works have a very structured approach, similar to his. It is through the use of structure that he hopes to create a sense of visual order and tranquility amidst the chaos that life sometimes provides. Some of the great and visionary artists whose works the artist admires and had the greatest influence on his works were the Spanish sculptor Eduardo Chillida, painter Mark Rothko, Cy Twombly, Robert Rymann and Latiff Mohidin.

Entitled 'Black Windrift', this alluring piece comprises basic lines and shapes tinted in gallant, outstanding colours of pink and red, as well as white and blue. Tajuddin successfully captures the eyes and mind of the viewer. This piece may seem simple, but it has that ability to beckon the viewer to dissect the true meaning behind it. This is a piece that requires the audience to take a longer look, to reflect on this artwork. This work depicts the gestural strokes that beam with influence by American abstract expressionist, namely Franz Kline and Willem De Kooning.

INSPIRED BY NATURE

Tajuddin Ismail is a reputable artist worthy of respect and recognition 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, just as how music is able to make a connection with the listener, art is the same. It is all about making a visual connection with what one is seeing.

HIS ART STYLE

Subjectivity in paintings is what makes abstracts so unique and beautiful. Tajuddin's abstract artworks are never straightforward and underlie a metaphoric or symbolic meaning. The interpretation of his paintings is never meant to be one way in particular, as he creates his art pieces in a way that can mean different things to different people as perception is based on life experiences. With art, it is not a matter of understanding what an artist simply paints, it is more about how the art makes you feel. This principle has always been the sole purpose for the artist.

Nature is his prime inspiration due to his appreciation of God's creations as sustenance of life on earth, which he truly appreciates. The greatness of nature's wonder can make one ponder on its beauty and tranquillity. Hence, Tajuddin's art uses a mixture of lines, colours and geometric shapes to portray the time and space of nature in a serene poetic visual language that is very well structured, yet lyrical. His complex sense of illustration with simplified oeuvre mirrors his artistic talent, knowledge, skills and spiritual development as an artist.



Red Earth Synergy, 2006
Acrylic on canvas
173 x 173 cm
SOLD - RM 47,040.00
KLAS Art Auction 22 March 2015



Seaforms, 1998
Acrylic on canvas
150 x 150 cm
SOLD - RM 42,833.60
KLAS Art Auction 24 April 2016

55

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Black Windrift, 1999

Signed and dated "Taj 99" on lower right

Acrylic on canvas

153 x 153 cm

Provenance

Private Collection, Kuala Lumpur

RM 35,000 - RM 70,000

This artist believes that any work of art is the visual manifestation of the artist's intellectual journey – a reflection of his worldview, spiritual values, dreams and self-identity. Nature is his muse, and he paints its uniqueness and strengths through consistent gestural styles and abstract and expressionistic images. "Nature, nature's landscapes and nature's forces are my sources of artistic inspiration. In the approach of lyrical abstraction, I try to express the poetic and contemplative beauty of Allah's creations." Tajuddin Ismail does not believe in painting the same thing over and over again, but views his artworks as a development and progress from the previous one – new experiences and new techniques.



56

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Blue Magic Night...The Last Great Dance..View No. 02, 1999

Signed "Abdul Latiff" on lower right

Acrylic on canvas

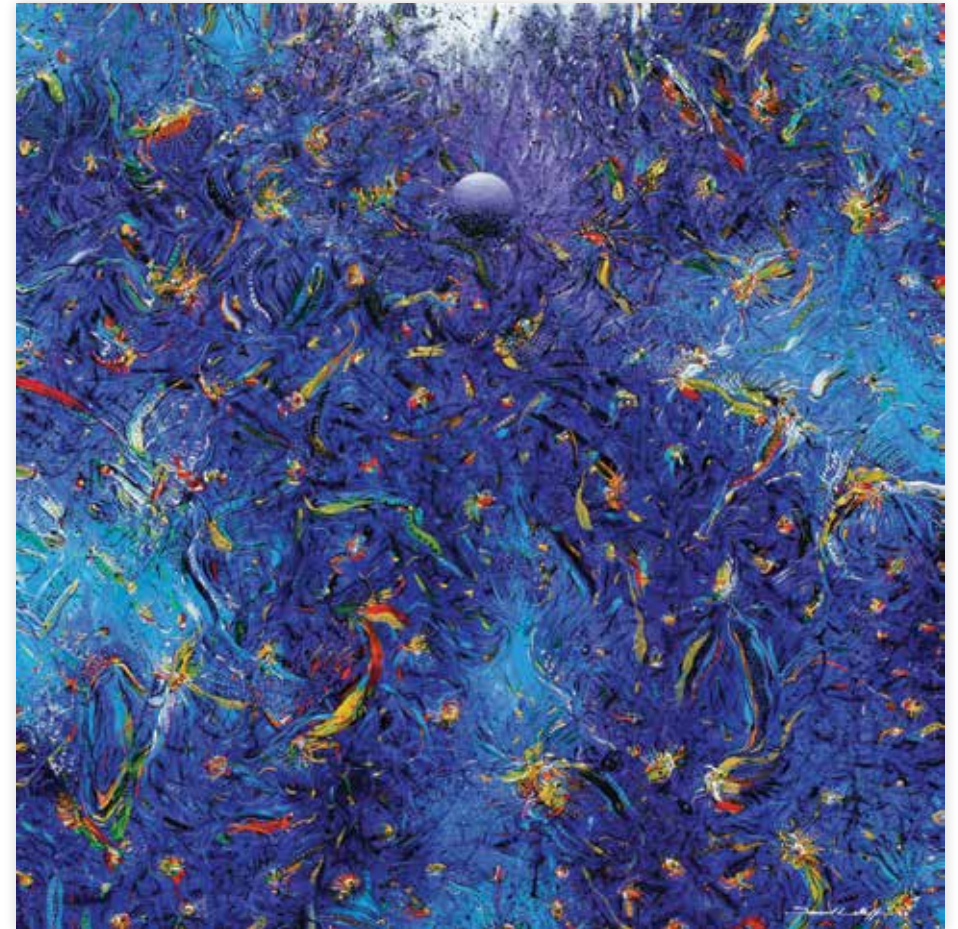
181 x 181 cm

Provenance

Private Collection, Kuala Lumpur

RM 65,000 - RM 95,000

Viewing this painting is like staring into the vastness of space. It's a spectacle of dark and light blue colours, with Ismail Latiff's every present moon in sight. This piece seems to draw the viewer in, taking them to a faraway place as they look into the distance. His paintings seem therapeutic in a way, as they provide the viewers with a mysterious calmness. Ismail Latiff 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.





57

DAVID BROMLEY

B. England, 1960

Take Flight III, 2017

Signed "Bromley" on lower right
Acrylic on canvas with metal leaf gilding
36 x 46 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,800 - RM 7,500



58

DAVID BROMLEY

B. England, 1960

Take Flight IV, 2017

Signed "Bromley" on lower left
Acrylic on canvas with gold leaf gilding
36 x 46 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,800 - RM 7,500

59

MOHD YUSRI SULAIMAN

B. Perak, 1977

Young Hunter (Grace), 2005

Acrylic on canvas
137 x 275 cm

Provenance
Private Collection, Singapore

RM 5,500 - RM 10,000



The work of Yusri Sulaiman is a self-reflection; he expresses his thoughts, beliefs, emotions, and motivations through the medium of acrylic. His works act as a metaphor for his life; from childhood to adulthood, he is inspired by himself as a shy boy, rebellious youth and finally a confident family man. Illustrated here is a young cub, which feeds into the apt title, 'Young Hunter (Grace), 2005, symbolising the journey of life and the cubs introduction to hunting, echoing the artist's subconscious intentions and ambitions of his life.



60

YUSOF MAJID

B. England, 1970

Untitled, 2015

Signed "Y. Majid 2015" on lower right

Oil on canvas

30 x 40 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,500 - RM 9,000



61

JALAINI ABU HASSAN

B. Selangor, 1963

Airport - Drawing Project, 2001

Signed and dated on middle left, titled "Airport - Drawing - Project" on lower middle

Mixed media on canvas

71 x 71 cm

Provenance

Private Collection, Kuala Lumpur

RM 13,000 - RM 18,000

62

RAFIEE GHANI

B. Kedah, 1962

The Blue Valley, 2017

Watercolour on paper
57.5 cm x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000



Green Lane, 2020

Watercolour on paper 76 x 114 cm

SOLD RM 25,760

KLAS Art Auction 28 March 2021

A beautiful, busy spectacle of pink and darker hues are seen in this work, tying in with Rafiee Ghani's hallmark of loud and dynamic colours and brush strokes where his Intimism styles are very well established. Rafiee Ghani travels became his new teacher and muse. When he travelled, he often found inspiration in the most unassuming places. Amid the chaos, he found serenity and compassion. 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, flowers, 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.





63

FAUZUL YUSRI

B. Kedah, 1974

Abstract, 1998

Mixed media on canvas
50.5 x 40.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - RM 4,500



64

FAUZUL YUSRI

B. Kedah, 1974

Cage - No. 37, 2003

Signed and dated "Fauzul Yusri 03" on lower right
Mixed media on canvas
92 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 8,000

65

FAUZAN OMAR

B. Kelantan, 1951

Pemandangan Negara, 1987

Inscribed artist name, title, medium and dimension on verso

Acrylic, collage & mixed media on canvas

106 x 60 cm

Provenance

Private Collection, Kuala Lumpur

RM 10,000 - RM 16,000

Hailing from Kelantan, Fauzan Omar received his Master in Fine Art (Paintings) from the Maryland College Institute of Art, Baltimore, Maryland, United States in 1984. Prior to that, he obtained a diploma in art teaching (ATD) from Institut Teknologi MARA (now UiTM), Shah Alam, Selangor in 1974. Environmental issues have always been his concern, harking back to the days as a youth living in the suburbs, occasionally encountering that unexpected bloom that graces the mid-morning air. Reminiscing them, Fauzan is greatly affected by the progressive changes he observes. His works re-interpret the issues of forest fires, haze, and overdevelopment by depicting the resilience of people who were tested under such tragic and harsh living conditions. He also uses the collage technique in search of the meaning of materiality as well as the intertwining relations between natural beings and human creation.



66

HUSIN HOURMAIN

B. Perak, 1963

Untitled, 2004

Signed and dated on lower right
Acrylic on canvas
107 x 107 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000

Born in 1963, Husin was encouraged by his father, a journalist and lasting influence on his life, to study graphic design at the Malaysia Institute of Art in 1982. Until 2001 he worked in Advertising as an Art Director, but subsequently quit to concentrate on his dream of being a full time painter. Jackson Pollock is perhaps one of the best-known Abstract Expressionists, and his influence on Husin's body of works is strongly evident. Husin revealed an interesting parallel between his and Pollock's methods of working by describing his preference for moving while painting, which probably gives rise to the decidedly energetic marks on the canvas. There is a hint of fatalism when painting in such an expressive manner, which suits Husin who likens it as a metaphor for life itself commenting, "Life cannot be controlled, you can plan, but it's not your decision how it turns out."





67

SUZLEE IBRAHIM

B. Terengganu, 1967

Monsoon Series No. 5, 2008

Signed and dated on lower left
Captioned on the verso
Acrylic and oil on canvas
61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000



68

SUZLEE IBRAHIM

B. Terengganu, 1967

Movement Series - The Lost Forest, 2000/3

Signed and dated on lower left
Captioned on the verso
Acrylic and oil on canvas
61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000



69

SUZLEE IBRAHIM

B. Terengganu, 1967

Bull Ring, 2000

Captioned on the verso
Mixed media on canvas
41 x 55 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - RM 4,500



70

AHMAD SHUKRI MOHAMED

B. Kelantan, 1969

Untitled, 2000

Signed and dated "Ahmad Shukri Mohd 2000" on lower right
Acrylic on canvas
122 x 122 cm (Diptych)

Provenance
Private Collection, Kuala Lumpur

RM 14,000 - RM 16,000



71

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Mask Series - Twin Towers, 2000

Signed and dated "Nizar 2000" on lower right

Acrylic on canvas

76 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 8,000



72

WAN AAINAA NADIAH BT AHMAD AZLY

The Malay Tradition, 2005

Acquired from Valentine Willie Fine Art

Gallery label on the verso

Mixed media on canvas

61 x 61 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,200 - RM 3,500



73

CHEW TENG BENG, DR.

B. Terengganu, 1938

Untitled, 1985

Signed and dated on lower right

Mixed media on paper

41 x 37 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000



74

YEOH KEAN THAI

B. Penang, 1966

Rearranged, 2011

Signed and dated "Thai 2011" on lower right

Oil on canvas

70 x 70 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,800 - RM 9,500

75

TEW NAI TONG

B. Selangor, 1936 - 2013

Marketing, 2012

Signed "Nai Tong" on lower left
Acrylic on canvas
91 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 16,000

Illustrated here is a combination of Tew Nai Tong's hallmarks in his artworks. Said hallmarks include females in rural settings, scenes from the everyday trade and agricultural activities and depictions of the simple life. The artist had an exemplary way of perceiving the simple life, enriching the visualisation of villages through his profound, vibrant paintings. The coarseness of colour and texture in his paintings also bring the mind to the countryside, and Tew Nai Tong's affection for the countryside is palpable. This piece captures blissful quiescence and peace, and tells of life led with simplicity and being close to the community and nature.





76

LONG THIEN SHIH

B. Selangor, 1946

Khalil's by T.S Long on plein air

Signed and dated "Thien Shih 2021" on lower right

Watercolour on paper

58 x 37 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000



77

YONG MUN SEN

B. Sarawak, 1896 - 1962

House by a River, 1950

Signed and dated on lower left

Watercolour on paper

39 x 28 cm

Provenance

Private Collection, United Kingdom

RM 4,000 - RM 9,000



78

CHENG

Malayan Village, 1960's

Watercolour on paper
27 x 36 cm

Provenance
Private Collection, USA

RM 1,000 - RM 2,500

Artist Cheng brings forth the Malayan Village, presumably executed en plein air, depicting a pre-independence point of time where a villager is seen on the foreground, clad with sarong and a white t-shirt, huddled under a big leaf against the rain and wading through the flood. Wooden houses on stilts and thatched roofs are encapsulated by coconut trees. The village is also portrayed to experience flooding. Light, grey hues were employed to characterise the gloomy sky, threatening more downfall.



79

M. ZAIN

B. Terengganu, 1939 - 2000

Fishing Village, 1970's

Signed on lower left
Oil on canvas
38 x 59 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,500 - RM 9,000

Born in Terengganu in 1939, self-taught artist Mohamed Zain had a huge admiration for village life, which he highly cherished. He was known as the "Fisherman's Artist" by Frank Sullivan during his first solo at the Samat Art Gallery in 1972. He was also popular for depicting the landscape of the seaside and fishermen villages. Brilliantly captured in this particular piece is the simple yet breathtaking scenery of a fisherman hut at the beach. All in all, this painting is an amazing execution of skills and usage of bright and earthy colours.



80

A. B HASSAN

B. Kedah

Untitled

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

Provenance
Private Collection, Canada

RM 500 - RM 1,000

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.



81

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

East Coast Fishing Village, 1999

Signed and dated on lower right
Watercolour on paper
27.8 x 39.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,000

Ismail Mat Hussin was born in Kota Bharu, Kelantan. He developed an interest in batik at the mere age of 12 years old and picked up his batik skills from well-known artist Khalil Ibrahim and art teacher Yusoff Abdullah. His career began as a violinist for Radio Televisyen Malaysia Kota Bharu, but he left and decided to put his all into painting. The inspiration for Ismail Mat Hussin's consistent brand of paintings is not constructed merely for the sake of art, but it is something that comes from within, from his own person. How his work is shaped is heavily influenced by inherent traditional and cultural legacies from the East Coast, and that is a particular trait that is rooted in him. This piece presents tranquility, reminisces of the past and daily experiences of people in the East Coast. The cool, dim tones are something Ismail Mat Hussin has a proclivity for, using them often in his works.

82

SHAFURDIN HABIB

B. Perak, 1961

**Armenian Street, 2017
Lanca, 2017**

Signed and dated on lower left
Signed and dated on lower right
Watercolour on paper
30.5 x 45.8 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 2,200 - RM 5,000

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. This is evident in *Armenian Street, 2017* and *Lanca, 2017*, both meticulously displaying the charm of the streets of Penang. Through his works, the artist transports viewers to the scene.



83

MAAMOR JANTAN

B. Kedah. 1961

Siri Pemandangan - Sugarcane Juice Traders, 2020/21

Watercolour on paper
131 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - RM 15,000

Born in Kulim, Kedah in 1961, Maamor Jantan answered the call of being an artist in his youth. Maamor Jantan started out as an apprentice machinist before getting a job as an assistant curator, for an art gallery in Kuala Lumpur where he was first introduced to the world of visual arts and its artists. It was only after meeting the inimitable Khalil Ibrahim in 1984 studying under him for more than a decade that he ventured into art. Maamor's has an unconventional approach to art; he employs a unique style of using delicate tones of blotched and bleached colours and pairs it with his deep fondness for kampung scenes. With an aptness for village scenes, night scenes and the likes, evident in the 'Siri Pemandangan - Sugarcane Juice Traders', is executed in his own mannerism, layered with mysticism, colours and an ethereal quality to it. The tranquility that comes with this work is undeniable, transporting its viewers to simpler times in a rural setting.



84

JEHAN CHAN

B. Melaka, 1937 - 2011

Village by the Lake, 2002

Signed and dated "Jehan Chan 02" on lower left
Ink and watercolour on rice paper
72.5 x 96.5 cm

Provenance
Private Collection, Canada

RM 5,000 - RM 12,000



Jehan Chan was born in 1937 in Melaka. The late artist was an outstanding watercolourist and achieved fame for it. 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. In this particular ink and watercolour on rice paper painting, Jehan depicted a beautiful and arresting mountainscape and its surrounding land which instantaneously exudes a certain sense of calmness to the viewer. Instead of the usual mix of cool tones, Jehan incorporated an earthy and warm palette that blends seamlessly. It evokes nostalgia and one can get lost in this painting for a long time.

CHEONG LAI TONG

Pillar of Philippine's Modern Art

It has been more than 60 years since artist Cheong Lai Tong first contributed artistically to Malaysia. What he began around the time of Malaysia's independence has now become cherished and historic in terms of both talent and contribution. The biggest asset in all this is essentially Cheong Lai Tong himself, who, after six decades of art, is still moving forward, still inventing, still composing. Born in China in the year 1932, he came to Malaya in 1938 with his mother and two sisters to join his father, who was running a business in Kuala Lumpur. "I presume I was born with the ability to draw. "I remember when I was a child; whenever I was free I liked to draw on paper or on the wall. But back then I didn't know what an artist was, because during that era there were not any art schools or movements or anyone I knew having to do with art. That was until I received an American scholarship and subsequently also studied art in London – I accidentally happen to be an artist today."- he said.

STYLE

After returning from studying overseas, Laitong began immersing and familiarising himself with the trends and art movements from the West. With that, Laitong began to tailor his own art style – a portion of abstract expressionism mixed with a healthy dose of Malaysia's

principles and outlook. Teaming this artistic philosophy with his constant journey to venture into the world and his own psyche to progress towards a better future, his works unquestionably played a vital role in the growth of Malaysian art. With stimulating new ideas and a passion to see the country's artistic language grow, Laitong and his peers were keen to create art that would not only engage the viewer because of its visual beauty, but also convey the meaning and gravitas of art in society. Through art, Laitong induced deep reflections and timeless consciousness.

IN THE 50'S

One of Laitong's initial abstract works is a small oil-on-board piece painted in 1957. The inspiration for this piece came about when he visited Batu Caves. Droplets of water went into his eyes and something sparked from within him. Once he was back at the studio, he painted a series of two – depictions of a dark blue background with white and red circular ripples. It was an expression of his experience that day. Laitong is also a fine draughtsman. He was accustomed to sketching and painting the human figure in his earlier works. As most artists would agree, the exploration and study of the human form is imperative to study the human behaviour, values, perceptions



Untitled, 1959

Oil on board 59.5 x 75 cm

SOLD RM 17, 050

KLAS Art Auction 7 July 2013

and habits. These figures, although considered to be part of his transitional period, developed and became more stylised in appearance before he completely converted into abstraction.

60'S

In the 1960s, Laitong's paintings were more gestural. There are backgrounds of painted planes of solid, strong colours and calligraphic black lines would govern the entire picture. These writing-like lines show Laitong's prowess with the brushstroke as he demonstrates the force of movement and control of form. It was around this time that artists began forming their own communities, as Laitong was also one of the founding members of the Wednesday Art Group. Weekly meetings were organised to

draw, paint and share ideas with other artists. There was not a singular and standardised ideal and concept, but it was more of a casual evening of meeting up and practising their art. The 1960s also saw Laitong joining Rothman's as its creative director, and he held the post from 1963 to 1992. During his time here, the firm won a myriad of awards for design and marketing. These works are kept in the Permanent Collection of the National Art Gallery. He both worked and pursued his passion for art. Although the art scene was not as huge as it is today, Laitong had supporters who were also his friends. Apart from the National Art Gallery, there were Dr Ronnie McCoy, Zain Azahari and the late Datuk Kington Loo and Dolores D. Wharton (her collection of Malaysian



Abstract, 1962
Oil on Board 5 x 67 x 3 cm
Private Collection Singapore

artworks included an abstract piece by Laitong which is now exhibited at the Southeast Asian section of Herbert F. Johnson, Cornell University).

70'S

Laitong began employing acrylic in his paintings, as art materials became more accessible this time around. He also worked on larger canvases, and this proved most advantageous, especially for his abstracts. His paintings around this time were the result of his study of the relationship between forms and the effects of colours on one's consciousness. His paintings from this era would examine the relationship between forms and the effects of colouration on the human mind, soul and spirit. They are also more structured in appearance as Laitong uses colour blocking within painted lines, giving the viewer so much more to experience when viewing colours due to the presence of an assortment of shades and pitch. As a result, his works were inundated with grace and refinement – almost romantic – which gave way to a more lyrical form of abstraction.

80'S

Malaysia experienced quick development and modernisation. Laitong's works reflected this change, in a way acting as a response to his surroundings then. His works this time were softer with more of a textural feel as interlacing of black lines were present to segregate the layering of colours. 'Almost like batik' was the phrase often used to describe his works in this decade. His works also hinted at the Indonesian archipelago (Nusantara),



Two Figures, 1959
Oil on canvas 41 x 28.5 cm
SOLD 15,780.80
13 September 2015



Abstract, 1969
Oil on canvas 119.5 x 81.5 cm
SOLD 173, 600
KLAS Art Auction 8 November 2020

where the exoticism, spirituality, charm and atmosphere of the region and its ancient cultures were highlighted.

90'S - PRESENT

Laitong retired and held his solo exhibition at GaleriWan in Jalan Binjai, Kuala Lumpur, in 1995. His works, themed "Voices of Nature", were the result of imposing negatives of images he had taken in the jungle and painted upon afterwards. This exhibition then became the determining factor in Laitong's decision to look at his art and life, and to begin an introspective journey. On average, Laitong paints 20 paintings per year. In his free time, Laitong loves travelling, each time returning with new ideas for exhibitions. For instance, in 1998, his presentation of Shan-Hur, Mountains and Rivers, was motivated by stunning landscapes. Today, Laitong spends his days painting with no specific projects in mind yet.

Artwork Collections:

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

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CHEONG LAI TONG

B. China, 1932

Untitled, 1981

Signed and dated on lower right

Oil on canvas

133 x 128 cm

Provenance

Private Collection, Kuala Lumpur

RM 50,000 - RM 75,000

Cheong Lai Tong was the artist responsible for the masterpiece that is the mural outside the National Museum of Kuala Lumpur, another at the Sultan of Selangor's Palace and another at the Hong Kong and Shanghai Bank in Kuala Lumpur. "The murals at the National Museum were designed in the post-Merdeka years and they take on a deeper significance as we celebrate 50 years of independence." He is considered a living national treasure, with his artistic contributions to the country spanning for over six decades. His career as an artist began during Malaysia's independence and his works are an undeniable asset to the country indeed. Cheong LaiTong once said that the paintings will tell an artist what colour to put, and as you keep painting, it will lead you. Most abstract artists would agree with him, that the paintings will direct an artist. If it doesn't, it merely means one is not mature enough as an artist. Evidently, this piece creates such a painting – whose colours move and flow, in constant motion as if persuading the viewer to be one with it. The viewer will lose themselves in this piece, a painting of Nature herself, as they watch every movement and discover more mysteries.



DATO SHARIFAH FATIMAH

Celebration of Colours

There's much exuberance and vibrance emitted by Datuk Sharifah Fatimah's works. Born in Alor Setar in 1948, Sharifah Fatimah is an important second-generation artist alongside Latiff Mohidin, Datuk Ibrahim Hussein, Datuk Syed Ahmad Jamal and Dr Choong Kam Kow. Her love affair with nature started at the tender age of five, which became a revolving theme in most of her artworks. Armed with a tolerance for mud, dirt and mosquitoes, the young Sharifah Fatimah, allured by flora and fauna, climbed trees and collected flowers from a hill close to her home. The intricate patterns of leaves intrigued her as much as the formation of pretty rocks chiselled by the rapid waters of the river. Heeding the call of nature, the artist preferred pressing freshly-picked flowers as a bookmark while other children were engrossed in batu seremban and congkak. That was her idea of fun.

EDUCATION MAKETH THE WOMAN

Sharifah Fatimah pursued an education in fine arts at the Mara Institute of Technology (now UiTM), under the tutelage of Dr Jolly Koh and Dr Choong Kam Kow. Thereafter, she continued her education for the Bachelor of Fine Arts at Reading University in England from 1973 to 1976, followed by a master's degree in Fine Arts at Pratt Institute in New York from 1976 to 1978, under the John D. Rockefeller III Fund fellowship. She became a full-time artist in 1973 and continued to collect a string of achievements.

NATURE, HER CONSTANT MUSE

Besides the wondrous and continuous muse that is nature, Sharifah Fatimah also found inspiration through many artists that she met

throughout her career, such as National Art Laureate Datuk Syed Ahmad Jamal and her closest peer, German fine graphic artist Ilse Noor. Her travels and the serendipitous encounter with things off the beaten track and new experiences invigorated the artist. She has always sought out the quiet romance of Europe and revelled in its vibrant energy which she would translate onto canvas.

Sharifah's favourite city in Europe is undoubtedly Paris because she appreciated its way of life and the lack of segregation there. Then there is the fact that European art is constantly improving because artists there have a great attitude towards art. Meanwhile, her favourite foreign artists include romanticist landscape expert Joseph Mallord, William Turner and Russian painter Wassily Kandinsky. Through travel and visits to Sharifah Fatimah's ancestral home and Islamic countries such as Iraq, Jordan, Indonesia, Yemen, Egypt, Saudi Arabia and Bahrain in the earlier 2000's, it birthed the bold 'Garden of the Heart' exhibition — an awe-striking departure from her usual niche expressions — featuring readymade textiles, embroidery, gold foil transfers and appliqué techniques.

HER ILLUSTRIOUS CAREER AND EXPERIENCE

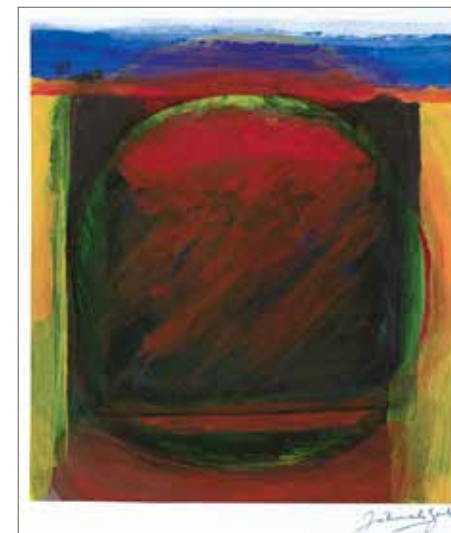
The artist took on a museum management course at the University of London in 1987 to diversify her skills. Sharifah Fatimah forayed into this realm while holding the position of curator-coordinator at the National Art Gallery Kuala Lumpur (National Visual Arts Gallery now) from 1982 to 1990. During her stint at the gallery, she curated Ibrahim Hussein's exhibition, 'A Retrospective'. This

however, diverted her from her destiny — art. She followed her passion, bid adieu to the office profession to become a full-time artist and art consultant. She went on to become a writer, delegate, judge, external examiner and curator in numerous high-profile exhibitions at home and abroad.

The paintings of Sharifah Fatimah and her stature were formidably established when the pieces were hung on the hallowed walls of renowned institutions and museums including the Museum of Modern Art, New York; Jordan National Art Gallery of Fine Arts; Museum of Contemporary Art, Croatia; Sharjah Art Museum, United Arab Emirates; and Singapore Art Museum. The artist's fervour for the craft and hard work was given due recognition in 2013 when the National Art Gallery held an exhibition in her honour entitled, 'Pancawarna Karya Pilihan 1990-2012 Selected Artworks', illustrating 100 works from five of her main series, namely Touch the Earth (1992-1996), Mindscape (1991-1993), Joy is the Theme (1997-2003), Garden of the Heart (2005-2011) and Celebration (2010-2012).

BOISTEROUS MASTERPIECES — 'GREENSCAPE 1987'

Sharifah Fatimah's early works are masterpieces in their own right, displaying her artistic prowess early on. Each piece concocted by the artist varies in terms of aesthetics, but shares a similar foundation that resonates vibrancy, liveliness and vivacity. It is executed in her typical exaggerated, loud and contrasting colours, featuring daring streaks, blocks and lines to beautifully frame the bold-coloured fragments and shapes. The differing elements and hues in her pieces are discourses between man and nature, representing the elements that make up flora and fauna, her eternal muse. Not one to shy away from colours, the artist's works are often described as lyrically symbolic featuring a myriad of colours.



Untitled, Circa 1975
Acrylic on paper 24 x 21 cm

Sharifah Fatimah's mastery of the craft is evident in works like 'Greenscape', produced in 1987 which is one of her stunning, earlier masterpieces. Naturally, these early works are coveted by aficionados and are rather rare. The 'Greenscape' was executed in her usual loud-on-loud with contrasting colours, a beautiful spectacle featuring daring streaks. It resonates vibrancy, liveliness and vivacity. This painting commands the attention of viewers, inviting them in to get lost in the wonderful realm concocted by the artist. The artist was prolifically producing paintings during her studies abroad and her talent was recognised when Sharifah Fatimah's etching was donated to the Museum of Modern Art (MoMA) by the then president of the Museum, Mrs Blanche Rockefeller III. As a young adult, she was actively involved in international art exchanges, organising art exhibitions of Malaysian artworks abroad in her capacity as a curator at the National Art Gallery, Kuala Lumpur (1982 to 1989) and later as an art consultant.

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SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1948

Greenscape, 1987

Signed and dated "Fatimah Zubir, 1987" on the verso

Acrylic on canvas

102 x 106 cm

Provenance

Private Collection, Kuala Lumpur

RM 45,000 - RM 75,000

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



ABDUL LATIFF MOHIDIN

The Voyage

//The past is neither severed nor separated from the present; it exists, it has not vanished. The past is always carried over into the present. However hard I try to create a gap —shifting, moving, turning, going away from the old series to the new — the past is palpable and visible: it rises again, sinks then surfaces again, forming a lively, fresh composition, as if to strengthen the present”, Latiff Mohidin (1964-1969)

Abdul Latiff Mohidin was born on Aug 20, 1941 in Seremban, Negeri Sembilan and received his early education at Sekolah Melayu Lenggeng. He continued his studies at Kota Raja Malay School and Mercantile Institution, Singapore. Then in 1954, he returned to Seremban's King George V School and received his Cambridge certificate in 1959. Latiff studied at the Hochschule fur Bildende Kunst in Berlin, Germany for four years in the 1960's on a sponsorship programme from the government of the Federal Republic of Germany. It was natural that his early works mimicked German expressionism. The year 1969 was when Latiff furthered his studies in printmaking at the Atelier La Courrier, Paris. In the same year, he received a John D. Rockefeller III scholarship to study the same course at the Pratt Graphic Center, New York, US.

It was also during the 1960's when he concurrently focused on poetry writing and continued with his wondrous prose while travelling extensively through to the 1970's. His poetry emanates richness in imagery and metaphors. It is amazing how his expressions brought an air of freshness to the development of poetry in our country. To date, Latiff has produced an impressive repertoire of seven anthologies — Sungai Mekong, Kembara Malam, Wayang Pak Dalang, Pesisir Waktu, Serpihan Dari Pedalaman, Rawa-Rawa dan Sajak-Sajak Dinihari. He has also produced three books thus far, Garis, Catatan Latiff Mohidin and



Debris (Pago-Pago Series), 1968
Oil on board 89 x 69.5 cm
SOLD RM 541,056.00
KLAS Art Auction 24 April 2016

Catatan Dua Baris. His works have been translated into English, Chinese, German, Italian, Danish and Tamil.

Through a series of masterpieces such as the renowned Pago-Pago, Mindscape, Voyage and Langkawi, Latiff has been recognised as one of the country's prominent and most versatile painters. He has showcased his works across Asia and Europe, at more than 30 solo exhibitions. Latiff has embodied the true meaning of an artist, having the talent to draw, paint, write and sculpt. His innate talent for art and developed skills have rendered him like a chameleon, switching between genres like second nature. He continued to amaze the world by translating works like Rubaiyat of Omar Khayyam, poetry of Jalaluddin Rumi, Tao Te Ching of Lao Tzu, Gitanjali Tagore and Faust Goethe.

HIS ACCOMPLISHMENTS

Latiff's most recent accomplishment was when his renowned Pago-Pago Series (1960-1969) headlined

a mega three-month exhibition held at the prestigious Pompidou Centre in Paris in 2018, a collaborative organisation by the National Gallery Singapore and Pompidou. Latiff was awarded a major Retrospective at the National Art Gallery Malaysia in December 2012 to June 2013, his second. His art studies were at the Hochschule fur Bildende Kunst in West Berlin. He won the John D. Rockefeller III Fellowship to study at Pratt Institute in New York (1965), and the French scholarship to study printmaking at the Atelier Lacourriere-Frelaut in Paris (1969). He also won 2nd Prize (Graphics) in the 1968 Salon Malaysia. In literature, he won the SEA Write Award twice (1984 and 1986) and the Malaysian Literary Awards from 1972 to 1976, and he was also appointed Guest Writer at Dewan Bahasa dan Pustaka in 1988.

THE VOYAGE SERIES

The voyage series, contrary to what it indicates, was created in Latiff Mohidin's studio. When he wasn't travelling, the artist continued to explore the world through his imagination. The essence of Voyage is the recurrent element of a stylised boat whose origin can be traced to one of the earliest drawings of the Pago Pago series, entitled, Solitude, Bangkok, 1964. Nearly 40 years later, Latiff embarks on a study of the boat as the main element of the composition, developing the first shapes in a preliminary sketch executed in 2003. The boat has become a symbol of the artist's imaginary travels. Gestural like from the Gelombang Series, it reveals more ruminative impinges and with more glacial strokes. Voyage signifies passages of time and space, one not inhibited by time or geography, but maybe lodged in nature or evoking a time or place long, long past. So, it's invariably given to symbols or signs or even recondite shapes, lacking in forms or even meanings, which are evident in the artist's works.

While pictorial designs in each of his series are distinct and distinguishable, it is not exclusively advanced and thereby set apart.



Pago - Pago, 1966
Oil on board 46 x 44 cm
SOLD RM 42,833.60
KLAS Art Auction 31 January 2016



Mindscape Series - Mindscape - 27, 1983
Oil on canvas 89.5 x 90 cm
SOLD RM 336,000
KLAS Art Auction 29 September 2019



Landscape Rimba, 1995
Oil on canvas 81 x 203 cm
SOLD RM 715,000.00
KLAS Art Auction 2 December 2012

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Memory of Loyang (Voyage Series), 2005

Titled, signed and dated "Memory of Loyang Latiff 05" on lower right

Oil on canvas

137 x 162 cm

Provenance

Private Collection, Kuala Lumpur

RM 250,000 - RM 450,000

Comes with National Art label on the verso indicating the work was part of the Six Decades of Latiff Mohidin: A Retrospective (2012-2013)" exhibition held at the National Art Gallery Kuala Lumpur held from 26th December 2012 to 13th June 2013



The voyage series, contrary to what it indicates, was created in Latiff Mohidin's studio. When he wasn't travelling, the artist continued to explore the world through his imagination. The essence of Voyage is the recurrent element of a stylised boat whose origin can be traced to one of the earliest drawings of the Pago Pago series, entitled, Solitude, Bangkok, 1964. Nearly 40 years later, Latiff embarks on a study of the boat as the main element of the composition, developing the first shapes in a preliminary sketch executed in 2003. The boat has become a symbol of the artist's imaginary travels. Gestural like from the Gelombang Series, it reveals more ruminative impinges and with more glacial strokes.

IMPORTANT NOTICE

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- (b) may be revised prior to the Lot being offered for Sale
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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.

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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.

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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.

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- (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
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(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.

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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 identity. 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 | 3 October 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 | 3 October 2021 | KLAS @ Jalan Utara

Bidder Details

Billing Name _____
I.C. / Passport No. _____
Address _____
Mobile Phone _____ Email _____

Banking Details

Name of Bank _____ Account No. _____
Credit Card Type _____ Credit Card No. _____ Issuing Bank _____
Supporting Documents I Utility Bills I Bank Statement (Issued in 2018) _____

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

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

(leave blank if phone bidding)

LOT NUMBER	ITEM	TOP LIMIT (RM)

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

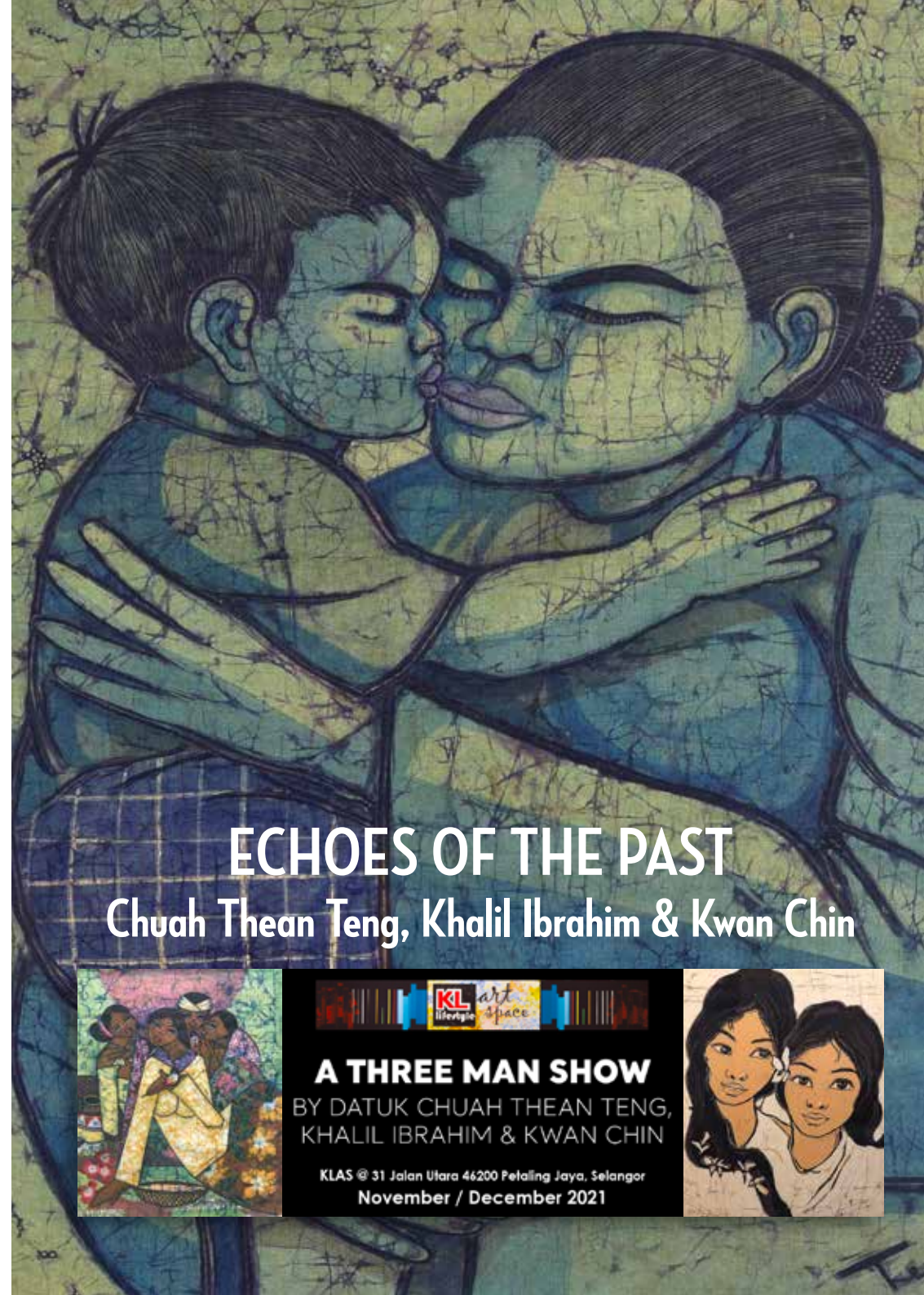
AGREED AND ACCEPTED BY

Signature of Bidder

Name _____ Date _____

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ECHOES OF THE PAST

Chuah Thean Teng, Khalil Ibrahim & 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