



# KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

PETALING JAYA, SUNDAY 29 MAY 2022



Lot 87 **Yusof Ghani** Siri Tari XI, 1989

## Auction Day

**Sunday, 29 May 2022**

Auction starts at 1.00 pm

### **KL Lifestyle Art Space**

31, Jalan Utara  
46200 Petaling Jaya  
Selangor, Malaysia

### **Contact Information**

#### **General Enquiries**

Nik +6019 333 7668  
info@mediate.com.my

Whatsapp +6013 361 2668  
info@mediate.com.my



**KLAS ART AUCTION 2022**

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 29 MAY 2022



## Full Showcase

**Date:** 17 - 29 May 2022

**Venue:** KL Lifestyle Art Space  
31, Jalan Utara  
46200 Petaling Jaya  
Selangor, Malaysia

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**Open** Monday - Sunday  
**From** 9.30 am - 6.30 pm



Lot 48 **Tong Chin Sze** Thian Hock Keng (Temple of Heavenly Happiness) in Teluk Ayer Street, Singapore

## Contents

Auction Information	3
Glossary	8
Lot 1 - Lot 88	16
Auction Terms and Conditions	112
Index of Artists	118

Glossary



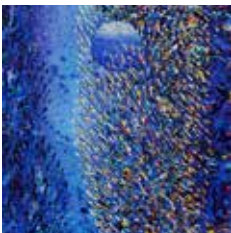
1 KHALIL IBRAHIM  
EAST COAST SERIES, 2004  
Acrylic on board  
21 x 28 cm  
RM 1,800 - 5,000



2 MOHD KHAIRUL IZHAM  
SINGGAH SANA I, 2021  
Acrylic on canvas  
152 x 152 cm  
RM 4,500 - 9,000



3 RAPHAEL SCOTT AHBENG  
MOON SHEATH, 2012  
Oil on canvas  
89 x 60 cm  
RM 3,000 - 9,000



4 ISMAIL ABDUL LATIFF  
TAMAN SERI ANGKASA. NO.02., 2011  
Acrylic on paper  
38 x 28 cm  
RM 500 - 1,200



13 DAUD RAHIM  
TENAGA DALAM RUANG 15, 2008  
Acrylic on canvas  
182 x 134 cm  
RM 7,000 - 12,000



14 RAFIEE GHANI  
SEMARAK ROOM  
Mixed media on canvas  
40 x 30 cm  
RM 3,500 - 7,500



15 KELVIN CHAP  
SOUNDS OF THE RAINFOREST, 2017  
Mixed media on canvas  
131 x 131 cm  
RM 3,800 - 7,500



16 JALAINI ABU HASSAN  
KULAT, 2020  
Mixed media on canvas  
83 x 58.5 cm  
RM 3,000 - 7,000



5 RAFIEE GHANI  
BUTTERFLY PARK, 2010  
Mixed media on paper  
61.5 x 90 cm  
RM 3,500 - 7,500



6 LONG THIEN SHIH  
WATCH YOUR MOVE, 2022  
Acrylic on handmade paper  
58 x 68 cm  
RM 4,000 - 6,500



7 KHOO SUI HOE  
DAYAK BRIDE, 1995  
Oil on canvas  
61 x 49 cm  
RM 12,000 - 17,000



8 SHARIFAH FATIMAH SYED ZUBIR, DATO'  
UNTITLED, CIRCA 1975  
Acrylic on paper  
24 x 21 cm  
RM 3,000 - 8,000



17 JALAINI ABU HASSAN  
PSEUDOBOTANICA, 2020  
Watercolour on paper  
40 x 30 cm  
RM 600 - 1,200



18 JALAINI ABU HASSAN  
PSEUDOBOTANICA, 2020  
Watercolour on paper  
40 x 30 cm  
RM 600 - 1,200



19 JALAINI ABU HASSAN  
PSEUDOBOTANICA, 2020  
Watercolour on paper  
40 x 30 cm  
RM 600 - 1,200



20 NG FOO CHEONG  
EMOTIONAL WRIGGLE, 1996  
Acrylic on canvas board  
122 x 152 cm  
RM 5,000 - 12,000



9 SHARIFAH FATIMAH SYED ZUBIR, DATO'  
UNTITLED, CIRCA 1975  
Acrylic on paper  
24 x 21 cm  
RM 3,000 - 8,000



10 AWANG DAMIT AHMAD  
PAYARAMA TAKIDING, 2014  
Mixed media on canvas  
51 x 51 cm  
RM 13,000 - 20,000



11 ISMAIL ABDUL LATIFF  
OCEAN RED SKY SHADOW DANCE, 1999  
Acrylic on paper  
76 x 56 cm  
RM 7,000 - 12,000



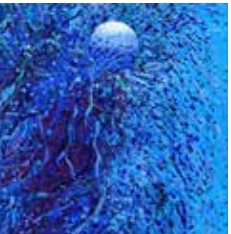
12 YUSOF GHANI  
SEGERAK SERIES VI (LONDON) "THE WERNER", 2015  
Oil on canvas  
70 x 54 cm  
RM 18,000 - 35,000



21 NG FOO CHEONG  
THE MILLENNIUM, 1999  
Work on canvas  
46 x 46 cm  
RM 1,800 - 2,500



22 ISMAIL ABDUL LATIFF  
DANCING STAR PARADISE BLUE NO. 01, 2016  
Acrylic on paper  
38 x 28 cm  
RM 500 - 1,200



23 ISMAIL ABDUL LATIFF  
DANCING STAR PARADISE BLUE NO. 02, 2016  
Acrylic on paper  
38 x 28 cm  
RM 500 - 1,200



24 SHAFEE RAMLI  
PEARL HARBOUR, 2003  
Work on canvas  
76 x 76 cm  
RM 8,000 - 12,000



25 TAN THEAN SONG  
RESTING BATIK, 1970'S  
  
Batik  
74.5 x 49 cm  
RM 2,000 - 3,800



26 KWAN CHIN  
FEEDING BIRDS, 1970'S  
  
Batik  
74 x 52 cm  
RM 3,500 - 5,500



27 KWAN CHIN  
RUBBER TAPPING - BROWN  
SERIES, 2012  
  
Batik  
44.5 x 38 cm  
RM 3,500 - 5,500



28 CHIEU SHUEY FOOK  
SINGAPORE RIVER, 1970'S  
  
Batik  
55 x 45 cm  
RM 4,000 - 7,000



37 WONG JONG NONG  
RIVER SIDE, 1990  
  
Acrylic on canvas  
71 x 91 cm  
RM2,800 - 3,500



38 TEW NAI TONG  
MARKETING, 2012  
  
Oil on canvas  
91 x 61 cm  
RM 12,000 - 16,000



39 CHANG FEE MING  
WHAT ABOUT THESE?, MEKONG  
DELTA, VIETNAM, 2001  
  
Watercolour on paper  
12.5 x 20 cm  
RM 4,500 - 8,000



40 CHANG FEE MING  
MINGUN, MYANMAR, 1998  
  
Watercolour on paper  
12.5 x 20 cm  
RM 4,500 - 8,000



29 TAY MO-LEONG, DATUK  
ISLAND HOUSE  
  
Batik  
61 x 91 cm  
RM 8,000 - 10,000



30 CHUAH THEAN TENG, DATO'  
MISTY MORNING, 1960'S  
  
Rice Paper  
90 x 45 cm  
RM 15,000 - 30,000



31 CHUAH THEAN TENG, DATO'  
CONTENTMENT ( MOTHER AND CHILD ),  
1983  
  
Batik  
94 x 63.5 cm  
RM 50,000 - 110,000



32 BHANU ACHAN  
SILHOUETTE ON A BLUE SKY I, 2016  
  
Mixed media on paper  
109 x 79.5 cm  
RM 1,800 - 3,500



41 KHALIL IBRAHIM  
EAST COAST SERIES, 2006  
  
Watercolour on paper  
44 x 56 cm  
RM 7,000 - 12,000



42 SEAH KIM JOO  
PLAYING WITH BIRDS, 1970S  
  
Batik  
61 x 45.5 cm  
RM 5,000 - 12,000



43 SEAH KIM JOO  
SHEPHERD GIRL, 1970S  
  
Batik  
60 x 90 cm  
RM 7,000 - 14,000



44 KOEH SIA YONG  
MARKET SCENE, 2005  
  
Oil on canvas  
50 x 60 cm  
RM 13,000 - 22,000



33 BHANU ACHAN  
SILHOUETTE ON A BLUE SKY II, 2016  
  
Mixed media on paper  
109 x 79.5 cm  
RM 1,800 - 3,500



34 JEHAN CHAN  
COASTAL FISHING VILLAGE, 1987  
  
Mixed media on rice paper laid on board  
81 x 101 cm  
RM 2,000 - 5,000



35 JEHAN CHAN  
VILLAGE BY THE LAKE, 2002  
  
Mixed media on rice paper laid on board  
72.5 x 96.5 cm  
RM 4,000 - 7,000



36 WONG JONG NONG  
VILLAGE SCENE, 2008  
  
Acrylic on canvas  
51 x 62 cm  
RM 2,500 - 3,300



45 PEK( Singapore Artist )  
ARAB STREET, SINGAPORE, 1983  
  
Watercolour on paper  
40.64 x 40.64 cm  
RM 3,000 - 6,000



46 ONG KIM SENG  
POKHARA NEPAL, 1995  
  
Watercolour and pencil on paper  
36.2 x 53 cm  
RM 16,000 - 28,000



47 ONG KIM SENG  
LAU PA SAT/ TELOK AYER MARKET, 2000  
  
Watercolor and pencil on paper  
52.1 x 70 cm  
RM 25,000 - 45,000



48 TONG CHIN SYE  
THIAN HOCK KENG  
(TEMPLE OF HEAVENLY HAPPINESS)  
IN TELOK AYER STREET, SINGAPORE  
  
Watercolour on paper  
53.3 x 73.66 cm  
RM 22,000 - 35,000



49 LYE YAU FATT  
RESTING, 1983

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



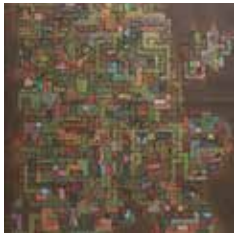
50 LEE MAN FONG  
BALI LIFE

Watercolour on paper  
98 x 178 cm  
RM 70,000 -120,000



51 DARMA  
PADANG TEGAL UBUD - BALI

Oil on canvas  
70 x 54 cm  
RM 2,800 - 7,000



52 I MADE WIANTA  
UNTITLED

Mixed media on canvas laid on board  
54 x 39 cm  
RM 1,000 - 2,200



61 SENAKA SENANAYAKE  
THE GLEANERS, 1963

Oil on canvas  
81 x 132 cm  
RM 50,000 - 120,000



62 M.SIVANESAN  
THREE LADIES, 1975

Acrylic on canvas  
46 x 61 cm  
RM 1,000 - 2,000



63 CESAR BUENAVENTURA  
BOUNTY FROM THE SEA, 1969

Oil on canvas  
60 x 120 cm  
RM 7,000 - 18,000



64 ALFREDO BUENAVENTURA  
UNTITLED

Acrylic on canvas  
60 x 90.5 cm  
RM 2,000 - 4,000



53 IN THE MANNER OF WALTER SPIES  
VILLAGE BY THE PADDY FIELD, 1997

Oil on canvas  
40.64 x 40.64 cm  
RM 3500 - 5,500



54 RAFIEE GHANI  
THE BLUE VALLEY, 2017

Watercolour on paper  
76 x 57.5cm  
RM 5,000 - 12,000



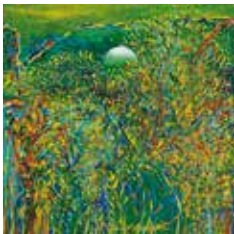
55 MOHD KHAIRUL IZHAM  
SINGGAH SANA EMAS, PAPER  
SERIES (RED), 2022

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



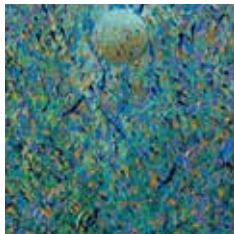
56 MOHD KHAIRUL IZHAM  
SINGGAH SANA EMAS, PAPER  
SERIES (BLACK), 2022

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



65 ISMAIL ABDUL LATIFF  
BREEZE GREENHILL, 2005

Acrylic on museum board  
40 x 40 cm  
RM 900 - 1,500



66 ISMAIL ABDUL LATIFF  
SAMARINDA NO. 01, 2014

Acrylic on paper  
42 x 27 cm  
RM 600 - 1200



67 ISMAIL ABDUL LATIFF  
PELAMIN ALAM. NO.01., 2014

Acrylic on paper  
38 x 28 cm  
RM 600 - 1200



68 LEE LONG LOOI  
FOUR MALAY LADIES

Batik  
68.5 x 50 cm  
RM 2,500 -5,000



57 SYED AHMAD JAMAL, DATUK  
STUDY FOR PUBLIC SCULPTURE,  
JUNE 1999

Ink and colour on paper  
28.5 x 40 cm  
RM 10,000 - 18,000



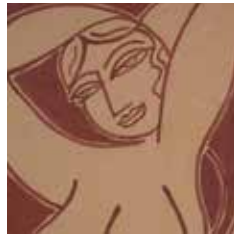
58 KHALIL IBRAHIM  
NUDE MOVEMENT, 2006

Ink on paper  
42 x 58 cm  
RM 10,000 - 22,000



59 GEORGE KEYT  
GIRL WITH FLOWERS, 1982

Gouache on card  
63 x 37 cm  
RM 12,000 - 22,000



60 GEORGE KEYT  
SEATED NUDE, 1982

Gouache on card  
63 x 37 cm  
RM 12,000 - 22,000



69 LEE LONG LOOI  
AT THE MARKET

Rice Paper  
72.5 x 142 cm  
RM 2,000 - 4,000



70 ENG TAY  
FAMILY, 1991

Oil on canvas  
76.2 x 91.4 cm  
RM 35,000 - 55,000



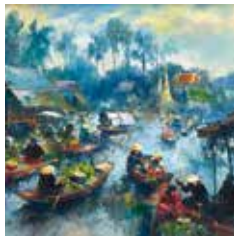
71 ENG TAY  
MUSICIAN, 1994

Bronze  
35.6 cm  
RM 18,000 - 36,000

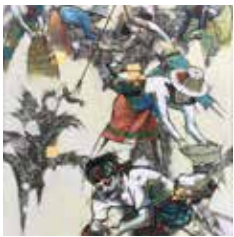


72 PRAYAT PONGDAM  
FLOATING MARKET, 1970'S

Rice paper laid on board  
45 x 60 cm  
RM 5,000 - 12,000



**73 PRAYAT PONGDAM**  
**FLOATING MARKET, 1970'S**  
  
Oil on canvas  
40 x 50 cm  
RM 5,000 - 12,000



**74 KID KOSLOWAT**  
**THAI FARMERS LIFE**  
  
Oil on canvas heightened with gold leaf  
78 x 48 cm  
RM 6,000 - 9,000



**75 NGUYEN THANH BINH**  
**MOTHER AND BABY**  
  
Oil on canvas  
60 x 90 cm  
RM 8,000 - 12,000



**76 KHALIL IBRAHIM**  
**PORTRAIT STUDY IX & PORTRAIT STUDY IV, 1980S - 1990S**  
  
Watercolour and ink on paper  
12 x 9 cm x 2 pcs  
RM 300 - 500



**85 CHUNG CHEN SUN**  
**NUDE**  
  
Ink and colour on paper  
116 x 41 cm  
RM 12,000 - 25,000



**86 AWANG DAMIT AHMAD**  
**MARISTA - TENAGA HIDUP, 2001**  
  
Mixed media on canvas  
118 x 110 cm  
RM 55,000 - 110,000



**87 YUSOF GHANI**  
**SIRI TARI XI, 1989**  
  
Oil on canvas  
122 x 122 cm  
RM 100,000 - 150,000



**77 KHALIL IBRAHIM**  
**PORTRAIT STUDY V & PORTRAIT STUDY VI, 1980S - 1990S**  
  
Ink on paper  
39 x 21.5 cm  
RM 300 - 500



**78 KHALIL IBRAHIM**  
**NUDE**  
  
Ink on paper  
39 x 21.5 cm  
RM 300 - 500



**79 KHALIL IBRAHIM**  
**KOTA BHARU BOATHOUSES (RUMAH RAKIT KOTA BHARU), 1960**  
  
Oil on canvas  
40.5 x 61 cm  
RM 25,000 - 45,000



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



**88 IBRAHIM HUSSEIN, DATUK**  
**UNTITLED, 1996**  
  
Acrylic on canvas  
100 x 100 cm  
RM 280,000 - 350,000



**89 YUSOF GHANI**  
**SIRI BIRING XXX, 2006**  
  
Charcoal and Acrylic on Linen  
127 x 97 cm  
RM 90,000 - 120,000



**90 KHOO SUI HOE**  
**TWO DANCERS, 1995**  
  
Oil on Canvas  
76 X 91 cm  
RM 35,000 - 65,000



**81 YONG MUN SEN**  
**PADDY FIELD, 1944**  
  
Watercolour on paper  
28 x 38 cm  
RM 3,500 - 7,000



**82 YONG MUN SEN**  
**POTS AND RAFTS, 1944**  
  
Watercolour on paper  
28 x 38 cm  
RM 3,500 - 7,000



**83 CHUNG CHEN SUN**  
**FISHING VILLAGE, 1970'S**  
  
Ink and colour on paper  
77 x 116 cm  
RM 10,000 - 22,000



**84 CHENG HAW CHIEN**  
**BIRD ON TREE TRUNK**  
  
Chinese ink and watercolour on paper  
96.5 x 63 cm  
RM 2,000 - 6,000



**91 CHEONG SOO PIENG**  
**BOATS, 1961**  
  
Ink and colour on paper  
94 X 46 cm  
RM 90,000 - 170,000



Lot 91 **Cheong Soo Pieng** Boats, 1961



Signed and dated "Khalil Ibrahim '004" on lower right

1

**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018

**East Coast Series, 2004**  
Acrylic on board 21 x 28 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,800 - 5,000**



Signed Khairul Izham, 2021 in the lower middle of the canvas  
Signed titled and dated on the verso by the artist

2

**MOHD KHAIRUL IZHAM** B. Pahang, 1985

**Singgah Sana I, 2021**  
Acrylic on canvas 152 x 152 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,500 - 9,000**

Mohd Khairul Izham concocts an otherworldly realm with the Singgah Sana I piece, an arresting one that beams with mystery and magic. The artist was born in 1985 in Maran, Pahang and graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, Malaysia. He is known for his approach on broad subjects of past and memories with complex layering and conscious masking, leaving viewers with residue from the process of recollection. Some of his recent shows include: Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), Dischromatic (2010).



Signed, dated and titled "RSA 12, Moon Sheath" on lower right

3

**RAPHAEL SCOTT AHBENG** B. Sarawak, 1939 - 2019

**Moon Sheath, 2012**  
Oil on canvas 89 x 60 cm

Provenance  
Private Collection, Kuching, Sarawak

**RM 3,000 - 9,000**

The late artist's work, entitled moon sheath depicts a full moon at the centre of the painting, amid a stream of blue to resemble the night sky and a frenzy of shapes frame either sides of the work. If you take a step back, it's almost as if the artist portrayed a point of view where one is lying on the ground while surrounded by giant trees, looking up into the night sky.

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



Signed "Ismail Latiff" on lower left

4

**ISMAIL ABDUL LATIFF** B. Melaka, 1955

**Taman Seri Angkasa No.02., 2011**  
Acrylic on paper 38 x 28 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 500 - 1,200**

There is a reason why fantasy always appeals to human beings. It is an entirely new world so easily accessible through our imaginations. Fortunately, we are able to see a proper, solid version of it through Ismail Latiff's paintings. With a brush stroke, he takes us to that faraway place, one that consists of the landscapes you can only dream about. Ismail Latiff brings these dreams to fruition in this piece. The art piece is like a burst of nature's elements splashing into the sky. Of course, his moon is the centre core of all the colours' destination.



Signed, titled and dated “Rafiee Ghani ‘Butterfly Park’ “ on lower left

5

**RAFIEE GHANI** B. Kedah, 1962

**Butterfly Park, 2010**  
Mixed media on paper 61.5 x 90 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,500 - 7,500**



Signed and dated “Thien Shih 2022” on lower right

6

**LONG THIEN SHIH** B. Selangor, 1947

**Watch Your Move, 2022**  
Acrylic on handmade paper 58 x 68 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,000 - 6,500**

Something so straightforward and uncomplicated such as this ‘Watch Your Move’ 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. With the assumption that it’s painted as an ode to the Year of the Tiger, this work illustrates a tiger in all its glory, meticulous, its layered with stripes of black, true to the animal itself and almost 3d like.



Signed “Sui Hoe” on lower left

7

**KHOO SUI HOE** B. Kedah, 1939

**Dayak Bride, 1995**  
Oil on canvas 61 x 49 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 12,000 - 17,000**

Khoo Sui Hoe was born in 1939 in Kedah and is one of Malaysia’s foremost artists who graduated from the prestigious and highly reputable Nanyang Academy of Art in Singapore. He also studied in the United States where he obtained his education through the Pratt Graphic Centre in New York back in 1974. Khoo’s talent doesn’t go unnoticed as he has won first prize in the Oil, Malaysian Art and Craft competition in 1965, received an honourable mention in the Salon Malaysia Art competition in 1969, received the Certificate of Merits, Asian Art Now, and has had his work showcased at the Las Vegas Art Museum in 2002 and 2004.



“Signed on lower right”

8

**SHARIFAH FATIMAH SYED ZUBIR, DATO’** B. Kedah, 1958

**Untitled, Circa 1975**  
Acrylic on paper 24 x 21 cm

Provenance  
Private Collection, Singapore Painted while studying in England.  
This artwork was an art exchange with the artist’s  
Lecturer Peter Kalkhoff in Reading University

**RM 3,000 - 8,000**

This distinct work by the maestro herself exhibits her typical vivid colours, however, the composition of the painting departs from her usual. This special work, crafted circa 1975 when she was still studying at the Reading University, England and found her footing in the art industry. “We live our true lives in the depths of our hearts, not in the superficial masks of personality which we show to the world,” said Dato’ Sharifah. She exhibits the true matters of the heart, mind and soul, how the thought processes are never muted and never silent, always showing their garish colours deep within. It is a piece that says although outside you may seem calm and collected, the inside is a different story. She is a prominent abstract artist in Malaysia and she belongs to the group of artists of the 70’s era.

9

**SHARIFAH FATIMAH SYED ZUBIR, DATO’** B. Kedah, 1958

**Leaves, Circa 1976**  
Etching on paper Artist Proof 24.5 x 32 cm

Provenance  
Private Collection, Singapore Painted while studying in England.  
This artwork was an art exchange with the artist’s  
Lecturer Peter Kalkhoff in Reading University

**RM 500 - 1,500**



Signed and marked A/P by the artist

Seemingly out of character for an artist whose affinity is vivid colours, this departure from Sharifah Fatimah’s forte is intriguing. Dark and edgy, created through etching, ‘Leaves, circa 1976’ leaves much to viewer’s interpretation.



Signed and dated “Awang Damit Ahmad, 2014 on the verso by the artist

10

**AWANG DAMIT AHMAD** B. Sabah, 1956

**Payarama Takiding, 2014**  
Mixed media on canvas 51 x 51 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 13,000 - 20,000**

This work is a juxtaposition of the schematic and geomatric shapes of robot anime characters with natural settings. Born in Kuala Penyu, Sabah, Awang Damit Ahmad is one of the most renowned and well- established artists in Malaysia. His father was a fisherman while his mother was a housewife. In 1975, when he was 21, he moved to Selangor to become a technician with Telekom Malaysia. While working as a technician, he cultivated a love for the arts intently and he eventually quit Telekom in 1979 to join Universiti Teknologi MARA (UiTM) in mid- 1979. He pursued his Diploma in Fine Arts, which is equivalent to a general degree. During his time in UiTM, he did his practical in Melaka and developed his skills by learning with the best in St.Paul Hills, Melaka. He topped his class in UiTM, graduating in 1983. For two years, he became a full-time artist and completed his first series, Essence of Culture.



Signed “Ismail Latiff” on lower middle

11

**ISMAIL ABDUL LATIFF** B. Melaka, 1955

**Ocean Red Sky Shadow Dance, 1999**  
Acrylic on paper 76 x 56 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 7,000 - 12,000**

This venerable man has been described as ‘one of the greatest escape artists ever to wield the brush’. His realm is of the enchanted and enchanting, a utopian world built on love, beauty, purity and power. Ismail’s works reflect a combination of movement and mythology. For Ismail, he only sees himself as a traveller who embarked on a conquest to bring the inner space, texture, colour and beauty of the natural world together and interpret them onto paper and canvas. Art, as he perceived, is life and one of the best introductions to art is nature. To put his remarkable paintings into words would be to take away the spark of life from his work, a necessary evil, to convey the brilliance of his work.

12

**YUSOF GHANI** B. Johor, 1950

**Segerak Series VI (London) "The Werner", 2015**  
Oil on canvas 70 x 54 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 18,000 - 35,000**



Signed and dated "Yusof Ghani '15" on lower right



**13**

**DAUD RAHIM** B. Perak, 1973

**Tenaga Dalam Ruang 15, 2008**  
Acrylic on canvas 182 x 134 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 7,000 - 12,000**

The earlier works in Daud Rahim's repertoire deal with a number of subjects. Key points would be the artist's espousal of draughtsmanship (or drawing), repetition, time, and space. There is no immediate narration, tale, or message in these early works. Like frozen frames in an animation or a video, these visual trails aid viewers in understanding the temporal and formal facets in the artist's practice. Daud's choice of exposing blank or white spaces in these works only heightens this effect. the artist has used bolder colours, applied more industrial materials, and the tranquillity and grace afforded by the repetitions of fish have been replaced by charged lines and forceful mark making.

Signed "Daud Rahim" on the lower right



**14**

**RAFIEE GHANI** B. Kedah, 1962

**Semarak Room**  
Mixed media on canvas 40 x 30 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,500 - 7,500**

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

Signed "Rafiee Ghani" on lower middle



Signed and dated “Kelvin Chap 2017” on lower right

**15**

**KELVIN CHAP** B. Indonesia, 1975

**Sounds of the Rainforest, 2017**  
Mixed media on canvas 131 x 131 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,800 - 7,500**

Kelvin Chap was born in 1974 and received his education majoring in printmaking at the Malaysian Institute of Art (1992-1994). He won first prize in the Swatch Street Painting Competition based on the theme, Spirit of Our Times (1994). He was honoured with the Juror’s Choice at the Philip Morris Malaysian Art Awards (2001). His solo exhibitions include Belawing and the Great Mamat (Totem and the Great Hunter), Pelita Hati (1996), Idea 9, Pelita Hati (2000), and Old Masks, Modern Man, Maison of Malaysian Art (MoMA) (2011). Aptly titled ‘Sounds of the Rainforest’, this rendition from Kelvin Chap uses bold, vibrant colours that are immensely eye-catching and seem to amalgamate seamlessly with each other. It’s hard to pass by this painting without stopping and appreciating it.



Signed, dated, and titled “Jai 2020 Kulat” on lower right

**16**

**JALAINI ABU HASSAN** B. Selangor, 1963

**Kulat, 2020**  
Mixed media on canvas 83 x 58.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,000 - 7,000**

Jalaini Abu Hassan or “Jai” is a contemporary Malaysian artist. His works are inspired by current events, expressed in local and familiar imagery and focused through his personal lens of nostalgia and history. Educated at MARA Institute of Technology (now UiTM), where he obtained his bachelor’s degree. Jai continued his education — under scholarship — at the prestigious institutions of the Slade School of Fine Art in London and Pratt Institute in New York, where he obtained his master’s degree and master of fine art respectively. A process painter, Jai is interested in the exploration of the act of creating a work, the exploration of materials and mediums, and the marks that form a drawing.



Signed and dated "Jai 2020" on lower right

**17**



Signed and dated "Jai 2020" on lower right

**18**



Signed and dated "Jai 2020" on lower right

**19**

**JALAINI ABU HASSAN** B. Selangor, 1963

**Pseudobotanica Series, 2020**  
Watercolour on paper 40 x 30 cm

Provenance  
Private Collection, Selangor

**RM 600 - 1,200 each**

Entitled Pseudobotanica, this brilliant work departs from Jai's usual renditions while still preserving his use of earthy colours. This seamless work is beautiful and would make a lovely home piece.



Signed and dated "Ng Foo Cheong, 1996" on the verso by the artist

**20**

**NG FOO CHEONG** B. Kuala Lumpur, 1965

**Emotional Wriggle, 1996**  
Acrylic on canvas board 122 x 152 cm

Provenance  
Priivate Collection, Kuala Lumpur

**RM 5,000 - 12,000**

Ng Foo Cheong's art draws inspiration from his emotions and often provokes a unique dialogue between the art of past and present cultures. His artworks portray a metaphor of a multi layered view of the world we live in. This piece brings forth the complexities and perceptions of the human mind and he illustrate it so stunningly well through his unique variant use of colours and forms.



Stamped and dated “Ng Foo Cheong 99” on lower middle.  
Signed titled and dated on the verso by the artist.

**21**

**NG FOO CHEONG** B. Kuala Lumpur, 1965

**The Millennium, 1999**  
Work on canvas 46 x 46 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,800 - 2,500**

Ng Foo Cheong’s art acts as a metaphor for the persistent cultural significance of ancient civilizations throughout the ages, and continuing in the contemporary world. Over centuries of both destruction and development, war and political transformations great civilisations spread power throughout the world, leaving a complex and fascinating legacy of not only military and social advances, but cultural evolution. It is through this window – that of art and architecture, music and literature – that Cheong’s art examines the past.



Signed “Ismail Latiff” on lower middle

**22**

**ISMAIL ABDUL LATIFF** B. Melaka, 1955

**Dancing Star Paradise Blue No. 01, 2016**  
Acrylic on paper 38 x 28 cm

Provenance  
Private Collection, Selangor

**RM 500 - 1,200**

Bold and beautiful is what comes to mind at the sight of this breathtaking artwork. The strong strokes of blue hues are eye-catching and inviting to anyone who views this brilliant piece. Again and again, the artist never fails to create an illusion, depicting a fragment of his imagination which makes one wonder of the narrative behind the painting. Of course, his signature moon sits on the top centre elegantly as the swirls of blue and black tints create a strong striking motion-like visual. He has set a significant benchmark on marking his own identity through his prominence use of colour combination, art style and technique.



Signed “Ismail Latiff” on lower middle

**23**

**ISMAIL ABDUL LATIFF** B. Melaka, 1955

**Dancing Star Paradise Blue No. 02, 2016**  
Acrylic on paper 38 x 28 cm

Provenance  
Private Collection, Selangor

**RM 500 - 1,200**



Signed and dated “Shafee Ramli 03, Pearl Harbour” on the verso by the artist

**24**

**SHAFEE RAMLI** B.Perak, 1961

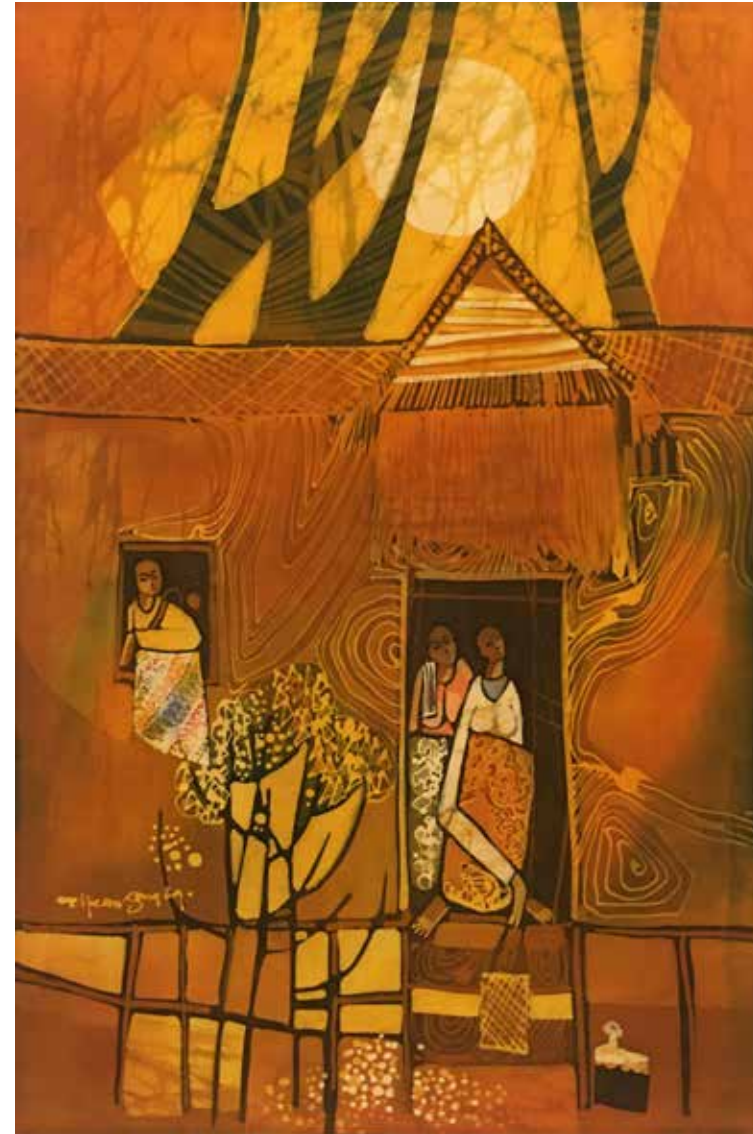
**Pearl Harbour, 2003**  
Work on canvas 76 x 76 cm

Provenance  
Private Collection Kuala Lumpur

**RM 8,000 - 12,000**

Shafee, or Chief as he is also known, took the road to the fine arts via a pitstop at creative departments of various advertising agencies in Malaysia. The undergraduate worked with various studios and galleries in the Santa Fe and Rio Grande Area in New Mexico, USA. This history is not dissimilar from other artists who have made similar shifts.

The artist’s inspirations include writings by the Sufi poet, Rumi, Latif Mohidin, and Omar Khayam; artworks by Marcel Duchamp, Mark Rothko, and Pablo Picasso; the sculptural works of David Nash, Damien Hirst, and Anthony Caro; and, the sounds of Nusrat Ali Khan, Cat Stevens, and the natural sound effects of deep tropical jungles.



Signed and dated “Thean Song 69” on lower left

**25**

**TAN THEAN SONG** B. Kedah, 1946 - 2017

**Resting Batik, 1970’s**  
Batik 74.5 x 49 cm

Provenance  
Private Collection, USA

**RM 2,000 - 3,800**

Tan Thean Song works mainly in the batik medium, although he also paints in watercolours and Chinese ink. This 1961 work has a muted backdrop with the typical cracking-line technique. It shows a group of ladies clad in sarongs, in their respective kampung houses resting on stilts and surrounded by nature. Tan studied at the Nanyang Academy of Fine Art in Singapore and won the 2nd Prize (Batik) in the 1969 Salon Malaysia with Flying Kite, which is now in the collection of the National Art Gallery. Tan also won 1st Prize in the Malayan Young Artists competition in 1964. He took part in the Adelaide Expo when Georgetown and Adelaide sealed their ‘sister cities’ relationship in 1974.



Signed “Kwan Chin” on lower right

**26**

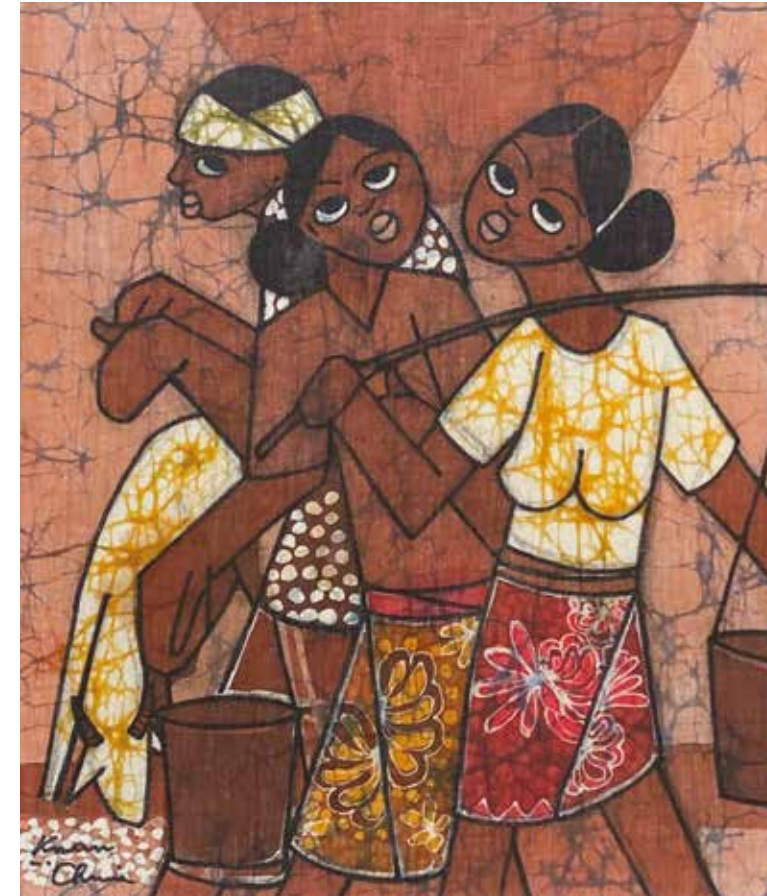
**KWAN CHIN** B. Kuala Lumpur, 1946

**Feeding Birds, 1970's**  
Batik 74 x 52 cm

Provenance  
Private Collection, USA

**RM 3,500 - 5,500**

Kwan Chin has a penchant for the Malaysian country life, setting and people. This time, it is no different as he captures a group of villagers resting after a hard day's chores and errands. The lines and details of the batik are very clear and evident here, proving to the audience how much of an expert Kwan Chin is with his detailing when it comes to batik. The lovely display of colours sets a cheerful, sunny mood for the viewer, at the same time showcasing the complexity of batik-making.



Signed “Kwan Chin” on lower left

**27**

**KWAN CHIN** B. Kuala Lumpur, 1946

**Rubber Tapping - Brown Series, 2012**  
Batik 44.5 x 38 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 3,500 - 5,500**

In calmer, soothing tones of muted genus of browns, Kwan Chin captures the tranquil life of the countryside and of the village folk carrying on with their routines. It is notable that Kwan Chin has a penchant for the ordinary kampung life, showcasing the rural life in lively colours and convoluted details – both of his art and batik. Born in Kepong, Kuala Lumpur in 1946, Kwan Chin attended the Nanyang Academy of Fine Art in Singapore during which he learned how to use traditional art materials. Shortly thereafter, he delved into the world of advertising but once he was introduced to batik, it instantly changed his career path. His batik pieces are rich in colour and his work is known around the world, having been exhibited in London and Miami.



28

**CHIEU SHUEY FOOK** B. Singapore, 1934

**Singapore River, 1970's**  
Batik 55 x 45 cm

Provenance  
Private Collection, Canada

**RM 4,000 - 7,000**

Born 1934 in Singapore and graduated from Nanyang Academy of Fine Art in 1953, Chieu first major award was 1st prize for his metal relief “Water House” in Instant Asia Art Competition (1970) and subsequently won two Citation Awards for “Demon Fish” in New York, USA and selected by ITT for their worldwide advertising campaigns. Some of his major art commissions include metal relief murals for a fleet of 20 Singapore Airlines Boeing 747s, copper enamel mural at NOL (1983), copper enamel frieze at Orchard MRT Station (1987), 20 metal relief pieces for APEC Summit 2009, Coin Global Sculpture for Singapore Community Chest (1989) and painted multi-coloured design on a car under Singapore Auto Engineering for its charity drive (1990). He also won first prizes in abstract painting in competitions organised by NAFA Alumni Association (2009) and Singapore Art Society (2013).



Signed “Tay Mo-Leong” on lower left

29

**TAY MO-LEONG, DATUK** B. Penang, 1938

**Island House**  
Batik 61 x 91 cm

Provenance  
Private Collection, Switzerland

**RM 8,000 - 10,000**

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. He studied art at the Provincial Taipei Normal College (Fine Art) in Taipei from 1957 to 1960.

30

CHUAH THEAN TENG, DATO' B. China, 1914 - 2008

**Misty Morning, 1960's**  
Rice paper 90 x 45 cm

Provenance  
Private Collection, Australia

**RM 15,000 - 30,000**

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. 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

31

CHUAH THEAN TENG, DATO' B. China, 1914 - 2008

Contentment ( Mother and Child ), 1983  
Batik 94 x 63.5 cm

Provenance  
Private Collection, USA

RM 50,000 - 110,000

In terms of Dato' Chuah Thean Teng's Mother and Child theme, this is a work that is quintessential Teng (as he is affectionally known). All the hallmarks of gesture, form and colours are depicted: colour harmony with the subtle nuances of beige and brown, the close-cropped composition, the elegant configurations, supple forms of the mother to emphasise the love and affection. Teng is the world-acknowledged founder of Batik Painting and he never looked back after his break-through exhibition in 1955. His paintings, Two Of A Kind (1968) and Tell You A Secret (1987), took on iconic status when selected for Unicef greeting cards. He studied at the Xiamen (Amoy) Art Institute in China. He was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1965 and by the Penang State Art Gallery in 1994. The Penang State Government conferred him the title "Dato" in 1998 and he received the Live Heritage Award in 2005. The National Art Gallery gave him a memorial exhibition in 2009. His major works are on show at Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum also showcasing the batik works of his sons and grandsons.



Signed "Teng" on lower left  
Illustrated on page 23 of "Echoes of The Past,  
an exhibition of works by Dato Chuah Thean Teng, Khalil Ibrahim and Kwan Chin published by  
KLlifestyle for the exhibition from 30th November till 3rd January 2022



Signed and dated “Bhanu ‘16” on lower right

**32**

**BHANU ACHAN** B. Kuala Lumpur, 1949

**Silhouette on a Blue Sky I, 2016**  
Mixed media on paper 109 x 79.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,800 - 3,500**

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



Signed and dated “Bhanu ‘16” on lower right

**33**

**BHANU ACHAN** B. Kuala Lumpur, 1949

**Silhouette on a Blue Sky II, 2016**  
Mixed media on paper 109 x 79.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,800 - 3,500**

Bold, strong and dauntless, this piece is remindful of the strong, cool colours of the sky and its layers. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration of nature and landscape and the implications that come with it.



Signed and dated 'Jehan Chan '87" on lower left

34

**JEHAN CHAN** B. Melaka, 1937 - 2011

**Coastal Fishing Village, 1987**

Mixed media on rice paper laid on board 81 x 101 cm

Provenance  
Private Collection, USA

**RM 2,000 - 5,000**



Signed and dated "Jehan Chan '02" on lower left

35

**JEHAN CHAN** B. Melaka, 1937 - 2011

**Village by the Lake, 2002**

Mixed media on rice paper laid on board 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 and dated "Nong 2008" on lower right

36

**WONG JONG NONG** B. Singapore, 1944

**Village Scene, 2008**

Acrylic on canvas 51 x 62 cm

Provenance  
Private Collection, Kuala Lumpur

**RM2,500 - 3,300**

Evocative of simpler times, Wong Jong Nong's Village Scene is the embodiment of nostalgia. Paying great attention to detail, the artist executes towering coconut trees that surrounds a village with thatched roofs and built from wood. Wong Jong Nong's paintings typically relishes in rural and hilly landscapes, coastal areas and riverine scenes, often in a small group.



Signed and dated "Nong 90" on lower right

37

**WONG JONG NONG** B. Singapore, 1944

**River Side, 1990**

Acrylic on canvas 71 x 91 cm

Provenance  
Private Collection, Kuala Lumpur

**RM2,800 - 3,500**

Wong Jong Nong relishes in the alfresco painting of rural and hilly landscapes, coastal areas and riverine scenes. Most of his oil paintings depict the beautiful and idyllic scenes that are slowly disappearing to make way for development. Once he selected his "angle" to anchor his composition, he would paint the scene according to part-reportage and part-interpretation, with an eye to the aesthetic elements as his Fine Art training at the Nanyang Academy of Fine Art in Singapore (graduating in 1964) had prepared him to do.



Signed "Nai Tong" on lower left

38

**TEW NAI TONG** B. Selangor, 1936 - 2013

**Marketing, 2012**

Oil on canvas 91 x 61 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 12,000 - 16,000**

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



Signed on lower right

**39**

**CHANG FEE MING** B. Terengganu, 1959

**What About These?, Mekong Delta, Vietnam, 2001**  
Watercolour on paper 12.5 x 20 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,500 - 8,000**



Signed on lower right

**40**

**CHANG FEE MING** B. Terengganu, 1959

**Mingun, Myanmar, 1998**  
Watercolour on paper 12.5 x 20 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 4,500 - 8,000**

Born in a rural coastal town in East Malaysia, Chang Fee Ming is one of Asia's most renowned watercolourists. His richly detailed and vibrantly coloured paintings of life in idyllic, rural scenes have established his reputation as a sensitive observer of culture and promoter of culture. Chang expertly transforms colours into wondrous snippets of life. The artist has developed a collection spanning more than two decades, depicting rural people, culture and landscapes of countries in Asia and beyond. His acclaimed artwork is exhibited and collected throughout the world, and has appeared regularly at Christie's auctions since 1995.

41

**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018

**East Coast Series, 2006**  
Watercolour on paper 44 x 56 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 7,000 - 12,000**

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



Signed and dated "Khalil Ibrahim '006" on lower right



Signed “Seah Kim Joo” on lower right

42

**SEAH KIM JOO** B. Singapore, 1939

**Playing with Birds, 1970s**  
Batik 61 x 45.5 cm

Provenance  
Private Collection, USA

**RM 5,000 - 12,000**

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.



Signed on lower right

43

**SEAH KIM JOO** B. Terengganu 1939

**Shepherd Girl, 1970s**  
Batik 60 x 90 cm

Provenance  
Private Collection, USA

**RM 7,000 - 14,000**

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.

44

**KOEH SIA YONG** B. Singapore, 1938

**Market Scene, 2005**  
Oil on canvas 50 x 60 cm

Provenance  
Private Collection, USA

**RM 13,000 - 22,000**

Born in 1938, Koeh Sia Yong is a second-generation Singaporean artist who has dedicated his life to creating spectacular art capturing his environment and its occupants. An acclaimed artist, Koeh's works are highly sought after by collectors, including the Singapore Art Museum, National Museum of Singapore, UOB and Hong Kong & Shanghai Banking Corporation. Nanyang Academy of Fine Art graduate Koeh was a key member of the now-defunct Equator Society, whose members promoted social realism in Singapore and often produced work that drew attention to the everyday conditions of the working class and the poor. Koeh has been an illustrator and artist for over 50 years. Known for his unique artistic style and excellent painting techniques, he is one of Singapore's most outstanding artists today. His work is widely exhibited, and he is involved in the commercial development of art through magazines, art catalogues and political cartoons. The artist is most known for his oil painting depictions of rich culture scenes of Southeast Asia through bold and unrestrained brushstrokes.



Signed "Koh" on lower right  
Comes with a certificated of authenticity signed by the artist



Signed and dated "Pek '83" on lower left

**45**

**PEK**  
( Singapore Artist )

**Arab Street, Singapore, 1983**

Watercolour on paper 40.64 x 40.64 cm

Provenance  
Private Collection, USA

**RM 3,000 - 6,000**

Xx



Signed and dated "Seng '95" on lower left

**46**

**ONG KIM SENG** B. Singapore, 1945

**Pokhara Nepal, 1995**

Watercolour and pencil on paper 36.2 x 53 cm

Provenance  
Private Collection, USA

**RM 16,000 - 28,000**

This particular work joins Ong Kim Seng's coveted and beautiful Nepal Series, materialised upon his visit to the country. This landscape work is immediately eye-catching and meticulously executed in typical Ong Kim Seng style. Earthy, beige colours sweep across the canvas to further embellish the majestic mountainscape that reveal its summit above the clouds while smaller mountains encapsulate the village by the lake below. Not only does it evoke a sense of tranquility, it's also otherworldly and endearing.

47

**ONG KIM SENG** B. Singapore, 1945

**Lau Pa Sat/ Telok Ayer Market, 2000**  
Watercolor and pencil on paper 52.1 x 70 cm

Provenance  
Private Collection, Singapore

**RM 25,000 - 45,000**

Born in 1945 in Singapore, Ong Kim Seng is an internationally renowned watercolorist and one of Singapore's most prominent artistic icons. Self-taught and self-supported, the artist has participated in group and solo exhibitions in Singapore and in the United States, China, United Kingdom, Japan, Australia, Belgium, Germany, France, Middle East, Taiwan and Hong Kong. He has won a multitude of awards including six awards from the American Watercolour Society, and the coveted Cultural Medallion in 1999. Playing an active part in some of the most prestigious art fellowships and organisations, the artist was President of the Singapore Watercolour Society from 1991 to 2001, subsequently becoming Honorary President.



Signed and dated "Seng 2000" on lower right

48

**TONG CHIN SYE** B. Singapore, 1939

**Thian Hock Keng (Temple of Heavenly Happiness)  
in Telok Ayer Street, Singapore**  
Watercolour on paper 53.3 x 73.66 cm

Provenance  
Private Collection, USA

**RM 22,000 - 35,000**

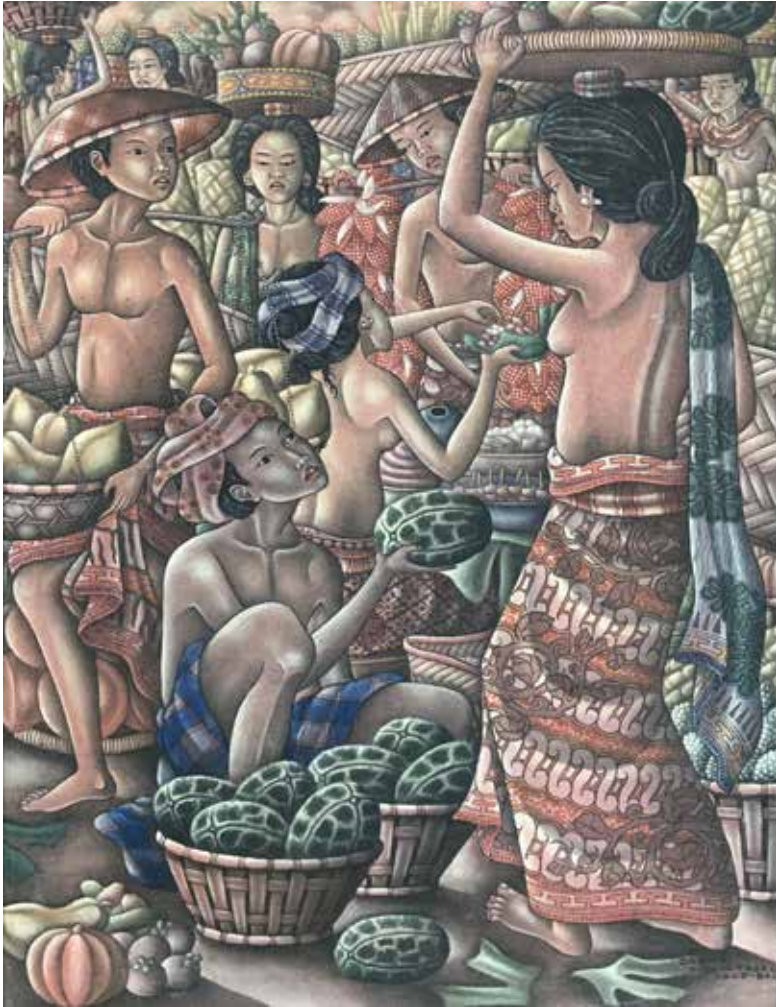
Born in Singapore, Tong Chin Sye is a renowned multi-media artist trained in both Western and Chinese art. His dynamic oeuvre includes watercolour, oil, Chinese ink and mixed media paintings. Chin Sye was previously a part-time lecturer in Western Art at the Nanyang Academy of Fine Arts and has participated in numerous local and overseas exhibitions over the years. He clinched the first prize in the Port of Singapore Authority Open Art Competition in 1987 and represented Singapore at the Flemish Watercolour Days held at Zaventem, Belgium in 1988.

An avid traveler, Chin Sye has journeyed across continents in his painterly quest for new sights and cultural understanding. His landscape paintings feature various cities across Asia, Europe and Latin America. Be it a bustling town scene or a quiet backyard in a provincial village; labourers by the seaside or folks conducting their daily routines, Chin Sye's paintings absorb us through the curious, reflective lens of a traveler who explores the life and customs of others through the graininess of everyday life. The assiduous combination of East-West techniques also reflects his multi-faceted art training.



Signed "Tong" on lower right





Signed and titled "Darma Padang Tegal Ubud - Bali" on the lower right

51

**DARMA**

**Padang Tegal Ubud - Bali**  
Oil on canvas 70 x 54 cm

Provenance  
Private Collection, USA

**RM 2,800 - 7,000**



Signed and dated "Made Wianta 1987" on lower left

52

**I MADE WIANTA** B. Indonesia, 1949 - 2020

**Untitled**

Mixed media on canvas laid on board 54 x 39 cm

Provenance  
Private Collection, USA

**RM 1,000 - 2,200**

Studied at the school of fine art in Denpasar and The Indonesian Academy of Fine Art in Yogyakarta. Before completing the programme, however, he went to Brussels, Belgium. For several years he worked and visited museums and galleries there, then returned to Indonesia in 1972. He has participated in many group and solo exhibitions in Indonesia and abroad, including the Venice Biennale in 2003, and Mike Weiss Gallery in New York, USA in 2005. His artistry has been documented in the books Made Wianta (1990), Made Wianta: Universal Balinese Artist (1999), Made Wianta: Art and Peace (2000), and Wild Dogs in Bali: The Art of Made Wianta (2005).



Signed and dated "1997" on lower right

**53**

### IN THE MANNER OF WALTER SPIES

#### **Village by the Paddy Field, 1997**

Oil on canvas 40.64 x 40.64 cm

Provenance  
Private Collection, USA

**RM 3,500 - 5,500**



**54**

**RAFIEE GHANI** B. Kedah, 1962

#### **The Blue Valley, 2017**

Watercolour on paper 76 x 57.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 5,000 - 12,000**

A beautiful, busy spectacle of pink and darker hues are seen in this work, tying in with Rafiee Ghani's hallmark of loud and dynamic colours and brush strokes where his Intimism styles are very well established. Rafiee Ghani travels became his new teacher and muse. When he travelled, he often found inspiration in the most unassuming places. Amid the chaos, he found serenity and compassion. He is known to produce paintings of still life that depict all types of objects of everyday life including the likes of vases, stools, chairs, mugs, flowers, food and fruits. Aesthetics form an important part of Rafiee's paintings where he uses balance and composition to their fullest potential, often producing artwork, which are both aesthetically pleasing and artistic.



Signed and dated “Khairul Izham 22” on lower middle.  
Signed titled and dated on the verso by the artist

**55**

**MOHD KHAIRUL IZHAM** B. Pahang, 1985

**Singgah Sana Emas, Paper Series (Red), 2022**  
Acrylic on paper 60 x 60 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,200 - 3,000**

Khairul's artworks on paper are beautifully crafted, just as with his works on canvas. While these are not as mammoth in size compared to the canvases, they are still sizable and would make a great addition to one's home. The artist's latest works, the 'Singgah Sana Emas Paper Series', 2021 emanate similar subjects as his works in the past — trees blanketed by butterflies in some and birds on other, all lined out with gold hues against a mountain range in the far end and vivid monotone background. The employment of gold lines to make up the tree makes it stand out and commands the attention of viewers. When viewed from a distance, one could easily mistake the birds and butterflies for flowers.



Signed and dated “Khairul Izham 22” on lower middle.  
Signed titled and dated on the verso by the artist

**56**

**MOHD KHAIRUL IZHAM** B. Pahang, 1985

**Singgah Sana Emas, Paper Series (Black), 2022**  
Acrylic on paper 60 x 60 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 1,200 - 3,000**

Mohd Khairul Izham was born in 1985 in Maran, Pahang and graduated with B.A. of Fine Arts (Painting) from Universiti Teknologi Mara (UiTM) Shah Alam, Selangor, Malaysia. He is known for his approach on broad subjects of past and memories with complex layering and conscious masking, leaving viewers with residue from the process of recollection.



Signed and dated on lower right

**57**

**SYED AHMAD JAMAL, DATUK** B. Johor, 1929 - 2011

**Study for Public Sculpture, June 1999**  
Ink and colour on paper 28.5 x 40 cm

Provenance  
Private Collection, Singapore

Illustrated on page 47 in the "777, Celebrating 7 Illustrious Years at KLAS" coffee table book published by KLAS in February 2019

**RM 10,000 - 18,000**

Former National Art Laureate and Johor born artist Datuk Syed Ahmad Jamal has given much to the Malaysian art world in his teachings, services as board and committee member to various art-related organisations as well as being an art curator. In 1995 he was awarded the National Art Award which recognised him as a National Artist. He is probably one of the country's first abstract artists and he uses the non-figurative language to express his ideas about culture, politics and poetry.



Signed and dated "Khalil Ibrahim 006" on lower right

**58**

**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018

**Nude Movement, 2006**  
Ink on paper 42 x 58 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 10,000 - 22,000**

Khalil Ibrahim's obsession with the human figure once again prevails in these ink on paper sketches. This group of human figures in their most organic form, stripped of appearance, and identity, sharing a lively moment together. Throughout his career, the artist had been documenting observations of groups of humans, particularly of the East Coast, highlighting women, fishermen, movements, or just everyday living in rural Malaysia.



Signed and dated “G Keyt 82” on right top

59

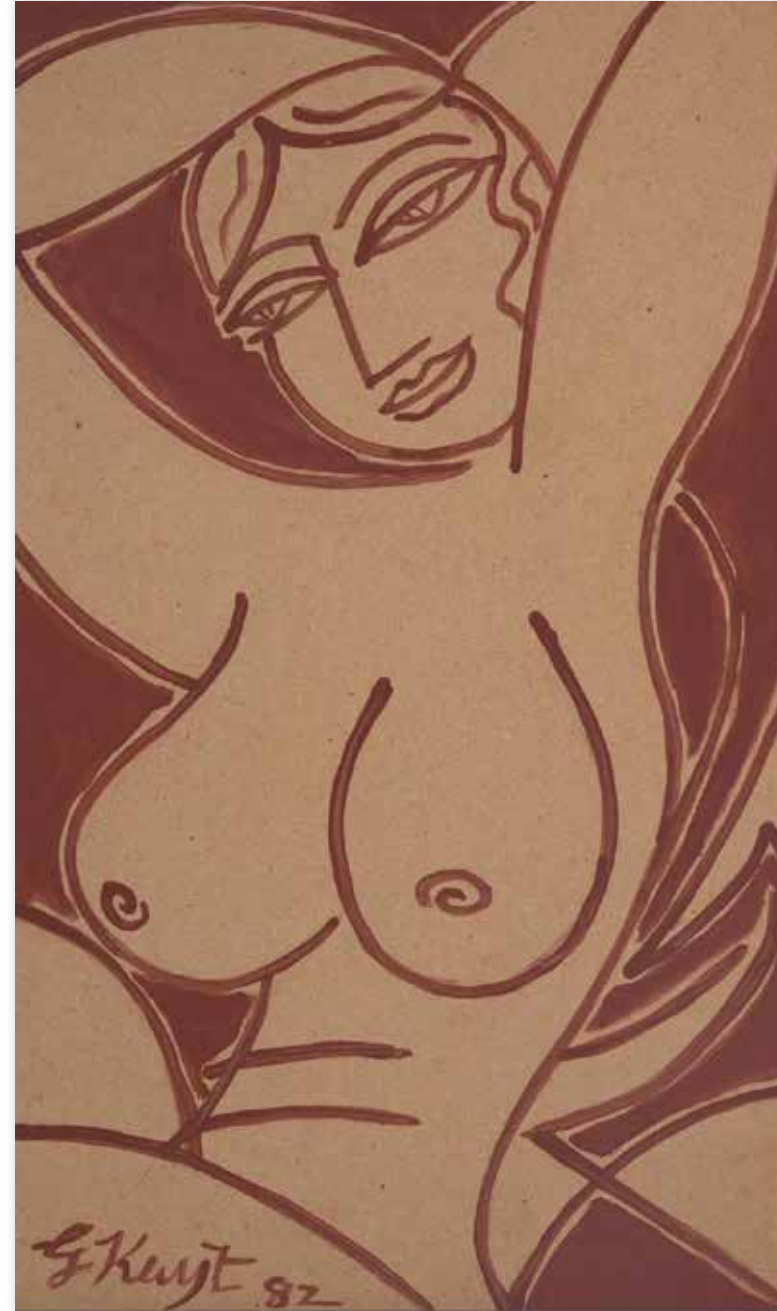
**GEORGE KEYT** B. Sri Lanka, 1901 - 1993

**Girl with Flowers, 1982**  
Gouache on card 63 x 37 cm

Provenance  
Private Collection, USA

**RM 12,000 - 22,000**

George Keyt was a Sri Lankan artist, born in Kandy, to a Sinhalese – Dutch family on April 17, 1902. He was also a poet, known for his vibrant-coloured, Cubist-like figure paintings. Keyt’s artworks are a beautiful matrimony of the Sri Lankan life, calligraphic lines of Henri Matisse, and forms he found in ancient Buddhist and Hindu sculptures, producing a wholly unique style. Keyt was strongly influenced by cubist experiments in perspective, and applied them in a way that was distinctly his own, drawing specifically from Indian artistic traditions. His subjects enlarged, embodied almond-shaped eyes, paired with bold, crisp, heavy lines and expressive grandeur became the defining formal features of his work. This is seen in ‘Seated Nude with Flowers, 1982’.



Signed and dated “G Keyt 82” on lower left

60

**GEORGE KEYT** B. Sri Lanka, 1901 - 1993

**Seated Nude, 1982**  
Gouache on card 63 x 37 cm

Provenance  
Private Collection, USA

**RM 12,000 - 22,000**

George Keyt didn’t start painting until he was 26, but he quickly went on to become an international giant of Modern art and arguably Sri Lanka’s most celebrated 20th Century artist. His unique visual idiom combines European Modernist innovations with the ancient South Asian fresco techniques found at Ajanta and Sigiriya. Despite his clear admiration for cubist and fauvist principles, his subject matter was almost always rooted in local tradition, depicting dancers, shepherdesses and gods, often drawn from Hindu and Buddhist mythology.



Signed and dated "Senaka Senanayake, 1963" on lower right

61

**SENAKA SENANAYAKE** B. Sri Lanka, 1951

**The Gleaners, 1963**  
Oil on canvas 81 x 132 cm

Provenance  
Private Collection, USA

**RM 50,000 - 120,000**

This particular work, entitled 'The Gleaners, 1963' was painted almost like a celebration to life assumed by the employment by vivid colours. Multicoloured swishes form the background of the painting while in the foreground, silhouettes of the gleaners in various motions are painted in white and black, which come across almost like they're dancing. It's an uplifting and energetic work.



Signed and dated "Sivanesan 75" on lower right

62

**M.SIVANESAN** B. India, 1940 - 2015

**Three Ladies, 1975**  
Acrylic on canvas 46 x 61 cm

Provenance  
Private Collection, USA

**RM 1,000 - 2,000**

While Sivanesan's paintings from some years ago were deemed too popular, or illustrative, his works later proved he was true to exacting the spirit of art. His forte lay in two branches of art, the portrayal of interiors and the delineation of still life. On each imaged face the painter imposed his own perception.

Sivanesan was born in Chennai in 1940. He joined the Madras College of Arts and Crafts in 1956 and won an award at the International Inter Church competition, New York in 1962. The reputable artist carried several one-man shows under his belt, held within India and internationally. These included exhibitions in Bangkok in 1976, Los Angeles in 1977, Ottawa, Canada in 1978 and New York and Washington D.C. in 1979.



Signed and dated “Cesar Buenaventura 1969” on lower right

63

## CESAR BUENAVENTURA

B. Philipines, 1922 - 1983

### Bounty from the Sea, 1969

Oil on canvas 60 x 120 cm

Provenance  
Private Collection, Singapore

**RM 7,000 - 18,000**

Cesar Buenaventura was a Filipino painter known throughout his home country for his vibrantly colourful and thickly painted depictions of landscapes and people of the Philippines. Buenaventura often depicted farmers plowing fields or fisherman coming back from the sea, focusing on quiet scenes of everyday domestic and agrarian life. This painting, entitled ‘Bounty from the Sea’ is evidence of Cesar’s hallmark in portraying fishermen handing over their bounty to the women at shore, ready with big wicker baskets to collect and sell them.



Signed “Alfredo Buenaventura” on the verso by the artist

64

## ALFREDO BUENAVENTURA

B. Philipines, 1942 - 1982

### Untitled

Acrylic on canvas 60 x 90.5 cm

Provenance  
Private Collection, Canada

**RM 2,000 - 4,000**

Alfredo Buenaventura was born into a distinguished family of artists in Bulacan, a province north of Manila, Philippines. After studying art for a short period at the University of Santo Tomás, Alfredo was placed under the tutelage of his uncle, the painter Cesar Buenaventura, who was at the peak of his artistic career as a painter, mainly of Impressionist landscapes. Alfredo used a spatula to create the expressionist fillings that characterise his works and contrasted this technique with the subtle impressionism he learned from his uncle. Alfredo died of a heart disease, shortly before his fortieth birthday.



Signed "Ismail Latiff" on lower middle

**65**

**ISMAIL ABDUL LATIFF** B. Melaka, 1955

**Breeze Greenhill, 2005**  
Acrylic on museum board 40 x 40 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 900 - 1,500**



Signed "Ismail Latiff" on lower middle

**66**

**ISMAIL ABDUL LATIFF** B. Melaka, 1955

**Samarinda No. 01, 2014**  
Acrylic on paper 42 x 27 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 600 - 1,200**



Signed "Ismail Latiff" on lower middle

**67**

**ISMAIL ABDUL LATIFF** B. Melaka, 1955

**Pelamin Alam. No.01., 2014**  
Acrylic on paper 42 x 27 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 600 - 1,200**



Signed "Lee Long Looi" on lower right

68

**LEE LONG LOOI** B. Kedah, 1942

**Four Malay Ladies**  
Batik 68.5 x 50 cm

Provenance  
Private Collection, Canada

**RM 2,500 - 5,000**



Signed "Lee Long Looi" on lower right

69

**LEE LONG LOOI** B. Kedah, 1942

**At the Market**  
Rice paper 72.5 x 142 cm

Provenance  
Private Collection, Canada

**RM 2,000 - 4,000**

70

**ENG TAY** B. Kedah, 1947

**Family, 1991**

Oil on canvas 76.2 x 91.4 cm

Provenance  
Private Collection, USA

**RM 35,000 - 55,000**

Eng Tay was born in 1947 in Kedah, West Malaysia. In 1968, he moved to New York City and studied at the Arts Student League, School of Visual Arts and Pratt Graphics Center. Here 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. In Eng Tay's typical manner, he depicts a family of three in the foreground, adorned with calming hues that complement one another. In this artwork, it seems as if the family is having a conversation that's light and comfortable and the relationship depicted is close. The light, muted background provides prominence to the subject matters.



Signed and dated "91" on the verso

71

ENG TAY B. Kedah, 1947

**Musician, 1994**  
Bronze 35.6 cm

Provenance  
Private Collection, USA

**RM 18,000 - 36,000**

Eng Tay's travels across the world formed a basis for the types of scenes and moments that became his subject matter – images of people playing music, family moments and interactions, market scenes and daily rituals. Eng Tay works in several media – limited edition etchings, painting and sculpture. Most of his work has found its greatest expression when addressing the concept of family – the poetry of the family, of man and woman, of children, of friendship, of music and of the natural world, all translated through sculptures too.



Stamped and numbered 3/25



Signed "Prayat" on lower left

**72**

**PRAYAT PONGDAM** B. Thailand 1934 - 2014

**Floating Market, 1970's**  
Rice paper laid 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

**73**

**PRAYAT PONGDAM** B. Thailand 1934 - 2014

**Floating Market, 1970's**  
Oil on canvas 40 x 50 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. 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 "Kid" on lower right

**74**

**KID KOSLOWAT** B. Thailand, 1917 - 1988

**Thai Farmers Life**

Oil on canvas heightened with gold leaf  
78 x 48 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 6,000 - 9,000**



Signed and stamped with seal of the artist on upper right

**75**

**NGUYEN THANH BINH** B. Thailand 1934 - 2014

**Mother and Baby**

Oil on canvas 60 x 90 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 8,000 - 12,000**



Illustrated on page 266 and 269 of the “Art Journey of Khalil Ibrahim” Retrospective book published by KLAS in 2015.  
Comes with a copy of the retrospective book  
“The Art Journey of Khalil Ibrahim”

**76**

**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018

**Portrait Study IX & Portrait Study IV, 1980s - 1990s**  
Watercolour and ink on paper 12 x 9 cm x 2 pcs

Provenance  
Private Collection, Kuala Lumpur

**RM 300 - 500**



Illustrated on page 266 of the “Art Journey of Khalil Ibrahim” retrospective book published by KLAS in 2015. Comes with a copy of the retrospective book “The Art Journey of Khalil Ibrahim”

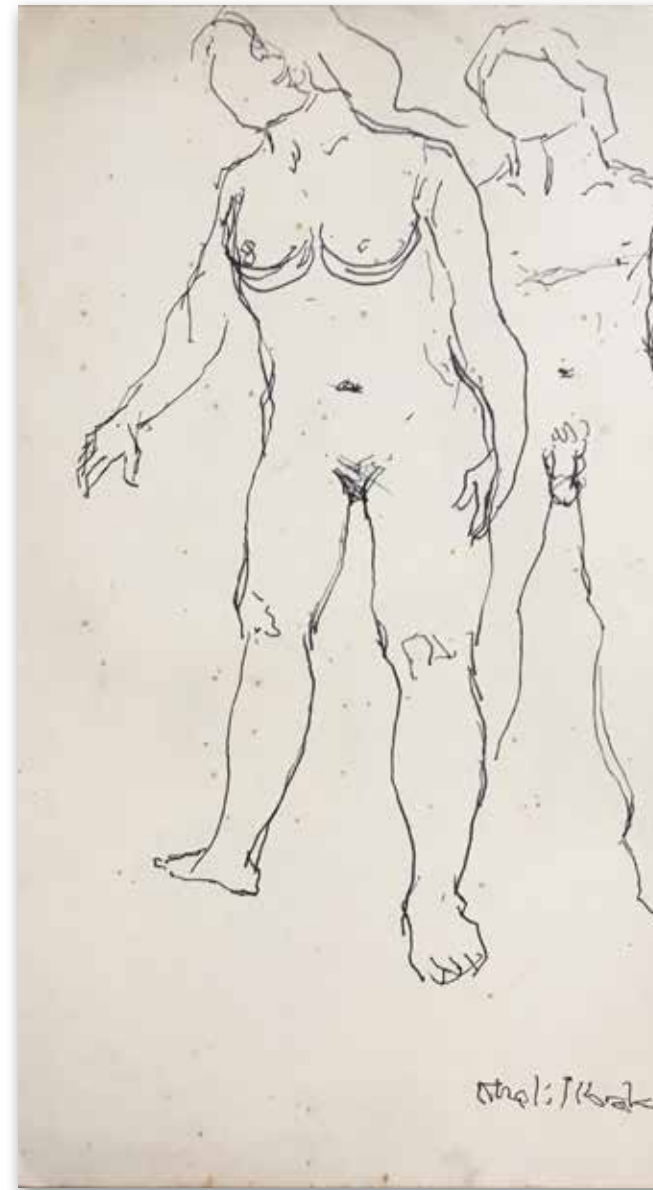
**77**

**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018

**Portrait Study V & Portrait Study VI, 1980s - 1990s**  
Ink on paper 12 x 9 cm x 2 pcs

Provenance  
Private Collection, Kuala Lumpur

**RM 300 - 500**



Signed “Khalil Ibrahim” on lower right

**78**

**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018

**Nude**  
Ink on paper 39 x 21.5 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 300 - 500**

Khalil Ibrahim's obsession with the human figure once again prevails in these ink on paper sketches. This group of human figures in their most organic form, stripped of appearance, and identity, sharing a lively moment together. Throughout his career, the artist had been documenting observations of groups of humans, particularly of the East Coast, highlighting women, fishermen, movements, or just everyday living in rural Malaysia.

79

**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018

**Kota Bharu Boathouses (Rumah Rakit Kota Bharu), 1960**

Oil on canvas 40.5 x 61 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 25,000 - 45,000**



Signed and dated "Khalil Ibrahim, 60" on lower left  
Illustrated on page 92 of the "Khalil Ibrahim, The Art Journey"  
Retrospective exhibition book published by KL Lifestyle Art Space in 2015

80

**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**



Signed and dated "Ismail Mat Hussin, 2013" on lower right



Signed and dated "Mun Sen 1944" on lower left

81

**YONG MUN SEN** B. Sarawak, 1896 - 1962

**Paddy Field, 1944**

Watercolour on paper 28 x 38 cm

Provenance  
Private Collection, Singapore

**RM 3,500 - 7,000**



Signed and dated "Mun Sen 1944" on lower left

82

**YONG MUN SEN** B. Sarawak, 1896 - 1962

**Pots and Rafts, 1944**

Watercolour on paper 28 x 38 cm

Provenance  
Private Collection, Singapore

**RM 3,500 - 7,000**



Signed and stamped with artist seal on top left

83

**CHUNG CHEN SUN** B. Melaka, 1935

**Fishing Village, 1970's**  
Ink and colour on paper 77 x 116 cm

Provenance  
Private Collection, Singapore

**RM 10,000 - 22,000**



Stamped with seal of the artist  
on top left and lower right

84

**CHENG HAW CHIEN** B. Penang, 1948

**Bird on Tree Trunk**  
Chinese ink and watercolour on paper 96.5 x 63 cm

Provenance  
Private Collection, Canada

**RM 2,000 - 6,000**



Signed and stamped with artist seal  
on top right

85

**CHUNG CHEN SUN** B. Melaka, 1935

**Nude**  
Ink and colour on paper 116 x 41 cm

Provenance  
Private Collection, Singapore

**RM 12,000 - 25,000**

86

**AWANG DAMIT AHMAD** B. Sabah, 1956

**Marista - Tenaga Hidup, 2001**  
Mixed media on canvas 118 x 110 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 55,000 - 110,000**

At first glance, Marista - Tenaga Hidup, 2001 emits an earthy, energetic quality to it. Each of Awang Damit's Marista series differs from the other, distinct and alluring all the same. Different shapes and forms are scattered all over the canvas, with a space largely consisting of various colours such as red, grey, beige and black take 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 and dated "Awang Damit 2001" and captioned with title and medium on the verso by the artist  
Illustrated on page 115 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

**87**

**YUSOF GHANI** B. Johor, 1950

**Siri Tari XI, 1989**

Oil on canvas 122 x 122 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 100,000 - 150,000**



Illustrated on page 38 of "Topeng and Siri Tari" exhibition book published by Rusli Hashim in 1996

88

**IBRAHIM HUSSEIN, DATUK** B. Kedah, 1936 - 2009

**Untitled, 1996**

Acrylic on canvas 100 x 100 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 280,000 - 350,000**



Signed and dated "Ibrahim Hussein 1996" on lower right

89

**YUSOF GHANI** B. Johor, 1950

**Siri Biring XXX, 2006**  
Charcoal and Acrylic on Linen 127 x 97 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 90,000 - 120,000**

Yusof Ghani was born in 1950 in Johor and used to frequent a small movie theater as a young boy, where he developed a predisposition towards painting. He received a scholarship to study art at George Mason University, USA, where he studied Graphic Art and proceeded to pursue his Master's in Fine Art at Catholic University, Washington. Upon returning to Malaysia, he began lecturing in Universiti MARA Institute of Technology. Most notably known for Abstract Expressionism, his other popular series are Topeng, Wayang, Segerak and Biring.

This Biring masterpiece by the maestro illustrates a flurry of glowing yellows and brown gestural strokes painted on linen, portrays another haunting painting of cockfights. It is disordered, aggressive and he expresses this extraordinarily well with harsh brushstrokes, demonstrating the tension, chaos and hostility of this act as the roosters fight valiantly for their lives. The artist manages to create motion in this scene, as the audience can imagine feathers and wings beating around in fast motion. Biring departs from Yusof Ghani's paintings of masks, forms and nature as he concentrates on cockfighting, using it as a symbol of courage and conflict among Man.



Signed and dated "Yusof Ghani 06" on lower right

90

**KHOO SUI HOE** B. Kedah, 1939

**Two Dancers, 1995**  
Oil on canvas 76 x 91 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 35,000 - 65,000**

In this particular work of Khoo Sui Hoe, the two faces 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. 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 "Sui Hoe" on lower right

91

CHEONG SOO PIENG B. China, 1917 - 1983

**Boats, 1961**  
Ink and colour on paper 94 x 46 cm

Provenance  
Private Collection, Kuala Lumpur

**RM 90,000 - 170,000**

Cheong Soo Pieng was born on the 1st of July, 1917 in Amoy, China. He enrolled at the Xiamen Academy of Fine Arts, a private art school whose principal, Lin Ke Gong, focused on both traditional Chinese ink painting and Western painting. This, in turn, influenced Soo Pieng’s work.

The artist was well-known for fusing two techniques – the traditional Chinese ink painting and the Western oil painting such as Fauvism (garishly expressionistic and non-naturalistic colours) and Cubism (geometric shapes, interlocking planes), which gave birth to the Nanyang art style.



**Untitled (Water Kampung Night), 1961**  
Ink and colour on paper  
91 x 45 cm  
**SOLD RM 137,500.00**  
KLAS Art Auction 21st June, 2014



**Fishing Village - Johore 1961**  
Ink and colour on paper  
91 x 45 cm  
**SOLD RM190,400.00**  
KLAS Art Auction 28th September, 2014



Signed and dated “Soo Pieng 61” on lower right

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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 it 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;
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"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.



## Index of Artists

Alfredo Buenaventura	81	Nguyen Thanh Binh	93
Awang Damit Ahmad	24,107	Ong Kim Seng	61,62
Bhanu Achan	46,47	Pek	60
Cesar Buena Ventura	80	Prayat Pongdam	90,91
Chang Fee Ming	52,53	Rafiee Ghani	20,71
Cheng Haw Chien	103	Sharifah Fatimah Syed Zubir, Dato'	23
Cheong Soo Pieng	114	Shafee Ramli	36
Chieu Shuey Fook	40	Seah Kim Joo	56,57
Chuah Thean Teng, Dato'	42,44	Senaka Senanayake	78
Chung Cheng Sun	102,103	Syed Ahmad Jamal, Datuk	74
Darma	68	Tan Thean Song	38
Daud Rahim	28	Tay Mo-Leong, Datuk	41
Eng Tay	86,88	Tew Nai Tong	51
George Keyt	76,77	Tan Thean Song	63
Ibrahim Hussein, Datuk	110	Tong Chin Sye	65
Ismail Abdul Latiff	19,25,35,82,83	Walter Spies	70
Ismail Mat Hussin	98	Wong Jong Nong	50
Jalaini Abu Hassan	31,32	Yusof Ghani	26,108, 110
Jehan Chan	48,49	Yong Mun Sen	100,101
Khalil Ibrahim	16,75,94,95,96,97		
Khoo Sui Hoe	112		
Kelvin Chap	30		
Kid Kosolowat	92		
Kwan Chin	38,39		
Long Thien Shih	21		
Lee Man Fong	67		
Lee Long Looi	84,85		
Lye Yau Fatt	66		
M. Sivanesan	79		
Mohd Khairul Izham	17,72,73		
Ng Foo Cheong	33,34		



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KL Lifestyle Art Space  
Modern & Contemporary Art Gallery  
31 Jalan Utara, 46200 Petaling Jaya, Selangor  
Sales and Enquiries: +6019 333 7668  
[www.kl-lifestyle.com.my](http://www.kl-lifestyle.com.my)