



KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

KUALA LUMPUR, SUNDAY 27th NOVEMBER 2022



Lot 43 **Awang Damir Ahmad** EOC Musim Kelabu, 1995

Auction Day

Sunday, 27th NOVEMBER 2022
Auction starts at 1.00 pm

KL Lifestyle Art Space (KLAS)
150, Jalan Maarof
59200 Bukit Bandaraya
Bangsar, Kuala Lumpur, Malaysia

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KLAS ART AUCTION 2022
MALAYSIAN & SOUTHEAST ASIAN ART
SUNDAY, 27th NOVEMBER 2022



Lot 20 **Kwan Chin** Fruit Sellers, 2003

Full Showcase

Date: 08 - 27 November 2022
Venue: KL Lifestyle Art Space (KLAS)
150, Jalan Maarof
59200 Bukit Bandaraya
Bangsar, Kuala Lumpur, Malaysia

Open Monday - Sunday
From 9.30 am - 6.30 pm



Lot 89 **Yusof Ghani** *Siri Tari III* (1948-85)



Auction Venue: KL Lifestyle Art Space (KLAS)
150, Jalan Maarof
59200 Bukit Bandaraya
Bangsar, Kuala Lumpur, Malaysia
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Contents

Auction Information	3
Glossary	10
Lot 1 - Lot 89	18
Auction Terms and Conditions	120
Index of Artists	126



UPCOMING EXHIBITION AT KLAS BANGSAR

Margatulus

Solo Exhibition

by Fuji Anggara

OPENS 8th DECEMBER 2022

Glossary



1 MOHD KHAIRUL IZHAM
TERBANG, 2019
Acrylic on canvas
135 x 152 cm
RM 1,500 - 3,500



2 MOHD KHAIRUL IZHAM
SINGGAH SANA EMAS
(PAPER SERIES), 2021
Acrylic on paper
86 x 62 cm
RM 1,500 - 3,000



3 MOHD KHAIRUL IZHAM
SINGGAH SANA EMAS
(PAPER SERIES), 2022
Acrylic on paper
60 x 60 cm
RM 1,200 - 2,800



4 RAFIEE GHANI
PLANE VIEW, 2010
Watercolour on paper
66 x 47 cm
RM 800 - 1,500



13 A.B.IBRAHIM
FISHING VILLAGE, 1960'S,
CROSSING THE RIVER, 1960'S
Watercolour on paper
27 x 37 cm x 2 pieces
RM 1,800 - 3,500



14 YONG MUN SEN
HOUSE BY A RIVER, 1950
Watercolour on paper
28 x 39 cm
RM 2,000 - 5,000



15 YONG MUN SEN
VILLAGE SCENE
ALONG THE RIVER, 1953
Watercolour on paper
37.5 x 55.5 cm
RM 6,000 - 13,000



16 YONG MUN SEN
CROSSING THE RIVER, 1944
Watercolour on paper
37 x 53 cm
RM 6,000 - 13,000



5 RAFIEE GHANI
FLOWER SERIES, 2010
Mixed media on paper
91 x 53 cm
RM 2,500 - 7,000



6 FRANK WOO
FUSHIA, 2010
Watercolour on paper
91 x 56 cm
RM 2,500 - 7,000



7 RAPHAEL SCOTT AHBENG
WINDY DAY, 2010
Oil on canvas
38 x 121 cm
RM 5,000 - 12,000



8 NOOR MAHNUN
UNTITLED, 1997
Pencil on paper
25 x 18 cm x 4 pcs
RM 3,000 - 5,000



17 ZHONG PAI MU
PENANG TEMPLE, 1930'S
Watercolour on paper
26 x 39.5 cm
RM 2,200 - 5,000



18 CHUAH THEAN TENG, DATO'
PENANG VILLAGE SCENE, 1970
Batik
44 x 59 cm
RM 15,000 - 30,000



19 ISMAIL MAT HUSSIN
MANDI BERSAMA IBU, 2004
Batik
90 x 76 cm
RM 16,000 - 25,000



20 KWAN CHIN
FRUIT SELLERS, 2003
Batik
84 x 145 cm
RM 10,000 - 22,000



9 NOOR MAHNUN
UNTITLED, 1997
Pencil on paper
29.5 x 21 cm
RM 1,500 - 3,000



10 NOOR MAHNUN
#3, 1997
Ink on paper
32 x 24 cm
RM 1,500 - 3,000



11 KHALIL IBRAHIM
BOAT BUILDER, 1985
Pen on paper
38 x 50 cm
RM 5,000 - 10,000



12 ISMAIL MAT HUSSIN
WEAVING SILK, 2004
Watercolour on paper
56 x 76 cm
RM 3,500 - 5,000



21 KWAN CHIN
SUNSHINE GIRL, 1998
Batik
74 x 74 cm
RM 5,000 - 9,000



22 CHUAH THEAN TENG, DATO'
MOTHER & CHILDREN
THREE SIBLINGS
Batik
29 x 28 cm / 30 x 29 cm
RM 2,000 - 5,000



23 SEAH KIM JOO
FISHING VILLAGE, 1970'S
Batik
86 x 51.5 cm
RM 3,500 - 7,000



24 SEAH KIM JOO
SHEPHERD GIRL, 1970'S
Batik
86 x 51 cm
RM 3,500 - 7,000



25 SEAH KIM JOO
WORKING DAY, 1970'S

Batik
91 x 71 cm
RM 3,500 - 5,000



26 SEAH KIM JOO
PLAYING WITH BIRDS, 1970'S

Batik
61 x 45.5 cm
RM 3,500 - 7,000



27 SEAH KIM JOO
DAYAK GIRL, 1970'S

Batik
63.5 x 45.5 cm
RM 3,500 - 7,000



27 CHIA YU CHIAN
STILL LIFE - FLOWER, 1979

Oil on canvas
63 x 37 cm
RM 8,000 - 16,000



37 CHEONG SOO PIENG
FISHING VILLAGE, 1960'S

Oil on canvas laid on masonite board
50 x 70 cm
RM 150,000 - 300,000



38 TRUONG VAN THANH
CHÙA MỘT CỘT - THE ONE PILLAR
PAGODA IN HANOI

Lacquer on board
41 x 61 cm
RM 4,000 - 9,000



39 YANG KESHAN
GIRL WITH SHEEP, 1987

Tempera on board
67.5 x 65 cm
RM 10,000 - 18,000



40 SHENG QI
MAO - RED AND BLACK, 2007

Acrylic on canvas
99 x 80 cm
RM 7,000 - 15,000



29 THOMAS YEO
LANDSCAPE

Mixed media on paper laid on board
52 x 59 cm
RM 2,000 - 6,000



30 TONG CHIN SYE
MARKET IN BOAT QUAY, SINGAPORE

Watercolour on paper
37 x 51 cm
RM 10,000 - 18,000



31 TONG CHIN SYE
THIAN HOCK KENG (TEMPLE OF
HEAVENLY HAPPINESS) IN TELUK
AYER STREET, SINGAPORE

Watercolour on paper
9.7 x 18.2 cm
RM 10,000 - 18,000



32 ONG KIM SENG
DARAPANI FIND - NEPAL SERIES, 1980

Watercolour on paper
53 x 73.5 cm
RM 10,000 - 45,000



41 DAVID COX
WORKER WITH SCYTHE IN A
LANDSCAPE

Watercolour on paper
28.8 x 22.5 cm
RM 2,400 - 5,500



42 JH
PORTRAIT OF A GIRL WITH
FLOWERS, 1848

Watercolour on paper
18.8 x 14 cm
RM 1,000 - 2,500



43 AWANG DAMIT AHMAD
EOC MUSIM KELABU, 1995

Mixed media on canvas
183 x 153 cm
RM 120,000 - 250,000



44 AWANG DAMIT AHMAD
IRAGA BELATIK RAPUH II, 2007

Mixed media on canvas
204 x 173 cm
RM 90,000 - 160,000



33 ONG KIM SENG
NEPAL IN AUTUMN - BHAKTAPUR
SQUARE, 2014

Watercolour on paper
53.5 x 73 cm
RM 15,000 - 35,000



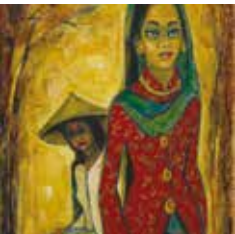
34 CHEN WEN HSI
SQUIRRELS

Ink and colour on paper
55 x 69 cm
RM 25,000 - 50,000



35 CHEN WEN HSI
SPARROWS AND CHERRY
BLOSSOM

Ink and colour on paper
68 x 68 cm
RM 28,000 - 55,000



36 NG ENG TENG
THE OLD AND NEW DRESS OF
THE MALAYSIAN LADY, 1960

Oil on canvas
87 x 50.5 cm
RM 22,000 - 45,000



45 KHALIL IBRAHIM
EAST COAST SERIES, 2004

Acrylic on canvas
130 x 166 cm
RM 150,000 - 280,000



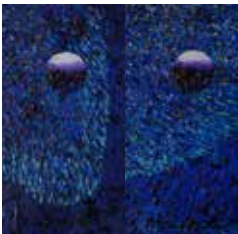
46 LONG THIEN SHIH
SATAY SELLER, 1963

Oil on canvas
35.5 x 59 cm
RM 8,000 - 16,000



47 LEE LONG LOOI
TWO SISTERS, 1970

Oil on canvas
64 x 50 cm
RM 2,000 - 5,000



48 ISMAIL ABDUL LATIFF
BUNGA TIDUR 1, 2007 &
BUNGA TIDUR 3, 2007

Acrylic on paper
28 x 28 cm each
RM 2,500 - 5,000



49 YUSOF MAJID
ABSTRACT, 2002

Oil on canvas
43.5 x 43.5 cm
RM 3,500 - 7,000



50 YUSOF MAJID
STORM, 2002

Oil on paper
24 x 29 cm
RM 1,000 - 2,500



51 MOHD KHAIRUL IZHAM
GOLDEN ROSE, 2020

Acrylic on canvas
152 x 152 cm
RM 1,000 - 3,000



52 MOHD AKHIR AHMAD
ADA YANG TERTINGGAL, 2013

Mixed media on canvas
91 x 91 cm
RM 1,000 - 2,500



61 NG FOO CHEONG
METAMORPHOSIS, 1998

Silkscreen on paper (edition 2/50)
27 x 41.5 cm
RM 800 - 1,200



62 NG FOO CHEONG
UNTITLED

Acrylic on canvas
46 x 46 cm
RM 3,500 - 7,000



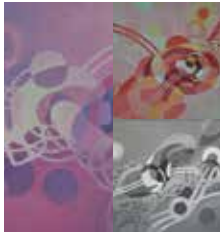
63 DULLAH
DAYU WAZSIKI (TAMBULILINGAN DANCER), 1975

Oil on canvas
59 x 49 cm
RM 15,000 - 30,000



64 JEI HAN SUKMANTORO
MARIAM, 2011

Oil on canvas
70 x 70 cm
RM 6,000 - 12,000



53 NIK RAFIN
MINDSCAPE SERIES 10, 13 & 15, 2011

Acrylic on canvas
30 x 39.8 cm x 3 pcs
RM 600 - 900



54 DREW HARRIS
THE COMMUNITY SERIES-INTER-CONNECTED 2, 2013

Mixed media on board
153 x 122 cm
RM 5,000 - 10,000



55 FRANK WOO

CITY LIFE, CITY LOOKOUT SERIES - EXPLORATION III, 2004
/ CITY LIFE, CITY LOOKOUT SERIES - IN BLUE AND RED II, 2004
/ CITY LIFE, CITY LOOKOUT SERIES - SUNLIGHT I, 2004

Mixed media on paper
35.5 x 36 cm x 3 pieces
RM 5,000 - 12,000



56 TAN CHOON GHEE
MOSQUE IN PENANG, 1982

Watercolour on rice paper
68.5 x 46 cm
RM 7,000 - 12,000



65 JEI HAN SUKMANTORO
DEWINA, 2010

Oil on canvas
45 x 45 cm
RM 3,500 - 7,000



66 HAN SNEL
NUDE IN BLUE, 1976

Pencil on paper
60 x 45 cm
RM 5,000 - 12,000



67 RAKA SUASTO
BALI 1, 2006

Mixed media on paper
46 x 34.5 cm
RM 1,000 - 3,500



68 RAKA SUASTO
BALI 4, 2005

Mixed media on paper
27 x 37.5 cm
RM 1,000 - 3,500



57 SHAFURDIN HABIB
SANTAI, 2017

Watercolour on paper
30.5 x 45.8 cm
RM 1,200 - 2,800



58 SHAFURDIN HABIB
PADI MENGUNING, 2017

Watercolour on paper
30.5 x 45.8 cm
RM 1,200 - 2,800



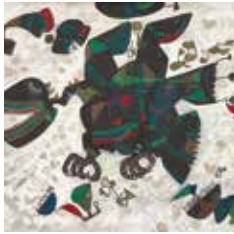
59 MOKHTAR ISHAK
PANTAI SABAK, 2010 / VILLAGE IN TUMPAT, 2010

Watercolour on paper
11.5 x 15.5 cm / 13 x 18 cm
RM 500 - 1,500



60 BHANU ACHAN
SOURCE NATURE - BLUE III, 2016

Mixed media on paper
42 x 59 cm
RM 800 - 1,200



69 HAJI WIDAYAT
BURUNG PHOENIX

Oil on board
50 x 59.5 cm
RM 10,000 - 18,000



70 NYOMAN GUNARSA
ABSTRACT, 1972

Oil on canvas
81 x 65 cm
RM 2,000 - 5,000



71 ABDUL LATIFF MOHIDIN
SCHWALMERIN - BERLIN SERIES, 1962

Woodblock print on paper, Artist's Proof
24 x 18 cm
RM 6,000 - 10,000



72 LYE YAU FATT
SERENITY, 1990'S

Cement on granite grinder
61 x 35 x 25 cm
RM 8,000 - 16,000



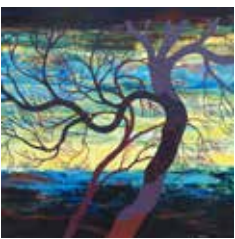
73 RAPHAEL SCOTT AHBENG
WEST SIDE OF TASEK BIRU,
2008

Acrylic on canvas
175 x 108 cm
RM 8,000 - 15,000



74 KELVIN CHAP
ESSENCE OF THE RAINFOREST, 2016

Mixed media on canvas
131 x 131 cm
RM 3,500 - 7,000



75 ZAINON B. ABDULLAH
TARI RIMBA - BULAN PUN SEM-
BUNYI 1, 2021

Acrylic on canvas
57 x 53 cm
RM 5,000 - 9,000



76 ZAINON B. ABDULLAH
TARI RIMBA - GEMBIRA 1, 2021

Acrylic on canvas
57 x 53 cm
RM 5,000 - 9,000



85 MOHD KHAIRUL IZHAM
HUJUNG TANJUNG III, 2021

Acrylic on paper
60.5 x 84.5 cm
RM 1,000 - 2,500



86 MOHD KHAIRUL IZHAM
HUJUNG TANJUNG II, 2021

Acrylic on paper
60.5 x 84.5 cm
RM 1,000 - 2,500



77 AHMAD NAZRI ABDULLAH
UNTITLED, 2008

Oil on canvas
46 x 60 cm
RM 2,000 - 5,000



78 AHMAD NAZRI ABDULLAH
UNTITLED, 2010

Oil on canvas
60 x 50 cm
RM 2,200 - 5,000



79 AHMAD NAZRI ABDULLAH
UNTITLED, 2011

Oil on canvas
61 x 60 cm
RM 2,400 - 5,500



80 RAPHAEL SCOTT AHBENG
FOREST COLOURS, 2010

Oil on board
30 x 45 cm
RM 1,000 - 2,500



87 RAFIEE GHANI
LOTUS, 2007

Mixed media on paper
91 x 61.5 cm
RM 1,500 - 3,500



88 RAFIEE GHANI
RED CHAIRS, 2007

Mixed media on paper
91 x 61.5 cm
RM 1,500 - 3,500



81 RAPHAEL SCOTT AHBENG
LAKE JOOT, SARAWAK, 2005

Oil on board
30 x 45 cm
RM 1,000 - 2,500



82 TEH SIEW JOO
ORCHIDS

Watercolour on paper
54.5 x 75 cm
RM 3,000 - 5,000



83 SOON LAI WAI
PURPLE EARTH, 2021

Oil on canvas
165 x 165 cm
RM 14,000 - 25,000



84 SOON LAI WAI
RESONANCE 6, 2015

Acrylic on paper
29.7 x 42 cm
RM 2,000 - 5,000



89 YUSOF GHANI
SIRI TARI III, 1984-85 (WASHINGTON SERIES)

Oil on canvas
163 x 219 cm
RM 250,000 - 550,000



Lot 28 **Chia Yu Chian** Still Life - Flower, 1979

1

MOHD KHAIRUL IZHAM B. Pahang, 1985

Terbang, 2019
Acrylic on canvas 135 x 152 cm

Provenance
Private Collection, Kuala Lumpur

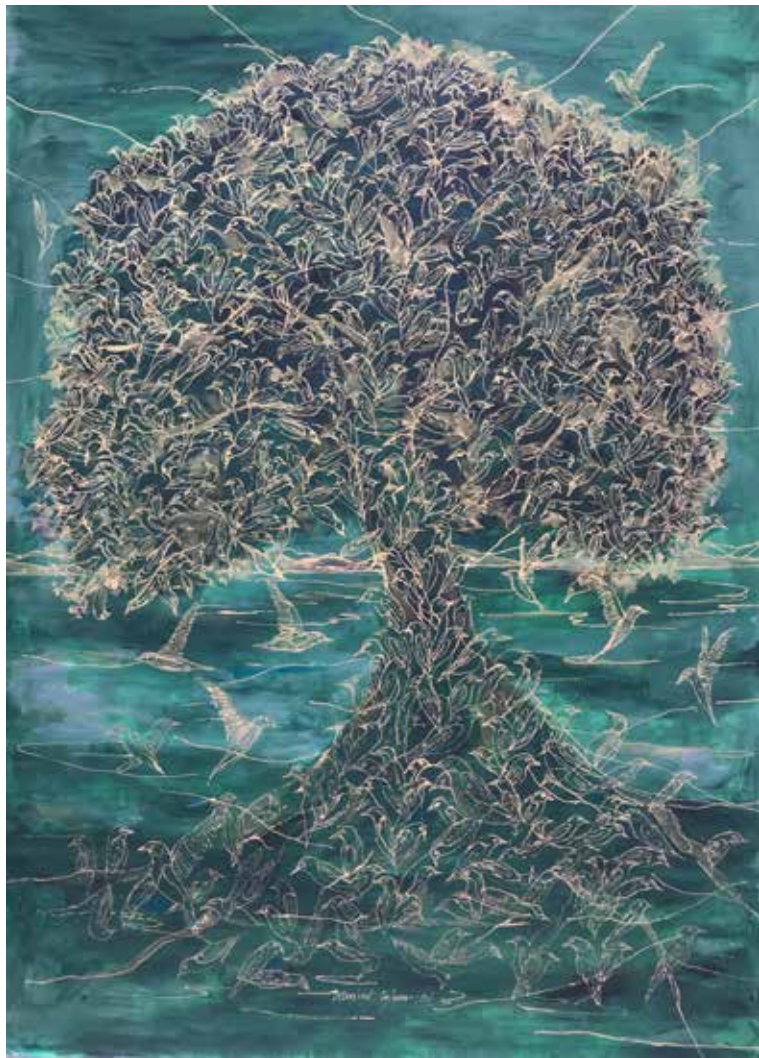
RM 1,500 - 3,500

Mohd Khairul Izham was born in 1985 in Maran, Pahang. The distinct artist 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) and Dischromatic (2010).

Mohd Khairul Izham's artworks are known to be mysterious and produce elusive ambience in his subjects. His usage of bright colours shape artistic silhouettes in an expressionistic manner with details, contours and crevices that are accurately presented. This piece is a collection of shapes and hues that almost look like shards concealing a flurry of butterflies in flight.



Signed and dated Khairul Izham 2019 on lower middle



Signed on lower middle.
Inscribed artist name, title, year, size and medium on verso

2

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Singgah Sana Emas (Paper Series), 2021

Acrylic on paper 86 x 62 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - 3,000

Khairul's artworks on paper are beautifully crafted, just as with his works on canvas. While these are not as mammoth in size compared to the canvases, they are still sizable and would make a great addition to one's home. The artist's latest works, the 'Singgah Sana Emas, Paper Series (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



Signed and dated Khairul Izham 22 on lower middle

3

MOHD KHAIRUL IZHAM B. Pahang, 1985

Singgah Sana Emas (Paper Series), 2022

Acrylic on paper 60 x 60 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,200 - 2,800

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

RAFIEE GHANI

PAINTING THE COLOURS OF EMOTION

Rafiee Ghani is one of the most prominent and important contemporary artists who probably leads his generation of artists in Malaysia. Born in Kulim, Kedah in 1962, the artist comes from a mixed parentage family, his father an Englishman who worked as a travelling geologist while his mother is a mix of Thai and Malay. The verdant landscape of padi fields in his hometown served as his early inspirations in moulding his artistic prowess and colour vocabulary. When Rafiee was in secondary school, his most prominent influence came from Dewan Budaya which featured periodical articles on local artists and their work. At the age of 15, names like Latiff Mohidin and Sharifah Fatimah Zubir were firmly etched in his mind, bearing a source of inspiration. He began his education in art at the prestigious De Virgen Academie Voor Beeldende Kunst at the Hague in the Netherlands before continuing his studies at Institut Teknologi MARA in Dungun. Much of his muse and exposure to art began in Europe, where he visited all the great art spaces and museums.

Consequently, Rafiee drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works. Rafiee has been actively involved in shows in both private and public galleries and art spaces around the world. His works have been collected by major corporations both within and outside of Malaysia that include Bank Negara Malaysia, Petronas Gallery, Dynasty Hotel, Bank Utama, Malaysian Tobacco Company as well as Oriental Bank. His works are also in the collection of Albert Rene, president of the Seychelles, and several private collections in the United States, Europe and Asia. Rafiee Ghani is one of the few hugely successful Malaysian artists today whose works have been sold in notable auction houses such as Christie's and Sotheby's in Hong Kong.

ARTISTIC PROWESS

Rafiee Ghani's artworks are just as colourful as he is and he is well known in the local fine arts sphere for his lyrical abstract and contemporary paintings. The artist's style can be associated with French paintings of the 19th and early 20th centuries, especially those of Post-Impressionists, the Nabis and the Fauves. This kinship reveals a continuous juxtaposition of Western and contemporary Malaysian paintings since the 1930's. His artworks aren't easy to miss for their loud, dynamic use of colours and strokes that make his style particularly distinctive and emotive. There are several important factors that have contributed to the formation of Rafiee's style, among which include his formal education in art and design and his various trips to other countries. A formal training in art provided him with practical and theoretical foundations, whereas his journeys to various parts of the world enabled him to experience nature as well as global cultures and climates. More importantly, these trips have given him the invaluable opportunity to be in direct contact with the original works of great painters such as Van Gogh, Gauguin, Matisse, the Nabis and the Fauves, which seem to be the dominant influences on his style.

For Rafiee, aesthetics is an important part of his paintings — this is where balance and compositions are utilised to their fullest potential, often producing artworks that are artistic and pleasing for the eyes. The artist was formally trained in the arts and techniques of print-making, but it is his mastery in oil painting which sets him apart from other artists. He is known to fully utilise the limited use of colours known in printmaking techniques. The artist also creates an imaginary illusion of objects and images by overlaying them with colours which are vibrantly mixed and integrated. Rafiee's Garden series is brilliant and every artwork from the series is a bold and vivid spectacle of colours. The inspiration for this series is derived from the artist's hometown in Kelantan —his favourite place to be in as a child. This included swimming in the river with other children after school. Intimism remains prominent throughout his pieces. The bold strokes of colour were his way of conveying the brilliance of the local forest filled with natural colours to delight and excite. Rafiee's works evoke nostalgia, longing, tranquillity and optimism.

ARTWORKS ON PAPER

Rafiee Ghani's works on paper are as brilliant as his oil painting, if not better. He still employs his signature loud and dynamic colours, complemented by brushstrokes where his style of Intimism is well established. Rafiee's artworks in the medium of paper produce an imaginary illusion of images and objects which are submerged below his mastery in playing with colours which are vibrantly mixed and integrated. This is where one would be able to clearly see the objects or scenes which are portrayed amidst the sea of a strong tone of the colour scheme which epitomises Rafiee's body of work. His paintings are also known to portray the interior domestic scenes of still-life objects, plants and flowers in vibrant colours. The artist once mentioned that to him, these are mere symbols of everyday objects that surround us, bringing with them a deep sense of comfort that are frequently forgotten or taken for granted in our everyday life.

In a recent interview with the artist himself on the subject of his works on paper, he disclosed that people tend to underestimate paper. Any major project starts from paper but it tends to be dismissed. "To me, paper is where my first dialogue with creativity starts. I capture spontaneity on paper because it's where one doesn't mind making mistakes and there's no pressure to be perfect. It's where you explore your thought process and it's not pretentious," said Rafiee. The artist is one who's always with his sketchbook, especially during his travels, capturing his personal interpretations of locations, people and even architecture in situ. It is where his masterpieces first take shape and form. He sketches whatever scenes that arrest his eyes which then serve as a guide for him when transferring the images onto canvas. He would also draft his musings or sometimes poems and stories to go with the colourful sketches in his sketchbook.



Signed, titled and dated Rafiee Ghani Plane View 2010 on lower middle

4

RAFIEE GHANI

B. Kedah, 1962

Plane View, 2010

Watercolour on paper 66 x 47 cm

Provenance

Private Collection, Kuala Lumpur

RM 800 - 1,500



Signed and dated Rafiee Ghani 7 Feb 2010 on lower middle

5

RAFIEE GHANI

B. Kedah, 1962

Flower Series, 2010

Mixed media on paper 91 x 53 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - 7,000



Signed Rafiee Ghani on lower left and titled fushia on lower right

6

RAFIEE GHANI

B. Kedah, 1962

Fushia, 2010

Watercolour on paper 91 x 56 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - 7,000

7

RAPHAEL SCOTT AHBENG B. Sarawak, 1939 - 2019

Windy Day, 2010
Oil on canvas 38 x 121 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 12,000

Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. In classic AhBeng style, he expresses his love for the solitary environments with a stunning painting. In this piece AhBeng depicts his true spirit and adoration for nature, all the while injecting bits and pieces of his personality.



Signed, dated and titled RSA 10 Windy Day on lower right



Signed and dated Noor Mahnun 97 on verso

8

NOOR MAHNUN

B. Kelantan, 1964

Untitled, 1997

Pencil on paper 25 x 18 cm x 4 pcs

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - 5,000

In recent years, Noor Mahnun Mohamed has risen through the ranks of the Malaysian art scene to become one of the significant artists. She is one of the very few artists to have been spectacularly welcomed into the Rimbun Dahan Artist in Residence programme before going on to further distinguish herself as one of the top modern artists in the nation. Her training in art came from Germany, where she earned a Master of Fine Arts degree while studying under Professor Arwed Gorella at the Hochschule für Bildende Künste in Braunschweig. The following year, in 2000, she spent a year working with Rimbun Dahan. Three years later, she travelled to Florence, Italy, where she received an Italian Government Scholarship to study printmaking at the International School of Print and Graphic Il Bisonte. After being selected to participate in the Australian High Commission Kuala Lumpur Visual Arts Residency at the Gunnery Studios, she went to Sydney, Australia, in 2005. It is not surprising that Noor Mahnun’s artwork so vividly captures her travels and everything she has learned throughout her life journey, given her wide expertise.



Signed and dated Noor Mahnun 97 on verso

9

NOOR MAHNUN

B. Kelantan, 1964

Untitled, 1997

Pencil on paper 29.5 x 21 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - 3,000



Titled #3 on lower right.
Signed and dated Noor Mahnun 97 on verso

10

NOOR MAHNUN

B. Kelantan, 1964

#3, 1997

Ink on paper 32 x 24 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,500 - 3,000

11

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

Boat Builder, 1985
Pen on paper 38 x 50 cm

Provenance
Private Collection, USA

RM 5,000 - 10,000

In the medium of watercolour, this painting depicts as its title implies, a boat builder in the midst of his work. With the appearance mimicking that of a sketch, the scene is clearly a beachscape, with coconut trees in the backdrop. At the foreground, a man armed with an axe is seen hacking away at wood, crafting the curvature of a boat. At his surroundings are planks of wood stacked up and strewn about, along with a canoe, suggesting works in progress.



Signed and dated Khalil Ibrahim 85 on lower middle



Signed and dated Ismail Mat Hussin 2004 on lower right

12

ISMAIL MAT HUSSIN B. Kelantan, 1938 - 2015

Weaving Silk, 2004
Watercolour on paper 56 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - 5,000

It's well established that Ismail Mat Hussin has a knack for depicting scenes, infusing colours, wonder and nostalgia onto canvas. He is one of the prominent artists who incorporates batik into his paintings and infuses his entire being into his work, making the feel as if they know the artist himself just by looking at the painting. It is both endearing and warm. This endearing work takes one on a journey to the rural kampungs where ladies make a living off weaving fabric. This piece presents tranquility, reminisces the past and daily experiences of people in the East Coast. The calm and soothing earth tones are something Ismail Mat Hussin has a proclivity for, using them often in his works.



Signed A.B Ibrahim on lower left

Signed A.B Ibrahim on lower left

13

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

Fishing Village, 1960's / Crossing the River, 1960's
Watercolour on paper 27 x 37 cm x 2 pieces

Provenance
Private Collection, Canada

RM 1,800 - 3,500

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. 'Fishing Village, 1960's' is a 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.



Signed and dated Mun Sen 50 on lower left

14

YONG MUN SEN B. Sarawak, 1896 -1962

House by a River, 1950
Watercolour on paper 28 x 39 cm

Provenance
Private Collection, Singapore

RM 2,000 - 5,000

When Yong came across a scene that spoke to his soul, he would swiftly set up his easel and camp stool, equipped with a brush in hand to relay it on the canvas. Yong's identification of his subjects' struggles, including fishermen in seaside villagers, 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. The 'House by a River, 1950' is an illustration of just that, taking viewers back to a time when the waters were pristine, wooden houses on stilts with thatched straw roofs amid nature in all its glory – evoking nostalgia.



Signed and dated Mun Sen 1953 lower left

15

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 6,000 - 13,000

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 Mun Sen 1944 on lower right

16

YONG MUN SEN B. Sarawak, 1896 -1962

Crossing the River, 1944
Watercolour on paper 37 x 53 cm

Provenance
Private Collection, United Kingdom

RM 6,000 -13,000

Yong's artistic forte and heart were painting landscapes in watercolour. Yong's 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. 'Crossing the River' is an illustration of just that, taking viewers back to a time when the waters were pristine, and villagers took sampan to cross the river to their destination – evoking a feeling of nostalgia.



Signed and dated on lower right

17

ZHONG PAI MU B. Perak, 1911

Penang Temple, 1930's
Watercolour on paper 26 x 39.5 cm

Provenance
Private Collection, Canada

RM 2,200 - 5,000

Zhong Pai Mu studied at Xin Hua Art Academy in Shanghai, before heading to Nanjing to learn from master Xu Bei Hong who returned to China at that time. He then graduated from the art academy at Central University. Upon graduation, Zhong returned to Ipoh. Later, he was invited by Kuo Ju Ping to teach oil painting in Penang. He then moved to Singapore and taught western art at NAFA for a few years before migrating to Hong Kong. During his time in Singapore, he had also guided painter Fung Yow Chork.

18

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

Penang Village Scene, 1970
Batik 44 x 59 cm

Provenance
Private Collection, Singapore

RM 15,000 - 30,000

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



Signed Teng on lower left

19

ISMAIL MAT HUSSIN B. Kelantan, 1938 - 2015

Mandi Bersama Ibu, 2004
Batik 90 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 16,000 - 25,000

Born in 1938, in Pantai Sabak, Kota Bharu, Kelantan, Ismail Mat Hussin's art depicts everyday rural scenes from the East Coast of Peninsular Malaysia. He developed an interest in painting at 12 and took up weekly art painting classes at Padang Garong Malay School under the tutelage of Cikgu Nik Mahmud Idris between 1954 and 1955. In 1968, he took the plunge and took up painting full-time. At that time, experimentation with batik painting among artists in Malaysia was gaining momentum. Ismail's mentor was Khalil Ibrahim. Ismail became very good at batik painting, having patience in spades and an innate talent for combining warm tones and earthy hues from a restricted palette of colours to depict everyday rural scenes with lively good humour. Ismail's batik paintings may be found in the art collections of the National Art Gallery Kuala Lumpur, Petronas, Bank Negara Malaysia, ESSO Malaysia and Maybank among others, including a clutch full of notable individuals.



Signed and dated Ismail Mat Hussin 2004 on lower right

20

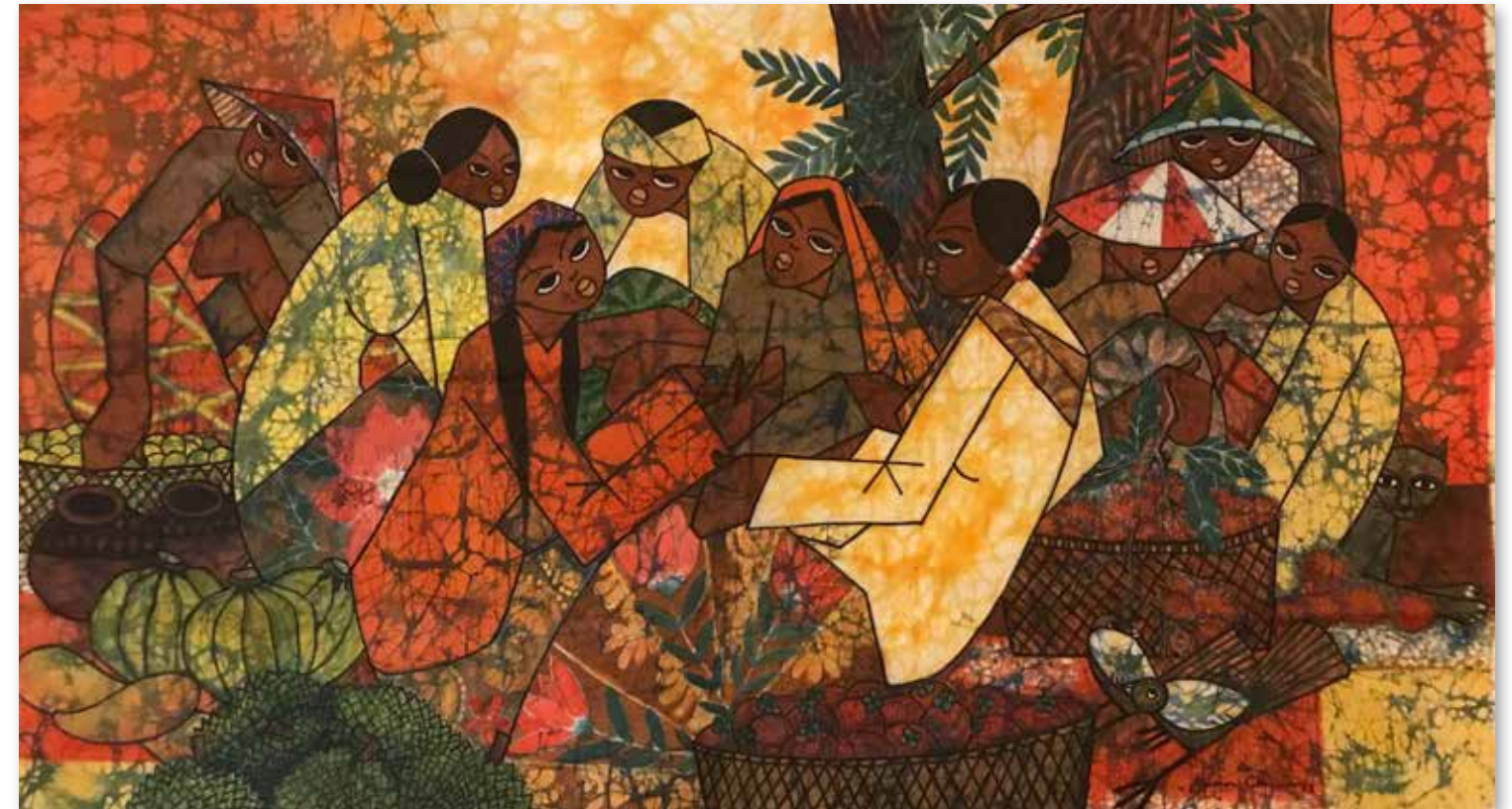
KWAN CHIN B. Kuala Lumpur, 1946

Fruit Sellers, 2003
Batik 84 x 145 cm

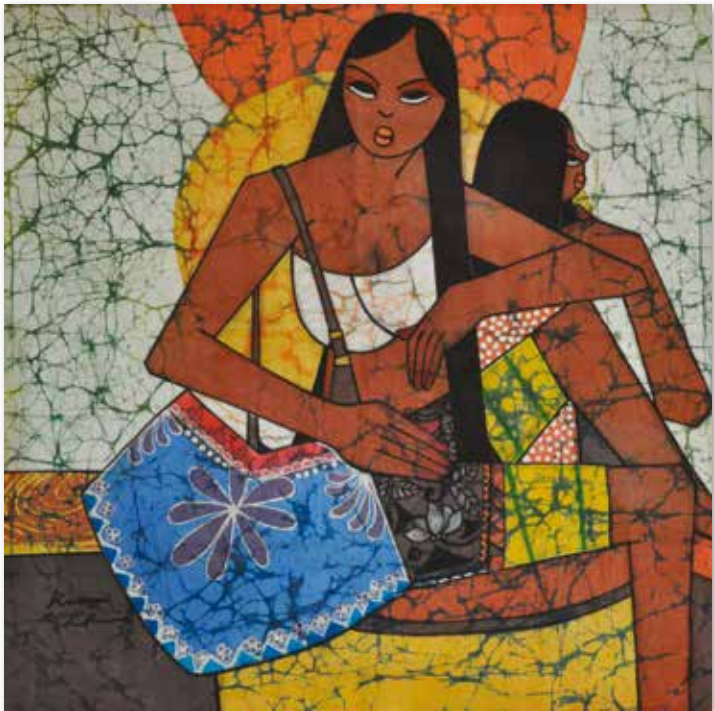
Provenance
Private Collection, Kuala Lumpur

RM 10,000 - 22,000

Kwan Chin was born in Kepong, Kuala Lumpur in 1946. He attended the Nanyang Academy of Fine Art in Singapore where he learned to use traditional art materials. Soon after, he decided to enter the world of advertising but instantly changed his career path after being introduced to the medium of batik, which is a popular art and craft skill in West Malaysia. His batik works are rich in colour and is widely known around the world, having been exhibited in London and Miami. This particular piece shows Kwan Chin creatively capturing the scene of a group of women selling fruits in a serene forest backdrop. The women are dressed in vibrant colours alongside captivating patterns and prints – unmistakably exhibiting the artist's expertise in mixing different designs and motifs, cohesively blending them all to a single unique artwork.



Signed Kwan Chin on lower right.
Comes with Certificate signed by the Artist.



Signed Kwan Chin on lower left

21

KWAN CHIN B. Kuala Lumpur, 1946

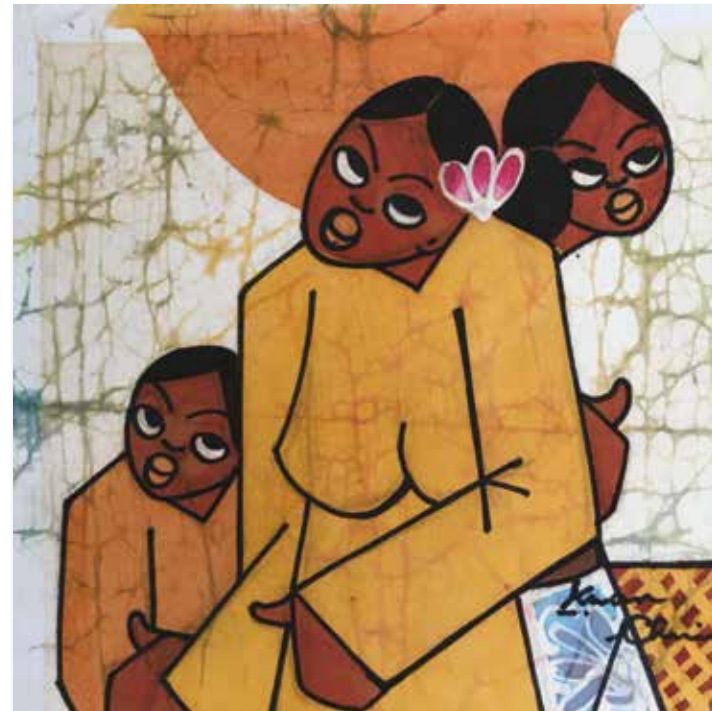
Sunshine Girl, 1998

Batik 74 x 74 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 9,000

Kwan Chin has a penchant for the Malaysian country life, setting and people. The lines and details of the batik are very clear and evident here, proving to the audience how much of an expert Kwan Chin is with his detailing when it comes to batik. The lovely display of colours sets a cheerful, sunny mood for the viewer, at the same time showcasing the complexity of batikmaking. Born in Kepong, Kuala Lumpur in 1946, Kwan Chin attended the Nanyang Academy of Fine Art in Singapore during which he learned how to use traditional art materials. Shortly thereafter, he delved into the world of advertising but once he was introduced to batik, it instantly changed his career path.



Signed Kwan Chin on lower right

22

KWAN CHIN B. Kuala Lumpur, 1946

Mother & Children / Three Siblings

Batik 29 x 28 cm / 30 x 29 cm

Provenance
Private Collection, Canada

RM 2,000 - 5,000

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 Seah Kim Joo on lower right

23

SEAH KIM JOO

B. Singapore, 1939

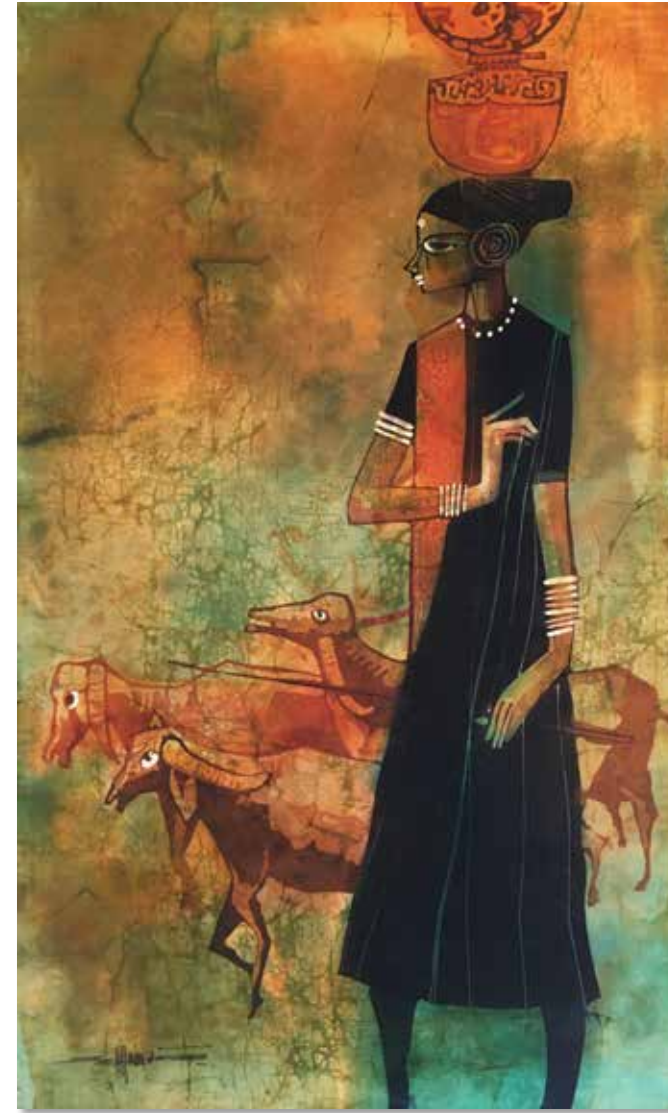
Fishing Village, 1970's

Batik 86 x 51.5 cm

Provenance
Private Collection, Canada

RM 3,500 - 7,000

Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo illustrates a contrast of strong and edgy visual in his Fishing Village piece, set against a background that suggests a dreamy-like reality. The strong hues of green, brown and blue of his the houses on stilts, over the water stands boldly in the foreground. The crackling lines of the batik makes this piece an absolute gem.



Signed Seah Kim Joo on lower left

24

SEAH KIM JOO

B. Singapore, 1939

Shepherd Girl, 1970's

Batik 86 x 51 cm

Provenance
Private Collection, Canada

RM 3,500 - 7,000

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



Signed Seah Kim Joo on lower right

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.

25

SEAH KIM JOO

B. Singapore, 1939

Working Day, 1970's

Batik 91 x 71 cm

Provenance
Private Collection, USA

RM 3,500 - 5,000



Signed Seah Kim Joo on lower right

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.

26

SEAH KIM JOO

B. Singapore, 1939

Playing with Birds, 1970's

Batik 61 x 45.5 cm

Provenance
Private Collection, USA

RM 3,500 - 7,000



Signed Seah Kim Joo on lower left

27

SEAH KIM JOO

B. Singapore, 1939

Dayak Girl, 1970's
Batik 63.5 x 45.5 cm

Provenance
Private Collection, Canada

RM 3,500 - 7,000

Seah Kim Joo was introduced to the process of traditional batik-making very early in his career as an artist through the environment of his hometown. In the 1950s, when the Penang- based artist Chuah Thean Teng first pioneered painting using the batik medium, Seah Kim Joo was then drawn even more into batik painting. This made Seah a passionate follower of the late Chuah and his works, since the manifestation of contemporary themes in a traditional medium was regarded as a direct expression of Nanyang regionalism. His work entitled 'Dayak' uses soothing tones of the sun, accompanied by highlights of nature as two-dimensional shapes overlay and fades into one another when met.



Signed and dated Yu Chian 1979 on lower right

28

CHIA YU CHIAN

B, Johor, 1936 - 1991

Still Life - Flower, 1979
Oil on canvas 63 x 37 cm

Provenance
Private Collection, Singapore

RM 8,000 - 16,000

Born in Johor in 1936, Chia Yu Chian studied at the Nanyang Academy of Fine Arts in Singapore and was known for being the first artist from the Straits Settlement to receive a French Government scholarship at Ecole Nationale des Beaux Arts in Paris. He was also commissioned by the Malaysian High Commission in Paris to paint a mural called 'Life in Malaysia'. In Paris, he was accepted for exhibitions 15 times, a few with honorary mentions by the Salon des Independent and Société des Artistes Francais. This simple yet elegant painting of flowers in a vase displays Chia's skills by using different textures, hues and shades.



Signed TYEO on lower left

29

THOMAS YEO B. Singapore, 1936

Landscape

Mixed media on paper laid on board 52 x 59 cm

Provenance
Private Collection, Singapore

RM 2,000 - 6,000

Through his travels, Thomas Yeo has experienced the ever-changing and urbanisation of Singapore. Although he mentioned that everybody in Singapore is familiar with construction and digging works in the city and despite it being a detriment, it actually inspired him to create works of art. He captures eloquently a landscape lush with greenery, trees and hills using the colours of fall. It brings about a feeling of serenity and of escapism, as the artist paints the perfect, calming place to set your eyes on. Born in 1936 in Singapore, Yeo graduated from the Nanyang Academy of Fine Arts in 1960 and then studied at the Chelsea School of Art and Hammersmith College of Art & Architecture in London. He served as the chairman of the Shell Discovery Art Awards and the president of the Modern Art Society, Singapore.



Signed Tong on lower right

30

TONG CHIN SYE B. China, 1939

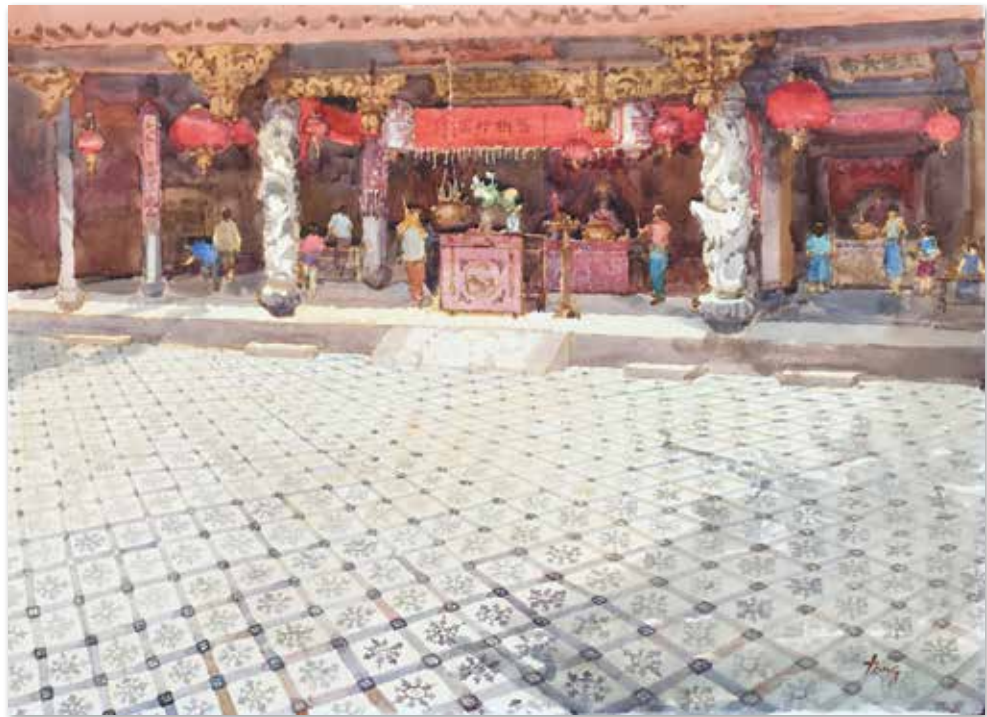
Market in Boat Quay, Singapore

Watercolour on paper 37 x 51 cm

Provenance
Private Collection, USA

RM 10,000 - 18,000

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



Signed Tong on lower right

31

TONG CHIN SYE B. Singapore, 1939

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

Provenance
Private Collection USA

RM 10,000 - 18,000

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



Acquired in Singapore in the late 1980s, from Sun Craft Art Gallery, Tanglin Shopping Centre

32

ONG KIM SENG B. Singapore, 1945

Darapani Find - Nepal Series, 1980
Watercolour on paper 53 x 73.5 cm

Provenance
Private Collection, Singapore

RM 10,000 - 45,000

Ong Kim Seng was born in Singapore in 1945 and has been a full-time artist since 1985. Among the awards that he has won from the American Watercolour Society are the Paul B. Remmy Memorial Award in 1983, the Luc B. Moore Award in 1988 and the Clara Stroud Memorial Award 1989, just to name a few. Using the medium of ink and colour on paper, Ong Kim Seng beautifully captures a scenery in his Nepal Series. Having splendid balance between subject and space, this piece really is truly stunning and one-of-a-kind.

33

ONG KIM SENG B. Singapore, 1945

Nepal in Autumn - Bhaktapur Square, 2014
Watercolour on paper 53.5 x 73 cm

Provenance
Private Collection, Singapore

RM 15,000 - 35,000

‘Nepal in Autumn – Bhaktapur Square’ is a stunning en plein air depiction of the landscape at Bhaktapur Square – a city in the east of Kathmandu. An earthy tone washes over the artwork – illustrating the brick-laden, derelict buildings found in this township. Beyond the square, terraced buildings seem to greet the cloudy sky and a glimpse of Mount Everest forms a picturesque backdrop. Aptly titled, on the foreground, heaps of hay come into view, strewn about under the sun in preparation for winter, to feed the yaks and mules. The artist was amazed by this uncommon sight and proceeded to immortalise it through this painting.



Signed on lower right.

Illustrated on page 116 in the 2017 Taoyuan International Flowing Watercolour Exhibition, Taiwan catalogue



Signed Wen Hsi with two seals of the artist
 Acquired from the Fine Asian Art Twentieth Century Design & Antiques Mossgreen Melbourne 2 June 2008 Lot 224.

34

CHEN WEN HSI B. China, 1906 -1991

Squirrels

Ink and colour on paper 55 x 69 cm

Provenance
 Private Collection, Singapore

RM 25,000 - 50,000

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



Signed Wen Hsi with a seal of the artist

35

CHEN WEN HSI B. China, 1906 -1991

Sparrows and Cherry Blossom

Ink and colour on paper 68 x 68 cm

Provenance
 Private Collection, Singapore

RM 28,000 - 55,000

In Chen Wen Hsi's illustrious career, he has featured a myriad of small creatures in his work, from tiny sparrows to gibbons and herons. This painting is a testament to years of study on his subjects and a deep understanding of their bodily structure. In Sparrows and Wisteria, the quick application of ink against paper captures the fleeting scene of sparrows gathering on the branch of a plant. A work of impeccable liveliness, the work marks the start of spring, with the robust appearance of wisteria, where the sparrows join in a celebratory chorus for the new season.

36

NG ENG TENG B. Singapore, 1934 -2001

The Old and New Dress of the Malaysian Lady, 1960
Oil on canvas 87 x 50.5 cm

Provenance
Private Collection, Singapore

RM 22,000 - 45,000

Sculpting was not the only thing Ng Eng Teng had an aptitude for. The artist departed from his famed medium to produce brilliant artworks, such as the 'The Old and New Dress of the Malaysian Lady, 1960'. In this piece, he successfully portrays two Malay women donned in their traditional attire, the baju kebaya. In the background, a Malay lady wears a farmer's hat on her head and simple, plain-hued baju kebaya while sitting in a demure position. Meanwhile, in the foreground, Ng meticulously paints a lady dressed in a vibrant, intricately designed baju kebaya with accessories and a shawl to match. These women symbolise the transformation of the traditional Malay garment from a simple design to one that is more elaborate, keeping up with the times. The faded, washed-out look to this piece of painting gives it a nostalgic and historical mood. The artist follows suit many pioneer artists such as Chua Thean Teng and Khalil Ibrahim in painting the popular subject of Malay ladies in their Sunday best, during the 1960s.



Signed and dated Eng Teng 1960 on lower left
Acquired from Sothebys Hong Kong's Modern and
Contemporary Southeast Asian Art Auction on 1st April 2019. Lot 346.

37

CHEONG SOO PIENG B. China, 1917 - 1983

Fishing Village, 1960's
Oil on canvas laid on masonite board 50 x 70 cm

Provenance
Private Collection, Singapore (formerly UK Collection)

RM 150,000 - 300,000

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

A favourite with critics and curators, many have lauded Cheong's works, describing the artist as a pacesetter and a dominant figure in Singapore's modern art scene. Cheong was awarded the Meritorious Service Medal in 1962. To recognise his contributions to Singapore's art history, the former National Museum Art Gallery organised a retrospective exhibition of his works in 1983. Unfortunately, Cheong did not live to see this – four months shy of the exhibition, he died of heart failure on 1 July 1983 at the age of 66. Cheong Soo Pieng's work is in various national and private collections.



Signed and dated Soo Pieng 60 on lower left



Signed and stamped on lower right

38

TRUONG VAN THANH B. Vietnam, 20th century

Chùa Một Cột - The One Pillar Pagoda in Hanoi
Lacquer on board 41 x 61 cm

Provenance
Private Collection, USA

RM 4,000 - 9,000

Truong Van Thanh is a 20th century artist and one of Vietnam's celebrated talents, whose oeuvre is lacquer painting. As with many artists, their surroundings and experiences proved as their muse. For Truong, the iconic landmark, The One Pillar Pagoda in Hanoi, served as his, in this work. The arresting painting of the beautiful pagoda, meant to symbolise a lotus flower (the Buddhist symbol of purity) growing out of the water is a spectacle of brilliant colours. The pagoda is depicted as is, tall and majestic, balanced on one pillar. Foliage envelops the pagoda, portraying an almost Eden-like scene. This revered temple was built on the command of Emperor Ly Thai Tong in 1049 as a means of thanksgiving dedicated to Bodhisattva Avalokiteshvara for being bestowed with a son. The One Pillar Pagoda, built from wood and on a single stone pillar of 1.25 metres in diameter and 4 metres in height was also where the annual Vesak by the monarch (birthday of Buddha) took place.



Signed and dated YANG KE SHAN 1987 on lower left

39

YANG KESHAN B. China, 1944

Girl with Sheep, 1987
Tempera on board 67.5 x 65 cm

Provenance
Private Collection, Singapore

RM 10,000 - 18,000

Yang Keshan was born in Xiahuyang, Henan Province. He graduated from the Fine Arts Department at People's Liberation Army Art Institute, specialising in oil painting in 1986 and became a member of the Creative Studio at the Beijing Military Museum of Fine Arts. Yang dabbles in the medium of oil and gouache, and has studied under the tutelage of venerable oil painting artists such as He Kongde, Gao Quan and Cui Kai-Xi. The artist's works have been exhibited in several art shows within China and overseas. He was also commissioned to create a large-scale historical-themed oil paintings that have gone on to be collected by museums in China. Yang Keshan Delicate brushstrokes make up the details of of the subject, from her garment, mist covered mountain to the sheep grazing the field. What a serene piece this is, instantly alluring its viewers.



40

SHENG QI

B. China, 1965

Mao - Red and Black, 2007
Acrylic on canvas 99 x 80 cm

Provenance
Private Collection, Singapore

RM 7,000 - 15,000

Signed and dated Sheng Qi 2007 on the verso

Sheng Qi is an internationally-recognised contemporary Chinese artist famed for his unique body of art and distinctive painting style. Sheng Qi was born in Anhui Province in 1965. He is a talented individual, his talent spanning painting, performance art and photography. Sheng Qi had the best collegiate career, studying in some of the world's best institutions for art. The artist attended the Central Academy of Art and Design in Beijing and he also lived and worked in Italy for a few years before earning a masters in fine arts from the Central Saint Martin's Academy of Art and Design in London, England. Sheng Qi is synonymous with personal defiance following the events (student-led demonstration) in Tiananmen, 1989. Distressed by the massacre of the demonstrators by armed troops, Sheng Qi chopped off the pinky on his left hand and buried it in a flowerpot, which remained in Beijing throughout his European exile. Since then, he has woven the image of this self-mutilation into his work. He has been featured in Phaidon's 500 Self Portraits, The Chinese Art Book and Body of Art alongside contemporary and old masters such as Ai Weiwei, Andy Warhol and Michelangelo. Sheng Qi's artworks have been collected by prestigious museums such as the Metropolitan in New York and the Museum of Modern Art in New York. Sheng's work is driven by two objectives — to change the direction of where he sees Chinese contemporary art is heading, and simply, to ask questions. His work is daring, tackling unprecedented subjects to make the viewers think, push boundaries and ask questions.



41

DAVID COX

B. United Kingdom, 1783 - 1859

Worker with Scythe in a Landscape
Watercolour on paper 28.8 x 22.5 cm

Provenance
Private Collection, United Kingdom

RM 2,400 - 5,500

David Cox was an English landscape painter, one of the most important members of the Birmingham School of landscape artists and an early precursor of Impressionism. He is considered one of the greatest English landscape painters, and a major figure of the Golden age of English watercolour.



Signed on lower right

42

JH

B. United Kingdom

Portrait of a Girl with Flowers, 1848
Watercolour on paper 18.8 x 14 cm

Provenance
Private Collection, United Kingdom

RM 1,000 - 2,500

43

AWANG DAMIT AHMAD B. Sabah, 1956

EOC Musim Kelabu, 1995
Mixed media on canvas 183 x 153 cm

Provenance
Private Collection, Kuala Lumpur

RM 120,000 - 250,000

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 livid 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 “Awang Damit Ahmad, EOC Musim Kelabu” and dated 1995 on the verso

44

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 90,000 - 160,000

The harsh brush strokes, the bold and livid 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. The whites could represent innocence, and it is slowly tarnished by the harsh black, grey and orange, incessantly ruining the spotlessness of the whites.

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 Art Salon Malaysia Award. PETRONAS bought it and is, until this day, exhibited at the gallery.



Signed, titled and dated on the verso

45

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

East Coast Series, 2004
Acrylic on canvas 130 x 166 cm

Provenance
Private Collection, Kuala Lumpur

RM 150,000 - 280,000

A familiar theme, the East Coast. Obtaining inspiration from his upbringing in Kelantan, this piece features a group of village folk clad in vibrant sarongs. Khalil utilises his skill in and complete study of the human figures to bring out movement while simultaneously using bold and contrasting colours to bring about richness to this piece. Khalil Ibrahim was born in 1934 in Kelantan. He graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centre around figures and are heavily influenced by East Coast fishermen and women.



Signed and dated Khalil Ibrahim 004 on lower right.
This masterpiece is the largest East Coast Series artwork produced by the artist.



Signed and dated Thien Shih 63 on lower left
Acquired directly from the artist. Illustrated on page 44 of Mosaic XIII coffee table book, published in 2013 by KLAS

46

LONG THIEN SHIH B. Selangor, 1946

Satay Seller, 1963
Oil on canvas 35.5 x 59 cm

Provenance
Private Collection, Selangor.

RM 8,000 - 16,000

Long Thien Shih studied art in Atelier 17 and Atelier de Lithographic, Ecole Nationale Superieure des Beaux- Arts, both in Paris. Thereafter, he studied at the Royal College of Art in London. He has won awards such as the First Prize in the 1961 Young Malayan Artists Competition in Kuala Lumpur and the 1992 Prints Prize in Salon Malaysia and has produced many artworks, using various mediums. The artist's proclivity for illustrating scenes of yesteryear is endearing and evokes a flood of memories, evident in this piece. The title is an indication of the scene, a satay seller and customers huddled under an umbrella, seeking shelter from the sun. This rare and nostalgic scene is hard to come by, and Long has brilliantly executed with masterful brushstrokes. Besides a myriad of private collectors, Long Thien Shih's works are also collected by Bank Negara Malaysia, with the similar subject of Satay Seller.



Signed LongLooi Lee on lower left

47

LEE LONG LOOI

B. Kedah, 1942

Two Sisters, 1970
Oil on canvas 64 x 50 cm

Provenance
Private Collection, Singapore

RM 2,000 - 5,000

Born in 1942 in Kedah, Malaysia, Lee Long Looi graduated from the Nanyang Academy of Fine Arts in Singapore and moved to New York to further his studies at the Art Students League and then at the Pratt Institute. He combines both elements of his Asian heritage and Western techniques in his paintings, and his works are displayed in Citibank, ABC Television, the Gulf Bank of Miami and many more. Done in Lee Long Looi's usual style of elongating the features of women, he creatively brings a mundane scene in life to a whole new level by blending vibrant and fresh colours, making it a visual treat altogether. All the colours and use of space work harmoniously together, unified and pleasing to the eye. The artwork is the epitome of simplicity at its best.

48

ISMAIL ABDUL LATIFF B. Melaka, 1955

Bunga Tidur 1, 2007 & Bunga Tidur 3, 2007
Acrylic on paper 28 x 28 cm x 2 pieces

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - 5,000



Signed Ismail Latiff on lower middle



Signed Ismail Latiff on lower middle



Signed Y. Majid on lower right

49

YUSOF MAJID B. England, 1970

Abstract, 2002

Oil on canvas 43.5 x 43.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - 7,000

There's always an ethereal quality to Yusof Majid's works. He is a product of a Malay-British parentage and hails from a well to do family who had a happy childhood, complete with a comprehensive art education. From an early age, art has been a part of Yusof Majid's life. He grew up in England, and had an appreciation for art at a young age. Born in 1970, Yusof Majid's creative work was predominantly inspired by the 1980s. The artist attended the Chelsea School of Art, England from 1988 to 1993. Yusof sees his paintings as a naive surrealist extension of his inner self, emptiness and euphoria in landscapes of memory and dreamscapes. Art comes naturally to Yusof and it's no surprise that his artistic journey began with his childhood. His imagination may run wild but it is rooted into his exciting childhood experience.



Signed and dated Y. Majid 2002 on verso

50

YUSOF MAJID B. England, 1970

Storm, 2002

Oil on paper 24 x 29 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - 2,500

Recognising the difficulty of connecting with audiences on abstract grounds, Yusof Majid made the turnaround towards figurative works. For Yusof Majid, the transition began with The Young Steam Train (2004), a work that utilised the enduring theme of childhood and borrowed memories from his own (a childhood fondness for trains). These new works projected innocence and quite simply, joy — indeed, a volte-face the apparent complexity of his earlier compositions and the weighty academics required to interpret them. Instead, there's a fairytale-like quality and doses of humour, too.



Signed and dated Khairul Izham 2020 on lower middle

51

MOHD KHAIRUL IZHAM B. Pahang, 1985

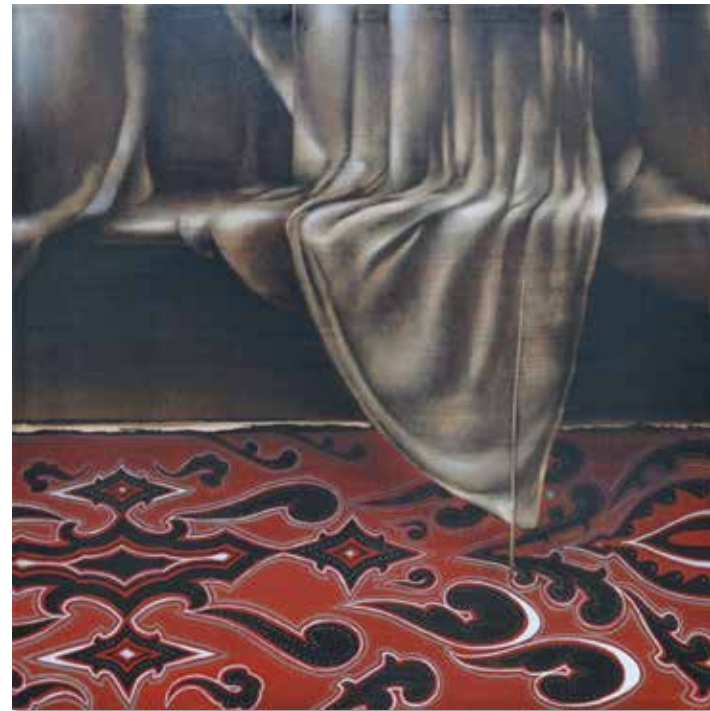
Golden Rose, 2020

Acrylic on canvas 152 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - 3,000

It is the artist's hallmark that his works boast outlining objects in light grey or vivid colours against a dark background. Khairul presents what is almost a literal visual board filled with sketches and drawings. As the artist puts it, "It is the primary visual language and essential to our existence as intelligent beings." It is a common notion that many artists are influenced by other legendary artists. In Khairul's case, he turns to the late Datuk Ibrahim Hussein and his works. Khairul's works possess an ethereal quality to them, each crafted with pastel hues or against a dark background to bring forth certain subjects. The artist's favourite themes — trees, butterflies and dragonflies to name a few are ones that are almost never absent from his works.



52

MOHD AKHIR AHMAD B. Penang, 1986

Ada yang Tertinggal, 2013

Mixed media on canvas 91 x 91 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - 2,500

Even before one can discern what the subject truly is, this painting gives off the air of enigma, of something kept secret and hidden. As the eyes roam around the canvas, the understanding that comes to mind is it is of a bed, a mink shawl or coat is tossed onto the bed of rumpled sheets and rumpled pillows. The duvet droops over to the vivid, red and black carpet where a blink-and-miss-it pearl earring lay forgotten on the floor. It immediately hints at a lovers' rendezvous, a late night and sordid affair and a lovers' meeting. In a shadowy yet realistic way, the artist paints a piece that is able to create mood and tell a story without bringing in too many subjects, relaying the message with perception and technique.



Signed and dated Rafin 11 on lower left



Signed and dated Rafin 11 on lower right



Signed and dated Rafin 11 on lower right

53

NIK RAFIN B. Selangor, 1974

Mindscape Series 10, 13 & 15, 2011
Acrylic on canvas 30 x 39.8 cm x 3 pieces

Provenance
Private Collection, Kuala Lumpur

RM 600 - 900

Nik Rafin was born in Petaling Jaya in 1974, as a student of fine art and photography during his time in the United States, he often painted based on photographs that he has taken beforehand. He also earned a BA in advertising. He has held solo shows in 2002, 2004 and 2005, and participated in group shows in Penang, Kuala Lumpur, and Shah Alam in 2005. He once had a year off and used the time to travel around Malaysia to take photographs, which he would then paint, but with added spontaneity and emotional depth, conveyed via the paintings. A closer inspection into his works, especially the Mindscape series would reveal the application of his studies, to paint with a unified purpose and depth. The series is one of his most complex works which explores the relationship between colours and shapes.



Signed, dated, and titled on verso

54

DREW HARRIS
B. Canada, 1960

The Community Series-Interconnected 2, 2013
Mixed media on board 153 x 122 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 10,000

This painting, is as its title suggests, is a collage of interconnected theme. A flow is always present in Drew Harris' piece. When he paints, Drew's main concern is to have complete connection to the work. Drew doesn't think he intentionally starts out with any high-minded artist statement but rather, it is a feeling that develops. As seen in this piece, a collage of elements and subject matters tied into one brings about unity, flow and harmony – it beckons to the viewer. The Malaysian-based Canadian studied graphic design and fine arts for six years at college and started his career as a graphic designer in Toronto. In the mid-80s, he realised that he was making more money from his paintings than graphic designs and decided to take the plunge to become a full-time artist.



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

55

FRANK WOO B. Hong Kong

**City Life, City Lookout Series - Exploration III, 2004 /
City Life, City Lookout Series - In Blue and Red II, 2004 / City Life, City Lookout Series - Sunlight I, 2004**
Mixed media on paper 35.5 x 36 cm x 3 pcs

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 12,000

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 1982 on lower right

56

TAN CHOON GHEE
B. Penang, 1930 - 2010

Mosque in Penang, 1982
Watercolour on rice paper 68.5 x 46 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - 12,000

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 Shafurdin Habib 2017 on lower right

57

SHAFURDIN HABIB B. Perak, 1961

Santai, 2017

Watercolour on paper 30.5 x 45.8 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - 2,800

The lovely landscapes that the Malaysian countryside has to offer certainly proves as a muse for Shafurdin Habib, as he captures the beauty of nature at its best, untouched and flourishing. He was born in Kampung Basong, Perak, in 1961. A hobby he had as a boy, which was drawing in all his exercise book, turned into something big as he developed a real passion for art. Many of his influences are derived from Khalil Ibrahim, whom he befriended after he moved to Kuala Lumpur to pursue art.



Signed and dated Shafurdin Habib 2017 on lower right

58

SHAFURDIN HABIB B. Perak, 1961

Padi Menguning, 2017

Watercolour on paper 30.5 x 45.8 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - 2,800

The lovely landscapes that the Malaysian countryside has to offer certainly proves as a muse for Shafurdin Habib, as he captures the beauty of nature at its best, untouched and flourishing. Utilising his virtuosity with watercolour, he paints on paper very skilfully the hills, the trees, the skies, the sands and the seas along with villagers. Although it is a simple depiction of the sceneries of a humble setting, Shafurdin fastidiously details every single bit and form of this piece, wowing the viewers with its complexity of a kampung house, surrounded by paddy field as vast as the horizon.



Signed and dated Mokh. Ishak 2010 on lower right

59

MOKHTAR ISHAK B. Kelantan, 1939

Pantai Sabak, 2010 / Village in Tumpat, 2010
 Watercolour on paper 11.5 x 15.5 cm / 13 x 18 cm

Provenance
 Private Collection, Kuala Lumpur

RM 500 - 1,500

Beautifully executed in watercolour on paper, Mokhtar Ishak explores the allure and essential physiognomies of the beautiful views that make Malaysian countryside – the ocean, abundant trees, the sunny atmosphere as well as the untouched serenity that comes with it. For Mokhtar Ishak, inspirations may come in various forms, it is the opulent, charming and picturesque landscapes of the East Coast fishing village to be specific. With precise brush strokes and vibrant colours with soft hues, he brings these sceneries to life, doing its natural exquisiteness justice.



Signed and dated Bhanu 16 on lower right

60

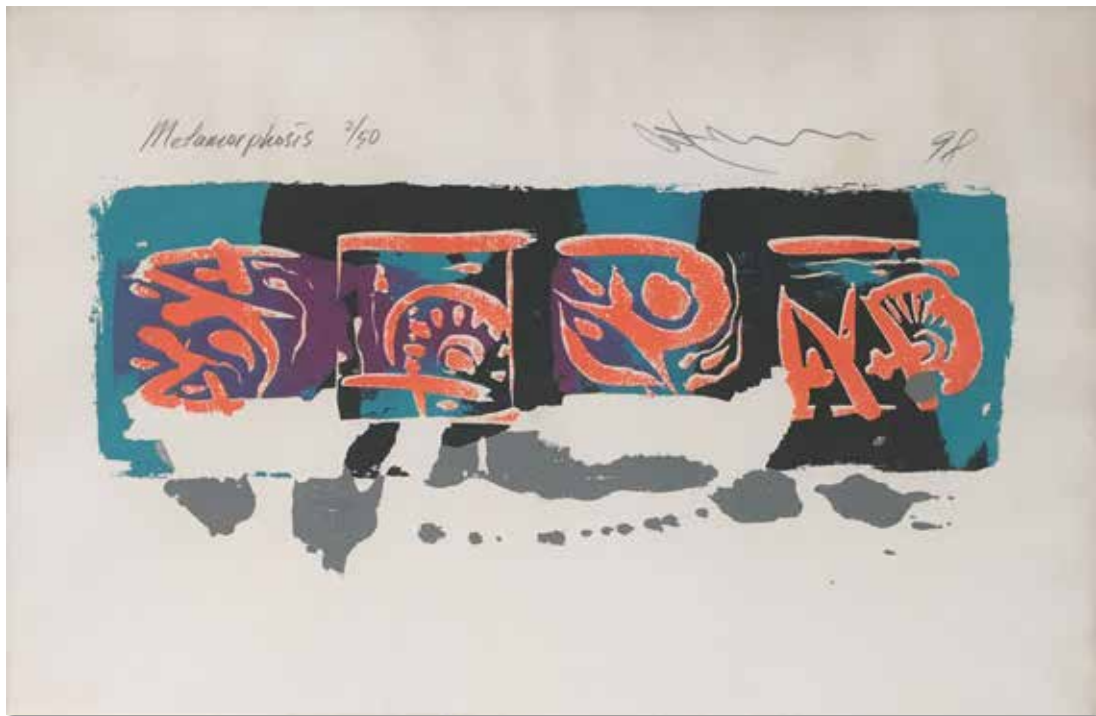
BHANU ACHAN B. Kuala Lumpur, 1949

Source Nature - Blue III, 2016
 Mixed media on paper 42 x 59 cm

Provenance
 Private Collection, Kuala Lumpur

RM 800 - 1,200

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.



Titled Metamorphosis 2/50 on top left, signed and dated 98 on top right

61

NG FOO CHEONG B. Kuala Lumpur, 1965

Metamorphosis, 1998
Silkscreen on paper (edition 2/50) 27 x 41.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 800 - 1,200

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

62

NG FOO CHEONG B. Kuala Lumpur, 1965

Untitled
Acrylic on canvas 46 x 46 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - 7,000

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.

63

DULLAH B. Indonesia, 1919 - 1996

Dayu Wazsiki (Tambulilingan Dancer), 1975
Oil on canvas 59 x 49 cm

Provenance
Private Collection, USA

RM 15,000 - 30,000

Dullah was born in Surakarta (Solo) in central Java in 1919 and passed away in 1996. Dullah studied painting under Affandi and Sudjojono but has his own distinctive style of naturalism. Dullah was most known for his landscapes and portraits. In fact, he was the Presidential Palace painter in the 1950s and received many commissions to paint influential people. He was also one of the founders of HBS – Surakarta Cultural Community (1950). In 1956, Dullah edited a book of former President Soekarno’s Private Collection of Indonesian Art (volume I & II). Since the early days of the independence, Dullah was very close to Soekarno, the first President of the Republic of Indonesia and was appointed by Soekarno to care for the President’s private art collection and as curator of the state painting collections. According to The Jakarta Post, Dullah was described as “a maestro of people’s painting art” by art critic Kusnadi. Another critic, Sudarmaji, described Dullah as the “king of Indonesian realism”, which was later used as the title of the painter’s biography published in 1998. Painter Sudjojono described Dullah as a “proficient, natural and honest populist painter”. Today, Dullah’s realistic artworks are the ultimate addition to any art enthusiast’s collection.



Signed and dated 1975 on lower right



Signed and dated Jeihan 11 on upper right

64

JEIHAN SUKMANTORO B. Indonesia, 1938 - 2019

Mariam, 2011
Oil on canvas 70 x 70 cm

Provenance
Private Collection, Singapore

RM 6,000 - 12,000

At the tender age of six, an accident left Jeihan with brain damage and epilepsy. He was believed to be dead, but he awakened before he was buried. This experience was believed to play a significant role in his paintings. Internationally sought after for his tasteful figurative portraits, the hallmark of Jeihan’s artworks is his subject’s blank eyes. Dramatic and striking, the effect can be unsettling but the peculiarity and air of mystery surrounding it draws viewers in. Perhaps this is the artist’s commentary on not conforming to society’s standards. While there’s a saying that the eyes are the gateway to the soul, there is plenty of soul to be found in his work despite the absence of his subject’s eyes, as in this painting.



Signed and dated Jeihan 10 on upper right

65

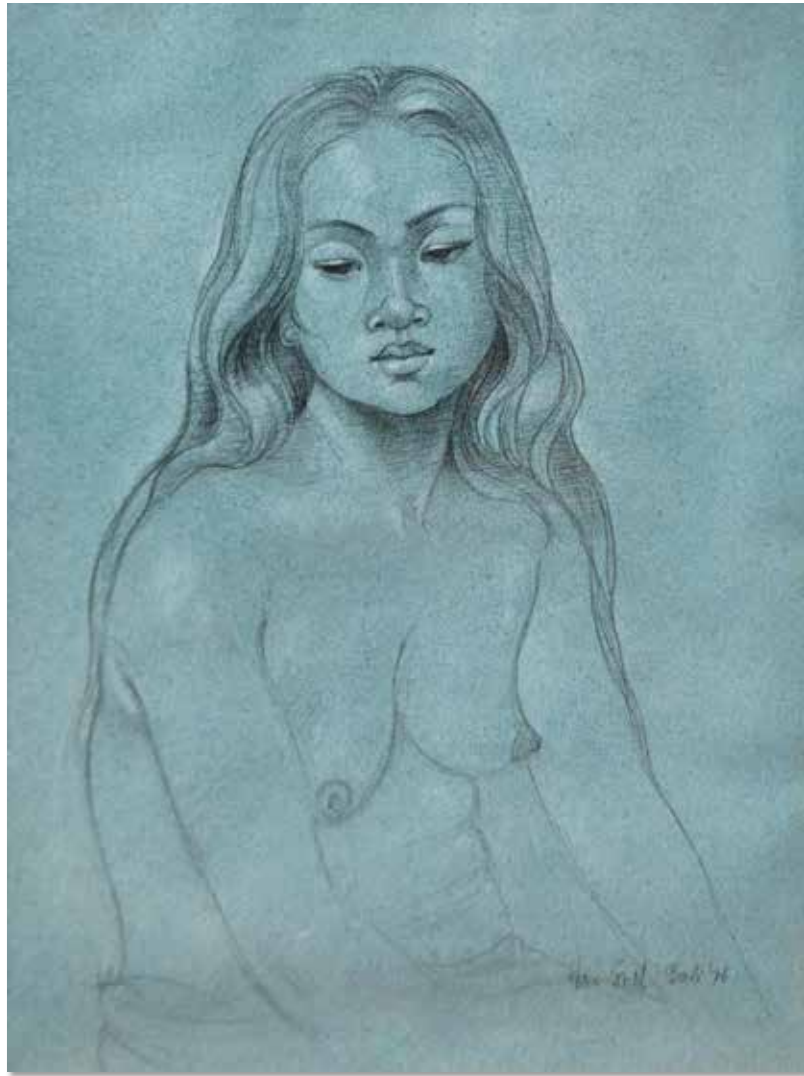
JEIHAN SUKMANTORO B. Indonesia, 1938 - 2019

Dewina, 2010
Oil on canvas 45 x 45 cm

Provenance
Private Collection, Singapore

RM 3,500 - 7,000

Jeihan Sukmantoro, who recently passed away, was born in 1938 near Solo (Central Java). At the age of six, he had an accident that left him with brain damage and epilepsy. Despite the incident, Jeihan completed junior high school and focused on art in senior high school where he received a class promotion for conducting a solo exhibition of 30 watercolours. Women were the artist’s preferred subject of choice, seeing a uniqueness in them, exuding mystery and character. This particular piece entitled, Mariam uses cool toned hues with the medium of oil on canvas. She was painted against a vibrant space, focusing on the physical and non- physical reality of things. Jeihan regarded his subjects, like Mariam, as spiritual beings and draw indirect attention to her through facial expressions and body gestures.



Signed and dated Han Snel 76 on lower right

66

HAN SNEL

B. The Netherlands, 1925 - 1998

Nude in Blue, 1976

Pencil on paper 60 x 45 cm

Provenance
Private Collection, Singapore

RM 5,000 - 12,000

Han Snel had an undying love for Bali. Born in 1925 in Scheveningen, Netherlands, he trained as a graphic artist before being dispatched to Bali along with the Dutch military forces that were tasked with fighting the Japanese troops and the Republic of Indonesia's army. Snel instantaneously fell in love with the island, so much so that he married a local girl, became an Indonesian citizen and converted to Balinese Hinduism. Nevertheless, it is in his paintings that saw most of his love being manifested – the gentle colours, the delicate and refined lines captured the very essence of Ubud, the tranquil island, and most of all, the stunning portraits of Balinese women. A recurring role was his wife, who began modelling for him before they wed.



Signed on lower left

67

RAKA SUASTO

B. Indonesia

Bali 1, 2006

Mixed media on paper 46 x 34.5 cm

Provenance
Private Collection, Canada

RM 1,000 - 3,500



Signed on lower right

68

RAKA SUASTO

B. Indonesia

Bali 4, 2005

Mixed media on paper 27 x 37.5 cm

Provenance
Private Collection, Canada

RM 1,000 - 3,500



Signed Haji Widayat on lower left and titled Burung Phoenix on lower right.
Acquired from Sothebys Hong Kong's Modern and Contemporary Southeast Asian Art Auction on 1st April 2019. Lot 407.

69

HAJI WIDAYAT B. Indonesia, 1919 - 2002

Burung Phoenix
Oil on board 50 x 59.5 cm

Provenance
Private Collection, Singapore

RM 10,000 - 18,000

Legendary Indonesian artist Haji Widayat was born in Kutoarjo, Central Java in 1919. He is regarded as one of the most influential Javanese painters of the 20th century. The individualistic master picked up painting from an amateur landscape painter in Bandung before pursuing it seriously at the age of 31 by studying at the Indonesian Academy of Fine Arts (ASRI) in Yogyakarta. In the early 1960s, he received a grant to study ceramic, printmaking and the decorative arts of landscape gardening and ikebana flower arrangement in Nagoya, Japan for two years. Widayat passed away in 2002. This figurative artwork poses the artist's representation of the phoenix in earthy colours.



Signed on lower right

70

NYOMAN GUNARSA
B. Indonesia, 1944

Abstract, 1972
Oil on canvas 81 x 65 cm

Provenance
Private Collection, Singapore

RM 2,000 - 5,000

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 AL 62 on lower right.
Inscribed AP Schwalmerin on lower edge of paper.
Name, date and title on verso.

71

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 6,000 - 10,000

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 modernists in Malaysia, he studied at the Hochschule für Bildende 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.



72

LYE YAU FATT

B. Kedah, 1950

Serenity, 1990's
Cement on granite grinder 61 x 35 x 25 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - 16,000

Born in 1950, Lye Yau Fatt hails from Kedah. He is one of the most inventive artist in printmaking and sculpture. He acquired his skills from a printmaking workshop in New York in 1986. Lye was mentored by Cheong Soo Pieng, a pioneer artist from Singapore. He was inspired by Cheong's 'Nanyang Style' whose works were bedecked with rich earth tones, creating a homely ambience and mood. Lye uses mixed media such as watercolour, acrylic and charcoal to exemplify visual style and the color structures of mother nature. His first solo was held at the Sum Art Gallery in 1979. He won 2nd Price in the Sculpture category in the PMAG Open Art Competition, the Permodalan Nasional Berhad Watercolour Landscape Award in 1985, and the Malaysian Watercolour Society Award in 1985.

73

RAPHAEL SCOTT AHBENG B. Sarawak, 1939 - 2019

West Side of Tasek Biru, 2008
Acrylic on canvas, 175 x 108 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - 15,000

Raphael Scott Ahbeng was born in Bau in 1939 and was one of the most renowned abstract artists that Malaysia has ever produced. Educated in the UK at the Bath Academy of Art, Raphael was known for his large canvases of overlapping light-coloured mountains which exude an airy feel. Before turning to paintings full-time, he was once a teacher, cartoonist and a radio producer. Nature and landscapes are two things that Raphael Scott AhBeng held dear to his heart. In classic AhBeng style, he expressed his love for the solitary environments with a stunning painting, with what can be perceived as mountain range and civilisation of some sort in abstract composition.



Signed, dated and titled RSA 08
West Side of Tasek Biru on lower right



Signed and dated Kelvin Chap, 2016 on lower right

74

KELVIN CHAP B. Indonesia, 1975

Essence of the Rainforest, 2016
Mixed media on canvas 131 x 131 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - 7,000

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



Signed and dated Zainon 2021 on lower right

75

ZAINON B. ABDULLAH B. Kedah, 1964

Tari Rimba - Bulan Pun Sembunyi 1, 2021
Acrylic on canvas 57 x 53 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 9,000

Zainon Abdullah has actively producing artworks and paintings since 1993 until present. With nearly 30 years of experience in visual arts scene, this Kedah borne artist is also a senior lecturer at UiTM Perak in Seri Iskandar. Armed with vast knowledge and experiences, he also curated some exhibitions both local and international such as in Japan. Apart from exhibitions, he has also won several art competitions local and abroad. Among such competitions is semi-finalist in the 3rd Oita Public Sculpture Japan, Honourable Mention Philip Morris, and first runner-up in the Sand Sculpture Competition Hong Kong as well as the competition jointly organised by Formula Malaysia and Galeri Shah Alam. Zainon Abdullah also has experienced becoming a resident artist at the Nagoya University of Art Japan.



Signed and dated Zainon 2021 on lower middle

76

ZAINON B. ABDULLAH B. Kedah, 1964

Tari Rimba - Gembira 1, 2021
Acrylic on canvas 57 x 53 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 9,000



Signed and dated Nazri 08 on lower left

77

AHMAD NAZRI ABDULLAH B. Australia, 1937

Untitled, 2008
Oil on canvas 46 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - 5,000

“When doing such landscape paintings, I look at them as a whole composition. I start off by roughly putting in the shapes I see with light colours and then move on to smaller brushes and painting in the details using oil paints straight from the tube.” Most of Ahmad Nazri Abdullah’s works consist of landscapes painted plein air. Clouds have always interested the artist, and it all started while he was taking a walk and photographing sunset that he truly found the inspiration for his masterpieces. The artist also finds himself feeling more at home in Asian countries like Malaysia, where he has spent about two-thirds of his life, and his adoration for this country is seen in this piece of the Selayang landscape.



Signed Nazri on lower left

78

AHMAD NAZRI ABDULLAH B. Australia, 1937

Untitled, 2010
Oil on canvas, 60 x 50 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,200 - 5,000

Ahmad Nazri Abdullah was born in 1937, in Melbourne, Australia. He studied at Swinburne Technical College when he was 15 and his career began as a regional creative director for an advertising firm before becoming a lecturer at the Mara Institute of Technology (ITM), now known as UiTM. He was then appointed Selangor Royal Court Artist by Sultan Salahuddin Abdul Aziz Shah. He has painted 145 official portraits, 12 of them are of the Yang di-Pertuan Agong.



Signed Nazri on lower left

79

AHMAD NAZRI ABDULLAH B. Australia, 1937

Untitled, 2011
Oil on canvas 61 x 60 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,400 - 5,500



Signed, dated and titled RSA 10 Forest Colours on lower right

80

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Forest Colours, 2010
Oil on board 30 x 45 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - 2,500

Patterns of nature are exactly what is depicted in this work, featuring beautiful elements that correlate and interweave with one another seamlessly, to create an astounding masterpiece that represents nature at its finest. Struck with visual wonder, the audience is left to discover more and more hues as they explore the canvas, each colour special and diverse, as trees and floras are in the forests. Ahbeng produced countless variations of nature that naturally draws viewers in, coaxing them to take a longer look, as there is an underlying message or mystery to discover and to get acquainted with.



Signed, dated and titled RSA 05 Lake Joot, Sarawak on lower right

81

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Lake Joot, Sarawak, 2005
Oil on board 30 x 45 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - 2,500

Nature and landscapes are two things that Raphael Scott AhBeng held dear to his heart. In classic AhBeng style, he expressed his love for solitary environments with a stunning painting. In this piece, AhBeng depicted his true spirit and adoration for nature, with shadows of large mountains and stunning blue skies while injecting bits and pieces of his personality with bright streaks and splashes of alluring tones.



Signed Teh Siew Joo lower right

82

TEH SIEW JOO B. Malaysia, 1930

Orchids
Watercolour on paper 54.5 x 75 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - 5,000

Teh Siew Joo was born in 1930, in Penang. worked as a cartoon animator for the Shanghai Art and Film Production Studio from 1955 till 1961. He was given the opportunity to be involved in the production of many films, including, the cartoon film 'A Tadpole Looking for Its Mother', which garnered the Honourable Prize at the 17th Cannes International Film Festival, France (1964). Teh held his first one-man show in 1976 in Chinese Brush Painting in Ipoh, Malaysia. Subsequently, the artist also participated in various joint exhibitions which include the International Teochew Arts Art Exhibition, (Raffles City, Singapore), the Japan Asian Watercolor Art Exhibition (Osaka, Japan), the Malaysia Confederation Asian Watercolor (Kuala Lumpur), and the Rediscovery, Conservatory of Fine Arts (Penang).

83

SOON LAI WAI B. Penang, 1970

Purple Earth, 2021
Oil on canvas 165 x 165 cm

Provenance
Private Collection, Kuala Lumpur

RM 14,000 - 25,000

Although he had a background in art education from Saito Academy, where he learned the basic foundation and skills to painting, he started out as a graphic designer. Many years later, he felt the need to leave the stressful industry, and also felt that his creativity was limited in the field. Having studied Chinese painting, he began combining his knowledge of Oriental strokes and painting style with oils and acrylics.



Signed and dated Lai Wai 2021 on lower right



Signed on lower right

84

SOON LAI WAI B. Penang, 1970

Resonance 6, 2015

Acrylic on paper 29.7 x 42 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,000 - 5,000

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



Signed Khairul Izham on lower right

85

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Hujung Tanjung III, 2021

Acrylic on paper 60.5 x 84.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - 2,500

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



Signed Khairul Izham on lower right

86

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Hujung Tanjung II, 2021

Acrylic on paper 60.5 x 84.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,000 - 2,500

Khairul Izham is known to portray an enigmatic and elusive mood in his subjects. His brushes of colour create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured. At mere glance, this piece portrays foliage. But at closer look, it discloses a motley of sketches that include a chair, buildings, flower, butterfly, dragonfly and many more. It's a stunning piece, executed brilliantly.



Signed and dated Rafiee Ghani 2007 on lower left

87

RAFIEE GHANI

B. Kedah, 1962

Lotus, 2007

Mixed media on paper 91 x 61.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - 3,500



Signed, titled and dated
Rafiee Ghani Red Chairs 2007 on lower middle

88

RAFIEE GHANI

B. Kedah, 1962

Red Chairs, 2007

Mixed media on paper 91 x 61.5 cm

Provenance

Private Collection, Kuala Lumpur

RM 1,500 - 3,500

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 Beeldende Kunst at The Hague in the Netherlands before he continued his studies at Institut 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. His works are known for their loud and dynamic colours and brush strokes where his Intimism styles are very well established. 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.

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

89

YUSOF GHANI B. Johor, 1950

Siri Tari III, 1984-85 (Washington Series)

Oil on canvas 163 x 219 cm

Provenance
Private Collection, Kuala Lumpur

RM 250,000 - 550,000

Yusof Ghani, born in 1950 in Johor, is a Malaysian painter, sculptor, writer, professor and curator and an art collector himself. His career spans over three decades which has produced a very diverse series of artworks dealing with Southeast Asian motifs with an Abstract Expressionist approach. His works blend painting and drawing into a visual entity pleasing to the eye of its beholder.

During Yusof's master's programme in Catholic University, Washington DC, he had to produce a series of cultural paintings for his thesis. This was when he turned to his roots and found a dance dubbed 'mak yong' that inspired his thesis. The 'mak yong' dance is a dance-drama performed by women for the royal court. It was deemed as a subtle message of the people to the king. Enthused by the 'mak yong', the Tari series was born and became his artistic platform for social commentaries such as the imbalance in Malaysian society, between the rich and poor as well as the powerful and the powerless. Initially, Yusof's Tari series was somewhat a literal interpretation of women dancing, subsequently progressing into an expressionistic nature, particularly the American expressionism. Even though he uses figures as his reference, it slowly developed into linear strokes and became very ambiguous. The technique of painting morphed into an aggressive, spontaneous and a dialogue with the painting. It allowed Yusof to be more free in expressing himself and thoughts.

Yusof Ghani's Tari Series revolves around social remarks, and until this day, remains as his most popular and coveted series. In this series, he uses dance paintings to portray human behaviour and to experiment with lines, movement and colour. Despite how elegant this painting of dancing looks, it was never intended to be graceful. The lines and sketches on this artwork were executed freely and spontaneously in a frenzied and haphazard manner. "Life is sometimes like dancing – we move about with no purpose but we get lots of pleasure out of it," said Yusof.



Signed and dated "Yusof Ghani, Siri Tari III, 1984" on the verso.

Painted at the Catholic University Washington.

Exhibited at Anton Gallery Washington, USA for Yusof Ghani's Inaugural Solo Exhibition in 1984.

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;
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"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;

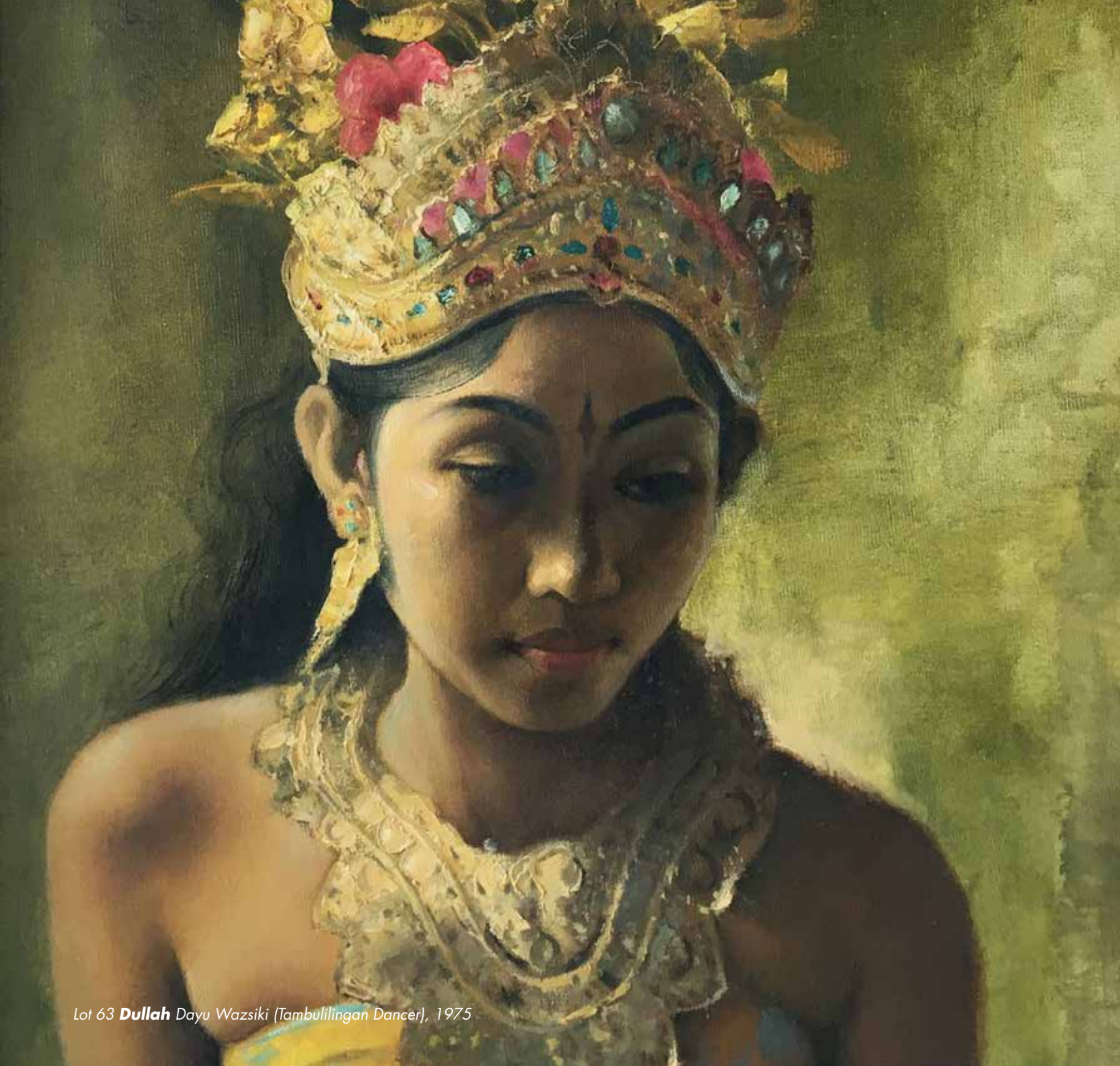
"Forgery"	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
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Lot 39 **Yang Keshan** *Girl with Sheep*, 1987

Index of Artists

A.B.Ibrahim	33	Ng Foo Cheong	90,91
Ahmad Nazri Abdullah	107,108,109	Nyoman Gunarsa	99
Abdul Latiff Mohidin	100	Ong Kim Seng	55,56
Awang Damit Ahmad	70,72	Rafiee Ghani	22,23,24,25 116,117
Bhanu Achan	89	Raphael Scott Ahbeng	26,102,110
Chuah Thean Teng, Dato'	38	Raka Suasto	97
Chia Yu Chian	51	Shafurdin Habib	86,87
Chen Wen Hsi	58,59	Siew Hock Meng	20,21,41
Cheong Soo Pieng	62	Soon Lai Wai	112,114
Drew Harris	83	Sheng Qi	66
David Cox	67	Seah Kim Joo	46,47,48,49,50
Dullah	92	Tan Choon Ghee	85
Frank Woo	84	Thomas Yeo	52
Haji Widayat	98	Tan Thean Song	72
Han Snel	96	Teh Siew Joo	111
Ismail Mat Hussin	32,40	Tong Chin Sye	54,55
Ismail Abdul Latiff	76	Truong Van Thanh	64
Jeihan Sukmantoro	94,95	Yang Keshan	65
JH	67	Yusof Ghani	118
Kelvin Chap	104	Yusof Majid	78,79
Khalil Ibrahim	30,72	Yong Mun Sen	34,35,36
Kwan Chin	42,44,45	Zainon B. Abdullah	105,106
Long Thien Shih	74	Zhong Pai Mu	37
Lee Long Looi	75		
Lye Yau Fatt	101		
Mohd Khairul Izham	18,20,21,80,115		
Mohd Akhir Ahmad	81		
Mokhtar Ishak	88		
Noor Mahnun	28,29		
Nik Rafin	82		
Ng Eng Teng	60		



Lot 63 **Dullah** *Dayu Wazsiki (Tambulilingan Dancer)*, 1975



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