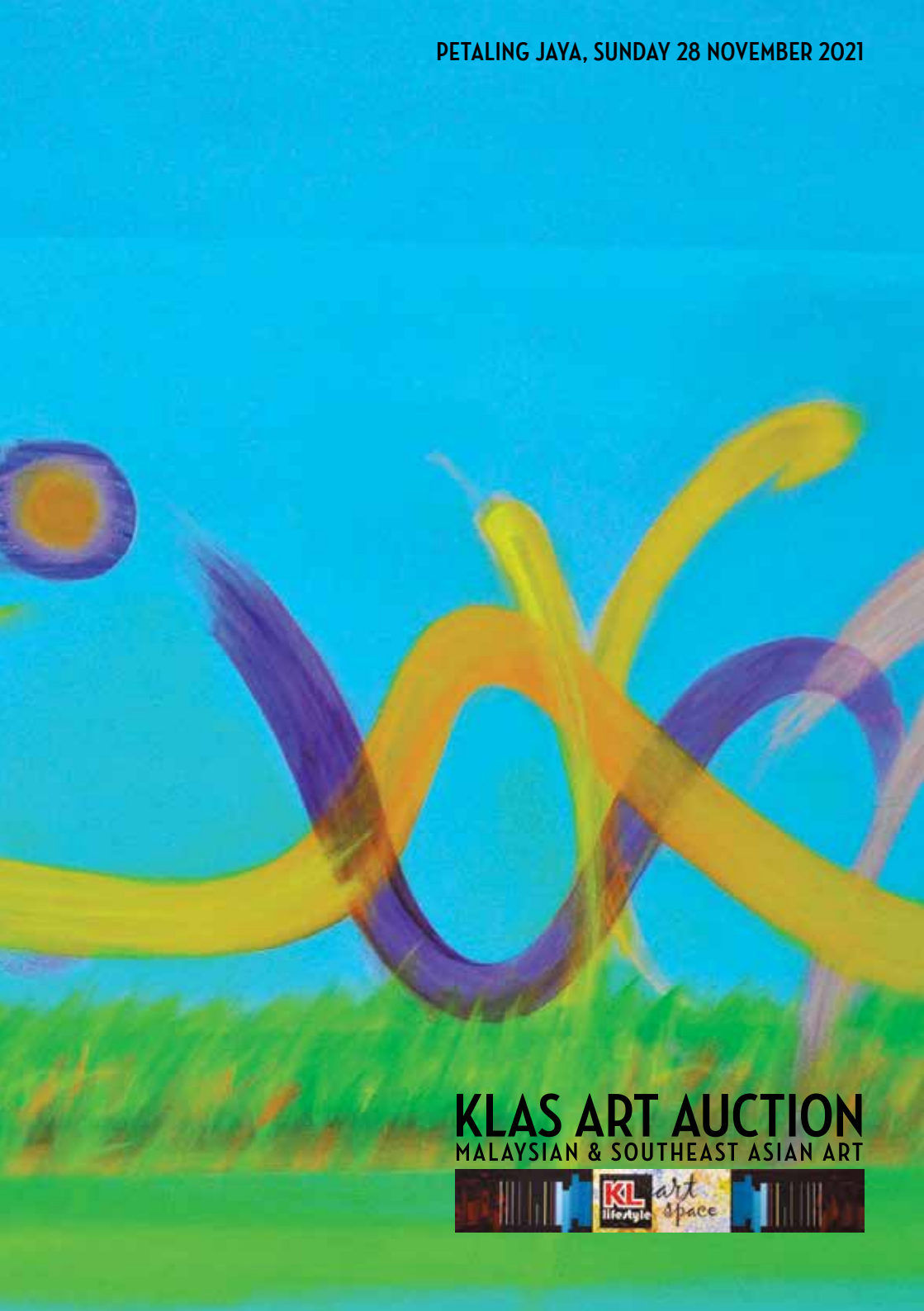


PETALING JAYA, SUNDAY 28 NOVEMBER 2021



KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART





lot 43 **Chuah Thean Teng, Dato' Mother and Daughter, 1980's**



KLAS ART AUCTION 2021

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 28 NOVEMBER 2021

Auction Day

Sunday, 28 November 2021

Auction starts at 1.00 pm

KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia



Lot 24 **Chen Wen Hsi** Squirrels

KL Lifestyle Art Space

c/o Mediate Communications Sdn Bhd
31, Jalan Utara
46200 Petaling Jaya
Selangor
t: +6019 333 7668
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Lot 36 **Marista - Essence of the Past I, 2000**
 Marista - Essence of the Past I, 2000

Full Showcase

Date: 7 November - 27 November 2021

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Auction Day

Date: Sunday, 28 November 2021

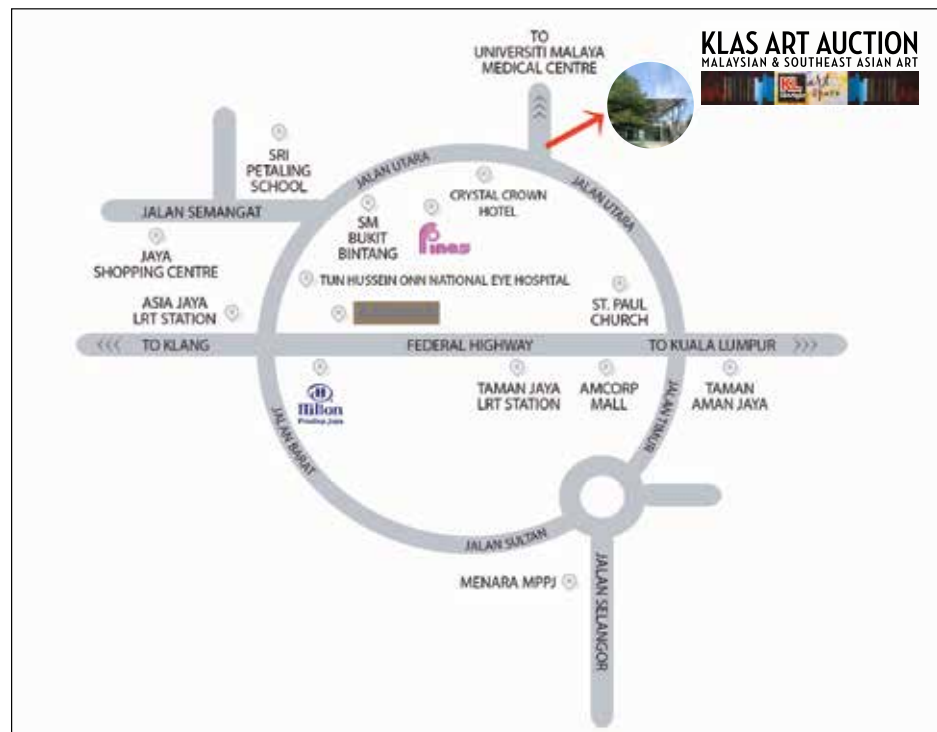
Venue: KL Lifestyle Art Space

31, Jalan Utara

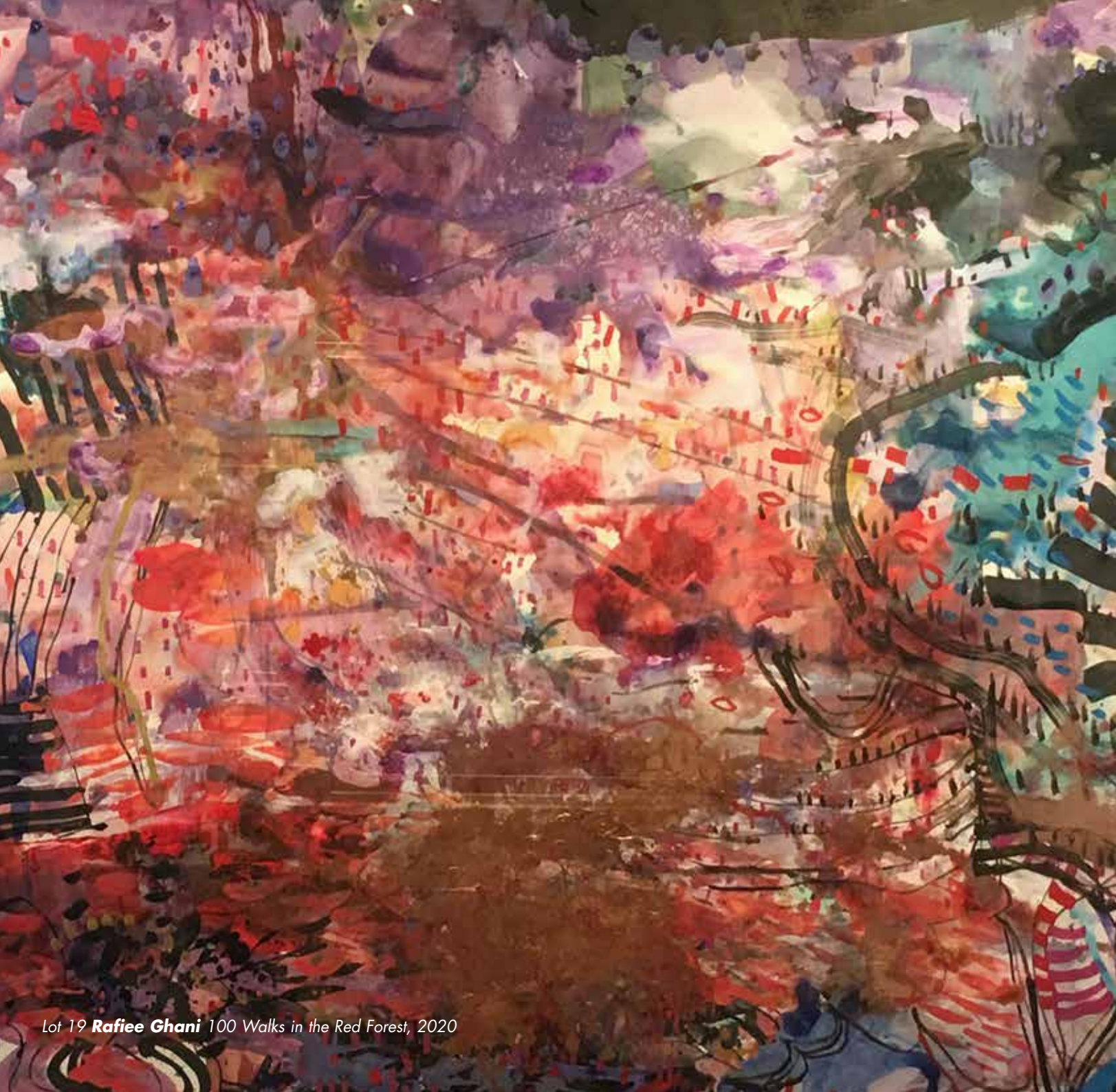
46200 Petaling Jaya

Selangor, Malaysia

Auction starts at 1.00 pm



Map to KL Lifestyle Art Space



Lot 19 **Rafiee Ghani** 100 Walks in the Red Forest, 2020

Contents

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Glossary



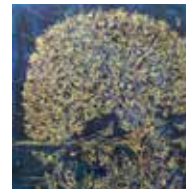
1 KHALIL IBRAHIM
BALINESE LADIES, 1993

Watercolour on paper
27 x 35 cm
RM 5,000 - RM 9,000



2 MOHD KHAIRUL IZHAM
**SINGGAH SANA EMAS,
(PURPLE AND GOLD) PAPER
SERIES, 2021**

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



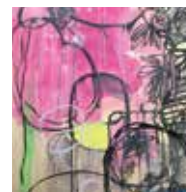
3 MOHD KHAIRUL IZHAM
**SINGGAH SANA EMAS,
(BLUE AND GOLD) PAPER
SERIES, 2021**

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



4 RAFIEE GHANI
PLANE VIEW, 2010

Mixed media on paper
80 x 48 cm
RM 2,000 - RM 5,000



5 RAFIEE GHANI
FUCHSIA, 2010

Mixed media on paper
91 x 56 cm
RM 3,000 - RM 6,000



6 RAFIEE GHANI
SEMARAK ROOM

Mixed media on canvas
40 x 30cm
RM 4,500 - RM 8,500



7 AWANG DAMIT AHMAD
E.O.C PILATONG, 1992

Acrylic on paper
76 x 57 cm
RM 18,000 - RM 35,000



8 RAPHAEL SCOTT AHBENG
GRASSLINE, 2013

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



9 RAPHAEL SCOTT AHBENG
LOW TIDE AT BAKO, 2006

Oil on board
29 x 44 cm
RM 1,200 - RM 2,800



10 RAPHAEL SCOTT AHBENG
BEACH HOUR, 2006

Oil on board
29 x 44 cm
RM 1,200 - RM 2,800



11 SHAFURDIN HABIB

PENANG III, 2017

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



16 ENG TAY

UNTITLED, 2007

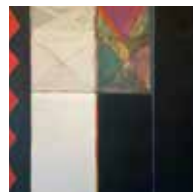
Oil pastel on canvas
61 x 76.5 cm
RM 29,000 - RM 38,000



12 SHAFURDIN HABIB

SENJA DI KOTA MARURU, 2017

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



17 TAJUDDIN ISMAIL, DATO'

BLACK SPACE, 1988

Acrylic on canvas
125 x 125 cm
RM 16,000 - RM 32,000



13 ISMAIL MAT HUSSIN

UNTITLED, 2000

Watercolour on paper
35 x 54 cm
RM 3,000 - RM 5,500



18 RAPHAEL SCOTT AHBENG

GREETINGS, 2014

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



14 BHANU ACHAN

SILHOUETTE ON EVENING SKY I

Mixed media on paper
109 x 79.5 cm
RM 1,800 - RM 3,600



19 RAFIEE GHANI

100 WALKS IN THE RED FOREST, 2020

Watercolour on paper
160 x 190 cm
RM 20,000 - RM 45,000



15 BHANU ACHAN

SILHOUETTE ON EVENING SKY II

Mixed media on paper
109 x 79.5 cm
RM 1,800 - RM 3,600



20 ENG TAY

SCULPTURE, EDITION 18/25

Bronze
22 x 9 x 6 cm
RM 5,000 - RM 10,000



**21 RAJA SHAHRIMAN
BIN RAJA AZIDDIN**

**TAPAK SEMBAH (WELCOMING
POSITION) - GERAK LANGKAH
SERIES**

Steel Sculpture
56.5 x 60 x 20 cm
RM 10,000 - RM 22,000



22 ABDUL MUTHALIB MUSA

**MALAYSIAN BREEZE
SERIES, 2003**

Lasercut mid steel
160 x 340 x 3 cm
RM 85,000 - RM 130,000



23 YAYOI KUSAMA

**6 PUMPKINS
(3 RED AND 3 YELLOW)**

Painted cast resin
Each height 4 inches 102 mm
RM 15,000 - RM 35,000



24 CHEN WEN HSI

SQUIRRELS

Chinese ink and watercolour on paper
55 x 69 cm
RM 35,000 - RM 55,000



25 TAY BAK KOI

UNDER THE SHADE

Watercolour and gouache
66 x 66 cm
RM 9,000 - RM 16,000



Lot 17 **Tajuddin Ismail, Dato' Black Space, 1988**



26 ONG KIM SENG
TEMPLE STREET IN THE MORNING, CHINATOWN, 1980
 Watercolour on paper
 36.5 x 53cm
 RM 12,000 - RM 25,000



31 CHENG
MALAYAN VILLAGE, 1960'S
 Watercolour on paper
 27 x 35 cm
 RM 1,000 - RM 2,500



36 AWANG DAMIT AHMAD
MARISTA - ESSENCE OF THE PAST I, 2000
 Mixed media on canvas
 125 x 110 cm
 RM 50,000 - RM 75,000



27 ONG KIM SENG
TEOCHIEW STREET, CHINATOWN SINGAPORE, 1997
 Watercolour on paper
 26.7 x 36.2 cm
 RM 7,000 - RM 15,000



32 RAN-IN-TING (LAI YINDONG)
VIEW OF THE TAMSUI RIVER, FORMOSA
 Monochrome watercolour on paper
 19.7 x 29.5 cm
 RM 18,000 - RM 30,000



37 YUSOF GHANI
A FESTIVAL OF MASKS, 1997
 Acrylic on canvas
 121.5 x 137cm
 RM 47,000 - RM 65,000



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



33 LUCIEN FRITS OHL
VILLAGE SCENE, 1950
 Oil on canvas
 61 x 92 cm
 RM 9,000 - RM 16,000



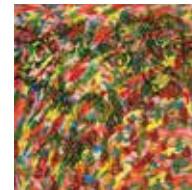
38 ALI NURAZMAL YUSOFF
A BOY NAMED "JU ON", 2017
 Oil on canvas
 41 x 139 cm
 RM 3,000 - RM 7,000



29 LEE MAN FONG
NUDE SKETCH, (AMSTERDAM) 1968
 Pastel on paper
 63 x 48 cm
 RM 20,000 - RM 38,000



34 LUCIEN FRITS OHL
A FLAMBOYANT TREE
 Oil on board
 23.5 x 34.5cm
 RM 5,500 - RM 9,000



39 KELVIN CHAP
SYMPHONI ALAM, 2017
 Mixed media on canvas
 131 x 131 cm
 RM 3,000 - RM 7,000



30 YONG MUN SEN
KAMPUNG HOUSE BY THE SEA, 1949
 Watercolour on paper
 28 x 38.5cm
 RM 8,000 - RM 14,000



35 SYED AHMAD JAMAL, DATUK
PICNIC AT SONNING, 2006
 Acrylic on canvas
 76 x 163 cm
 RM 280,000 - RM 400,000



40 BHANU ACHAN
NATURE SERIES, 2016
 Oil on canvas
 145 x 203 cm
 RM 8,000 - RM 20,000



Lot 37 **Yusof Ghani** A Festival of Masks, 1997



41 KHALIL IBRAHIM
MOTHER AND CHILD, 1968

Batik
42.5 x 26.5 cm
RM 18,000 - RM 35,000



46 LONG THIEN SHIH
UNCERTAIN LINEAGE, 2021

Pastel on paper
52 x 72 cm
RM 3,000 - RM 5,500



51 ZAKARIAH NOOR
REBAT MUSICIAN, 1963

Oil on board
72 x 45.5 cm
RM 1,500 - RM 4,500



42 KHALIL IBRAHIM
EAST COAST FISHERMAN, 1968

Batik
88 x 72 cm
RM 45,000 - RM 75,000



47 UNKNOWN
ABSTRACT, 1960'S

Mixed media on paper
96 x 68 cm
RM 2,000 - RM 5,500



52 CHANG FEE MING
REZEKI, 1996

Print on paper, Edition 206/250
28 x 39 cm
RM 1,000 - RM 1,500



43 CHUAH THEAN TENG, DATO'
MOTHER AND DAUGHTER, 1980'S

Batik
92 x 63.5 cm
RM 35,000 - RM 55,000



48 TAN RAHIM
UNTITLED

Oil on canvas
45 x 45 cm
RM 1,500 - RM 3,500



53 CHANG FEE MING
USIK-MENGUSIK, 1996

Print on paper, Edition 162/250
40 x 28 cm
RM 1,000 - RM 1,500



44 CHUAH THEAN TENG, DATO'
MOTHER AND CHILDREN, 1970'S

Batik
83 x 85.5 cm
RM 45,000 - RM 90,000



49 TAN RAHIM
UNTITLED, 1988

Oil on canvas
65 x 65 cm
RM 1,500 - RM 3,500



54 TAJUDDIN ISMAIL, DATO'
INNERSPACE NO. 2 EDITION 256/300 & INNERSPACE NO. 3 EDITION 247/300

Print on paper
41 x 41 cm x 2 pieces
RM 1,000 - RM 2,800



45 CHUAH SIEW TENG
UNTITLED, 1980'S

Batik
58 x 43 cm
RM 8,000 - RM 14,000



50 ALIAS YUSOF
OVERVIEW #1 & OVERVIEW #3, 203

Acrylic on paper
28 x 33 cm
22.5 x 30.5 cm
RM 1,800 - RM 3,600



55 ISMAIL ABDUL LATIFF
MALAM KELAM NO. 02, 2002

Acrylic on paper
38 x 29 cm
RM 1,000 - RM 1,500



Lot 43 **Chuah Thean Teng, Dato'**
Mother and Children, 1970's



56 ISMAIL ABDUL LATIFF
ANGKASA ANGERIK PUTIH
SERIES , 1998

Acrylic on paper
 53 x 37 cm
 RM 2,000 - RM 7,000



61 ERIC QUAH
BERLIN WALL SERIES, 1991

Mixed media on paper
 12 x 34.5 cm
 RM 1,000 - RM 3,000



57 ISMAIL ABDUL LATIFF
ANGKASA ANGERIK PUTIH
SERIES, 1998

Acrylic on paper
 53 x 37 cm
 RM 2,000 - RM 7,000



62 ERIC QUAH
BERLIN WALL SERIES, 1991

Mixed media on paper
 13 x 36.5 cm
 RM 1,000 - RM 3,000



58 MOHD KHAIRUL IZHAM
DARI TAMAN ITU, 2021

Mixed Media on canvas
 152 x 152 cm
 RM 4,000 - RM 7,000



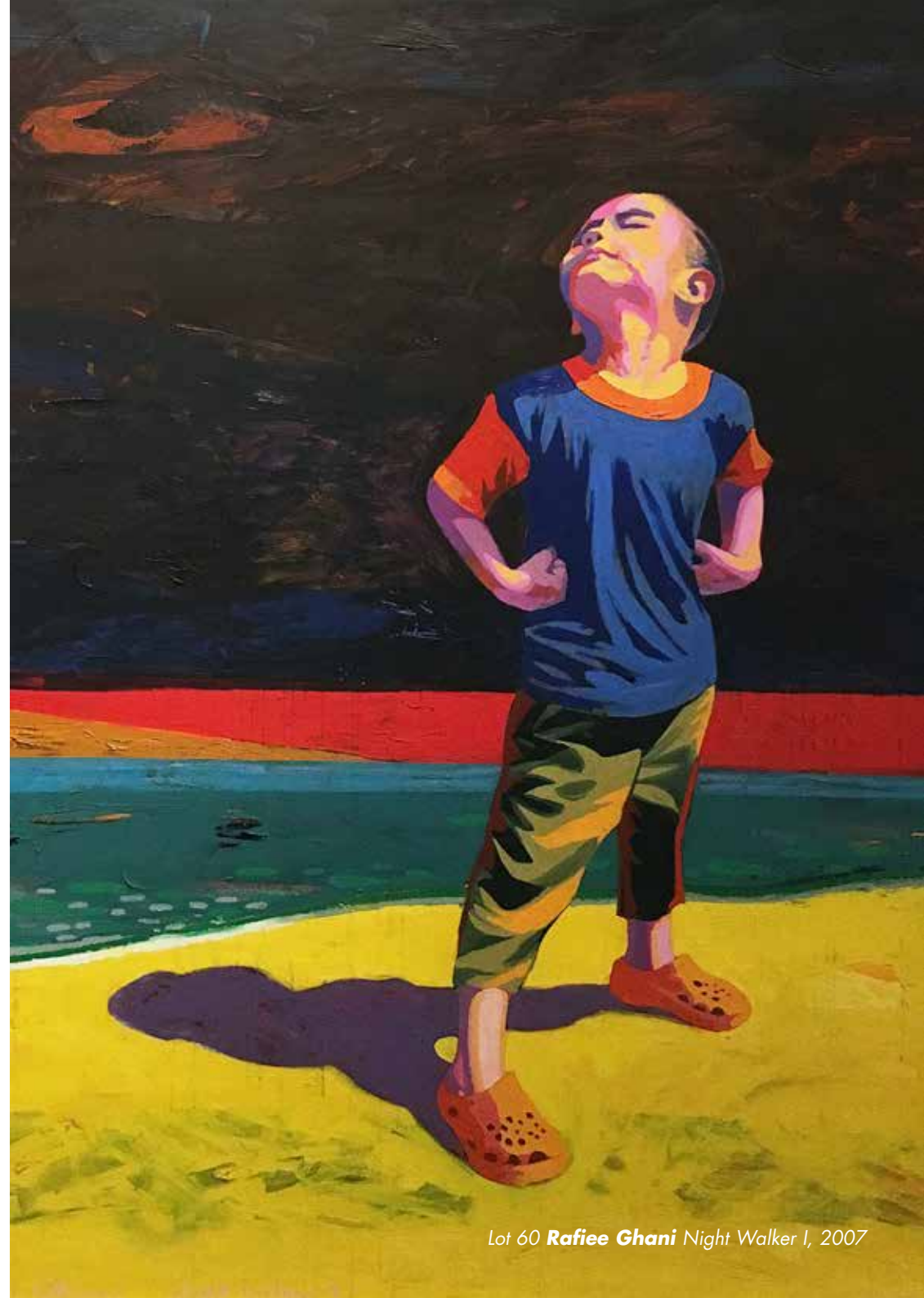
59 RAFIEE GHANI
THE RED STONE RIVER, 2017

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



60 RAFIEE GHANI
NIGHT WALKER I, 2007

Acrylic on canvas
 122 x 152 cm
 RM 22,000 - RM 30,000



Lot 60 **Rafiee Ghani** Night Walker I, 2007

1

KHALIL IBRAHIM

B. Kelantan, 1934 – 2018

Balinese Ladies, 1993

Signed, dated and titled "khalil ibrahim, 93" on lower right

Watercolour on paper

27 x 35 cm

Provenance

Private Collection, Kuala Lumpur

RM 5,000 - RM 9,000



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 ladies walking about and working by the beach. Khalil uses vibrant tones for his subject's clothing while muted tones make up the sandy beach.

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 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.

2

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Singgah Sana Emas, (Purple and Gold) Paper Series, 2021

Signed and dated on verso Inscribed artist name, title, year, size and medium on middle
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, Purple 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, purple 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.



3

MOHD KHAIRUL IZHAM

B. Pahang, 1985

**Singgah Sana Emas,
(Blue and Gold) Paper Series, 2021**

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

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,800

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 narration of his Singgah Sana Emas Series, the 'Singgah Sana Emas, Blue 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, blue 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.



4

RAFIEE GHANI

B. Kedah 1962

Plane View, 2010

Signed and dated "Plane View Rafiee Ghani 2010"

Mixed media on paper

80 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 5,000



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

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



5

RAFIEE GHANI

B. Kedah 1962

Fuchsia, 2010

Signed and titled "Rafiee Ghani, Fuchsia"

Mixed media on paper

91 x 56 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 6,000



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

For Rafiee Ghani, it's all about the mood. It is about feelings. Take for example, he has said that he does not merely paint melons or mangoes, he paints his "feelings" about them. "I am using juxtaposition of forms and colours to bring about that mood in an enclosed space. Having delicate and beautiful things so close, we tend to overlook it. I want to rearrange it. Make it more visible and so that we can stop and look around us." When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotising piece that beckon the viewer to dissect the narration behind it, trying to understand it and at the same time, change our view of what nature truly is like through Rafiee Ghani's works.



6

RAFIEE GHANI

B. Kedah 1962

Semarak Room

Signed "Rafiee Ghani"
Mixed media on canvas
40 x 30cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - RM 8,500

Rafiee Ghani started learning art at the De Virge Academie Voor Bildeende Kunst at The Hague in the Netherlands before he continued his studies at Institute Teknologi MARA in Dungun. It was in Europe that Rafiee gained his inspiration and exposure in art where he visited all the great spaces and museums. Consequently, he drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works. Rafiee's works are known for their loud and dynamic colours and brush strokes where his Intimism styles are very well established. He is known to produce paintings of still life that depicts all types of objects of everyday life including the likes of vases, stools, chairs, mugs, food and fruits. Aesthetics form an important part of Rafiee's paintings where he uses balance and composition to their fullest potential, often producing artwork, which are both aesthetically pleasing and artistic.



AWANG DAMIT AHMAD

B. Sabah, 1956

E.O.C Pilatong, 1992

Exhibited Previously by Shenn's Fine Art Singapore in conjunction with
Awang Damit Ahmad - Essence of Culture (Intipati Budaya) exhibition,
8th to 22nd April 1994

Acrylic on paper
76 x 57 cm

Provenance
Private Collection, Singapore

RM 18,000 - RM 35,000

E.O.C Kandul, 1992
Acrylic on paper 76 x 57 cm
SOLD RM 33,600
KLAS Art Auction 27 June 2021

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

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



8

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Grassline, 2013

Signed, dated and titled "RSA 13 Grassline" on lower right

Acrylic on canvas

36 x 46 cm

Provenance

Private Collection, Kuala Lumpur

RM 3,000 - RM 7,000



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



9

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

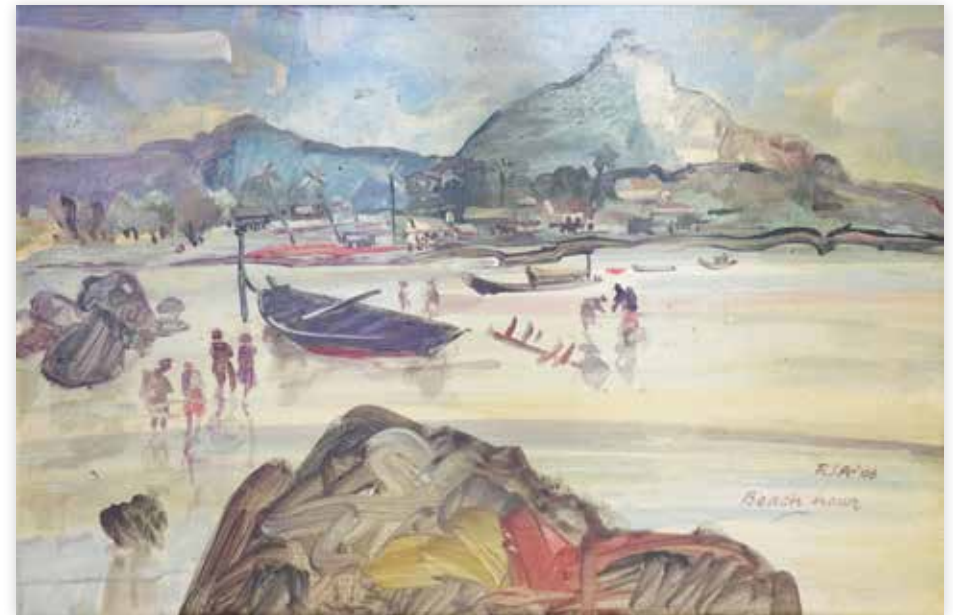
Low Tide at Bako, 2006

Signed, dated and titled
"RSA 06 Low Tide at Bako" on lower right
Oil on board
29 x 44 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,800

Raphael Scott Ahbeng was born in Bau in 1939 and was one of Malaysia's most renowned abstract artists. The recently departed studied at the Bath Academy of Art in the UK and was known for his large canvases of overlapping light-coloured mountains which exude an airy feel. Raphael was once a teacher, cartoonist and a radio producer before becoming a full-time painter. He was always a storyteller of nature and landscapes, and translated this on canvas. Departing from Ahbeng's classic abstract style, this beautiful landscape work depicts Bako National Park in Sarawak and a majestic range of mountains with a canoe or boat floating on the still waters. One can't help but feel peace washing over them when viewing this beauty.



10

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Beach Hour, 2006

Signed, dated and titled "RSA 06 Beach Hour"
on lower right
Oil on board
29 x 44 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - RM 2,800



11

SHAFURDIN HABIB

B. Perak, 1961

Penang III, 2017

Signed, dated and titled "Sharifudin Habib, 2016" on lower left
Watercolour on paper
30.5 x 45.8 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500

Shafurdin Habib loves the Malaysian scenery – whether it is the countryside or historical buildings. He is one of the specialists that holds a high respect for the Malaysian wide open, and this is regularly the subject of his artistic creations. Splendidly executed with only the use of watercolour, this narration of Penang is gorgeous and nostalgic, portraying fishermen boats docked and a beautiful scenery in the distance, enveloped by trees. His exemplary hand, the clever play of light and shadow, as well as the balance between subject and space, makes this piece really is truly unique and stunning.



12

SHAFURDIN HABIB

B. Perak, 1961

Senja di Kota Maruru, 2017

Signed "Sharifudin Habib" on lower left
Watercolour on paper
30.5 x 45.8 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500

The lovely landscapes that the Malaysian countryside has to offer certainly proves as a muse for Shafurdin Habib, as he captures the beauty of nature at its best, untouched and flourishing. Utilising his virtuosity with watercolour, he paints on paper very skilfully the hills, the trees, the sky and the kampung houses. Although it might seem a simple depiction of a humble setting, Shafurdin fastidiously details every single detail and forms of this piece, wowing the viewers with its complexity.

Shafurdin Habib was born in Kampung Basong, Perak, in 1961. A hobby he had as a boy, which was drawing in all his exercise book, turned into something big as he developed a real passion for art. Many of his influences are derived from Khalil Ibrahim, whom he befriended after he moved to Kuala Lumpur to pursue art.

13

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

Untitled, 2000

Signed and dated "Ismail Mat Hussin 2000" on lower right

Watercolour on paper

35 x 54 cm

Provenance

Private Collection, Kelantan

RM 3,000 - RM 5,500



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. This untitled painting is the epitome of simplistic beauty captured on paper. Using the watercolour medium, Ismail Mat Husin illustrated the scene of a kampung mansion perched on stilts with a grand staircase leading to its entrance and bounteous open space filled with trees and an antique lamp post that's not seen today.



14

BHANU ACHAN

B. Kuala Lumpur, 1949

Silhouette On Evening Sky I

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 3,600

Bold, strong and dauntless, this piece is remindful of the strong, cool colours of the sky and its layers. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration of nature and landscape and the implications that come with it. Similar to his previous works, Silhouette on a Blue Sky II, 2016, this work embodies a warmer palate with silhouette of a building standing proud amid the evening sky.



15

BHANU ACHAN

B. Kuala Lumpur, 1949

Silhouette On Evening Sky II

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 3,600

Bhanu Achan was initially sent to India to study medicine, where he began to delve further into the teachings of Hinduism, yoga, dharma and karma. This spiritual side is ever-present in his paintings. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection. This piece is reminiscent of the soothing colours of the element of sky – cool and calm. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. A lover of nature, Bhanu draws inspiration from it. The title of the painting is perhaps an indication of the artist's ode to the evening sky and how beautiful silhouettes form during this hour.

16

ENG TAY

B. Kedah, 1947

Untitled, 2007

Signed and dated "eng tay 07" on lower left

Oil pastel on canvas

61 x 76.5 cm

Provenance

Private Collection, Sarawak

RM 29,000 - RM 38,000



At Rest, 1990

Oil on canvas 46 x 61 cm

SOLD RM 38,324.80

KLAS Art Auction 28 January 2018

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



TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Black Space, 1988

Verso : Label identifying the artwork being Exhibited at the
 "Senilukis" Exhibition of Msian Contemporary Art in Germany 1990.

Organised by the National Art Gallery, Malaysia

Acrylic on canvas

125 x 125 cm

Provenance

Private Collection, Canada

RM 16,000 - RM 32,000

Tajuddin Ismail or also known as Taj, has a deep-rooted passion for art and design since an early age, having studied Fine Art at ITM School of Art & Design and Graphic Design at the Art Center College of Design, Los Angeles before pursuing his post- graduate studies in Interior Architecture at Pratt Institute New York. Now, he is a reputable artist worthy of respect and recognition for his amazing abstract art that draws inspiration from natural forms and landscapes. His artworks are labyrinths of metaphors and underlying meaning. The artist uses distinctive style which has lured many art enthusiasts into his realm of innovative, complex artistry. To Tajuddin, art is about making a visual connection with the eyes of its beholder. Tajuddin uses a mixture of lines, colours and geometric shapes to portray the time and space of nature in a poetic visual language that is well structured and lyrical. While some artists stick to certain medium such as acrylic on canvas to create their works of art, Tajuddin uses several such as acrylic, oil pastel, graphite, and cement paste on paper canvas, wood canvas and wood panels.



18

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Greetings, 2014

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

Acrylic on canvas

114 x 85 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 15,000

Over a black surface, a fluid explosion of colours take place, embodying a jellyfish-like movement and shape. The brushstroke seem haphazard when it's indeed intentional with the shapes created drawn to each other like magnets.

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



19

RAFIEE GHANI

B. Kedah, 1962

100 Walks in the Red Forest, 2020

Signed, titled and dated "Rafiee Ghani 100 Walks in the Red Forest 2020" on lower right

Mixed media on paper

160 x 190 cm

Provenance

Private Collection, Kuala Lumpur

RM 20,000 - RM 45,000



Artist with his artwork.

Rafiee Ghani yet again presents a brilliant spectacle of colours, strokes and his prowess in the '100 Walks in the Red Forest, 2020'. This busy combustion that we witness is the artist's narration of the Bukit Buloh Red Forest in Pahang portraying various topography. 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.



20

ENG TAY

B. Kedah, 1947

Sculpture, Edition 18/25

Signed on verso

Bronze

22 x 9 x 6 cm

Provenance

Private Collection, USA

RM 5,000 - RM 10,000

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

21

RAJA SHAHRIMAN BIN RAJA AZIDDIN

B. Malaysia, 1967

**Tapak Sembah (Welcoming Position) -
Gerak Langkah Series**

Exhibited at the Raja Shahrman, Nafas Exhibition at the
National Art Gallery Kuala Lumpur from 4 - 27 June 2004

Steel Sculpture
56.5 x 60x 20cm

Provenance
Private Collection, London

RM 10,000 - RM 22,000



Raja Shahrman graduated from the Mara Institute of Technology in 1990 and taught at the Malaysian Institute of Art. In 1992, he won the Minor Award at Salon Malaysia. His prolific metal sculpture, *Growth with Equity*, stands in Taman Wawasan on Jalan Sultan Ismail in Kuala Lumpur. Raja Shariman broke the gentility of the Malay psyche when he introduced his *Killing Tools* steel works to the public in the *War Box*, *Lalang* and *Killing Tools* exhibition in 1996. The harshness in those works was toned down when his 'Nafas' exhibition was introduced.

22

ABDUL MUTHALIB MUSA

B. Penang, 1976

Malaysian Breeze Series, 2003

Formerly in the Collection of Hilton Kuala Lumpur

Lasercut mid steel

160 x 340 x 3 cm

Provenance

Private Collection, Kuala Lumpur

RM 85,000 - RM 130,000

Multhalib Musa is considered the chief sculptor in the contemporary Malaysian art movement. He is known for his 'fluid metal sculptures' which seem to be effortlessly carved out of metal. The contradiction of transforming a hard material like metal into a supple, pliable form which catches and bounces light off it, reflects Multhalib's interest in exploring light and the manipulation of his medium. His clean, kinetically influenced sculptures have earned him several awards, residencies and commissions, notable among them the Rimbun Dahan Residency in 2001 and the Australian High Commission Residency in 2004. In 2002 Multhalib won the Award of Excellence at the 6th Oita Asian Sculpture Open Competition in Japan, the Juror's Choice Award at the National Art Gallery in Kuala Lumpur in 2002 before going on to be selected for the Ordos 11th Asia Arts Festival, Inner Mongolia Autonomous Region, China, as well as the Urumqi International Urban Sculpture Symposium in Xinjiang, China in 2009. Multhalib won a competition to design a major outdoor sculpture for the 2008 Beijing Olympics in China. Multhalib has created major commission works for Petronas, The Hilton, The Grand Hyatt, The Westin, Aliya and Farouk Khan and UMW Toyota.



23

YAYOI KUSAMA

B. Japan, 1929

6 Pumpkins (3 red and 3 yellow)

Painted cast resin multiples with stamped artist name and copyright on the underside
published by Benesse Holdings Inc Japan with original yellow and red boxes

Painted cast resin

Each height 4 inches 102 mm

Provenance

Private Collection, Singapore

RM 15,000 - RM 35,000



Top View



Front View

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

CHEN WEN HSI

B. China, 1906 - 1991

Squirrels

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

Chinese ink and watercolour on paper

55 x 69 cm

Provenance

Private Collection, Singapore

RM 35,000 - RM 55,000**Sparrows and Pine**

Ink on paper 65 x 67 cm

SOLD RM 40,320

KLAS Art Auction 8 November 2020

**Herons**

Ink on paper 66 x 76 cm

SOLD RM 87,360

KLAS Art Auction 7 February 2021

Though working across myriad mediums, it was in Chinese ink that some of the most exceptional works by Chen Wen Hsi were found. When working with this medium, Chen Wen Hsi experimented with a repertoire of natural subjects such as chickens, herons, carps, squirrels, as well as gibbons, his most favourite subject. Squirrels, which are elusive in nature is portrayed in an ephemeral moment, frozen in time. The brilliant execution of this work showcases that Chen studied these squirrels down to the minutiae and captures its appearance and motion, like a picture. Chen Wen Hsi was born in Guandong, China, and developed his traditional ink painting techniques at the Shanghai College of Art and the Xinhua College of Art. Renowned for his avant-garde Chinese ink works, he continued to engage with ancient Chinese painting history throughout his life. Also experimenting with oil painting and a diversity of Western styles, Chen Wen Hsi is recognised alongside Cheong Soo Pieng, Liu Kang and Chen Chong Swee as one of the pioneers of the Nanyang art movement.



25

TAY BAK KOI

B. Singapore, 1939

Under The Shade

Signed "Bak Koi" on left
Watercolour and gouche
66 x 66 cm

Provenance
Private Collection, Singapore

RM 9,000 - RM 16,000



Misty Morning, 1970s

Watercolour on paper 60 x 98 cm

SOLD RM 27,052.80

KLAS Art Auction 15 April 2018

Tay's paintings are adorned with neutral colours, complemented by complexity and richness both in texture and form, which far surpass those of his earlier paintings. His works embody a dreamlike quality, often blurring the lines between fantasy and reality, emitting a sense of tranquillity, and even timelessness. As portrayed in this watercolour and gouache on paper piece, there's a sense of tranquillity that surrounds this work. This artwork is something one dreams of, depicting a small village set among nature, with undulating hills as its backdrop and a mammoth tree overshadowing the village.



ONG KIM SENG

Scenes of Singapore

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. His "naturalistic impressionist" style has been important in capturing Singapore's old spirit, as Kim Seng believes in painting scenes that require little re-composition in order to maintain factual accuracy, so that he can ultimately focus on the details that people may soon forget.

TRENGGANU STREET, CHINATOWN

Ong Kim Seng was barely 17 when he started his Sunday plein air painting sessions with some of Singapore's pioneer artists in 1962. They included the late Lim Cheng Hoe, Chen Chong Swee and Ong Chye Cho. They usually spent the day painting in the city area, including on the banks of the old Singapore River, where landmarks such as Raffles City, Marina Bay Sands and Shenton Way's business district had yet to exist. This perhaps explains the artist's fascination with the scenes in Singapore. Trengganu Street was described as "the Piccadilly of Chinese Singapore" in the past. In Hokkien, the street is called "the cross street of Kreta Ayer". Kreta Ayer is a reference to the Chinatown area and the crossing of streets refers to Smith Street and Sago Street. Later, the Chinese referred to Trengganu Street in Cantonese as "theatre side street", a reference to the well-known Chinese theatre, Hei Yuen Kai or Lai Chun Yuen, on Smith Street. Today, Trengganu Street has been converted into a pedestrian mall and is part of the bustling festive bazaar in Chinatown.

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 his works, viewers are brought back to the simple days of yesteryear, evoking nostalgia and memories for Singaporeans who have been to the place. Having grown up in Singapore, the artist has witnessed the changing Singapore cityscape as the country develops and prospers by painting the scenes in the city continually for the past few decades.

HUMBLE BEGINNINGS

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

This watercolourist studied at Radin Mas Primary School in 1959 and later at Pasir Panjang Secondary School. Ong had an innate interest in art since he was young, but his mother had envisioned him having an office job, being either a clerk or teacher



Singapore River, (Painted from the Raffles Landing Site) 1979
Watercolour on paper
36.2 x 53.3 cm
SOLD RM 20,160
KLAS Art Auction 1 March 2020

as it was a ludicrous thought for her son to become an artist. Not paying heed to his mother's dissatisfaction with his interest, Ong began experimenting with painting, beginning with pastels and oil and moving onto watercolour painting earnestly in 1960. It was during this period that he became a regular participant in a painting group at the Singapore River led by artist, writer and lecturer, Chia Wai Hon.

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

ACCOLADES

This talented artist has garnered many accolades, including being the first and only Singaporean to have won six awards from the prestigious 138-year-old American Watercolor Society (AWS), of which he was conferred membership in 1992. He is also the only Asian artist outside the US to be admitted into AWS. Ong's collectors

include Queen Elizabeth II of England, Prime Minister of the People's Republic of China, Secretary-General of the United Nations, President of the Republic of Korea, Prime Minister of Thailand, President of the Philippines; Prime Minister of Japan, Prime Minister of India; the Governor of Hokkaido, Singapore Arts Museum Singapore, Maritime Museum, Agung Rai Museum and Neka Museum in Bali, Indonesia, and Singapore's Ministry of Foreign Affairs, foreign missions and embassies.

ONG'S ARTISTIC STYLE

Ong Kim Seng's style is described as being naturalist-cum-impressionistic and a combination of post-impressionist colour and outlook of the American realist masters. He paints en plein air and has stated that in order for him to paint a place, he has to feel it first. "I believe that inspiration comes naturally when there's a link between the artist and his subject," said Ong. The subjects of his works revolve around inanimate objects, architectural forms, masonry, foliage and landscapes. He seems to have a way of materialising exactly what he sees on canvas, capturing the complexities and minute details of the buildings and the realistic play of light and shadow. Ong's exemplary use of watercolour and the balance between subject and space truly make his work a gem.

26

ONG KIM SENG

B. Singapore, 1945

Temple Street in the Morning, Chinatown, 1980

Signed "Ong Kim Seng 80" on lower left

Watercolour on paper

36.5 x 53 cm

Provenance

Private Collection, Singapore

RM 12,000 - RM 25,000



Singapore Chinatown off Terengganu Street, 1979

Watercolour on paper 35.5 x 52 cm

SOLD RM 19,890

KLAS Art Auction 15 August 2021



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. 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.

27

ONG KIM SENG

B. Singapore, 1945

Teochew Street, Chinatown Singapore, 1997

Signed "Ong Kim Seng 97" on lower left

Watercolour on paper

26.7 x 36.2 cm

Provenance

Private Collection, Singapore

RM 7,000 - RM 15,000



Singapore River, 1982

Watercolour on paper 27.5 x 37.5 cm

SOLD RM 10,080

KLAS Art Auction 13 December 2020

Ong Kim Seng's 'Teochew Street, Chinatown Singapore, 1997' is the exquisite rendition of a street in Singapore, in the 1970's, portraying the artist's masterful skill and immaculate detailing. From the heritage buildings to the antics of people walking about, Ong Kim Seng does it all with style. Ong Kim Seng is an internationally acclaimed water-colourist who has mastered the manipulation of darks in order to give his paintings a luminous glow hence the depth of his paintings. Merging concepts with finesse of execution, the artist presents representative images which are also ethereal in their beauty, flawless in their elemental flow and appropriation of light. The self-taught artist has garnered multiple accolades, including the Cultural Medallion in 1990 and seven awards by the American Watercolour Society.

To him, "Art is a continuous journey. There may be pitfalls and times where you get stuck. It is up to one to choose a path and go along with it." As an en plein-air realist painter, he stays true to his subject-matter, but continues to add an element of intrigue to it by varying the vantage points of his paintings. A fan of nature and traditional architecture, Ong often travels to Bali, Tibet, Nepal, Italy and more, in search of new subject-matter.



28

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 5,000 - RM 12,000

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.



29

LEE MAN FONG

B. China, 1913 - 1988

Nude Sketch, (Amsterdam) 1968

Signed and dated "Adam' 48"

Pastel on paper

63 x 48 cm

Provenance

Private Collection, Kuala Lumpur

RM 20,000 - RM 38,000



"Goddess of Life & Death I" (Amsterdam), 1952

Charcoal on paper 71 x 48 cm

SOLD RM 56,000

KLAS Art Auction 1 March 2020

Lee Man Fong was a Chinese-Indonesian painter who had his training in China and Western Europe, and lived most of his life in Indonesia, developing a particular style that amalgamated his teachings with a quiet yet passionate vision. His works are highly coveted by many for the fusion of Chinese brushwork and Western techniques which resulted in richly sentimental yet elegant paintings. A leading painter and curator of his time, the artist pioneered the Nanyang style in the 20th century in Indonesia. This particular work was birthed in Amsterdam by Chinese-Indonesian artist, Lee Man Fong. The artist goes beyond expressing ideals of the female form to regarding beauty through Lee's eyes. This enigmatic pastel on paper emits an air of enigma and intrigue. One can't help but wonder Lee's perspective for this work.



30

YONG MUN SEN

B. Sarawak, 1896-1962

Kampung House by the Sea, 1949

Signed "Mun Sen 49" on lower left

Watercolour on paper

28 x 38.5cm

Provenance

Private Collection, Singapore

RM 8,000 - RM 14,000



Resting, 1947

Watercolour on paper 26 x 37 cm

SOLD RM 15,120

KLAS Art Auction 24 February 2019



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

31

CHENG

Malayan Village, 1960's

Watercolour on paper
27 x 35 cm

Provenance
Private Collection, Singapore

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.

RAN-IN-TING (LAI YINDONG)

B. Taiwan, 1903 - 1979

View of the Tamsui River, Formosa

Signed and inscribed "RAN IN-TING FORMOSA"
on lower right and also signed in Chinese with artist's seal on lower right
Monochrome watercolour on paper
19.7 x 29.5 cm

Provenance
Private Collection, UK

RM 18,000 - RM 30,000

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

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



33

LUCIEN FRITS OHL

B. Indonesia, 1904 - 1976

A flamboyant tree

Signed "Lucien Frits Ohl" on lower right

Oil on canvas

61 x 92 cm

Provenance

Private Collection, Canada

RM 9,000 - RM 16,000



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

34

LUCIEN FRITS OHL

B. Indonesia, 1904 - 1976

Village Scene, 1950

Signed "L. Frits Ohl" lower right

Oil on board

23.5 x 34.5cm

Provenance

Private Collection, Singapore

RM 5,500 - RM 9,000

Frits Lucien Ohl (1904-1976) was a painter whose works were mostly of Indonesian landscapes and Asian panoramas. He was a skilled artiste, watercolourist, and draughtsman in the style reminiscent of the late of GP. Adolfs. He worked in a colourful and impressionistic manner, depicting Indonesian landscapes and culture, often using his palette knife. He worked throughout Indonesia in Jakarta, Palembang and Yogyakarta until he left Indonesia to work in the Hague in 1954. He painted in the style of Gerard Pieter Adolfs' late period. He produced illustrations of Indonesia for JC Hamel's *Soldatendominee* (Hague 1948). He has exhibited in Jakarta, The Hague and the Ethnological Museum Nusantara in Delft. The artist died in 1976.



SYED AHMAD JAMAL

Life as colourful as his paintings

The late Datuk Syed Ahmad Jamal treaded the path of art which led to a colourful adventure, a story told through his paintings which reverberate vibrant, energetic hues.

PRIMORDIAL DAYS

He was born to fit this artistic role. Born in Bandar Maharani, Muar, Johor on Sept 19, 1929, Syed Ahmad Jamal had a carefree childhood. Even at a very young age, he had a deep sense of observation and appreciation for the natural milieu of his environment. His family lived in a small community where rubber plantations were abundant. Evidence of his keen eye of observation, Syed Ahmad used to find himself gazing at the clouds and sky in fascination and speculated that perhaps God lay amongst those clouds. He was also an inquisitive and eager-to-learn young lad. He relished simple things in life like playing with his siblings while also spending a lot of time on his own, thinking.

It was much later when he realised that the early discoveries and awareness developed as a young boy sharpened his sense of sight and hearing, which played a pivotal role in his artistry. Syed Ahmad noted that he might not have cultivated the sensitivity to his surroundings had he stayed in Kuala Lumpur. An incident that jolted Syed Ahmad's young life was the death of his grandfather - his first encounter with the harsh reality of the impermanence of life. That black mark triggered a curiosity on the subject of life and death.

SCHOOLING DAYS

At the age of six, Syed Ahmad was enrolled into a Malay school, Sekolah Melayu

Tambatan in Johor Bahru as it was the closest to home. At this school, he learned to write Jawi, an adapted Arabic alphabet for writing the Malay language, in his early days. His primordial days in school were made a challenge by his teacher who once gave him 12 lashes on his calf for not being able to read a sentence in Jawi.

Things took an ugly turn when Syed Ahmad's father, Syed Jamal reprimanded the teacher. As an act of revenge, the teacher failed Syed Ahmad in his Standard One examinations, which hindered him from progressing to the next standard. Nevertheless, it did not deter him from re-sitting and passing the examination six months later. On hindsight, this unpleasant experience motivated him to work hard and excel academically and be competitive in class.

After three years at the Malay school, he shifted to an English primary school at nine years old, where he was welcomed with books with coloured pictures which subsequently sparked a genuine interest in reading. This, he had proudly said, was the main reason he did exceptionally well in his studies and often achieved high scores in almost every subject.

It was during this time that he decided he wanted to become an artist. He related, "Every day after coming back from school and finishing my homework, I would start drawing. There was no single incident that sparked my interest to become an artist. I just felt that I wanted to draw every day and was very happy doing it." Apparently, Syed Ahmad projected his interest in art even before he started schooling, by sketching on the wooden walls of his house. His



Nur Tenaga, 2010

Acrylic on canvas
153 x 152 cm

SOLD RM 490,332

KLAS Art Auction 30 July 2017

forbearing and empathetic parents not once scolded him for his mischievous deed, rather, bought him crayons and watercolours. His father was very encouraging. This flourished his interest in becoming an artist and it became a starting point for his adventure in art.

In 1941, during Syed Ahmad's school holidays, World War II broke out in Malaya. Whenever there was an attack, his family would hide in a special shelter. There was this incident where the house of an engineer was looted. Venturing to the site later, Syed Ahmad saw a lot of books scattered around the place.

Among all the books that were strewn about, he was drawn to one about art. Intrigued by it, he took it home with him and could not take his eyes off it. From the book, he read about famous artists such as Turner, Constable, Corot, Rosseti, etc and marvelled at their paintings. These artists, whose works he became accustomed with, became his inspiration.

After the war ended, Syed Ahmad's father's health took a toll for the worse and he eventually passed away in January, 1947. His family was provided with 75 dollars a month by the State Social Welfare Department. Syed Ahmad used the money for provisions which he had to carry all the way back from town. The arduous life, however, never broke his spirit, it was just part of life.

CROSSROADS BETWEEN ARCHITECTURE AND ART

As the eldest of his family, with six younger brothers and sisters to look after, a higher education seemed out of reach to Syed Ahmad. Despite his predicament, his achievement in school garnered the Yayasan Sultan Ibrahim Scholarship to study at the Birmingham School of Architecture, England in 1950. Naturally, he leapt at this opportunity. However, the induction of architecture made him realise that it wasn't his cup of tea. The only time he awaited eagerly for was when his class would head outdoors or to art galleries to sketch as he



Senyum, 2009
Acrylic on canvas 122 x 183 cm
SOLD RM 392,000
KLAS Art Auction 29 September 2019

could whip out his favourite apparatus, his pencils.

Syed Ahmad's dexterity for drawing caught the eye of his principal, Mr Jones who acknowledged that his sketches were the best among all his classmates. His principal told him, "You are too good an artist to be an architect."

Intending to aid Syed Ahmad to trail his true calling, Mr Jones wrote to the Johor government and informed them that he should discontinue his studies in architecture and enrol in art school instead. The first letter Mr Jones sent was unfortunately rejected but he persisted and wrote an appeal letter which the Johor government responded favourably and Syed Ahmad was soon on his way to the Chelsea School of Art in London. Finally, his dream came true. "At that time, it felt like a dream. If it weren't for Mr Jones,

I probably won't be an artist now," Syed Ahmad noted.

When he arrived at the Chelsea School of Art, Syed Ahmad had to work harder to catch up with his peers as classes had commenced. But efforts, coupled with his extraordinary talent, paid off. He did very well and soon won various competitions and awards. He related that studying in Chelsea was the best four years of his life. "I enjoyed myself immensely. Chelsea was to me, the world," he enthused. It was a ritual for him to visit both private and public art galleries every Saturday. Sundays were for a different regime - it would be museums of various sorts, like the science museum, natural history museum, geological museum, etc. where he intended to learn and absorb as much as he could. To him, visiting these places was part of the education. Needless to say, he strived to make the most of his

time while in England and made sure to gain the best that England could offer.

ART MAKETH THE MAN

Throughout his career, Syed Ahmad's artistic style had been through various changes. His landscape and (early) portrait paintings were stamped with his personal input and style, with traces of analytical Cubism and Abstract Expressionism, before his art matured into Symbolism.

During the roaring 1960's and 70's, his style leaned towards abstracts, while in the 2000s, his paintings became more spiritual. His Abstracts were marked sometimes by Jawi and later, Naskh calligraphic strokes and gestures (Naskh is a cursive Arabic script).

Syed Ahmad depicted the starting point of his life as an artist in Britain (Birmingham School of Architecture and Chelsea School of Art) through three notable works, all done in 1956, namely 'Battersea Park I and II' and 'Duel in the Snow' (inspired by the epic battle between Hang Tuah and Hang Jebat on morality and justice).

It is evident that to him, it was the landscapes and happenings around him that gave him his 'topics'. In later years, he delved into socio-political issues, like anti-nuclearism, the environment, Palestine and Bosnia, in which he expressed his thoughts through Symbolism. Syed Ahmad's art resonated with the spirit of the age and marked historic events in the country. Despite his reputation then, Syed Ahmad Jamal remained a true artist, one who created art neither for recognition nor wealth, but merely as a form of self-expression.

When he first decided to become an artist, he faced naysayers questioning whether this path could be fruitful. But he paid no heed to them as he wasn't in it for money. He desired to follow his passion and that was what he did. In fact, during his first exhibition, his most expensive work sold for a mere 300 dollars. "The ultimate

thing I want to achieve as an artist is the beauty of the artwork in its own existence," he said – his paintings being the testament to this statement.

Six years after returning from England, his first artifice was the Pohon Nipah (1957), produced for the profound effect the nipah palms had on him on several levels. He recalled the sturdy topography of nipah palms standing in the soft mangrove mud like scaffolds against soil erosion, with their fern-like palms outstretched, glistening warrior-like in the sunlight. The nipah palms were common milieu during his commune between Johor Bahru and Batu Pahat High School, where he was teaching then.

"It was a milieu contrasting to that of the mild, mellowed, cultivated civilised landscape or garden countryside of England. The palms stood firmly, as they were enjoining the earth, space and the while the serrated blades of the palms shot up, as if in response to the invisible rays of the sun. The sheer bout of energy was catalytic, echoing and re-echoing again years later in the 'Gunung Ledang' and 'Between Heaven and Earth series'. In 1957, Syed Ahmad produced Mandi Laut.

"It ties up my academic knowledge and training in the West with the local tropical ambience. I transposed and transmuted the Western figurative format (à la the Madonna and the Rock) into a Malaysian setting. Besides, the act of posing (of the figures) is also a Western thing," he said.

Syed Ahmad's decorated belt of achievements included designing an emblem for the National Art Gallery of Malaysia. The stylised human eye in the emblem represents vision of the artist while the rectangular shape represents the visual arts. The long oval shape that circles the eye and the rectangular shape represents inner content.

35

SYED AHMAD JAMAL, DATUK

B. Johor, 1929

Picnic at Sonning, 2006

Signed and dated on lower right

Acrylic on canvas

76 x 163 cm

Provenance

Private Collection, Kuala Lumpur

Exhibited and illustrated in the exhibition catalogue for the first time in

"On & Off King's Road" in Petronas Gallery, Kuala Lumpur in 2006.

Exhibited, featured on the cover and illustrated on page 55 of the Malaysian Gems,

Modern & Contemporary Malaysian Art Exhibiton book

Illustrated on page 52 of the "777, Celebrating 7 Illustrious Years at KLAS"
coffee table book published by KLAS in February 2019

RM 280,000 - RM 400,000



One of Malaysia's prominent artists, Datuk Syed Ahmad Jamal's magnificent 'Picnic at Sonning, 2006' is a beautiful piece of work, a product of modernity and technique, exhibiting vibrant colours and a subtle grace to command viewers' attention. This well executed masterpiece is a depiction of the late artist's early days in the United Kingdom. Syed Ahmad Jamal used to play cricket in the summer with his lecturers at Sonning Park. On such outing, his lecturer bowled a ball that spun, bounced off the ground and hit him right in his knee which later gave him a bad bruise. The artist masterfully translated that memory onto canvas.

36

AWANG DAMIT AHMAD

B. Sabah, 1956

Marista - Essence of the Past I, 2000

Signed, dated and titled on the Verso

Mixed media on canvas

125 x 110 cm

Provenance

Private Collection, Kuala Lumpur

RM 50,000 - RM 75,000



Marista Imajan Dari Pedalaman, 1997

Mixed media on canvas 136 x 120 cm

SOLD RM 62,720

KLAS Art Auction 18 January 2015

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.



37

YUSOF GHANI

B. Johor, 1950

A Festival of Masks, 1997

Signed "Yusof Ghani, 97" on lower right

Signed, titled and Dated on the Verso

Acrylic on canvas

121.5 x 137cm

Provenance

Private Collection, Kuala Lumpur

RM 47,000 - RM 65,000

One might assume that this is a narration of Yusof Ghani's 'Topeng Series', differing completely from his usual. Set in a backdrop of yellow, red and white, the masks seem as if its moving. First inspired by the masks of Kayan and Kenyah when Yusof Ghani visited Sarawak in 1988 and 1991 in which the cultural motifs played a major part in Yusof Ghani's Siri Topeng. It merely is an expression of faces, combining oil on canvas in controlled structures, intensified by outlines which shows the artist's effort in exploring new forms and visual approaches that are to the point, solid, structured and meaningful. The figure, seen as a formative generator and embodiment of movement is radically altered by Yusof Ghani. He dismantles and transforms them into planes of colour and curving lines. They are almost forceful, and at times, even awkward. The masks which started around 1993 took on more grotesque forms after he visited South Africa in 1994. It's noteworthy that Yusof exhibited the Topeng-Wayang transition at the Jenkins Johnson Gallery in San Francisco in 1997.





38

ALI NURAZMAL YUSOFF

B. Penang, 1978

A Boy Named "Ju On", 2017

Signed and dated on lower left Exhibited in
"Tell Tale" Solo Exhibition at Pace Gallery, Petaling Jaya

Oil on canvas

41 x 139 cm

Provenance

Private Collection, Singapore

RM 3,000 - RM 7,000

Having started drawing since the tender age of nine years old, the artist who was born in 1978 in Penang successfully introduced Caravaggio in his Imitation Master Series through an artwork called, "Imitation Master-After Caravaggio Legacy" to the contemporary world before continuing with his second Imitation Master series. His pieces range from realism to figurative using mediums such as charcoal on paper, oil painting and acrylic which reflect current issues in our country. His third solo exhibition, "Alism" was held at Core Design Gallery.

39

KELVIN CHAP

B. Indonesia, 1974

Symphoni Alam, 2017

Signed and dated "Chap Kelvin 2017" on lower right

Mixed media on canvas

131 x 131 cm

Provenance

Private Collection, Singapore

RM 3,000 - RM 7,000



The Land of the Headhunters (Borneo Series), 2003

Mixed media on canvas 131 x 131 cm

SOLD RM 8,960.00

KLAS Art Auction 22 March 2015

Kelvin Chap grew up in Sabah, despite having been born in Indonesia. There, he developed an intense fascination for the Borneo tribal culture and symbolisms, which are always present in all his artworks. The masks, totem poles and everything iconic from Borneo is present in this artwork. The artist explained that the idea behind this piece is simply a social commentary; the overlapping of tradition and culture with modernisation, of how they clash, and the portrayal of a society that is too eager to accept urbanisation, so much so that the lines are blurred and almost obscure the original culture identity. There is also a narration about nature itself that is present in this painting, making this piece more meaningful in both meaning and technique.



40

BHANU ACHAN

B. Kuala Lumpur, 1949

Nature Series, 2016

Signed and dated "Bhanu 16" on lower right

Oil on canvas

145 x 203 cm

Provenance

Private Collection, Kuala Lumpur

RM 8,000 - RM 20,000

Geometrical shapes coloured with various colours are apparent in this piece. Though abstract in sight, yet there is a sense of cool and calmness to it. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. The artist often mentions that nature has been his primary source of inspiration, as indicated by the title of this painting. Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration and the implications that come with it. Bhanu Achan was initially sent to India to study medicine, where he began to delve further into the teachings of Hinduism, yoga, dharma and karma. This spiritual side is ever-present in his paintings. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection.



41

KHALIL IBRAHIM

B. Kelantan, 1934

Mother and Child, 1968

signed and dated "Khalil 68" on lower right

Batik

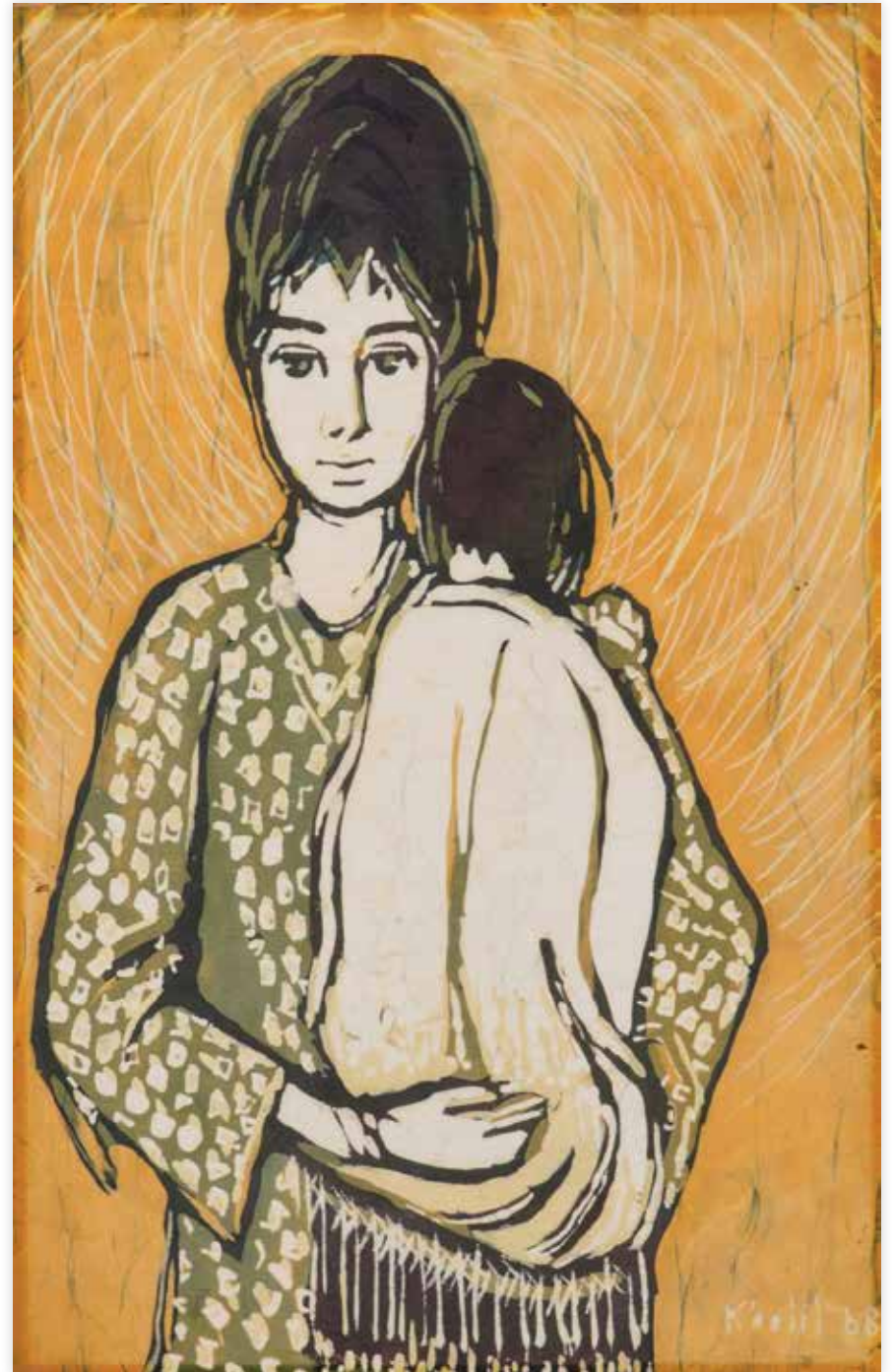
42.5 x 26.5 cm

Provenance

Private Collection, Switzerland

RM 18,000 - RM 35,000

Described by KLAS as Malaysia's Father of Figurative Painting, the late Khalil Ibrahim was born in 1934 in Kubang Kerian Kelantan. He was one of the earliest Malaysians who receive a full state scholarship in 1960 to study art at the prestigious Central St Martins School of Art and Design in London. His masterful skills in drawing, watercolour and acrylic, were styles that moved from the almost real to the almost abstract. While the late Chuah Thean Teng pioneered the art of batik in the 1930s, it was only accepted as a medium of artistic expression by the 1960's. Somewhat later, Khalil Ibrahim also depicted Malay life, primarily that of the fisherman fraternity, through the batik technique — in a more real sense. While colour and texture became the primary fascination with Khalil, he remained true to — firstly, the human figure albeit fragmented and secondly his people of the East Coast. Unlike Teng's subjects who reflected a lazy contentment about kampong life, Khalil's interpretation, seemed somewhat more involved. Even if rather romanticised in gesture and cluster and vibrant colour, they are possessed in their stance - notions that highlight their industriousness. This 'Mother and Child, 1968' batik work is endearing, portraying a mother's love for her child, cradling the child with utmost care.



42

KHALIL IBRAHIM

B. Kelantan, 1934

East Coast Fisherman, 1968

Signed and dated "68 Khalil Ibrahim" on lower right

Batik

88 x 72 cm

Provenance

Private Collection, Switzerland

RM 45,000 - RM 75,000

Born in 1934, the late Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. While the late Chuah Thean Teng pioneered batik in the 1930s, it was only accepted as a medium of artistic expression by the 1960s. Somewhat later, Khalil also forayed into this art medium, depicting the Malay life, primarily that of the fishermen fraternity, through the batik technique – in a more real sense. Khalil has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, in which most of his works centre around figures and are heavily influenced by East Coast fishermen and women. Obtaining inspiration from his upbringing in Kelantan, this batik piece features a group of village folk clad in vibrant sarongs. Khalil utilises his skill in and complete study of the human figures to bring out movement while simultaneously using bold colours to bring about richness to this piece.



43

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Mother and Daughter, 1980's

Signed "Teng" on lower left

Batik

92 x 63.5 cm

Provenance

Private Collection, USA

RM 35,000 - RM 55,000

Teng's Mother and Child series is a classic, universal motif and one that he adopted and perfected. Despite the expressions on the mother and child subjects, there is an endearing quality to the renditions, each executed in style that is distinctively Teng. The subjects portrayed differ with each artwork, mostly in a loving embrace and filled with warmth. The crackling effect in the background was the result of Teng's tie-dye technique with waxed cloth. He allowed the wax to crack and for the dye to seep through to obtain the crackling effect which set off against the figures well.

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



44

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Mother and Children, 1970's

Signed "Teng" on lower right

Batik

83 x 85.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 45,000 - RM 90,000



Teng came from an artistic family (his mother designed shoes) and studied art at the Amoy Art Institute in Fukien Province, China. At the age of 18, he emigrated to Malaysia with his tradesman father and settled in the Pearl of the Orient. From helping his mother design dainty shoes for Chinese women with bound feet to becoming a pioneer of Malaysian batik painting, Teng has left quite the legacy in batik painting. His interest in art and craft was certainly owed to his mother. Teng became interested in batik while teaching art in the 1930's.

While he had established himself as a painter, his enduring spirit propelled him to develop an artistic discipline that was distinctively Malaysian. Though trained in Chinese art, brush painting was too oriental, while the watercolour and oils were too Western for the artist.

Therefore, with the large and unused stock of pigments, Teng started to experiment with this material and adapted this age-old craft as a medium for fine art. A pioneer in this medium, he had to literally work from scratch — the process was long and tedious. According to Frank Sullivan, "His productivity in batik painting is enormous... never satisfied, he is always experimenting, seeking to give new depth and range to his batik art." Teng received international fame in 1968 when his painting entitled 'Two of a kind' was selected by UNICEF for its greeting cards selections. Twenty years later, his painting 'Tell you a secret' was again selected by UNICEF. Teng's various batik portrayal of Mother and Children are always heart-warming and tugs at one's heartstrings.

45

CHUAH SIEW TENG

B. Kuala Lumpur, 1946

Untitled, 1980's

Signed "S. Teng" on lower right
Batik
58 x 43 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - RM 14,000

Known for his excellent technique in working with the batik medium, Chuah Siew Teng is a veteran in the Malaysian art scene, bringing with him a vast range of experience. Siew Teng has a reputation of a brilliant artist in this segment where he is one of the most celebrated Malaysian artists today. He comes from Penang and was born in 1944 where he had long established himself and cement a place among Malaysian artists before he finished his education in 1965 at the Ravensbourne College of Art and City & Guild Art School in England.

Siew Teng expressed a great interest in batik art at a very early age and was exposed to this art medium by the master of batik art, his father, Dato' Chuah Thean Teng. In 1961, 1962 and 1963, Siew Teng was the winner of the "Art Prize" in the open art competition held in North Malaysia. In 1964 he won the "Certificate of Merit" at the National Art Competition with his painting entitled "Joy of Living". The following year he was awarded a prize at the Malaysia Artist Competition for his painting "Outdoor".





46

LONG THIEN SHIH

B. Selangor, 1946

Uncertain lineage, 2021

Signed and dated "Thien Shih 2021" on
lower right

Pastel on paper
52 x 72 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - RM 5,500

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

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



47

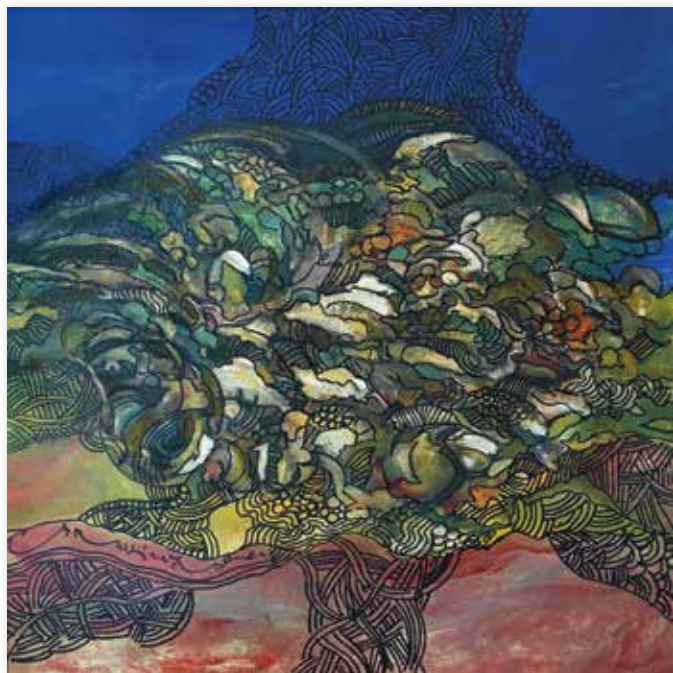
UNKNOWN

Abstract, 1960's

Mixed media on paper
96 x 68 cm

Provenance
Private Collection, Germany

RM 2,000 - RM 5,500



48

TAN RAHIM

B. Perak, 1934

Untitled

Signed on lower left

Oil on canvas

45 x 45 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500

Tan Rahim Zahici, born in 1934 in Perak, is known for his impressive experimentation with abstraction in the batik medium. He was largely a self-taught artist, committing himself to painting in the early 1970's. His batik paintings are notable for their striking similarity to the colour-field painting movement in 1960's New York.



49

TAN RAHIM

B. Perak, 1934

Untitled, 1988

Signed and dated on middle left

Oil on canvas

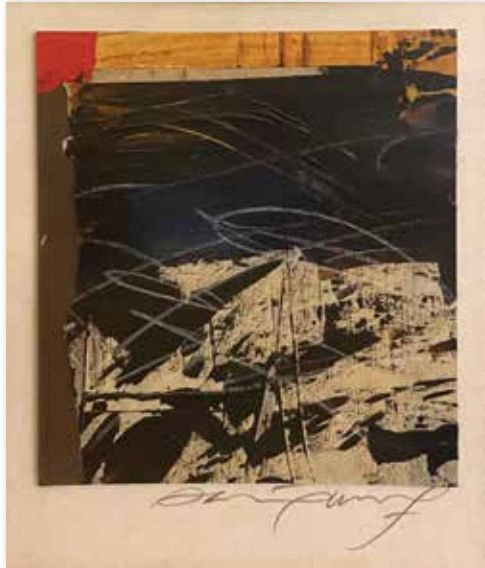
65 x 65 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - RM 3,500

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50

ALIAS YUSOF

OVERVIEW #1 & OVERVIEW #3, 2003

Acrylic on paper
28 x 33 cm
22.5 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - RM 3,600



51

ZAKARIAH NOOR

B. Penang, 1924

Rebat Musician, 1963

Signed and dated Zakariah Noor
63" on lower right
Oil on board
72 x 45.5 cm

Provenance
Private Collection, Canada

RM 1,500 - RM 4,500

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



52

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 1,000 - RM 1,500

In many of Chang's works, the faces of his subjects are not seen. Rather, in beautiful, serene compositions he focuses with telling details. In this instance, it's a vendor with weathered hands clad in yellow-hued sarong and a turquoise top selling red chillies and bananas. From Chang's artistic perspective, the audience can have more space to think or feel after viewing the painting from a pair of hands or feet. This is unlike a painting with faces, where the audience will tend to seek to more or less know from the expression of the people in the painting.



53

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 1,000 - RM 1,500

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).



54

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

**Innerspace No. 2 Edition 257/300
&
Innerspace No. 3 Edition 247/300**

Both signed on lower right Inscribed edition
number

and titled on lower edge of paper

Print on paper

41 x 41 cm x 2 pieces

Provenance

Private Collection, Kuala Lumpur

RM 1,000 - RM 2,800

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

55

ISMAL ABDUL LATIFF

B. Melaka, 1955

Malam Kelam No. 02, 2002

Signed, dated and titled on verso

Acrylic on paper

38 x 29 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - RM 1,500



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

56

ISMAIL ABDUL LATIFF

B.Melaka, 1955

Angkasa Anggerik Putih Series , 1998

Signed "Ismail Latiff" on lower right

Acrylic on paper

53 x 37 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 7,000

Ismail Latiff's artworks are the epitome of vibrant, alive and energetic. Same can be said with this piece, featuring a harmonious blend of various colours, resulting in a masterpiece of motion on canvas. These are the types of sceneries that one encounters only in dreams or in the figments of the imagination, but very difficult to put into words and even tougher to revisualise. There is no better place than our dreams, and there is no better artist to paint those dreams apart from Ismail Latiff. He usually incorporates folklore, myths and legends into his artworks and the end result is usually a flurry of fantastical colours of absolute magic as depicted in this painting. This piece will leave art enthusiasts fascinatedly confused and curious, allowing them to explore the work through their own imagination and perceptions.



57

ISMAIL ABDUL LATIFF

B.Melaka, 1955

Angkasa Anggerik Putih Series, 1998

Signed and dated "Ismail Latiff 98" on lower right

Acrylic on paper

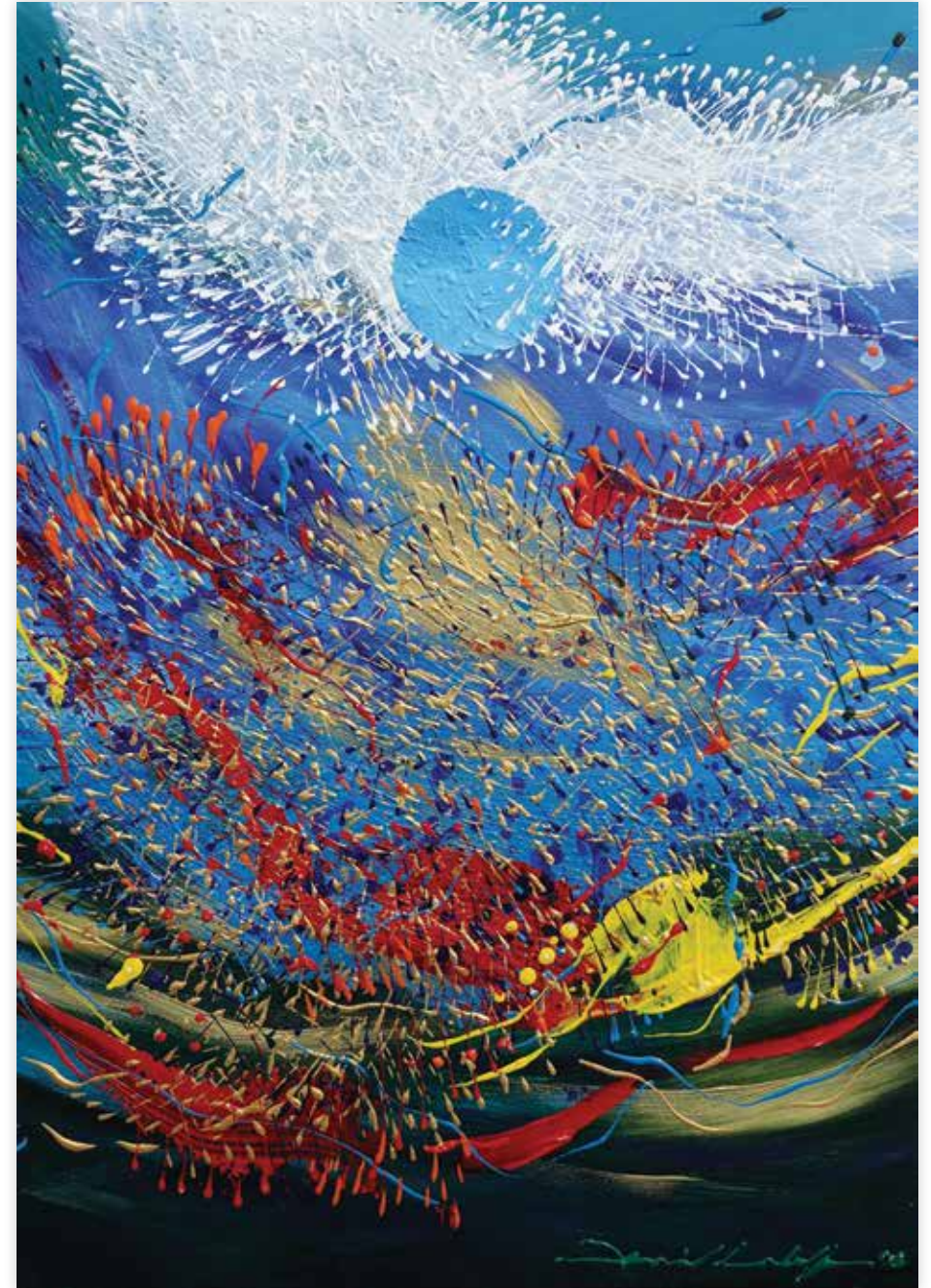
53 x 37 cm

Provenance

Private Collection, Kuala Lumpur

RM 2,000 - RM 7,000

The Angkasa Anggerik Putih Series features enigmatic layers of contrasting colours, complemented by swirls and splashes with Ismail Abdul Latiff's ever present moon at its centre. A wave of dominant blue and white washes over the canvas, conveying the artist's brilliance. He has been described as 'one of the greatest escape artists ever to wield the brush'. His realm is of the enchanted and enchanting, a utopian world built on love, beauty, purity and power. Ismail's works reflect a combination of movement and mythology. For Ismail, he only sees himself as a traveller who embarked on a conquest to bring the inner space, texture, colour and beauty of the natural world together and interpret them onto paper and canvas. Art, as he perceived, is life and one of the best introductions to art is nature.



58

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Dari Taman Itu, 2021

Signed and Dated on the lower right

Mixed Media on Canvas

152 x 152 cm

Provenance

Private Collection, Kuala Lumpur

RM 4,000 - RM 7,000

Mohd Khairul Izham is known for his approach on broad subjects of past and memories with complex layering and conscious masking, leaving viewers with residue from the process of recollection. Staying true to his enigmatic, peculiar and evasive style, this artwork portrays a sweep of blue hue in a dark whimsical setting. The monochromatic colour lures his viewers into his unique imagination.



59

RAFIEE GHANI

B. Kedah, 1962

The Red Stone River, 2017

Signed, titled and dated "Rafiee Ghani the red stone river 2017"

Watercolour on paper

57.5 x 76 cm

Provenance

Private Collection, Kuala Lumpur

RM 6,000 - RM 12,000

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



60

RAFIEE GHANI

B. Kedah, 1962

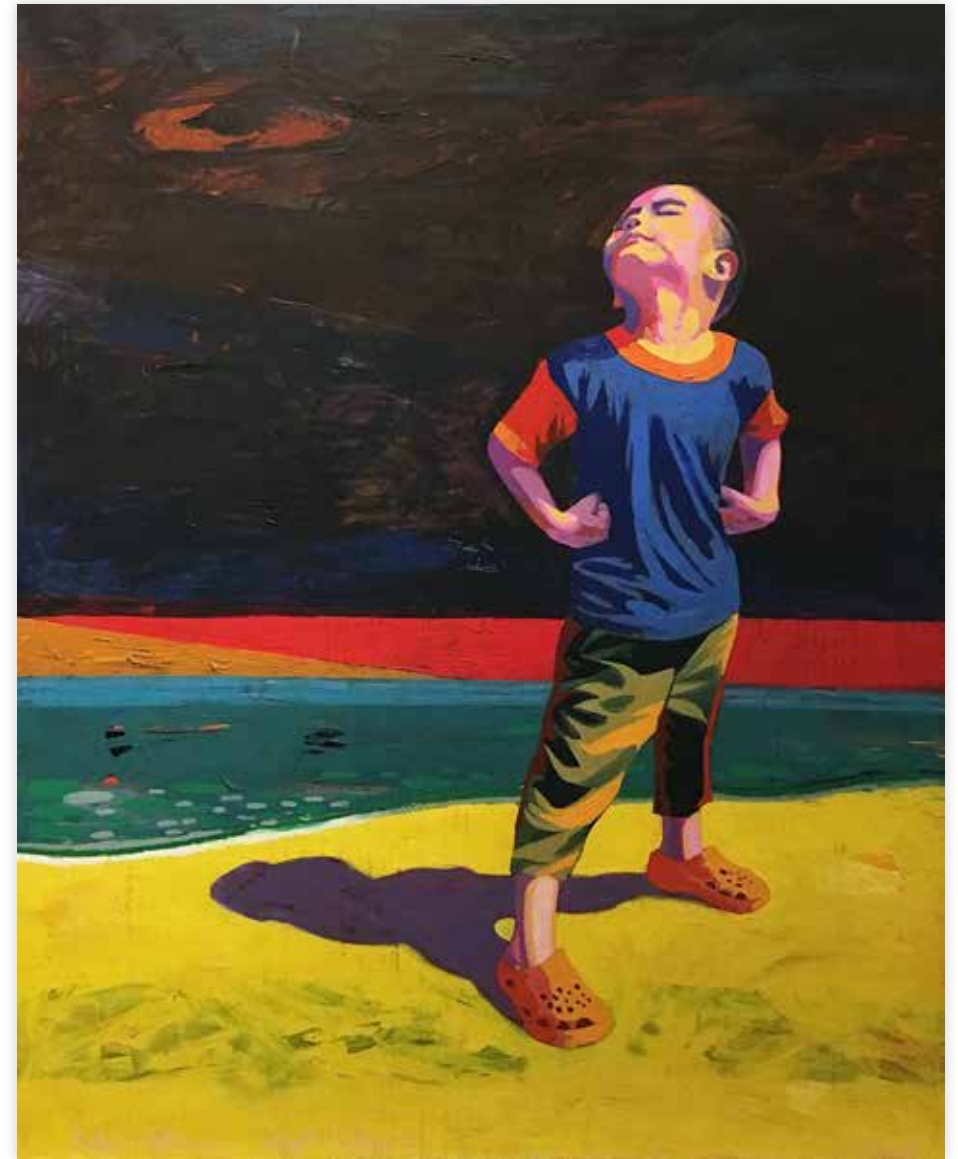
Night Walker I, 2007

Signed, titled and dated
"Rafiee Ghani 'Night Walker I , 2007' " on verso
Acrylic on canvas
122 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 22,000 - RM 30,000

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. Those who collect his art appreciate the spontaneity yet mastery of his visual expression. The strong colours and joyful tone are also distinctive, and ultimately, the works are evergreen due to the timeless nature of his themes. This painting, named 'Night Walker I', departs from his abstract norm to illustrate a real work which sees a child striking a pose, joyful and carefree in what seems like a garden or play area. Rafiee Ghani injects his colourful hallmark into the piece.





61

X

ERIC QUAH

B. Perak, 1946

Berlin Wall Series, 1991

A similar work can be seen illustrated on page 180 of Eric Quah's Retrospective exhibition book published by Penang Art Museum in 2017

Mixed media on paper
12 x 35.5 cm

Provenance
Private Collection, Penang

RM 1,000 - RM 3,000



62

X

ERIC QUAH

B. Perak, 1946

Berlin Wall Series, 1991

A similar work can be seen illustrated on page 180 of Eric Quah's Retrospective exhibition book published by Penang Art Museum in 2017

Mixed media on paper
13 x 36.5 cm

Provenance
Private Collection, Penang

RM 1,000 - RM 3,000

IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1 NOTICE TO BIDDERS

General

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

KLAS is Seller's Agent Only

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

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

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

Tests

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

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

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

Bidder's Duty to Inspect

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

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

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

Condition Reports and Estimates

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

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

Storage Cost

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

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

Conduct of the Auction

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

- (a) refuse any bid which does not exceed the previous bid by at least 10% or by such other amount as the Auctioneer will in his absolute discretion decide;
- (b) to advance the bidding in such manner as he may decide;
- (c) to withdraw any Lot;
- (d) to combine any two or more Lots; and

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

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

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

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

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

After the Sale

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

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

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

agrees that any resale price will be deemed commercially reasonable.

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

hereunder.

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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



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

Bidder No. (for office use)

BIDDER REGISTRATION FORM

KLAS ART AUCTION Malaysian & Southeast Asian Art | 28 November 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 _____



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ABSENTEE BID FORM

KLAS ART AUCTION Malaysian & Southeast Asian Art | 28 November 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.

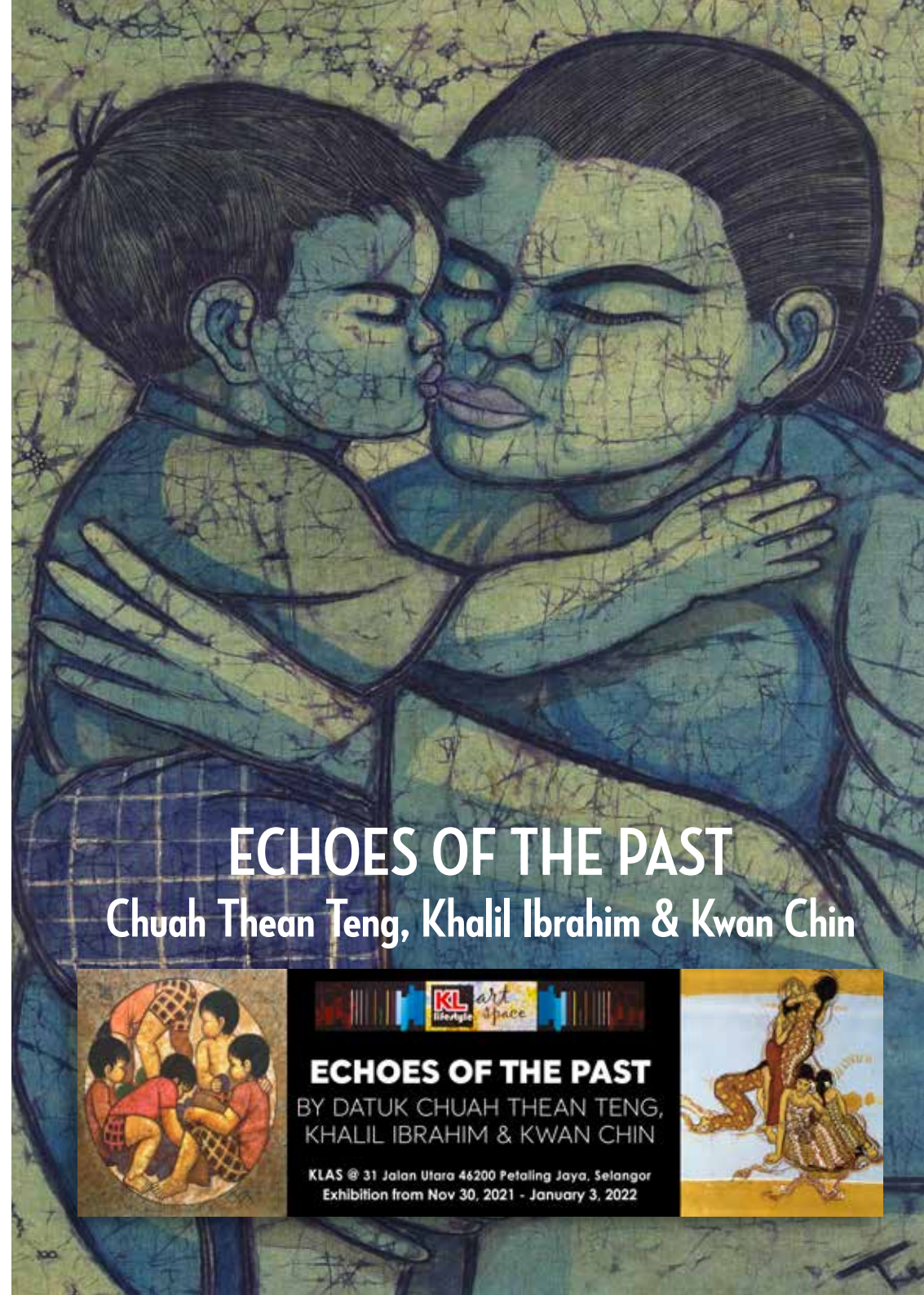
AGREED AND ACCEPTED BY

Signature of Bidder

Name _____ Date _____

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ECHOES OF THE PAST

Chuah Thean Teng, Khalil Ibrahim & Kwan Chin



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Exhibition from Nov 30, 2021 - January 3, 2022





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