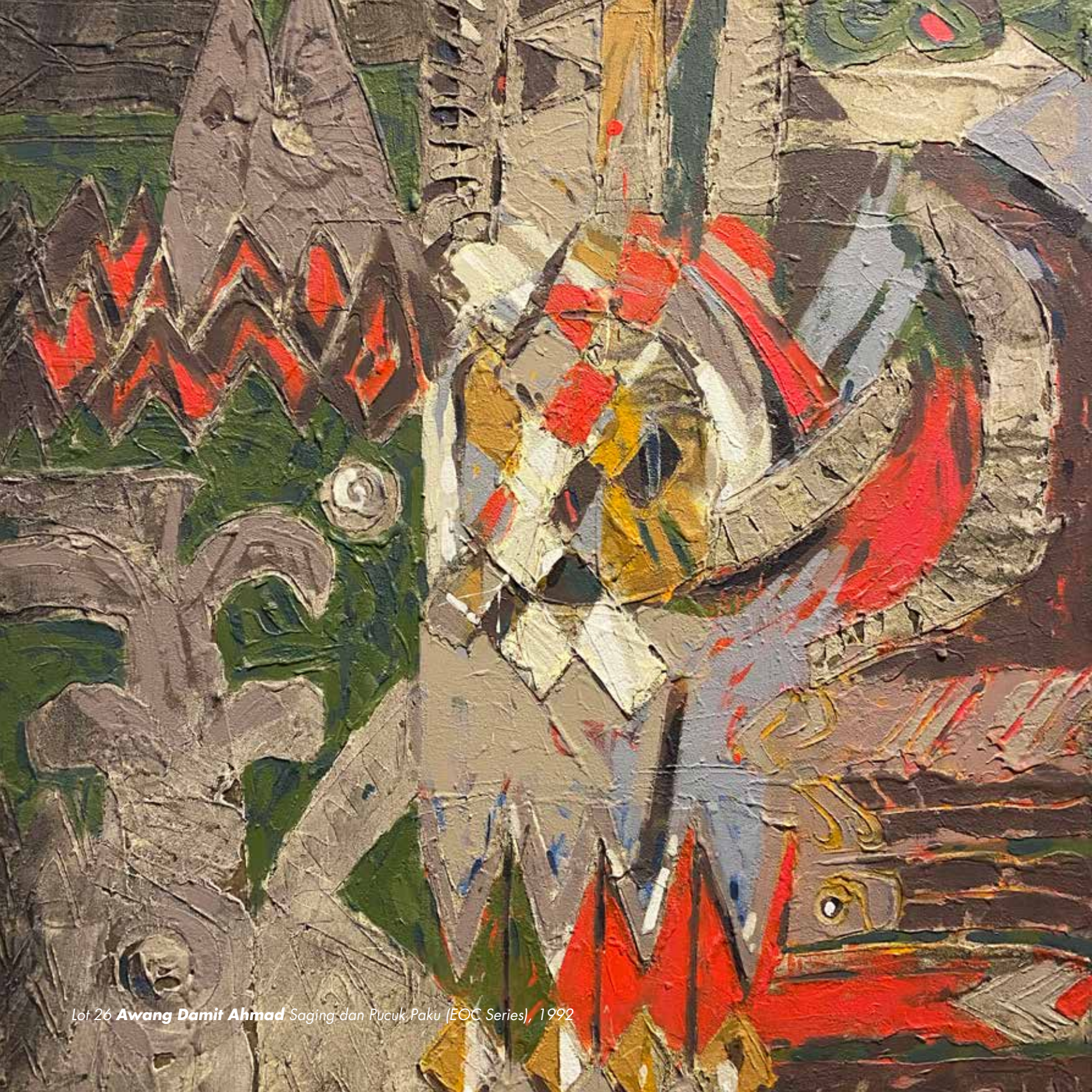




KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

PETALING JAYA, SUNDAY 20 FEBRUARY 2022



Lot 26 **Awang Damit Ahmad** Saging dan Pucuk Paku (EOC Series), 1992

Auction Day

Sunday, 20 February 2022

Auction starts at 1.00 pm

KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia

Contact Information

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KLAS ART AUCTION 2022

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 20 FEBRUARY 2022



Lot 60 **Raden Basoeki Abdullah** Potrait of a Lady

Full Showcase

Date: 9 February - 19 February 2022

Venue: KL Lifestyle Art Space

31, Jalan Utara

46200 Petaling Jaya

Selangor, Malaysia



Map to KL Lifestyle Art Space



Lot 4 **Eng Tay** *Awaiting*, 2003

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Glossary



1 KHALIL IBRAHIM
EAST COAST LANDSCAPE, 2009
Acrylic on canvas
19 x 19 cm
RM 2,800 - 5,500



2 KHALIL IBRAHIM
EAST COAST SERIES, 2006
Watercolour on paper
27 x 33.5 cm
RM 5,000 - 12,000



3 KHALIL IBRAHIM
EAST COAST FISHERMEN, 1980
Ink on paper
40 x 57 cm
RM 4,500 - 9,000



4 ENG TAY
AWAITING, 2003
Oil on canvas
35 x 54 cm
RM 40,000 - 90,000



5 MOHD KHAIRUL IZHAM
HUJUNG TANJUNG II, 2021
Acrylic on paper
60.5 x 84.5 cm
RM 1,200 - 3,000



6 MOHD KHAIRUL IZHAM
HUJUNG TANJUNG III, 2021
Acrylic on paper
60.5 x 84.5 cm
RM 1,200 - 3,000



7 JALAINI ABU HASSAN
NON-BOTANICAL SERIES, 2020
Watercolour on paper
41.6 x 29.5 cm
RM 600 - 1,200



8 JALAINI ABU HASSAN
NON-BOTANICAL SERIES, 2020
Water color on paper
41.6 x 29.5 cm
RM 600 - 1,200



9 BHANU ACHAN
NATURE SERIES, 2016
Oil on canvas
145 x 203 cm
RM 5,000 - 12,000



10 MUSTAPHA IBRAHIM
MELEPASKAN MAMA DI PEKAT KABUS, 1971
Oil on canvas
76 x 82 cm
RM 7,500 - 15,000



11 ROHAIZAD SHAARI
DIBAWAH PEPOHON YANG RENDANG, 1998
Watercolour on paper
55 x 74 cm
RM 3,000 - 5,000



12 ERIC PERIS
POSTORAL ODE TO MALAYSIA'S RICE FIELD AND FARMER HAND, 2004
Hand coloured on paper
17 x 21.5 cm
RM 1,500 - 2,500



13 RYONG CHENG WAH
UNTITLED
Ink and watercolour on paper
55 x 76 cm
RM 2,000 - 4,000



14 CHONG
FISHING VILLAGE, 1978
Watercolour on paper
36 x 68.5 cm
RM 1,500 - 3,500



15 JEHAN CHAN
FISHING VILLAGE, 1961
Chinese ink and watercolour on paper
79.5 x 36.5 cm
RM 5,500 - 9,000



16 JEHAN CHAN
VILLAGE BY THE LAKE, 2002
Ink and watercolour on rice paper
72.5 x 96.5 cm
RM 4,000 - 7,000



17 KHALIL IBRAHIM
BOAT BUILDER, 1985
Watercolour on paper
38 x 50 cm
RM 4,000 - 7,000



18 ISMAIL MAT HUSSIN
EAST COAST FISHERMEN, 2013
Watercolour on paper
27 x 74.5 cm
RM 4,500 - 9,000



19 ISMAIL MAT HUSSIN
2000
Watercolour on paper
35 x 54 cm
RM 2,800 - 5,000



20 WAN HUI-JYU
MOTHER AND CHILD, 1995
Oil on canvas
90 x 90 cm
RM 3,500 - 7,000



21 ONG SING YEOW
MOMENT OF IMPACT - SILENT DEATH

Acrylic on canvas
150 x 150 cm
RM 12,000 - 18,000



22 SOON LAI WAI
ABSTRACT, 2002

Oil on canvas
190 x 120 cm
RM 5,000 - 9,000



23 RAZALI BESUT
PLAYING GASING, 1999

Acrylic on canvas
84 x 122 cm
RM 3,500 - 5,500



24 MOHD KHAIRUL IZHAM
BLUE GARDEN, 2021

Acrylic on canvas
150 x 150 cm
RM 4,500 - 9,000



33 EDDIE SARMIENTO
FISHERMEN, 1980'S

Oil on canvas
61 x 62 cm
RM 500 - 1,500



34 MAURO MALANG SANTOS
ABSTRACT, 29TH JANUARY 1979

Mixed media on paper board
122 x 54 cm
RM 45,000 - 90,000



35 KHOO SUI HOE
BOYS WITH BIRD, 1965

Oil on masonite board
56 x 83.5 cm
RM 38,000 - 75,000



36 TEW NAI TONG
MARKET SCENE, 1963

Oil on canvas
60 x 90cm
RM 18,000 - 38,000



25 YUSOF GHANI
SEGERAK LANGKAH III, 2015

Mixed media on canvas
69 x 36 cm
RM 9,000 - 16,000



26 AWANG DAMIT AHMAD
SAGING DAN PUCUK PAKU
(EOC SERIES), 1992

Mixed media on canvas
91.5 x 106 cm
RM 60,000 - 120,000



27 AWANG DAMIT AHMAD
MARISTA - RAGUS, 2001

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



28 KHALIL IBRAHIM
IMAGINARY EAST COAST
LANDSCAPE, 1997

Oil on canvas
60 x 73 cm
RM 35,000 - 70,000



37 CHEONG SOO PIENG
FISHING VILLAGE, 1960

Oil on masonite board
50 x 70 cm
RM 250,000 - 420,000



38 LYE YAU FATT
RESTING, 1983

Mixed media on paper
77.5 x 42.5 cm
RM 13,000 - 27,000



39 ONG KIM SENG
SINGAPORE RIVER -
ST THERESA CHURCH, 1982

Acrylic on canvas
121.5 x 137 cm
RM 7,000 - 15,000



40 ONG KIM SENG
PASIR PANJANG CITY VIEW,
SINGAPORE, 1995

Paper and watercolour on paper
54.6 x 74.3 cm
RM 22,000 - 36,000



29 KHALIL IBRAHIM
ABSTRACT, 1998

Ink on paper
40 x 57 cm
RM 12,000 - 22,000



30 DATUK IBRAHIM HUSSEIN
UNTITLED, 1982

Ink on paper
32.5 x 50 cm
RM 18,000 - 36,000



31 ABDUL LATIFF MOHIDIN
SIRI PAGO PAGO, UBUD 1967

Monochrome watercolour
16.4 x 9.8 cm
RM 30,000 - 55,000



32 ABDUL LATIFF MOHIDIN
GELOMBANG, 1993

Mixed media on paper
20 x 29 cm
RM 20,000 - 35,000



41 TAY CHEE TOH
TWO SISTERS, 1968

Ink and gouache on paper
95 x 46 cm
RM 12,000 - 25,000



42 SEAH KIM JOO
SHEPHERD GIRL, 1970'S

Batik
60 x 90 cm
RM 7,000 - 14,000



43 DATUK CHUAH THEAN TENG
PENANG FISHING VILLAGE, 1970

Batik
90 x 60 cm
RM 18,000 - 38,000



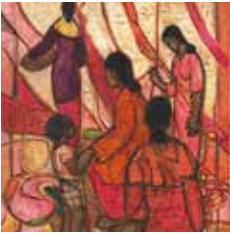
44 DATUK CHUAH THEAN TENG
PENANG VILLAGE, 1970

Batik
90 x 60 cm
RM 18,000 - 38,000



45 CHUAH SEOW KENG
FEEDING COCKEREL, 1990'S

Batik
89.5 x 45 cm
RM 6,500 - RM 12,000



46 CHUAH SIEW TENG
MALAY LADIES, 1990'S

Batik
45 x 29 cm
RM 5,000 - 9,000



47 TAY MO-LEONG, DATUK
ISLAND HOUSE, 1970'S

Batik
61 x 91 cm
RM 15,000 - 35,000



48 KWAN CHIN
UNTITLED

Batik
27 x 74.5 cm
RM 3,500 - 5,500



57 B. PRABHA
STANDING FEMALE

Oil on canvas
51 x 40.5 cm
RM 50,000 - 90,000



58 B. PRABHA
UNTITLED

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



49 KWAN CHIN
1980'S

Batik
28 x 40 cm
RM 1,500 - 3,000



50 YONG KHENG WAH
KEDAH PEAK FROM
FERINGGHI, PENANG, 1970

Batik
58.5 x 87.5 cm
RM 1,000 - 3,000



51 TAN THEAN SONG
SPARROW, 1990

Batik
50 x 73 cm
RM 1,200 - 3,000



52 SUKRI DERAHMAN
GRANFATHER TRISHAW, 2015

Batik
117 x 117 cm
RM 3,000 - 6,000



59 M. SIVANESAN
MOTHER AND CHILD, 1975

Acrylic on canvas
91 x 71 cm
RM 5,000 - 12,000



60 RADEN BASOEKI ABDULLAH
PORTRAIT OF A LADY

Oil on canvas laid to board
90 x 70 cm
RM 55,000 - 110,000



53 ENG TAY
THE GAME, 2003

Oil on canvas
59 x 81 cm
RM 30,000 - 55,000



54 SHANTI DAVE
ISLAND OF THOUGHTS

Oil on canvas
61x 61 cm
RM 12,000 - 25,000



55 SAKTI BURMAN
MOTHERS AND CHILDREN

Watercolour and ink on paper
48.3 x 62.2 cm
RM 12,000 - 25,000



56 SENAKA SENANAYAKE
RED HORSES, 1962

Oil on canvas
106 x 137 cm
RM 50,000 - 120,000



61 PUTU SUTAWIJAYA
BEDA DALAM DAMAI, 2003

Acrylic on canvas
140 x 145 cm
RM 26,000 - 55,000



62 LUCIEN FRITS OHL
INDONESIAN VILLAGE, 1970'S

Oil on board
30 x 25 cm
RM 5,500 - 9,000



Lot 41 **Tay Chee Toh** *Two Sisters, 1968*



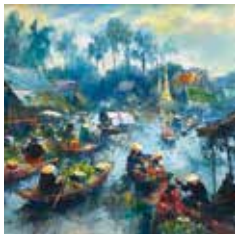
63 LUCIEN FRITS OHL
FLAMBOYANT TREE, 1970'S

Oil on board
25 x 30 cm
RM 5,500 - 9,000



64 PRAYAT PONGDAM
FLOATING MARKET, 1970'S

Oil on board
45 x 60 cm
RM 5,000 - 12,000



65 PRAYAT PONGDAM
FLOATING MARKET, 1970'S

Oil on canvas
20 x 50 cm
RM 5,000 - 12,000



66 LONG THIEN SHIH
LION FISHES, 2000

Pastel on paper
54 x 76 cm
RM 1,500 - 2,900



75 RAFIEE GHANI
RED CHAIRS, 2007

Mixed media on paper
90 x 61.5 cm
RM 4,000 - 9,000



76 RAFIEE GHANI
UNTITLED, 2007

Mixed media on paper
61.5 x 90 cm
RM 4,000 - 9,000



67 LONG THIEN SHIH
DISPLACED PERSONA, 2021

Pastel on paper
52 x 64 cm
RM 2,000 - 3,900



68 KHALIL IBRAHIM
PORTRAIT OF A LADY, 1982

Oil on board
20.9 x 18 cm
RM 2,800 - 5,500



69 KHALIL IBRAHIM
PORTRAIT SKETCH, 2000

Ink on paper
28 x 20 cm
RM 500 - 1,200



70 KHALIL IBRAHIM
EAST COAST SERIES, 2000

Ink on paper
26 x 35.5 cm
RM 4,500 - 9,000



77 RAFIEE GHANI
NIGHT WALKER I, 2007

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



78 YEOH JIN LENG
HUMAN ROT, 1969

Acrylic on canvas
100 x 100 cm
RM 120,000 - 220,000



71 BHANU ACHAN
EARTH SERIES I, 2016

Oil on canvas
91 x 61 cm
RM 2,000 - 5,000



72 BHANU ACHAN
EARTH SERIES II, 2016

Oil on canvas
91 x 61 cm
RM 2,000 - 5,000



73 AMRON OMAR
PERTARUNGAN SERIES, 2016

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



74 RAFIEE GHANI
CLOUDS, 2010

Mixed media on paper
90 x 61.5 cm
RM 8,000 - 16,000



79 YEOH JIN LENG
**FROM THE PLATEAU OF
GUNUNG TAHAN, 1995**

Pastel on paper
52 x 72 cm
RM 15,000 - 30,000



80 KHALIL IBRAHIM
PANTAI IRAMA, 1970

Acrylic on canvas
92 x 120 cm
RM 90,000 - 150,000

Lot 25 **Yusof Ghani** *Segerak Langkah III, 2015*





Signed “Khalil Ibrahim09” on lower right

1

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

East Coast Landscape, 2009
Acrylic on canvas 19 x 19 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - 5,500

Such an arresting vision maestro Khalil Ibrahim created with this piece. This picturesque landscape, rendered in an acrylic on canvas medium highlights the late artist’s beloved hometown of the East Coast, while transporting viewers to simpler times. Khalil began painting landscapes during the time when landscape painting in Malaysia was at its apex, before pursuing art studies at the prestigious St. Martin’s School of Art in London. Together with artists Yusoff Sulaiman and the late Nik Zainal Abidin, he learnt the fundamentals of painting from Nik Mahmud Idris, a Malay school inspector who returned to Kelantan after an art education spell in Singapore. The revolving theme in this class was the pastoral setting of kampungs and it was through this experience that Khalil enhanced his ability of capturing nature in all its glory.



Signed and dated “Khalil Ibrahim, 06” on lower right

2

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

East Coast Series, 2006
Watercolour on paper 27 x 33.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 12,000

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



Signed and dated “Khalil, 1980” on lower right

3

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

East Coast Fishermen, 1980
Ink on paper 40 x 57 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - 9,000

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



Signed and dated on lower left. Comes with a certificate signed by the artist

4

ENG TAY B. Kedah, 1947

Awaiting, 2003
Oil on canvas 76 x 101 cm

Provenance
Private Collection, USA

RM 40,000 - 90,000

Born in 1947 in Kedah of West Malaysia, Eng Tay moved to New York City and studied at the Arts Student League, School of Visual Arts and Pratt Graphics Centre. He studied graphic design, painting and printmaking and later worked in the graphic arts field until 1978. He then undertook several painting trips throughout South America and Indonesia. In this particular painting entitled 'Three Siblings, 1980's', Eng Tay portrays three subjects, as the title implies — one seated on the foreground and deep in thought. The other two subjects are illustrated close by, suggesting affection and bond. In the artwork, there seems to be a sense of peace as the warmth from the background gels with ease with the other colours surrounding it.



Signed and dated "Khairul Izham, 21" on lower right

5

MOHD KHAIRUL IZHAM B. Pahang, 1985

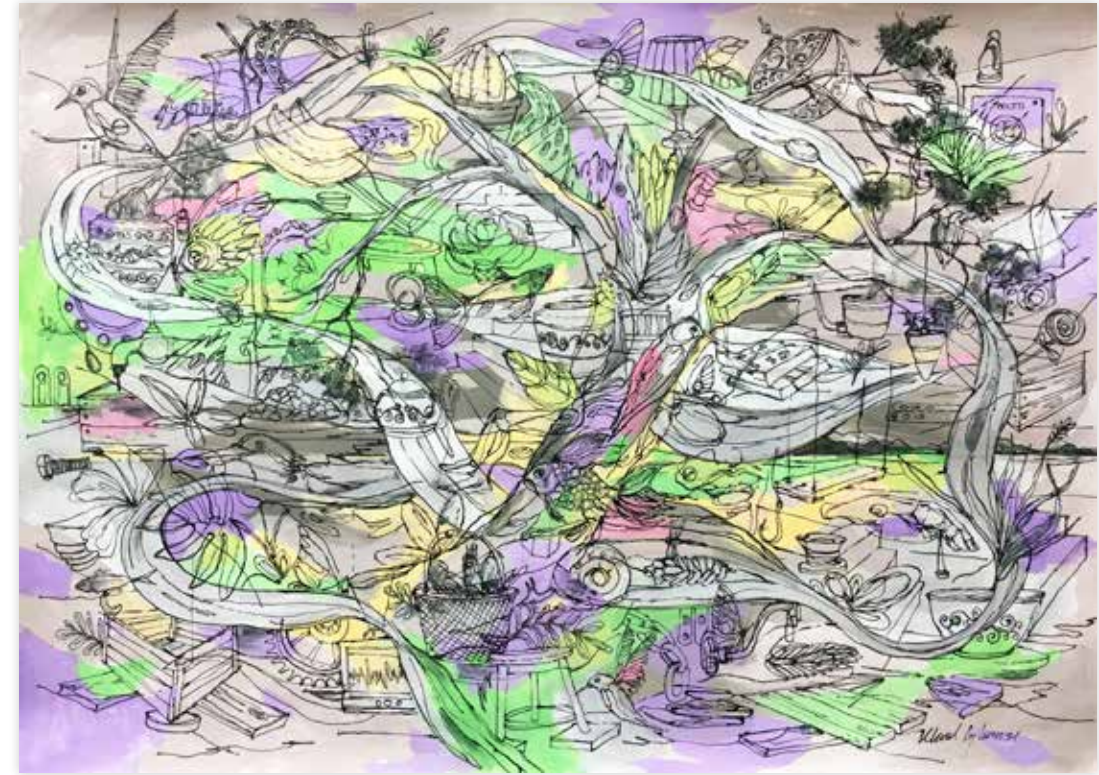
Hujung Tanjung II, 2021

Acrylic on paper 60.5 x 84.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - 3,000

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



Signed and dated "Khairul Izham, 21" on lower right

6

MOHD KHAIRUL IZHAM B. Pahang, 1985

Hujung Tanjung III, 2021

Acrylic on paper 60.5 x 84.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - 3,000

There are layers to unfold with Mohd Khairul Izham's works. At first glance, a beautiful chaos greets you. Only as you step closer will you be able to discern the shapes and images that are easily missable. Pastel shades intersperse with images such as a Wau, chamber pot, snake, bird and other images. Born 1985 in Maran, Pahang, Khairul Izham approaches the broad subject of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection.



Signed, titles and dated on the lower left and right

7

JALAINI ABU HASSAN B. Selangor, 1963

Non-Botanical Series, 2020

Watercolour on paper 41.6 x 29.5 cm

Provenance
Private Collection, Selangor

RM 600 - 1,200

Entitled Non-Species Botanical, 2020, this brilliant work departs from Jai's usual renditions while still preserving his use of vibrant colours. Demure in characteristic, this piece almost looks like the artist's rendition of a botanical illustration. Against a white paper, Jai depicts a species of otherworldly plant using a transition of hues, from a vibrant red covering its stem to an orange-yellow and finally a greenish- blue representing the bulbs. This seamless work grabs the attention of its viewer for its peculiarity and distinctiveness.



Signed, titles and dated on the lower left and right

8

JALAINI ABU HASSAN B. Selangor, 1963

Non-Botanical Series, 2020

Watercolour on paper 41.6 x 29.5 cm

Provenance
Private Collection, Selangor

RM 600 - 1,200

This 'Non-Species Botanical, 2020' joins Jai's Botanical Series executed in 2020. A watercolour on paper work, the artist illustrates peculiar and never seen botanicals which come across as otherworldly. Four very intriguing sprouts or elongated bulbs are depicted with an ombre progressing from blue to green in the roots, to a yellow and orange at its tip. On the tip of this botanicals are some pink, fungi-looking organism.



Signed and dated “Bhanu 16” on lower right

9

BHANU ACHAN B. Kuala Lumpur, 1949

Nature Series, 2016

Oil on canvas 145 x 203 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 12,000

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.



Signed “Mustapha 71” on the lower right

10

MUSTAPHA IBRAHIM B. Perak, 1946

Melepaskan Mama di Pekat Kabus, 1971

Oil on canvas 76 x 82 cm

Provenance
Private Collection, UK

RM 7,500 - 15,000

Mustapha Ibrahim was born in 1946 in Bagan Datok, Perak. He received his early education in Gombak Lane School and attended night classes at Sekolah Menengah Maxwell, Kuala Lumpur. He was one of the artists who was directly involved in the establishment of the Kumpulan Anak Alam in 1974. Until now, he is loyal to the simple way of life practiced by the members of Kumpulan Anak Alam. Mustapha Ibrahim was often associated with the activities of the Kumpulan Anak Alam but in actual fact, he started painting classes organised by the Angkatan Pelukis SeMalaysia (APS) at Studio Taman Budaya, Jalan Ampang in the late 1960’s. His early development saw him more of a portrait and scenery painter. On the subject of naturalism, he grew increasingly aware that the painting is not expressly limited to only about nature, but also of the essence or spirit of the universe itself. Mustapha liked to create a variety of work in serial forms.



Signed and dated “Rohaizad, 98” on lower right

11

ROHAIZAD SHAARI B. 1969

Dibawah Pepohon Yang Rendang, 1998
Watercolour on paper 55 x 74 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - 5,000

Born in Jitra, Kedah in 1969, painter Rohaizad Shaari graduated in Fine Arts from UiTM Shah Alam in 1992. Dabbling predominantly in the watercolour medium, the artist seeks inspiration from the Malaysian village landscape, with his favourite being ‘gerek’ or an ‘old bicycle’ appeared in nearly every of his paintings, which went on to inspire an entire series. Rohaizad’s paintings and works are visual depictions of human life and condition. The subject of nature and matter as a metaphor, relates to human action with various mannerisms and behaviours. Rohaizad relates in visual language his own background, living experience, his observation of the physical surroundings and the farmer’s lifestyle that are very close to his heart.



Signed and dated “Eric Peris, 2004” on lower right

12

ERIC PERIS B. Johor, 1939

Postoral Ode to Malaysia’s Rice Field and Farmer Hand, 2004
Hand coloured on paper 17 x 21.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - 2,500

Born in 1939, prolific photographer, Eris Peris is of Sri Lankan descent and known for establishing modern photography as a recognised art form in Malaysia. Eric’s works became the Malaysian photographic classic, simultaneously establishing the benchmark for other photographers to emulate. He was a photojournalist since 1969 when he joined a magazine called Fanfare and retired as Photo Editor of The New Straits Times (1991-1995). He has held more than 33 solo exhibitions since Through The Windows And Doorways in 1982. His book Images Of Gitanjali, a photographic interpretation of Rabindranath Tagore’s prize-winning literary work is as much a collector’s item as the photography tribute. He studied Physics (Nuclear Physics and Cosmology) at the Singapore University from 1963 to 1969. His parents were also both artists. His Paris-trained father, O. Don Peris (1893-1975), served as royal artist in the Johor court of Sultan Sir Ibrahim.



Signed and stamped with artist seal on lower right

13

YONG CHENG WAH B. Penang, 1943

Untitled

Ink and watercolour on paper 55 x 76 cm

Provenance
Private Collection, Canada

RM 2,000 - 4,000

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



Signed "Chong" on the lower right

14

CHONG

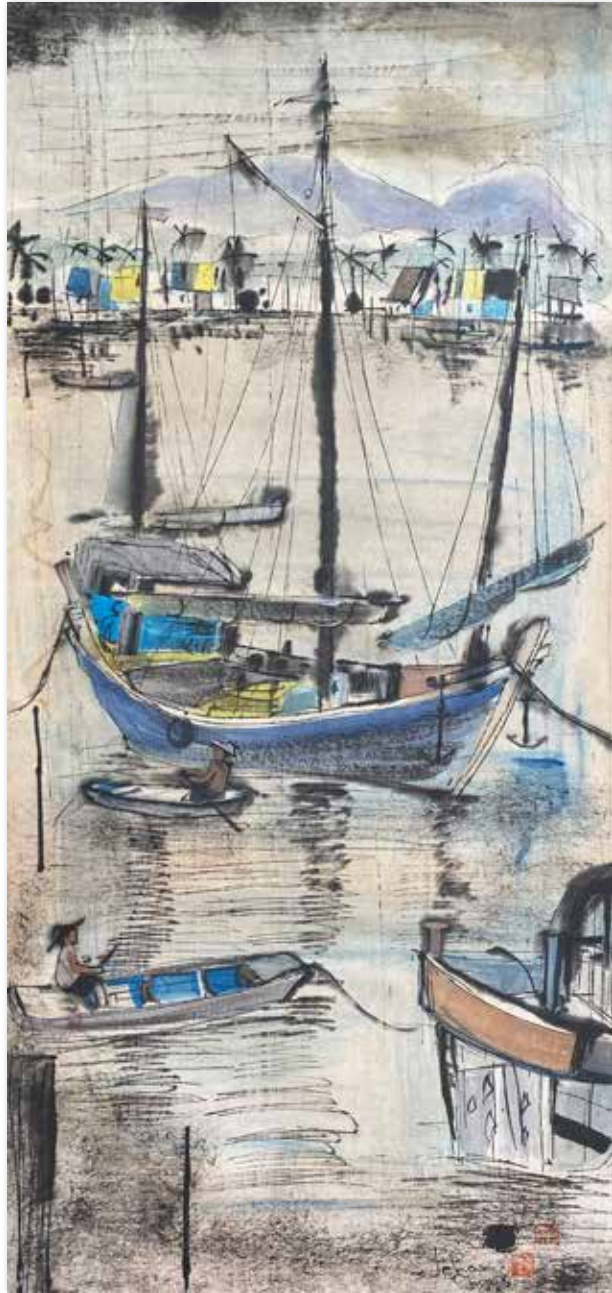
Fishing Village, 1978

Watercolour on paper 35 x 68 cm

Provenance
Private Collection, Singapore

RM 1,500 - 3,500

Mustapha Ibrahim was born in 1946 in Bagan Datok, Perak. He received his early education in Gombak Lane School and attended night classes at Sekolah Menengah Maxwell, Kuala Lumpur. He was one of the artists who was directly involved in the establishment of the Kumpulan Anak Alam in 1974. Until now, he is loyal to the simple way of life practiced by the members of Kumpulan Anak Alam. Mustapha Ibrahim was often associated with the activities of the Kumpulan Anak Alam but in actual fact, he started painting classes organised by the Angkatan Pelukis SeMalaysia (APS) at Studio Taman Budaya, Jalan Ampang in the late 1960's. His early development saw him more of a portrait and scenery painter. On the subject of naturalism, he grew increasingly aware that the painting is not expressly limited to only about nature, but also of the essence or spirit of the universe itself. Mustapha liked to create a variety of work in serial forms.



Signed and dated “Jehan Chan, 61” on lower right

15

JEHAN CHAN B. Malacca, 1937

Fishing Village, 1961

Chinese ink and watercolour on paper 79.5 x 36.5 cm

Provenance
Private Collection, Singapore

RM 5,500 - 9,500

Jehan Chan was born in 1937 in Melaka. He was an outstanding watercolourist and was known for it. The composition of this work provides an expansive view of the fishing village. Viewers are treated to an immense sense of appreciation of Malaysia’s local culture and the subtlety of the work that lets you appreciate it for a longer period. There can’t be a better artist to showcase the wonders of Malacca than Jehan Chan who has lived there his entire life. Jehan Chan had found his trademark style when he first fused rice-paper into his watercolours of landscapes and the Malacca River, and then bigger slabs to simulate lotus leaves in his hugely popular acrylic paintings of koi (Japanese carps). He reflected the best of his tutelage in the Nanyang Academy of Fine Art (NAFA, Singapore), under the personal supervision of the great Cheong Soo Pieng.



Signed and dated “Jehan Chan 02” on lower left

16

JEHAN CHAN B. Malacca, 1937

Village by the Lake, 2002

Ink and watercolour on rice paper 72.5 x 96.5 cm

Provenance
Private Collection, Canada

RM 4,000 - 7,000

Jehan Chan was born in 1937 in Melaka. The late artist was an outstanding watercolourist and achieved fame for it. He reflected the best of his tutelage in the Nanyang Academy of Fine Art (NAFA, Singapore), under the personal supervision of the great Cheong Soo Pieng. In this particular ink and watercolour on rice paper painting, Jehan depicted a beautiful and arresting mountainscape and its surrounding land which instantaneously exudes a certain sense of calmness to the viewer. Instead of the usual mix of cool tones, Jehan incorporated an earthy and warm palette that blends seamlessly. It evokes nostalgia and one can get lost in this painting for a long time.



Signed “Khalil Ibrahim’85” on the lower middle

17

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

Boat Builder, 1985

Watercolour on paper 38 x 50 cm

Provenance
Private Collection USA

RM 3,500 - 7,000



Signed and dated “Ismail Mat Hussin, 2013” on lower right

18

ISMAIL MAT HUSSIN B. Kelantan, 1938

East Coast Fishermen, 2013

Watercolour on paper 27 x 74.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - 9,000

The inspiration for Ismail Mat Hussin's consistent brand of paintings is not constructed merely for the sake of art, but it is something that comes from within, from his own person. How his work is shaped is heavily influenced by inherent traditional and cultural legacies from the East Cost, and that is a particular trait that is rooted in him. This piece presents tranquility, reminisces of the past and daily experiences of the fishermen in the East Coast. The vibrant, robust tones are something Ismail Mat Hussin has a proclivity for, using them often in his works. There's something endearing about these painting, illustrating fishermen tending to their boat and nets, with the sea as their background. Ismail Mat Hussin was born in Kota Bharu, Kelantan. He developed an interest in batik at the mere age 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.



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

19

ISMAIL MAT HUSSIN B. Kelantan, 1938

Untitled, 2000

Watercolour on paper 35 x 54 cm

Provenance
Private Collection, Kota Bharu

RM 2,800 - 5,000

Ismail Mat Hussin was born in Kota Bharu, Kelantan. He developed an interest in batik at the mere age of 12 years old and picked up his batik skills from well-known artist Khalil Ibrahim and art teacher Yusoff Abdullah. His career began as a violinist for Radio Televisyen Malaysia Kota Bharu, but he left and decided to put his all into painting.



20

WAN HUI-JYU

Mother and Child, 1995

Oil on canvas 90 x 90 cm

Provenance
Private Collection, Selangor

RM 3,500 - 7,000

Hui-Jyu is an artist fascinated by relationships – relationships between couples, between lovers, within families, between friends and even strangers. She observed that when we interact one with another or in a group, it is inevitable that some parts of us get entangled with the other. Her work is a continuous exploration of the interconnectedness caused by our interactions or relationships. In Hui-Jyu's work, she loves to interweave, interlock, overlap her subjects. She loves to portray intimacy; the blending of two and the fusion of two becoming one is a constant theme of the artist. She also love colours, evident in her works. She was one of the 5 Major winners the in Philip Morris Malaysian Art Awards 1995 with an artwork from this series. Wan Hui-Jyu artworks are in the collection of the Malacca State Museum.



Signed “Ong Sing Yeow” on back top left

21

ONG SING YEOW B. Selangor, 1971

Moment of Impact - Silent Death
Acrylic on canvas 150 x 150 cm

Provenance
Private Collection Kuala Lumpur

RM 12,000 - 18,000

Also this artwork above.

He was the Winner of the Philip Morris Malaysian/ Asean Art Awards 1997. It can only be perceived that past trauma of the artist or someone close to him are reflected in this acrylic on canvas work. Gory and heartbreaking, the title is enough to suggest the scene of the piece. In a bus, a passenger in the foreground is seen unconscious, clutching on to her child for dear life while using light and shadows, the passengers at the back are seen also unconscious, some bleeding and evidently injured.



Signed “Lai Wai” on lower right

22

SOON LAI WAI B. Penang, 1970

Abstract, 2002
Oil painting on canvas 190 x 120 cm

Provenance
Private Collection Kuala Lumpur

RM 5,000 - 9,000

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



Signed and dated "zallie, 1999" on lower left

23

RAZALI BESUT B. Kelantan, 1938

Playing Gasing, 1999
Acrylic on canvas 84 x 122 cm

Provenance
Private Collection Kuala Lumpur

RM 3,500 - 5,500

This work, entitled 'Playing Gasing, 1999' meticulously portrays a man bent and huddled over the ground, in the midst of playing with a gasing, the traditional way. There's something endearing about this painting, bringing viewers back to bygone times, a rarity these days.



Signed on lower middle of canvas

24

MOHD KHAIRUL IZHAM B. Pahang, 1985

Blue Garden, 2021 Acrylic on canvas 150 x 150 cm

Provenance
Private Collection Kuala Lumpur

RM 4,500 - 9,000

25

YUSOF GHANI B. Johor, 1950

Segerak Langkah III, 2015
Mixed media on canvas 69 x 36 cm

Provenance
Private Collection Kuala Lumpur

RM 9,000 - 16,000

Yusof Ghani's deep interest in the human form has seen him create masterpieces in his Tari series (with the combination of abstract expressionism with figuration), yet the artist decided that he was not done capturing the essence of form as he revisits the same theme in the Segerak series. He explores the human figure once more, with less of a forceful environment and mood. While it may be a reinterpretation of human figures, he approaches it in a more philosophical way. Instead of his usual personal and social commentaries such as war, famine, poverty and injustice, it is now more about the positive and negative forces in the world today. Although the theme here is mellower than his works in Tari, there are no less vibrant and energetic and to document these movements, spontaneous marks and lines decorate his canvas – confident and broad and expressive to capture the right atmosphere for his story.



Signed and dated "Yusof Ghani, 2015" on lower right

26

AWANG DAMIT AHMAD B. Sabah, 1956

Saging dan Pucuk Paku (EOC Series), 1992
Mixed media on canvas 91.5 x 106 cm

Provenance
Private Collection Kuala Lumpur

RM 60,000 - 120,000

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



Signed and dated "Awang, 92" on lower left . Signed, titled and dated on the Verso. Illustrated on page 28 of "Essence of Culture, A Synthesis Exhibition held at the National Art Gallery Kuala Lumpur from 18 - 30th September 1995

27

AWANG DAMIT AHMAD B. Sabah, 1956

Marista - Ragus, 2001

Mixed media on canvas 118 x 110 cm

Provenance
Private Collection Singapore

RM 50,000 - 90,000

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



Signed, titled and dated on the Verso. Illustrated on page 112 and 113 of "Alun Alun Ke Marista, Awang Damit Ahmad 1996 - 2002 exhibition catalogue" for the show held at the National Art Gallery Kuala Lumpur from 28 June - 4 August 2002

28

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

Imaginary East Coast Landscape, 1997

Oil on canvas 60 x 73 cm

Provenance
Private Collection Kuala Lumpur

RM 35,000 - 70,000

Khalil Ibrahim was a master storyteller and through allegory, he told the tale of his origins, the Malaysian East Coast and landscapes that fuelled his passion. Khalil's landscape works were undoubtedly his forte and beloved by his collectors. This is owed to his attention to extraordinary detail, artistry and sheer passion. Khalil began painting landscapes during the time when landscape painting in Malaysia was at its apex, before pursuing art studies at the prestigious St. Martin's School of Art in London. Together with artists Yusoff Sulaiman and the late Nik Zainal Abidin, he learnt the fundamentals of painting from Nik Mahmud Idris, a Malay school inspector who returned to Kelantan after an art education spell in Singapore. The revolving theme in this class was the pastoral setting of kampungs and it was through this experience that Khalil enhanced his ability of capturing nature in all its glory. Evident in 'Imaginary East Coast Landscape, 1997', he possessed the ability to transform an unassuming scene to a brilliant one where he played with colours and showcased his established precision.



Signed and dated "Khalil Ibrahim, 97" on lower right



Signed and dated “Khalil Ibrahim, August 98” on lower right

29

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

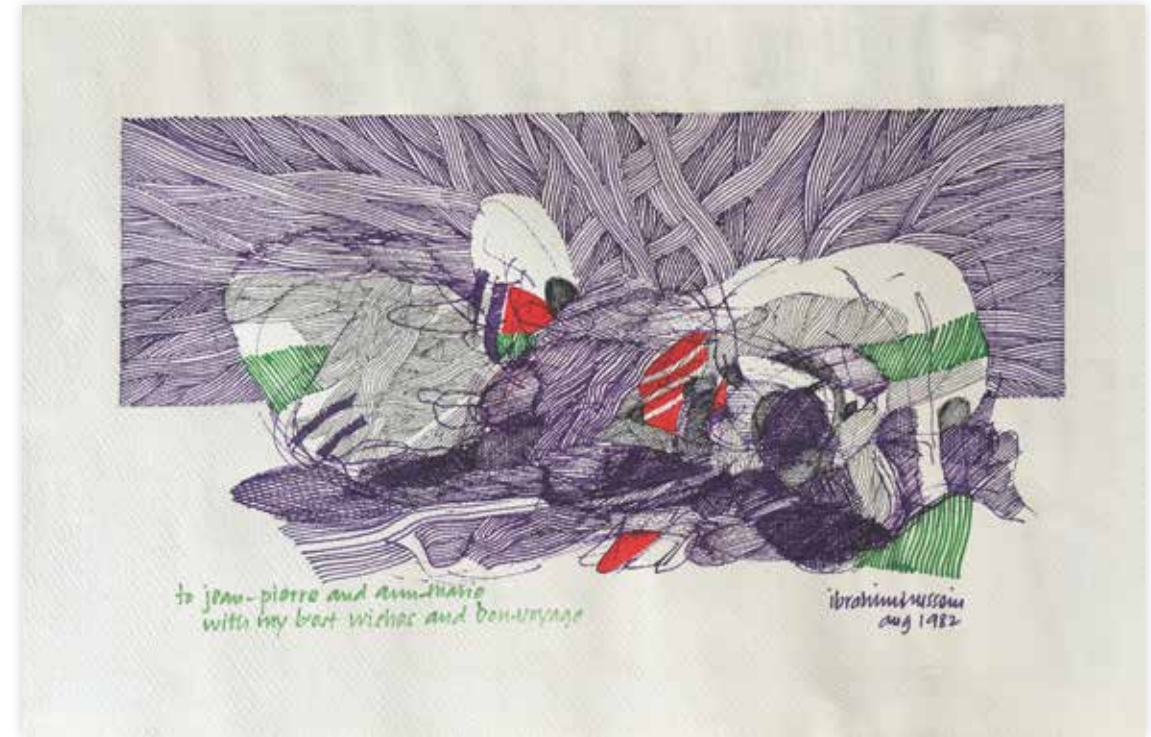
Abstract, 1998

Ink on paper 40 x 57 cm

Provenance
Private Collection Kuala Lumpur

RM 12,000 - 22,000

This absolutely simple piece done by mere ink on paper is a surefire to understand an artist’s expertise in art. With the simplest of mediums, Khalil Ibrahim boasted his expertise by drawing an abstract work that only when appreciated closely unveils silhouettes, shapes and forms of his subjects. Their movement is deliberate, almost as if it’s a dance. Using only basic of black ink, it is an insight to Khalil’s skill and knowledge of his subjects and his own techniques, and the end-product is something simply dramatic and effective. Although it may seem quick and haphazard, it is a sign that it takes a lot of practice and talent to be able to create a piece that is simple yet artistic.



Signed and dated “Ibrahim Hussein, August 1982” on lower right

30

DATUK IBRAHIM HUSSEIN B. Kedah, 1936

Untitled, 1982 Ink on paper 32.5 x 50 cm

Provenance
Private Collection Switzerland

RM 18,000 - 36,000

This special piece by renowned artist Datuk Ibrahim Hussein was executed using ink on paper, yet it’s so meticulous that it could be mistaken for his oil or acrylic works. His mastery in abstract art is evident with this piece. Datuk Ibrahim Hussein, affectionately known as Ib, was born in Sungai Limau, Kedah, in 1936. He studied at the Nanyang Academy of Fine Arts in Singapore in 1956 and then moved to London, where he continued his studies at the Byam Shaw School of Art and the Royal Academy Schools. He travelled to France and Italy after being presented with an Award of Merit scholarship. He also founded the Ibrahim Hussein Museum and Cultural Foundation.



Signed and dated “AL 67” on lower right

31

ABDUL LATIFF MOHIDIN B. N.Sembilan, 1941

Siri Pago Pago, Ubud 1967
Monochrome watercolour 16.4 x 9.8 cm

Provenance
Private Collection Singapore

RM 30,000 - 55,000

Abdul Latiff Mohidin is an artist that likes to invent his own rules, to create new things. This piece is strong, dramatic, orderly and precise in terms of brushwork and composition. This series explores the relationship between shapes, figures, colours, balance, perception and the mind of the artist. The resulting abstract art is the representation of the artist's contemplating and dedication to this piece of art. Latiff's works bear a distinctively cosmopolitan outlook in terms of the successful development of a modern abstract visual language and a sustained exploration of world art and literature. An avid traveller, the artist's travels, specifically to Ubud, Bali inspired this unique monochrome watercolour piece, executed meticulously.



Titled “Gelombang” on lower left. Signed and dated “Latiff “ on lower right

32

ABDUL LATIFF MOHIDIN B. N.Sembilan, 1941

Gelombang, 1993
Mixed media on paper 20 x 29 cm

Provenance
Private Collection Singapore

RM 20,000 - 35,000

Abdul Latiff Mohidin is an artist that likes to invent his own rules to create new things. The Gelombang is strong and dramatic, yet has an elegant feel and sophistication. The jagged colours take you on a journey through the artist's mind, beckoning the viewer to understand what the motif of the painting and reflective of its aloof nature. The Gelombang series or “waves of energy” was conceived after the carefully composed Mindscape, offering an invigorating pulse.



Signed on lower left

33

EDDIE SARMIENTO B. Philippines, 1940

Fishermen, 1980's
Oil on canvas 61 x 62 cm

Provenance
Private Collection, Canada

RM 500 - 1,500

Eddie Sarmiento was born on May 10, 1940 in Malabon. He studied at the University of Santo Tomas with a major in Advertising. He established a gallery in Mabini during the 60's but eventually closed due to the increase of bars and nightclubs in the area. He did a number of commissioned art works for Clark Air Base, PLDT, Avon, Covelandia and Manila Bank. This oil on canvas piece by the artist is an arresting piece centred around a group of fishermen on a wooden boat, hard at work casting a net on one side and retrieving their catch of the day on the other.



Signed and dated "Malang, 29.1.79" on lower right

34

MAURO MALANG SANTOS B. Philippines, 1928

Abstract, 29th January 1979
Mixed media on paper board 122 x 54 cm

Provenance
Private Collection, Singapore

RM 45,000 - 90,000

Though Maoro Malang Santos devoted much of his career and gained fame for cartoon work and illustrations, his art evolved toward more abstract modernist oils; his signature subjects became female figures of the local slums, dressed in traditional clothing and carrying baskets with fruits. He never quit exploring new media, colours and approaches, which was apparent in his body of work over the centuries. As he grew older, Malang's imagination only became more vast and vivid.

At the age of 10, Malang's parents arranged for him to get art lessons under the tutelage of famed artist Teodoro Buenaventura. The introductory drawing instructions he received stayed with him throughout his years at the Antonio Regidor Elementary and Arellano High School and influenced his next step in education as he enrolled in the University of the Philippines' School of Fine Arts in 1946.



Signed and dated "Sui Hoe, 65" on upper left

35

KHOO SUI HOE B. Kedah, 1939

Boys with bird, 1965
Oil on masonite board 56 x 83.5 cm

Provenance
Private Collection, Singapore
Formerly in a Swiss Collection

RM 38,000 - 75,000

In this particular work of Khoo Sui Hoe, 'Boys with Bird, 1965', the figures in the foreground are distinct for the artist's use of light and shadow to define the characters. The painting evokes a sense of contentment to be found in companionship and the figures are portrayed to be in harmonious balance within their landscape. Khoo Sui Hoe was one of the earliest and courageous people who took the plunge of becoming a full-time artist. Through his Alpha Singapore Gallery and Alpha Utara Gallery in Penang, he has played a vital role in nurturing other artists. Khoo Sui Hoe has also won various awards, among which are the First Prize for the 1965 Malaysian art competition, an Honourable Mention in Salon Malaysia 1969 and the Asian Arts Now Awards (twice) given by the Las Vegas Museum.



Signed and dated "Nai Tong 63" on the lower left

36

TEW NAI TONG B. Selangor, 1936 - 2013

Market Scene, 1963
Oil on canvas 60 x 90 cm

Provenance
Private Collection, USA

RM 18,000 - 38,000

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

37

CHEONG SOO PIENG B. China, 1917 - 1983

Fishing Village, 1960
Oil on masonite board 50 x 70 cm

Provenance
Private Collection, Singapore
Formerly UK Collection

RM 250,000 - 420,000

An incessant innovator who never settle for an established style, Cheong Soo Pieng holds an array of works ranging of many art styles, series and mediums under his repertoire. Even in Fishing Village, he reflects a unique and very distinguished reconfiguration of a wondrous fishing village, incorporating brush strokes that leaves viewers' feeling captivated and intrigued through his view. In lieu of painting realistic shapes and sceneries that people are so used to seeing, Soo Pieng preferred to depict them based on how he personally viewed the subjects. "Ane tu xi ane", Soo Pieng reminded his students time and time again. It means 'this is how things are'. It was his way of saying that one should always look at things in your own, unique way.



Signed and dated "Soo Pieng, 60" on lower left



Signed on the lower right

38

LYE YAU FATT B. Kedah, 1950

Resting, 1983

Mixed media on paper 77.5 x 42.5 cm

Provenance
Private Collection Selangor

RM 13,000 - 27,000

Being mentored by Cheong Soo Pieng, Lye Yau Fatt admitted to being very inspired by Cheong's idea and compositions of art but despite all that, he often produced artworks that were full on the Malaysian theme and lifestyle. Known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life, he paints on canvas a private moment between two women as they take a break between their chores. The women are seated together in the midst of nature, by a river, and viewers can almost imagine the mystifying scene concocted by the artist. Viewers almost feel as if they are imposing on the exclusivity of the moment, and the intricacy of the design of this piece makes it seem even more homelier and cosy, the pure epitome of serenity. Lye Yau Fatt was born in Kedah in 1950, he studied printmaking in New York. He held his first solo exhibition in 1979 at the Sum Art Gallery and has then gone on to win the Open Art Sculpture Award, the Malaysian Watercolour Society Award in 1987 and the PNB Watercolour Landscape Award.



Signed and dated "K.seng, 82" on the lower left

39

ONG KIM SENG B. Singapore, 1945

Singapore River - St Theresa Church, 1982
Watercolour on paper 27.5 x 37.5 cm

Provenance
Private Collection, Singapore

RM 7,000 - 15,000

Ong Kim Seng's style is described as being "naturalist cum impressionistic" and "a combination of post-impressionist colour and the outlook of the American realist masters". He paints en plein air and has stated that in order for him to paint a place; he has to feel it first. "I believe that inspiration comes naturally when there's a link between the artist and his subject." He focuses on inanimate objects, architectural form, masonry, foliage and landscape and as seen in this piece he captures the scenery in Singapore brilliantly, and the results are better than real. From the complexity and the minute details of the boats to the realistic play of light and shadow, his exemplary use of watercolour and the balance between subject and space truly make his work a gem. Ong Kim Seng was born in Singapore and has been a full- time artist since 1985.

40

ONG KIM SENG B. Singapore, 1945

Pasir Panjang City View, Singapore, 1995
Watercolour on paper 54.6 x 74.3 cm

Provenance
Private Collection, Singapore

RM 22,000 - 36,000

Pasir Panjang City View, Singapore, 1995 by watercolourist Ong Kim Seng depicts the city in all its glory, cradles by an island and the sea. This populous city is reflected by the almost-real looking buildings, cranes and the sea, all highlighted using Kim Seng's expertise and prowess in the medium. 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 a 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.



Signed and dated "K.seng, 95 AWS" on the lower right



41

TAY CHEE TOH B. Johor, 1941

Two Sisters, 1968
Ink and gouache on paper 95 x 46 cm

Provenance
Private Collection, Singapore

RM 12,000 - 25,000

Painter, sculptor and Cultural Medallion recipient Tay Chee Toh has been creating art for almost half a century. Tay's artistic practices is driven by his consistent quest to challenge himself and to advance fresh forms of artistic expressions. Tay's artistic prowess is evident in this body of work. In this work, the relationship between two sisters is portrayed in a unique juxtaposition of reality and fantasy. The sisters are seen huddled up, hands embracing each other – a sign of their close relationship.

Signed "Chee Toh" in Chinese characters with a seal



Signed on lower right

42

SEAH KIM JOO B. Singapore, 1939

Shepherd Girl, 1970s Batik 60 x 90 cm

Provenance
Private Collection, USA

RM 7,000 - 14,000

It was Seah Kim Joo's hometown in Terengganu that exposed him to batik in his early days. His passion for batik painting only grew in the 1950s, when the Penang- based artist Chuah Thean Teng first pioneered painting using the batik medium. It also resulted in Seah being an ardent follower of the late Chuah and his works, since the manifestation of contemporary themes in a traditional medium was regarded as a direct expression of Nanyang regionalism. Seah's works is nature and people, apart from occasional abstract pieces. Perhaps it was the cultural background of his hometown in Terengganu that influenced his choice of subject matters. Ever equipped with an ethereal quality, 'Shepherd Girl, 1970's' is a batik work rendered in an orange hue, with shaped and silhouettes of bulls and cows surrounding the girl as she stands out in the foreground.

43

DATUK CHUAH THEAN TENG B. China, 1914 - 2008

Penang Fishing Village, 1970's

Batik 90 x 60 cm

Provenance
Private Collection, Canada

RM 18,000 - 38,000

Dato' Chuah Thean Teng was born in China in 1914, where he studied at the Amoy Art School. Teng first started in this medium in 1953 and therefore he can be considered the father of Batik Painting in Malaysia. He says, "Art is the vision of the artist, his creation, imagination and expression reflecting the artist's many degrees of feeling. It is an interplay of both emotional and visual expression where the illusions created convey the statements across. And through the different modes of expressions, we are compelled to seek some standard of value to enable us to distinguish between them. This distinction is called the transformation of things." In terms of Dato' Chuah Thean Teng's 'Penang Fishing Village, 1970' piece, this is a work that is quintessentially Teng (as he is affectionately known). All the hallmarks of gesture, form and colours are depicted — colour harmony of dark and light green, the close-cropped composition of fishing boats and the wooden houses on stilts alongside the elegant configurations. According to Frank Sullivan, "His (referring to Dato' Chuah Thean Teng) productivity in batik painting is enormous...never satisfied, he is always experimenting, seeking to give new depth and range to his batik art."



Signed "Teng" on lower right

44

DATUK CHUAH THEAN TENG B. China, 1914 - 2008

Penang Fishing Village, 1970's
Batik 90 x 60 cm

Provenance
Private Collection, Canada

RM 18,000 - 38,000

Dato' Chuah Thean Teng, known as the Father of Batik Art, was a master storyteller. His paintings offered not only a glimpse of the olden days, but also expressed the cultural identity of Malaysians. Fishing villages were formed by groupings of wooden houses built on sturdy stilts. The pitched roofs are made with natural material that provides ventilation. Complex batik making methods using wax and dyes allowed Teng to create rich blue hues that captured the serenity of village life in this radiant composition of the local landscape. Dato' Chuah Thean Teng is a legend for his teeming imagination in his repertoire of batik art he invented in 1953, and invested it with different styles and techniques over the years. He was hailed by Professor Michael Sullivan as the Father of Batik Painting (Chinese Art In The 20th Century, 1959). He was honoured with a Retrospective by the National Art Gallery, Kuala Lumpur, in 1965, and another by the Penang State Art Gallery in 1994. The NAG organised his Memorial exhibition in 2008. The Penang State Government bestowed him the 'Dato' title in 1998, and the 'Living Heritage Award' in 2005. On the occasion of the Silver Jubilee of the coronation of Britain's Queen Elizabeth II in 1977, he was invited for the Commonwealth Artists of Fame exhibition in London, after an exhibition at the Commonwealth Institute in London in 1959. His first overseas solo was in the United States in 1964. Born in China, where he had a short incomplete art tutelage at the Xiamen (Amoy) Art Institute, he settled in Penang in 1926, after a brief visit when aged 7.



Signed "Teng" on lower right



Signed “S.keng” on lower right

45

CHUAH SEOW KENG B. Kelantan, 1945

Feeding Cockerel, 1990’s
Batik 89.5 x 45 cm

Provenance
Private Collection, Singapore

RM 6,500 - 12,000

Known as one of Malaysia’s leading artists, Chuah Seow Keng is popular for his batik and watercolour paintings. Born in 1945 in Kelantan, Malaysia, Seow Keng now makes his home in Penang. In 1968 he was awarded a scholarship to study at the Suddeutsche Kunststoff-Zentrum in Wurzburg, Germany. Seow Keng was exposed to the art of batik painting by his father, the renowned artist Chuah Thean Teng, who pioneered batik painting as a fine art form. In this painting, Seow Keng displays his skills in batik as splashes of bright red colour form a veil against three ladies and two cockerels.



Signed “S.Teng” on lower left

46

CHUAH SIEW TENG B. Penang, 1944

Malay Ladies, 1990’s
Batik 45 x 29 cm

Provenance
Private Collection, Singapore

RM 5,000 - 9,000

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”.



Signed "Tay Mo-Leong" on lower left

47

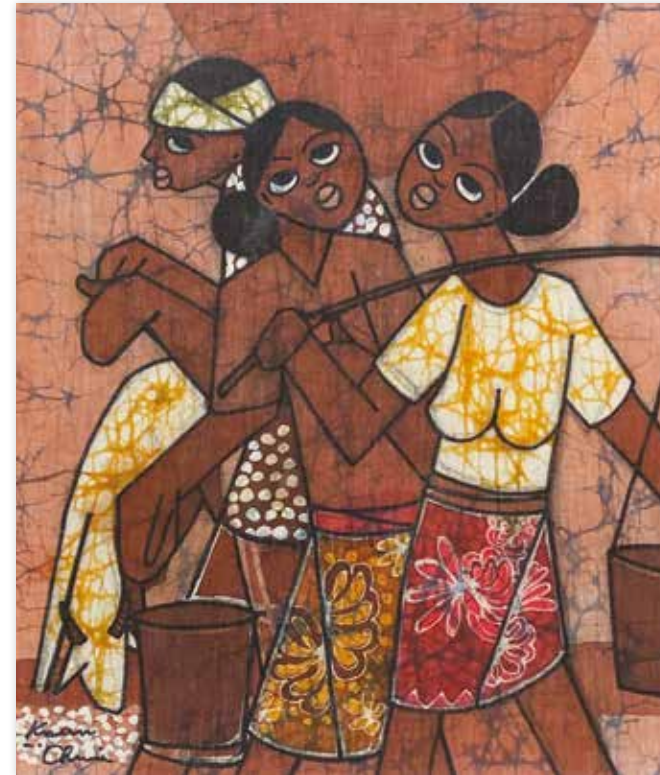
TAY MO LEONG, DATUK B. Penang, 1938

Island House, 1970's Batik 61 x 91 cm

Provenance
Private Collection, Switzerland

RM 15,000 - 35,000

Known for his innovative double-resist process on batik painting, Dato' Tay Mo Leong creates this arresting vision. Charming and exquisite, it engages the viewer for long moments before they comprehend that this piece is an encapsulation of the charm of the rustics. He cleverly combines the elements of space, form and colour to work magnetically with one another, as he captures a a wooden Minangkabau-looking house on stilts, surrounded by water and fishing boats The crackling lines of the batik that decorate the piece here and there prove as a striking combination with the setting, making this truly an exquisite piece. Dato' Tay Mo Leong was born in Penang in 1938. He studied art at the Provincial Taipei Normal College (Fine Art) in Taipei from 1957 to 1960.



Signed "Kwan Chin" on lower left

48

KWAN CHIN B. Kuala Lumpur, 1946

Untitled
Batik 74.5 x 27 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - 5,500

Kwan Chin was born in Kepong, Kuala Lumpur in 1946 and attended the Nanyang Academy of Fine Art in Singapore where he learned to use traditional art materials. Soon after, he decided to enter the world of advertising but instantly changed his career path after being introduced to the medium of batik, which is a popular art and craft skill in West Malaysia. His batik works are rich in colour and are widely known around the world, having been exhibited in London and Miami. This particular piece shows Kwan Chin creatively capturing the scene of a group of village folk adorning short, vibrant sarongs about their daily antics, with one balancing pails on her shoulder.



Signed “Kwan Chin” on the lower left

49

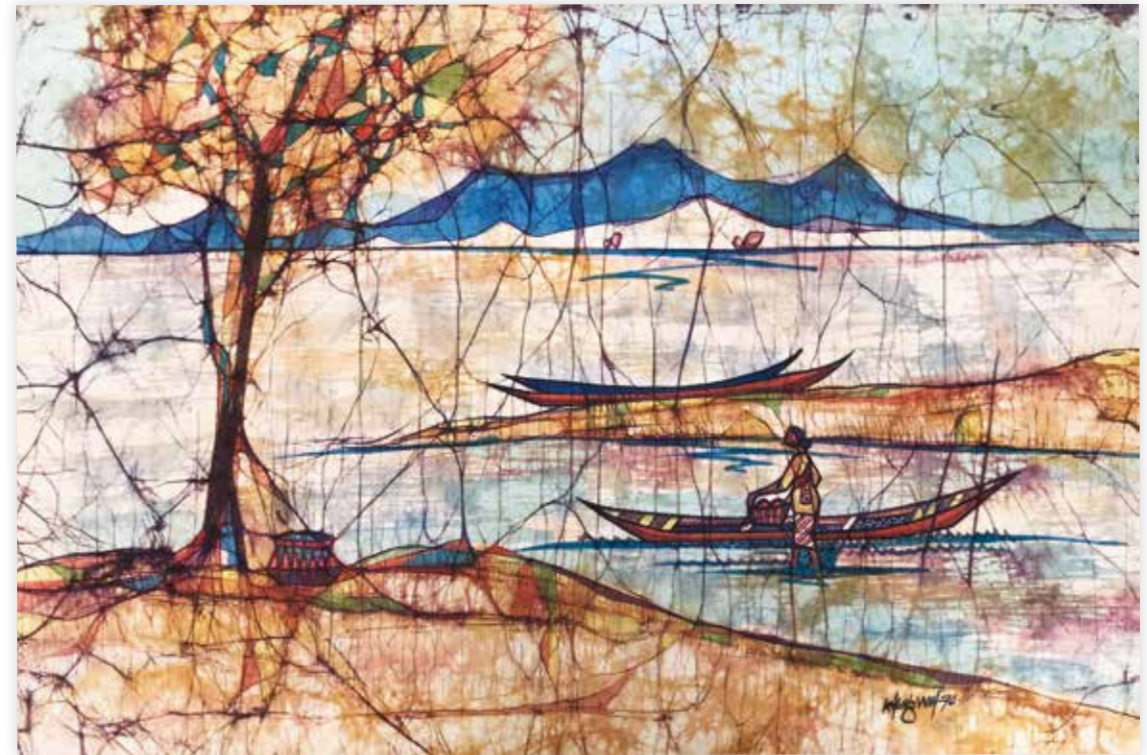
KWAN CHIN B. Kuala Lumpur, 1946

Two Sisters 1980’s
Batik 40 x 28 cm

Provenance
Private Collection Canada

RM 1,500 - 3,000

The colour and composition of this work suggests that it was one of Kwan Chin’s earlier works, circa 1970’s. A dark, greyish palette sweeps across, featuring three ladies and two birds on the foreground. Kwan Chin, ever the story teller, tells his tale of observations through the batik medium with a touch of Nanyang style. His works are vibrant, and undoubtedly attention grabbing, which is his hallmark. The artist’s batik pieces are rich in colour and his work is known around the world, having been exhibited in London and Miami.



Signed and dated “Yong Kheng Wah, 1970” on the lower right

50

YONG KHENG WAH B. Penang, 1943

Kedah Peak from Feringghi, Penang, 1970
Batik 58.5 x 87.5 cm

Provenance
Private Collection, Selangor

RM 1,000 - 3,000

Yong Kheng Wah is the son of legendary artist Yong Mun Sen, who was also known as a prominent figure in the Malaysian visual arts scene. His works have been collected nationwide and internationally by the National Art Gallery of Malaysia, Bank Negara, the French National bank, Paul Getty as well as Malaysia’s first Prime Minister, Tunku Abdul Rahman. His early batik artworks are a testament to his extraordinary skills in manipulating the medium with his signature technique, as what can be seen in this beautiful piece.



Signed and dated “Thean Song, 90” on lower right

51

TAN THEAN SONG B. Kedah, 1946 - 2017

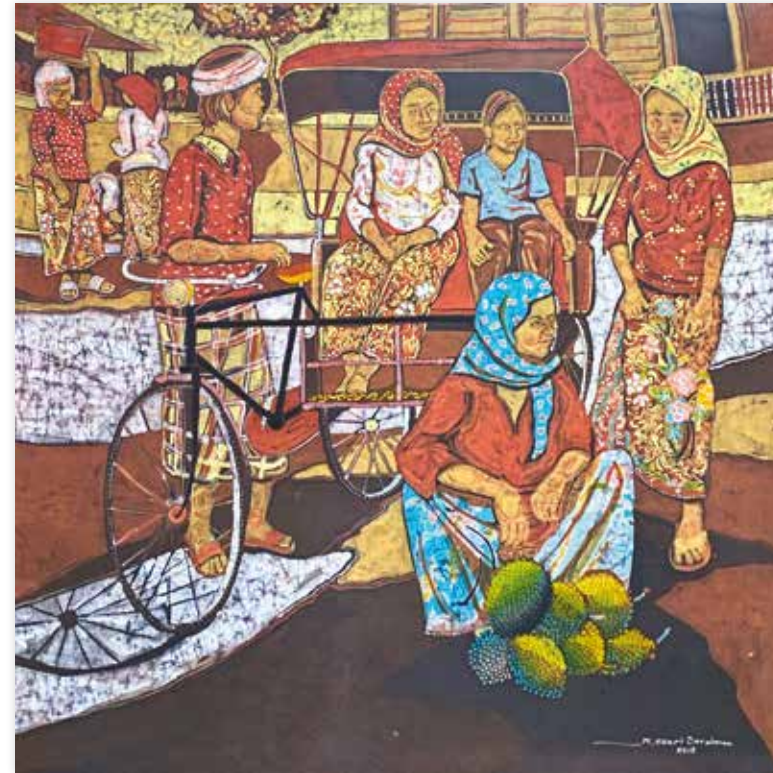
Sparrow, 1990

Batik 50 x 73 cm

Provenance
Private Collection, Singapore

RM 1,200 - 3,000

The setting is simple, and everyday. It is something that we commonly see. However, Tan Thean Song manages to turn a simple scenery into something completely otherworldly and arresting. With elaborate batik details, patterns and shapes, the congruent tones and gradual change of cool hues of the backdrop, it seems almost spiritual. He freezes a disorderly scene into a single, serene moment that seems to glow. Tan Thean Song studied art at the Nanyang Academy of Fine Arts, and specialises in painting with Chinese ink and watercolour. His painting ‘Playing Kite’ is a permanent collection of the National Art Gallery in Kuala Lumpur, and said painting also won the second prize in batik medium in the Salon Malaysia Art Competition in 1969. In 1964, he won the first and consolation prizes in the Malaysian Young Artists Art Competition.



Signed and dated “M. Sukri Derahman, 2015” on lower right

52

SUKRI DERAHMAN B. Kelantan, 1975

Granfather Trishaw, 2015

Batik 117 x 117 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - 6,000

An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin, where he learned batik from Sukri batik paintings. He has exhibited in City Art Gallery, Kuala Lumpur in the group exhibition Lambaian Kelantan in 2015, and the Gelora Timur Exhibition in Dita Colour Gallery, Kuala Lumpur in 2016. A slice-of- life scene of a busy street, where a grandfather trishaw hosts two passengers, and ladies exchange the village gossip. Meanwhile, sellers are seated on the roadside, peddling their harvest and merchandise.



Signed and dated on lower left. Comes with certificate from Galeri Du Monde

53

ENG TAY B. Kedah, 1947

The Game, 2003

Oil on canvas 59 x 81 cm

Provenance
Private Collection, USA

RM 30,000 - 55,000

Eng Tay was born in 1947 in Kedah and moved to New York City in 1968 to study at the Arts Student League, School of Visual Arts and Pratt Graphics Center, where he studied graphic design, painting and printmaking. He worked in the graphic arts field until 1978, when he undertook several painting trips throughout South America and Indonesia. These trips formed a basis for the types of scenes and moments that became his subject matter – images of people playing music, family moments and interactions, market scenes and daily rituals. 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.



Signed and titled on the Verso

54

SHANTI DAVE B. India, 1931

Island of Thoughts

Oil on canvas 61 x 61 cm

Provenance
Private Collection, USA

RM 12,000 - 25,000

Born in Badpura, Gujarat in 1931, Shantilal Somnath completed his graduate and post-graduate studies at the Faculty of Fine Arts at the Maharajah Sayajirao University of Baroda under the tutelage of N.S Bendre. It was here that he co-founded the Baroda Group in 1957, alongside Bendre and other artists that included Bhupen Khakhar and Gulam Mohammed Sheikh. The group emphasised the importance of promoting contemporary art and incorporated elements from Rabindranath Tagore's school, Shantiniketan, the Barnes Foundation and Bauhaus. The present lot with its use of oil on board medium, is an example of the sort of work that the artist is renowned for. The work illustrates a blend of western expressionism and Indian metaphysics and incorporates tantric elements and earthy obscurity.

55

SENAKA SENANAYAKE B. Sri Lanka, 1951

Red Horses, 1962
Oil on canvas 106 x 137 cm

Provenance
Private Collection, USA

RM 50,000 - 120,000

Senaka achieved early fame as a child prodigy, whose work was first exhibited in Colombo in the late 1950s. He then held his first international one man show in New York at the age of ten. He continued to paint and as a teenager held numerous exhibitions in Sri Lanka as well as Europe, the USA and Asia. It was after he received formal training at Yale University, where he studied Art and Architecture, that he decided to dedicate his life to painting. After graduating he moved back to Sri Lanka, where he has since established himself as one of the region's most important living artists. One of Senaka's objectives is to establish a connection with everyone that encounters his work. "Many times, people walk be a piece of art and don't responent... I want my paintings to talk. Everyone from a street sweeper to a university professor should be able to relate to my art." Each of his canvases takes between 2-3 weeks to complete. Layer upon layer of paint is added, creating an incredible depth to the colours and imparting a rich feel the works which appear to have an almost luminescent quality to them.



Signed and dated "Senaka Senanayake, Feb 1962" on lower right



Signed and dated “Sakti Burman 66” on the lower right

56

SAKTI BURMAN B. India, 1935

Mothers and children, 1966

Watercolour and ink on paper 48.3 x 62.2 cm

Provenance
Private Collection, Singapore

RM 12,000 - 25,000

Born in Kolkata in 1935, Sakti Burman studied at the Government College of Arts and Crafts, Kolkata, and later at the École Nationale des Beaux Arts in Paris. Burman uses pointillism and a marbling technique achieved by blending oils with acrylics to create fresco-like works on paper and canvas. Burman's paintings often evoke a surrealist feel, referencing multiplicities of time and place. His art drew extensively from Hindu and European mythology, as well as from the artist's own memories. Suggesting surrealism, his paintings are populated by humans, animals and cityscapes that are dreamlike in appearance. His defining oeuvre owes largely to his technique of marbling, which he arrived at after years of experimentation.



Signed on lower left

57

B. PRABHA B. India, 1933 - 2001

Standing female

Oil on canvas 51 x 40.5 cm

Provenance
Private Collection, Singapore

RM 50,000 - 90,000

“It is my aim to paint the trauma and tragedy of women”

B. Prabha was born in the village of Bela, near Nagpur in Maharashtra in 1933. Growing up in a close-knit middle-class family, she studied at the Nagpur School of Art and went on pursue a Diploma in Painting and Mural Painting from the Sir J.J. School of Art, Mumbai. Although she worked mostly with oils on canvas, this modern painter did explore several media, styles and subjects before finally settling with oils as her preferred medium. Her early work was modern freestyle painting. Over time she found her own signature style. Prabha's signature style fully evolved after her marriage to fellow artist B. Vithal in 1956, when she moved from modern abstract forms to a more decorative figuration.



Signed on upper right

58

B. PRABHA B. India, 1933 - 2001

Untitled

Oil on canvas 50 x 50 cm

Provenance
Private Collection, Singapore

RM 50,000 - 90,000

“It is my aim to paint the trauma and tragedy of women”

Following her phase of experimentation, Prabha developed an elegant, formal style that remains her trademark. Her paintings cover a wide range of subjects, from landscapes to social issues like droughts, hunger and homelessness. A significant component of Prabha’s body of work is the artist’s self-conscious attempt to immortalise the plight of women in her country.



Signed “M Sivanesan 75” on the lower right

59

M.SIVANESAN B. India, 1940

Mother and child, 1975

Acrylic on canvas 91 x 71 cm

Provenance
Private Collection, Selangor

RM 5,000 - 12,000

M. Sivanesan was born in 1940 in Madras (now known as Chennai). He pursued art and graduated from the Madras Government College of Arts and Crafts in 1956. In 1962, he won an award at International Inter Church, New York. He has exhibited widely in India and around the world, including Bangkok (1976), Los Angeles (1977), Ottawa (1978), New York and Washington DC (1979). Sivanesan works mainly with figurative compositions, his fascination towards human subjects evident in his paintings. This oil on canvas piece features the silhouette of a mother and child with neutral tones throughout the work.

60

RADEN BASOEKI ABDULLAH B. Indonesia, 1915 -1993

Portrait of a Lady

Oil on canvas laid to board 90 x 70 cm

Provenance
Private Collection, Singapore

RM 55,000 - 110,000

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

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



Signed "Basoeeki" on lower left

61

PUTU SUTAWIJAYA B. Indonesia, 1970

Beda Dalam Damai, 2003
Acrylic on canvas 140 x 145 cm

Provenance
Private Collection, Singapore

RM 26,000 - 55,000

Putu Sutawijaya studied art at Indonesia Institute of Fine Art (ISI) Yogyakarta. He currently lives and works in Yogyakarta and Bali. As a painter, sculptor and performance artist, Putu embodies the multi-media, cross-disciplinary character of Indonesian contemporary art. At the same time, a main focus of his work is the human body as both an expressive form and a vessel of the spirit: as Putu says, 'the body is the medium of suffering, pain, laughter and fear.' The spontaneous energy of Putu's paintings translates naturally into his sculptures. As the Indonesian critic Kris Budiman has pointed out, it is almost as though the figures in his paintings have 'crossed over into three-dimensional space... to look for meaning in different contexts.' Above all else, it is the gestural movement of Putu's works that communicate an intense spectrum of spiritual and emotional states, from contemplation to sorrow to the pure exuberance of dance. Putu is also deeply drawn to sacred sites and often travels to the ancient temples scattered around Java and Bali, where he spends days painting.



Previously sold at the Christies Asian Contemporary Art Day Sale on 31 May 2015



Signed "L. Frits Ohl" lower right

62

LUCIEN FRITS OHL B. Indonesia, 1904 - 1976

Indonesian Village, 1970's
Oil on board 30 x 25 cm

Provenance
Private Collection, Singapore

RM 3,500 - 7,000

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. The artist died in 1976.



Signed "L.F Ohl Frits Ohl" lower right

63

LUCIEN FRITS OHL B. Indonesia, 1904 - 1976

Flamboyant Tree, 1970s
Oil on board 25 x 30 cm

Provenance
Private Collection, Singapore

RM 3,500 - 7,000



Signed "Prayat" on lower left

64

PRAYAT PONGDAM B. Thailand 1934 - 2014

Floating Market, 1970's
Oil on board 45 x 60 cm

Provenance
Private Collection, Kelantan

RM 5,000 - 12,000

Deemed a National Artist in 1998, Prayat Pongdam was a Thai printmaker. Pongdam's studies in painting began under the tutelage of Prof. Silpa Bhirasri at Silpakorn University. Pongdam continued his education at the Academia di Belle Arti di Roma in Italy in 1961. Upon returning to Thailand, he regularly created paintings and prints, and was among the first in a group of Thai artists to introduce printmaking techniques to the public. He was declared an artist of distinction for his printmaking in 1981, and was awarded the title Academico Onorario Classe Incisione from the Italian government through the L'Accademia Fiorentina delle Arte del Disegno.



Signed "Prayat" on lower left

65

PRAYAT PONGDAM B. Thailand 1934 - 2014

Floating Market, 1970's
Oil on board 45 x 60 cm

Provenance
Private Collection, USA

RM 5,000 - 12,000

Compared to the former lot, this work by Prayat Pongdam is vivid, robust with colour and possesses a dreamlike quality to it. This is another rendition of the floating market in Thailand, from a different angle, if you will. Pongdam's studies in painting began under the tutelage of Prof. Silpa Bhirasri at Silpakorn University. Pongdam continued his education at the Academia di Belle Arti di Roma in Italy in 1961. He was declared an artist of distinction for his printmaking in 1981, and was awarded the title Academico Onorario Classe Incisione from the Italian government through the L'Accademia Fiorentina delle Arte del Disegno. His artworks explored ideas of nature, ways of life, and the Thai rural spirit through simple human and animal symbols expressing themes of warmth, affection, and love.



Signed and dated "Thien Shih, 2000" on lower left

66

LONG THIEN SHIH B. Selangor, 1946

Lion Fishes, 2000
Pastel on paper 54 x 76 cm

Provenance
Private Collection, Selangor

RM 1,500 - 2,900

Long Thien Shih has a deep fascination for sea creatures and animals, exhibited by this vivid painting entitled 'Lion Fishes'. A dark blue colour was employed to signify the sea and its depth and at the foreground, two lion fishes, with a 'mane' on its body gives light to its name. The intriguing fishes are beautifully portrayed and executed, with Thien Shih capturing every minutiae. 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.



Signed and dated "Thien Shih, 2021" on lower right

67

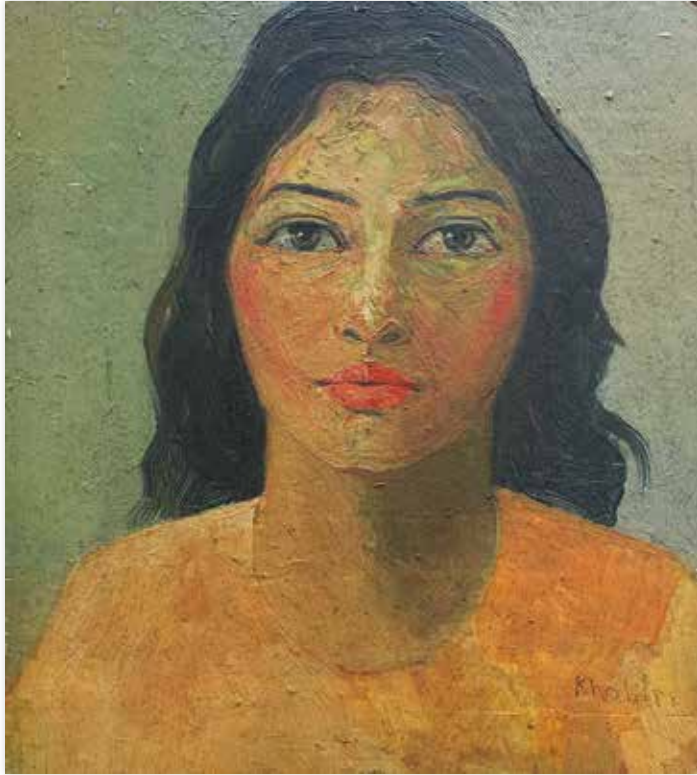
LONG THIEN SHIH B. Selangor, 1946

Displaced Persona, 2021
Pastel on paper 52 x 64 cm

Provenance
Private Collection, Selangor

RM 2,000 - 3,900

Something so straightforward and uncomplicated such as this Displaced Persona 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. A turkey is depicted in all its glory, meticulously, its layers of multi-coloured feathers and all.



Signed and dated “Khalil, 82” on lower right

68

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

Portrait of a Lady, 1982
Oil on board 20.9 x 18 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - 5,500

To own an artwork by Khalil Ibrahim is to own a piece of history. The Kelantan-born artist was regarded as one of the most influential and versatile artists in Malaysia for his foray and excellence in the mediums. The ‘Portrait of a Lady’ is an ode to Malaysian women. A female with long black hair and tanned skin with slight blush on her face, donning a yellow top becomes the subject. Her facial expression leaves the audience in a state of debate. The portrait invokes a powerful curiosity into the thoughts of the subject which brings his body of art to life.



Signed and dated “Khalil Ibrahim 2000” on lower left

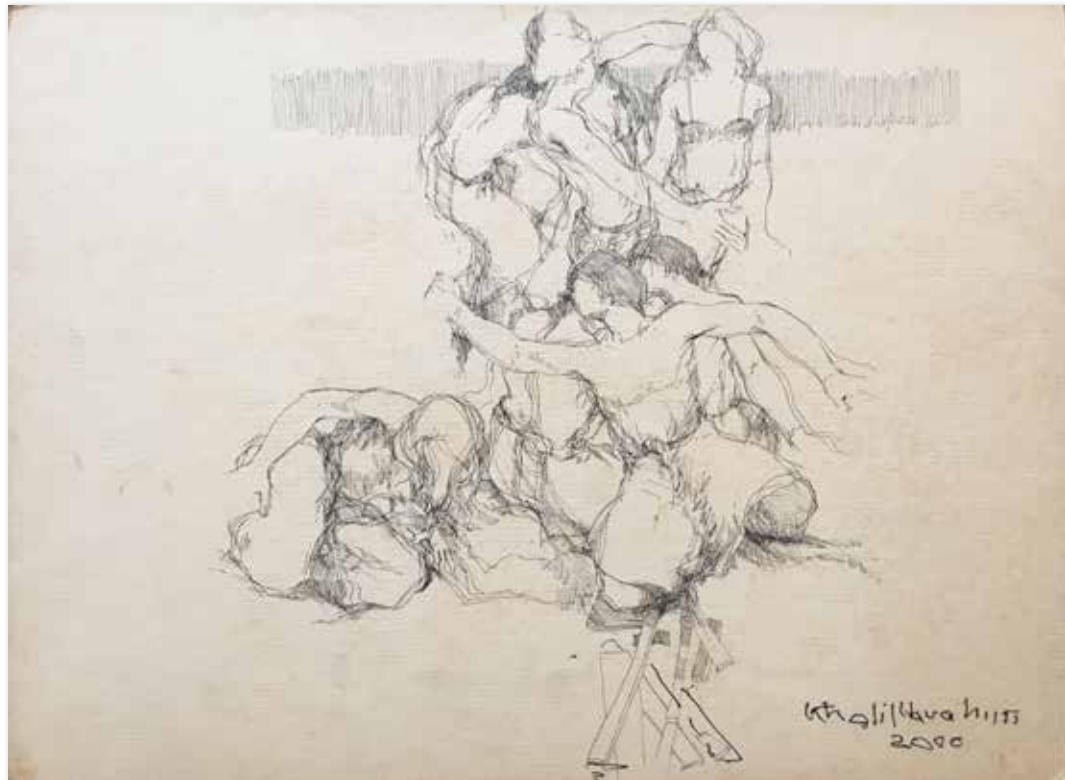
69

KHALIL IBRAHIM B. Selangor, 1946

Portrait Sketch, 2000
Ink on paper 28 x 20 cm

Provenance
Private Collection, Kuala Lumpur

RM 500 - 1,200



Signed and dated "Khalil Ibrahim 2000" on lower left

70

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

East Coast Series, 2000
Ink on paper 26 x 35.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - 9,000

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



Signed and dated "Bhanu 16" on lower right

71

BHANU ACHAN B. Kuala Lumpur, 1949

Earth Series I, 2016
Oil on canvas 91 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - 5,000

A lover of nature, Bhanu draws inspiration from it. Bold, strong and dauntless, these painting is remindful of the strong, warm colours of the elements of earth and wind. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings.



Signed and dated “Bhanu 16” on lower right

72

BHANU ACHAN B. Kuala Lumpur, 1949

Earth Series II, 2016
Oil on canvas 91 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - 5,000

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 fire and the implications that come with it – passion, strength, anger, inner demons, bright and headstrong.



Signed and dated on top right

73

AMRON OMAR B. Kedah, 1957

Pertarungan Series, 2016
Pastel on paper 80 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - 12,000

Born in 1957 in Alor Setar, Amron Omar received his education at Sekolah Rendah Sungai Korok Baru in 1964 before majoring in Art and Design at ITM from 1976 to 1980. He was one of the early graduates in the field, and later worked with an advertising company before becoming a full-time painter. He started off painting portraits, especially among dignitaries. But it was his Pertarungan series that brought him into the limelight. He aimed to lift the roots of Malay culture through his paintings of martial arts.

74

RAFIEE GHANI B. Kedah, 1962

Clouds, 2010

Mixed media on paper 90 x 61.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - 16,000

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



Signed and dated “Rafiee Ghani Clouds 2010” on lower bottom



Signed and dated “Rafiee Ghani Red Chairs 2007”
on lower bottom

75

RAFIEE GHANI B. Kedah, 1962

Red Chairs, 2007
Mixed media on paper 90 x 61.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - 9,000

Rafiee Ghani’s works in watercolour are as brilliant as his oil painting, if not better. He still employs his signature loud and dynamic colours, complemented by brushstrokes where his style of Intimism are well established. Rafiee’s watercolour artworks produce an imaginary illusion of images and objects which are submerged below his mastery in playing with colours which are vibrantly mixed and integrated.



Signed and dated “Rafiee Ghani 2007 “ on lower bottom

76

RAFIEE GHANI B. Kedah, 1962

Untitled, 2007
Mixed media on paper 61.5 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - 9,000

Rafiee Ghani’s works in watercolour are as brilliant as his oil painting, if not better. He still employs his signature loud and dynamic colours, complemented by brushstrokes where his style of Intimism are well established. Rafiee’s watercolour artworks produce an imaginary illusion of images and objects which are submerged below his mastery in playing with colours which are vibrantly mixed and integrated.

77

RAFIEE GHANI B. Kedah, 1962

Night Walker I, 2007
Acrylic on canvas 152 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 22,000 - 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.



Signed, titled and dated “Rafiee Ghani ‘Night Walker I , 2007’ “ on verso

78

YEOH JIN LENG B. Perak, 1929

Human Rot, 1969
Oil on canvas 100 x 100 cm

Provenance
Private Collection, Kuala Lumpur

RM 120,000 - 220,000

The Human Rot is certainly one of the most interesting paintings that have ever been made by Yeoh Jin Leng. It was during his visit to London in 1965 when, while walking around Charing Cross, he stumbled upon a book about the devaluation of ethics and morality. The book piqued his fascination with the concept and, inspired by what he read, he went on to paint The Human Rot. It was completed in 1968.

A year later, in 1969, the 13th May incident occurred. “I was surprised that it happened. This region has been contaminated by Western capitalism and materialism, and we adopted capitalism because we thought it would bring progress. Instead, it brought about materialism. The social-political upheaval and a greed for power and money were the catalysts that started the riots. The value of ethics has become rotten in many sense of the word,” Jin Leng said.



Signed and dated on lower right Gallery Label from Valentine Willie on Verso.
Exhibited in the National Art Gallery in 1996 and illustrated in the Retrospective exhibition book on page 53 and 136.

79

YEOH JIN LENG B. Perak, 1929

From the Plateau of Gunung Tahan, 1995
Oil on canvas 22.5 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 15,000 - 30,000



The artist admiring his masterpiece

Yeoh Jin Leng belongs to the senior generation of Malaysian artists and therefore is highly regarded among his peers and respected for his work. Born in Ipoh and a graduate of the prestigious Chelsea School of art in London, he is not only a painter but also an academician. Yeoh has taught art at various prestigious schools and institutions while being granted awards such as the 1972 A.M.N. (Ahli Mangku Negara) Malaysian Government Award for Services to Art for his indelible patronage towards Malaysian art. He also sits on the National Gallery's Board of Trustees.



Signed "Jin Leng 95" on the lower right.

80

KHALIL IBRAHIM B. Kelantan, 1934

Pantai Irama, 1970
Acrylic on canvas 92 x 120 cm

Provenance
Private Collection, Kuala Lumpur

RM 90,000 - 150,000

This masterpiece by Khalil is probably one of the earliest rendition of the East Coast series. With the renowned East Coast figures being the preferred theme and hallmark for Khalil Ibrahim, we are presented with a mesmerising acrylic piece of colourful hypnotising mean and women moving across the canvas seen through the gaps in the wooden walls (plank walls) of a typical kampung wooden house.

The employment of bright, enlivening colours creates an overall enthusiastic and energetic mood. Silhouettes of various individuals are situated mainly in the center, where Khalil's penchant for the human body is exhibited – he paints the curves, contours and forms expertly.



Signed and dated “Khalil Ibrahim 70” on lower left
Illustrated on the “KHALIL IBRAHIM The Art Journey” book sleeve Illustrated on page
176 of “KHALIL IBRAHIM The Art Journey” exhibition book Published in 2015 by KL
Lifestyle Art Space
Comes with a certificate signed by the artist

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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 of in cleared funds. Until that time, the Buyer acquires no title or ownership in the Lot. KLAS and the Seller are not obliged to release the Lot to the Buyer until full settlement of the Purchase Price.

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

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

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

by the Buyer in making payment of the full Purchase Price when due.

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

(a) to forthwith terminate and annul the Contract of Sale;

(b) to charge the Buyer, the Seller's and KLAS's Expenses;

(c) to charge interest at a rate not exceeding 6% (six per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;

(d) to forfeit the Buyer's earnest deposit;

(e) to commence proceedings for its recovery together with interest and Expenses to the fullest extent permitted under applicable law;

(f) to arrange and carry out a resale of the Lot by public auction or private sale in mitigation of the debt owed by the Buyer to KLAS;

(g) set-off any amounts owed by KLAS to the Buyer against any amounts owing by the Buyer to KLAS or any KLAS's affiliated company, whether as the result of any proceeds or sale or otherwise;

(h) exercise a lien over any of the Buyer's property which is in KLAS's possession or in possession;

(i) to insure, remove and store the Lot either at KLAS's premises or elsewhere at the Buyer's sole risk and expense; and/or

(j) to take such other action as KLAS deems necessary or appropriate.

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

which the Buyer may have to the Lot and agrees that any resale price will be deemed commercially reasonable.

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

(a) the Seller is the true owner of the Lot, or is properly authorised to sell the Lot by the true owner;

(b) the Seller is able to and shall, in accordance with the Auction Conditions, transfer possession to the Buyer a good and marketable title to the Lot free from any third party rights or claims or potential claims including, without limitation, any claims which may be made by governments or governmental agencies;

(c) the Seller has provided KLAS with all information in its possession or knowledge concerning the provenance of the Lot and has notified KLAS in writing of any concerns expressed by third parties in relation to the ownership, condition, authenticity, attribution, or export or import of the Lot;

(d) the Seller is unaware of any matter or allegation which would render the Contractual Description given by KLAS in relation to the Lot inaccurate or misleading;

(e) where the Lot has been moved to Malaysia from another country, the Lot has been lawfully imported into Malaysia, the Lot has been lawfully and permanently exported as required by the laws of any country in which it was located, and

required declarations upon the export and import of the Lot have been properly made and any duties and taxes on the export and import of the Lot have been paid;

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

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

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

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

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

Withdrawal of Lots

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

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

(a) KLAS reasonably believes that there is any doubt as to the authenticity or attribution of the Lot; or

(b) KLAS reasonable believes that any of the Seller's representations or warranties are inaccurate in a material respect; or

(c) the Seller breached any provisions of these Auction Conditions in any material respect; or
(d) KLAS believes it would be improper to include that Lot in the Sale.

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

- 3.4 Any letter, notice, request, demand or certificate:
- (a) if delivered personally shall be deemed to be received at the time of receipt by the recipient;
- (b) if delivered by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been duly served within seven (7) days of dispatch (notwithstanding that it is returned through the post undelivered); or
- (c) if sent by telex or facsimile transmission or other electronic media shall be deemed to have been given at the time of transmission, and if sent by telegram or cable shall be deemed to have been given 24 hours after dispatch.

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

- 3.6 The headings and introduction to the Auction Conditions do not form part of the Auction Conditions, but are for convenience only.
- 3.7 No act, failure to act or partial act by a party shall be deemed a waiver of any of its rights hereunder.

- 3.8 The singular includes the plural and vice versa where the context requires. Where the masculine one gender is used, this includes all other genders as the context requires.
- 3.9 The Auction Conditions and the agreements on which they are based, may not be assignable by the Buyer or the Seller without the prior written agreement of KLAS. However, the Auction Conditions shall be binding on any of their successors, assigns, trustees, executors, administrators and representatives.
- 3.10 If any term or any part of any term of the Auction Conditions is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 3.11 References in the Auction Conditions to KLAS will, where appropriate, include reference to KLAS' officers, employees and agents.
- 3.12 Nothing in the Auction Conditions confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of the Auction Conditions.

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.

"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.



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