

KLAS ART AUCTION RESULTS

FEB 20, 2022

KLAS, 31 JALAN UTARA, 46200 PETALING JAYA, SELANGOR

BY HIRANMAYI AWLI MOHANAN

KLAS started 2022 with a bang with its inaugural auction of the year at KL Lifestyle Art Space in Jalan Utara, Petaling Jaya on Feb 20. There were a total of 80 lots on sale. With 61 lots being sold, it was yet another record-breaking affair for the auction house.

The champion of the auction was undoubtedly the 'Fishing Village' (1960) by Cheong Soo Pieng, that saw a competitive bidding session and it got snatched up by a lucky bidder at a whopping RM257,600. Another artist that emerged victorious was Yeoh Jin Leng who had his work entitled 'Human Rot' (1969) open at RM120,000 and was sold at RM134,400. It came as no surprise that the late artist Khalil Ibrahim and his painting 'Pantai Irama' (1970) would fare very well, being sold for RM123,200, way past its opening bid of RM90,000. Filipino artist Mauro Malang Santos's work saw a flurry of excitement as the vigorous bidding war commenced at RM45,000 and soared past its upper limit price to being snagged at an impressive RM128,800.

The momentum continued with crowd favourite artist Awang Damit Ahmad, whose works 'Saging dan Pucuk Paku (EOC Series) (1992) and 'Marista-Ragus' (2001) fared well, and fetched the prices of RM95,200 and RM58,240 respectively.

From the international contingent, Sri Lankan artist Senaka Senanayake yielded a respectable price of RM58,240 for his 'Red Horses' (1962) oil on canvas piece. Lastly, newcomer to KLAS Art Auction, the late prolific Indian artist B.Prabha, who had two lot entries in the auction forged great prices, with 'Untitled' being sold for RM61,600. After nearly three hours of bidding for incredible artworks, the auction finally drew to a close.

Art collectors and interested buyers are welcomed to visit KLAS @ 31, Jalan Utara and its website at www.kl-lifestyle.com.my for the latest news. For any enquiries, contact Nik at +6019 333 7668. You can also send your requests to info@mediate.com.my

1

Cheong Soo Pieng

B. China, 1917 - 1983

Fishing Village, 1960

Oil on masonite board 50 x 70 cm

SOLD RM 257,600

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2

Yeoh Jin Leng B. Perak, 1929
Human Rot, 1969
Oil on canvas 100 x 100 cm
SOLD RM134,400
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4

Khalil Ibrahim
B. Kelantan, 1934 - 2018
Pantai Irama, 1970
Acrylic on canvas 92 x 120 cm
SOLD RM 123,200
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3

Mauro Malang Santos
B. Philippines, 1928
Abstract, 29th January 1979
Mixed media on paper board 122 x 54 cm
SOLD RM 128,800
KLAS Art Auction 20 February 2022



5 **Awang Damit Ahmad** B. Sabah, 1956
Saging dan Pucuk Paku (EOC Series), 1992
Mixed media on canvas 91.5 x 106 cm
SOLD RM 95,200
KLAS Art Auction 20 February 2022



6 **B. Prabha**
B. India, 1933 - 2001
Untitled
Oil on canvas 50 x 50 cm
SOLD RM 61,600
KLAS Art Auction 20 February 2022



7 **Awang Damit Ahmad**
B. Sabah, 1956
Marista - Ragus, 2001
Mixed media on canvas 118 x 110 cm
SOLD RM58,240
KLAS Art Auction 20 February 2022



8 **Senaka Senanayake**
B. Sri Lanka, 1951
Red Horses, 1962
Oil on canvas 106 x 137 cm
SOLD RM58,240
KLAS Art Auction 20 February 2022

KHALIL IBRAHIM

MALAYSIA'S MOST VERSATILE ARTIST

BY HIRANMAYIL AWLI MOHANAN

The late Khalil Ibrahim, artist extraordinaire, was meant to pursue the arts from a very young age. He was versatile, multifaceted and a maestro of his craft. He forayed into many art mediums and excelled in each, proving his legendary status. Aptly named as a multifaceted maestro, Khalil was born in 1934 In Kubang Krian, Kelantan. He was one of the earliest Malaysians to receive a full scholarship to study art at the prestigious Central St Martins School of Art and Design in London. Throughout his long career, Khalil had held a number of solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland.

His masterful skills in drawing, watercolour and acrylic are styles that move from the almost real to the almost abstract. Owning a piece of his artwork is truly a gift of beauty through the artist's eyes. Khalil's preference for the human figure and his deep affection for the East Coast had led him to create iconic images of men and women in the East Coast Malay fishing villages against stark backgrounds of blues and greens and watercolour landscape of villages.



Khalil Ibrahim Abstract, 1998
Ink on paper 40 x 57 cm



Khalil Ibrahim East Coast Series - Abstract , 2008
Acrylic on canvas 20.5 x 22.5 cm



Khalil Ibrahim East Coast Fishermen, 2004
Oil on board 24 x 28.5 cm

Background

Khalil's rich Malay cultural background in the East Coast and the discipline of Islamic values that he learnt at the Pondok school shaped his primordial artistic journey. These values stuck by him which then merged with the freedom of expression that he encountered later on through his formal education at St. Martins in London. Though he did not receive any formal education during the early years in Kelantan, Khalil's awareness of modern art was cultivated through a period of colonialism and the experiences of pioneering artists from the Nanyang Academy.

With an innate passion for making wayang kulit, his artistic talent flourished. He would make the wayang kulit by drawing on a big leaf with the addition of a cardboard, which would then be used to play with his friends. Khalil took this newfound interest and competed in events and shows held almost every month. Unfortunately, his mother disapproved of his interest while his father urged him to become a teacher. Despite his parents' disapproval, Khalil remained steadfast to his passion.

Early Style

Khalil's 'English' or post-St Martin artworks reveal a comparatively different style from his earlier landscapes and portraits. Influenced by his peers, lecturers and his foreign surroundings, the early 1960's saw him experimenting with abstraction in works like Destruction and Destruction II and Abstract I. The artist would experiment with abstract forms drawn into his sketch book and demonstrating his attempt at bringing portraiture and concepts of abstraction together. Khalil's art works were still in flux as he sought styles and methods which spoke of his own unique journey. Like many aspiring artists, Khalil participated in numerous group exhibitions organised by St. Martins's as well with the Malayan Art Circle and at Malaysia Hall. With Khalil Ibrahim's legendary status and sheer talent, his works across all mediums are highly valued till today. More importantly, his landscape works of the 1950's are beauty captured on canvas and a rarity. Only a limited number of artworks were produced by the artist and remain highly coveted by art collectors and institutions alike.

Landscape

Khalil's formal education in art began when he attended art classes every Sunday in Kota Bharu under the tutelage of art inspector, Nik Mahmud Idris who had a formal art education in Singapore between 1945 and 1947. Together with artists Yusoff Sulaiman and the late Nik Zainal Abidin, Khalil learnt the fundamentals of painting — drawing and painting first in watercolours and later in oils.

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. Now equipped with the techniques he learnt in art classes, the artist allowed his creativity to blossom, which resulted in scenic landscapes of the Malaysian East Coast in his works, such as the undulating hills and the padi fields. Evident in most of the artist's East Coast landscapes, he possessed the ability to transform a humble rural scene to a sweeping vision of beauty using a display of colours and showcased his established precision.

Khalil's landscapes and their meticulous detailing is a celebration of nature. Besides European masters, it could also be presumed that Khalil was influenced by English landscape painter, John Constable, known for revolutionising landscape painting and whose works are sold for millions of pounds. In the 1950's, the self-taught painted regularly while working as a primary school teacher in Kelantan and Pahang, before he was awarded a Pahang state scholarship to study art in England. Seeing this, army officers and civil servants became interested and went on to purchase many of Khalil's early works. The artist's early genre of paintings such as 'Sunrise, 1950's' and 'Sunset, 1950's' emphasised much of his Kelantanese heritage and depicted the influence of traditional mid-twentieth style of realist painting at the time. These works also became a representation of Khalil's response to traditional art concepts while highlighting Kelantan's cultural environment.

Watercolour

Khalil was also skilled in painting the human figure, and his compositions show a unique configuration of postures, gestures and stances. One of his most well-loved themes were the people of the East Coast in the fishing villages. His watercolours are just as delightful and detailed as his full-blown paintings, exhibiting a fascination for the human figure. The connection to the people and traditions of Kelantan remain a subject close to his heart.

Batik

While the late Chuah Thean Teng pioneered this art form in the 1930s, it was only accepted as a medium of artistic expression by the 1960's. Somewhat later, Khalil Ibrahim also depicted Malay life, primarily that of the fisherman fraternity, through the batik technique — in a more real sense. While colour and texture became the primary fascination with Khalil, he remained true to — firstly, the human figure albeit fragmented and secondly, his people of the East Coast. Despite his formal western art education, Khalil never wavered from his rich Kelantanese cultural heritage and it was natural that he would pursue batik painting upon his return from England in 1966.

For Khalil, the material and tools of batik making were no different from the pens and paints used in artwork. It was undeniable that Khalil's understanding of batik was deeply rooted. Renowned for his pictorial style and his fascination with the daily activities of the rural communities of the East Coast, he employed various techniques that included works executed in traditional methods such as dip dye, crackling and the use of the tjanting to imbue delicate lines and details to his paintings. In his abstract batik paintings, he developed techniques by using brush strokes and thus created abstract works that broke through tradition and defied the stereotypes of batik painting.



Khalil Ibrahim East Coast Landscape, 1997
Oil on canvas 60 x 73 cm



Khalil Ibrahim East Cost Series 1996
Watercolour on paper 22 x 32 cm



Khalil Ibrahim
Two Sisters, 1976
Batik 51 x 42 cm