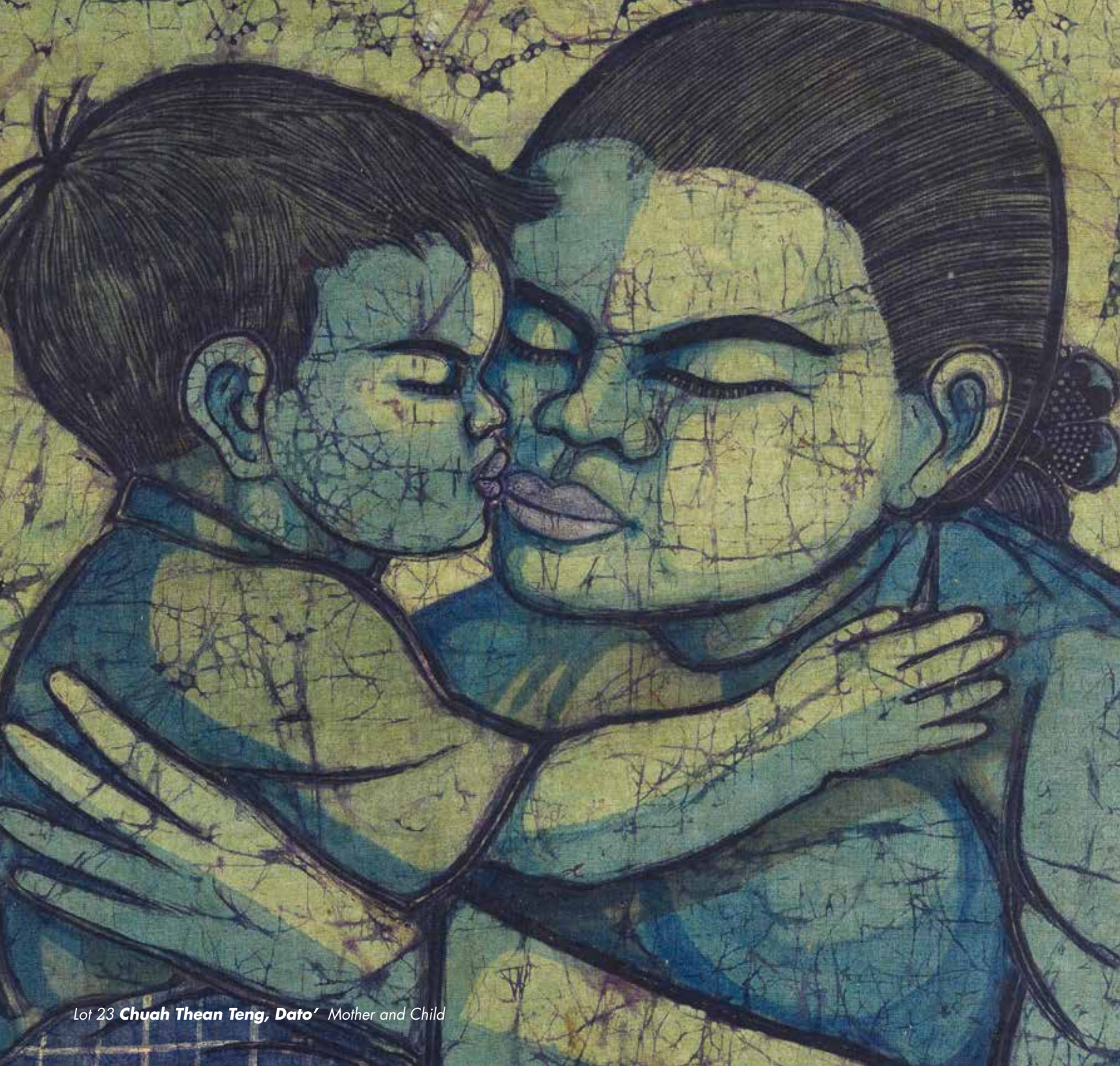




KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

PETALING JAYA, SUNDAY 28 AUGUST 2022



Lot 23 **Chuah Thean Teng, Dato'** Mother and Child

Auction Day

Sunday, 28 AUGUST 2022

Auction starts at 1.00 pm

KL Lifestyle Art Space

31, Jalan Utara
46200 Petaling Jaya
Selangor, Malaysia

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KLAS ART AUCTION 2022

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 28 AUGUST 2022

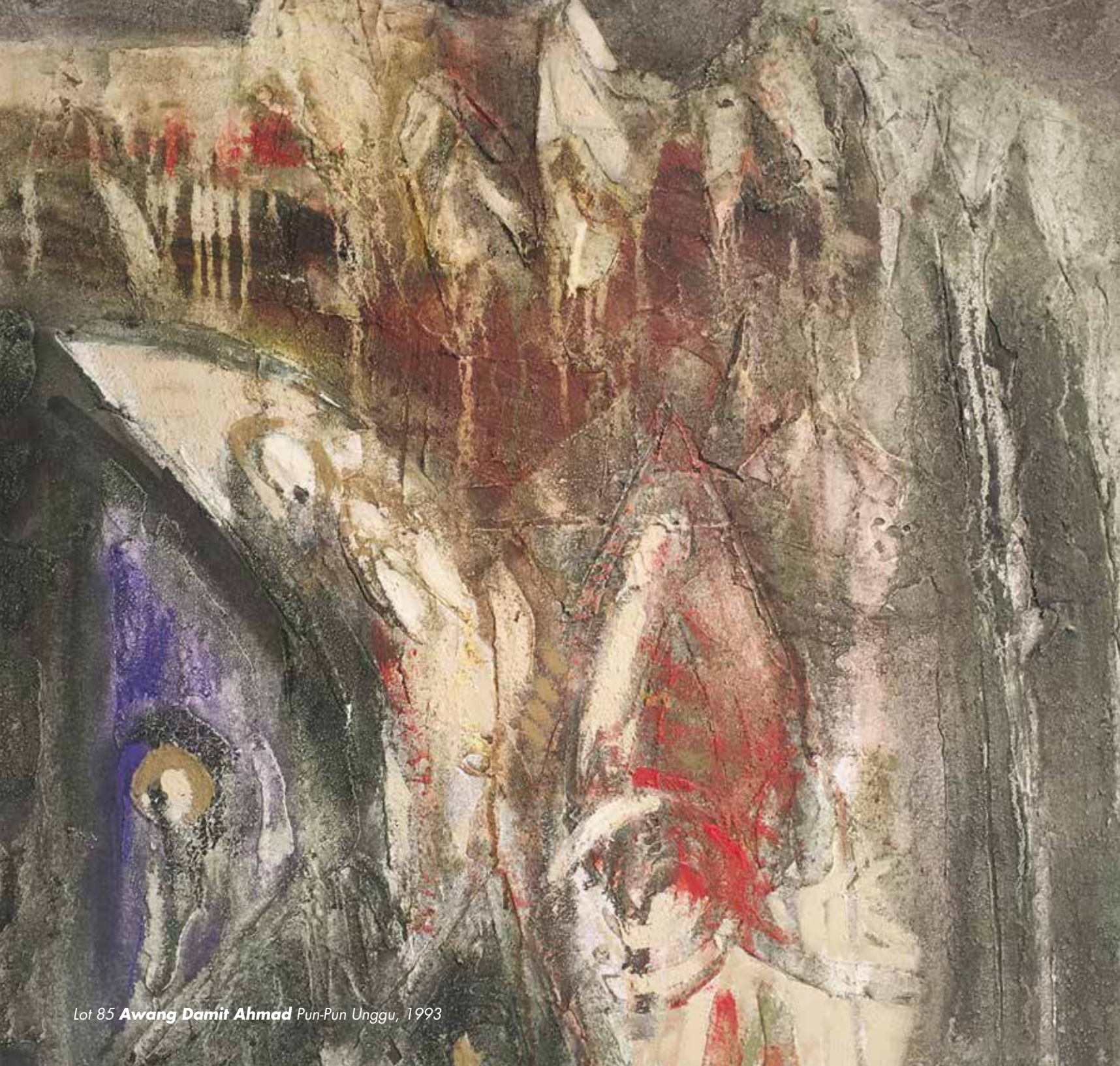


Lot 63 Lee Man Fong Bali Life

Full Showcase

Date: 12 - 28 August 2022
Venue: KL Lifestyle Art Space
31, Jalan Utara
46200 Petaling Jaya
Selangor, Malaysia

Open Monday - Sunday
From 9.30 am - 6.30 pm



Lot 85 **Awang Damii Ahmad** *Pun-Pun Unggu*, 1993

Contents

Auction Information	3
Glossary	8
Lot 1 - Lot 88	16
Auction Terms and Conditions	116
Index of Artists	122



Khalil 91. Lot 2 **Khalil Ibrahim** *East Coast Series*, 1991

Glossary



1 KHALIL IBRAHIM
EAST COAST SERIES, 1992
Watercolour on paper
27 x 37 cm
RM 3,000 - 7,000



2 KHALIL IBRAHIM
EAST COAST SERIES, 1991
Acrylic on canvas
53 x 28 cm
RM 6,000 - 12,000



3 YUSOF GHANI
SEGERAK SERIES, 2015
Acrylic on canvas
61 x 45.5 cm
RM 12,000 - 15,000



4 RAFIEE GHANI
TREE, 2010
Mixed media on paper
87.5 x 54 cm
RM 1,800 - 3,800



13 YONG KHENG WAH
FISHERMEN WITH VIEW OF KEDAH
PEAK, 1970
Batik
60 x 90 cm
RM1,500 - 3,500



14 TAN THEAN SONG
PADDY FIELD, 1970's
Batik
51 x 26 cm
RM 1,000 - 2,200



15 TAN THEAN SONG
BOATS, 1969
Batik
75 x 49.5 cm
RM 2,500 - 5,000



16 CHUAH SIEW TENG
THE VILLAGERS, 1980's
Batik
59 x 43 cm
RM 5,000 - 12,000



5 RAFIEE GHANI
WATER, 2010
Mixed media on paper
90 x 59 cm
RM 1,800 - 3,800



6 FRANK WOO
CITY LIFE, CITY LOOKOUT SERIES -
IN BLUE AND RED I, 2004
Mixed media on paper
36 x 33.6 cm
RM 3,500 - 6,000



7 FRANK WOO
CITY LIFE, CITY LOOKOUT SERIES -
SUNLIGHT II, 2004
Mixed media on paper
35.5 x 36 cm
RM 3,500 - 6,000



8 MOHD KHAIRUL IZHAM
SINGGAH SANA EMAS, PAPER
SERIES, (GREEN), 2022
Acrylic on paper
60 x 60 cm
RM 2,200 - 4,500



17 TAY MO-LEONG, DATUK
ISLAND HOUSE
Batik
61 x 91 cm
RM 2,000 - 5,000



18 TAY MO-LEONG, DATUK
MOTHER AND CHILD, 1980's
Batik
74 x 59.5 cm
RM 5,000 - 12,000



19 KWAN CHIN
MOTHER & CHILDREN /
THREE SIBLINGS
Batik
29 x 28 cm /
30 x 29 cm
RM 3,500 - 7,000



20 KWAN CHIN
RUBBER TAPPERS AT WORK
Batik
75 x 48 cm
RM 3,500 - 7,000



9 MOHD KHAIRUL IZHAM
SINGGAH SANA EMAS, PAPER
SERIES, (BLUE), 2022
Acrylic on paper
60 x 60 cm
RM 2,200 - 4,500



10 ENG TAY
THREE SIBLINGS, 1980's
Acrylic on paper
76 x 58 cm
RM 4,000 - 9,000



11 YONG MUN SEN
MALAYAN JUNK, 1947
Watercolour on paper
26 x 36 cm
RM 4,500 - 9,,000



12 YONG MUN SEN
VILLAGE SCENE ALONG THE RIVER, 1953
Watercolour on paper
37.5 x 55.5 cm
RM 8,000 - 15,000



21 KWAN CHIN
RUBBER TAPPERS WITH YIELD
Batik
48.5 x 40 cm
RM 3,500 - 7,000



22 CHUAH THEAN TENG, DATO'
FRUIT SELLERS, 1970's
Batik
55 x 43.8 cm
RM 18,000 - 32,000



23 CHUAH THEAN TENG, DATO'
MOTHER AND CHILD
Batik
55 x 43.8 cm
RM 35,000 - 70,000



24 ERIC CHAN
RED FLOWERS, 2004
A very large on canvas
120 x 180 cm
RM 18,000 - 36,000



25 RAFIEE GHANI
UNTITLED

Acrylic on board
71 x 81 cm
RM 7,000 - 12,000



26 KELVIN CHAP
PUTARAN KEHIDUPAN ALAM, 2017

Mixed media on canvas
131 x 131 cm
RM 5,000 - 12,000



27 BHANU ACHAN
EVENING SILHOUTTE I, 2016

Oil on paper
109 x 79.5 cm
RM 2,800 - 5,500



27 BHANU ACHAN
EVENING SILHOUTTE II, 2016

Oil on paper
109 x 79.5 cm
RM 2,800 - 5,500



37 ENG TAY
SUMMER MELODY, 1985

Etching on paper (Edition No 14/150)
90 x 59.5 cm
RM 2,500 - 6,000



38 ENG TAY
RHYME AND REASON, 1985

Etching on paper (Edition No 15/150)
55 x 69 cm
RM 2,000 - 5,000



39 ENG TAY
CONTEMPLATION I, 1989

Oil on canvas
51 x 61 cm
RM 24,000 - 38,000



40 LYE YAU FATT
TWO SISTERS, 1985

Oil on canvas
70 x 50 cm
RM 28,000 - 50,000



29 CHEUNG YEE (ZHANG YI)
SCARLET NINE, 1974

Red pigment on pressed paper (Ed. 11/50)
63 x 44.5 cm
RM 3,500 - 7,000



30 CHEUNG YEE (ZHANG YI)
WRITING, 1983 (EDITION 44/50)

Embossed paper
85 x 59 cm
RM 3,500 - 7,000



31 LEONARD TSUGUHARU FOUJITA
LA MARCHAND D'OISEAUX

Lithograph
9.7 x 18.2 cm
RM 4,500 - 9,000



32 ABDUL LATIFF MOHIDIN
SCHWALMERIN, - BERLIN SERIES, 1962

Woodblock print on paper, Artist's Proof
24 x 18 cm
RM 7,000 - 14,000



41 LIU KANG
BLUE LANDSCAPE, 1976

Oil on board
49 x 74 cm
RM 45,000 - 90,000



42 SIEW HOCK MENG
BALINESE BEAUTY, 1984

Pastel on paper
62.5 x 47.3 cm
RM 22,000 - 45,000



43 KOEH SIA YONG
MARKET SCENE, 2005

Oil on canvas
50 x 60 cm
RM 13,000 - 22,000



44 TONG CHIN SYE
TEMPLE STREET , CHINATOWN, 26.12.1982

Watercolour on paper
70 x 90 cm
RM 15,000 - 28,000



33 KHALIL IBRAHIM
EAST COAST LANDSCAPE, 1968

Watercolour on paper
28 x 38.5 cm
RM 8,000 - 15,000



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

Watercolour on paper
12.5 x 20 cm
RM 4,000 - 8,000



35 CHANG FEE MING
MINGUN, MYANMAR, 1998

Watercolour on paper
12.5 x 20 cm
RM 4,000 - 8,000



36 TAN PENG HOOI
AYER ITAM TEMPLE

Oil on canvas
53 x 72 cm
RM 2,000 - 4,500



45 TONG CHIN SYE
TEMPLE STREET , CHINATOWN, 1982

Watercolour on paper
70 x 90 cm
RM 15,000 - 28,000



46 ONG KIM SENG
NORTH BOAT QUAY, 1996

Watercolour and pencil on paper
55.9 x 75.6 cm
RM 15,000 - 28,000



47 SEAH KIM JOO
WORKING DAY

Batik
91 x 71 cm
RM 5,000 - 12,000



48 SEAH KIM JOO
PLAYING WITH BIRDS, 1970's

Batik
61 x 45.5 cm
RM 5,000 - 12,000



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



50 TAN CHOON GHEE
PENANG SCENE, 1982
Watercolour on paper
50 x 61 cm
RM 5,000 - 8,000



51 MAAMOR JANTAN
DRAGON FLY, 2021
Watercolour on paper
100 x 151 cm
RM 7,000 - 12,000



52 MANSOR GHAZALI
TASEK DI BANGI
Watercolour on paper
29 x 30 cm
RM 900 - 2,000



61 RUDOLF BONNET
GELEDEK, BALI 35
Charcoal on paper
31.5 x 24 cm
RM 5,000 - 12,000



62 RADEN BASOEKI ABDULLAH
PORTRAIT OF A YOUNG GIRL, 1958
Oil on canvas
86 x 63 cm
RM 20,000 - 50,000



63 LEE MAN FONG
BALI LIFE
Watercolour on paper
99.5 x 199 cm
RM 80,000 - 160,000



64 ISMAIL ABDUL LATIFF
ANGKASA ANGERIK PUTIH SE-
RIES, 1998
Acrylic on paper
53 x 37 cm
RM 4,500 - 9,500



53 A.B.IBRAHIM
FISHING VILLAGE, 1960's
Watercolour on paper
27 x 37 cm
RM 2,000 - 4,500



54 A.B.IBRAHIM
CROSSING THE RIVER, 1960's
Watercolour on paper
27 x 37 cm
RM 2,000 - 4,500



55 KHALIL IBRAHIM
PAHANG RIVER LANDSCAPE, 1959
Oil on canvas laid on board
33 x 49 cm
RM20,000 - 45,000



56 SRI HADHY
LOVE BOUQUET, 1991
Oil on canvas
69 x 59 cm
RM 3,500 - 6,000



65 ISMAIL ABDUL LATIFF
ANGKASA ANGERIK PUTIH
SERIES, 1998
Acrylic on paper
53 x 37 cm
RM 4,500 - 9,500



66 NG FOO CHEONG
THE DOOR, 1996
Acrylic on canvas
93.5 x 93.5 cm
RM 3,500 - 7,000



67 NG FOO CHEONG
UNTITLED
Acrylic on canvas
46 x 46 cm
RM 7,000 - 12,000



68 JALAINI ABU HASSAN
SEJAHTERA SENTIASA BUDI MULIA...
KUALA SEPETANG, 2014
Mixed media and tapestry collage on canvas
92 x 91 cm
RM 8,000 - 12,000



57 NYOMAN GUNARSA
ABSTRACT, 1972
Oil on canvas
81 x 65 cm
RM 7,000 - 15,000



58 HASIM
UNTITLED, 1973
Acrylic on canvas
88 x 49.5 cm
RM 1,800 - 2,500



59 SAMBODJA
PORTRAIT OF A LADY, 1965
Oil on canvas
60.5 x 41 cm
RM 2,000 - 4,500



60 RUDOLF BONNET
PORTRAIT OF A BALINESE GIRL, 1956
Pastel on paper
72.5 x 48 cm
RM 7,000 - 12,000



69 DAUD RAHIM
DUNIA YANG LUAS, 2008
Acrylic on canvas
182 x 134 cm
RM 5,000 - 7,000



70 SHAFEE RAMLI
PEARL HARBOUR, 2003
Work on canvas
76 x 76 cm
RM 5,000 - 8,000



71 RAPHAEL SCOTT AHBENG
SILENT AFTERNOON, 2014
Acrylic on canvas
121 x 181 cm
RM 15,000 - 25,000



72 AWANG DAMIT AHMAD
MARISTA - INGATAN YANG
TERSISA II, 2001
Mixed media on canvas
110 x 118.5 cm
RM 55,000 - 90,000



73 KHOO SUI HOE
LITTLE SWIMMER, 2005

Oil on canvas
71 x 71 cm
RM 20,000 - 35,000



74 ONIB OLMEDO
WOMAN WITH BASKET, 1984

Pastel on paper
63 x 48 cm
RM 12,000 - 30,000



75 ALFREDO BUENAVENTURA
PADDY FARMERS, 1980's

Oil on canvas
28.5 x 38.5 cm
RM 500 - 1,000



76 ALFREDO BUENAVENTURA
BOUNTY FROM THE SEA

Acrylic on canvas
60 x 90.5 cm
RM 500 - 1,000



85 AWANG DAMIT AHMAD
PUN-PUN UNGGU, 1993

Mixed media on canvas
76 x 61 cm
RM 55,000 - 90,000



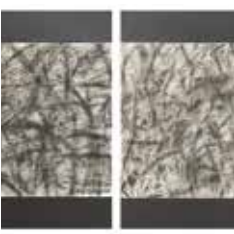
86 AWANG DAMIT AHMAD
IRAGA BELATIK RAPUH II, 2007

Mixed media on canvas
204 x 173 cm
RM 120,000 - 220,000



77 NIZAR KAMAL ARIFFIN
MASK SERIES - TWIN TOWERS, 2000

Acrylic on canvas
76 x 76 cm
RM 3,000 - 6,000



78 NIZAR KAMAL ARIFFIN
FACES AND FACES - PENTAS DUNIA #11 AND #12, 2004

Acrylic on canvas
60 x 60 cm x 2 pieces
RM 2,000 - 5,000



79 DREW HARRIS
FALL BACK #2, 2007

Mixed media on canvas
152 x 152 cm
RM 3,500 - 7,000



80 BHANU ACHAN
SOURCE NATURE - BLUE II, 2016

Mixed media on paper
59 x 42 cm
RM 800 - 2,200



87 KHALIL IBRAHIM
TANAH TINGGI, DATARAN TINGGI, 2002

Watercolour on paper
56.5 x 76 cm
RM 12,000 - 22,000



88 KHALIL IBRAHIM
ABSTRACT II, 1968

Oil on canvas
120 x 95 cm
RM 110,000 - 180,000



81 CHUA KOK HOOI
HEAVEN AND EARTH, 2022

Acrylic on canvas
96.5 x 122 cm
RM 4,000 - 8,000



82 CHUA KOK HOOI
EARTHLY PASSION, 2022

Acrylic on canvas
122 x 96.5 cm
RM 4,000 - 8,000



83 MOHD KHAIRUL IZHAM
SINGGAH SANA EMAS (BLUE), 2021

Acrylic on canvas
152 x 152 cm
RM 5,500 - 9,000



84 MOHD KHAIRUL IZHAM
KETIKA ITU, 2020

Acrylic on canvas
152 x 152 cm
RM 2,000 - 4,500

1

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

East Coast Series, 1992
Watercolour on paper 27 x 37 cm

Provenance
Private Collection, Singapore

RM 3,000 - 7,000

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



Signed and dated Khalil Ibrahim 92 on lower right.
Illustrated on page 215 of Khalil Ibrahim, The Art Journey.

2

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

East Coast Series, 1991
Acrylic on canvas 53 x 28 cm

Provenance
Private Collection, Singapore

RM 6,000 - 12,000

With the renowned East Coast figures being the preferred theme and hallmark for Khalil Ibrahim, we are presented with a mesmerising acrylic piece of colourful hypnotising women moving across the canvas, seen through the windows or door of a typical kampung wooden house. The employment of bright, enlivening colours creates an overall enthusiastic and energetic mood. Silhouettes of two individuals are situated mainly in the centre, where Khalil's penchant for the human body is exhibited – he paints the curves, contours and forms expertly.



Signed and dated Khalil 91 on lower left

3

YUSOF GHANI B. Johor, 1950

Segerak Series, 2015
Acrylic on canvas 61 x 45.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - 15,000

The Segerak Series was a means which allowed Yusof Ghani to explore the human figure as a symbol of life, which he then masterfully transformed into abstract statements to depict humanity's contrasting realities of struggle and victory, aggression and celebration, realism and fantasy. It's a culmination of observations from his own experiences, travels and heritage that are the source of energy, movement and tension in which he captures through a combined expression of drawing and painting. The series Segerak is all about intensity, feeling, and coordinated movements. Although it has changed over time, the core idea that human needs, wants, emotions, and desires are a single force that motivates humanity and transcends space and time has not changed.



Signed Yusof Ghani on lower right

4

RAFIEE GHANI B. Kedah, 1962

Tree, 2010

Mixed media on paper 87.5 x 54 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - 3,800

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



Signed, dated and titled Rafiee Ghani 2010 "Trees" on upper left

5

RAFIEE GHANI B. Kedah, 1962

Water, 2010
Mixed media on paper 90 x 59 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - 3,800

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



Signed, dated and titled Rafiee Ghani Water 2010 on lower middle of painting



Signed and dated Frank Woo 2004 on lower right
Formerly in the Hilton Kuala Lumpur Collection

6

FRANK WOO B. Hong Kong

**City Life, City Lookout Series -
In Blue and Red I, 2004**
Mixed media on paper 36 x 33.6 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - 6,000

Born in Hong Kong, Frank Woo's artwork shows an inspirational blending of traditional Chinese colours and textures mingled with modern art and raw emotion. He is a self-taught painter, trained in print-making in Hong Kong.

His travels and burning desire for inspiration brought him to Japan, to Tokyo's Bunka Fashion College to complete his degree in illustration. Today, he resides in Malaysia where he expresses his artistic inspiration through both paint and sculpture. Distinctive brush strokes and drips, characteristic of abstract impressionism, give the illusion of chance and movement to his artwork. Meanwhile, each drip is highly deliberate, carefully placed and calculated to give the work the desired feel.



Signed and dated Frank Woo 2004 on lower right

7

FRANK WOO B. Hong Kong

**City Life, City Lookout Series -
Sunlight II, 2004**
Mixed media on paper 35.5 x 36 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - 6,000

Born in Hong Kong, Frank Woo's artwork shows an inspirational blending of traditional Chinese colours and textures mingled with modern art and raw emotion. He is a self-taught painter, trained in print-making in Hong Kong.

His travels and burning desire for inspiration brought him to Japan, to Tokyo's Bunka Fashion College to complete his degree in illustration. Today, he resides in Malaysia where he expresses his artistic inspiration through both paint and sculpture. Distinctive brush strokes and drips, characteristic of abstract impressionism, give the illusion of chance and movement to his artwork. Meanwhile, each drip is highly deliberate, carefully placed and calculated to give the work the desired feel.

8

MOHD KHAIRUL IZHAM B. Pahang, 1985

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

Provenance
Private Collection, Kuala Lumpur

RM 2,200 - 4,500

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 (Green), 2022 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, green 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 for flowers.



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

9

MOHD KHAIRUL IZHAM B. Pahang, 1985

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

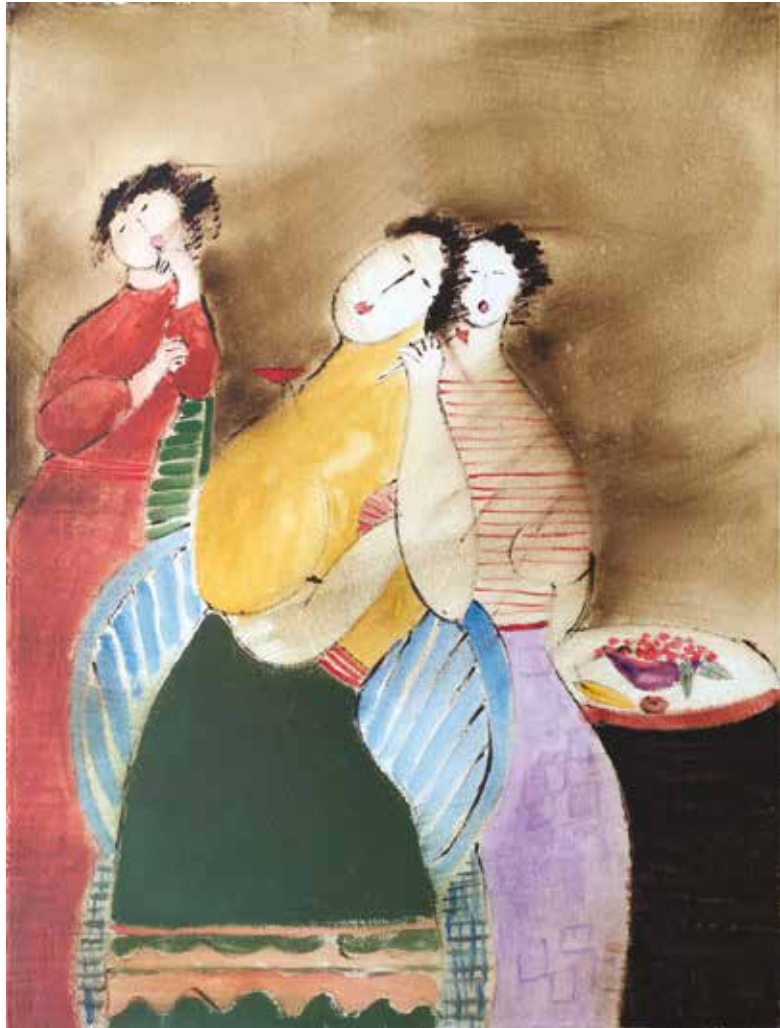
Provenance
Private Collection, Kuala Lumpur

RM 2,200 - 4,500

Like his works on canvas, Khairul's works on paper are exquisitely made. Even though they are not as enormous as the canvases, these are nonetheless sizeable and would be a wonderful addition to any home. The Singgah Sana Emas, Paper Series, (Blue) 2022, the artist's most recent instalment of his Singgah Sana Emas Series, features similar subjects to his earlier works: trees covered in birds, all lined out in gold hues against a mountain range in the far end and a vivid, blue monotone background. The use of gold lines to construct the tree helps it stand out and grabs viewers' attention.



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



Signed Eng Tay with chinese stamp on lower right

10

ENG TAY B. Kedah, 1947

Three Siblings, 1980's
Acrylic on paper 76 x 58 cm

Provenance
Private Collection, Canada

RM 4,000 - 9,000

Eng Tay was born in 1947 in Kedah, West Malaysia. He relocated to New York City in 1968 where he further his education at the Arts Student League, School of Visual Arts, and Pratt Graphics Center. He pursued his studies of graphic design, painting, and printmaking here. Prior to embarking on many painting travels in South America and Indonesia in 1978, he was employed in the graphic arts industry. 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. As is his trademark, Eng Tay shows a family of three in the foreground dressed in complementary relaxing hues.



Signed and dated Mun Sen 1947 on lower left

11

YONG MUN SEN B. Sarawak, 1896 - 1962

Malayan Junk, 1947
Watercolour on paper 26 x 36 cm

Provenance
Private Collection, United Kingdom

RM 4,500 - 9,000

Born in 1896 in Sarawak, Yong's forte and heart were landscapes in watercolour. With Western impressionism, complemented by Chinese calligraphy aesthetics, Yong garnered aficionados from the US, Australia and the UK. Yong's identification of his subjects' struggles, including fishermen in seaside villages, farmers in paddy fields and labourers in plantations took centre stage. His conveyance grants viewers with an immaculate escape, a breath of fresh air or to remind people to break away from the bustling life. It is also evident in his landscape paintings that Yong did not depict the details that made up a landscape, rather, through watercolour, he illustrated fluidity and a carefree rhythm.



Signed and dated Mun Sen 1953 lower left

12

YONG MUN SEN B. Sarawak, 1896 - 1962

Village Scene Along the River, 1953
Watercolour on paper 37.5 x 55.5 cm

Provenance
Private Collection, USA

RM 8,000 - 15,000

Yong's artistic forte and heart were landscapes in watercolour. With Western impressionism, complemented by Chinese calligraphy aesthetics, Yong garnered aficionados from the US, Australia and the UK. It is also evident in his landscape paintings that Yong did not depict the details that made up a landscape, rather, through watercolour, he illustrated fluidity and a carefree rhythm. The 'Village Scene Along the River' is an illustration of just that, taking viewers back to a time when the waters were pristine, busy fishermen on the wooden docks and on their boats, and the villagers about their routine — evoking a feeling of nostalgia.



Signed and dated Kheng Wah 70 on lower right

13

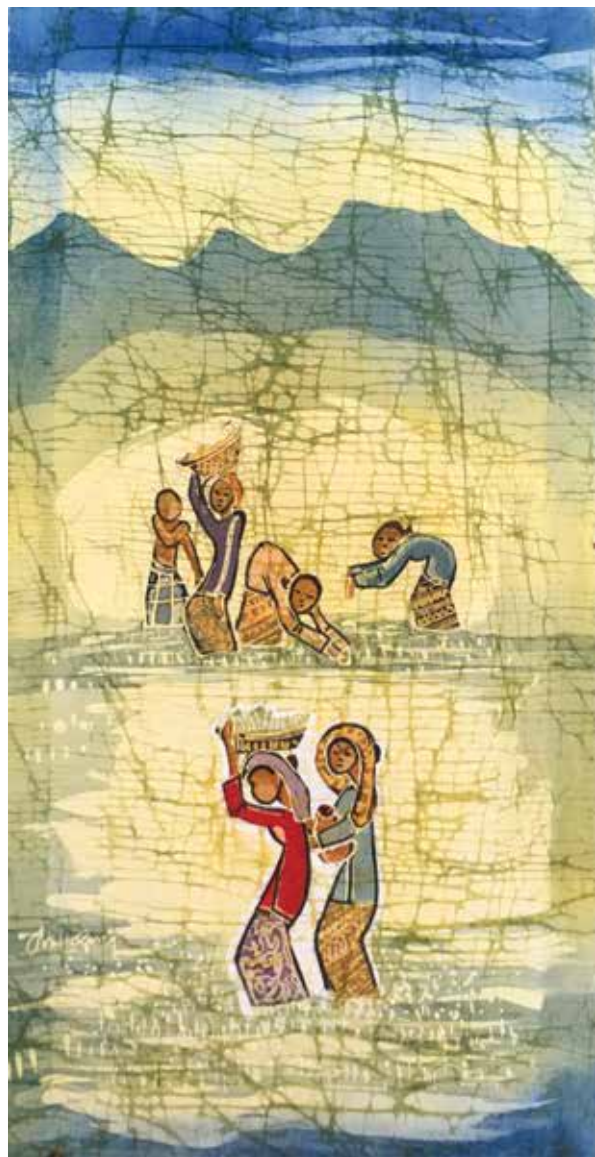
YONG KHENG WAH B. Penang, 1945

Fishermen with view of Kedah Peak, 1970
Batik 60 x 90 cm

Provenance
Private Collection, United Kingdom

RM1,500 - 3,500

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



Signed Thean Song on lower left

14

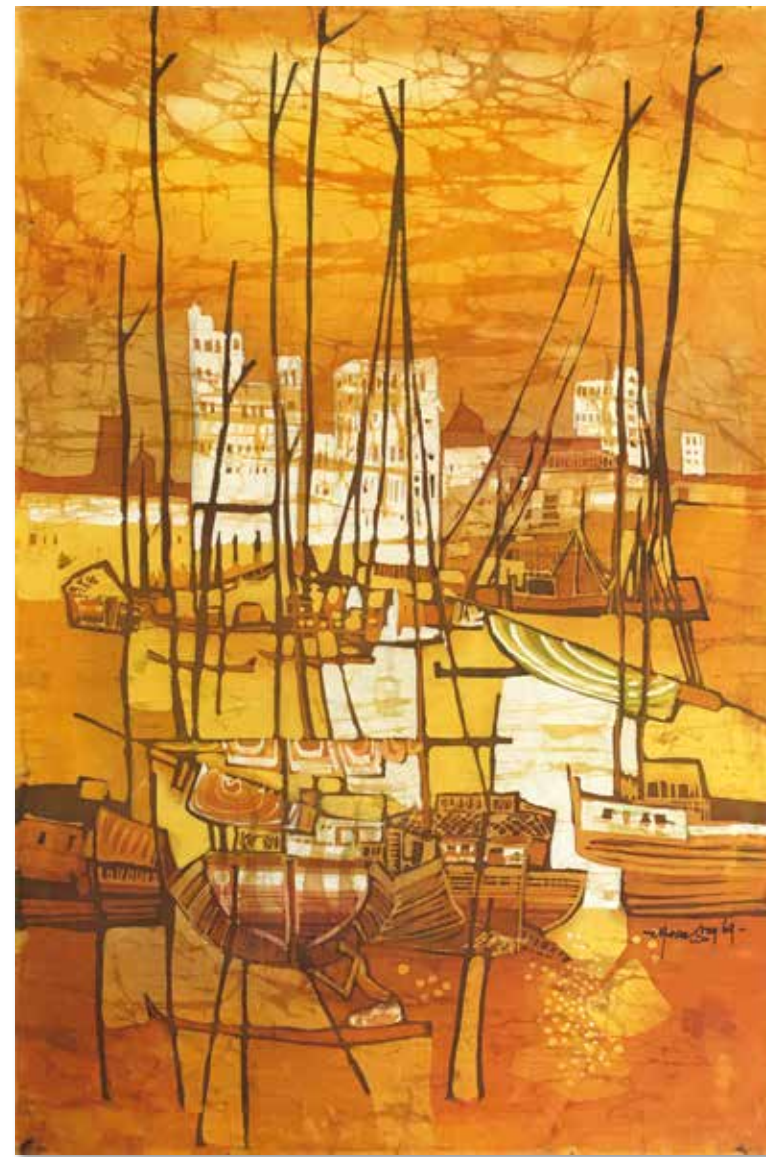
TAN THEAN SONG B. Kedah, 1946

Paddy Field, 1970's
Batik 51 x 26 cm

Provenance
Private Collection, USA

RM 1,000 - 2,200

Tan Thean Song works mainly in the batik medium, although he also paints in watercolours and Chinese ink. This 1970's work has a muted backdrop with the typical cracking-line technique. It shows a group of ladies clad in sarongs and a basket over their heads for the harvest. They're portrayed knees deep in the paddy field, with the mountain range as their backdrop. 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 and dated Thean Song 69 on lower right

15

TAN THEAN SONG B. Kedah, 1946

Boats, 1969
Batik 75 x 49.5 cm

Provenance
Private Collection, USA

RM 2,500 - 5,000

Tan Thean Song works mainly in the batik medium, although he also paints in watercolours and Chinese ink. This 1980's work has a boisterous and vibrant orange hue, with the typical cracking-line technique peaking through. It depicts a marina of some kind with wooden boats docked close to each other, while some boats being used. At the background, whitewashed buildings are seen through the lines of the sailboats.



Signed S. Teng on lower right

16

CHUAH SIEW TENG B. Penang, 1944

The Villagers, 1980's
Batik 59 x 43 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 12,000

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

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



Signed Tay Mo-Leong on lower left

17

TAY MO-LEONG, DATUK B. Penang, 1938

Island House
Batik 61 x 91 cm

Provenance
Private Collection, Switzerland

RM 2,000 - 5,000

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.



Signed Tay Mo-Leong on lower right

18

TAY MO-LEONG, DATUK B. Penang, 1938

Mother and Child, 1980's
Batik 74 x 59.5 cm

Provenance
Private Collection, Canada

RM 5,000 - 12,000

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



Signed Kwan Chin on lower right

19

KWAN CHIN B. Kuala Lumpur, 1946

Mother & Children / Three Siblings
Batik 29 x 28 cm / 30 x 29 cm

Provenance
Private Collection, Canada

RM 3,500 - 7,000

Featuring two pieces of paintings within one lot, Kwan Chin concocts a calm, peaceful atmosphere in the Malaysian suburbs, the first, a mother with a flower adorning her hair with her children and the second, siblings of three in an embrace to show their affinity for one another. Here, Kwan Chin capture the relationships of family and the simple life of yesteryears, together with their closeness to nature.



Signed Kwan Chin on lower right

20

KWAN CHIN

Rubber Tappers at Work
Batik 75 x 48 cm

Provenance
Private Collection, Canada

RM 3,500 - 7,000

In warm, vibrant shades Kwan Chin yet again brings about his favourite subject — rubber tapping. This piece and the lot that follows is historically important, for it encapsulates a period of time that the younger generation isn't familiar with and when there was a huge demand for rubber. Fun fact: For many years tin and rubber were Malaysia's primary exports. By the 1930's, Malaysia produced half of the world's rubber. 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. In this batik work, the artist's meticulous eye for attention included the portrayal of scoring of the tree, slanting at an angle to extract the milky liquid known as latex. Making the scene even more nostalgic and endearing is the warm orange-coloured, crackling lines at the centre of the work, on the backdrop of the trees to symbolise dawn and sunrise, when rubber tappers would be well on their way through the job.



Signed Kwan Chin on lower left

21

KWAN CHIN B. Kuala Lumpur, 1946

Rubber Tappers with Yield
Batik 48.5 x 40 cm

Provenance
Private Collection, Canada

RM 3,500 - 7,000

Following the previous lot, the theme of rubber tapping remains in this batik painting, with one significant difference — the yield. Rubber trees are tapped about once every two days, yielding a cupful of latex, containing approximately 50 grams of solid rubber, each time. After collection of the tapped latex, rubber is recovered from emulsion by coagulation with formic acid, creating crumbs that resemble curds of milk. The crumbs are washed, dried between rolls, and compacted into blocks 67 by 33 by 18 cm in size and weighing 33.3 kg. The blocks are then wrapped in polyethylene sheets and packed into one-ton crates for shipping. Yet again, with the portrayal of a lowering sun in the background to suggest dusk and the subjects of the work carrying latex filled cups, one can easily discern that it's time to collect the yield. There's something immensely special about all of Kwan Chin's works but these in particular narrate nostalgia — a time when many families, regardless of race and religion worked on rubber plantations for income and struggled to make ends meet. It also allows viewers a peek and provide insight into rubber tapping.

22

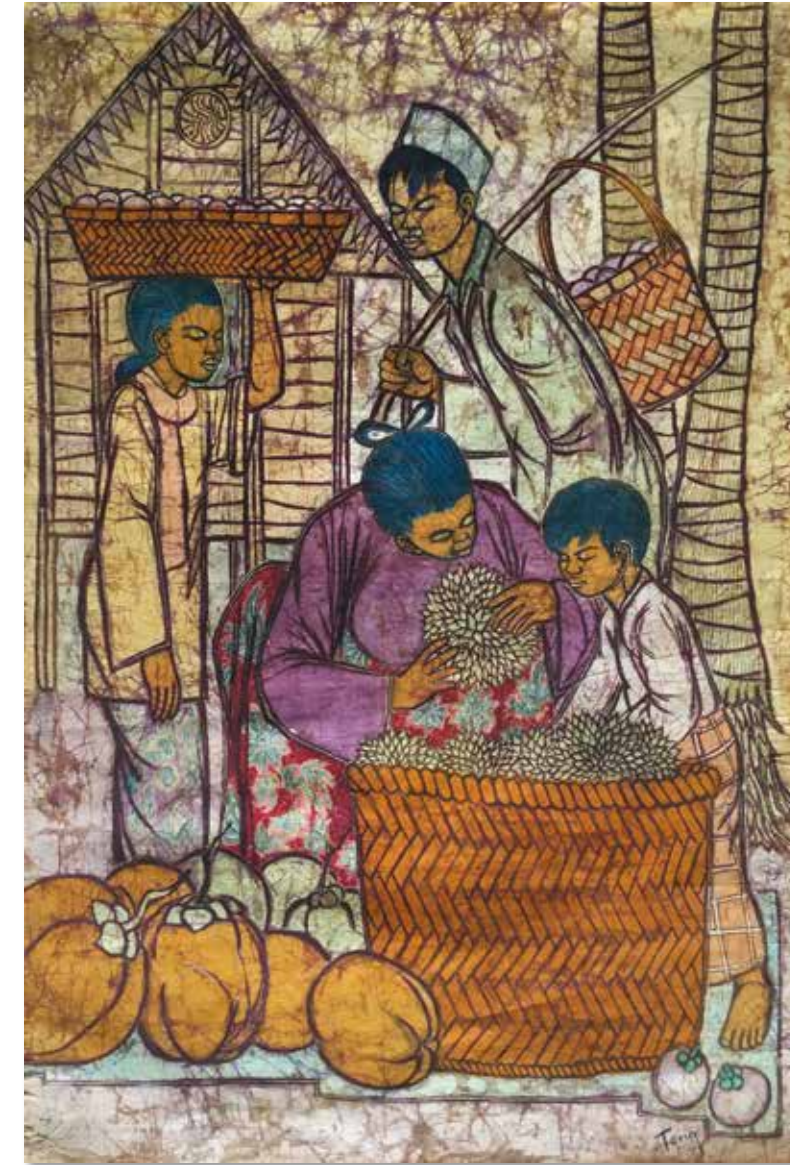
CHUAH THEAN TENG, DATO' B. China, 1914 - 2008

Fruit Sellers, 1970's
Batik 89.5 x 60 cm

Provenance
Private Collection, Canada

RM 18,000 - 32,000

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 hues that captured the serenity of village life in this radiant composition of the local landscape. This batik work is evident of Teng's proclivity for illustrating scenes and antics such as durian harvesting and villagers carrying the bounty in a basket, on their head.



Signed Teng on lower right

23

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

Mother and Child
Batik 55 x 43.8 cm

Provenance
Private Collection, United Kingdom

RM 35,000 - 70,000

Themes on physical labour and mother and child are often seen in Teng's vast output. Here, the artist's hallmark imagery of the Mother and Child departs from is usual depiction of women and children set within the rural Malaysian village scenes, the figures in this scene are at the foreground of the artwork, with a plain crackling background. Teng's mother and child series illustrates his profound respect for the nurturing and even life-giving roles that women play. The artist's early training in Chinese painting served him well technically and also influenced his compositions, and the colours he used. As Chinese philosophy emphasises balance, many of his works also are balanced in nature, or are circular compositions, promoting balance and equilibrium.



Signed Teng on lower right

24

ERIC CHAN B. Kuala Lumpur, 1975

Red Flowers, 2004

A very large on canvas 120 x 180 cm

Provenance
Private Collection, Singapore

RM 18,000 - 36,000

Eric Chan (born on March 28, 1975 in Kuala Lumpur) is one of Southeast Asia's notable contemporary painters. He is currently based in Singapore. A Master's of Fine Art (Painting) graduate of the Royal Melbourne Institute of Technology, Australia and Lasalle College of the Arts, Singapore, Chan has carved out a reputation for reinvigorating interest in painting as a resonant contemporary medium. His paintings are shaped by photographic and camera effects and aesthetics — from the blurring or smearing of paintings (simulating photographic images taken with slow shutter speed) to the distinctive graphics of film negatives with its tonal inversions.



Signed and dated 2004 on verso

25

RAFIEE GHANI B. Kuala Lumpur, 1975

Untitled
Acrylic on board 71 x 81 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - 12,000

For Rafiee Ghani, it's all about the mood. It is about feelings. When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotising piece that beckon the viewer to dissect the narration behind it, trying to understand it and at the same time, change our view of what nature truly is like through Rafiee Ghani's works.



Signed Rafiee Ghani on lower middle, dated 2000 on lower right

26

KELVIN CHAP B. Indonesia, 1975

Putaran Kehidupan Alam, 2017
Mixed media on canvas 131 x 131 cm

Provenance
Private Collection, Singapore

RM 5,000 - 12,000

Entitled 'Putaran Kehidupan Alam, 2017' this rendition from Kelvin Chap uses bold, vibrant colours that are immensely eye-catching and seem to amalgamate seamlessly with each other. The painting is a joyous celebration of colours and patterns. Kelvin Chap was born in 1974. He received his education majoring in print making at the Malaysian Institute of Art (1992-1994). Kelvin won first prize in the Swatch Street Painting Competition based on the theme, Spirit of Our Times (1994). He was honoured 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).



Signed and dated Kelvin 2017 on lower right



Signed and dated Bhanu 16 on lower right

27

BHANU ACHAN B. Kuala Lumpur, 1949

Evening Silhouette I, 2016
Oil on paper 109 x 79.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - 5,500

Bold, strong and dauntless, this piece is remindful of the strong, warm colours of the elements of earth and fire. 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 element of fire and of earth.



Signed and dated Bhanu 16 on lower right

21

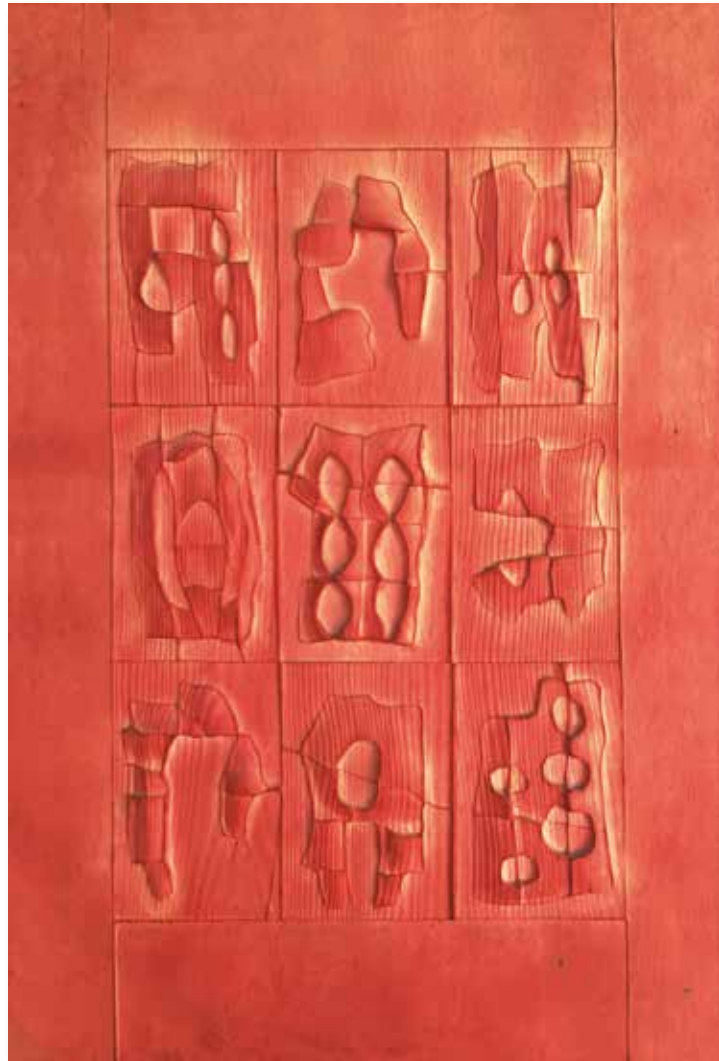
BHANU ACHAN B. Kuala Lumpur, 1949

Evening Silhouette II, 2016
Oil on paper 109 x 79.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - 5,500

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. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. A lover of nature, Bhanu draws inspiration from it. The title of the painting is perhaps an indication of the artist's ode to the evening sky and how beautiful silhouettes form during this hour.



Edition. 11/50 63 x 44.5 cm

29

CHEUNG YEE (ZHANG YI) B. China, 1936 - 2019

Scarlet Nine, 1974

Red pigment on pressed paper (Ed. 11/50)
63 x 44.5 cm

Provenance
Private Collection, Singappre

RM 3,500 - 7,000

Cheung's touch may seem simple but behind the simplicity are intricate carvings of archaic forms and cryptic symbols which illustrates various narratives. Be it an ancient Chinese poem of a distant past, writings, story-telling figurines of legends, engraved fortune telling tortoises or I-Ching hexagram patterns, it is these profound features that sets him apart from other artists, drawing the attention of art aficionados.



Signed Cheung Yee and dated 1983 (lr), numbered 44/50 (ll), inscribed as titled (lc)

30

CHEUNG YEE (ZHANG YI) B. China, 1936 - 2019

Writing, 1983 (Edition 44/50)

Embossed paper 85 x 59 cm

Provenance
Private Collection, Singapore

RM 3,500 - 7,000

Born in 1936 in Guangzhou, China, Cheung Yee thrived as a painter and sculptor with his incredible skill of producing works which encapsulate the olden times. He is wellknown for being the pioneer of incorporating Chinese elements in western art forms. Not only is he a notable artist whose eminent artworks are extraordinarily distinct, he is also very highly respected as he has mentored many of Hong Kong's aspiring artists, having been the professor of fine art at the Chinese University of Hong Kong. Cheung's touch may seem simple but behind the simplicity are intricate carvings of archaic forms and cryptic symbols which illustrates various narratives. Be it an ancient Chinese poem of a distant past, writings, story-telling figurines of legends, engraved fortune telling tortoises or I-Ching hexagram patterns, it is these profound features that sets him apart from other artists, drawing the attention of art aficionados. This too is seen in his Writing, Edition 44/50 art piece.



Signed Foujita lithograph on lower right

31

LEONARD TSUGUHARU FOUJITA B. Japan, 1886 - 1968

La Marchand d'Oiseaux
Lithograph 9.7 x 18.2 cm

Provenance
Private Collection, Singapore

RM 4,500 - 9,000

Léonard Tsuguharu Foujita was a Japanese–French painter and printmaker born in Tokyo, Japan, who applied Japanese ink techniques to Western style paintings. He has been called “the most important Japanese artist working in the West during the 20th century”. His Book of Cats, published in New York by Covici Friede, 1930, with 20 etched plate drawings by Foujita, is one of the top 500 (in price) rare books ever sold, and is ranked by rare book dealers as “the most popular and desirable book on cats ever published”.



Signed and dated AL 62 on lower right.
Inscribed “ AP SCHWALMERIN” on lower edge of paper.
Name, date and title on verso.

32

ABDUL LATIFF MOHIDIN B. Negeri Sembilan, 1941

Schwalmerin, - Berlin Series, 1962
Woodblock print on paper, Artist’s Proof
24 x 18 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - 14,000

An artist's proof is an impression of a print taken in the printmaking process to see the current printing state of a plate while the plate (or stone, or woodblock) is being worked on by the artist. A proof may show a clearly incomplete image, often called a working proof or trial impression, but in modern practice is usually used to describe an impression of the finished work that is identical to the numbered copies. Abdul Latiff's artist's proof of the Schwalmerin - Berlin Series, 1960's illustrates a suburban village with subject on the foreground, engrossed in crafting of some kind, with German-style houses at the background. One of the early modenists in Malaysia, he studied at the Hochschule for Buldende Kunst (Academy of Fine Arts) in Berlin from 1960-1964 on a German scholarship. Naturally, his earlier influences bear traces of German expressionism, as seen in this piece which was completed in 1962.



Signed Khalil Ibrahim 68 on lower left

33

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

East Coast Landscape, 1968
Watercolour on paper 28 x 38.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - 15,000

As a brilliant storyteller, Khalil Ibrahim used metaphor to describe his upbringing, the Malaysian East Coast, and the settings that inspired his enthusiasm. Without a doubt, Khalil's landscape paintings were his specialty and his collectors' favourites. This is a result of his meticulous attention to detail, artistic ability, and unwavering commitment. Before pursuing art education at the famed St. Martin's School of Art in London, Khalil began painting landscapes when Malaysian landscape painting was at its peak. He had the talent to turn an unremarkable subject into a spectacular one where he toyed with colours and displayed his well-established precision, as seen in "East Coast Landscape, 1968".



Signed on lower right

34

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 4,000 - 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. This work entitled 'What About These?, Mekong Delta, Vietnam, 2001' in particular is arresting, depicting a couple of locals clad in sarong and a shirt are congregated with straw hats to protect them from the sun, engrossed in their work. Meticulously rendered, one can discern the motifs on the sarongs and the subject's profiles — simply beautiful.



Signed on lower right

35

CHANG FEE MING B. Terengganu, 1959

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

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - 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.



36

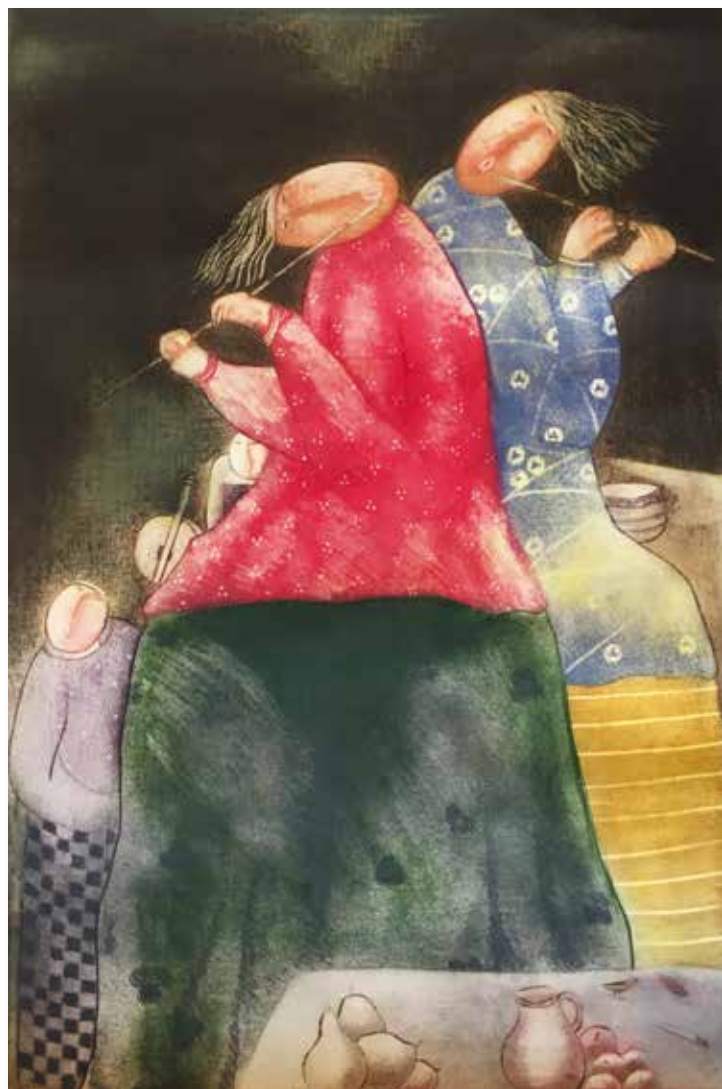
TAN PENG HOOI B. Penang, 1942

Ayer Itam Temple
Oil on canvas 53 x 72 cm

Provenance
Private Collection, Singapore

RM 2,000 - 4,500

This painting illustrates the simple charm of the sacredness of Ayer Itam temple. The soothing palette Tan Peng Hooi employs here makes one long for such a tranquil space, an escape from complications and qualms. This piece, despite being compact with details to parade Tan Peng Hooi's skills, is very realistic and it also comes off as being almost therapeutic, exuding a warm feeling to anyone who lays their eyes upon it. Tan Peng Hooi was born in 1942 in Penang. He has a strong artistic reputation, especially since he is a self-taught artist. His works are known to have been widely influenced by John Constable and J. M. Williams Turner, two very renowned British artists during his time.



Signed, dated and titled Eng Tay 1985 Summer Melody below painting

37

ENG TAY B. Kedah, 1947

Summer Melody, 1985

Etching on paper (Edition No 14/150)
90 x 59.5 cm

Provenance
Private Collection, Canada

RM 2,500 - 6,000

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.



Signed, dated and titled Eng Tay 1985 Rhyme an Reason below painting

38

ENG TAY B. Kedah, 1947

Rhyme and Reason, 1985

Etching on paper (Edition No 15/150) 55 x 69 cm

Provenance
Private Collection, Canada

RM 2,000 - 5,000

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

39

ENG TAY B. Kedah, 1947

Contemplation I, 1989
Oil on canvas 51 x 61 cm

Provenance
Private Collection, Singapore

RM 24,000 - 38,000

Eng Tay was born in 1947 in Kedah, West Malaysia. He relocated to New York City in 1968 where he further his education at the Arts Student League, School of Visual Arts, and Pratt Graphics Center. He pursued his studies of graphic design, painting, and printmaking here. Prior to embarking on many painting travels in South America and Indonesia in 1978, he was employed in the graphic arts industry. 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. As is his trademark, Eng Tay shows a family of three in the foreground dressed in complementary relaxing hues.



Signed and dated Eng Tay 1989 on lower left

40

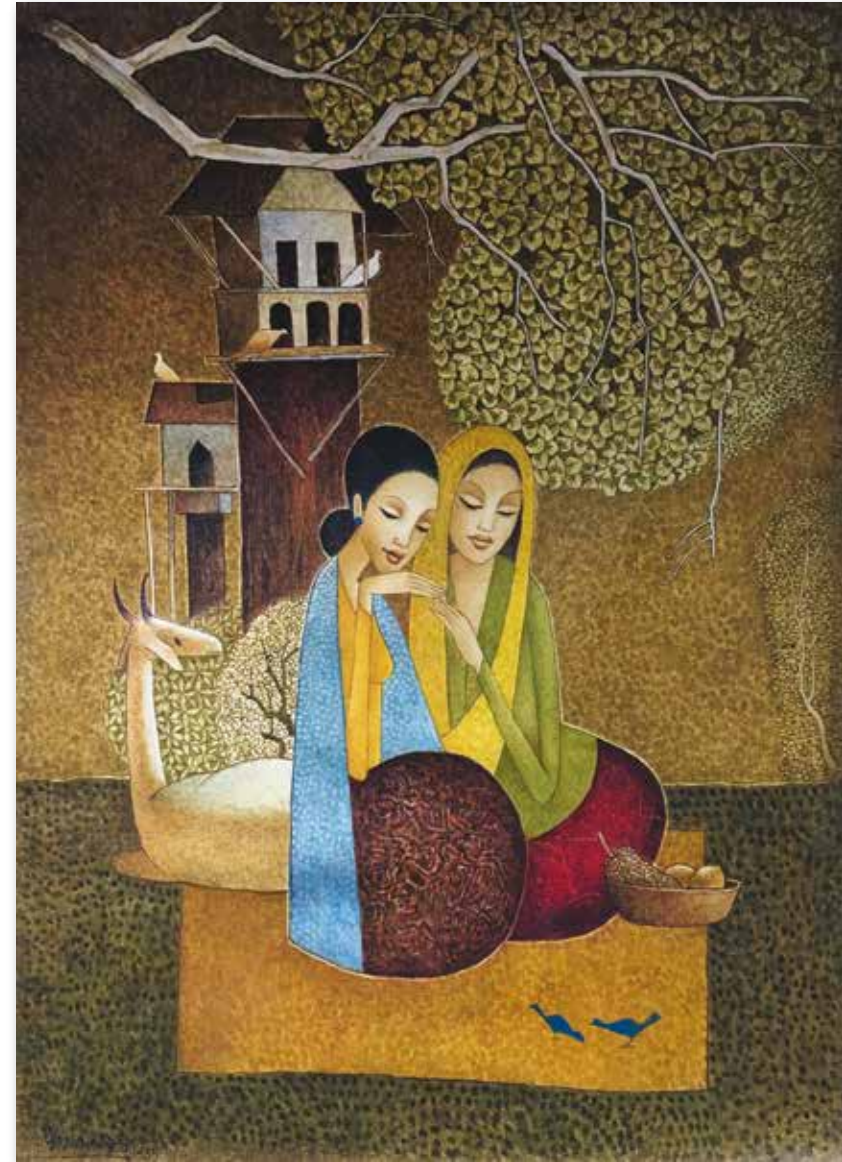
LYE YAU FATT B. Kedah, 1950

Two Sisters, 1985
Oil on canvas 70 x 50 cm

Provenance
Private Collection, Singapore

RM 28,000 - 50,000

Lye Yau Fatt often produced artworks that were full on the Malaysian theme and lifestyle. He was always very much influenced by his mentor, another renowned artist, Cheong Soo Pieng for his unique manner in combining colours. Using warm tones and hues, the 'Two Sisters' piece executed circa 1980's depicts a story of two sisters sitting in the midst of nature and beauty under the canopy of a large tree with a goat as their companion and a village in a distance. Lye Yau Fatt was born in Kedah in 1950, he studied printmaking in New York. He held his first solo exhibition in 1979 at the Sum Art Gallery and has then gone on to win the Open Art Sculpture Award, the Malaysian Watercolour Society Award in 1987 and the PNB Watercolour Landscape Award.



Signed and dated 1985 on lower left

41

LIU KANG B. China, 1911 - 2004

Blue Landscape, 1976
Oil on board 49 x 74 cm

Provenance
Private Collection, Singapore

RM 45,000 - 90,000

Liu Kang is a colourful modernist who never shies away confident brush strokes and rich colours. In the Blue Landscape, the artist smears a classic shade of blue contouring the mountain to show depth in bringing forth the view's majestic atmosphere. As one of the Nanyang-style founders, he goes bold and raw for nature. Born in 1911 in Yongchun, Fujian Province, famed Singaporean artist by the name Liu Kang was hailed. as "a pillar of the southern sky" in the art scene. He was the president of the Society of Chinese Artists between 1946 and 1958, and a founding member of the Singapore Art Society, where he served as president for 10 years. Liu Kang arrived in Singapore in 1942 and had been credited with numerous contributions to the local art scene.



Signed and dated 1976 on lower right

42

SIEW HOCK MENG B. Singapore, 1942

Balinese Beauty, 1984
Pastel on paper 62.5 x 47.3 cm

Provenance
Private Collection, Singapore

RM 22,000 - 45,000

Born in 3 April 1942, Johor, Malaysia, Siew Hock Meng graduated from the Nanyang Academy of Fine Arts in 1961 and has been painting since. An artist based in Singapore, he was awarded the National Day Medal for Fine Arts in 1971 and the award for Visual Arts Creation, Nanyang Academy of Fine Arts Alumni Association Singapore in 1981 and 1984. Considered one of the most important artists in the region, Siew uses oils, acrylic and pastels in his work, and he is believed to be most adept at pastel painting. He is an expert in portrait painting capable of using pastels with very precise and skilled application of colours. He creates vivid portraits with just a few dabs and strokes, leaving the spectators in awe to admire the lifelike rendition. Siew also demonstrates maturity and superb control and mastery in his figure paintings. His creations in this area, with a high degree of technical proficiency, bring out his visions. Apart from his fascination for the vibrant colours and cultural diversity of the tropics, he expresses a deep concern for the social and environmental realities behind them. His observations and reflections are especially poignant in the many thoughtful and contemplative landscapes.



Dated 1984 and stamped with chinese stamp on upper left

43

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.

44

TONG CHIN SYE B. Singapore, 1939

Temple Street , Chinatown, 26.12.1982
Watercolour on paper 70 x 90 cm

Provenance
Private Collection, USA

RM 15,000 - 28,000

Tong Chin Sye was a frequent traveller, and is continuously inspired by architecture and culture. Using a wide array of colours, he translates them beautifully onto paper. His watercolour paintings remind the viewer of Chinese calligraphy and ancient Chinese paintings, the way the colours seem to flow and meld into each other seamlessly and gracefully. His works are the combination of memory and personality. He sketches every country he has been to – China, Japan, Korea, Australia, New Zealand and more, executing them brilliantly with his brushworks as in this piece, a view of the Temple Street in Singapore.



Signed and dated Tong 26.12.1982 on lower right

45

TONG CHIN SYE B. Singapore, 1939

Temple Street , Chinatown, 1982
Watercolour on paper 70 x 90 cm

Provenance
Private Collection, USA

RM 15,000 - 28,000

Tong Chin Sye is a multimedia artist and a part-time lecturer at the Nanyang Academy of Fine Arts, Singapore (NAFA). In 1987, he won the first prize in the PSA Art Competition and represented Singapore at the Flemish Watercolour Days held in Zaventem in 1998. This artist's dynamic oeuvre spans from watercolour, oil, acrylic, Chinese ink painting and calligraphy, making him the most sought after artist and instructor in Singapore. Tong Chin Sye's works are collection by the National Heritage Board of Singapore, with six of them being in their current collection.



Signed and dated Tong 82 on lower right

46

ONG KIM SENG B. Singapore, 1945

North Boat Quay, 1996
Watercolour and pencil on paper 55.9 x 75.6 cm

Provenance
Private Collection, Singapore

RM 15,000 - 28,000

The abundantly awarded watercolourist, Ong Kim Seng has spent over 30 years capturing Singapore's vibrant city on canvas, spanning its river and quaint town. The artist, whose paintings include Singapore River, Heritage Shophouses, Chinatown and more, regularly grace the walls of KL Lifestyle Art Space and featured in its auctions, are much sought after by art connoisseurs. Pairing Kim Seng's artistic prowess and his niche of manipulating light in works, viewers are brought back to the simple days of yesteryear, evoking nostalgia and memories for Singaporeans who have been to the place.



Signed and dated Ong Kim Seng 96 on lower right



Signed Seah Kim Joo on lower right

47

SEAH KIM JOO B. Singapore, 1939

Working Day
Batik 91 x 71 cm

Provenance
Private Collection, USA

RM 5,000 - 12,000

Seah Kim Joo's works revolve around 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. A palm oil tree steals the show with this work, along with villagers clad in traditional garments including sarong, about their antics on a working day.



Signed Seah Kim Joo on lower right

48

SEAH KIM JOO B. Singapore, 1939

Playing with Birds, 1970's
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. 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.

49

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). Chieu held many solo exhibitions and participated in group exhibitions since 1965 throughout the world.



Dated 1984 and stamped with chinese stamp on upper left



Signed and dated Choon Ghee 1982 on lower left

50

TAN CHOON GHEE B. Penang, 1930 - 2010

Penang Scene, 1982

Watercolour on paper 50 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 8,000

Tan Choon Ghee was a master in capturing buildings, shops, landscapes and tiny, miniscule details. By infusing the Chinese classical paintings' calligraphic brushstrokes and the British watercolour approach, Tan Choon Ghee created pieces that are ethereal, desirable and unmitigated in its exquisiteness. With gentle brushstrokes and the way the ink blends into the white background gives it that faint, misty glow that provides his pieces with an air of nostalgia. Tan Choon Ghee was considered one of the most established Malaysian artists.



Signed and dated Maamor Jantan 21 on lower right

51

MAAMOR JANTAN B. Kedah, 1961

Dragon Fly, 2021

Watercolour on paper 100 x 151 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - 12,000

Maamor Jantan was born in 1961, in Kulim, Kedah. He was a well-known musician and artist of the Modern & Contemporary movement. The Cakkibor Series (Dragon Flies), which has become his signature motif in recent years, is the primary medium for his artwork. He demonstrated his close relationship with Nature by depicting the "cakkibor" with their delicate, transparent wings. "I wished for others to comprehend the fragility of life. At the same time, I did not want them to harm the environment and I wanted them to understand how critical it is to preserve our ecology, the artist said. Additionally, Maamor Jantan painted kampung series, particularly his "Hari Raya Series," which is highly sought after in the trade.



Signed and title M.G Tasek di Bangi on lower left

52

MANSOR GHAZALI B. Perak, 1930

Tasek di Bangi
Watercolour on paper 29 x 30 cm

Provenance
Private Collection, Kuala Lumpur

RM 900 - 2,000

Mansor Ghazali evokes nostalgia with this piece.

Born in Bukit Chandan in Kuala Kangsar, Mansor taught art at the Sekolah Menengah Bentara Luar in Batu Pahat until his retirement in 1986. Mansor's passion was always art which led him to study in Brighton in the 60s. Mansor's niche was watercolour paintings. Albeit his brief study in Brighton, his spirit remained true to his origins. He was a dying breed of al-fresco artist who would just whip out his painting pad to capture whatever scene that put a sparkle in his eyes when he was out and about, evident by his paintings of ramshackle houses, a riverside and stilt Malay houses.



Signed A.B Ibrahim on lower left

53

A.B.IBRAHIM B. Alor Setar, 1925 - 1977

Fishing Village, 1960's
Watercolour on paper 27 x 37 cm

Provenance
Private Collection, Canada

RM 2,000 - 4,500

This postcard perfect scene of a fishing village in Kedah brings one back to simpler times before the Internet. It is a common, everyday and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. The artist creates a very nostalgic and sentimental mood, reminding one of days gone by or the feeling of missing home after having been away for a long time. His prowess in re-enacting mood and feeling as well as beautiful rustic landscapes on paper made him one of the most well-known artists in Kedah until this day. A.B. Ibrahim excelled in creating and romanticising local landscapes only with the watercolour medium.



Signed A.B Ibrahim on lower left

54

A.B.IBRAHIM B. Alor Setar, 1925 - 1978

Crossing the River, 1960's
Watercolour on paper 27 x 37 cm

Provenance
Private Collection, Canada

RM 2,000 - 4,500

A.B. Ibrahim excelled in creating and romanticising local landscapes only with the watercolour medium. It is a common, everyday and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. The artist creates a very nostalgic and sentimental mood, reminding one of days gone by or the feeling of missing home after having been away for a long time. His prowess in re-enacting mood and feeling as well as beautiful rustic landscapes on paper made him one of the most well-known artists in Kedah until this day.

55

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

Pahang River Landscape, 1959
Oil on canvas laid on board 33 x 49 cm

Provenance
Private Collection, Kuala Lumpur

RM 20,000 - 45,000



It goes without saying that Khalil Ibrahim was and posthumously remains the most important artist in the Malaysian art landscape. Khalil was born to paint. While he began his career as a self-taught painter, the artist foresaw a future in art which prompted a move to Kerdau in 1957. There, he was introduced to Claude Gibb Ferguson, the Temerloh District officer at the time. With Ferguson as his mentor, Khalil was introduced to the Sultan of Pahang, HRH Sultan Abu Bakar Ri'ayatuddin Al-Mu'adzam Shah by Ferguson, who would later offer the artist a Pahang State Government scholarship to the prestigious St.Martin School of Art in Sept 1960. The strict and disciplined teaching at St.Martin meant that most of Khalil's time was

spent learning the fundamentals of drawing and the study of the human form. Subsequent subjects involved painting in watercolours and oils as well as the various techniques relating to the composition of colour, form and composition.

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. The late artist was a master storyteller, telling tales of his home in the East Coast as well as its landscapes through his artworks. Entitled, 'Pahang River Landscape, 1950's', this work is no exception, giving audience a glimpse of beauty through his eyes. Khalil and his affinity for detail and colours are on full display here, capturing the flora surrounding the river, traditional Malay wooden houses, a mountain range in the distance and sampan docked at the river bank. The 1950's was when Khalil produced bounteous landscape works similar to that of "Sunrise" in terms of craft and scenery. These include the "Pahang Series", "Landscape Series" and "Sunset", all produced in 1957. Khalil's landscapes were his Eden and it can be observed that he was not concerned with any specific object or subject in his vast landscape which was how he liked it and wanted to depict.



Signed and dated Khalil Ibrahim 59 on lower left



Signed and dated Sri Hadhy 1991 on lower right

56

SRI HADHY B. Indonesia, 1943

Love Bouquet, 1991
Oil on canvas 69 x 59 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - 6,000

Sri Hadhy is an Indonesian Asian Modern & Contemporary painter who was born in 1943. This engaging abstract artwork is a display of colours and brushstrokes – comprising pastel hues. At the heart of the painting, the burst of textures and colours intensifies, almost depicting fireworks. While Sri Hadhy raises intrigue with this painting, it also evokes a sense of tranquility and peace.



Signed on lower right

57

NYOMAN GUNARSA B. Indonesia, 1944

Abstract, 1972
Oil on canvas 81 x 65 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - 15,000

Ever since he was a child, Gunarsa has been involved in art activities such as stone carving and wood carving. He obtained his experience in art from a formal school of art called SSRI Denpasar from 1970 to 1973. Thereafter, he studied at the University of Udayana, in the Faculty of Technic Arts of Painting). He became an art teacher at the Indonesia Institute of Arts (ISI Denpasar), in Bali. He has taken part in various exhibitions from 1979 until 1990. His subjects are often the Balinese people, the life they live and the nature that surrounds them.



Signed and dated Hasim 73 on lower left

58

HASIM B. Indonesia, 1921 - 1982

Untitled, 1973

Acrylic on canvas 88 x 49.5 cm

Provenance
Private Collection, USA

RM 1,800 - 2,500

The scene is gloriously beautiful, depicting a timid little boy. With thick wavy hair and donning a jacket, the boy is depicted against a backdrop of plants, which suggests a village. Due to the expert, smooth blending of the muted yet luminescent colours, there is most certainly a feeling of classic art, fantasy and mystery. This painting is rich and filled with depth and truly something superb to behold.



Signed and dated Sambodja 1965 on lower right

59

SAMBODJA B. Indonesia, 1931

Portrait of a Lady, 1965

Oil on canvas 60.5 x 41 cm

Provenance
Private Collection, USA

RM 2,000 - 4,500

Indonesian artist Sambodja contrasted the beautiful woman he presents a lady with thick, long, black hair in this painting with earthy brushstrokes that make its backdrop. While by so doing he emphasises the beauty of the main figure, it serves as a reminder to the woman portrayed in the photograph and its viewers, that beauty is only skin deep, it is what lies within it, that really matters.

60

RUDOLF BONNET B. Amsterdam, 1895 - 1978

Portrait of A Balinese Girl, 1956

Pastel on paper
72.5 x 48 cm

Provenance
Private Collection, Singapore

RM 7,000 - 12,000

Rudolf Bonnet was first introduced to the tropical island of Bali through its representation in artworks by artists such as the Dutch artist W.O.J. Nieuwenkamp, and the German artist Walter Spies. Chasing the myth of the untouched, unspoiled land and its alluring inhabitants, Bonnet arrived in Bali in 1929 and settled in Ubud, its artistic and cultural locus. His aim was to immerse himself in the island's culture and landscape. For Bonnet, Bali was a grand stage and its people the enigmatic performers that he would capture again and again in expressive chalk drawings on paper.



Signed R. Bonnet in the upper right corner.
Inscribed Ni Ringki Bali 1956 top left

61

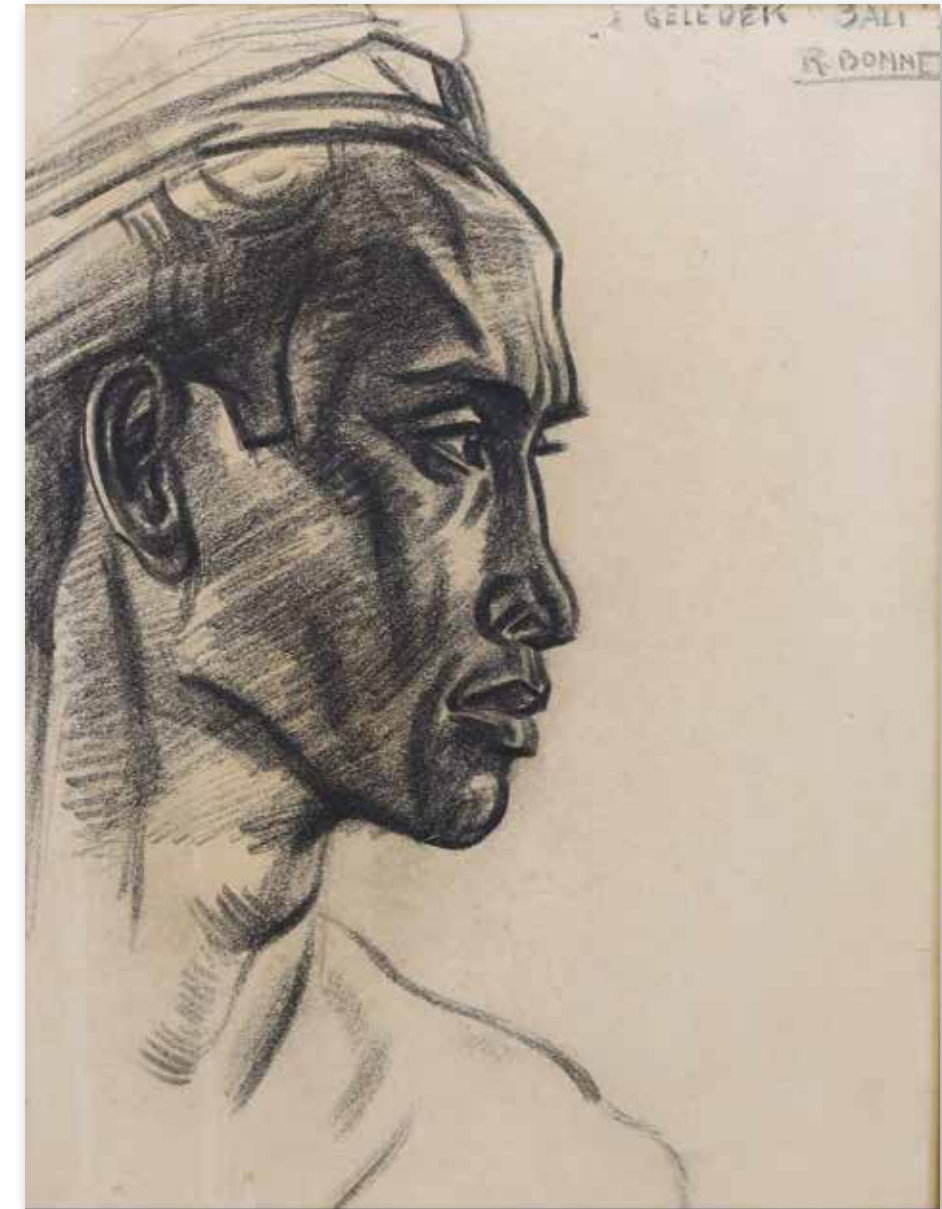
RUDOLF BONNET B. Amsterdam, 1895 - 1978

Geledék, Bali 35
Charcoal on paper 31.5 x 24 cm

Provenance
Private Collection, Singapore

RM 5,000 - 12,000

Rudolf Bonnet was first introduced to the tropical island of Bali through its representation in artworks by artists such as the Dutch artist W.O.J. Nieuwenkamp, and the German artist Walter Spies. Travelling around Europe in the 1920s, Bonnet spent an extensive amount of time in Italy where he stayed on in Florence and painted incessantly. Drawing inspiration from the masters of the Italian Renaissance, Bonnet was particularly interested in the study of portraiture. Carrying with him the spirit of the renaissance painters, and a romantic notion of the pure human form, Bonnet was keenly aware of the fragility of indigenous cultures in the colonial Dutch East Indies in the rapidly modernising world of the early 20th century. Rudolf Bonnet led the formation of the Pita Maha organisation in 1936 that was primarily concerned with recognising and developing the quality of indigenous Balinese painting. Proof of his immense dedication to understanding and preserving the essence of Balinese life and culture, the Pita Maha organisation was also a means to increase awareness within a wider audience, and create a market for these local artists.



Signed and title R. Bonnet Geledék Bali on upper right

62

RADEN BASOEKI ABDULLAH B. Indonesian, 1915 - 1993

Portrait of a Young Girl, 1958
Oil on canvas 86 x 63 cm

Provenance
Private Collection, USA

RM 20,000 - 50,000

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



Signed and dated Basoeqi 58 on lower left

63

LEE MAN FONG B. China, 1913 - 1988

Bali Life

Watercolour on paper 99.5 x 199 cm

Provenance
Private Collection, Singapore

RM 80,000 - 160,000

Chinese painter Lee Man Fong trained in China and in Western Europe, and lived much of his life in Indonesia, developing a particular style that blends together a variety of sources for his quiet yet passionate vision. Lee was born in 1913 in Guangzhuo, China, to a family of ten children. After his father's death, Lee began working to help support his family, producing images for advertisements. The family moved to Singapore and eventually settled in Jakarta in 1930, where Lee secured a job at Kolff, a Dutch printing company. He became the first non-Dutch artist to be invited to provide works for an exhibition organized by the Dutch East Indies Association. Despite his growing artistic success, he was arrested by the Japanese military government in 1942 for his participation in the revolutionary group Fu Xing She; his jailer, Takahashi Masao, was an admirer of his work and as such, secured his early release within months. As his artistic profile continued to rise, he was awarded a Malino scholarship to study in the Netherlands for three years based on the recommendation of the Dutch Viceroy Hubertus van Mook, for whom Lee had produced a portrait. He exhibited consistently and sold successfully in the Hague and at the Salon in Paris.





Signed and dated Ismail Latiff 98 on lower right

64

ISMAIL ABDUL LATIFF B.Melaka, 1955

Angkasa Anggerik Putih Series, 1998

Acrylic on paper 53 x 37 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - 9,500

The artworks of Ismail Latiff is the definition of vivid, lively, and energising. The same is true of this painting, which boasts a tasteful blending of diverse colours that creates a marvel of motion on canvas. These are the kinds of scenes that one only sees in their dreams or in their thoughts; they are exceedingly difficult to describe and even harder to reimagine. No place is better than our dreams, and no one other than Ismail Latiff is a better painter of those visions.



Signed and dated Ismail Latiff 98 on lower right

65

ISMAIL ABDUL LATIFF B.Melaka, 1955

Angkasa Anggerik Putih Series, 1998

Acrylic on paper 53 x 37 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,500 - 9,500

The ever-present moon by Ismail Abdul Latiff is at the centre of the intriguing layers of conflicting colours in the Angkasa Anggerik Putih Series. The canvas is covered in a wave of dominant blue and white that brilliantly displays the artist's talent. He has been described as 'one of the greatest escape artists ever to wield the brush'. His domain is one of magic and enchantment, a utopian place based on power, love, beauty, and purity.



Comes with artist bio and gallery tag on verso of the artworks

66

NG FOO CHEONG B. Kuala Lumpur, 1965

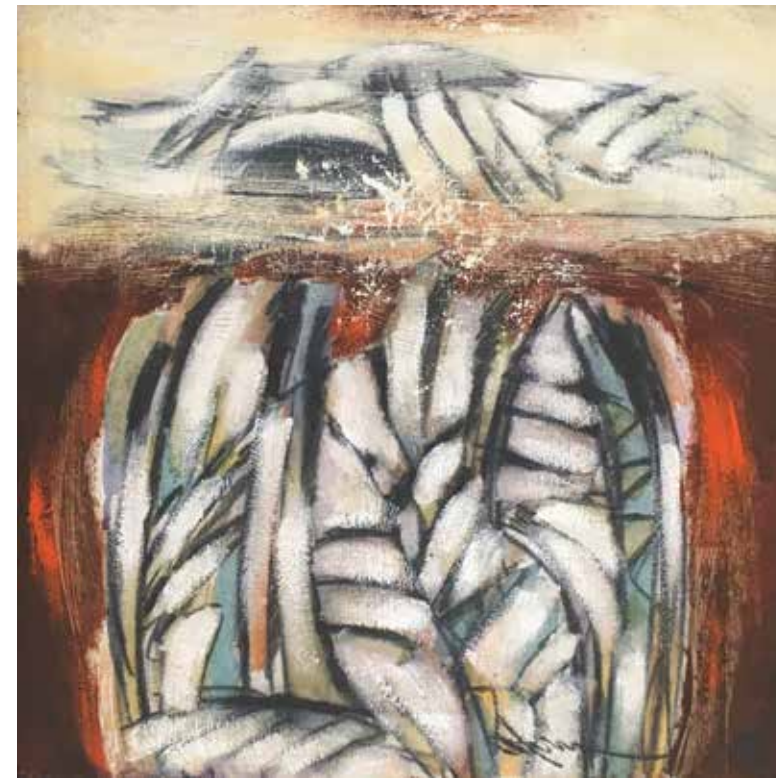
The Door, 1996

Acrylic on canvas 93.5 x 93.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - 7,000

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.



Signed on lower right

67

NG FOO CHEONG B. Kuala Lumpur, 1965

Untitled

Acrylic on canvas 46 x 46 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - 12,000

Ng Foo Cheong's art acts as a metaphor for the persistent cultural significance of ancient civilisations throughout the ages, and continuing in the contemporary world. It is through this window — that of art and architecture, music and literature — that Cheong's art examines the past.



Signed and date Jai 2014 on lower right

68

JALAINI ABU HASSAN B. Selangor, 1963

Sejahtera Sentiasa Budi Mulia... Kuala Sepetang, 2014
Mixed media and tapestry collage on canvas 92 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - 12,000

There is a distinctive quality to Jai's work. The bold, vibrant colours and interspersed with contemporary objects and sometimes fruits, as depicted in this piece, is beguiling. Affectionally known as Jai, the artist is known to evolve around contemporary objects and issues and has been exhibited in private and public art spaces around the country as well as abroad. He has won awards as an artist while some of his works are permanent collections in corporations and public art galleries like the Balai Seni Lukis Negara and PETRONAS Gallery.



Signed Daud Rahim on the lower right

69

DAUD RAHIM B. Perak, 1973

Dunia Yang Luas, 2008
Acrylic on canvas 182 x 134 cm

Provenance
Private Collection, Kuching, Sarawak

RM 5,000 - 7,000

Abstract artist and Fine Arts lecturer specialising in drawing and sculpting in UiTM, Mohd Daud Abdul Rahim grew up in Lenggong, Perak. He is skillful in his usage of colour and space as seen in his artworks in his exhibition, "Ruang," where he uses airbrush technique. Art lovers have seen him using traditional village life as his subject while he incorporates Islamic values to most of his artworks. His works were seen in galleries such as "Darling Muse Gallery," where he took part in a month-long group exhibition entitled, "The Force of Nature – An Artistic Impression," where he had his own interpretation of the force of nature with his artwork, "Makhluk Dalam Ruang Siri 18."

70

SHAFEE RAMLI B.Perak, 1961

Pearl Harbour, 2003
Work on canvas 76 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 8,000

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 Shafee Ramli 03,
Pearl Harbour on the verso by the artist an signed on lower left

71

RAPHAEL SCOTT AHBENG B. Sarawak, 1939 - 2019

Silent Afternoon, 2014

Acrylic on canvas 121 x 181 cm

Provenance
Private Collection, Kuching, Sarawak

RM 15,000 - 25,000

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



Signed, dated and titled RSA 14 Silent Afternoon on lower right

72

AWANG DAMIT AHMAD B. Sabah, 1956

Marista - Ingatan Yang Tersisa II, 2001
Mixed media on canvas 110 x 118.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 55,000 - 90,000

The painting's potential subject is suggested by the title. The canvas is covered in various shapes and forms, with a space that is dominated by the colour grey to the exclusion of the other things. Awang Damit's memories, the majority of which are dispersed, symbolic, and festooned with a variety of emotions, serve as the inspiration for his works, as those who are familiar with his work are informed. Even the name of this television series, "Marista," indicates, in Bruneian Malay, "to talk about the past." This composition is about memories that have been damaged or lost, and it is filled with fragments that are scattered around a grey space.



Signed and dated "Awang Damit Ahmad 2001" and titled on the verso.
Illustrated on page 109 of the Alun Alun Ke Marista, Awang Damit Ahmad 1996 - 2002, Path to Marista

73

KHOO SUI HOE B. Kedah, 1939

Little Swimmer, 2005
Oil on canvas 71 x 71 cm

Provenance
Private Collection, Kuala Lumpur

RM 20,000 - 35,000

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. Little Swimmer is a sublime body of work with a small boy in the epicentre who looks as if he is carefree represented by a medley of green hues. Peace also seems to be the underlining theme with the artists use of green and his hallmark of rounded lips on the subject.



Signed Sui Hoe on lower right

74

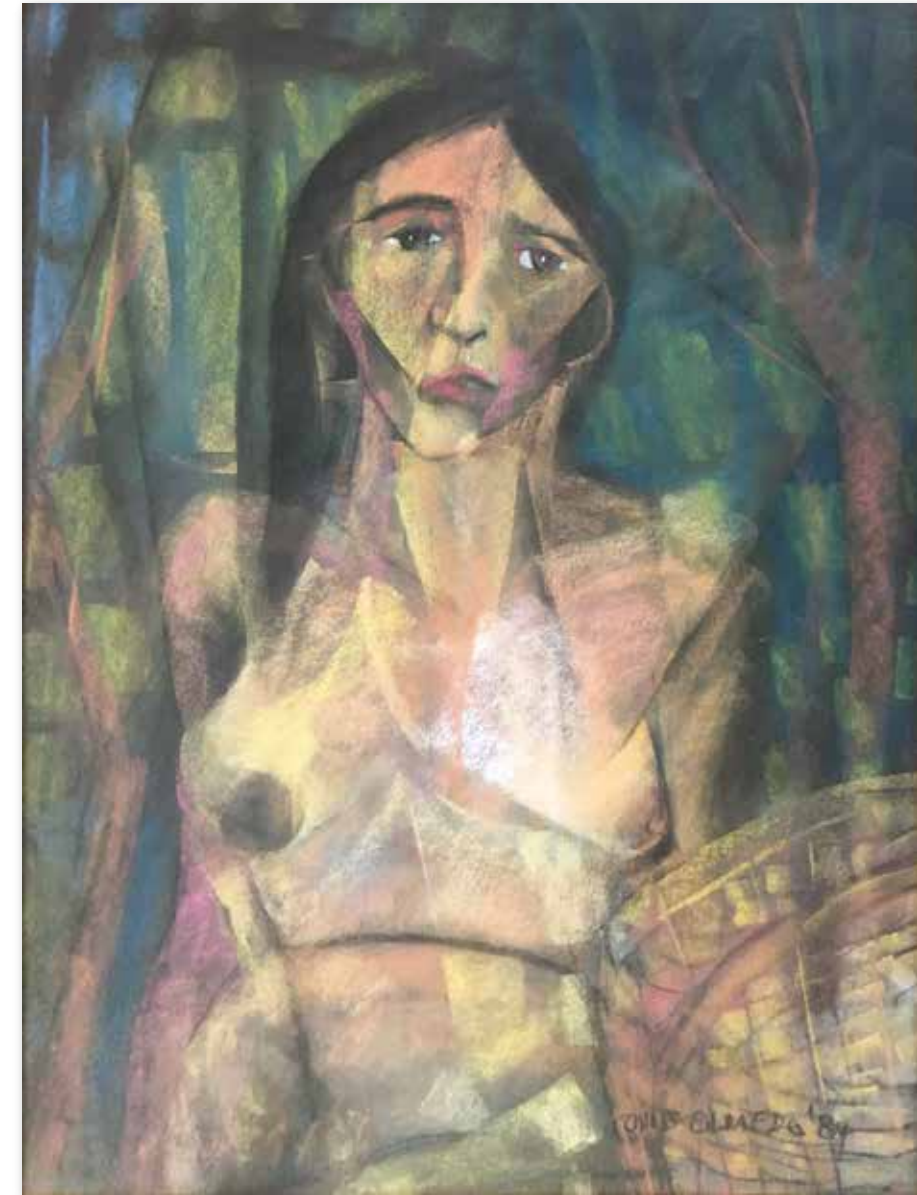
ONIB OLMEDO B. Philipines, 1937 - 1996

Woman with Basket, 1984
Pastel on paper 63 x 48 cm

Provenance
Private Collection, Singapore

RM 12,000 - 30,000

Onib Olmedo was a Filipino painter acclaimed by critics as one of the major Filipino artists of the 20th century. Olmedo created a body of works that utilizes the expressionist technique of distortion to portray the inner torment experienced by modern man, evident in this work. His paintings are characterized by an implosive impact but have an uplifting and ennobling quality, celebrating the triumph of the human spirit in the face of pain and anguish. At the same time, they are social commentaries with touches of wit and irony – reflections of the artist's quintessential, down-to-earth humor. The subjects of his paintings were the denizens of Sampaloc and Ermita, including musicians, prostitutes, vendors and waiters, as well as people from the upper strata like society matrons, corporate executives and ballerinas.



Signed and dated Onib Olmedo 84 on lower right



Signed Buenaventura on lower right

75

ALFREDO BUENAVENTURA B. Philipines, 1929

Paddy Farmers, 1980's
Oil on canvas 28.5 x 38.5 cm

Provenance
Private Collection, USA

RM 500 - 1,000

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 Alfredo Buenaventura on the verso by the artist

76

ALFREDO BUENAVENTURA B. Philipines, 1942 - 1982

Bounty from the Sea
Acrylic on canvas 60 x 90.5 cm

Provenance
Private Collection, Canada

RM 500 - 1,000

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 and dated Nizar 2000 on lower right

77

NIZAR KAMAL ARIFFIN B. Pahang, 1964

Mask Series - Twin Towers, 2000
Acrylic on canvas 76 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - 6,000

This intriguing artwork portrays a style that departs from Nizar Kamal Ariffin's norm, going against his highly methodical, structured and intricate, precise lines for design. Using a dark palette, KLCC is seen at the foreground, perhaps a reflection of the artist's perceptions and views. When one looks at the painting, one cannot differentiate the powerful from the subservient, the beautiful from the ugly, and the rich from the poor. Everyone is equal. Everything is open to each viewer's own personal interpretation, which is the principle of the mask series.



Signed and dated Nizar 04 on lower right

78

NIZAR KAMAL ARIFFIN B. Pahang, 1964

Faces and Faces - Pentas Dunia #11 and #12, 2004
Acrylic on canvas 60 x 60 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - 5,000

Nizar Kamal Ariffin was born on the 9th of September, 1964 in Kuala Lipis, Pahang. He was a member of SENIKA, Kuantan's state of art society. While working with the Ministry of Culture and Youth, he was appointed the Taman Seni Budaya Pahang's Resident Artist. After having graduated from University Sains of Malaysia and trained in Fine Arts and Graphics, he became a full-time artist and joined the Conlay Artist Colony in 1998 at Craft Complex Malaysia. This intriguing pair of artworks portrays a style that departs from Nizar Kamal Ariffin's norm, going against his highly methodical, structured and intricate, precise lines for design. These paintings are among the artist's early works where freedom and experimentation seem to be discerned.



Signed, dated and titled Drew Harris 07 on verso

79

DREW HARRIS B. Canada, 1960

Fall Back #2, 2007

Mixed media on canvas 152 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - 7,000

Drew Harris received his formal education in design and fine arts at Georgian College of Applied Arts in Ontario Canada, 1979 – 1982, receiving the Ontario Premiere's Award for most outstanding student of design in Ontario. Drew began his professional career in Toronto, Canada as Senior Design Director for Communique Ltd, Canada's leading corporate communications company specialising in motivational seminars and speakers, corporate identity design and corporate video presentations. In 1991, after 6 years with Communique, Harris began his career as a full time visual artist exhibiting his abstract paintings nationally and throughout the world and in such cities as Toronto, Chicago, New York, Vancouver, Melbourne, Jakarta, Singapore and Kuala Lumpur.



Signed and dated Bhanu 16 on lower right

80

BHANU ACHAN B. Kuala Lumpur, 1949

Source Nature - Blue II, 2016

Mixed media on paper 59 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - 2,200

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 KH Chua 22 on lower right

81

CHUA KOK HOOI B. Perak, 1977

Heaven and Earth, 2022
Acrylic on canvas 96.5 x 122 cm

Provenance
Private Collection, Selangor

RM 4,000 - 8,000

Contemporary abstract artist Chua Kok Hooi studied Arts and Design at Lim Kok Wing University of Creative Technology in 2000. He has participated in various exhibitions, the Pameran Seni Lukis dan Fotografi Promosi Perlancongan Perak at Orient Star Hotel Lumut from Aug 15 to 31, 1993 being among his first shows. The most recent participation was a Group Art Exhibition at the Copper Mansion, PJ for Tan Sri and Dato Brilliant Night Event in 2018. Besides exhibitions, Chua Kok Hooi was conferred the Darjah Kebesaran Mahkota Pahang Yang Amat Mulia Peringkat Empat, Ahli Mahkota Pahang award in conjunction with Sultan Ahmad Shah of Pahang's birthday celebration at Istana Bakar, Pahang on Aug, 2018 by Yang di-Pertuan Agong Al-Sultan Abdullah.



Signed and dated KH Chua 22 on lower left

82

CHUA KOK HOOI B. Perak, 1977

Earthly Passion, 2022
Acrylic on canvas 122 x 96.5 cm

Provenance
Private Collection, Selangor

RM 4,000 - 8,000

There's much exuberance and energy to Chua Kok Hooi's works. From the get-go, viewers are greeted by loud, vivid colours, complemented by fluid brushstrokes to add depth to the artwork. Only upon dissecting will one discover the enigma that lies within each work.

83

MOHD KHAIRUL IZHAM B. Pahang, 1985

Singgah Sana Emas (Blue), 2021
Acrylic on canvas 152 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,500 - 9,000

Like his works on canvas, Khairul's works on paper are exquisitely made. Even though they are not as enormous as the canvases, these are nonetheless sizeable and would be a wonderful addition to any home. The Singgah Sana Emas (Blue) 2021, the artist's instalment of his Singgah Sana Emas Series, features similar subjects to his earlier works: trees covered in birds, all lined out in gold hues against a mountain range in the far end and a vivid, navy blue monotone background. The use of gold lines to construct the tree helps it stand out and grabs viewers' attention.



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

84

MOHD KHAIRUL IZHAM B. Pahang, 1985

Ketika Itu, 2020
Acrylic on canvas 152 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - 4,500

Born in 1985 in Maran, Pahang, Khairul Izham approaches broad subject of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection. Some of his recent shows include: Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), Dischromatic (2010). Khairul Izham is known to produce an enigma and elusive mood in his subjects. Stunning doesn't begin to describe this painting. Mohd Khairul used deliberate strokes of earthy hues and proceeded to paint various shapes and forms — all swarming towards the centre of the painting.



Signed and dated Khairul Izham 2020 on lower right

85

AWANG DAMIT AHMAD B. Sabah, 1956

Pun-Pun Unggu, 1993
Mixed media on canvas 76 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 55,000 - 90,000

The bold and strong style of Awang Damit Ahmad makes a reappearance in this piece, this time taking a resilient, symbolic form. Born and brought up in Kuala Penyu, Sabah, he spent most of his teen years learning painting from various artists whilst traveling around the state. He initially came to Selangor to work as a technician for Telekom Malaysia, but found that art was something he truly was passionate about. He eventually left the telecommunications company, and took his Diploma in Fine Arts in Universiti Teknologi Mara (UiTM) and Masters Degree in the United States. A painting of his, Nyanyian Petani Gunung, won the 1991 Salon Malaysia Award. PETRONAS bought it and is, until this day, exhibited at the gallery.



Signed, titled and dated on verso

86

AWANG DAMIT AHMAD B. Sabah, 1956

Iraga Belatik Rapuh II, 2007
Mixed media on canvas 204 x 173 cm

Provenance
Private Collection, Kuala Lumpur

RM 120,000 - 220,000

It takes you by surprise, this painting. Either that, or you will be stunned with bewilderment. This piece by Awang Damit Ahmad is heavy with emotion. One can tell that it is a very emotional painting, an angry one at that. The harsh brush strokes, the bold and vivid colours seem to interest the viewers from the first look. As an artist who finds inspirations from his childhood memories and reminiscing of the past, these may have transformed a bad memory, an angry memory into a painting on a canvas. In its entirety, this piece speaks of unsettlement, conflict or a certain kind of antagonism.



Signed, titled and dated on the verso

87

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

Tanah Tinggi, Dataran Tinggi, 2002
Watercolour on paper 56.5 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - 22,000

Although inspirations may come in various forms, for Khalil Ibrahim, it was the opulent, charming and picturesque landscapes of Malaysia's countryside. For a true depiction of a subject, an artist must have a special connection with it. It is proven in this piece, as Khalil's painting of the landscape comes alive through his experiences there, hence the creation of his own imagination and own take on his personal haven. Beautifully done with watercolour on paper, he explored the allure and essential physiognomies of the beautiful views that make Malaysian countryside – the abundant trees, the sunny atmosphere as well as the untouched serenity that comes with it.



Signed Khalil Ibrahim 02 on lower right

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

Abstract II, 1968
Oil on canvas 120 x 95 cm

Provenance
Private Collection, Singapore

RM 110,000 - 180,000

It goes without saying that Khalil Ibrahim was and posthumously remains the most important artist in the Malaysian art landscape. Khalil was born to paint. While he began his career as a self-taught painter, the artist foresaw a future in art which prompted a move to Kerdau in 1957. There, he was introduced to Claude Gibb Ferguson, the Temerloh District officer at the time. With Ferguson as his mentor, Khalil was introduced to the Sultan of Pahang, HRH Sultan Abu Bakar Ri'ayatuddin Al-Mu'adzam Shah by Ferguson, who would later offer the artist a Pahang State Government scholarship to the prestigious St.Martin School of Art in Sept 1960. The strict and disciplined teaching at St.Martin meant that most of Khalil's time was spent learning the fundamentals of drawing and the study of the human form. Subsequent subjects involved painting in watercolours and oils as well as the various techniques relating to the composition of colour, form and composition.

Khalil Ibrahim's Abstract II was executed between 1960 and 1968, during his heyday in St.Martin School of Art and Design in London. This was Khalil's period of experimentation and discovery as he became influenced by his peers, lecturers, and his foreign surroundings, with Malaysia Hall at the epicentre. This period coincided when Ibrahim Hussein and Khalil spent a lot of time together, painting. The early 1960's saw Khalil experimenting with abstraction in works such as this. At the same time, as part of the artist's curriculum, students were encouraged to saunter around art galleries and museums, which were immensely fascinating to him and allowed him to study the works of preeminent European masters.

The artist would experiment with abstract forms drawn into his sketch book and demonstrate his attempt at bringing portraiture and concepts of abstraction together. This abstract style in which the artist employed was regarded as the London Movement, in which many of his contemporaries would practice at the time, at St. Martin School. Khalil's art works were still in flux as he sought styles and methods which spoke of his own unique journey. Like many aspiring artists, Khalil participated in numerous group exhibitions organised by St. Martins's as well with the Malayan Art Circle and at Malaysia Hall.



Signed and dated Khalil 68 on lower right

IMPORTANT NOTICE
AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1
NOTICE TO BIDDERS

General

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

KLAS is Seller's Agent Only

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

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

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

Tests

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

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

(a) are statements of opinion only; and

(b) may be revised prior to the Lot being offered for Sale (including whilst the Lot is on public view.

Bidder's Duty to Inspect

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

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

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

Condition Reports and Estimates

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

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

Storage Cost

All uncollected lots after the auction will be stored

at KL Lifestyle Art Space, 31 Jalan Utara, 46200 Petaling Jaya, Selangor. Buyers will have to pay storage and insurance fee payable directly to Mediate Communications Sdn Bhd, if respective lots bought from the KLAS Art Auction are not collected within 5 (five) working days after the auction.

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

(a) no later than one (1) year after the date of the Sale, the Buyer has notified KLAS in writing of the number of the Lot, the date of the auction at which it was purchased and provided evidence by no less than two (2) experts to question the authenticity of the Lot; and

(b) is able to transfer good title to Seller free from any third party claims arising after the date of the Sale to the Buyer; and

(c) is able to return the Lot to KLAS in the same condition as at the date of the Sale; and

(d) the Lot was not in conformity with the Contractual Description at the date of the Sale or the Contractual Description was not in accordance with the generally accepted opinions of scholars and experts at that time not indicated any conflict in such opinions; and

(e) there were methods of establishing that

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

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

1.18 In making a bid at the Auction, a Bidder will be deemed to do so as principal and will be held personally and solely liable for the bid,

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

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

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

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

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

Conduct of the Auction

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

(a) refuse any bid which does not exceed the previous bid by at least 10% or by such other amount as the Auctioneer will in his absolute discretion decide;

(b) to advance the bidding in such manner as he

may decide;

(c) to withdraw any Lot;

(d) to combine any two or more Lots; and

in the case of any errors or dispute, and whether during or after the Sale, to determine the successful Bidder, to continue the bidding, to cancel the Sale or to reoffer and resell the Lot in dispute and/or take any such actions as he reasonably thinks fit in the circumstances. In the event of any dispute in respect of a Sale, the decision of KLAS will be conclusive.

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

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

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

After the Sale

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

1.28 Risk and responsibility for the Lot

(including frames or glass where relevant) passes to the Buyer at the time payment of the Purchase Price is due.

1.29 The Buyer will be asked to sign a Buyer's Acknowledgment Form upon the fall of the hammer and to make payment of twelve percent (12%) of Hammer Price (or RM500.00, whichever is greater) as a non-refundable earnest deposit before leaving the Sale Venue. Failure to sign the form and make payment for the earnest deposit will render the Sale null and void and the Auctioneer will be entitled immediately offer the Lot for resale.

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

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

Payment and Delivery

1.31 An invoice for the full Purchase Price will be sent to the Buyer to the address provided by the Buyer. Property in the Lot will only pass to the Buyer upon full payment of the Purchase Price in cash 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;

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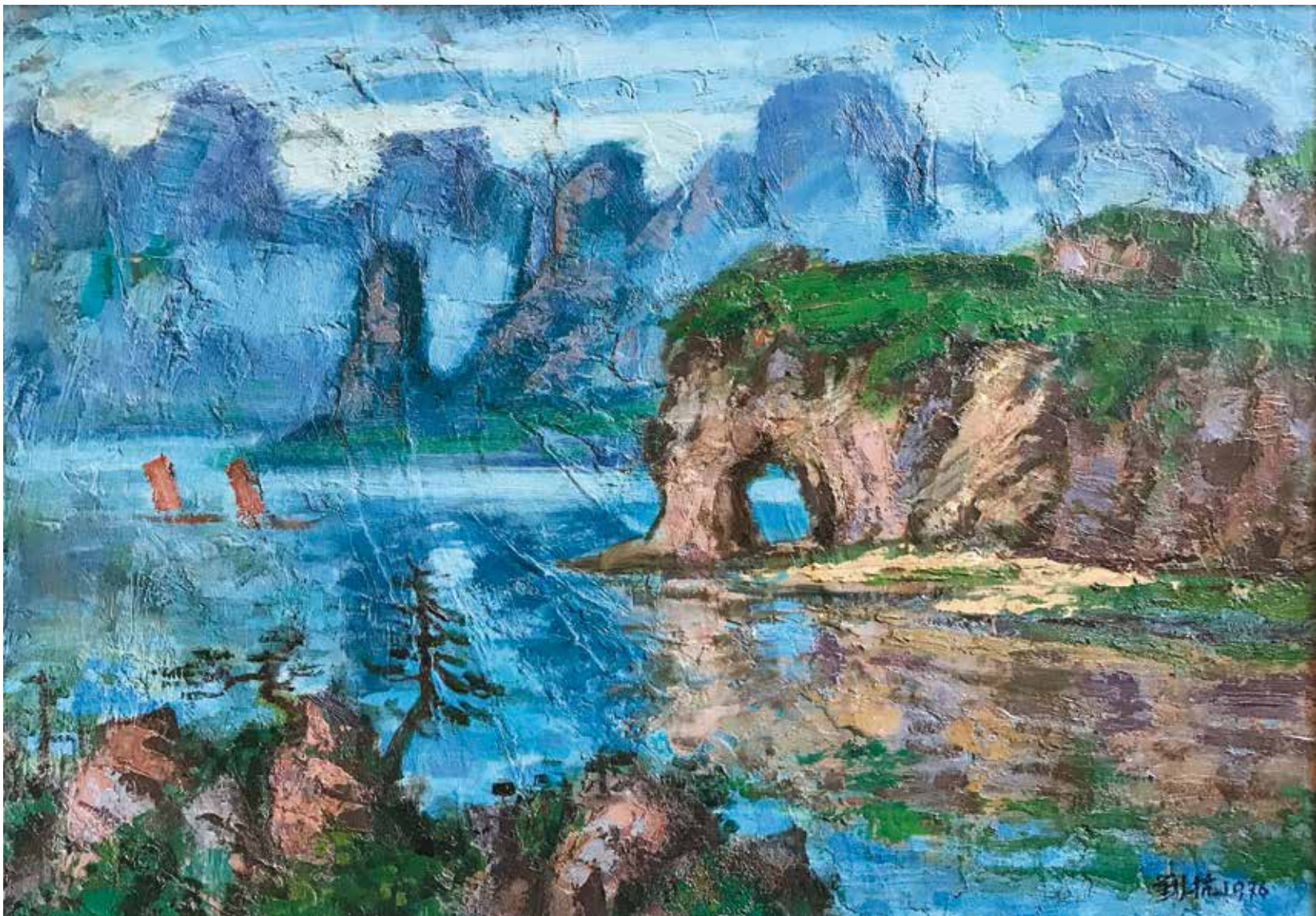
Index of Artists

A.B.Ibrahim	89	Mohd Khairul Izham	28,30,128,130
Abdul Latiff Mohidin	59	Nizar Kamal Ariffin	122,123
Alfredo Buenaventura	120,121	Ng Foo Cheong	106,107
Awang Damit Ahmad	114,132,134	Nyoman Gunarsa	93
Bhanu Achan	54,55,125	Ong Kim Seng	80
Chang Fee Ming	61,62	Onib Olmedo	118
Chuah Siew Teng	38	Raden Basoeeki Abdullah	100
Cheung Yee	56,57	Rafiee Ghani	22,24,50
Chieu Shuey Fook	84	Raphael Scott Ahbeng	112
Chuah Thean Teng, Dato'	44,46	Rudolf Bonnet	96,98
Chua Kok Hooi	126,127	Sambodja	95
Drew Harris	124	Siew Hock Meng	72
Daud Rahim	89	Shafee Ramli	110
Eng Tay	32,64,65,66	Seah Kim Joo	82,83
Eric Chan	48	Srihadhy	92
Frank Woo	26,27	Tan Choon Ghee	86
Hasim	94	Tan Peng Hooi	63
Ismail Abdul Latiff	104,105	Tay Mo-Leong, Datuk	39,40
Jalaini Abu Hassan	88	Tew Nai Tong	51
Kelvin Chap	52	Tan Thean Song	36,37
Khalil Ibrahim	16,18,60,90,136,138	Tong Chin Sye	76,78
Khoo Sui Hoe	116	Yusof Ghani	20
Kelvin Chap	30	Yong Kheng Wah	35
Koeh Sia Yong	74	Yong Mun Sen	33,34
Kwan Chin	41,42,43		
Leonard Tsuguharu Foujita	58		
Lee Man Fong	102		
Liu Kang	70		
Lye Yau Fatt	68		
Maamor Jantan	87		
Mansor Ghazali	88		

Lot 47 **Seah Kim Joo** Working Day



Lot 43 **Koeh Sia Yong** Market Scene, 2005



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