



# KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

KUALA LUMPUR, SUNDAY 9<sup>th</sup> JULY 2023



Lot 45 **Awang Damit Ahmad, Marista - Ingatan Yang Tersisa II, 2001**

## Auction Day

**Sunday, 9<sup>th</sup> JULY 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

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# KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

KUALA LUMPUR, SUNDAY 9<sup>th</sup> JULY 2023





Lot 81 **Syed Ahmad Jamal, Datuk** - *Senyuman*, 2009

## Full Showcase

**Date:** 22 June - 9 July 2023

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

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





Lot. 46, **Yusof Ghani** Siri Biring XXX, 2006



**Auction Venue: KL Lifestyle Art Space (KLAS)**

150, Jalan Maarof  
59200 Bukit Bandaraya  
Bangsar, Kuala Lumpur, Malaysia

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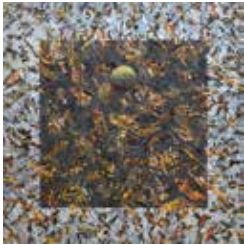
|                              |            |
|------------------------------|------------|
| Auction Information          | <b>3</b>   |
| Glossary                     | <b>8</b>   |
| Lot 1 - Lot 86               | <b>16</b>  |
| Auction Terms and Conditions | <b>128</b> |
| Index of Artists             | <b>134</b> |



Lot. 77, **Takashi Murakami** Blue Flower & Skulls, 2012 (Edition 277/300)



Glossary



**1 ISMAIL ABDUL LATIFF**  
**FESTIVAL OF INNER JUNGLE,  
DARK NIGHT PARADISE, 1999**  
  
Acrylic on museum board  
81 x 81 cm  
RM 5,000 - 12,000



**2 ISMAIL ABDUL LATIFF**  
**FESTIVAL OF INNER JUNGLE,  
ON THE GOLDEN POND, 1998**  
  
Acrylic on museum board  
81 x 81 cm  
RM 5,000 - 12,000



**3 ISMAIL ABDUL LATIFF**  
**QUEEN OF THE NIGHT, WILD BIRD,  
2016**  
  
Acrylic on canvas  
90 x 71 cm  
RM 7,000 - 15,000



**4 AWANG DAMIT AHMAD**  
**PILATONG - ESSENCE OF CULTURE  
SERIES, 1992**  
  
Acrylic on paper  
76 x 57 cm  
RM 15,000 - 35,000



**13 YUSOF GHANI**  
**CENTRAL PARK, NEW YORK,  
2011**  
  
Mixed media on paper  
24.5 x 36 cm  
RM 2,000 - 4,500



**14 YUSOF GHANI**  
**SIRI TOPENG WAJAH, 1999**  
  
Mixed media on canvas  
90 x 60 cm  
RM 30,000 - 55,000



**15 YUSOF GHANI**  
**BIRING SERIES XIV, 2006**  
  
Oil on canvas  
122 x 90 cm  
RM 70,000- 130,000



**16 KHALIL IBRAHIM**  
**PAHANG RIVER LANDSCAPE,  
1959**  
  
Oil on canvas laid on board  
33 x 49 cm  
RM 20,000 - 45,000



**5 ABDUL LATIFF MOHIDIN**  
**SIRI GELOMBANG, 1993**  
  
Mixed media on paper  
18 x 27 cm  
RM 20,000 - 26,000



**6 KHALIL IBRAHIM**  
**EAST COST FISHERMEN, 1980**  
  
Pen on paper board  
39.5 x 26 cm  
RM 2,000 - 4,500



**7 KHALIL IBRAHIM**  
**EAST COAST SERIES, 1991**  
  
Acrylic on canvas  
53 x 28 cm  
RM 12,000 - 22,000



**8 KHALIL IBRAHIM**  
**BALI SERIES, 2001**  
  
Watercolour on paper  
33 x 41 cm  
RM 5,000 - 12,000



**17 TAJUDDIN ISMAIL, DATO'**  
**BLACK SPACE, 1998**  
  
Acrylic on canvas  
125 x 125 cm  
RM 24,000 - 45,000



**18 JOLLY KOH**  
**UNTITLED, 2001**  
  
Oil on canvas  
152 x 67 cm  
RM 38,000 - 70,000



**19 JEHAN CHAN**  
**FISHING VILLAGE, 1961**  
  
Chinese ink and watercolour on paper  
80 x 36 cm  
RM 2,000 - 5,000



**20 JEHAN CHAN**  
**COASTAL SCENE - MALACCA**  
  
Mixed media on paper  
13.5 x 18.5 cm  
RM 1,800 - 2,500



**9 KHALIL IBRAHIM**  
**EAST COAST LANDSCAPE,  
1999**  
  
Watercolour on paper  
51 x 61 cm  
RM 17,000 - 30,000



**10 YUSOF GHANI**  
**SIRI TAMAN**  
  
Oil and charcoal on canvas  
60 x 60 cm  
RM 3,000 - 7,000



**11 YUSOF GHANI**  
**SEGERAK, 1997**  
  
Mixed media on paper  
31 x 36 cm  
RM 5,000 - 9,000



**12 YUSOF GHANI**  
**SIRI TOPENG, 1995**  
  
Mixed media on paper  
39 x 27 cm  
RM 2,200 - 3,500



**21 CHUNG CHEN SUN**  
**SPARROWS ON BRANCHES**  
  
Chinese ink on paper  
108 x 21 cm  
RM 15,000 - 35,000



**22 YONG MUN SEN**  
**MALAYAN KAMPUNG, 1946**  
  
Watercolour on paper  
28 x 38 cm  
RM 6,000 - 9,000



**23 YONG MUN SEN**  
**WOODLANDS, 1947**  
  
Watercolour on paper  
26 x 37 cm  
RM 6,000 - 9,000



**24 CHEN WEN HSI**  
**TWO GIBBONS**  
  
Chinese ink and watercolour on paper  
34 x 45 cm  
RM 28,000 - 45,000





25 CHEN WEN HSI  
TWO DUCKS  
Chinese ink and watercolour on paper  
34 x 44 cm  
RM 28,000 - 45,000



26 LOW PUAY HUA  
SINGAPORE, 1982  
Watercolour on paper  
55.5 x 76 cm  
RM 5,000 - 12,000



27 ONG KIM SENG  
LAU PA SAT/ TELOK AYER  
MARKET, 2000  
Watercolor and pencil on paper  
52.1 x 70 cm  
RM 14,000 - 28,000



28 ONG KIM SENG  
PASIR PANJANG CITY VIEW,  
SINGAPORE, 1995  
Watercolour on paper  
54.6 x 74.3 cm  
RM 14,000 - 28,000



37 CHUAH THEAN TENG, DATO  
WOMAN WITH A ROOSTER, 1970'S  
Batik  
71.1 x 58.4 cm  
RM 6,500 - 13,000

WITHDRAWN



39 CHUAH SEOW KENG  
KOI FISH, 1970'S  
Batik  
88 x 58 cm  
RM 7,000 - 12,000



40 CHUAH SEOW KENG  
FEEDING COCKEREL, 1990'S  
Batik  
89.5 x 45 cm  
RM 5,000 - 12,000



29 ANG AH TEE  
SINGAPORE RIVER, 1979  
Watercolour and gouache on paper  
26.5 x 26.5 cm  
RM 7,500 - 15,000



30 ANG AH TEE  
SINGAPORE RIVER WITH TWO  
BOATS, 1979  
Watercolour and gouache on paper  
26.5 x 26.5 cm  
RM 7,500 - 15,000



31 LOW PUAY HUA  
SINGAPORE RIVER, 1980'S  
Watercolour on paper  
35 x 52.5 cm  
RM 2,000 - 4,500



32 SEAH KIM JOO  
ABSTRACT, 1970'S  
Batik  
104.5 x 78.5 cm  
RM 4,000 - 9,000



41 CHUAH SEOW KENG  
FISHING VILLAGE, PENANG  
Batik  
90 x 45 cm  
RM 5,000 - 12,000



42 CHUAH SIEW TENG  
TWO GIBBONS  
Batik  
43 x 28 cm  
RM 2,500 - 5,000



43 TAY MO LEONG, DATO  
STREET SCENE  
Batik  
95.5 x 64.5 cm  
RM 6,000 - 12,000



44 AWANG DAMIT AHMAD  
PUN-PUN UNGGU, ESSENCE  
OF CULTURE SERIES, 1993  
Mixed media on canvas  
76 x 61 cm  
RM 40,000 - 90,000



33 SEAH KIM JOO  
TWO WOMEN, 1970'S  
Batik  
88 x 53 cm  
RM 5,000 - 12,000



34 TAY CHEE TOH  
BATIK, 1975  
Batik  
55 x 42 cm  
RM 3,000 - 7,000



35 KWAN CHIN  
FRUIT SELLERS, 2003  
Batik  
84 x 145 cm  
RM 8,000 - 22,000



36 CHUAH THEAN TENG, DATO  
BOYS, 1986  
Batik  
90 x 87 cm  
RM 45,000 - 90,000



45 AWANG DAMIT AHMAD  
MARISTA - INGATAN YANG TERSISA  
II, 2001  
Mixed media on canvas  
118.5 x 110 cm  
RM 40,000 - 75,000



46 YUSOF GHANI  
SIRI BIRING XXX, 2006  
Charcoal and acrylic on linen  
127 x 97 cm  
RM 70,000 - 130,000



47 ISMAIL ABDUL LATIFF  
FESTIVAL OF INNER JUNGLE SERIES,  
1996  
Acrylic on canvas  
142 x 173 cm  
RM 20,000 - 45,000



48 ENG TAY  
COUPLE IN LOVE, 1982  
Acrylic on paper  
84 x 102 cm  
RM 8,000 - 15,000





49 RAFIEE GHANI

UNTITLED

Watercolour on paper  
38 x 56 cm  
RM 3,000 - 7,000



50 NG FOO CHEONG

ABSTRACT, 1995

Oil on canvas  
31 x 61 cm  
RM 2,500 - 5,000



51 HARON MOKHTAR, DATO'

CHINESE TEMPLE, 1999

Acrylic on paper  
52 x 35 cm  
RM 2,500 - 5,500



52 RAPHAEL SCOTT AHBENG

NEW GARDEN, 2008

Acrylic on canvas  
88 x 58 cm  
RM 5,000 - 12,000



61 FUNG YOW CHORK

PASAR TANI, 1959

Oil on canvas  
53 x 70 cm  
RM 12,000 - 25,000



62 KHOO SUI HOE

BOYS WITH BIRD, 1965

Oil on masonite board  
56 x 83.5 cm  
RM 25,000 - 55,000



63 TEW NAI TONG

BIRDS, 1962

Oil on masonite board  
108 x 50  
RM 18,000 - 30,000



64 TEW NAI TONG

SHEPHERDS, 1990

Oil on board  
35 x 45 cm  
RM 7,500 - 12,000



53 RAPHAEL SCOTT AHBENG

LANDSCAPE, 2008

Oil on canvas  
60 x 90 cm  
RM 5,000 - 10,000



54 M. ZAIN

FISHING VILLAGE, UNDATED

Oil on canvas  
36.8 x 57.8 cm  
RM 5,000 - 10,000



55 A.B IBRAHIM

PENANG VILLAGE, 1960'S

Watercolour on paper  
25 x 36.5 cm  
RM 1,500 - 3,000



56 A.B IBRAHIM

PADDY FIELD, 1960'S

Watercolour on paper  
25 x 36.5 cm  
RM 3,000 - 6,000



65 TEW NAI TONG

LADY WITH FLOWERS, 1990'S

Oil on board  
50 x 35 cm  
RM 6,000 - 12,000



66 MOHD RADUAN MAN

CAPTAIN I, 2011

Oil on linen  
150 x 150 cm  
RM 8,000 - 15,000



67 MOHD RADUAN MAN

FOCUS, 2011

Oil on linen  
150 x 150 cm  
RM 8,000 - 15,000



68 SUZLEE IBRAHIM

RAINFOREST SERIES GREEN, 2006

Acrylic on canvas  
122 x 91 cm  
RM 8,000 - 16,000



57 M. RAHIM

KELANTAN SCENE, 2001

Watercolour on paper  
56 x 81 cm  
RM 2,200 - 3,500



58 MAAMOR JANTAN

VILLAGE SCENE, 2016

Watercolour on paper  
72 x 100 cm  
RM 3,000 - 7,000



59 CHEUNG POOI YIP

LANDSCAPE, 1999

Acrylic on canvas  
95 x 90 cm  
RM 5,000 - 9,000



60 RAPHAEL SCOTT AHBENG

POWER GARDEN, 2013

Acrylic on canvas  
38 x 121 cm  
RM 7,000 - 12,000



69 CHUA KOK HOOI

HUE OF SYMPHONY, 2022

Acrylic on canvas  
91.5 x 91.5 cm  
RM 4,000 - 9,000



70 CHUA KOK HOOI

COLORS OF AUTUMN, 2022

Mixed media on canvas  
122 x 91 cm  
RM 3,500 - 7,000



71 CHUA KOK HOOI

PEONIES IN BLOOM, 2022

Acrylic on canvas  
74 x 74 cm  
RM 2,500 - 5,500



72 KELVIN CHAP

ESSENCE OF THE RAINFOREST, 2016

Mixed media on canvas  
131 x 131 cm  
RM 2,800 - 5,000





**73 KELVIN CHAP**  
**UNTITLED, 2015**  
Oil on canvas  
79 x 59 cm  
RM 2,000 - 5,000



**74 KELVIN CHAP**  
**UNTITLED, 2016**  
Oil on canvas  
79 x 59 cm  
RM 2,000 - 5,000



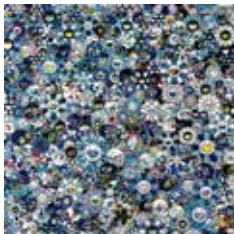
**75 LÊ MINH**  
**STREET SCENE, 1966**  
Oil on canvas  
65 x 45 cm  
RM 7,000 - 13,000



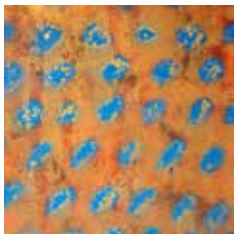
**76 HA VAN VUONG**  
**STILL LIFE**  
Oil on canvas  
80.5 x 65.5 cm  
RM 5,000 - 12,000



**85 ENG TAY**  
**JOY, 1986**  
Etching on paper (A/P)  
31 x 28 cm  
RM 1,500 - 3,500



**77 TAKASHI MURAKAMI**  
**BLUE FLOWER & SKULLS, 2012**  
**(EDITION 277/300)**  
Offset lithograph on smooth wove paper  
69 x 53 cm  
RM 10,000 - 22,000



**78 DAVID BROMLEY**  
**MORSE CODE II- BLUE AND ORANGE,**  
**2017**  
Mixed media on canvas  
91 x 61 cm  
RM 6,000 - 12,000



**79 DAVID BROMLEY**  
**MORSE CODE II- BLUE AND**  
**SILVER, 2017**  
Mixed media on canvas  
91 x 61 cm  
RM 6,000 - 12,000



**80 YEOH JIN LENG**  
**MELAWATI SERIES, 1982**  
Acrylic on canvas  
71 x 89 cm  
RM 50,000 - 90,000



**86 ENG TAY**  
**JOY, 1986**  
Etching on paper (A/P)  
31 x 28 cm  
RM 1,500 - 3,500



**81 SYED AHMAD JAMAL, DATUK**  
**SENYUMAN, 2009**  
Acrylic on canvas  
122 x 183 cm  
RM 220,000 - 450,000



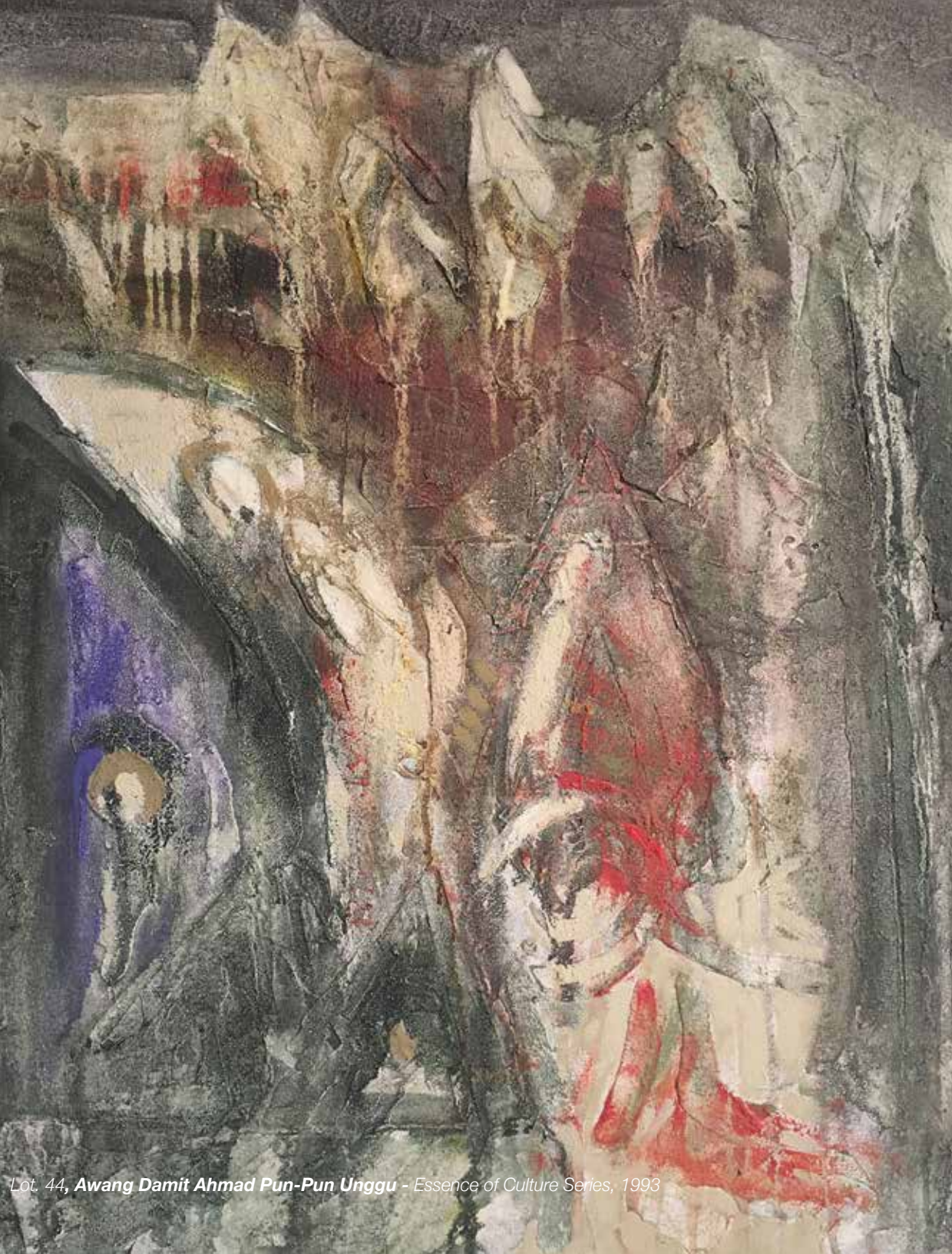
**82 ABDUL LATIFF MOHIDIN**  
**SHIRAZ II, 2000**  
Oil on canvas  
35 x 92 cm  
RM 90,000 - 180,000



**83 KHALIL IBRAHIM**  
**EAST COAST SERIES, 1972**  
Acrylic on canvas  
100 x 119 cm  
RM 80,000 - 110,000



**84 ENG TAY**  
**JOY, 1986**  
Etching on paper (A/P)  
31 x 28 cm  
RM 1,500 - 3,500



*Lot. 44, Awang Damit Ahmad Pun-Pun Unggu - Essence of Culture Series, 1993*





1

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

**Festival of Inner Jungle, Dark Night Paradise, 1999**

Acrylic on museum board 81 x 81 cm

Private Collection, Kuala Lumpur  
Signed and dated "Ismail Latiff 99" on lower right

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

Bold and beautiful is what comes to mind at the sight of Ismail Latiff's 'Festival of Inner Jungle, Dark Night Paradise, 1999'. The strong strokes of colours are eye-catching and inviting, framed in a square shape. Again and again, the artist never fails to create an illusion, depicting a fragment of his imagination which makes one wonder of the narrative behind the painting. Of course, his signature moon sits on the top centre elegantly as the swirls of various tints of colours create a strong striking motion-like visual. He has set a significant benchmark on marking his own identity through his prominent use of colour combination, art style and technique.



2

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

**Festival of Inner Jungle, On The Golden Pond, 1999**

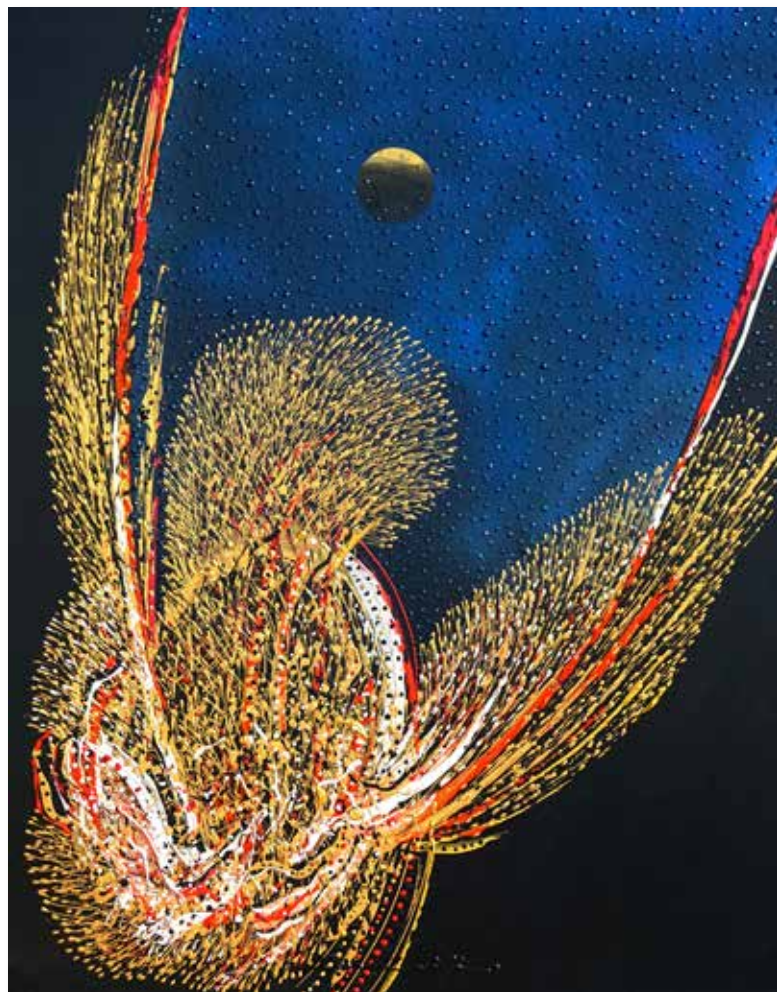
Acrylic on museum board 81 x 81 cm

Private Collection, Kuala Lumpur  
Signed and dated on lower middle

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

"I embarked on a conquest of inner space, texture and colour bringing the beauty of the natural world indoors, which is transformed onto paper and canvas. I have explored my work in such a way which might lead to confusion and curiosity on the part of my viewers, I hope that the viewer will explore my work through his or her own individual imagination and perception of the world." There is no better place than our dreams, and there is no better artist to paint those dreams apart from Ismail Latiff. He usually incorporates folklore, myths and legends into his artworks and the end result is usually a flurry of fantastical colours – absolute magic. Ismail Latiff, is an important artist dedicated to painting in the abstract. He is known for his abstract expressionism works on canvas, spectacularly converting colours into dreams and dreams into colours.





3

**ISMAIL ABDUL LATIFF** B. Melaka, 1955  
**Queen of The Night, Wild Bird, 2016**  
 Acrylic on canvas 90 x 71 cm  
 Private Collection, Kuala Lumpur  
 Signed "Ismail Latiff" on lower middle

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

There is a reason why fantasy always appeals to human beings. It is an entirely new world so easily accessible through our imaginations. Regrettably, these wonderful places are difficult to put into words, let alone paint. Fortunately, we are able to see a proper, solid version of it through Ismail Latiff's paintings. With a brush stroke, he takes us to that faraway place, one that consists of the landscapes you can only dream about. Ismail Latiff brings these dreams to fruition in this piece. The Queen of the Night...Wild Bird, 2016, features a strong palette of blue and black, interlaced with tinges of yellow and red. The art piece is like a burst of nature's elements splashing into the sky.



4

**AWANG DAMIT AHMAD** B. Sabah, 1956  
**Pilatong - Essence of Culture Series, 1992**  
 Acrylic on paper 76 x 57 cm  
 Private Collection, Singapore. Exhibited at Shenn's Fine Art Singapore in conjunction with Awang Damit Ahmad - Essence of Culture (Intipati Budaya) exhibition, 8th to 22nd April 1994. Gallery label on verso  
 Signed and dated on lower middle

**RM 15,000 - 35,000**

Even without discovering the meaning and message behind Awang Damit, one is able to tell that this is a highly emotional piece, much like the rest of his works. That is what makes his paintings appealing in the first place, combined with the rare gift of artistry. The paintings speak to the viewer and make them feel something – sadness, anger, bitterness or all combined. Those familiar with his works know that his works are always, always heavy with emotion, as if they carry the burden on one's shoulders in canvas form. Bold and vivid, the colours may intimidate the viewer, but grow slowly on them, engaging them for as long as possible. Awang Damit's paintings can be considered to be an intellectual journey of sorts, as he progressed from his EOC Series into various others, constantly exploring, continuously learning and always expressing.





5

**ABDUL LATIFF MOHIDIN** B. N. Sembilan, 1941  
**Siri Gelombang, 1993**  
 Mixed media on paper 18 x 27 cm

Private Collection, Singapore  
 Signed and dated "Latiff 93" on lower right

**RM 20,000 - 26,000**

Abdul Latiff Mohidin is an artist that likes to invent his own rules to create new things. The Gelombang is strong and dramatic, yet has an elegant feel and sophistication. The jagged colours take you on a journey through the artist's mind, beckoning the viewer to understand what the motif of the painting and reflective of its aloof nature. Latiff was born in 1941, and is as well-known a poet as an artist 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.



6

**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018  
**East Coast Fishermen, 1980**  
 Pen on paper 39.5 x 26 cm

Private Collection, Kuala Lumpur  
 Signed and dated "Khalil, 1980" on lower right

**RM 2,000 - 4,500**

In the realm of contemporary art, the late Khalil Ibrahim stands as a multifaceted artist whose body of work encompasses a remarkable range of styles, mediums, and inspirations. With a career that spanned several decades, Khalil Ibrahim left an indelible mark on the art world through his diverse artistic expressions. Khalil Ibrahim's deep fascination with the human condition is evident in his body of work. His paintings, predominantly figurative in nature, possess a unique ability to capture the nuances and emotions of the human spirit. With bold and expressive brushwork, he conveyed a sense of rawness and vitality, delving into the complexities of human existence. Whether depicting solitary figures or groups engaged in everyday activities, his artworks provide glimpses into the human psyche, inviting viewers to contemplate their own introspective journeys.





7

**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018  
**East Coast Series, 1991**  
 Acrylic on canvas 53 x 28 cm

Private Collection, Kuala Lumpur  
 Signed and dated "Khalil 91" on lower left

**RM 6,000 - 13,000**

While Khalil Ibrahim is widely recognised for his figurative works, he also embarked on explorations in abstraction throughout his career. In this section, we delve into his abstract compositions, characterised by fluid lines, vibrant colours, and dynamic forms. Through the absence of recognisable figures, Khalil Ibrahim sought to evoke emotions and provoke introspection in a more universal manner. His abstract artworks exude a sense of freedom and spontaneity, inviting viewers to engage with their own interpretations and connect with the intangible realms of the human experience



8

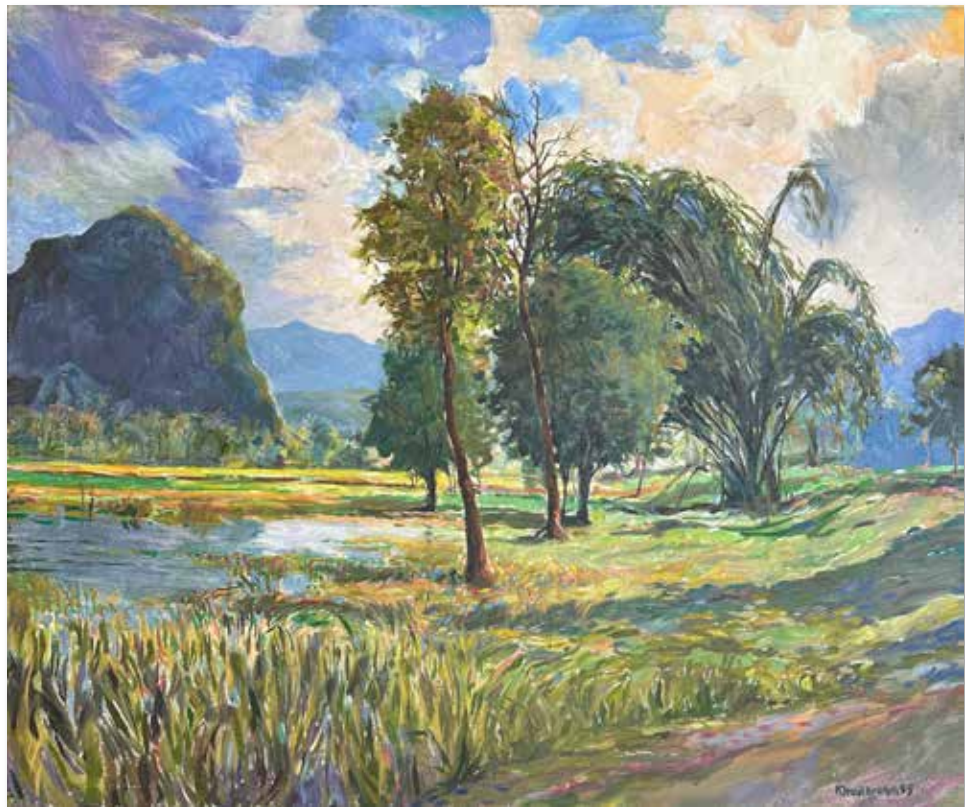
**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018  
**Bali Series, 2001**  
 Watercolour on paper 33 x 41 cm

Private Collection, Kuala Lumpur  
 Signed and dated "Khalil Ibrahim 01" on lower right

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

Rooted in his East Coast heritage, Khalil Ibrahim's artistic expression also celebrated the rich cultural tapestry of the place he loved. Inspired by traditional Malaysian art forms and motifs, he infused his works with elements of Batik patterns and local traditions. This particular piece evokes the familiar spirit of Khalil Ibrahim's beloved East Coast once more. This is a variation of the work of his East Coast Series, where the artist was inspired by his rustic upbringing in Kelantan. Featuring a group of ladies clad in sarong and bare upper bodies, some are depicted with rattan basket on their heads as they go about their chores. Khalil uses vibrant tones for his subject's clothing while muted tones make up the sandy beach.





9

**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018  
**East Coast Landscape, 1999**  
 Watercolour on paper 51 x 61 cm  
 Private Collection, Kuala Lumpur  
 Signed and dated “ Khalil Ibrahim 99” on lower right

**RM 17,000 - 30,000**

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



10

**YUSOF GHANI** B. Johor, 1950  
**Siri Taman**  
 Oil and charcoal on canvas 60 x 60 cm  
 Private Collection, Kuala Lumpur  
 Unsigned

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

Yusof Ghani’s art can be characterised by his fearless exploration of abstraction. This is evident in Siri Taman, an abstract rendition of what is a park. Through bold brushwork, expressive gestures, and a masterful understanding of colour, Ghani creates a visual language that communicates the depth and intensity of human experiences. Each artwork becomes a window into the artist’s inner world, inviting viewers to embark on their own introspective journey.





11

**YUSOF GHANI** B. Johor, 1950

**Segerak, 1997**

**Mixed media on paper 31 x 36 cm**

Private Collection, Kuala Lumpur

Signed and dated "Yusof Ghani '97" on lower right and titled on the verso

**RM 5,000 - 9,000**

His paintings, according to many, have shifted from something dark and mysterious to take the air of something cheery and elegant. However, the artist himself said that his social commentaries did not change despite the change of atmosphere. It still had social remarks. He also said life, is a bit like the lives of humans. Purposeless and unorchestrated at times, but it brings a lot of pleasure. This social commentary was brought to paper, based on his studies on the human behaviour teamed with lines, colours and motion. The end-result of a seamless flow of lovely colours amalgamating with one another was not intentionally meant to look aesthetic and flowing. The initial lines and sketches were rough, chaotic and arbitrary, to portray the human behaviour of being wild and free.



12

**YUSOF GHANI** B. Johor, 1950

**Siri Topeng, 1995**

**Mixed media on paper 39 x 27 cm**

Private Collection, Sweden

Signed and dated on lower right. Titled on lower left

**RM 2,200 - 4,000**

Inspired by the masks of Kenyah and Kayan from his trip to Sarawak, the cultural motifs played a major part in Yusof Ghani's Siri Topeng. It merely is an expression of faces, combining oil on canvas in controlled structures, intensified by outlines which shows the artist's effort in exploring new forms and visual approaches that are to the point, solid, structured and meaningful. The figure, seen as a formative generator and embodiment of movement is radically altered by Yusof Ghani. He dismantles and transforms them into planes of colour and curving lines. They are almost forceful, and at times, even awkward.





13

**YUSOF GHANI** B. Johor, 1950  
**Central Park New York, 2011**  
 Mixed media on paper 24.5 x 36 cm

Private Collection, Kuala Lumpur  
 Signed and dated "YG 11" on lower right

**RM 2,000 - 4,500**

Yusof Ghani's Central Park Series is his interpretation of the iconic Central Park in New York City, merging the realms of nature and imagination to create a body of work that transcends boundaries. Through his skilful brushwork and adept use of colour, he captures the essence of the park's tranquil atmosphere, its lush greenery, and the interplay between light and shadow. Through this artwork, viewers are able to witness his masterful depiction of dappled sunlight filtering through the trees, casting ethereal shadows and illuminating the paths and ponds. Through layered brushstrokes and a keen eye for detail, Ghani captures the ever-changing moods and rhythms of Central Park, from the crisp morning light to the soft glow of dusk.



14

**YUSOF GHANI** B. Johor, 1950  
**Siri Topeng Wajah, 1999**  
 Mixed media on canvas 90 x 60 cm

Private Collection, Kuala Lumpur  
 Signed "Yusof Ghani" on lower right

**RM 30,000 - 55,000**

The Topeng series came about when Yusof Ghani paid a visit to Sarawak. It was here that he discovered the ethnic Kayan and Kenyah tribes wore ceremonial masks to cure illnesses, especially during ceremonial rituals. This gave him insight into the spiritual life of the people there, and consequently gave him inspiration for the series. It was said that he began to paint what he saw as the cure to his own state of spiritual illness, having doubted whether his works reflected his true self, or merely an adopted persona. As such, both the paintings and the masks hinted at something: the bolder and the more grotesque the masks, the more powerful they become – and the more they heal. Perhaps, this was a form of the artist dealing with his own personal demons at the time.



15

**YUSOF GHANI** B. Johor, 1950

**Biring Series XIV, 2006**

**Oil on canvas 122 x 90 cm**

Private Collection, Singapore. Illustrated on page 85 of  
“Biring: Yusof Ghani, A Malaysian Master” exhibition book published in 2006

Signed “Yusof Ghani” on lower right. Signed, titled, and dated on the verso

**RM 70,000 - 130,000**

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





16

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

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

Private Collection, Kuala Lumpur

Signed and dated “Khalil Ibrahim 59” on lower left

**RM 20,000 - 45,000**

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

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





17

**TAJUDDIN ISMAIL, DATO'** B. N. Sembilan, 1949

**Black Space, 1998**

**Acrylic on canvas 125 x 125 cm**

Private Collection, Kuala Lumpur

Verso: Label identifying the artwork being Exhibited at the "Senilukis" Exhibition of Malaysian Contemporary Art in Germany 1990. Organised by the National Art Gallery, Malaysia

**RM 22,000 - 45,000**

Tajuddin Ismail or also known as Taj, has a deep-rooted passion for art and design since an early age, having studied Fine Art at ITM School of Art & Design and Graphic Design at the Art Center College of Design, Los Angeles before pursuing his post- graduate studies in Interior Architecture at Pratt Institute New York. Now, he is a reputable artist worthy of respect and recognition for his amazing abstract art that draws inspiration from natural forms and landscapes. His artworks are labyrinths of metaphors and underlying meaning. The artist uses distinctive style which has lured many art enthusiasts into his realm of innovative, complex artistry. To Tajuddin, art is about making a visual connection with the eyes of its beholder. Tajuddin uses a mixture of lines, colours and geometric shapes to portray the time and space of nature in a poetic visual language that is well structured and lyrical. While some artists stick to certain medium such as acrylic on canvas to create their works of art, Tajuddin uses several such as acrylic, oil pastel, graphite, and cement paste on paper canvas, wood canvas and wood panels.





18

**JOLLY KOH** B. Singapore, 1941

**Untitled, 2001**

**Oil on canvas 152 x 67 cm**

Private Collection, Kuala Lumpur

Signed and dated “Jolly Koh 01” on lower left

**RM 38,000 - 70,000**

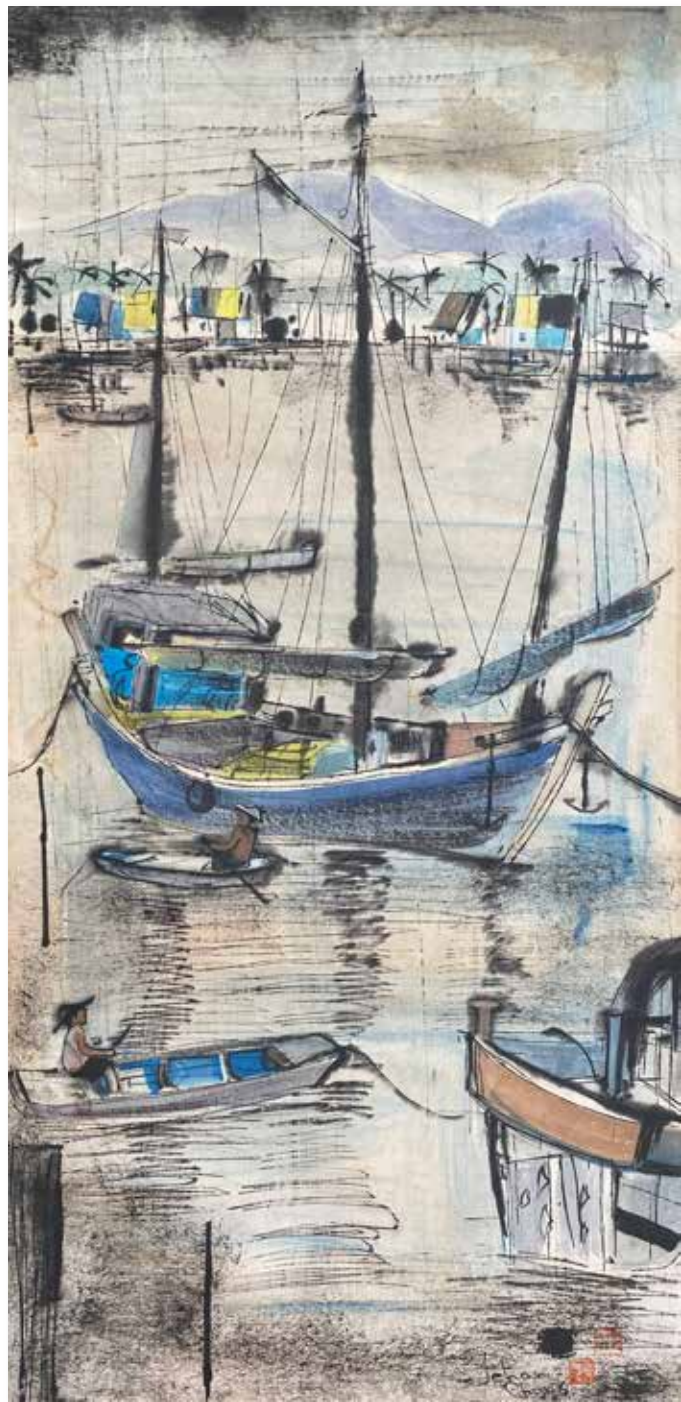
“I believe a painting must be beautiful in order to be able to fulfill its function of uplifting the soul.”

– Jolly Koh

True to his word, Jolly Koh creates a dream landscape – a dark, luminous wash of intense blend of blacks and grey, interspersed with splashes of white. With a vast amount of space, this piece is stunning in its bareness, the focus being on the wonderful nightscape. It is akin to the atmosphere at night, when the sun has completely disappeared from view, and it is peaceful, quiet and comforting. His exploration of the relationship between colour and space result in this beautiful masterpiece, with the only disruption of the beautiful colour-space being the strokes and streaks at the bottom. This piece is translucent and breathtaking, as Jolly Koh successfully takes the viewer to another fantasy world with the use of oil, producing yet again another romantic and lyrical painting.







19

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

**Fishing Village, 1961**

**Chinese ink and watercolour on paper 80 x 36 cm**

Private Collection, Kuala Lumpur

Signed and dated "Jehan Chan, 61" on lower right

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

Jehan Chan was born in 1937 in Melaka. He was an outstanding watercolourist and was known for it. The composition of this work provides an expansive view of the fishing village. Viewers are treated to an immense sense of appreciation of Malaysia's local culture and the subtlety of the work that lets you appreciate it for a longer period. There can't be a better artist to showcase the wonders of Malacca than Jehan Chan who has lived there his entire life. Jehan Chan had found his trademark style when he first fused rice-paper into his watercolours of landscapes and the Malacca River, and then bigger slabs to simulate lotus leaves in his hugely popular acrylic paintings of koi (Japanese carps). He reflected the best of his tutelage in the Nanyang Academy of Fine Art (NAFA, Singapore), under the personal supervision of the great Cheong Soo Pieng.



20

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

**Coastal Scene - Malacca**

**Mixed media on paper 13.5 x 18.5 cm**

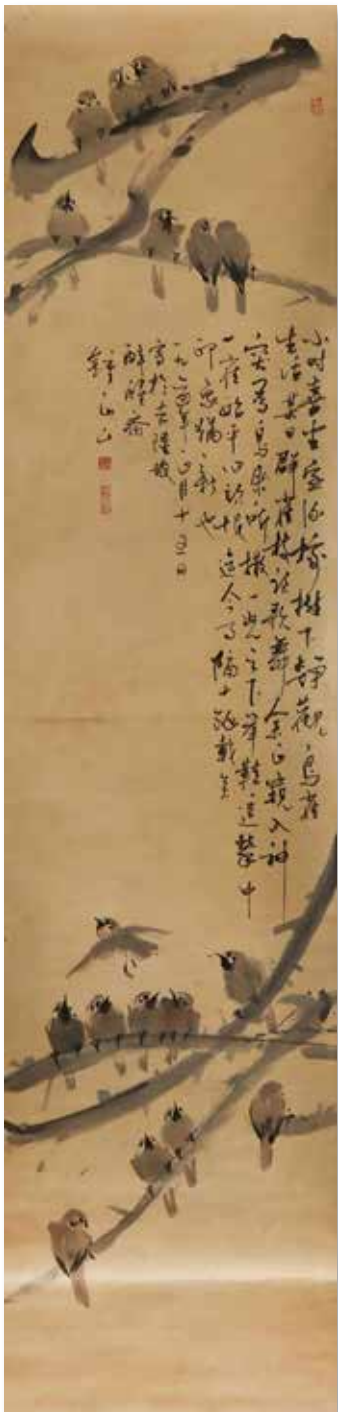
Private Collection, Australia

Signed "Jehan Chan" on lower left

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

Jehan Chan has the ability to capture moments of serenity and contemplation. Through his meticulous brushwork and subtle tonal variations, Chan portrays landscapes, seascapes and still-life scenes with a sense of poetic grace. Each painting invites the viewer to pause, immerse themselves in the quietude of the scene, and appreciate the inherent beauty found in the everyday. His watercolour paintings showcases his adeptness at capturing the ephemeral qualities of natural light and its transformative effects on his subjects. Whether it be the soft glow of dawn breaking over a fishing village or the meticulous portrayal of fishing boats, Jehan Chan's skilful brushwork and delicate washes imbue his artworks with a luminosity that brings each scene to life.





21

**CHUNG CHEN SUN** B. Melaka, 1935  
**Sparrows on Branches**  
 Chinese ink on paper 108 x 21 cm

Private Collection, Singapore

Signed in pinyin on the entire left of artwork  
 with complete description by the artist, Chung Chen Sun

**RM 15,000 - 35,000**

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.



22

**YONG MUN SEN** B. Sarawak, 1896 - 1962  
**Malayan Kampung, 1946**  
 Watercolour on paper 28 x 38 cm

Private Collection, Singapore

Signed Mun Son, 1946 on the upper left middle. Comes with gallery label on verso  
 “MUN SEN ART STUDIO 164-166 Penang Road, Penang. Representative Yong Min Wah”.

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

Yong’s artistic forte and heart were painting landscapes in watercolour. Yong’s conveyance grants viewers with an immaculate escape, a breath of fresh air or to remind people to break away from the bustling life. It is also evident in his landscape paintings that Yong did not depict the details that made up a landscape, rather, through watercolour, he illustrated fluidity and a carefree rhythm. ‘Boats, 1949’ is an illustration of just that, taking viewers back in time when the waters were pristine, fishing was villager’s main source of income and wooden boats in all its glory were common sights. This work is immensely serene and meticulous, showcasing Yong’s prowess for art.



Yong Mun Sen gallery label on verso



23

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

**Woodlands, 1947**

**Watercolour on paper 26 x 37 cm**

Private Collection, Sweden

Signed and dated on lower left. Illustrated on page 57 of the 777,  
Celebrating the 7th Anniversary of KLAS Exhibition Coffeetable book published in 2018

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

Known to be the Father of Malaysian painting, the artist was born on 10 January 1896 as Yen Lang. He left his father's coconut estate in Kuching, Sarawak to receive formal education at Guangdong Province of China in 1901. There, he picked up his skills of using brush and calligraphy before he went back to Kuching in 1910. He was first inspired to paint pictures of lions and tigers in China (1914) by a Japanese artist painting watercolours. Along the way, the artist not only picked up the skill of photography but begin producing plaster-of-paris sculptures. He also developed his style in oil paintings. In 1936, Mun Sen became the Vice President of the Penang Chinese Art Club for two years before it was disbanded due to Second World War in 1939. He turned to farming for survival during the period of the Japanese Occupation of Malaya. He had painted several abstract watercolour pieces with the influence of Chinese art. Mun Sen had his first of several strokes in 1956 and eventually succumbed on 29 September 1962. Today, Mun Sen's works can be seen in all the major institutions in Singapore, Malaysia and private collections throughout Asia.





24

**CHEN WEN HSI** B. China, 1906 - 1991

### **Two Gibbons**

**Chinese ink and watercolour on paper 34 x 45 cm**

Private Collection, Kuala Lumpur

Signed and stamped with artist seal on the lower left side of the painting

**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.





25

**CHEN WEN HSI** B. China, 1906 - 1991

### **Two Ducks**

**Chinese ink and watercolour on paper 34 x 44 cm**

Private Collection, Kuala Lumpur

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

**RM 28,000 - 45,000**

Chen Wen Hsi was adept at both traditional Chinese ink and Western oil painting. His Western-style works in the early 1950's were realistic depictions infused with post- impressionistic and expressionistic elements. He experimented with various styles and techniques ranging from Fauvism to Cubism as well as acrylic, viscous paints and sand on canvas. His art evolved over time and transformed from simplified forms and strong colours to cubism, and later abstraction. In this masterpiece, Chen Wen Hsi illustrates his abstract mastery using ink and colour on paper in a more vibrant manner through his interpretation of two white and brown-feathered ducks in its natural state of habitation. You can see a more Western influence in the painting in comparison to his other graceful works. Nevertheless, his depiction of the ducks is proof of his exquisite multi-technique talent.





26

**LOW PUAY HUA** B. Singapore, 1945

**Singapore, 1982**

**Watercolour on paper 55.5 x 76 cm**

Private Collection, Canada

Signed and dated on lower left

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

Low Puay Hua's enduring artistic career spans an overwhelming 4 decades. His streetscape paintings enhances his understanding on local ethos while Chinese ink paintings allow him to reconnect to the centuries-old tradition. Back in 1986, he claimed a Silver Medal at Salon Des Artiste Francois Paris, France. He held numerous solo exhibitions locally and a solo watercolour exhibition in Zhu Hai, China. He has also participated in numerous group exhibitions locally and overseas, such as Indonesia, Thailand, Macau, Hong Kong, Vietnam, Taiwan, China, Japan, Korea, England and France. His works gained recognition through the many awards that he gained over the years, such as "Artist of the Year 2010" awarded at the Teochew Artists Exhibition (2010); Silver Medal at Salon Des Artistes, France (1986); and National Day Art Exhibition Award (1978).





27

ONG KIM SENG B. Singapore, 1945

### Lau Pa Sat/ Telok Ayer Market, 2000

Watercolour and pencil on paper 52.1 x 70 cm

Private Collection, Singapore

Signed and dated "Seng 2000" on lower right

RM 14,000 - 28,000

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





28

ONG KIM SENG B. Singapore, 1945

### Pasir Panjang City View, Singapore, 1995

Watercolour on paper 54.6 x 74.3 cm

Private Collection, Singapore

Signed and dated "K.Seng, 95 AWS" on lower right

RM 14,000 - 28,000

Pasir Panjang City View, Singapore, 1995 by watercolourist Ong Kim Seng depicts the city in all its glory, cradles by an island and the sea. This populous city is reflected by the almost-real looking buildings, cranes and the sea, all highlighted using Kim Seng's expertise and prowess in the medium. Merging concepts with finesse of execution, the artist presents representative images which are also ethereal in their beauty, flawless in their elemental flow and appropriation of light. The self-taught artist has garnered multiple accolades, including the Cultural Medallion in 1990 and seven awards by the American Watercolour Society. To him, "Art is a continuous journey. There may be pitfalls and times where you get stuck. It is up to one to choose a path and go along with it." As a plein-air realist painter, he stays true to his subject-matter, but continues to add an element of intrigue to it by varying the vantage points of his paintings. A fan of nature and traditional architecture, Ong often travels to Bali, Tibet, Nepal, Italy and more, in search of new subject-matter.







29

**ANG AH TEE** B. Singapore ,1943

**Singapore River, 1979**

**Watercolour and gouache on paper 26.5 x 26.5 cm**

Private Collection, Australia

Signed and dated on lower right

**RM 7,500 - 15,000**

Ang Ah Tee is a veteran Singaporean artist known for his acrylic, watercolour and oil paintings. Ang Ah Tee was conferred the Cultural Medallion in 2009 by the National Art Council Singapore, the highest accolade awarded to individuals in recognition of their artistic excellence. When Ang realised that formal education could not satisfy his desire to learn more about art, he decided to attend art classes in the afternoon, after formal school in the morning. From 1960 to 1962, he received his art education at the Nanyang Academy of Fine Arts (NAFA) in Singapore. He has always placed greater emphasis on his art education over his academic schooling. However, despite completing art training in 1962, he did not become a full-time artist until 1977.



30

**ANG AH TEE** B. Singapore ,1943

**Singapore River with Two Boats, 1979**

**Watercolour and gouache on paper 26.5 x 26.5 cm**

Private Collection, Australia

Signed and dated on lower right

**RM 7,500 - 15,000**

As a pragmatist, Ang believed that to be a professional artist in Singapore, he had to produce paintings that were commercially viable. He therefore made the Singapore River and Chinatown the foci of his paintings. He dabbled in both watercolour and oil and was able to merge his pragmatic, economic instincts with a keen sense of aesthetics. He also subscribed to a distinctive painting strategy inspired by English painter William Turner: Ang would isolate the landmark, record it in sketches on location, then develop it into a painting in the studio. In 1976, having painted all the prominent local landmarks, Ang embarked on a painting trip to Bali, which proved to be a turning point for his creativity. The lush Balinese landscape greatly contrasted with Singapore's and prompted him to explore other parts of Asia. He went to Malacca, Bangkok, Delhi, Hong Kong and other cities to derive inspiration for his paintings.





31

**LOW PUAY HUA** B. Singapore ,1945  
**Singapore River, 1980's**  
 Watercolour on paper 35 x 52.5 cm

Private Collection, Canada  
 Signed and dated on lower left

**RM 2,000 - 4,500**

Low Puay Hua's enduring artistic career spans an overwhelming 4 decades. His streetscape paintings enhances his understanding on local ethos while Chinese ink paintings allow him to reconnect to the centuries-old tradition. Back in 1986, he claimed a Silver Medal at Salon Des Artiste Francois Paris, France. He held numerous solo exhibitions locally and a solo watercolour exhibition in Zhu Hai, China. He has also participated in numerous group exhibitions locally and overseas, such as Indonesia, Thailand, Macau, Hong Kong, Vietnam, Taiwan, China, Japan, Korea, England and France. His works gained recognition through the many awards that he gained over the years, such as "Artist of the Year 2010" awarded at the Teochew Artists Exhibition (2010); Silver Medal at Salon Des Artistes, France (1986); and National Day Art Exhibition Award (1978).



32

**SEAH KIM JOO** B. Singapore, 1939  
**Abstract, 1970's**  
 Batik 104.5 x 78.5 cm

Private Collection, Germany  
 Signed "Seah Kim Joo" on lower left

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

Seah Kim Joo masterfully uses abstraction as a means to evoke emotions and convey the intangible. His ability to seamlessly integrate abstract elements into his realistic compositions creates a harmonious interplay between the tangible and the metaphysical. Through subtle brushwork, vibrant colours and dynamic compositions, Seah Kim Joo's artworks go beyond surface-level representation, encouraging viewers to delve into the depths of their own emotional landscapes.





33

**SEAH KIM JOO** B. Singapore, 1939  
**Two Women, 1970's**  
 Batik 88 x 53 cm

Private Collection, United Kingdom

Signed on lower left

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

It was Seah Kim Joo's hometown in Terengganu that exposed him to batik in his early days. His passion for batik painting only grew in the 1950s, when the Penang- based artist Chuah Thean Teng first pioneered painting using the batik medium. It also resulted in Seah being an ardent follower of the late Chuah and his works, since the manifestation of contemporary themes in a traditional medium was regarded as a direct expression of Nanyang regionalism. Seah's works is nature and people, apart from occasional abstract pieces. Perhaps it was the cultural background of his hometown in Terengganu that influenced his choice of subject matters. Ever equipped with an ethereal quality, 'Two Women' is a batik work rendered in an orange hue, with villages in a distance and in the foregrounds, two ladies are portrayed with a motif-lined sarongs and a top.



34

**TAY CHEE TOH** B. Johor, 1941  
**Batik, 1975**  
 Batik 55 x 42 cm

Private Collection, Canada

Signed and dated on lower left

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

Painter, sculptor and Cultural Medallion recipient Tay Chee Toh has been creating art for almost half a century. Tay's artistic practices is 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. In this work, a blue palette washes over the canvas in a fluid, rectangular shape. Within that, two subjects are depicted as if they're amid water and adorned with jewellery and flowers, almost like deities.



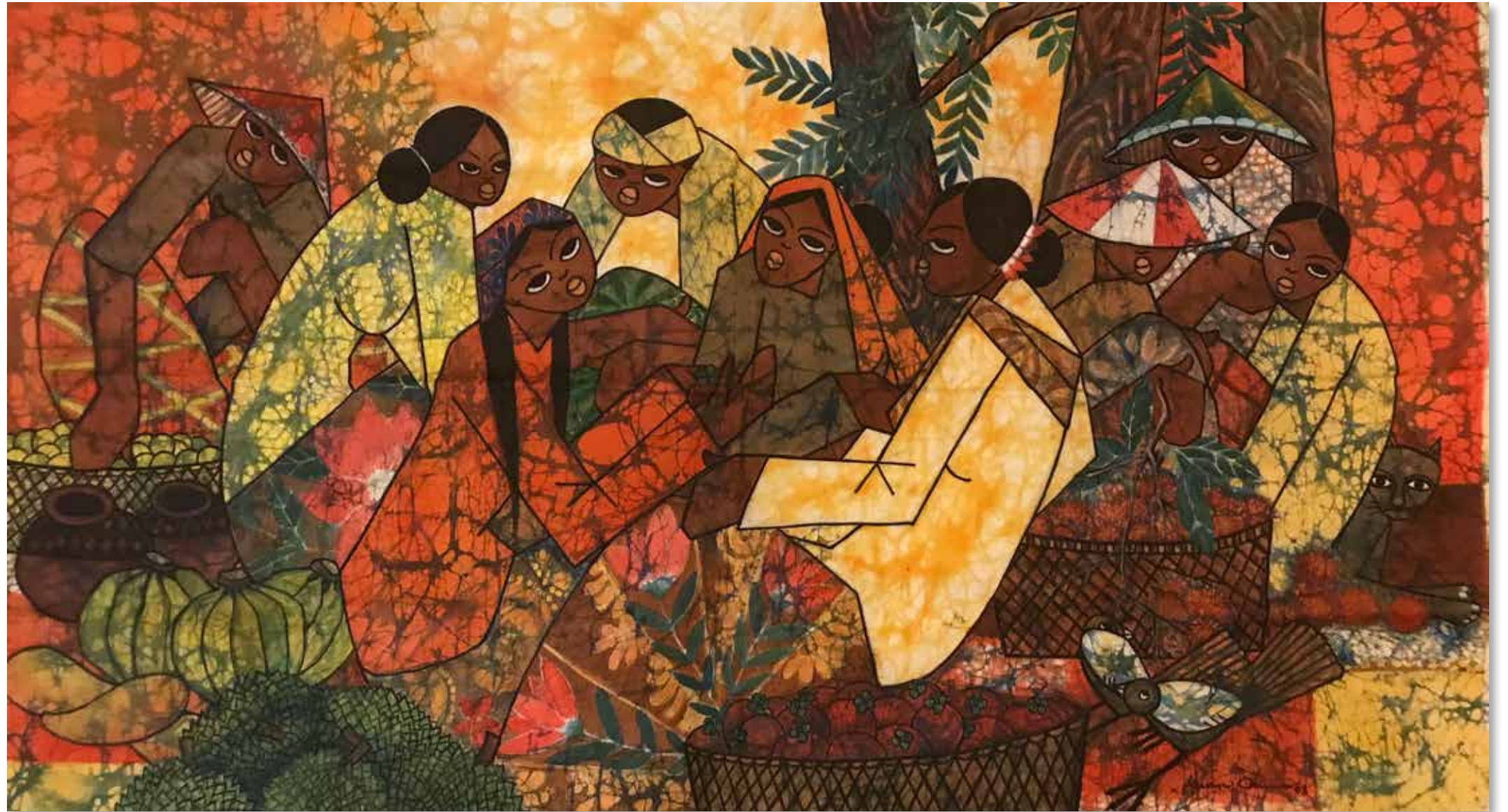
35

**KWAN CHIN** B. Kuala Lumpur, 1946  
**Fruit Sellers, 2003**  
**Batik 84 x 145 cm**

Private Collection, Kuala Lumpur

Signed “Kwan Chin” on lower right. Comes with a certificate signed by the artist

**RM 8,000 - 22,000**



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



36

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

**Boys, 1986**

**Batik 90 x 87 cm**

Private Collection, Kuala Lumpur

Signed "Teng" on lower right. Illustrated on page 38 of the Echoes of The Past Exhibition in KLAS Mini Coffeetable book for the exhibition held from November 30, 2021 till January 3, 2022.

**RM 45,000 - 90,000**

An iconic piece by Dato' Chuah Thean Teng, this 'Boys' painting showcases one of Teng's favourite motifs – the sphere. The womb-like sphere is used to compact the image, making it more intimate and endearing. Within the circular shape is a group of boys, dressed in the same style of shorts and shirts are engrossed in some activity. Dato' Chuah Thean Teng is the world-acknowledged Father of Batik Painting, especially after his breakthrough exhibition in 1955. He is undisputedly a recognised artist internationally after his successful first exhibition abroad at the Commonwealth Institute in England in 1959.







**37**

**CHUAH THEAN TENG, DATO**  
**Woman with a Rooster, 1970's**

**Batik 71.1 x 58.4 cm**

Private Collection, USA

Signed "Teng" on lower right

**RM 6,500 - 13,000**

**WITHDRAWN**

Dato Chuah Thean Teng's artistic prowess extends beyond technical mastery; it encompasses the preservation and promotion of Malaysian culture. Through his batik paintings, he captures the essence of Malaysian heritage, depicting scenes of daily life, traditional ceremonies, and iconic landmarks. His art serves as a visual narrative, celebrating the diverse cultural tapestry of Malaysia and preserving it for future generations. This painting departs from the typical mannerisms of the artist's paintings, presenting a distinct style featuring a woman balancing a vessel on her head while holding a rooster in her arms. Crafted in the 1970's, this painting is perhaps one of Dato Chuah Thean Teng's early works.





39

**CHUAH SEOW KENG** B. Kelantan, 1945  
**Koi Fish, 1970's**  
 Batik 88 x 58 cm  
 Private Collection, USA  
 Signed "S.Keng" on lower left

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

Chuah Seow Keng, the son of the well known Artist Dato' Chuah Thean Teng ( The Father of Batik Malaysia ) was born in 1945 in Kelantan. While being recognised as an accomplished sculptor, Seow Keng is also acknowledged as a masterful batik artist. His abilities as an artist were noticed at a very early age. He was exposed to the art of batik painting by his father, the renowned artist Chuah Thean Teng, who pioneered batik painting as a fine art form. Seow Keng excels in this intricate art technique and was chosen to demonstrate his batik skills at the International Freundschaftsheim in Buckeburg, Germany. During 1974 Germany's Television Channel Zweites-Deutsches- Fernsehen-Trans-Tel made a documentary film of Seow Keng and his brothers who demonstrated the art of batik painting for German viewers.



40

**CHUAH SEOW KENG** B. Kelantan, 1945  
**Feeding Cockerel, 1990's**  
 Batik 89.5 x 45 cm  
 Private Collection, Singapore  
 Signed "S.Keng" on lower right. Illustrated on page 41  
 of the Echoes of The Past Exhibition in KLAS Mini Coffeetable  
 book for the exhibition held from November 30, 2021 till January 3, 2022.

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

Known as one of Malaysia's leading artists, Chuah Seow Keng is popular for his batik and watercolour paintings. Born in 1945 in Kelantan, Malaysia, Seow Keng now makes his home in Penang. In 1968 he was awarded a scholarship to study at the Suddeutsche Kunststoff-Zentrum in Wurzburg, Germany. Seow Keng was exposed to the art of batik painting by his father, the renowned artist Chuah Thean Teng, who pioneered batik painting as a fine art form. In this painting, Seow Keng displays his skills in batik as splashes of bright red colour form a veil against three ladies and two cockerels.





41

**CHUAH SEOW KENG** B. Kelantan, 1945  
**Fishing Village, Penang**  
 Batik 90 x 45 cm

Private Collection, Kuala Lumpur

Signed "S.Keng" on lower right. Illustrated on page 41 of the Echoes of The Past Exhibition in KLAS Mini Coffeetable book for the exhibition held from November 30, 2021 till January 3, 2022.

RM 5,000 - 12,000

Chuah Seow Keng's artworks often delve into cultural narratives and personal experiences. Through his batik creations, he captures moments of cultural significance, depicting traditional ceremonies, scenes of everyday life, or symbolic motifs that reflect his cultural heritage. His art becomes a visual narrative, inviting viewers to explore and appreciate the diverse and rich tapestry of cultural identities.



42

**CHUAH SIEW TENG** B. Kuala Lumpur, 1946  
**Two Gibbons**  
 Batik 43 x 28 cm

Private Collection, Canada  
 Signed "S.Keng" on lower left

RM 2,500 - 5,000

Known for his excellent technique in working with the batik medium, Chuah Siew Teng is a veteran in the Malaysian art scene, bringing with him a vast range of experience. Siew Teng has a reputation of a brilliant artist in this segment where he is one of the most celebrated Malaysian artists today. He comes from Penang and was born in 1944 where he had long established himself and cement a place among Malaysian artists before he finished his education in 1965 at the Ravensburne College of Art and City & Guild Art School in England. Siew Teng expressed a great interest in batik art at a very early age and was exposed to this art medium by the master of batik art, his father, Dato' Chuah Thean Teng. In 1961, 1962 and 1963, Siew Teng was the winner of the "Art Prize" in the open art competition held in North Malaysia. In 1964 he won the "Certificate of Merit" at the National Art Competition with his painting entitled "Joy of Living". The following year he was awarded a prize at the Malaysia Artist Competition for his painting "Outdoor".



43

**TAY MO LEONG, DATO** B. Penang, 1938

**Street Scene**

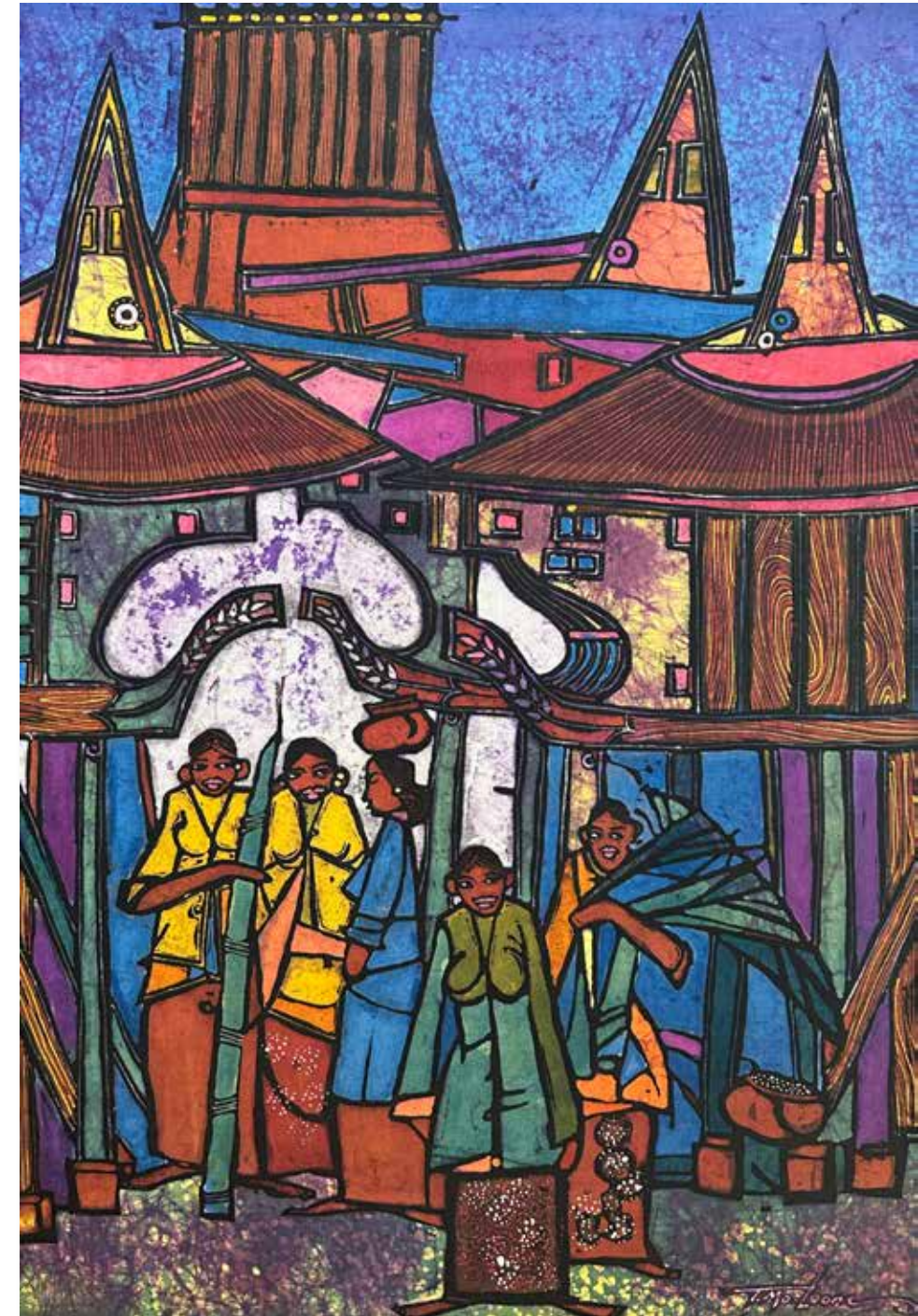
**Batik 95.5 x 64.5 cm**

Private Collection, Germany

Signed "T.Mo Leong" on lower right

**RM 6,000 - 12,000**

Dato' Tay Mo Leong creates this arresting vision. Charming and exquisite, it engages the viewer for long moments before they comprehend that this piece is an encapsulation of the charm of the rustics. He cleverly combines the elements of space, form and colour to work magnetically with one another, as he captures a a wooden house or shop lot with subjects on the foreground, clad in colourful attire, with some planting bamboo into the ground. The crackling lines of the batik that decorate the piece here and there prove as a striking combination with the setting, making this truly an exquisite piece. He studied art at the Provincial Taipei Normal College (Fine Art) in Taipei from 1957 to 1960.





44

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

**Pun-Pun Unggu, Essence of Culture Series, 1993**

**Mixed media on canvas 76 x 61 cm**

Private Collection, Singapore

Signed, titled, and dated on verso

**RM 40,000 - 90,000**

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





45

**AWANG DAMIT AHMAD** B. Sabah, 1956  
**Marista - Ingatan Yang Tersisa II, 2001**  
**Mixed media on canvas 118.5 x 110 cm**

Private Collection, Singapore. Illustrated on page 109 of Alun Alun Ke Marista, Awang Damit Ahmad/ Path to Marista.  
An Exhibition held in the National Art Gallery, Malaysia from 28 June – 4 August 2002

Signed and dated “Awang Damit Ahmad 2001” and titled on the verso

**RM 40,000 - 75,000**

In “Marista,” viewers will encounter a vibrant palette that takes centre stage. Awang Damit Ahmad’s masterful command of colour imbues his artworks with a sense of energy and vitality. Through bold brushstrokes and a daring exploration of hues, he creates a visual language that resonates deeply. The colours dance and sing, conveying emotions and transcending language, inviting viewers to immerse themselves in a symphony of chromatic beauty. Awang Damit Ahmad’s artistic style embraces abstraction as a means to communicate the ineffable.





46

**YUSOF GHANI** B. Johor, 1950

**Siri Biring XXX, 2006**

**Charcoal and acrylic on linen 127 x 97 cm**

Private Collection, Singapore. Illustrated on page 70 of  
“Biring: Yusof Ghani, A Malaysian Master” exhibition book published in 2006

Signed and dated “Yusof Ghani 06” on lower right

**RM 70,000 - 130,000**

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





47

**ISMAIL ABDUL LATIFF** B.Melaka, 1955  
**Festival of Inner Jungle Series, 1996**  
Acrylic on canvas 142 x 173 cm

Private Collection, Kuala Lumpur  
Signed and dated "Ismail Latiff 96" on lower right

**RM 20,000 - 45,000**

Ismail Latiff is a Melaka-born artist who trained formally in arts at MARA Institute of Technology. His artworks of both the mystical and abstract kind are known locally and internationally. Having started off his career in advertising before switching to fine arts, his philosophy of life and work is "Art is Life and one of the best introductions to art is Nature." Exactly portrayed in this painting is nature and solitude, almost like some sort of paradise. He manages to make this painting seem like it is saturating with an aura of wonder, with stunning splashes of colours that blend together.





48

ENG TAY B. Kedah, 1947  
**Couple in Love, 1982**  
Acrylic on paper 84 x 102 cm

Private Collection, USA

Signed on lower right

RM 8,000 - 15,000

“Emotions, relationships, colour, light, wind or sounds that I experienced last night, or many years before, are the raw materials with which I try to create ‘new’ moments – the images my etchings represent – rooted in memory.”

Eng Tay was born in 1947 in Kedah, West Malaysia. In 1968, he moved to New York City and studied at the Arts Student League, School of Visual Arts and Pratt Graphics Center. Here he studied graphic design, painting and printmaking. He worked in the graphic arts field until 1978, when he undertook several painting trips through out South America and Indonesia. These trips formed a basis for the types of scenes and moments that became his subject matter.







49

**RAFIEE GHANI** B. Kedah, 1962

**Untitled**

**Watercolour on paper 38 x 56 cm**

Private Collection, Kuala Lumpur  
Signed "Rafiee Ghani" on lower middle

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

Rafiee Ghani's artistic practice is rooted in his relentless pursuit of provocative concepts and ideas. Through his art, Rafiee explores the complexities of identity, the fragility of existence, and the interplay between the conscious and subconscious mind. Rafiee Ghani's thought-provoking concepts challenge viewers to delve deeper into their own beliefs and perceptions of the world. Symbolism and metaphor are vital components of Rafiee Ghani's artistic language. He possesses the ability to imbue his artworks with layers of symbolism, allowing for multiple interpretations and perspectives.



50

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

**Abstract, 1995**

**Oil on canvas 31 x 61 cm**

Private Collection, Kuala Lumpur  
Signed and dated on lower left

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

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





51

**HARON MOKHTAR, DATO'**  
**Chinese Temple, 1999**  
 Acrylic on paper 52 x 35 cm

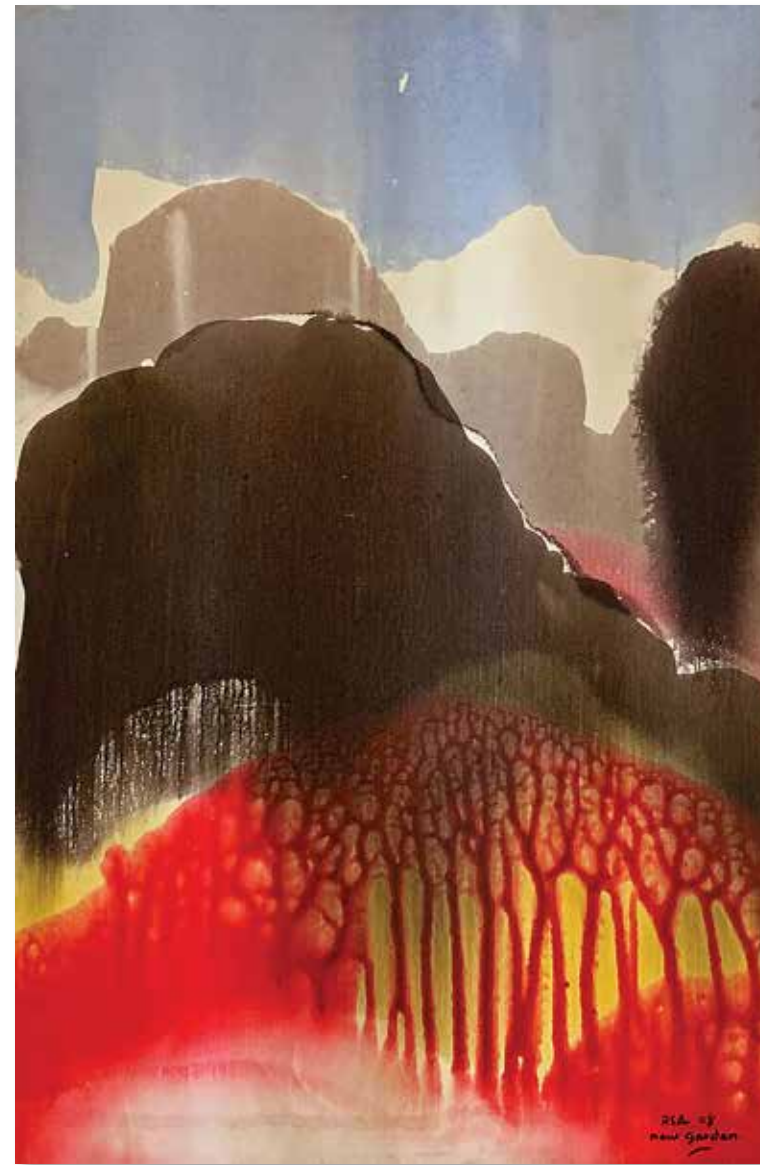
B. Selangor, 1963

Private Collection, Kuala Lumpur

Signed and dated "Haron Mokhtar '99" on lower left

RM 2,500 - 5,500

Haron Mokhtar who was born in Simpang Lima, Sungai Besar, Selangor in 1963. He obtained a Diploma In Art Education and graduated with a BA in Fine Art at UiTM Shah Alam. Haron is popularly known for his usage of acrylic and watercolour in his paintings of heritage buildings and houses on stilts. This technique is also featured in solo exhibitions such as In Pursuit of Penang held at The Artists' Space, Hotel Concorde, Shah Alam in 1999. Other exhibitions featuring his usage of acrylic and watercolour include the Third International Art Expo Malaysia in 2009 and the Philip Morris exhibition. He has also won first prizes in art competitions such as Bakat Muda Sezaman (BSLN) in 1987 and the Art Competition in UiTM in 1988. As mentioned, Haron is well known for his paintings depicting Malay houses. His distinct style in blending Malaysian architecture in the background coupled with Malaysian lifestyle and culture in the foreground are excellent documentations of Malaysia's rich and diverse traditions. His works evoke feelings of nostalgia, serving as a link between our modern lifestyles and memories of the past.



52

**RAPHAEL SCOTT AHBENG**  
**New Garden, 2008**  
 Acrylic on canvas 88 x 58 cm

Private Collection, Kuala Lumpur

Signed, dated, and titled "RSA 08, new garden" on lower right

RM 5,000 - 12,000

The late Raphael Scott Ahbeng was known for his strong, unique and individualistic personality. He was mostly identified through his lively display of rainforests in West Malaysia and his quirky outlook on nature, making him evidently distinct from the others. Hailing from Sarawak, Ahbeng was one of the most prominent Borneo artists. He studied Art and Photography from 1964 to 1967 when he attended Bath Academy of Art in the United Kingdom. He then returned to the UK in 1973, under the British Council Grant to study English and Drama at the British Drama League in London.

New Garden is an abstract perspective of nature, decorated through soft and large movements of the brush, followed by trickling of bright red paint at the bottom. The piece is impactful, stirring emotions throughout anyone who studies it – loud, big yet calming at the same time. The creative and artistic canvas painted with acrylic displays Ahbeng's visual rendition of nature that never fails to attract.





53

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

**Landscape, 2008**

Oil on canvas 60 x 90 cm

Private Collection, Kuala Lumpur

Signed, dated, and titled "RSA 08 Landscape" on lower right

**RM 5,000 - 10,000**

Landscape 2008 is an abstract perspective of nature, decorated through soft and large movements of the brush, followed by trickling of bright red paint at the bottom. The piece is impactful, stirring emotions throughout anyone who studies it – loud, big yet calming at the same time. The creative and artistic canvas painted with acrylic displays Ahbeng's visual rendition of nature that never fails to attract.



54

**M. ZAIN** B. Terengganu, 1939 - 2000

**Fishing Village, Undated**

Oil on canvas 36.8 x 57.8 cm

Private Collection, Canada

Signed "M.ZAIN" on lower left

**RM 5,000 - 10,000**

M. Zain had the greatest admiration for the village life, and he highly cherished it. He was known for depicting landscape of the seaside and fishermen villages. Kampung is the panoramas of the charming scenes of nature. Although it is plain and simple and it is always filled with divine beauty, and artist M. Zain captures it in this piece. All in all, this piece is filled with romanticism and brilliant execution. M. Zain was a self-taught artist. He first was touted the "Fisherman's Artist" by Frank Sullivan when he had his first solo at the Samat Art Gallery in 1972.





55

**A.B IBRAHIM** B. Alor Setar, 1925 - 1977  
**Penang Village, 1960's**  
 Watercolour on paper 25 x 36.5 cm  
 Private Collection, Kuala Lumpur  
 Signed "A.B. IBRAHIM" on lower left

RM 1,500 - 3,000



56

**A.B IBRAHIM** B. Alor Setar, 1925 - 1977  
**Paddy Field, 1960's**  
 Watercolour on paper 25 x 36.5 cm  
 Private Collection, Canada  
 Signed "A.B. IBRAHIM" on lower left

RM 3,000 - 6,000



57

**M. RAHIM**  
**Kelantan Scene, 2001**  
 Watercolour on paper 56 x 81 cm  
 Private Collection, Sweden  
 Signed "Rahim" and dated on lower left

RM 2,200 - 3,500





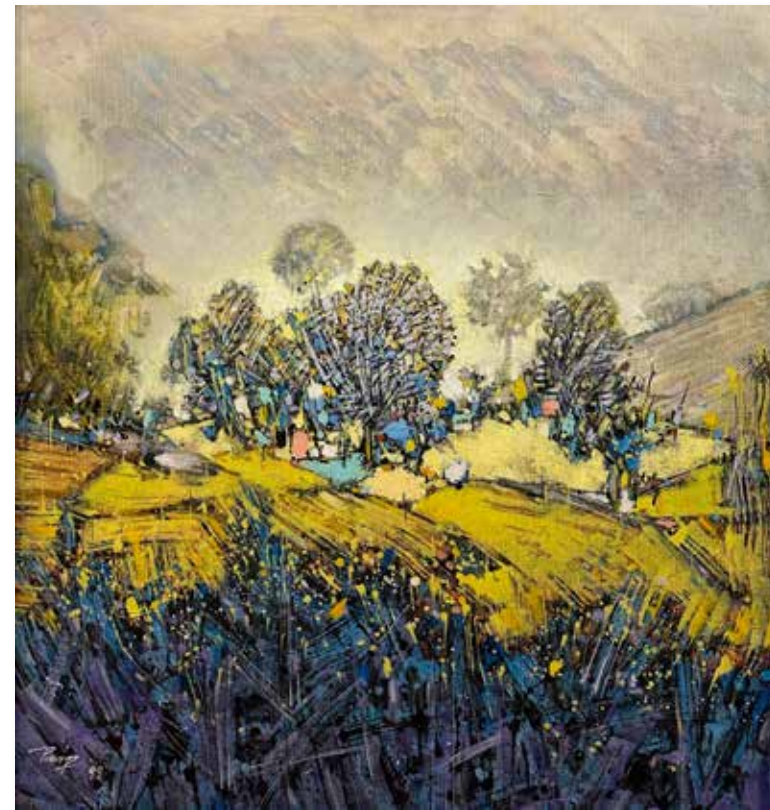
58

**MAAMOR JANTAN** B. Kedah, 1961  
**Village Scene, 2016**  
 Watercolour on paper 72 x 100 cm

Private Collection, Kuala Lumpur  
 Signed and dated "Maamor Jantan 16" on lower right

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

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, 2016', is executed in his own mannerism, layered with mysticism, colours and an ethereal quality to it.



59

**CHEUNG POOI YIP** B. Penang, 1936  
**Landscape, 1999**  
 Acrylic on canvas 95 x 90 cm

Private Collection, Kuala Lumpur  
 Signed and dated "Pooi Yip 99" on lower left

**RM 5,000 - 9,000**

Cheung Pooi Yip is noted for his constant use of bold colours, jagged and rough lines, as well as irregular rhythms in his painting. This time, he depicts a scene at a park, where the trees are green and fresh. Although different from usual and common depictions of sceneries, especially one quite as calming as a park, this piece is distinctively Cheung Pooi Yip, with haphazard brush strokes and colours thrown it to give that truly exclusive attribute. Born in Penang in 1936, Cheung Pooi Yip moved to Kedah, where he improved and refined his talent and skills in painting. Despite having no formal training in art, he aspired to become an artist. However, he became a frameworker instead due to the economy, while producing artworks at the same time. After emerging in the local art scene in 1961, his paintings were selected for Singapore's local artists' annual show. Since then, he has been participating in plenty of exhibitions, gaining recognitions and awards.



60

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

**Power Garden, 2013**

**Arcylic on canvas 38 x 121 cm**

Private Collection, Kuala Lumpur

Signed, titled, and dated "RSA 13 Power Garden" on lower right

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



A master of Sarawakian landscapes, Raphael Scott Ahbeng created a canvas encompassing a potpourri of colours, whose tails and strings turn clutter into something beautiful. Raphael had a gift for looking for beauty in the most mundane of things, ones that always escape our minds as being more than meets the eye. In this piece, he substantiated that nature is always brimming with colours, and that shrubbery does not necessarily have to look bare and dismal. He introduced a new way of looking at nature, sending out the message that nature can be aesthetically pleasing to the eye, even if you look at it in a different way.



61

**FUNG YOW CHORK** B. China ,1918 - 2013

**Pasar Tani, 1959**

**Oil on canvas 53 x 70 cm**

Private Collection, Australia

Signed and dated on lower right

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

Fung Yow Chork is considered one of the finest impressionists in the country. At the age of 13, he was taught by a teacher who had studied impressionism in Japan. He befriended Professor Chung Pak Mook of the Nanyang Academy of Fine Arts, Singapore. His solo exhibitions were held at The Art Gallery, Penang (1998), Rupa Gallery, Kuala Lumpur (1983), Australian High Commission, Kuala Lumpur (1982), Chin Woo Gallery, Kuala Lumpur (1981). He was awarded Second Prize, Merdeka Independence Trade Fair's Art and Photographic Exhibition (1957). In this painting, the artist employed a rich palette comprising complementary colours and executed using refined strokes and impasto textures resulting in subtle tonalities.





62

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

**Boys with Bird, 1965**

Oil on masonite board 56 x 83.5 cm

Private Collection, Singapore

Signed and dated "Sui Hoe, 65" on upper left

**RM 25,000 - 55,000**



In this particular work of Khoo Sui Hoe, 'Boys with Bird, 1965', the figures in the foreground are distinct for the artist's use of light and shadow to define the characters. The painting evokes a sense of contentment to be found in companionship and the figures are portrayed to be in harmonious balance within their landscape. 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.





63

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

**Birds, 1962**

Oil on masonite board 108 x 50 cm

Private Collection, USA

Signed and dated "N Tong.62" on lower right

**RM 18,000 - 30,000**

Born in 1936, Klang, Tew Nai Tong started his early education at the Peng Hwa Chinese School at the age of seven. At 18, he decided that he wanted to pursue his dream of being an artist, a proper artist. With his mind set on painting as a means of living, he moved to Singapore and enrolled at the Nanyang Academy of Fine Arts (NAFA) and spent two years there to complete his studies. Focusing on sketching, watercolours and landscape painting during his early years at NAFA, he, along with his contemporaries, became part of the watercolours movement in Malaysia, promoting the art style to the people.

Illustrated here is a combination of Tew Nai Tong's hallmarks in his artworks. Said hallmarks include females in rural settings, scenes from the everyday trade and agricultural activities and depictions of the simple life. The artist had an exemplary way of perceiving the simple life, enriching the visualisation of villages through his profound, vibrant paintings.



64

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

**Shepherds, 1990**

Oil on board 35 x 45 cm

Private Collection, Kuala Lumpur

Signed and dated "NAITONG 1990" on lower left

**RM 7,500 - 12,000**

Tew Nai Tong's artistic prowess lies in his ability to establish harmonious dialogues between color and form. With a deft hand, he intertwines vibrant hues and fluid brushwork, constructing compositions that evoke emotional resonance. Texture plays a pivotal role in Tew Nai Tong's artistic expression, adding depth and tactile allure to his compositions. The interplay of impasto techniques, glazes, and delicately etched lines generates a sensory experience, engaging both sight and touch. Tew Nai Tong's gestural expressions infuse the artworks with a sense of dynamic movement, capturing fleeting moments of energy and contemplation. This is evident in 'Shepherds, 1990' featuring two shepherds, a female and male, with the former herding a flock of goats.





65

**TEW NAI TONG** B. Selangor, 1936 - 2013  
**Lady with Flowers, 1990's**  
 Oil on board 50 x 35 cm  
 Private Collection, Kuala Lumpur  
 Signed "NAITONG" on lower right

RM 6,000 - 12,000

The artist has an exemplary way of perceiving the simple life, enriching the visualisation of villages through his profound, vibrant paintings. The coarseness of colour and texture in his paintings also bring the mind to the countryside, and Tew Nai Tong's affection for the countryside is palpable. This piece captures blissful quiescence and peace, and tells of life led with simplicity and being close to the community and nature. Tew Nai Tong studied art at the Nanyang Academy of Fine Arts in Singapore (NAFA) and graduated in 1958 before furthering his studies at the Ecole Nationale Supérieure des Beaux Arts in Paris.



66

**MOHD RADUAN MAN** B. Pahang, 1978  
**Captain I, 2011**  
 Oil on linen 150 x 150 cm  
 Private Collection, Kuala Lumpur  
 Signed and dated "Raduan Man, 2011" on lower right

RM 8,000 - 15,000

Mohd Raduan's pieces have always been quite enigmatic and cryptic, and this piece is no different – a commentary of some sort. Done in his usual murky, shadowy shades, with bright popping colours decorating the canvas. Streaks of red adorn the centre of the vehicle, which could be a direct reference to results of modernity. Strong and purposeful, this piece is full of statements without too many words, as Mohd Raduan makes a statement about the human behaviour and modern urban society and war itself.





67

**MOHD RADUAN MAN** B. Pahang, 1978

**Focus, 2011**

**Oil on linen 150 x 150 cm**

Private Collection, Kuala Lumpur

Signed and dated “Raduan Man, 2011” on lower right

**RM 8,000 - 15,000**

Mohd Raduan Man is a visual artist who was born in 1978 in Pahang, Malaysia. This young artist’s production of artworks include dynamic movements that possess strong statements that must be conveyed to his audience. He hopes that his artworks are substantiated enough to be included in future dialogues on visual art. The artist’s identifiable style of murky and shadowy shades – set the stage for the purposeful bright colours and silhouettes of war planes to propagate his thoughts on modern urban society and war itself.



68

**SUZLEE IBRAHIM** B. Terengganu, 1967

**Rainforest Series Green, 2005/2006**

**Arcylic on canvas 122 x 91 cm**

Private Collection, Kuala Lumpur

Signed and dated “Suzlee Ibrahim 2006” on lower left

**RM 8,000 - 16,000**

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. With defining white spaces and dark lines exploding around the more predominant colours of yellow, red and white, the painting embodies lyrical abstraction. 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.





69

**CHUA KOK HOOI** B. Perak, 1977  
**Hue of Symphony, 2022**  
Acrylic on canvas 91.5 x 91.5 cm  
Private Collection, Kuala Lumpur  
Signed and dated “KHCHUA 2022” on lower right

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

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.



70

**CHUA KOK HOOI** B. Perak, 1977  
**Colors of Autumn, 2022**  
Mixed media on canvas 122 x 91 cm  
Private Collection, Kuala Lumpur  
Signed and dated “KHCHUA ‘22” on lower right

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

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





71

**CHUA KOK HOOI** B. Perak, 1977  
**Peonies in Bloom, 2022**  
 Acrylic on canvas 74 x 74 cm

Private Collection, Kuala Lumpur  
 Signed and dated "KHCHUA '22" on lower right

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

In Chua Kok Hooi's art, he navigates the interplay of light and shadow, texture and form, creating a poetic narrative that transcends conventional representation. Through his meticulous brushwork and profound understanding of colour theory, Chua Kok Hooi constructs visual symphonies. Each stroke, imbued with intention and sensitivity, breathes life into his canvases, revealing a nuanced exploration of human experience. The harmonious fusion of contrasting elements, such as bold gestural marks alongside delicate whispers of pigment, instills a sense of dynamic equilibrium within his compositions.



72

**KELVIN CHAP** B. Indonesia, 1975  
**Essence of the Rainforest, 2016**  
 Mixed media on canvas 131 x 131 cm

Private Collection, Kuala Lumpur  
 Signed and dated "Kelvin Chap, 2016" on lower right

**RM 2,800 - 5,000**

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.





73

**KELVIN CHAP** B. Indonesia, 1975

**Untitled, 2015**

**Oil on canvas 79 x 59 cm**

Private Collection, Kuala Lumpur

Signed and dated "Kelvin Chap, 2016" on lower left

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

Drawing upon a diverse range of artistic influences, Kelvin Chap weaves together elements of abstract expressionism, surrealism, and geometric abstraction to construct his artistic language. Through a meticulous layering of textures, vibrant colours, and geometric forms, he constructs intricate compositions that challenge viewers to decipher the complex narratives hidden within. His works are a melange of fragmented realities, presenting a multi-layered tapestry that invites contemplation and introspection.



74

**KELVIN CHAP** B. Indonesia, 1975

**Untitled, 2016**

**Oil on canvas 79 x 59 cm**

Private Collection, Kuala Lumpur

Signed and dated "Kelvin Chap, 2016" on lower left

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

Kelvin Chap's deliberate manipulation of light and shadow heightens the drama within his compositions. In his skilled hands, light becomes a metaphorical force, illuminating and obscuring, revealing and concealing. Shadows dance across his canvases, evoking a sense of mystery and intrigue, as if beckoning viewers into uncharted territories of the mind. This interplay of light and shadow creates a dynamic tension within his artworks, urging viewers to question the boundaries of perception and the malleability of reality. Beyond his mastery of technique, Chap's artworks exude a profound philosophical undercurrent. He delves into existential themes, exploring the complexities of human existence and the elusive nature of truth.





75

**LÊ MINH** B. Vietnam, 1937  
**Street Scene, 1966**  
 Oil on canvas 65 x 45 cm  
 Private Collection, United Kingdom  
 Signed and dated "Le Minh 1966" on lower right

**RM 7,000 - 13,000**



76

**HA VAN VUONG** B. Vietnam, 1914 - 1990  
**Still Life**  
 Oil on canvas 80.5 x 65.5 cm  
 Private Collection, United Kingdom  
 Signed "Ha Van Vuong" on lower left

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

Lucienne Ha Van Vuong was born in 1914 in France. She was a French-Vietnamese artist who studied at the Ecole des Beaux Arts, Paris from 1933 to 1934.



77

**TAKASHI MURAKAMI** B. Japan, 1962

**Blue Flower & Skulls, 2012 (Edition 277/300)**

Offset lithograph on smooth wove paper 69 x 53 cm

Published by Kaikai Kiki Co., Ltd , Tokyo

Hand-signed and numbered by the artist

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

Takashi Murakami, a Japanese artist and cultural phenomenon, has become synonymous with the vibrant, boundary-pushing world of contemporary art. Blending elements of pop culture, anime, and traditional Japanese art, Murakami's iconic style embodies a fusion of East and West, high and low, and challenges the very notion of artistic categorisation. Murakami's art often features bright, playful characters that he refers to as "Superflat," characterised by their bold colours, intricate details, and exaggerated features. Through these characters, he explores themes of consumerism, mass media, and the tension between art and commerce. With an uncanny ability to navigate the realms of fine art and popular culture, Murakami creates visually stunning pieces that simultaneously captivate and provoke thought. Beyond his visually striking works, Murakami has also made significant contributions to the art world as a curator and entrepreneur. He established the Superflat movement, a term he coined to describe his artistic philosophy and the flattened aesthetics of contemporary Japanese visual culture. Murakami's influence extends beyond the realm of art, as he has collaborated with renowned fashion brands, musicians, and even created his own brand, Kaikai Kiki, which promotes the works of emerging artists.







78

**DAVID BROMLEY** B. United Kingdom, 1960  
**Morse Code II - Blue and Orange, 2017**  
 Mixed media on canvas 91 x 61 cm

Private Collection, Kuala Lumpur  
 Signed "Bromley" on lower left

RM 6,000 - 12,000

In the Morse Code Series, David Bromley employs the iconic Morse code — a system of dots and dashes representing letters and numbers — as a visual language that extends beyond its utilitarian origins. Through his deft brushwork and meticulous precision, Bromley creates intricate patterns of dots and dashes, seemingly abstract at first glance, but holding profound messages within. Each composition within the series becomes a cryptic narrative, where the dots and dashes rhythmically dance across the canvas, evoking a sense of mystery and intrigue. The artist strategically conceals messages, both personal and universal, within the arrangement of the Morse code, inviting viewers to engage in a deciphering process.



79

**DAVID BROMLEY** B. United Kingdom, 1960  
**Morse Code II - Blue and Silver, 2017**  
 Mixed media on canvas 91 x 61 cm

Private Collection, Kuala Lumpur  
 Signed "Bromley" on lower left

RM 6,000 - 12,000

David Bromley is an Australian artist who emerged as a painter in the mid 1980's and is currently one of the most successful and innovative painters working in Australia. He began his career in Adelaide as a potter, but is now best known for his painting and sculpture, in particular his portraits, and his paintings of children, birds, butterflies and female nudes. In his art he has managed to combine a distinctive Pop sensibility – a love of found images, photographic sources and mass media references – with an inventive relish for the effects of paint. Bromley infuses his colourful works of birds and butterflies with a painterly style and unexpected metallic backdrops in gold and silver leaf.



80

**YEOH JIN LENG** B. Perak, 1929

**Melawati Series, 1982**

**Acrylic on canvas 71 x 89 cm**

Private Collection, Kuala Lumpur

Signed and dated "Jin Leng 82" on lower left

**RM 50,000 - 90,000**

Born in 1929, Yeoh Jin Leng started his career as a school teacher in Ipoh and in 1952 joined the Malayan Teachers' Training College, Kirkby, Liverpool in the United Kingdom. It was there that his interest in art developed and after serving five years as a pioneer teacher in Kuala Terengganu, he received the first federal scholarship to further his art studies at the Chelsea School of Art and also the Institute of Education, University of London.

Upon his return to Malaysia, he became a leading artist and was a design coordinator for Selangor Pewter for a year and a half. The Four Seasons Vase and the set of Malay Kerises are some of his designs. Following that, he joined the Malaysian Institute of Art (MIA) in 1984 and became Dean of Studies the following year. He served MIA for 10 years and left in 1994 to devote more time to his art. He then became a member of the Board of Trustees of the National Art Gallery and has served as Chairman of the Programme Committee, developing various exhibitions and artistic projects for the Gallery.





81

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

**Senyuman, 2009**

**Acrylic on canvas 122 x 183 cm**

Private Collection, Kuala Lumpur. Illustrated on page 143 of the  
Syed Ahmad Jamal - Pelukis Retrospective Book published by National Art Gallery Malaysia in 2009

Signed and dated "AJ 09" on lower right

**RM 220,000 - 450,000**

Datuk Syed Ahmad Jamal was born to fit this artistic role. Born in Bandar Maharani, Muar, Johor on Sept 19, 1929, Syed Ahmad Jamal had a carefree childhood. Even at a very young age, he had a deep sense of observation and appreciation for the natural milieu of his environment. His family lived in a small community where rubber plantations were abundant. Evidence of his keen eye of observation, Syed Ahmad used to find himself gazing at the clouds and sky in fascination and speculated that perhaps God lay amongst those clouds.

Among the array of striking artworks to look out for during KLAS Art Auction is one of Malaysia's prominent artist, Datuk Syed Ahmad Jamal's 'Senyuman' (smile). This beautiful piece of work is a confluence of modernity and culture, exhibiting vibrant colours and a subtle grace to command viewers' attention. We currently hold the record hammer price for Datuk Syed Ahmad Jamal's artwork entitled 'Nur Tenaga', hammered in KLAS Art Auction SALE XXVIII, on July 30 2017 for a whopping RM 490,332.00.





82

**ABDUL LATIFF MOHIDIN** B. N. Sembilan, 1941

**Shiraz II, 2000**

**Oil on canvas 35 x 92 cm**

Private Collection, Kuala Lumpur

Signed and dated "Latiff 2000" on lower right

**RM 90,000 - 180,000**



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.



83

**KHALIL IBRAHIM** B. Kelantan, 1934 - 2018  
**East Coast Series, 1972**  
**Acrylic on canvas 100 x 119 cm**  
Private Collection, Kuala Lumpur  
Signed and dated "Khalil Ibrahim 72" on lower left

**RM 80,000 - 110,000**

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







84

**ENG TAY** B. Kedah, 1947

**Joy, 1986**

Etching on paper (A/P) 31 x 28 cm

Private Collection, Canada

Signed and dated on lower right

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



85

**ENG TAY** B. Kedah, 1947

**Joy, 1986**

Etching on paper (A/P) 31 x 28 cm

Private Collection, Canada

Signed and dated on lower right

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







**86**

**ENG TAY** B. Kedah, 1947

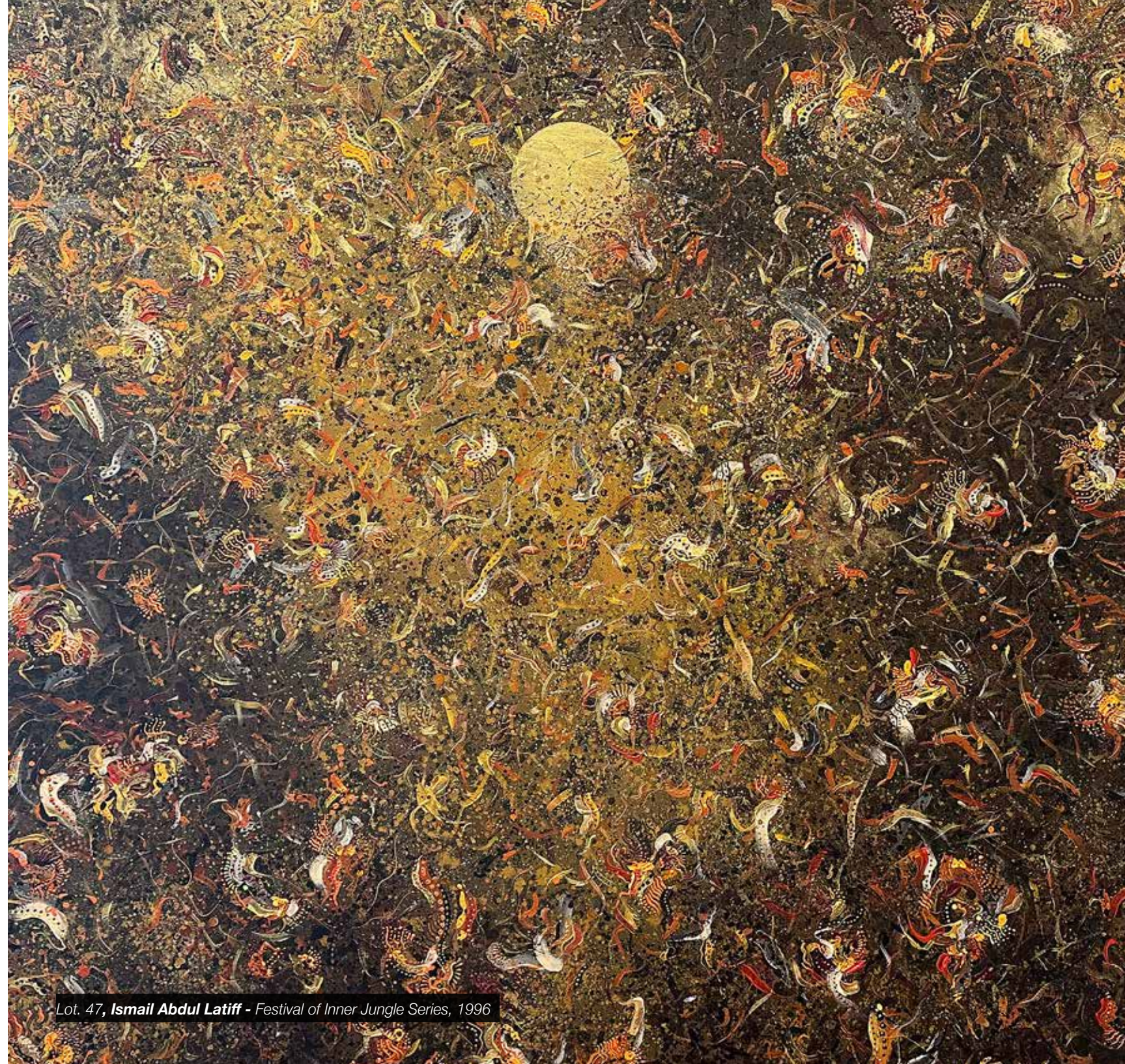
**Joy, 1986**

Etching on paper (A/P) 31 x 28 cm

Private Collection, Canada

Signed and dated on lower right

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



Lot. 47, **Ismail Abdul Latiff** - Festival of Inner Jungle Series, 1996



# 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;   |

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

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| "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.  |

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| "Bidder"                              | a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;  |
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| "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;   |
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| "Description"                         | any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, painter, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, Estimate (including the Hammer Price);  |
| "Estimate" or "Estimated Price Range" | a statement of opinion of the price range within which the hammer is likely to fall;   |
| "Expenses"                            | costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time; |

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Lot 63. **Tew Nai Tong**, *Birds* 1962

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