



KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

KUALA LUMPUR, SUNDAY 5th MARCH 2023



Lot 74 **Khalil Ibrahim** *Form XXIII, 2000*

Auction Day

Sunday, 5th MARCH 2023

Auction starts at 1.00 pm

KL Lifestyle Art Space(KLAS)

150, Jalan Maarof

59200 Bukit Bandaraya

Bangsar, Kuala Lumpur, Malaysia

Contact Information

General Enquiries

Nik +6019 333 7668

info@mediate.com.my

Whatsapp +6013 361 2668

info@mediate.com.my



KLAS ART AUCTION 2023

MALAYSIAN & SOUTHEAST ASIAN ART

SUNDAY, 5th MARCH 2023



Lot 69 **Abdul Latiff Mohidin** Shiraz II, 2000

Full Showcase

Date: 20 February - 5 March 2023

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 48 **Khoo Sui Hoe** *Two Standing Between Leaves, Jan 1979*



Auction Venue: KL Lifestyle Art Space (KLAS)

150, Jalan Maarof

59200 Bukit Bandaraya

Bangsar, Kuala Lumpur, Malaysia

M : +06019 333 7668

T : +603 2201 7668

Contents

Auction Information **3**

Glossary **8**

Lot 1 - Lot 77 **16**

Auction Terms and Conditions **100**

Index of Artists **106**

Glossary



1 KHALIL IBRAHIM
EAST COAST FISHERMAN, 1967

Watercolour on paper
27 x 37 cm
RM 5,000 - 8,000



2 MOHD KHAIRUL IZHAM
BLUE GARDEN, 2021

Mixed media on canvas
152 x 152 cm
RM 2,500 - 5,000



3 YUSOF GHANI
SIRI OMBAK

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



4 RAFIEE GHANI
SIRI WAJAH, 2013

Pen on paper
22 x 16.5 cm
RM 1,800 - 3,800



13 FAUZUL YUSRI
FENOMENA BIRU HITAM, 2002

Mixed media on canvas
123 x 137 cm
RM 12,000 - 15,000



14 SUZLEE IBRAHIM
MOVEMENT SERIES -
THE LOST FOREST, 2000/3

Acrylic and oil on canvas
61 x 61 cm
RM 5,000 - 9,000



15 CHUA KOK HOOI
EARTHLY PASSION SERIES, 2007

Acrylic on canvas
59 x 48 cm
RM 3,000 - 5,000



16 NIZAR KAMAL ARIFFIN
SIRI POHON BERINGIN 2012 - DAERAH

Acrylic on canvas
123 x 123 cm
RM 15,000 - 25,000



5 KELVIN CHAP
ESSENCE OF THE
RAINFOREST, 2016

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



6 RAFIEE GHANI
GARDEN SERIES STUDY, 2000

Acrylic on board
71 x 81 cm
RM 7,000 - 8,000



7 CHUA KOK HOOI
PEONIES IN BLOOM, 2022

Acrylic on canvas
73 x 53 cm
RM 3000 - 5,000



8 ISMAIL MAT HUSSIN
WEAVING, 2004

Watercolour on paper
56 x 76 cm
RM 3,500 - 5,000



17 RADUAN MAN
PASIR TUMBUH, 2017

Oil on canvas
153 x 107 cm
RM 7,000 - 14,000



18 LEE LONG LOOI
MOTHER & CHILD, 1980'S

Batik
34 x 25 cm
RM 800 - 1,500



19 LEE LONG LOOI
MOTHER AND CHILDREN, 1980'S

Batik
34 x 25 cm
RM 800 - 1,500



20 TAN THEAN SONG
PADDY FIELD, 1970'S

Batik
51 x 26 cm
RM 500 - 800



9 MAAMOR JANTAN
VILLAGE SCENE, 2022

Watercolour on paper
71 x 113.5 cm
RM 2,800 - 5,500



10 ISMAIL ABDUL LATIFF
SKYDANCE... OFF TO
HEAVEN. NO1, 1998

Acrylic on museum board
50.5 x 40.5 cm
RM 4,000 - 9,000



11 ISMAIL ABDUL LATIFF
SKYDANCE... OFF TO HEAVEN.
NO.2, 1998

Acrylic on museum board
50.5 x 40.5 cm
RM 4,000 - 9,000



12 RAPHAEL SCOTT AHBENG
VIRGIN HILL, 2009

Oil on board
30 x 30 cm
RM 1,200 - 1,800



21 ISMAIL MAT HUSSIN
MANDI BERSAMA IBU, 2004

Batik
90 x 76 cm
RM 9,000 - 16,000



22 KHALIL IBRAHIM
MOVEMENT IN BLUE, 1985

Batik
92 x 92 cm
RM 110,000 -180,000



23 CHUAH THEAN TENG, DATO'
BULLOCK CART CARRIAGE, 1970'S

Batik
89 x 61 cm
RM 14,000 - 22,000



24 CHUAH THEAN TENG, DATO'
MOTHER AND CHILD
(DURIAN SELLER), 1970'S

Batik
89 x 61 cm
RM 45,000 - 80,000



25 KWAN CHIN
AT THE GARDEN, 2015
Batik
95 x 106 cm
RM 6,000 - 12,000



26 KWAN CHIN
SUNSHINE GIRL, 1998
Batik
74 x 74 cm
RM 4,000 - 6,000



27 KWAN CHIN
MOTHER & CHILDREN / THREE SIBLINGS
Batik
29 x 28 cm / 30 x 29 cm
RM 1,000 - 2,000



28 SEAH KIM JOO
FISHERFOLKS, 1974
Batik
90 x 60 cm
RM 8,000 - 15,000



37 CHEN WEN HSI
TWO GIBBONS
Chinese ink and watercolour on paper
33 x 44 cm
RM 28,000 - 45,000



38 CHUNG CHEN SUN
INDIAN LADY (MOTHER AND CHILD, 1975)
Ink on paper
136 x 65 cm
RM 5,000 - 12,000



39 ZHONG PAI MU
PENANG CHINESE TEMPLE, 1930'S / UNTITLED / UNTITLED / UNTITLED
Watercolour on paper
29 x 35 cm / 18 x 27 cm / 26 x 33 cm / 23 x 26 cm
RM 900 - 1,800



40 DENG YONG HONG
BOAT ON A RIVER, 1980'S
Chinese ink and watercolour on paper
47 x 43 cm
RM 1,000 - 3,000



29 TAY CHEE TOH
RESTING 2, 1970
Batik
49 x 75 cm
RM 8,000 - 18,000



30 SEAH KIM JOO
DAYAK GIRL, 1970'S
Batik
63.5 x 45.5 cm
RM 3,500 - 7,000



31 TONG CHIN SYE
MARKET IN BOAT QUAY, SINGAPORE
Watercolour on paper
37 x 51 cm
RM 4,000 - 7,000



32 KOEH SIA YONG
MARKET SCENE, 2005
Oil on canvas
50 x 60 cm
RM 8,000 - 12,000



41 DENG YONG HONG
BOAT IN A CANAL, 1980'S
Chinese ink and watercolour on paper
47 x 43 cm
RM 1,000 - 3,000



42 JOHARI SAID
UNTITLED, 2012
Ink on paper
111 x 77 cm
RM 7,000 - 12,000



43 TAN CHOON GHEE
MOSQUE IN PENANG, 1982
Watercolour on rice paper
68.5 x 46 cm
RM 5,000 - 10,000



44 KOH TENG HUAT
18 CANON SQUARE, GEORGETOWN PENANG, 2020
Oil on canvas
27 x 58 cm
RM 1,800 - 3,000



33 TAY CHEE TOH
TOGETHER, 1968
Gouache on paper
46 x 95 cm
RM 10,000 - 22,000



34 SEAH KIM JOO
FISHERMAN WITH BOUNTY, 1970 OM MANI PADME HUM! (JEWEL IN THE HEART OF THE LOTUS) - NEPAL SERIES, 1980
Oil on board
96 x 60 cm
RM 12,000 - 22,000



35 ONG KIM SENG
HEART OF KATHMANDU - NEPAL SERIES, 1994
Ink and colour on paper
73 x 53.5 cm
RM 18,000 - 25,000



36 ONG KIM SENG
HEART OF KATHMANDU - NEPAL SERIES, 1994
Acrylic on canvas
130 x 180 cm
RM 110,000 - 180,000



45 NGUYEN THANH BINH
TWIN SISTERS, 1980
Oil on canvas laid on board
63 x 78 cm
RM 1,000 - 3,000



46 LEE LONG LOOI
LADY WITH BASKET, 1980'S
Gouache on paper
76 x 28 cm
RM 2,000 - 5,000



47 LEE LONG LOOI
UNTITLED
Oil on canvas
98.4 x 67.3 cm
RM 5,000 - 12,000



48 KHOO SUI HOE
TWO STANDING BETWEEN LEAVES, JAN 1979
Acrylic on canvas
74 x 88 cm
RM 25,000 - 55,000



49 RAKA SUASTO

BALI 1, 2006

Mixed media on paper
46 x 34.5 cm
RM 500 - 800



50 RAKA SUASTO

BALI 4, 2005

Mixed media on paper
27 x 37.5 cm
RM 500 - 800



51 HAN SNEL

PORTRAIT OF BALINESE GIRL, 1972

Charcoal on paper
68 x 51 cm
RM 1,800 - 3,500



52 LEE MAN FONG

BALINESE PROCESSION, 1980'S

Watercolour on paper
102 x 200 cm
RM 90,000 - 130,000



61 SAKTI BURMAN

MOTHERS AND CHILDREN, 1966

Watercolour and ink on paper
48.3 x 62.2 cm
RM 2,500 - 5,000



62 LONG THIEN SHIH

KAMPUNG HAILAM, KLANG FISHING VILLAGE, 1963

Watercolour on paper
40 x 63 cm
RM 5,500 - 9,000



63 A.B.IBRAHIM

FISHING VILLAGE BY A RIVER, 1950'S

Watercolour on paper
26 x 36 cm
RM 1,800 - 3,500



64 A.B.IBRAHIM

FISHING VILLAGE, 1960'S

Watercolour on paper
27 x 37 cm
RM 1,800 - 3,500



53 LAXMAN PAI

SUNSET WAVES, 1977

Oil on canvas
86 x 76 cm
RM 10,000 - 22,000



54 PARITOSH SEN

RAGINI ASAVARI, 1961

Oil on panel
90 x 60 cm
RM 20,000 - 45,000



55 M. SIVANESAN

THREE LADIES, 1975

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



56 M. SIVANESAN

MOTHER AND CHILD, 1975

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



65 A.B.IBRAHIM

CROSSING THE RIVER, 1960'S

Watercolour on paper
27 x 37 cm
RM 1,800 - 3,500



66 JALAINI ABU HASSAN

DESEMBER LEWAT HUJUNG, 1999

Mixed media on paper
75 x 57 cm
RM 6,000 - 12,000



67 RAFIEE GHANI

CLOUDS, 2010

Mixed media on paper
90 x 61.5 cm
RM 3,000 - 6,000



68 RAFIEE GHANI

RED CLOUDS, 2007

Mixed media on paper
88 x 118 cm
RM3,000 - 6,000



57 SUNIL DAS

TWO GALLOPING HORSES

Charcoal on paper
58.5 x 90.2 cm
RM 5,000 - 12,000



58 SUNIL DAS

GALLOPING HORSE

Charcoal on paper
90.8 x 58.3 cm
RM5,000 - 12,000



59 SUNIL DAS

HORSE

Charcoal on paper
90.8 x 58.3 cm
RM 5,000 - 12,000



60 SHANTILAL (SHANTI) SOMNATH DAVE

ISLAND OF THOUGHTS

Oil on canvas
61 x 61 cm
RM 4,000 - 10,000



69 ABDUL LATIFF MOHIDIN

SHIRAZ II, 2000

Oil on canvas
35 x 92 cm
RM 100,000 - 130,000



70 YUSOF GHANI

HIJAU SERIES "SERKAT", 1998

Oil on canvas
122 x 90 cm
RM 70,000 - 120,000



71 MOHD KHAIRUL IZHAM

RAWA I, 2022

Acrylic on canvas
64 x 163 cm
RM 2,800 - 6,000



72 MOHD KHAIRUL IZHAM

RAWA II, 2022

Acrylic on canvas
53 x 163 cm
RM 2,800 - 6,000



73 RAPHAEL SCOTT AHBENG

GAWAI, 2007

Oil on board
90 x 120 cm
RM 2,800 - 6,000



74 KHALIL IBRAHIM

FORM XXIII, 2000

Acrylic on canvas
95 x 99 cm
RM 50,000 - 75,000



75 RAPHAEL SCOTT AHBENG

INTENSE HEAT, 2014

Acrylic on board
30.5 x 30.5 cm
RM 1,200 - 3,500



76 RAPHAEL SCOTT AHBENG

PRECIOUS GROWTH, 2013

Acrylic on board
30.5 x 30.5 cm
RM 1,200 - 3,500



77 KHALIL IBRAHIM

EAST COAST FISHERMEN, 1988

Watercolour on paper
25 x 33.5 cm
RM 5,000 - 9,000



Lot 52 **Lee Man Fong** Balinese Procession, 1980's



Signed and dated "Khalil Ibrahim 67" on the lower right

1

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

East Coast Fisherman, 1967
Watercolour on paper 27 x 37 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 8,000

The late and great Khalil Ibrahim painted this so meticulously and brilliantly that viewing the painting feels like this East Coast scene is unfolding right before your eyes. With wooden boats anchored ashore, coconut trees and wooden houses in the background, this nostalgic landscape is one that is hard to come by anymore. The fishermen are seen in white shirts and sarong with a head scarf over their heads and tending to their fishing net. Having been born in the East Coast, Khalil has a deep fascination and connection to this place and hence, produced prolific artworks as his homage to the East Coast.



Signed and dated "Khairul Izham 21" on lower middle

2

MOHD KHAIRUL IZHAM B. Pahang, 1985

Blue Garden, 2021
Mixed media on canvas 152 x 152 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,500 - 5,000

Mohd Khairul Izham is known for his approach on broad subjects of past and memories with complex layering and conscious masking, leaving viewers with residue from the process of recollection. Staying true to his enigmatic, peculiar and evasive style, this artwork portrays a sweep of blue hue in a dark whimsical setting. The monochromatic colour lures his viewers into his unique imagination.



Signed on lower right

3

YUSOF GHANI B. Johor, 1950

Siri Ombak

Acrylic on canvas 34.5 x 45 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,500 - 7,000

Aptly named the Ombak Series, it depicts mighty and wrathful rolling waves. One can observe the intricacies in the movements of the waves as it gains in dimension and about to unfold itself onto the shore. The waves represent the most recent three phases of Yusof Ghani's journey, namely: destruction, humanity and awakening. This series brings us back to his roots in abstract expressionism. His earlier works showcase his curiosity and search for something more spiritual through the series of 'Tari', 'Topeng', 'Wayang', 'Segerak', 'Hijau', 'Biring' and 'Wajah'. Yusof Ghani is a painter who always gives depth to his paintings by equipping them with an underlying meaning.



Signed Yusof Ghani and dated 2013 on lower right

4

YUSOF GHANI B. Johor, 1950

Siri Wajah, 2013

Pen on paper 22 x 16.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - 3,800

Yusof Ghani was born in 1950 in Johor and used to frequent a small movie theatre as a young boy, where he developed a predisposition towards painting. He received a scholarship to study art at George Mason University, USA, where he studied Graphic Art and proceeded to pursue his Master's in Fine Art at Catholic University, Washington. Upon returning to Malaysia, he began lecturing in Universiti MARA Institute of Technology. Most notably known for Abstract Expressionism, his other popular series are Tari, Topeng, Wayang, Segerak and Biring. While most of Yusof Ghani's Wajah Series take on a darker mood or tone, this particular piece departs from that and boasts a more enigmatic and ethereal quality to it, with various sketches of faces on paper.



Signed and dated “Kelvin Chap, 2016” on lower right

5

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.



Signed “Rafiee Ghani” on lower middle and dated 2000 on lower right

6

RAFIEE GHANI B. Kedah, 1962

Garden Series Study, 2000
Acrylic on board 71 x 81 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - 8,000

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



Signed “KH Chua 22” on lower left

7

CHUA KOK HOOI B. Perak, 1977

Peonies in Bloom, 2022
Acrylic on canvas 73 x 53 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - 5,000

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



Signed and dated “Ismail Mat Hussin 2004” on lower right

8

ISMAIL MAT HUSSIN B. Kelantan, 1938 - 2015

Weaving, 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 tranquillity, 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 on lower right

9

MAAMOR JANTAN B. Kedah, 1961

Village Scene, 2022
Watercolour on paper 71 x 113.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - 5,500

Born in Kulim, Kedah in 1961, Maamor Jantan answered the call of being an artist in his youth. Maamor Jantan started out as an apprentice machinist before getting a job as an assistant curator, for an art gallery in Kuala Lumpur where he was first introduced to the world of visual arts and its artists. It was only after meeting the inimitable Khalil Ibrahim in 1984 studying under him for more than a decade that he ventured into art. Maamor's has an unconventional approach to art; he employs a unique style of using delicate tones of blotched and bleached colours and pairs it with his deep fondness for kampung scenes. With an aptness for village scenes, night scenes and the likes, evident in the 'Village Scene, 2022', is executed in his own mannerism, layered with mysticism, colours and an ethereal quality to it.



Signed "Ismail Latiff" on lower middle

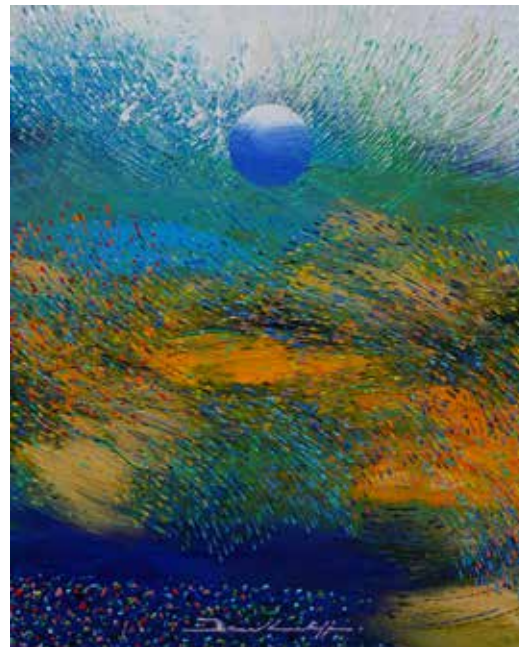
10

ISMAIL ABDUL LATIFF B. Melaka 1955

Skydance... Off to Heaven No.1, 1998
Acrylic on museum board 50.5 x 40.5 cm

Provenance
Private Collection, Singapore

RM 4,000 - 9,000



Signed "Ismail Latiff" on lower middle

11

ISMAIL ABDUL LATIFF B. Melaka 1955

Skydance... Off to Heaven. No.2, 1998
Acrylic on museum board 50.5 x 40.5 cm

Provenance
Private Collection, Singapore

RM 4,000 - 9,000



Signed, dated, and titled “RSA 09 Virgin Hill” on lower right

12

RAPHAEL SCOTT AHBENG B. Sarawak, 1939 - 2019

Virgin Hill, 2009

Oil on board 30 x 30 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - 1,800

Always the storyteller of nature and landscapes, Raphael Scott Ahbeng had a great affinity for these subjects and translated this on canvas. In classic AhBeng style, he expressed his love for solitary environments using a spectacle of colours and strokes, resulting in a stunning painting. In this piece, AhBeng depicted his true spirit and adoration for nature — blue skies make the background while trees are illustrated at the apex of a hill, untouched and pristine. The artist injects bits and pieces of his personality with bright streaks and splashes of alluring tones. He was born in Bau in 1939 and was one of Malaysia’s most renowned abstract artists. The recently departed studied at the Bath Academy of Art in the UK and was known for his large canvases of overlapping light-coloured mountains which exudes an airy feel. Raphael was once a teacher, cartoonist and a radio producer before becoming a full-time painter.



Signed and dated “Fauzul 02” on lower right

13

FAUZUL YUSRI B. Kedah, 1974

Fenomena Biru Hitam, 2002

Mixed media on canvas 123 x 137 cm

Provenance
Private Collection, Kuala Lumpur

RM 12,000 - 15,000

“Artists should not be too direct, and be more creative with their messages.” That is exactly the stand Fauzul Yusri takes as he creates yet another unfathomable yet curiosity-evoking piece. Despite the sandy, calm brown he takes on throughout this piece of artwork, random and sporadic forms of grey masses decorate the canvas – as if floating or suspended, even. Formless markings, scratching and scarring also appear here and there. In its entirety, the message is quiet yet bold, honest yet a little distorted.



Signed and dated on lower left. Captioned on the verso

14

SUZLEE IBRAHIM B. Terengganu, 1967

Movement Series - The Lost Forest, 2000/3
Acrylic and oil on canvas 61 x 61 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 9,000

KLAS proudly brings to attention one of Suzlee Ibrahim's masterpieces, Movement Series – The Lost Forest 2000/3 with defining red spaces and white lines exploding around the more predominant colours of green, symbolising the forest, as the title indicates. A chaos of colours comes to life on his canvas. The multiple layers of paint are applied followed by textural treatment to unravel a precise state of mind expressed through conscious gestures. Born in 1967 in the modest state of Terengganu, Suzlee Ibrahim has shown a remarkable achievement in his 30 years' career as a painter. He has had 32 solo exhibitions and has exhibited in more than 20 countries all over the world.



Signed "KH Chua 2007" on lower right

15

CHUA KOK HOOI B. Perak, 1977

Earthly Passion Series, 2007
Acrylic on canvas 59 x 48 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - 5,000

Chan Kok Hooi is Malaysia's multi-talented artist who has established himself as one of the most exciting contemporary painters of his time. Born in 1974 in Penang, Kok Hooi's work is said to be very 'experimental' where he uses many different types of medium and images to express and convey his message to the viewer. Kok Hooi's art education came through the Malaysian Institute of Art where he graduated with a Diploma in Fine Art majoring in Painting. There's much exuberance and energy to Chua Kok Hooi's works. From the get-go, viewers are greeted by loud, vivid colours, complemented by fluid brushstrokes to add depth to the artwork. Only upon dissecting will one discover the enigma that lies within each work.



Signed and dated “NIZAR 2012” on lower right.
Name, title, medium, and date inscribed on the verso

16

NIZAR KAMAL ARIFFIN B. Pahang, 1964

Siri Pohon Beringin 2012 - Daerah
Acrylic on canvas 123 x 123 cm

Provenance
Private Collection, Kuala Lumpur

RM 15,000 - 25,000

While most of the viewers find that this is a highly methodical, structured and highly-disciplined piece of work with intricate, precise lines for design, Nizar Kamal Ariffin's works bear a greater and deeper meaning to them. The lines signify spirituality, liberty, faith and personal growth, and as one can see, they are all interwoven and connected in the world (the canvas). The lighter space in this piece signifies balance in life, and contextually, it means that we need faith to have balance in life. Nizar Kamal Ariffin was born on the 9th of September, 1964 in Kuala Lipis, Pahang. He was a member of SENIKA, Kuantan's state of art society. While working with the Ministry of Culture and Youth, he was appointed the Taman Seni Budaya Pahang's Resident Artist. After having graduated from University Sains of Malaysia and trained in Fine Arts and Graphics, he became a full-time artist and joined the Conlay Artist Colony in 1998 at Craft Complex Malaysia.



Signed and dated “Radman 2017” on lower left

17

RADUAN MAN B. Pahang, 1978

Pasir Tumbuh, 2017
Oil on canvas 153 x 107 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - 14,000

This piece comes across as strong and purposeful, the statement as loud as the pulsating and determined colours that linger around the canvas. Despite how strong it comes off as, the message is very unclear, ambiguous and closed, and it is only up to the viewer what to make of it. Splashes across the canvas serve as the focus point which takes centre stage, attracting viewers to dissect the meaning and concept behind this masterpiece.



Signed and dated “Lee Long Looi 80” with artist seal on the left side of the painting



Signed “Lee Long Looi” on lower right

18

LEE LONG LOOI B. Kedah, 1942

Mother & Child, 1980's
Batik 34 x 25 cm

Provenance
Private Collection, Canada

RM 800 - 1,500

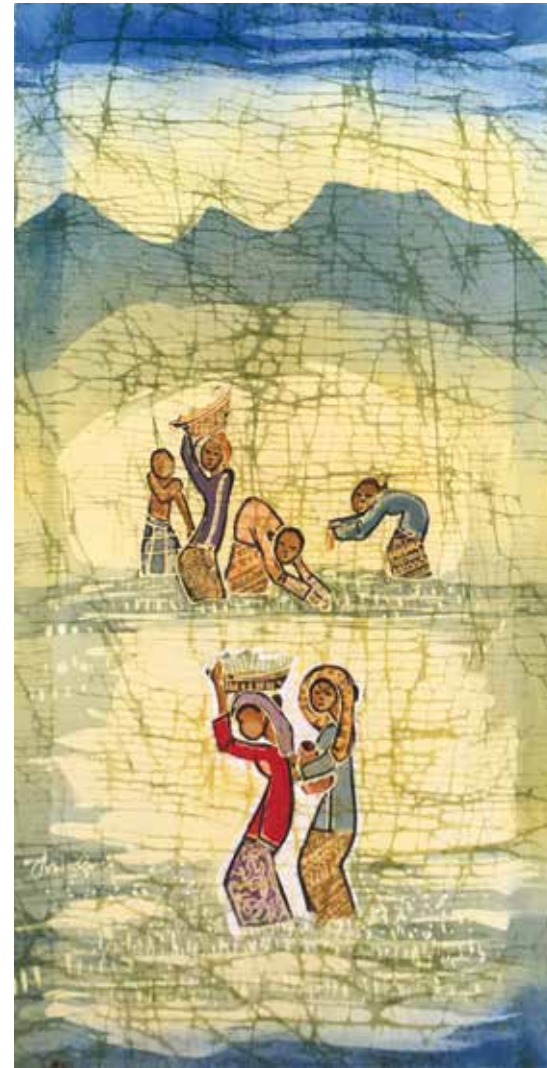
19

LEE LONG LOOI B. Kedah, 1942

Mother and Children, 1980's
Batik 34 x 25 cm

Provenance
Private Collection, Canada

RM 800 - 1,500



Signed Thean Song on lower left

20

TAN THEAN SONG B. Kedah, 1946 - 2018

Paddy Field, 1970's
Batik 51 x 26 cm

Provenance
Private Collection, USA

RM 500 - 800

Tan Thean Song works mainly in the batik medium, although he also paints in watercolours and Chinese ink. This 1970's work has a cool and calming palette, with the typical cracking-line technique peaking through. It depicts the setting of a paddy field, with subjects clad in traditional attire harvesting paddy. Some are illustrated carrying the yield in a basket over their head. At the background, one can discern a range of undulating hills.

21

ISMAIL MAT HUSSIN B. Kelantan, 1938 - 2015

Mandi Bersama Ibu, 2004
Batik 90 x 76 cm

Provenance
Private Collection, Kuala Lumpur

RM 9,000 - 16,000

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. This endearing piece by Ismail Mat Hussin embodies exactly what its title suggests, which is translated to bath time with mother. Two female figures are depicted donning sarongs and a small boy is illustrated naked in his bathroom, awaiting his mother to give him a bath. 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

22

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

Movement in Blue, 1985
Batik 92 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 110,000 - 180,000

Combining both his love for batik and fascination for the nude human body, Khalil Ibrahim pieces together this beautiful batik composition of various figures in different poses, each showcasing the contours, shapes and lines of the nude body. Slightly different from his usual earthy, warm, brawny tones, Khalil ventures into a cooler mood and atmosphere, with contrasting colours making an appearance every now and then.



Signed and dated "Khalil Ibrahim 85" on lower left

23

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

Bullock Cart Carriage, 1970's
Batik 89 x 61 cm

Provenance
Private Collection, Canada

RM 14,000 - 22,000

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." 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." This particular work departs from the artist's usual hallmark and presents an almost ambiguous iteration of the Bullock Cart Carriage.



Signed "Teng" on lower right

24

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

Mother and Child (Durian Seller), 1970's
Batik 89 x 61 cm

Provenance
Private Collection, USA

RM 45,000 - 80,000

Datuk Chuah Thean Teng is a renowned Malaysian artist, known for his striking batik paintings. His "Mother and Child" series is one of his most iconic works, which is characterised by its tender and emotional depiction of the bond between a mother and her child. The series features a variety of compositions, but all of them depict the intimate relationship between a mother and her child in a serene and peaceful setting. The mother is often shown holding her child close, with a look of love and tenderness on her face. The children, on the other hand, are shown with a look of contentment and trust in their mother. In this painting, the mother, who is a durian seller, appears to have her son strapped to her back, while she tends to customers.



Comes with a certificate of authenticity from Yahong Art Gallery, Penang



Signed and dated "Kwan Chin 2015" on lower right .
Comes with Certificate signed by the artist

25

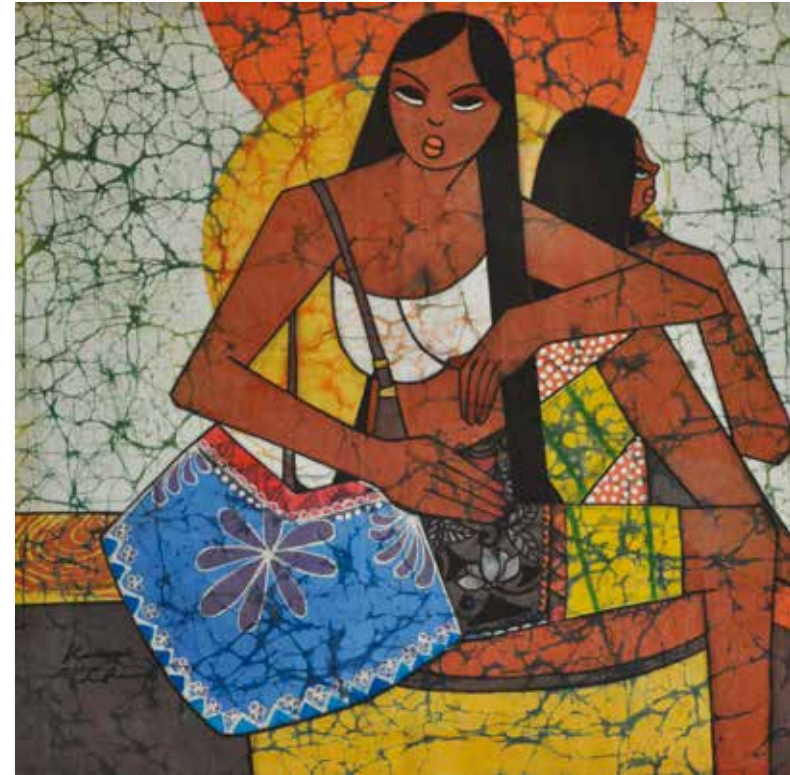
KWAN CHIN B. Kuala Lumpur, 1946

At the Garden, 2015
Batik 95 x 106 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - 12,000

Born Goh Yee, Kwan Chin was born in Kepong, Kuala Lumpur. He attended NanYang Academy of Fine Art in Singapore, where he learned using traditional media including charcoal, watercolour and oils. A stint as a commercial artist in an advertising firm followed, but a brief introduction to batiks sparked his interest and he quickly turned to batik art, which he became famous for. Vividly-coloured batik paintings were his specialty, collectors all over the world tend to have a copy of Kwan Chin's works of art, which mainly depict scenes of Malaysian life.



Signed Kwan Chin on lower left

26

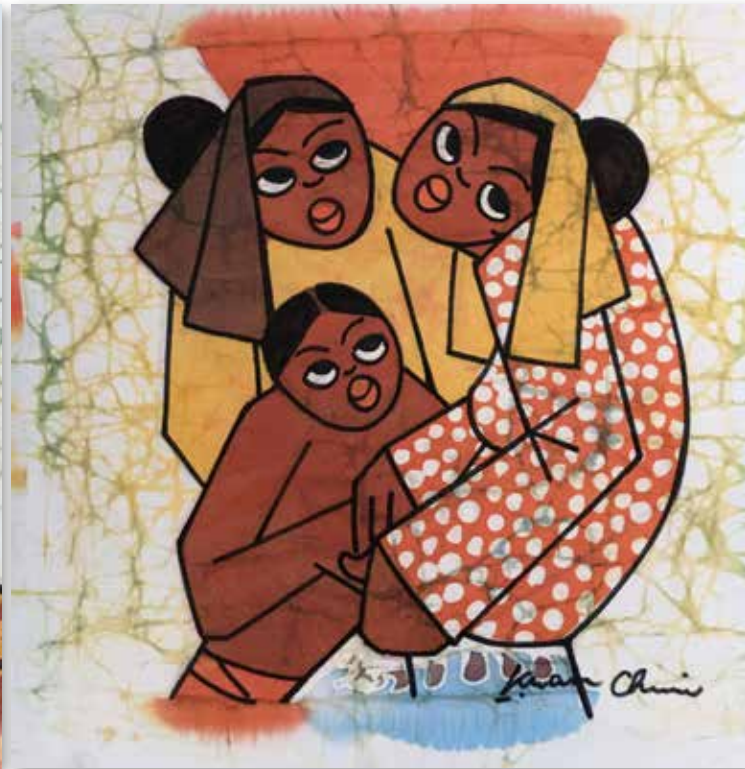
KWAN CHIN B. Kuala Lumpur, 1946

Sunshine Girl, 1998
Batik 74 x 74 cm

Provenance
Private Collection, Kuala Lumpur

RM 4,000 - 6,000

Kwan Chin has a penchant for 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 batik making. 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

27

KWAN CHIN B. Kuala Lumpur, 1946

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

Provenance
Private Collection, Canada

RM 1,000 - 2,000

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 captures the relationships of family and the simple life of yesteryears, together with their closeness to nature.



Signed on lower left. Comes with original receipt of purchase from Seah Gallery dated 1974 on verso

28

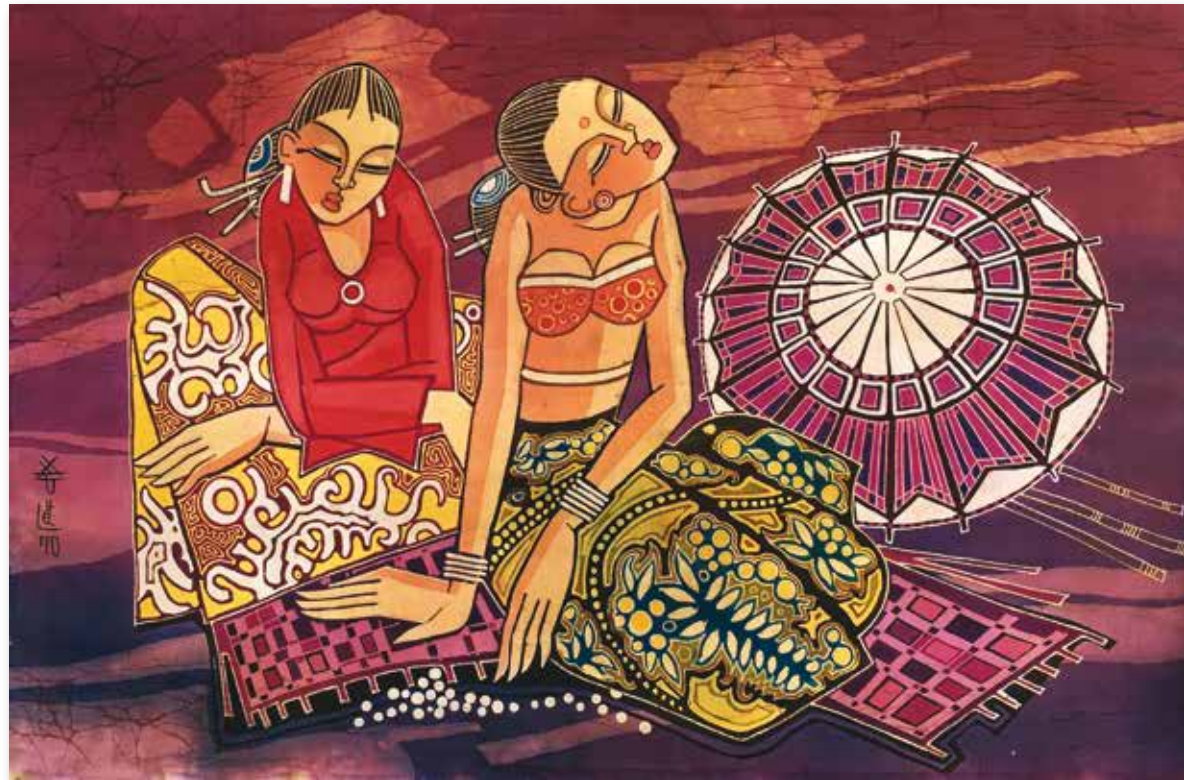
SEAH KIM JOO B. Singapore, 1939

Fisherfolks, 1974
Batik 90 x 60 cm

Provenance
Private Collection, Singapore

RM 8,000 - 15,000

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 are about 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, 'Fisherfolks' is a batik work rendered in an orange hue, with fishing boats floating in a distance and in the foregrounds, two fishermen are portrayed with a cloth around their head and dressed in sarong and shirt, tending to their nets.



Signed and dated "Chee Toh 70" in Chinese characters on lower left

29

TAY CHEE TOH B. Johor, 1941

Resting 2, 1970
Batik 49 x 75 cm

Provenance
Private Collection, Kuala Lumpur

RM 8,000 - 18,000

Painter, sculptor and Cultural Medallion recipient Tay Chee Toh has been creating art for almost half a century. Tay's artistic practices are driven by his consistent quest to challenge himself and to advance fresh forms of artistic expressions. Tay's artistic prowess is evident in this body of work. Here, dark, vivid colours are employed throughout the batik work, and in Tay's manner, he illustrates two subjects adorned in the traditional sarong and top resting. Seeking solace, they rest on a tikar and use an umbrella to create a shade from the sun. The subjects are portrayed in a unique juxtaposition of reality and fantasy.



Signed Seah Kim Joo on lower left

30

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 fade into one another when met.



Signed Tong on lower right

31

TONG CHIN SYE B. China, 1939

Market in Boat Quay, Singapore
Watercolour on paper 37 x 51 cm

Provenance
Private Collection, USA

RM 4,000 - 7,000

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 Koh on lower right.
Comes with a certificate of authenticity signed by the artist.

32

KOEH SIA YONG B. Singapore, 1938

Market Scene, 2005
Oil on canvas 50 x 60 cm

Provenance
Private Collection, USA

RM 8,000 - 12,000

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



Signed Chee Toh in chinese characters on lower right

33

TAY CHEE TOH B. Johor, 1941

Together, 1968

Gouache on paper 46 x 95 cm

Provenance
Private Collection, Singapore

RM 10,000 - 22,000

Painter, sculptor and Cultural Medallion recipient Tay Chee Toh has been creating art for almost half a century. Tay's artistic practices are driven by his consistent quest to challenge himself and to advance fresh forms of artistic expressions. Tay's artistic prowess is evident in this body of work. Here, the relationship between a couple of lovers is portrayed in a unique juxtaposition of reality and fantasy. The lovers are seen in a loving embrace, staring into each other's eyes.



Signed "SeahKimJoo" on lower right

34

SEAH KIM JOO B. Singapore, 1939

Fisherman with Bounty, 1970

Oil on board 96 x 60 cm

Provenance
Private Collection, USA

RM 12,000 - 22,000

Known as one of the first few advocates of traditional batik-painting, Seah Kim Joo illustrates a contrast of strong and edgy visuals in his Fisherman with Bounty piece, set against a background of a fishing village that suggests a dreamy-like reality. The strong hues of green, brown and blue wash over the subjects who are carrying sackfuls of their bounty. The crackling lines of the batik makes this piece an absolute gem.

35

ONG KIM SENG B. Singapore, 1945

Om Mani Padme Hum! (Jewel in the Heart of the Lotus) -Nepal Series, 1980
Ink and colour on paper 73 x 53.5 cm

Provenance
Private Collection, Singapore

RM 18,000 - 25,000

The Himalayas have always been a source of inspiration and a great challenge to venerable artist, Ong Kim Seng. He trekked up to Everest Base Camp to paint its scenery in 1978 to test himself. "I wanted to see if I could work in conditions that were a lot harsher than those in Singapore, and I am very glad that I passed the test," said Ong. The artist's well-received Himalayan Trek Exhibition in 1979 was a testimonial of this fact. But more than that, Ong was captivated by the mountain range as well as the people of Kathmandu, which proceeded to inspire another trip in 1981. Throughout the years, on the other side of the Himalayan mountain range, lies Tibet, which posed a mysterious lure for the artist. "It represented my greatest challenge yet.



Signed on lower left

36

ONG KIM SENG B. Singapore, 1945

Heart of Kathmandu - Nepal Series, 1994
Acrylic on canvas 130 x 180 cm

Provenance
Private Collection, Singapore

RM 110,000 - 180,000

Merging concepts with finesse of execution, Ong presents an exquisite rendition entitled the Heart of Kathmandu, 1994. Possessing an ethereal quality, the painting is flawless in flow and appropriation of light. The artist boasts his masterful strokes and immaculate detailing. As an en plein air painting, Ong brilliantly grasps his subjects, stays true to its nature and portrays it for his viewers. Intrigue builds as you step closer to examine the painting, revealing the simple beauty offered by the heart of Kathmandu, almost as if one is standing right there. An earthy, muted palette becomes the painting, used to capture the derelict buildings and the quotidian routine of the Nepalese.



Signed and dated "Seng 94" on lower right

37

CHEN WEN HSI B. China, 1906-1991

Two Gibbons

Chinese ink and watercolour on paper 33 x 44 cm

Provenance
Private Collection, Kuala Lumpur

RM 28,000 - 45,000

The black of the Chinese ink in Chen Wen Hsi's works is sometimes accompanied by subtle shades of brown that make up tree trunks or the skin of gibbons showing through black fur. Oftentimes, dabs and strokes of the occasional green of leaves, interrupt the monochromatic aspects of the works. All these muted tones come together to suffuse the ink works with a harmonious feel. It is easy to get lost in Chen Wen Hsi's skilful handling of the brush in depicting the gibbons' fur. The artist alternates between fine and broad brushstrokes as well as between wet and dry ones, all to different effects. Sometimes, all these different brush strokes can be found on the body of a single gibbon, enhancing its three-dimensional quality. At other times, they are applied separately on different gibbons.



Signed and stamped with artist seal on the upper right side of the painting



Signed in pinyin on the right of the painting

38

CHUNG CHEN SUN B. Melaka, 1935

Indian Lady (Mother and Child, 1975)

Ink on paper 136 x 65 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 12,000

Chung Chen Sun, born in 1935 in Malacca, is an internationally famed and recognised artist as well as art academician. He graduated from Nanyang Academy of Fine Arts, Singapore under the tutelage of artists such as Chen Wen Hsi, Chen Zhong Rui and Cheong Soo Pieng. In 1964, Chung obtained a masters degree in Public Administration and Management from Los Angeles University. He is an artist and educator who is well-versed in the melting pot of multiculturalism. The artist is widely regarded as the “Father of Malaysian Modern Art Education” and “The Father of Malaysian Modern Ink Painting”. Chung’s forte lies in ink painting and he is very diverse in his subject matters, creating works of landscape, figures and still life. This particular ink iteration sees a subject clad in traditional Indian attire called the saree, and is seen tending or playing with her child.



39

ZHONG PAI MU B. Perak, 1911

Penang Chinese Temple, 1930's / Untitled / Untilted / Untitled
Watercolour on paper 29 x 35 cm / 18 x 27 cm / 26 x 33 cm / 23 x 26 cm

Provenance
Private Collection, Canada

RM 900 - 1,800

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.



Signed in Chinese and stamped with artist seal on lower right

40

DENG YONG HONG B. China, 1960

Boat on a River, 1980's

Chinese ink and watercolour on paper 47 x 43 cm

Provenance
Private Collection, USA

RM 1,000 - 3,000

Deng Yonghong was born in Wuhan in 1960 and is a member of the Hubei Artists Association's Beauty Association. Deng Yonghong was formerly the vice president of Wuhan Jiangnan Chinese Painting Research Association. He was a student and under the tutelage of two of China's famous painters Deng Shaofeng and Zhang Qiuzhu.



Signed in Chinese and stamped with artist seal on lower right

41

DENG YONG HONG B. China, 1960

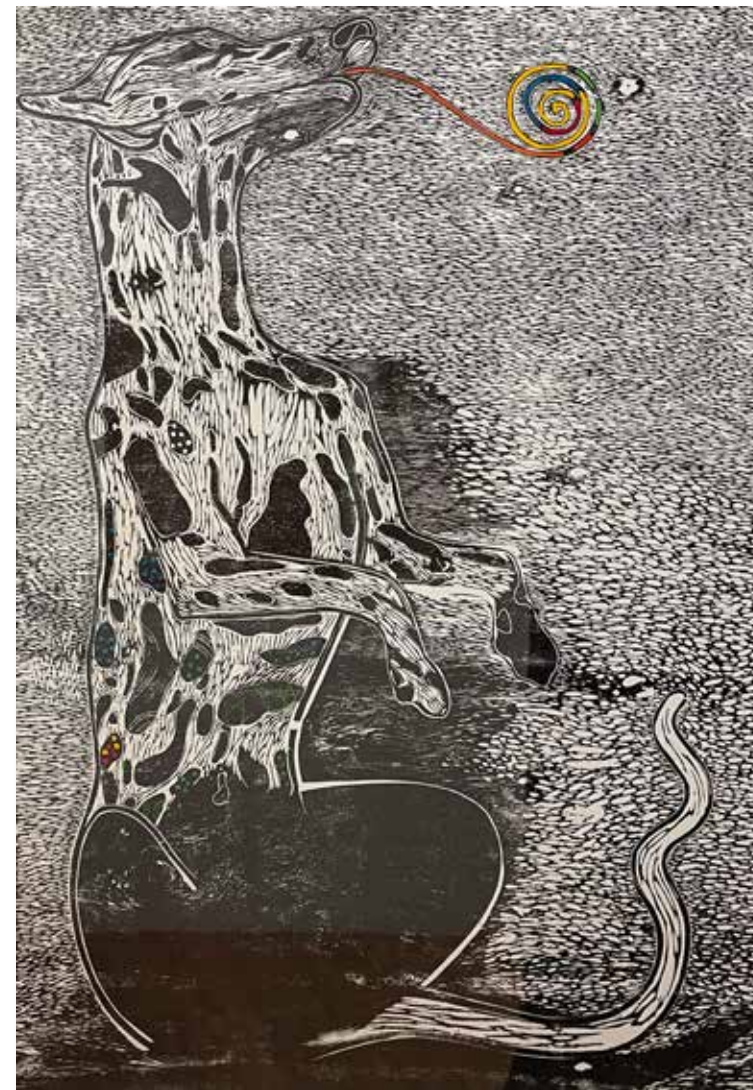
Boat in a Canal, 1980's

Chinese ink and watercolour on paper 47 x 43 cm

Provenance
Private Collection, USA

RM 1,000 - 3,000

Deng Yonghong was born in Wuhan in 1960 and is a member of the Hubei Artists Association's Beauty Association. Deng Yonghong was formerly the vice president of Wuhan Jiangnan Chinese Painting Research Association. He was a student and under the tutelage of two of China's famous painters Deng Shaofeng and Zhang Qiuzhu.



42

JOHARI SAID B. Perak, 1961

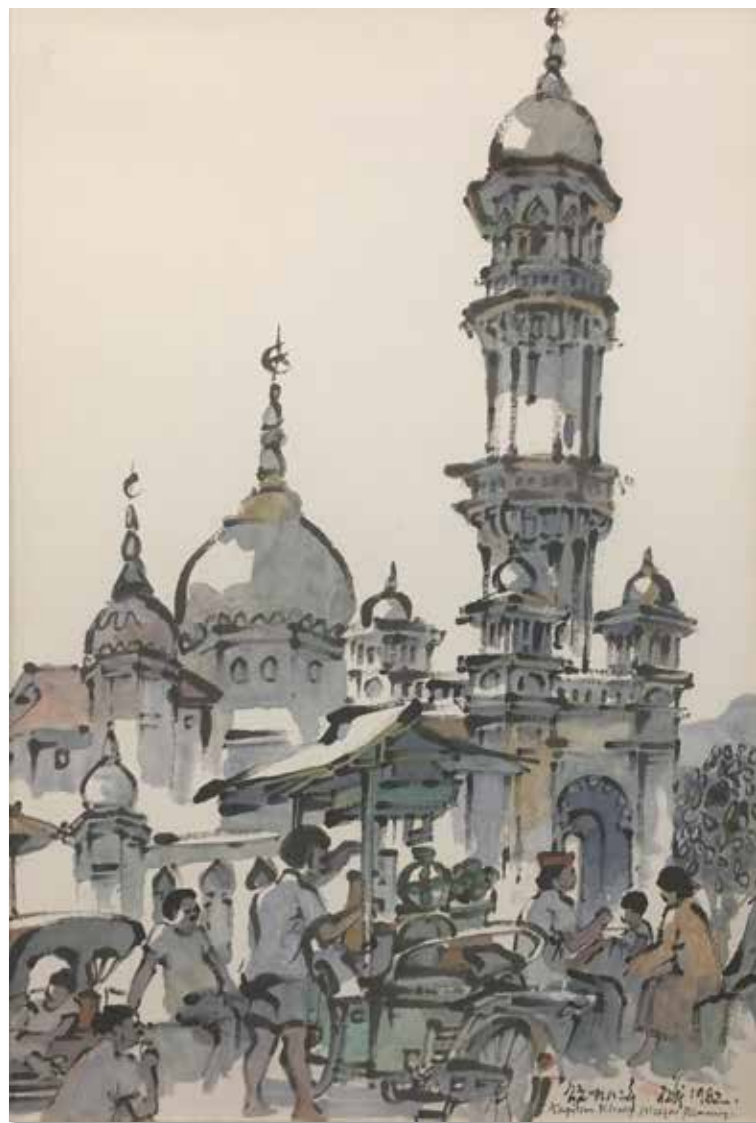
Untitled, 2012

Ink on paper 111 x 77 cm

Provenance
Private Collection, Kuala Lumpur

RM 7,000 - 12,000

Juhari Said obtained his formal education from Universiti Teknologi MARA (UiTM) from 1979 to 1983. He won the Permodalan Nasional Berhad Prize and the Main Prize in the printmaking category at Salon Malaysia in 1991. In 1993, he represented Malaysia at the ASEAN workshop in Manila, and was awarded a research grant in Paris by the French Government. In 1994, he received a research grant from Japan Foundation and studied traditional Japanese printmaking in Tokyo under national artist Yoshisuke Funasaka. In 2008, he was appointed as a Creative Fellow by Universiti Sains Malaysia, Penang. He has also been awarded the Anugerah Karyawan Seni 2009 by the Ministry of Unity, Culture, Arts and Heritage Malaysia. To date, Juhari has held ten solo exhibitions, and participated in over a hundred local and international exhibitions. Besides working as an artist, he also contributes his talent to the programmes organised by the Yayasan Raja Muda Selangor and other charitable organisations. Juhari works from Akal di Ulu, an orchard located in Hulu Langat, about 40 minutes from Kuala Lumpur.



Signed and dated 1982 on lower right

43

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 5,000 - 10,000

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 on lower right

44

KOH TENG HUAT B. Penang, 1963

18 Canon Square, Georgetown Penang, 2020
Oil on canvas 27 x 58 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - 3,000

Koh Teng Huat is a wielder of palette knives and his artistic strokes bestow upon his painting life, making his oil paintings distinct. He uses the palette knife to accentuate the toughness of his painting, providing it with hard and soft textures. Teng Huat draws in viewers with his vivid expressions and unique depictions of sceneries, as seen in this artwork.



45

NGUYEN THANH BINH B. Vietnam, 1954

Twin Sisters, 1980

Oil on canvas laid on board 63 x 78 cm

Provenance
Private Collection, Singapore

RM 1,000 - 3,000

Renowned contemporary Vietnamese artist Nguyen Thanh Binh was born in 1954 in Hanoi, Vietnam. He went on to study at Hanoi College of Fine Arts and graduated in 1972. Later, Thanh Binh attended the Gia Dinh Na College of Fine Arts in Ho Chi Minh City, where he specialised in oil painting. In this painting, Thanh Binh inclined towards a concise manner, accentuating the subject's relaxed pose. Painted with white garments, the subjects exude an innocence and angelic quality to them, evident in this Twin Sisters piece.



Signed and dated "Lee Long Looi 81" and stamped with artist seal on lower right

46

LEE LONG LOOI B. Kedah, 1942

Lady with Basket, 1980's
Gouache on paper 76 x 28 cm

Provenance
Private Collection, Canada

RM 2,000 - 5,000

Lee Long Looi 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, shapes and use of space work harmoniously together, unified and pleasing to the eye. The artwork is the epitome of simplicity at its best.



Signed “Lee Long Looi” on lower left

47

LEE LONG LOOI B. Kedah, 1939

Untitled

Oil on canvas 98.4 x 67.3 cm

Provenance
Private Collection, Canada

RM 5,000 - 12,000

Done in Lee Long Looi’s usual style of elongating the features of women, imaginative detailing were painted in the background, from the mist-like shadow to the intricate patterns behind the woman. 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.



Signed on lower left. Signed, dated, titled on the verso

48

KHOO SUI HOE B. Kedah, 1939

Two Standing Between Leaves, Jan 1979

Acrylic on canvas 74 x 88 cm

Provenance
Private Collection, Canada

RM 25,000 - 55,000

Khoo Sui Hoe was one of the earliest and courageous people who took the plunge of becoming a full-time artist. Through his Alpha Singapore Gallery and Alpha Utara Gallery in Penang, he has played a vital role in nurturing other artists. Khoo Sui Hoe has also won various awards, among which are the First Prize for the 1965 Malaysian art competition, an Honourable Mention in Salon Malaysia 1969 and the Asian Arts Now Awards (twice) given by the Las Vegas Museum. ‘Two Standing Between Leaves’ is a sublime body of work with two silhouettes of subjects in the epicentre illustrated amid nature, representing the leaves. Peace also seems to be the underlying theme with the artist’s use of green and his hallmark of rounded lips on the subject.



Signed on lower left

49

RAKA SUASTO B. Indonesia

Bali 1, 2006

Mixed media on paper 46 x 34.5 cm

Provenance
Private Collection, Canada

RM 500 - 800

Raka Suasto is an Indonesian artist known for his unique blend of traditional and contemporary styles. His artworks often depict scenes from everyday life, using a vibrant colour palette and bold brushstrokes to create dynamic compositions. One of his most recognisable series is the “Kampung” series, which features scenes from rural villages in Indonesia. In these paintings, Suasto captures the bustling energy of village life, with people going about their daily activities set against a backdrop of lush greenery and traditional architecture. The use of bold colours and thick brushstrokes gives these paintings a sense of movement and vitality.



Signed on lower right

50

RAKA SUASTO B. Indonesia

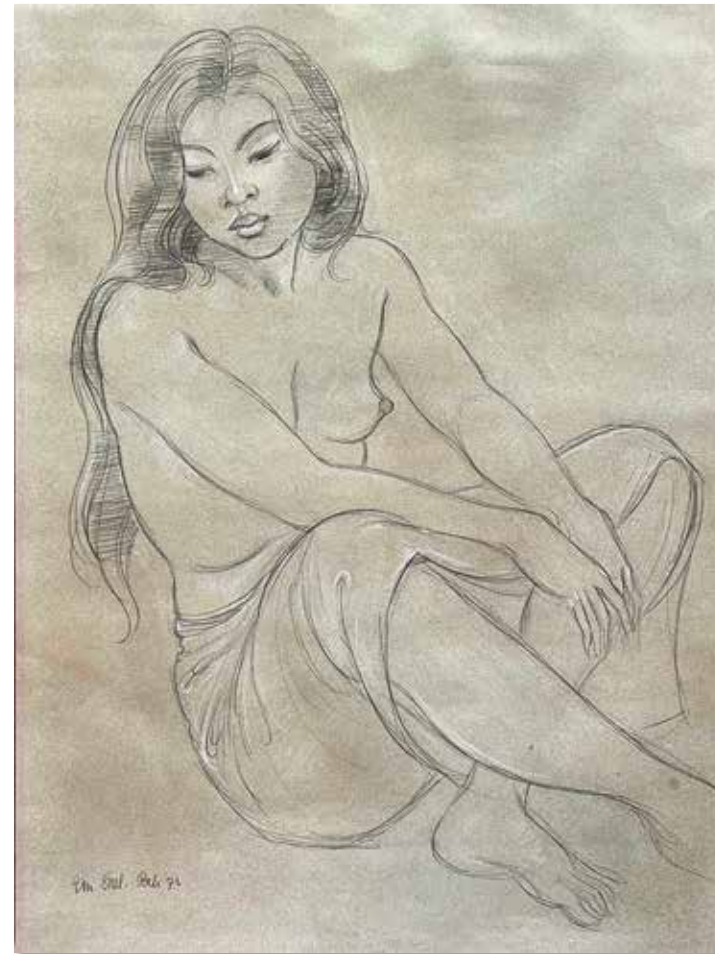
Bali 4, 2005

Mixed media on paper 27 x 37.5 cm

Provenance
Private Collection, Canada

RM 500 - 800

Overall, Raka Suasto’s artworks are known for their bright colours and dynamic compositions, capturing the energy and vitality of everyday life in Indonesia. His unique blend of traditional and contemporary styles has made him one of the most sought-after artists in Indonesia.



Signed and dated “Han Snel, Bali 72” on lower left

51

HAN SNEL B. Netherlands, 1925-1998

Portrait of Balinese Girl, 1972

Charcoal on paper 68 x 51 cm

Provenance
Private Collection, Canada

RM 1,800 - 3,500

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.

52

LEE MAN FONG B. China, 1913 - 1988

Balinese Procession, 1980's
Watercolour on paper 102 x 200 cm

Provenance
Private Collection, Singapore

RM 90,000 - 130,000

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



Signed on lower right. Acquired directly from the artist in the 1980's whilst the artist was living in Jakarta



Signed and dated “Laxman Pai 77” on lower left.
Name, date, medium, and title on verso

53

LAXMAN PAI B. India, 1926-2021

Sunset Waves, 1977
Oil on canvas 86 x 76 cm

Provenance
Private Collection, Singapore

RM 10,000 - 22,000

Born in January, 1926 in Margao, Goa, India, Laxman Pai received his earliest art education in India’s Sir J. J. School of Art in Mumbai. The artist has admitted to having a deep and intense adoration for natural beauty, as this artwork suggests. While Pai usually paints with bright and bold colours, this pen and ink work is in monochrome, drawing greater focus to the image depicted. His canvases are densely populated with nature in all her moods, and his human characters are always depicted in relation with their environment. All of Pai’s art is a reflection of his impressions and it is free from any commentary. Most of his work is based on chance encounters and experiences that have left a mark on his mind be it good or evil. His earlier paintings borrowed generously from ancient Egyptian sculptures with bodies that were portrayed front on with the faces in profile.



Titled and dated on verso Ragini Asavari (October 1961)

54

PARITOSH SEN B. Bangladesh, 1918 - 2008

Ragini Asavari, 1961
Oil on panel 90 x 60 cm

Provenance
Private Collection, Australia

RM 20,000 - 45,000

Paritosh Sen was a painter, illustrator, tutor and writer, who was a part of the world of Indian art, for close to four decades. He was born in Dhaka, the capital of Bangladesh on Oct 18, 1919 and was a founding member of the Calcutta Group — an art movement established in 1942 which played an important role in ushering modernism into Indian art. Allured by the pages of the Bengali art journal, Prabasi, Sen ran away to Madras, to learn art. This particular artwork is entitled Ragini Asavari, and depicts a mesmerising ascetic woman in the woods.



Signed and dated "M Sivanesan 75" on lower right

55

M. SIVANESAN B. India, 1940-2015

Three Ladies, 1975
Acrylic on canvas 46 x 61 cm

Provenance
Private Collection, USA

RM 1,000 - 2,000

While Sivanesan's paintings from some years ago were deemed too popular, or illustrative, his works later proved he was true to exacting the spirit of art. His forte lay in two branches of art, the portrayal of interiors and the delineation of still life. On each imaged face the painter imposed his own perception. Sivanesan was born in Chennai in 1940. He joined the Madras College of Arts and Crafts in 1956 and won an award at the International Inter Church competition, New York in 1962. The reputable artist carried several one-man shows under his belt, held within India and internationally. These included exhibitions in Bangkok in 1976, Los Angeles in 1977, Ottawa, Canada in 1978 and New York and Washington D.C. in 1979.



Signed and dated "M Sivanesan 75" on the lower left

56

M. SIVANESAN B. India, 1940-2015

Mother and Child, 1975
Acrylic on canvas 91 x 71 cm

Provenance
Private Collection, Selangor

RM 5,000 - 12,000

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



Signed Sunil Das on lower right

57

SUNIL DAS B. India, 1939-2015

Two Galloping Horses
Charcoal on paper 58.5 x 90.2 cm

Provenance
Private Collection, Singapore

RM 5,000 - 12,000

One of India's important post-modernist painters, Sunil Das rose to prominence with his drawing of horses. "I must have done 7000 horses between 1950 to 60," he says. "In 1962, I went to Spain, where I was fascinated by the bull fights." Sunil Das's paintings not only express the physical attributes of his subjects but also their associative ones. Every once in a while he paints human beings, but his depiction of the human anatomy is skewed, to a point that it almost borders on macabre surrealism. Hardly ever painting in loud or warm colours, Sunil Das uses soft brown, mauve and white in the background to bring out the drama of life. He blends talent with hard work. He works by suggestion and minimalism.



Signed Sunil Das on lower left

58

SUNIL DAS B. India, 1939 - 2015

Galloping Horse
Charcoal on paper 90.8 x 58.3 cm

Provenance
Private Collection, Singapore

RM5,000 - 12,000

Sunil Das was a Master Modern Indian Artist from Bengal. He joined Government College of Arts & Craft, Calcutta, 1954–59. Extremely successful right from his college days, Das has been extremely well lauded by art critics, the press, artists and the art and culture glitterati across the world. Das was the youngest artist to have won the National Award, "The Taj Shiromani Kala Puraskar" recipient of the much-coveted Government of India's 4th Highest Civilian Award, "The Padma Shri" (2014). Highly talented Das has done shows all across the world, got fame as early as while he was still in college, the youngest recipient of the "Lalit Kala Academy Awards" and received a scholarship to study at L'Ecole Nationale supérieure des Beaux-arts, Paris in 1961–63.



Signed Sunil Das on lower left

59

SUNIL DAS B. India, 1939-2015

Horse

Charcoal on paper 58.5 x 91 cm

Provenance
Private Collection, Singapore

RM 5,000 - 12,000

Das' style of work is very original and shows no specific influence. He had risen to fame like MF Hussain with his famous paintings of horses, to the extent that he was nicknamed 'Ghora Das' (Hindi which means Horse Das) Like Hussain, Das was inspired by the force and strength of the moving horse. The horses and the bull (inspired from his visit to Spain and witnessing the Bull Fighting) have appeared more than 7000 times in Das's works. Whatever medium Das worked on, he effortlessly mastered. Not one to be stuck to one style, Das experimented and worked on various series and mediums. His works involve the quick use of the brush and pen to create masterpieces that have a dynamic effect, potent with power.



Signed and titled on the verso

60

SHANTILAL (SHANTI) SOMNATH DAVE B. India, 1931

Island of Thoughts

Oil on canvas 61 x 61 cm

Provenance
Private Collection, Singapore

RM 4,000 - 10,000

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



Signed and dated "Sakti Burman 66" on lower right

61

SAKTI BURMAN B. India, 1935

Mothers and Children, 1966

Watercolour and ink on paper 48.3 x 62.2 cm

Provenance
Private Collection, Singapore

RM 2,500 - 5,000

Born in Kolkata in 1935, Sakti Burman studied at the Government College of Arts and Crafts, Kolkata, and later at the École Nationale des Beaux Arts in Paris. Burman uses pointillism and a marbling technique achieved by blending oils with acrylics to create fresco-like works on paper and canvas. Burman's paintings often evoke a surrealist feel, referencing multiplicities of time and place. His art drew extensively from Hindu and European mythology, as well as from the artist's own memories. Suggesting surrealism, his paintings are populated by humans, animals and cityscapes that are dreamlike in appearance. His defining oeuvre owes largely to his technique of marbling, which he arrived at after years of experimentation. Burman travelled to Italy in 1958 and his encounter with the frescoes of Giotto, Piero de la Francesca and Simone Martini inspired him to assimilate their monumentality and textures in his works.



Signed and dated "Thien Shih 1963" and stamped with artist seal on lower right

62

LONG THIEN SHIH B. Selangor, 1946

Kampung Hailam, Klang Fishing Village, 1963

Watercolour on paper 40 x 63 cm

Provenance
Private Collection, USA

RM 5,500 - 9,000

This painting, entitled Kampung Hailam, 1963 is especially endearing as Long Thien Shih's have relatives who live in Kampung Hailam in Port Klang and Pulau Ketam. The artist used to spend his school holidays there with them during his childhood. "When I began to learn drawing, I noticed many artists have been painting fishing villages using the oil and watercolour medium," said Long. This inspired him to incorporate similar subjects as part of his works, and more so, because these subjects and scenes are endearing, as well as familiar to the artist. "During my formative years as an artist, from 1960 to 1964, I painted many fishing villages in all sorts of styles, and initially, I took cues from veteran artists like Cheong Soo Peng or Lim Cheng Hoe or Yong Mun San, but later I develop my own style by using palette knives to render lines in watercolour, which was never done by any one before me. I know the essential features of the fishing village and boats, which I would then employ the palette knife with watercolour easily to render the subjects in my own way," said Long about his style of painting.



Signed on lower left



Signed A.B Ibrahim on lower left



Signed A.B Ibrahim on lower left

63

A.B.IBRAHIM

B. Alor Setar, 1925 - 1977

Fishing Village by a River, 1950's
Watercolour on paper 26 x 36 cm

Provenance
Private Collection, Australia

RM 1,800 - 3,500

64

A.B.IBRAHIM

B. Alor Setar, 1925 - 1977

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

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - 3,500

65

A.B.IBRAHIM

B. Alor Setar, 1925 - 1978

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

Provenance
Private Collection, Kuala Lumpur

RM 1,800 - 3,500



Titled "Desember Lewat Hujung" on lower middle.
Signed and dated "Jai 1999 K. Lumpur" on lower right

66

JALAINI ABU HASSAN B. Selangor, 1963

Desember Lewat Hujung, 1999
Mixed media on paper 75 x 57 cm

Provenance
Private Collection, Kuala Lumpur

RM 6,000 - 12,000

Jai is a natural poet, and his paintings tell their own mysticism, poetry, the Malay culture, social commentaries as well as his own biography. This includes Desember Lewat Hujung. Though confusing at first, his works are seamless yet are contrasting in pictorial designs which grabs the attention of viewers, luring them to inspect further. When he reached the sixth form, Jai had decided to pursue his passion for drawing and painting, subsequently enrolling himself at the Mara Institute of Technology (ITM), a fine art educational institution in the country. After his graduation in 1985, at the height of an economic recession, the artist partook in Anak Alam, a haven for Malay artists and poets established by artist-poet Latiff Mohidin in the 1970's, during which he survived by doing odd jobs. Nonetheless, that year, he won first prize at the National Art Gallery's Young Contemporaries Art Competition where he won an ASEAN travel grant to Manila and was granted a scholarship to study at The Slade School of Fine Art in London.



Titled, signed and dated on lower edge of paper

67

RAFIEE GHANI B. Kedah, 1962

Clouds, 2010
Mixed media on paper 90 x 61.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 3,000 - 6,000

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



Titled, signed and dated on lower edge of paper

68

RAFIEE GHANI B. Kedah, 1962

Red Clouds, 2007
Mixed media on paper 88 x 118 cm

Provenance
Private Collection, Selangor

RM3,000 - 6,000

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.

ABDUL LATIFF MOHIDIN B. N. Sembilan, 1941

Shiraz II, 2000
Oil on canvas 35 x 92 cm

Provenance
Private Collection, Kuala Lumpur

RM 100,000 - 130,000

Nature has always fascinated Abdul Latiff. Rimba translates as primaeval forest: an entity that stands the tests of time and change, an entity that symbolises growth and a sense of continuity across space and time. In the Rimba works, especially the works executed during the period from 1995 to 1997, Latiff Mohidin seems to call on his viewers to adopt a highly tactile, highly visceral mode of appreciation. Born in 1941, Latiff started painting at an early age and by 10 he was holding his first exhibition at Kota Raja Malay School in Singapore, and was dubbed in the local press as the “boy wonder”. He is well-known as a poet as well. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Among the honours and awards he has received are the Salon Malaysia’s 1968 second prize in Graphic Design and the Malaysian Literary Awards for four years in a row, the National Literary Award in 1984 and 1986 and the Southeast Asian Writers Award in 1984 for writing. the tests of time and change, an entity that symbolises growth and a sense of continuity across space and time. In the Rimba works, especially the works executed during the period from 1995 to 1997, Latiff Mohidin seems to call on his viewers to adopt a highly tactile, highly visceral mode of appreciation. Born in 1941, Latiff started painting at an early age and by 10 he was holding his first exhibition at Kota Raja Malay School in Singapore, and was dubbed in the local press as the “boy wonder”. He is well-known as a poet as well. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Among the honours and awards he has received are the Salon Malaysia’s 1968 second prize in Graphic Design and the Malaysian Literary Awards for four years in a row, the National Literary Award in 1984 and 1986 and the Southeast Asian Writers Award in 1984 for writing.



Signed and dated “Latiff 2000” on lower right

70

YUSOF GHANI B. Johor, 1950

Hijau Series “Serkat”, 1998
Oil on canvas 122 x 90 cm

Provenance
Private Collection, Kuala Lumpur

RM 70,000 - 120,000

The series Hijau (beginning c.1998) consists of paintings that can be seen as abstract landscapes. These are influenced by an encounter Yusof Ghani first had in Sarawak; the sight of felled logs by a riverbank brought home the reality of the rape of Nature. The series does not comment directly on this matter. The works on nature's beauty, however, remind viewers of the need to be eco-sensitive and safeguard the environment.



Signed, titled, and dated “yusof ghani Hijau ‘SERKAT’ 1998” on verso



Signed and dated "Khairul Izham 22" on lower middle

71

MOHD KHAIRUL IZHAM B. Pahang, 1985

Rawa I, 2022

Acrylic on canvas 64 x 163 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - 6,000

Birthed in 2022, this piece by Mohd Khairul Izham takes a rectangle format and within lies various shapes and forms. As with most of the artist's works, further inspection and appreciation is required, which reveals what we see as the iterations of flora and fauna. There's something to discover with every inspection, and differs according to the eyes of its beholder. Entitled Rama, one could presume that it's a flurry of butterflies over flowers. This painting is one that is truly beautiful and a showcase of the artist's inherent prowess.



Signed and dated "Khairul Izham 22" on lower middle

72

MOHD KHAIRUL IZHAM B. Pahang, 1985

Rawa II, 2022

Acrylic on canvas 53 x 165 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - 6,000

73

RAPHAEL SCOTT AHBENG B. Sarawak, 1939 - 2019

Gawai, 2007
Oil on board 90 x 120 cm

Provenance
Private Collection, Kuala Lumpur

RM 2,800 - 6,000

Raphael Scott Ahbeng was born in Bau in 1939 and was one of Malaysia's most renowned abstract artists. The recently departed studied at the Bath Academy of Art in the UK and was known for his large canvases of overlapping light-coloured mountains which exude an airy feel. Raphael was once a teacher, cartoonist and a radio producer before becoming a full- time painter. He was always a storyteller of nature and landscapes, and translated this on canvas. This piece embodies Ahbeng's classic abstract style, depicting the festivities of Gawai, also known as the harvest festival, with subjects playing the drum and other musical instruments. One can't help but feel peace washing over them when viewing this beauty.



Signed, dated, and titled "RSA 08 Bidayuh ritual dance" on lower right

74

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

Form XXIII, 2000
Acrylic on canvas 95 x 99 cm

Provenance
Private Collection, Kuala Lumpur

RM 50,000 - 75,000

The late Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist and had been for 60 years. He held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centred around figures and were heavily influenced by East Coast fishermen and women. However, this particular abstract painting is out of the ordinary for Khalil Ibrahim. He uses splashes of bright hues and tones it down with some dark and large strokes, making the artwork cohesive and seamless.



Signed and dated "Khalil Ibrahim 2000" on lower right



Signed, dated, and titled “RSA 14 intense heat” on lower right

75

RAPHAEL SCOTT AHBENG B. Sarawak, 1939-2019

Intense Heat, 2014

Acrylic on board 30.5 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - 3,500

Nature and landscapes were 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 of the city of Kuching. “Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated,” said AhBeng. That seems evident in this piece as he does incite the soothing and calm atmosphere that seems to emanate from his beloved hometown, Sarawak. With intense colouring and bold strokes, the display of the forms and colours instantaneously create an aura of calmness and comfort while being close to nature at the same time.



Signed, dated, and titled “RSA 13 precious growth” on lower right

76

RAPHAEL SCOTT AHBENG B. Sarawak, 1939-2019

Precious Growth, 2013

Acrylic on board 30.5 x 30.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 1,200 - 3,500

“Painting is a way of expressing my feelings. I like to paint good things that give viewers a good feeling, and make them think and feel rejuvenated,” said the late Raphael Scott Ahbeng. That statement seems evident in this piece as he does provoke a sense of calmness to those who view it. Ahbeng’s fondness for nature is evident yet again in this piece, showcasing what seems to be a range of undulating hills. Bold strokes and intense colours further elevates the calmness that is resonated by this piece, as well as that of nature.

77

KHALIL IBRAHIM B. Kelantan, 1934 - 2018

East Coast Fishermen, 1988
Watercolour on paper 25 x 33.5 cm

Provenance
Private Collection, Kuala Lumpur

RM 5,000 - 9,000

This painting, entitled East Coast Fisherman, 1988, is a result of Khalil Ibrahim's drawing and observation. It focuses and portrays the hardworking lives of ordinary people in an East Coast village. The artist's enigmatic and stylised fishermen and the beach using watercolour on paper was an homage to his strong connection and love for the land of his origin. Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full-time artist until his death. He held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centred around figures and were heavily influenced by east coast fishermen and women.



Signed and dated "Khalil Ibrahim 88" on lower right

IMPORTANT NOTICE
AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1
NOTICE TO BIDDERS

General

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

KLAS is Seller's Agent Only

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

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

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

Tests

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

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

(a) are statements of opinion only; and

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

Bidder's Duty to Inspect

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

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

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

Condition Reports and Estimates

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

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

Storage Cost

All uncollected lots after the auction will be stored

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

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

(e) there were methods of establishing that

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

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

may decide;

(c) to withdraw any Lot;

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

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

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

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

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

After the Sale

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

1.28 Risk and responsibility for the Lot

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

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

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

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

Payment and Delivery

1.31 An invoice for the full Purchase Price will be sent to the Buyer to the address provided by the Buyer. Property in the Lot will only pass to the Buyer upon full payment of the Purchase Price in cash of in cleared funds. Until that time, the Buyer acquires no title or ownership in the Lot. KLAS and the Seller are not obliged to release the Lot to the Buyer until full settlement of the Purchase Price.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

3.4 Any letter, notice, request, demand or certificate:

(a) if delivered personally shall be deemed to be received at the time of receipt by the recipient;

(b) if delivered by prepaid registered post, first class post or express or air mail or other fast postal service shall be deemed to have been duly served within seven (7) days of dispatch (notwithstanding that it is returned through the post undelivered); or

(c) if sent by telex or facsimile transmission or other electronic media shall be deemed to have been given at the time of transmission, and if sent by telegram or cable shall be deemed to have been given 24 hours after dispatch.

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

3.6 The headings and introduction to the Auction Conditions do not form part of the Auction Conditions, but are for convenience only.

3.7 No act, failure to act or partial act by a party shall be deemed a waiver of any of its rights hereunder.

3.8 The singular includes the plural and vice versa where the context requires. Where the masculine one gender is used, this includes all other genders as the context requires.

3.9 The Auction Conditions and the agreements on which they are based, may not be assignable by the Buyer or the Seller without the prior written agreement of KLAS. However, the Auction Conditions shall be binding on any of their successors, assigns, trustees, executors, administrators and representatives.

3.10 If any term or any part of any term of the Auction Conditions is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

3.11 References in the Auction Conditions to KLAS will, where appropriate, include reference to KLAS' officers, employees and agents.

3.12 Nothing in the Auction Conditions confers (or purports to confer) on any person who is not a party to the Contract for Sale any benefit conferred by, or the right to enforce any term of the Auction Conditions.

APPENDIX - DEFINITIONS AND GLOSSARY

Unless the contrary intention is expressed, the following expressions shall have the meaning respectively assigned to them as follows:

"Absentee Bidding Form"	the form prescribed by KLAS from time to time for Bidders wishing to bid without being present at the Sale Venue on the day of the Auction;
"Absentee Bids"	firm bids made prior to the commencement of the Auction received via a duly completed Absentee Bid Form from a Bidder who is not present at the Auction;
"Auction"	the auction of art pieces organized by KLAS described in the Catalogue;
"Auctioneer"	the representative of KLAS conducting the Auction;

"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at the Auction;
"Bid Registration"	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding
"Buyer"	the person who makes the highest bid or offer accepted by KLAS, and/or that person's disclosed principal agreed by KLAS;
"Buyer's Premium"	a payment calculated as the amount equal to 12% of the Hammer Price and payable by a Buyer to KLAS together with all applicable taxes as may be set and revised by the Malaysian government from time to time;
"Catalogue"	the Auction catalogue prepared by KLAS describing and illustrating all Lots for sale by Sellers;
"Contractual Description"	the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds;
"Description"	any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, painter, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, Estimate (including the Hammer Price);
"Estimate" or "Estimated Price Range"	a statement of opinion of the price range within which the hammer is likely to fall;
"Expenses"	costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time;

"Forgery"	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
"Form"	Form, as the case may be;
"Hammer Price"	the highest bid in Ringgit Malaysia accepted by KLAS, at which a Lot is knocked down by the Auctioneer;
"KLAS"	includes its successors in title and assigns;
"Lot"	an item of property consigned to KLAS by a Seller with a view to sale at the Auction;
"Purchase Price"	the Hammer Price plus the Buyer's Premium and all other applicable taxes and charges;
"Reserve" or "Reserve Price"	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
"Sale"	the sale evidenced by the striking of the Auctioneer's hammer;
"Seller"	the person named as owner or consignor of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), "Seller" includes both the agent and the principal who will both be jointly and severally liable;
"Telephone Bidding Form"	the form prescribed by KLAS from time to time for making Telephone Bids;
"Telephone Bids"	form prescribed by KLAS from time to time for making Telephone Bids; real time bids made by telephone by special arrangement with KLAS, if applicable.

"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at the Auction;
"Bid Registration"	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding
"Buyer"	the person who makes the highest bid or offer accepted by KLAS, and/or that person's disclosed principal agreed by KLAS;
"Buyer's Premium"	a payment calculated as the amount equal to 12% of the Hammer Price and payable by a Buyer to KLAS together with all applicable taxes as may be set and revised by the Malaysian government from time to time;
"Catalogue"	the Auction catalogue prepared by KLAS describing and illustrating all Lots for sale by Sellers;
"Contractual Description"	the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds;
"Description"	any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, painter, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, Estimate (including the Hammer Price);
"Estimate" or "Estimated Price Range"	a statement of opinion of the price range within which the hammer is likely to fall;
"Expenses"	costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time;

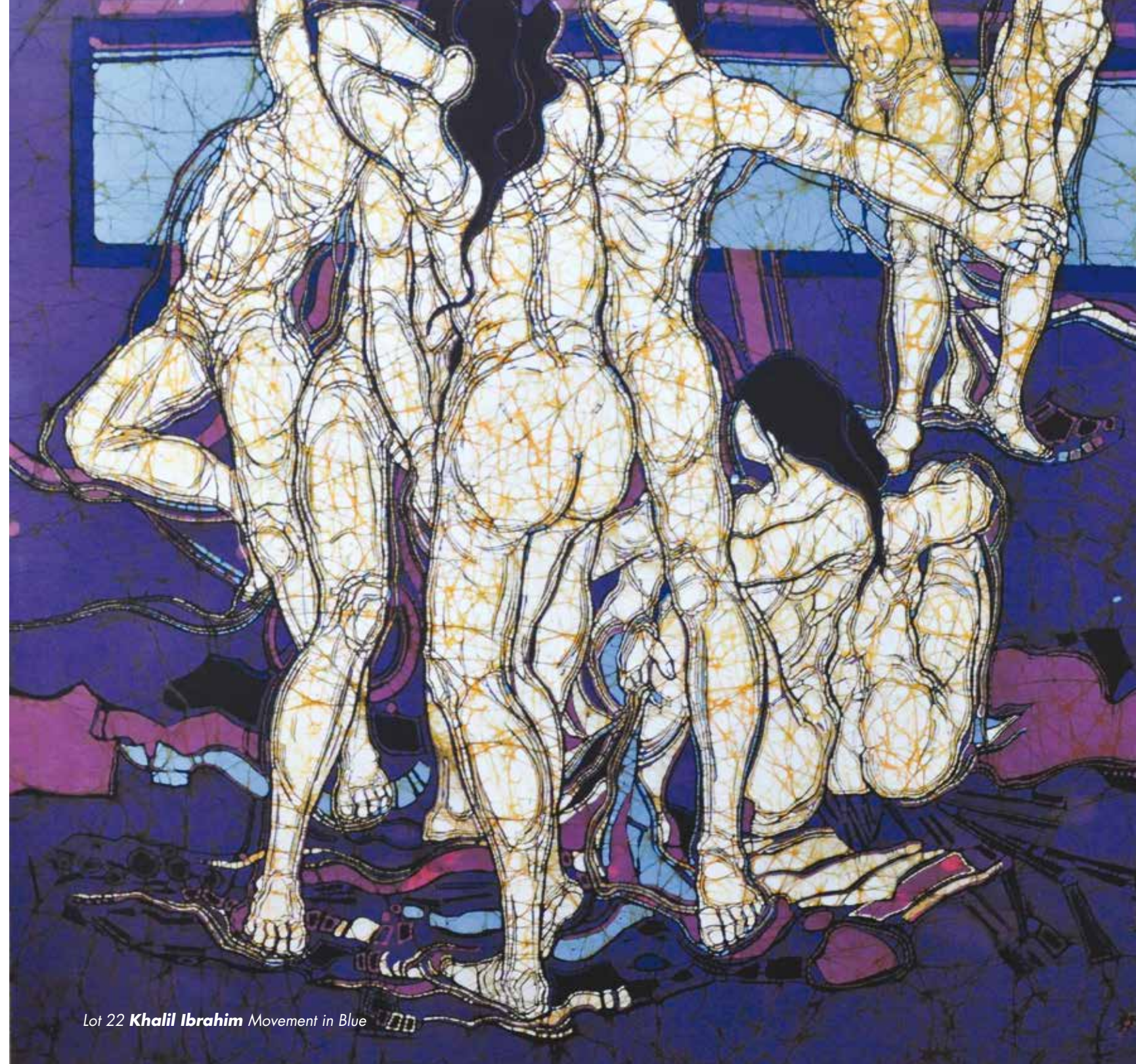
"Forgery"	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been 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.



Lot 28 **Seah Kim Joo** Fisherfolks, 1974

Index of Artists

A.B.Ibrahim	82	Raphael Scott Ahbeng	26,92,96,97
Abdul Latiff Mohidin	69	Seah Kim Joo	45,47,51
Chuah Thean Teng, Dato'	38,40	Shantilal (Shanti) Somnath Dave	79
Chen Wen Hsi	56	Sunil Das	76,77,78
Chua Kok Hooi	22,29	Suzlee Ibrahim	28
Chung Chen Sun	58	Tan Choon Ghee	62
Deng Yong Hong	40,41	Tan Thean Song	33
Fauzul Yusri	27	Tay Chee Toh	46,50
Han Snel	69	Tong Chin Sye	48
Ismail Abdul Latiff	25	Tan Peng Hooi	51
Ismail Mat Hussin	23,34	Yusof Ghani	18,19,88
Jalaini Abu Hassan	83	Zhong Pai Mu	39
Johari Said	61		
Kelvin Chap	20		
Khalil Ibrahim	16,36,94,98		
Khoo Sui Hoe	67		
Koeh Sia Yong	49		
Kwan Chin	42,43,44		
Koh Teng Huat	63		
Laxman Pai	72		
Lee Man Fong	70		
Lee Long Looi	32,65,66		
Maamor Jantan	24		
Mohd Khairul Izham	17,90,91		
M. Sivanesan	74,75		
Nizar Kamal Ariffin	30		
Ong Kim Seng	52,54		
Paritosh Sen	73		
Raduan Man	31		
Rafiee Ghani	21,84,85		
Raka Suasto	68		



Lot 22 **Khalil Ibrahim** Movement in Blue



Presented by



KL Lifestyle Art Space
Modern & Contemporary Art Gallery
150 Jalan Maarof, 59000 Bukit Bandaraya Bangsar, Kuala Lumpur
Sales and Enquiries: +6019 333 7668
www.kl-lifestyle.com.my