



# **KLAS ART AUCTION**

## **MALAYSIAN & SOUTHEAST ASIAN ART**

**KUALA LUMPUR, SUNDAY 24<sup>th</sup> SEPTEMBER 2023**





Lot. 85, **Yusof Ghani** Siri Segerak - Gold Miner, 2003

## Auction Day

**Sunday, 24<sup>th</sup> SEPTEMBER 2023**

Auction starts at 1.00 pm

**KL Lifestyle Art Space(KLAS)**

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

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## KLAS ART AUCTION

**MALAYSIAN & SOUTHEAST ASIAN ART**  
KUALA LUMPUR, SUNDAY 24<sup>th</sup> SEPTEMBER 2023





Lot. 86, **Khalil Ibrahim** - Vivacity Series, 2010

## Full Showcase

**Date:** 1 September - 24 September 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. 42, **Chia Yu Chian** *Petaling Street KL*, 1981



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

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

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**T** : +603 2201 7668

**Contents**

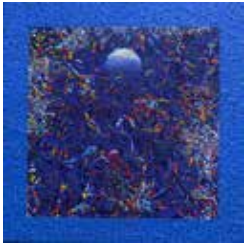
Auction Information	<b>3</b>
Glossary	<b>8</b>
Lot 1 - Lot 88	<b>16</b>
Auction Terms and Conditions	<b>136</b>
Index of Artists	<b>142</b>



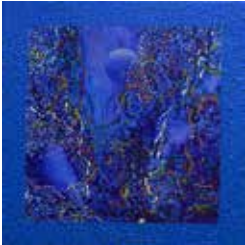
Lot. 55, **Sharifah Fatimah Syed Zubir**, *Dato Untitled*, 1990



Glossary



**1 ISMAIL ABDUL LATIFF**  
**BLUE POND MAGIC NO.02, 2018**  
  
Acrylic on canvas  
45 x 45 cm  
RM 3,500 - 7,000



**2 ISMAIL ABDUL LATIFF**  
**KOLAM PURNAMA BIRU, 2018**  
  
Acrylic on canvas  
45 x 45 cm  
RM 3,500 - 7,000



**3 ISMAIL ABDUL LATIFF**  
**TARIAN PURBA...MALAM DI JOGA, 1995**  
  
Acrylic on paper  
76 x 56 cm  
RM 6,000 - 11,000



**4 AWANG DAMIT AHMAD**  
**EOC PETAI DAN PUCUK PAKU, 1992**  
  
Acrylic on paper  
76 x 57 cm  
RM 15,000 - 35,000



**13 A.B.IBRAHIM**  
**FARMERS WITH OXEN, 1960'S**  
  
Watercolour on paper  
26 x 38 cm  
RM 1,800 - 2,500



**14 SHAFURDIN HABIB**  
**PEMANDANGAN SAWAH PADI, 2014**  
  
Watercolour on paper  
28 x 43.5 cm  
RM 3,000 - 7,000



**15 KHALIL IBRAHIM**  
**DENAI, 1968**  
  
Watercolour on paper  
38 x 46 cm  
RM 6,000 - 12,000



**16 KHALIL IBRAHIM**  
**EAST COAST LADIES, 1980'S**  
  
Watercolour on paper  
22 x 28 cm  
RM 6,000 - 9,000



**5 IBRAHIM HUSSEIN, DATUK**  
**JUST FOR YOU (RUMBLE SERIES, ENGLAND), 1964**  
  
Collage on paper  
46.5 x 34 cm  
RM 30,000 - 55,000



**6 SHARIFAH FATIMAH SYED ZUBIR, DATO**  
**EXPRESSION SERIES, MID 1990'S**  
  
Acrylic on canvas  
42 x 32 cm  
RM 5,000 - 8,000



**7 MOHD RADUAN MAN**  
**ABSTRACT, 2017**  
  
Mixed media on canvas  
90 x 90 cm  
RM 7,000 - 10,000



**8 MOHD RADUAN MAN**  
**CANON BALL, 2011**  
  
Oil on linen  
150 x 150 cm  
RM 8,000 - 15,000



**17 KHALIL IBRAHIM**  
**NUDE IN MOTION, 1980**  
  
Watercolour on paper  
28 x 15 cm  
RM 3,500 - 6,000



**18 ISMAIL MAT HUSSIN**  
**TWO SISTERS WEAVING, 1980'S**  
  
Acrylic on paper  
31 x 25.5 cm  
RM 2,000 - 5,500



**19 JOLLY KOH, DR**  
**UNTITLED, 1996**  
  
Mixed media on paper  
37.5 x 27.5 cm  
RM 7,000 - 9,000



**20 RAPHAEL SCOTT AHBENG**  
**INTENSE HEAT, 2014**  
  
Acrylic on board  
30.5 x 30.5 cm  
RM 1,200 - 3,500



**9 MOHD RADUAN MAN**  
**BEFORE THE WAR, 2009**  
  
Oil on linen  
74 x 74 cm  
RM 2,000 - 5,000



**10 ENG TAY**  
**MEDONNA, 1988**  
  
Etching on paper (A/P)  
40 x 40 cm  
RM 2,000 - 3,500



**11 ENG TAY**  
**EARLY SPRING, 1988**  
  
Etching on paper (A/P)  
40 x 54 cm  
RM 2,000 - 3,500



**12 A.B.IBRAHIM**  
**FARMERS IN RICE PADDY FIELD, 1960'S**  
  
Watercolour on paper  
28 x 38 cm  
RM 1,800 - 2,500



**21 RAPHAEL SCOTT AHBENG**  
**PRECIOUS GROWTH, 2013**  
  
Acrylic on board  
30.5 x 30.5 cm  
RM 1,200 - 3,500



**22 CHANG FEE MING**  
**LOTUS (MUKDAHAN), 2000**  
  
Watercolour and ink on envelope  
13.5 x 17.5 cm  
RM 7,000 - 12,000



**23 ABDUL GHANI AHMAD**  
**RUMAH KAMPUNG, 1988**  
  
Watercolour on paper  
55 x 88 cm  
RM 1,200 - 2,500



**24 CALVIN CHUA**  
**BALIK PULAU (PENANG), 2013**  
  
Watercolour on paper  
55 x 77 cm  
RM 2,000 - 3,800





25 MAAMOR JANTAN  
ISTANBUL SERIES, 2022  
Watercolour on paper  
38 x 54 cm  
RM 2,000 - 3,500



26 MAAMOR JANTAN  
PENANG FERRY SERIES, 2020  
Watercolour on paper  
55 x 74 cm  
RM 2,800 - 5,000



27 JEHAN CHAN  
MALACCAN COASTAL LANDSCAPE,  
1993  
Mixed media on canvas  
112 x 121.5 cm  
RM 12,000 - 22,000



28 LEE JOO FOR  
HORSE, 1995  
Chinese ink on paper  
38 x 46 cm  
RM 3,000 - 5,500



37 ONG KIM SENG  
POKHARA NEPAL, 1995  
Watercolour and pencil on paper  
36.2 x 53 cm  
RM 10,000 - 22,000



38 SEAH KIM JOO  
PLOUGHING, 1962  
Watercolour on paper  
36 x 51 cm  
RM 4,000 - 7,000



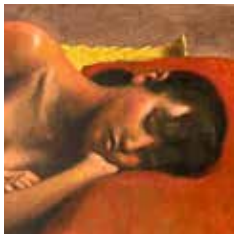
39 YUSMAN AMAN  
EATING DURIAN, 1980'S  
Batik  
84 x 56 cm  
RM 2,000 - 5,000



40 YONG MUN SEN  
CHINESE JUNK, 1950  
Watercolour on paper  
28 x 39 cm  
RM 7,000 - 13,000



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



30 SIEW HOCK MENG  
NUDE 2, 2018  
Oil on board  
50.5 x 76 cm  
RM 40,000 - 70,000



31 CHEN WEN HSI  
TWO DUCKS  
Ink and colour on paper  
34 x 43.5 cm  
RM 26,000 - 50,000



32 CHEN WEN HSI  
SPARROWS BY THE REEDS  
Ink and colour on paper  
81 x 53 cm  
RM 33,000 - 55,000



41 KENG SENG CHOO  
FISHING VILLAGE, 1966  
Watercolour on paper  
48 x 54 cm  
RM 1,500 - 2,800



42 CHIA YU CHIAN  
PETALING STREET KL, 1981  
Oil on canvas  
52.5 x 45 cm  
RM 25,000 - 35,000



43 KID KOSOLAWAT  
CHAO PHRAYA RIVER BOATS, 1970'S  
Acrylic on canvas  
88 x 60 cm  
RM 5,000 - 12,000



44 HASIM  
PENARI TAMBULILINGAN, 1972  
Oil on canvas  
105 x 60 cm  
RM 3,500 - 7,000



33 LOW PUAY HUA  
SINGAPORE RIVER, 1982  
Watercolour on paper  
55.5 x 76 cm  
RM 4,000 - 6,000



34 POH SIEW WAH  
TEMPLE STREET MARKET SCENE,  
1980'S  
Watercolour on paper  
56 x 76 cm  
RM 3,000 - 6,000



35 ABDUL LATIFF MOHIDIN  
TROPIKA ( PAGO PAGO SERIES ),  
1970'S  
Etching on paper (A/P)  
33 x 21.5 cm  
RM 21,000 - 28,000



36 ONG KIM SENG  
MARKET SCENE - JUNCTION OF  
TERENGGANU AND TEMPLE STREET,  
SINGAPORE, 1979  
Watercolour on paper  
36 x 53 cm  
RM 10,000 - 28,000



45 HAN SNEL  
NUDE IN BLUE, 1976  
Pencil on paper  
60 x 45 cm  
RM 3,000 - 7,000



46 KOEMPOEL SUJATNO  
UNTITLED, 1970'S  
Oil on canvas  
55 x 83 cm  
RM 3,000 - 6,000



47 RAFIEE GHANI  
VIEW FROM THE KLCC PARK, 2007  
Mixed media on paper  
87 x 54 cm  
RM 3,500 - 7,000



48 MOHD RADUAN MAN  
SKY WARRIORS, 2012  
Oil on linen  
150 x 150 cm  
RM 10,000 - 22,000





**49 MOHD RADUAN MAN**  
**THE CLUB, 2014**  
Oil on linen  
150 x 150 cm  
RM 10,000 - 22,000



**50 KHAIRUL IZHAM**  
**LEMBAH II, 2022**  
Acrylic on canvas  
91 x 91 cm  
RM 3,000 - 6,000



**51 KHAIRUL IZHAM**  
**BELUKAR BERALUH, 2022**  
Mixed media on canvas  
91 x 61 cm  
RM 2,500 - 4,500



**52 YUSOF GHANI**  
**SIRI TOPENG WAJAH, 1999**  
Mixed media on canvas  
90 x 60 cm  
RM 18,000 - 30,000



**61 A.B IBRAHIM**  
**UNTITLED**  
Watercolour on paper  
18 x 27 cm  
RM 1,800 - 2,500



**62 A.B.IBRAHIM**  
**FISHERFOLKS, 1960'S**  
Watercolour on paper  
37 x 55 cm  
RM 5,000 - 9,000



**63 KHALIL IBRAHIM**  
**THE SPIRIT OF THE EAST COAST AND SANUR, 2002**  
Ink on paper  
44 x 56 cm  
RM 18,000 - 24,000



**64 CHUAH THEAN TENG, DATO**  
**THRESHING RICE, 1980'S**  
Batik  
89 x 60 cm  
RM 28,000 - 60,000



**53 YUSOF GHANI**  
**SIRI SEGERAK, 2007**  
Oil on canvas  
90 x 90 cm  
RM 30,000 - 55,000



**54 AWANG DAMIT AHMAD**  
**EOC "SISA SEMUSIM", 1990**  
Mixed media on canvas  
76 x 61 cm  
RM 50,000 - 75,000



**55 SHARIFAH FATIMAH SYED ZUBIR, DATO**  
**UNTITLED, 1990**  
Oil on canvas  
90 x 80 cm  
RM 38,000 - 60,000



**56 M. ZAIN**  
**FISHING VILLAGE, UNDATED**  
Oil on canvas  
36.8 x 57.8 cm  
RM 3,000 - 10,000



**65 CHUAH THEAN TENG, DATO**  
**MOTHERS AND CHILD, 1970'S**  
Batik  
92 x 60 cm  
RM 45,000 - 70,000



**66 CHUAH THEAN TENG, DATO**  
**FISHERMEN**  
Batik  
55 x 45 cm  
RM 8,500 - 12,000



**67 CHUAH SEOW KENG**  
**ORANGE SUN OVER FISHING VILLAGE**  
Batik  
60 x 155 cm  
RM 7,000 - 10,000



**68 CHUAH SIEW TENG**  
**BOY LEADING A BULLOCK, 1970**  
Batik  
61.5 x 89.5 cm  
RM 5,000 - 13,000



**57 M. ZAIN**  
**UNTITLED**  
Oil on canvas  
37.5 x 57.5 cm  
RM 5,000 - 9,000



**58 MAAMOR JANTAN**  
**LANDSCAPE SERIES, 2021**  
Watercolour on paper  
115 x 150 cm  
RM 10,000 - 18,000



**59 MOKHTAR ISHAK**  
**PANTAI MEK MAS, KELANTAN 2001**  
Watercolour on paper  
35.5 x 51 cm  
RM 1,800 - 2,500



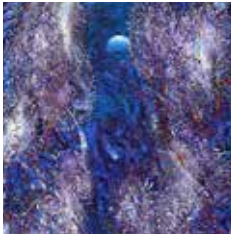
**60 A.B IBRAHIM**  
**VILLAGE SCENE, 1960'S**  
Watercolour on paper  
35 x 45 cm  
RM 2,500 - 4,500



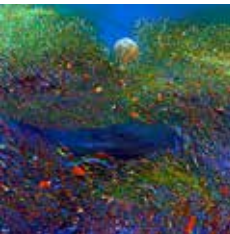
**69 TAN THEAN SONG**  
**SEATED WOMEN WITH BASKETS, 1966**  
Batik  
48 x 60 cm  
RM 2,000 - 5,000



**70 M. SHUKRI DERAHMAN**  
**KASIHNYA IBU, 2022**  
Batik  
120 x 145 cm  
RM 8,000 - 12,000



**71 ISMAIL ABDUL LATIFF**  
**AIR MATA KASIH...MELUKIS WAJAH LANGIT, 2013**  
Acrylic on canvas  
90 x 71 cm  
RM 10,000 - 15,000



**72 ISMAIL ABDUL LATIFF**  
**PUNCAK...PUTERI MANDI ANGIN, 2016**  
Acrylic on canvas  
90 x 71 cm  
RM 10,000 - 15,000





**73** SHARIFAH FATIMAH SYED ZUBIR,  
DATO

EARTHSCAPE, 1994

Acrylic & modeling paste  
50.8 x 40.6 cm  
RM 6,000 - 9,000



**74** SHARIFAH FATIMAH SYED ZUBIR,  
DATO

KENANGAN SERIES, LATE 90'S

Acrylic on canvas  
42 x 32 cm  
RM 5,000 - 8,000



**75** SHARIFAH FATIMAH SYED ZUBIR,  
DATO

KENANGAN SERIES, LATE 90'S

Acrylic on canvas  
42 x 32 cm  
RM 5,000 - 8,000



**76** YUSOF GHANI  
WARISAN II (KALAM SERIES), 2008

Mixed media on canvas  
153 x 91 cm  
RM 28,000 - 40,000



**85** YUSOF GHANI  
SIRI SEGERAK - GOLD MINER, 2003

Mixed media on canvas  
122 x 122 cm  
RM 75,000 - 100,000



**86** KHALIL IBRAHIM  
VIVACITY SERIES, 2010

Acrylic on canvas  
91 x 122 cm  
RM 80,000 - 120,000



**87** IBRAHIM HUSSEIN, DATUK  
UNTITLED, 1974

Acrylic on canvas  
60 x 50 cm  
RM 110,000 - 150,000



**88** ABDUL LATIFF MOHIDIN  
NEW LANDSCAPE SERIES, 2014

Oil on canvas  
91 x 122 cm  
RM 300,000 - 380,000



**77** ZULKIFLI YUSOFF

CEMBURU, 2009

Oil on canvas  
175 x 113 cm  
RM 38,000 - 60,000



**78** SUZLEE IBRAHIM

MOVEMENT SERIES - THE LOST  
FOREST, 2000/3

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



**79** SUZLEE IBRAHIM

MOVEMENT SERIES - MOONLIGHT,  
2000

Acrylic on canvas  
60 x 60 cm  
RM 5,000 - 9,000



**80** ISMADI SALLEHUDIN

INSPIRED OF GOLD, 2004

Oil on canvas  
152 x 133 cm  
RM 5,000 - 9,000



**81** AZMAN HILMI

EKSPRESIF 1 - KALEIDOSCOPE OF  
COLOURS 1, 2001

Acrylic on canvas  
91 x 91 cm  
RM 2,000 - 3,500



**82** CHUA KOK HOOI

HUE OF SYMPHONY, 2022

Acrylic on canvas  
91.5 x 91.5 cm  
RM 3,000 - 4,500



**83** CHUA KOK HOOI

BEAUTIFUL BLOSSOMS, 2019

Acrylic on canvas  
61 x 61 cm  
RM 3,000 - 5,000



**84** ENG TAY

THE YOUNG BEAUTY, 1995

Oil on canvas  
122 x 152 cm  
RM 100,000 - 160,000



Lot. 5, **Ibrahim Hussein, Datuk** Just for You (Rumble Series, England), 1964





1

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Blue Pond Magic No.02, 2018**

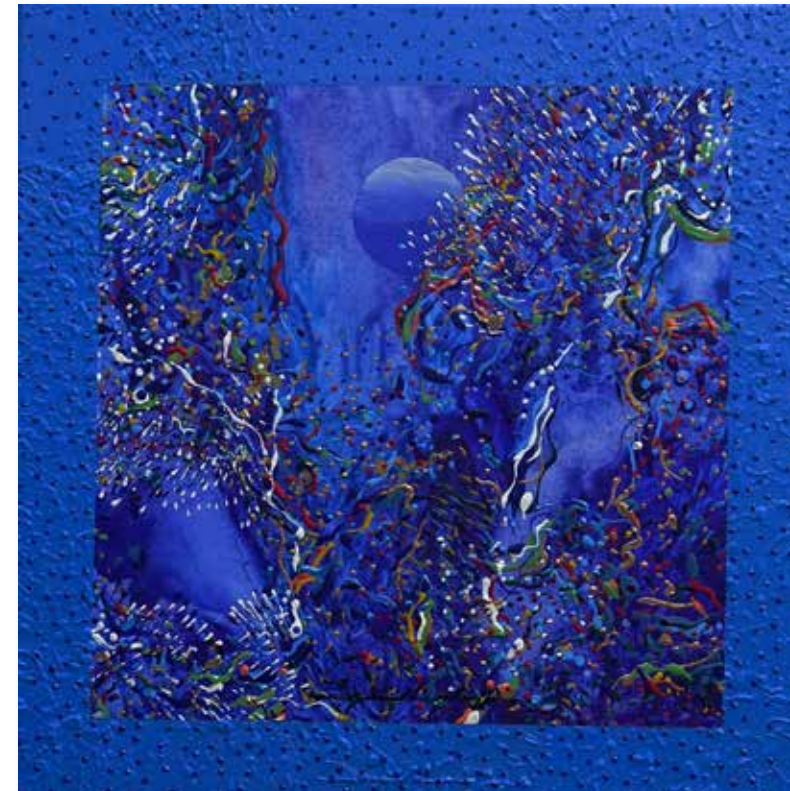
**Acrylic on canvas 45 x 45 cm**

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower center

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

Ismail Abdul Latiff, a master of transcendent abstraction, mesmerises art enthusiasts with his exquisite body of work that effortlessly traverses the realms of emotion and form. His artworks stand as profound expressions of the intangible, where colours, shapes, and textures converge to create a visual symphony that resonates with the soul. Latiff's canvas becomes a playground for the interplay of vibrant hues that dance in harmonious discord, inviting viewers to explore the depths of their imagination. His signature technique involves layering pigments and textures to evoke a sense of ethereal depth, as if peering into a universe of boundless dimensions. Each piece beckons with a serene yet dynamic energy, a testament to Latiff's ability to capture the ephemeral nature of emotion and thought. Through his art, Latiff grants us a glimpse into the hidden recesses of the mind, where the mysteries of human existence converge with the tangible world. In the hands of Ismail Abdul Latiff, art transcends its visual boundaries, becoming a bridge between the tangible and the transcendent.



2

**ISMAIL ABDUL LATIFF**

B. Melaka, 1955

**Kolam Purnama Biru, 2018**

**Acrylic on canvas 45 x 45 cm**

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower center

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

Ismail Latiff's artworks are the epitome of vibrant, alive and energetic. Same can be said with this piece, featuring a harmonious blend of various colours, resulting in a masterpiece of motion on canvas. These are the types of sceneries that one encounters only in dreams or in the figments of the imagination, but very difficult to put into words and even tougher to revisualise. 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 of absolute magic as depicted in this painting. This piece will leave art enthusiasts fascinatedly confused and curious, allowing them to explore the work through their own imagination and perceptions.



3

ISMAIL ABDUL LATIFF

B. Melaka, 1955

**Tarian Purba...Malam di Joga, 1995**

**Acrylic on paper 76 x 56 cm**

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower left

**RM 6,000 - 11,000**

The Tarian Purba...Malam di Joga, 1995 features a warm palette, complemented by swirls and splashes with Ismail Abdul Latiff's ever present moon at its centre. He has been described as 'one of the greatest escape artists ever to wield the brush'. His realm is of the enchanted and enchanting, a utopian world built on love, beauty, purity and power. Ismail's works reflect a combination of movement and mythology. For Ismail, he only sees himself as a traveller who embarked on a conquest to bring the inner space, texture, colour and beauty of the natural world together and interpret them onto paper and canvas. Art, as he perceived, is life and one of the best introductions to art is nature.





4

**AWANG DAMIT AHMAD**

B. Sabah, 1956

**EOC Petai dan Pucuk Paku, 1992**

**Acrylic on paper 76 x 57 cm**

Private Collection, Singapore. Exhibited and illustrated on page 2 of the catalogue by Shenn's Fine Art Singapore in conjunction with Awang Damit Ahmad - Essence of Culture (Intipati Budaya) exhibition, 8th to 22nd April 1994

Signed and dated on lower right

**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 livid, 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. Awang has been heavily influenced by Latiff Mohidin and the forms typically seen in Latiff's Pago Pago artworks can be seen in this masterpiece.







5

**IBRAHIM HUSSEIN, DATUK**

B. Kedah, 1936 - 2009

**Just for You (Rumble Series, England),  
1964**

**Collage on paper 46.5 x 34 cm**

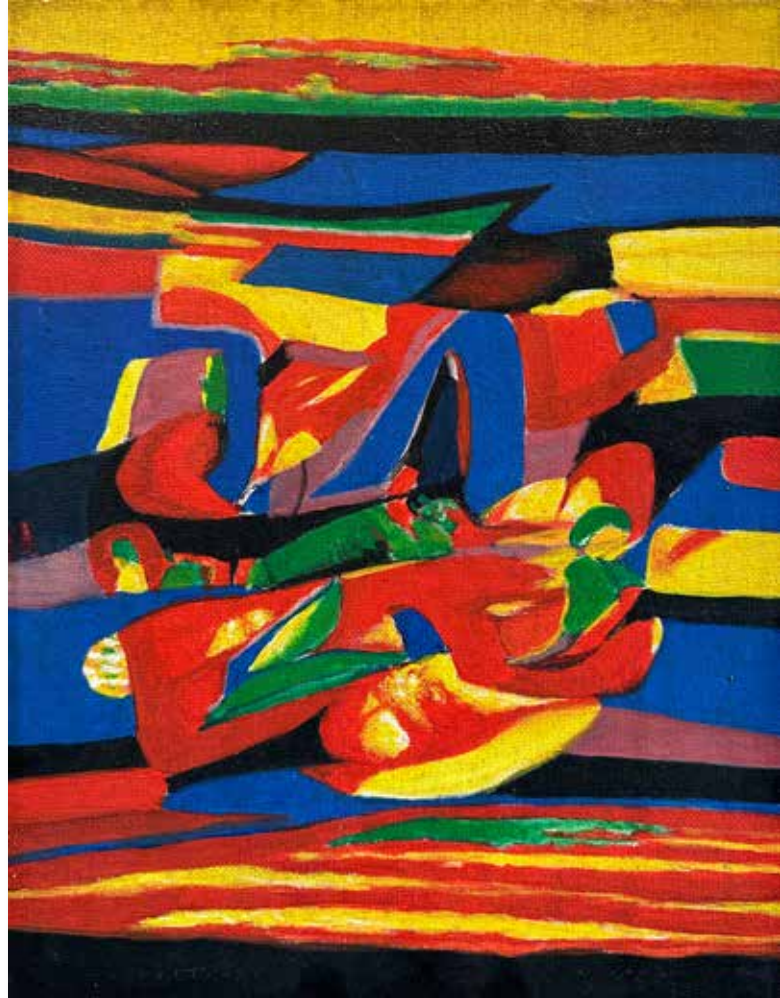
Private Collection, Australia

Signed and dated "Just For You IB 64" on lower left

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

Datuk Ibrahim Hussein's artwork, "Just for You (Rumble Series, England)" created in 1964, stands as a powerful testament to his innovative artistic spirit and his ability to convey raw emotion through vibrant abstraction. Within this masterpiece, Ibrahim Hussein masterfully captures the dynamic energy and turbulence of human experience. The bold and energetic brushstrokes evoke a sense of movement and turmoil, reminiscent of the chaotic nature of existence itself.

Ibrahim Hussein was born in 1936 in the village of Sungai Limau Dalam in the Yan district of Kedah. Growing up, Ibrahim was a very curious lad. He is known for his mastery in the 'printage' technique which was inspired by his time spent in New York. The city was dotted by ubiquitous billboards, adorned by beautiful women promoting all sorts of products which in turn, sparked the idea of using the images as a social commentary for his artworks.



6

**SHARIFAH FATIMAH SYED ZUBIR,  
DATO**

B. Kedah, 1958

**Expression Series, mid 1990's**

**Acrylic on canvas 42 x 32 cm**

Private Collection, Selangor

**RM 5,000 - 8,000**

Dato Sharifah Fatimah Syed Zubir's "Expression Series," conceived during the mid-1990s, stands as an arresting testament to the artist's profound engagement with the human psyche. Through an interplay of intricate brushwork and a nuanced colour palette, Zubir navigates the depths of emotional terrain. Her canvases become a canvas of introspection, where gestural strokes and chromatic layers coalesce in a dance of raw sentiment. In this series, Zubir masterfully employs chiaroscuro contrasts, guiding the viewer's gaze across the contours of ethereal forms that seem to emerge from the very fabric of thought. The artist's adept manipulation of negative space and texture conjures an enigmatic aura, hinting at the untold stories that reside within the recesses of each piece.





7

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

**Abstract, 2017**

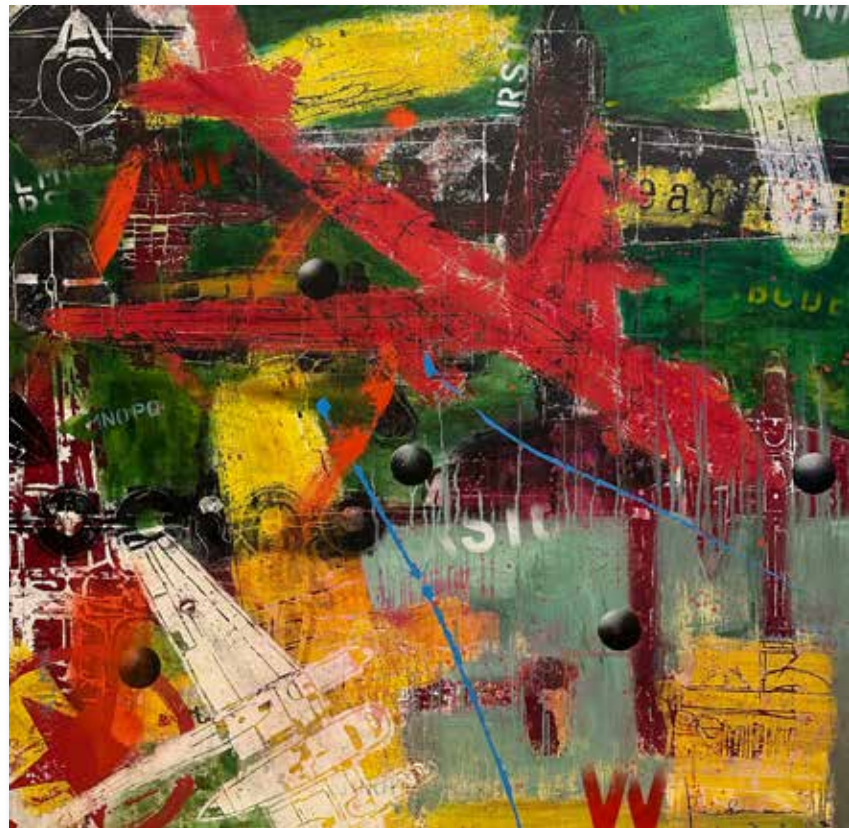
**Mixed media on canvas 90 x 90 cm**

Private Collection, Kuala Lumpur

Signed and dated "Raduan Man 2017" on lower right

**RM 7,000 - 10,000**

This piece is a visual embodiment of all the elements that make up a strong emotion within you. The piece is strong, fierce and jagged with some dark components – a reflection of what the emotion is in reality. The piece makes you feel something, something akin to the experience of the artist himself as well.



8

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

**Canon Ball, 2011**

**Oil on linen 150 x 150 cm**

Private Collection, Kuala Lumpur

Signed "Raduan Man" on lower right

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

Mohd Raduan Man was born in 1978. His works, filled with dialogues to the audience, possess strong meanings and statements that he wishes to convey to the audience, and a number of his works have been sold at auctions, such as 'Rooster' and 'The Young Contempo Auction'.





9

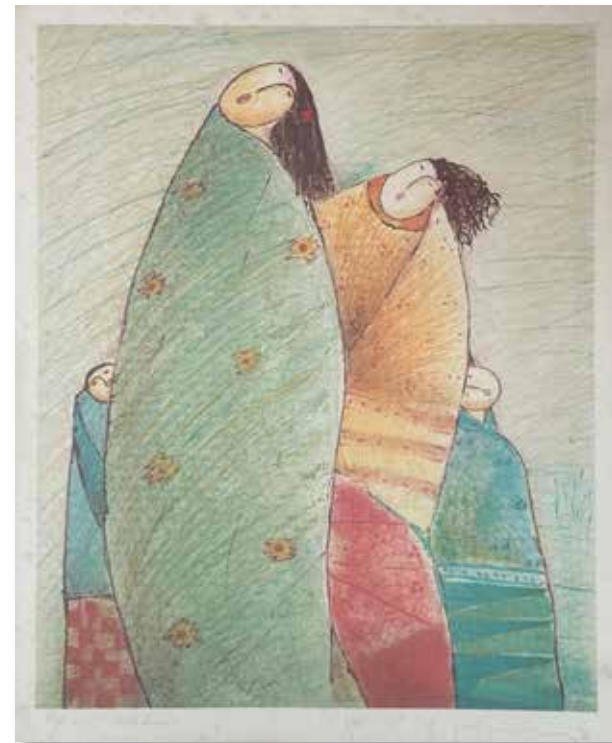
**MOHD RADUAN MAN** B. Pahang, 1978

**Before the War, 2009**  
Oil on linen 74 x 74 cm

Private Collection, Kuala Lumpur  
Signed and dated "Raduan Man 2009" on lower right. Signed, titled, and dated  
Raduan Man 2009 Before the War on verso

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

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, silhouettes of soldiers decorate the canvas, with graffiti-like words that say 'Hear This' marrying the top. Streaks of red adorn the bottom, which could be a direct reference to the bloodshed wars have caused. Strong and purposeful, this piece is full of statements without too many words, as Mohd Raduan makes a statement about human behaviour and modern urban society and war itself. The message, seeing as how being puzzling is Mohd Raduan's hallmark, is very indistinct at first but requires the viewer to gaze a little longer to decrypt it and decide what feeling was evoked from it. The execution, however, is exceptional and the meaning strong.



10

**ENG TAY**

B. Kedah, 1947

**Medonna, 1988**  
Etching on paper (A/P) 50 x 40 cm

Private Collection, Selangor  
Signed and dated on lower right

**RM 2,000 - 3,500**



11

**ENG TAY**

B. Kedah, 1947

**Early Spring, 1988**  
Etching on paper (A/P) 40 x 54 cm

Private Collection, Selangor  
Signed and dated on lower right

**RM 2,000 - 3,500**





12

**A.B IBRAHIM** B. Alor Setar, 1925 - 1977  
**Farmers in Rice Paddy Field, 1960's**  
 Watercolour on paper 28 x 38 cm

Private Collection, Kuala Lumpur  
 Signed "A.B. IBRAHIM" on lower left

RM 1,800 - 2,500



13

**A.B IBRAHIM** B. Alor Setar, 1925 - 1977  
**Farmers with Oxen, 1960's**  
 Watercolour on paper 26 x 38 cm

Private Collection, Kuala Lumpur  
 Signed "A.B. IBRAHIM" on lower left

RM 1,800 - 2,500



14

**SHAFURDIN HABIB** B. Perak, 1961  
**Pemandangan Sawah Padi, 2014**  
 Watercolour on paper 28 x 43.5 cm

Private Collection, Kuala Lumpur  
 Signed and dated on lower right

RM 3,000 - 7,000

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





15

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

**Denai, 1968**

**Watercolour on paper 38 x 46 cm**

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim 68" on lower right

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

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 "Denai, 1968".



16

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

**East Coast Ladies, 1980's**

**Watercolour on paper 22 x 28 cm**

Private Collection, Kuala Lumpur

Signed "Khalil Ibrahim" on lower right

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

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





17

**KHALIL IBRAHIM**

B. Kelantan, 1934 - 2018

**Nude in Motion, 1980**

**Watercolour on paper 28 x 15 cm**

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim 80" on lower left

**RM 3,500 - 6,000**



18

**ISMAIL MAT HUSSIN**

B. Kelantan, 1938 - 2015

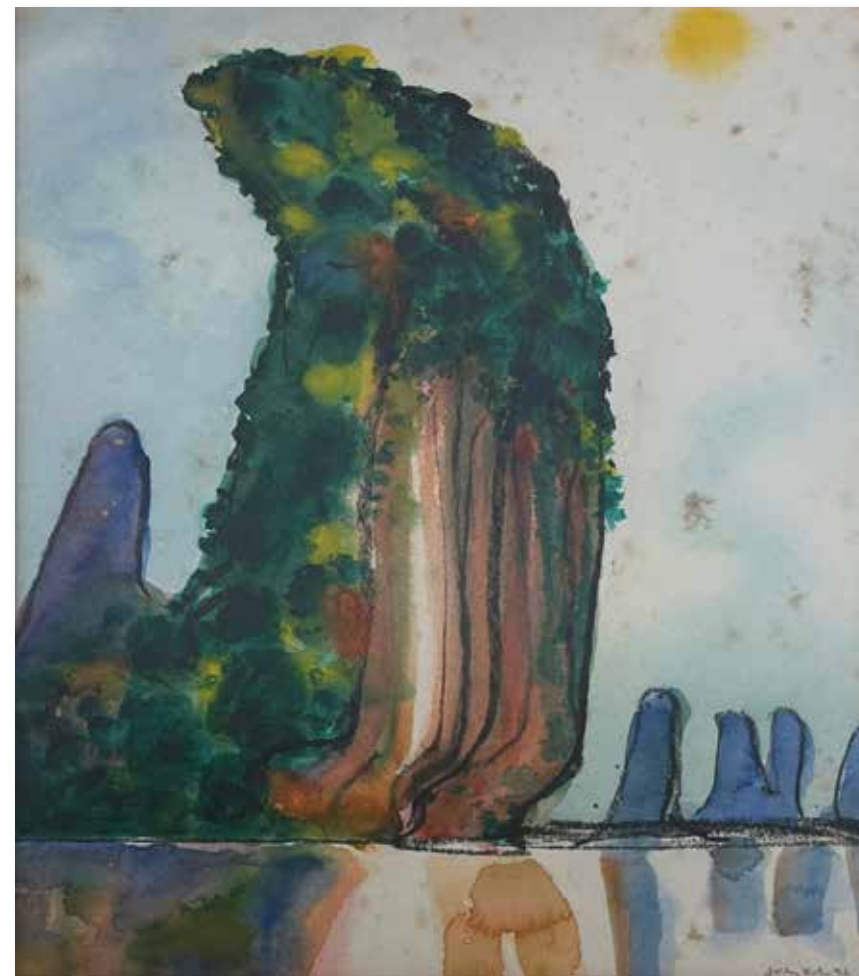
**Two Sisters Weaving, 1980's**

**Acrylic on paper 31 x 25.5 cm**

Private Collection, Kuala Lumpur

Signed "Ismail Hussin" on lower right

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



19

**JOLLY KOH, DR**

B. Singapore, 1941

**Untitled, 1996**

**Mixed media on paper 37.5 x 27.5 cm**

Private Collection, Penang

Signed and dated on lower right

**RM 7,000 - 9,000**

Born in 1941 in Singapore, Dr Jolly Koh is possibly one of the most illustrious artists in Malaysia. He is widely considered as one of the prime movers of the local art scene where he brings with him a vast range of experience he gained through living in the United Kingdom, the United States, Australia and many other countries. Jolly Koh's paintings have a strong and resolute quality that reflects his personality. His works also present a lyrical and romantic quality, which surely showcases his private persona. The artist's creations, awash with the quietude of a meditative soul, stand as a testament to his profound connection to the natural world and his ability to translate its essence onto canvas with unerring finesse.





20

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

**Intense Heat, 2014**

Acrylic on board 30.5 x 30.5 cm

Private Collection, Kuala Lumpur

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

RM 1,200 - 3,500



21

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

**Precious Growth, 2013**

Acrylic on board 30.5 x 30.5 cm

Private Collection, Kuala Lumpur

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

RM 1,200 - 3,500



22

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

**Lotus (Mukdahan), 2000**

Watercolour and ink on envelope 13.5 x 17.5 cm

Private Collection, Kuala Lumpur

Signed "F M Chong" and dated '00 on lower right

RM 7,000 - 12,000

Fee Ming's envelopes and postcards allude to a variety of practices and customs. First day covers are maybe the most obvious, but these works are a subversion of them. They undermine the idealised nationhood paradigm. It would be a mistake to see and understand these works merely as drawings or studies, and to rate them solely on line or paint quality. Aesthetics is only one of several layers. These works have become documents with various narratives as a result of the method by which they were conceived and created. They are personal and geographical travel documents about the art of journeying and travelling. Observing and transforming information and experience. Of location and country, past and present, transitory and permanent.





23

**ABDUL GHANI AHMAD** B. Kedah, 1945  
**Rumah Kampung, 1988**  
 Watercolour on paper 55 x 88 cm

Private Collection, Canada  
 Signed and dated "Abd Ghani Ahmad 88" on lower right

RM 1,200 - 2,500



24

**CALVIN CHUA** B. Kedah, 1961  
**Balik Pulau (Penang), 2013**  
 Watercolour on paper 55 x 77 cm

Private Collection, Kuala Lumpur  
 Signed, dated, and titled "Chua 2013 Balik Pulau,  
 Penang" on lower right

RM 2,000 - 3,800



25

**MAAMOR JANTAN**  
 B. Kedah, 1961  
**Istanbul Series, 2022**  
 Watercolour on paper 38 x 54 cm

Private Collection, Kuala Lumpur  
 Signed and dated on lower right

RM 2,000 - 3,500



26

**MAAMOR JANTAN**  
 B. Kedah, 1961  
**Penang Ferry Series, 2020**  
 Watercolour on paper 55 x 74 cm

Private Collection, Kuala Lumpur  
 Signed and dated on lower right

RM 2,800 - 5,000



27

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

**Malaccan Coastal Landscape, 1993**

**Mixed media on canvas 112 x 121.5 cm**

Private Collection, Singapore

Signed on lower left

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

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 showcase 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.







28

**LEE JOO FOR** B.Penang, 1929 - 2017

**Horse, 1995**

**Chinese ink on paper 38 x 46 cm**

Private Collection, Kuala Lumpur

Signed "L J For" and stamped with artist seal on lower right

**RM 3,000 - 5,500**

In this artistic adaptation by Lee Joo For, strong and forceful lines are present, as are an assortment of intermingling, mellow colours. The focus of this piece is the architecture of the subject itself, accompanied by the other detailing such as the horses and the riders. The results of the artist's works are the collective influences from his Chinese heritage, Malaysian upbringing and Western education. Lee Joo For was awarded a scholarship by the Malaysian government to study art at Brighton College of Art and the Camberwell School of Art and the prestigious Royal College of Art. He is also a leading playwright, and a lecturer for arts.



29

**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 throughout South America and Indonesia. These trips formed a basis for the types of scenes and moments that became his subject matter.



30

**SIEW HOCK MENG** B. Johor, 1942  
**Nude 2, 2018**  
Oil on board 50.5 x 76 cm

Private Collection, Singapore

Signed on lower left

**RM 40,000 - 70,000**

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





31

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

### Two Ducks

**Ink and colour on paper 34 x 43.5 cm**

Private Collection, Australia

Signed and stamped with artist seal on the upper left

**RM 26,000 - 50,000**

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 their 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.





32

CHEN WEN HSI B. China, 1906 - 1991

### Sparrows by the Reeds

Ink and colour on paper 81 x 53 cm

Private Collection, Kuala Lumpur. Previously acquired from Sothebys Modern, Contemporary & Southeast Asian Art sale on 1st April 2019, Lot 359.

Signed in Chinese and stamped with two seals of the artist

RM 33,000 - 55,000

Soft in sight with graceful subtlety, Chen Wen Hsi illustrates his depiction of sparrows in their element, flying by some reeds. He was always keen on nature and animals as the subject of his artworks. Using Chinese ink and watercolour on paper for this masterpiece, he showcases an oriental-style technique with immaculate brush strokes. Chen was proficient in both traditional Chinese ink and Western oil painting, and experimented with a variety of styles ranging from Fauvism to Cubism. In Chen's exhibition held in May 1956, Frank Sullivan noted his fascination for man-made things and clutter. The artist loved to experiment with the interplay of light and forms in chaotic subjects. His unique style showed interest in angles but he is not Cubist; strays not far from reality and is obsessed with shapes, and yet not an abstract painter.







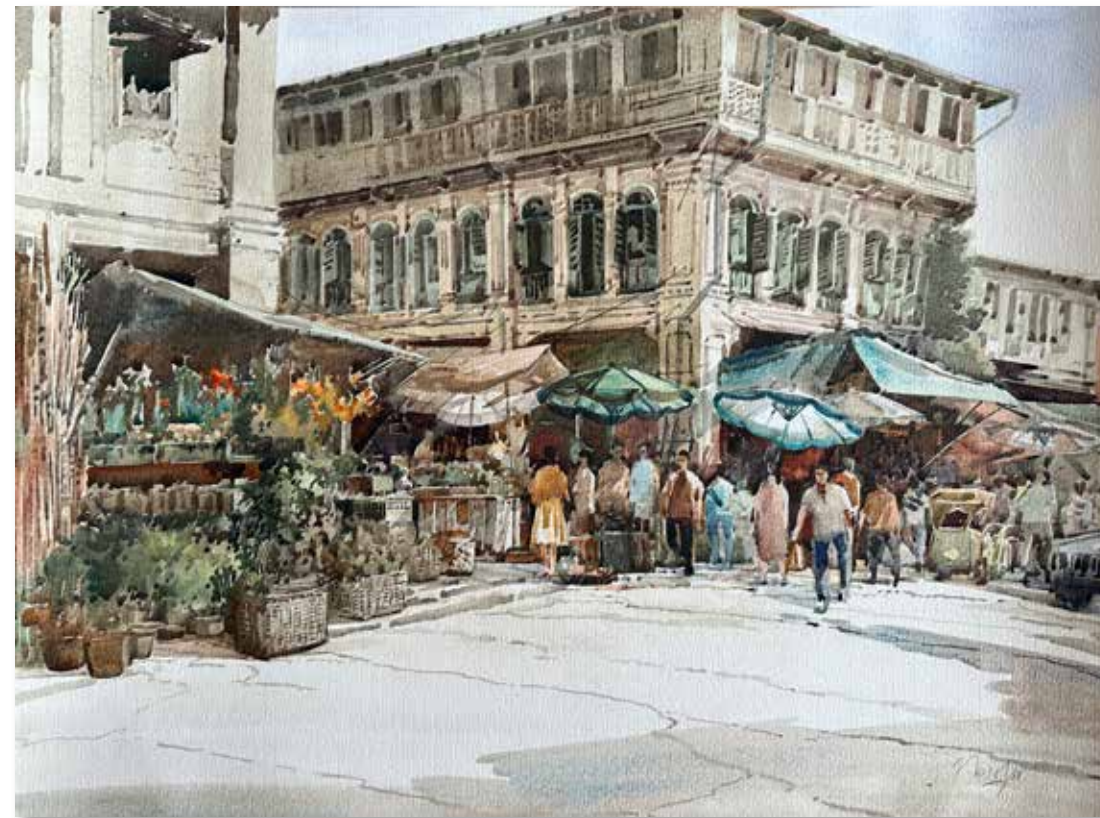
33

**LOW PUAY HUA** B. Singapore, 1945  
**Singapore River, 1982**  
 Watercolour on paper 55.5 x 76 cm

Private Collection, Canada  
 Signed and dated on lower left

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

Low Puay Hua's enduring artistic career spans an overwhelming 4 decades. His streetscape paintings enhance his understanding of 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 ZhuHai, 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).



34

**POH SIEW WAH** B. Singapore, 1948  
**Temple Street Market Scene, 1980's**  
 Watercolour on paper 56 x 76 cm

Private Collection, Canada  
 Signed on lower right

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

Poh Siew Wah, a versatile painter, was born in Singapore on April 30, 1948. His father was a commercial artist who encouraged him to draw and paint from an early age. He received his formal education at Gan Eng Seng Secondary School where he was taught by Mr. Namasivayam S. (known for his life drawings and figure studies) and Mr. Yeong Ah Soo (holder of a master's degree in graphic design). Seeing an innate talent, these teachers encouraged him to experiment with different mediums, ranging from charcoal and crayons to watercolours and oils. Poh's major influence came from the works of Spanish artist Antoni Tàpies, who paved his personal artistic journey and moulded Poh to foray into abstract art and free-form expression works of art in ink.



35

**ABDUL LATIFF MOHIDIN** B. N. Sembilan, 1941  
**Tropika (Pago Pago Series), 1970**  
Etching on paper (A/P) 33 x 21.5 cm

Private Collection, Selangor  
Signed and dated on lower right

RM 21,000 - 28,000





36

ONG KIM SENG B. Singapore, 1945

**Market Scene - Junction of Terengganu and Temple Street, Singapore, 1979**

Watercolour on paper 36 x 53 cm

Private Collection, Singapore

Signed and dated "Seng 79" on lower left

**RM 10,000 - 28,000**

Ong Kim Seng's 'Market Scene' is the exquisite rendition of a market scene in Singapore, in the 1970's, portraying his masterful skill and immaculate detailing from the heritage buildings to the antics of people walking about. Ong Kim Seng is an internationally acclaimed water-colourist who has mastered the manipulation of darks in order to give his paintings a luminous glow hence the depth of his paintings. 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 an en 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.





37

ONG KIM SENG B. Singapore, 1945

**Pokhara Nepal, 1995**

**Watercolour and pencil on paper 36.2 x 53 cm**

Private Collection, Singapore

Signed and dated "Seng '95" on lower left

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

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







38

**SEAH KIM JOO** B. Singapore, 1939  
**Ploughing, 1962**  
 Watercolour on paper 36 x 51 cm  
 Private Collection, Canada  
 Signed "Seah Kim Joo" on lower left

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

The artist's keen sense of spatial depth extends an invitation to traverse the corridors of his intricate narratives, often imbued with enigmatic symbolism that challenges the observer's interpretative faculties. Seah Kim Joo's works stand as a testament to his virtuosity in melding timeless artistic techniques with contemporary conceptual underpinnings, resulting in a visual discourse that resonates on both aesthetic and intellectual frequencies.



39

**YUSMAN AMAN**  
 B. Johor, 1939  
**Eating Durian, 1980's**  
 Batik 84 x 56 cm  
 Private Collection, Canada

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



Receipt of purchase, 1970's

Yusman Aman was born in Batu Pahat, Johor in 1939. He was known for being a self-taught artist, especially since he had declined a scholarship to the prestigious Ecole des Beaux-Arts in Paris in the early 1960s due to family commitments. During his time in Singapore as a commercial artist, he exhibited regularly with other well-known artists and represented Singapore in the Adelaide Festival of Arts in the early 1970s. He returned to Malaysia after that and became the first local artist to open his own art gallery.

Yusman Aman started with figurative paintings before experimenting with lyrical abstraction. He rose to fame after utilising the traditional batik medium and incorporated modernist influences, as seen in his artwork 'Eating Durian, 1980's', a depiction of two Malay women clad in modest attire, seated and indulging in durian.





40

**YONG MUN SEN** B. Sarawak, 1896 - 1962  
**Chinese Junk, 1950**  
 Watercolour on paper 28 x 39 cm  
 Private Collection, Singapore  
 Signed and dated "Mun Sen 1950" on lower left

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

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



41

**KENG SENG CHOO** B. Kedah, 1945  
**Fishing Village, 1966**  
 Watercolour on paper 48 x 54 cm  
 Private Collection, Canada  
 Signed and dated "Seng Choo 66" on upper left

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

The quiet radiance and glow to Keng Seng Choo's works is the reason why his paintings are striking and stunning. The contrast of light and dark colours, as well as texture boasts a smooth finish – a show of Keng Seng Choo's flair for shading and eye for intricate details. Born in Kedah in 1945, Keng Seng Choo was educated at the Nanyang Academy of Fine Arts in Singapore. He participated in various art exhibitions in Malaysia and Singapore and was also the recipient of the silver medal at The New York International Art Show and the first prize at Pastel in Malaysia competition in 1988.



42

**CHIA YU CHIAN** B. Johor, 1936 - 1991

**Petaling Street KL, 1981**

Oil on canvas 52.5 x 45 cm

Private Collection, Singapore

Signed and dated "Yu Chian 1981" on lower left and signed, dated and titled on verso

**RM 25,000 - 35,000**

Born in Johor in 1936, Chia Yu Chian studied at the Nanyang Academy of Fine Arts in Singapore and graduated in 1958. He was known for being the first artist from the Straits Settlement to receive a French Government scholarship at Ecole Nationale des Beaux Arts in Paris and was commissioned by the Malaysian High Commission in Paris to paint a mural painting called Life in Malaysia. He received a Honourable Mention by the Salon des Independent and Societe des Artistes Francais. This work, illustrating the street scene of Petaling Street was executed in Chia's maverick manner. The artist captured the venue during its heyday, where the street was lined with food stalls, canopied by umbrellas. The buildings exude a nostalgic and dated quality to them, with clothes hung to dry and marketing banners blanketing its facade.







43

**KID KOSOLAWAT**

B. Thailand, 1917 - 1988

**Chao Phraya River Boats, 1970's**

Acrylic on canvas 88 x 60 cm

Private Collection, Canada

Signed "KID" on lower right

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

Kid Kosolawat, a graduate of the Poh Chang School of Arts and Crafts, was a regular participant in the early editions of Thailand's National Exhibition of Art. He believed in the importance of knowing the 'realistic' above and beyond the 'abstract'; it is this philosophy that lends his compositions a sense of reality despite their dream-like aspects. Kosolawat is a consummate observer of Thailand's ceremonial and religious culture, which is a defining component of daily life. He captures Thailand's culture through his brilliant and effervescent renderings of temples and communities.



44

**HASIM**

B. Indonesia, 1921 - 1982

**Penari Tambulilingan, 1972**

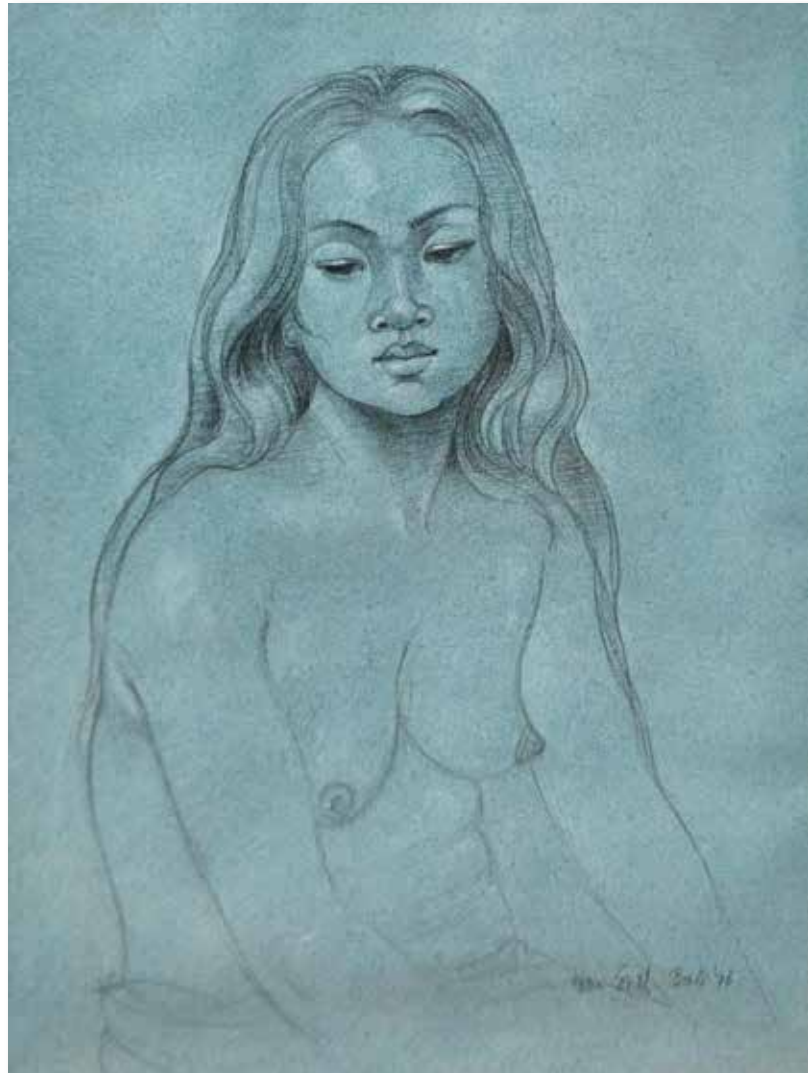
Oil on canvas 105 x 60 cm

Private Collection, Canada

Signed and dated on lower right

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





45

**HAN SNEL**

B. The Netherlands, 1925 - 1998

**Nude in Blue, 1976**

**Pencil on paper 60 x 45 cm**

Private Collection, Singapore

Signed and dated "Han Snel 76" on lower right

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

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



46

**KOEMPOEL SUJATNO**

B. Indonesia, 1912 - 1987

**Untitled, 1970's**

**Oil on canvas 55 x 83 cm**

Private Collection, Canada

Signed on lower left

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

Koempoel Sujatno was born in 1912, in Paron Village, Ngawi, East Java. Being of royal blood enabled him to study at a technical school at Surabaya, which proved to be very beneficial for his painting technique development. His talent in art attracted the school headmaster – Van Staal's – attention. He recommended Koempoel to the naturalist maestro Gerard Pieter Adolfs, one of the advocates of the Mooi Indie (beautiful Indie) style. Adolfs taught Koempoel some realistic representation techniques that would become a key to his success in the future. Since then, Koempoel continued exploring Surabaya city centre crowds and sceneries for his painting subjects, as seen in this piece



47

**RAFIEE GHANI** B. Kedah, 1962

**View from the KLCC Park, 2007**

**Mixed media on paper 87 x 54 cm**

Private Collection, Kuala Lumpur

Signed and dated "Rafiee Ghani 2007" on lower center

**RM 3,500 - 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. This painting is the artist's interpretation and view of the Petronas Twin Towers from the KLCC park, complete with surrounding foliage and cloudy skies.





48

**MOHD RADUAN MAN** B. Pahang, 1978  
**Sky Warriors, 2012**  
Oil on linen 150 x 150 cm  
Private Collection, Sabah  
Signed and dated on lower right

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

Mohd Raduan Man is a visual artist who was born in 1978 in Pahang, Malaysia. His works feature dynamic movements and often convey a bold statement. The Blue Army takes a stance against the ravages of war. 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.





49

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

**The Club, 2014**

**Oil on linen 150 x 150 cm**

Private Collection, Sabah

Signed and dated on lower right

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

Raduan Man favours a combination of media to project his imaginative approach in making art - printmaking and painting using a multitude of materials such as wood, aluminium and canvas - adapting skilful printmaking techniques onto canvas. Raduan Man has double Masters: University of Wolverhampton (Painting, 2003) and Camberwell School of Art (Printmaking, 2006). He graduated with a BFA from UiTM in 2000. His awards include the Juror's Award in the Tanjong Heritage competition in 2002. He had several solos since his first at the NN Gallery called Fresh Markings in 2003.







50

**KHAIRUL IZHAM** B. Pahang, 1985

**Lembah II, 2022**

**Acrylic on canvas 91 x 91 cm**

Private Collection, Kuala Lumpur

Signed and dated “Khairul Izham 22” on lower right

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

Born 1985 in Maran, Pahang, Khairul Izham approaches the broad subject of past and memories with complex layering and conscious masking, leaving the audience with residue from the process of recollection. Some of his recent shows include, Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), Dichromatic (2010). Khairul Izham is known to portray an enigmatic and elusive mood in his subjects. His brushes of colour create rough silhouettes in an impressionistic manner with details, contours and crevices accurately captured. Through his masterful manipulation of media and form, Izham’s oeuvre transcends the confines of the canvas, becoming a visceral dialogue between materiality and abstraction. His artworks embody a poetically dissonant amalgamation of discordant textures, oscillating between chaotic spontaneity and meticulously calculated intention.



51

**KHAIRUL IZHAM**

B. Pahang, 1985

**Belukar Beraluh, 2022**

**Mixed media on canvas 91 x 61 cm**

Private Collection, Kuala Lumpur

Signed anda dated “Khairul Izham 22” on lower center

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

With an adept grasp of spatial dynamics, Izham constructs visual narratives that beckon viewers to navigate the interstices of his multi-layered tapestries, where fragmented realities intertwine. His discerning use of colour imbues his pieces with an enigmatic vivacity, evoking a profound emotional resonance that lingers in the mind’s eye. Through his boundary-pushing explorations, Mohd Khairul Izham emerges as an artistic provocateur, challenging spectators to redefine their perceptual thresholds and engage with the visceral complexities of contemporary existence.



52

**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 18,000 - 30,000**

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.





53

**YUSOF GHANI** B. Johor, 1950  
**Siri Segerak, 2007**  
Oil on canvas 90 x 90 cm  
Private Collection, Sweden

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

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 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.





54

**AWANG DAMIT AHMAD** B. Sabah, 1956  
**EOC “Sisa Semusim”, 1990**  
**Mixed media on canvas 76 x 61 cm**

Private Collection, Kuala Lumpur

Signed, titled, and dated EOC “Sisa Semusim”, 1990 on verso

**RM 50,000 - 75,000**

The title hints at what this painting might be about. Different shapes and forms are scattered all over the canvas, with a space largely consisting of the colour grey takes precedence over the rest of the objects. Those familiar with Awang Damit's work are provided with the knowledge that his works are inspired by his memories, most of which are scattered, symbolic and garlanded with numerous emotions. As chromatic crescendos converse with subdued tonal interludes, “EOC series” beckons the observer to explore the profound layers of existence — a labyrinthine journey where echoes of cultural memory intertwine with the enigma of the present moment. In this series, Awang Damit Ahmad beckons us to decipher the enigmatic script of existence, inscribed upon the canvas with the lexicon of abstraction and the syntax of contemplation.





55

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

**Untitled, 1990**

**Oil on canvas 90 x 80 cm**

Private Collection, Sweden

**RM 38,000 - 60,000**

As an artist that frequently uses her thoughts, emotions and feelings as substance for her abstract work, her artworks usually turn out to be a motley of aesthetic mayhem. Such as the matters of the heart and mind, it is never clear, rarely uncluttered and most definitely not immaculate. With this piece she exhibits the true matters of the heart, mind and soul, how the thought processes are never muted and never silent, always showing their garish colours deep within. It is a piece that says “although outside you may seem calm and collected, the inside is a different story”. Dato’ Sharifah was a former student of UiTM (Universiti Teknologi MARA), Malaysia, Reading University in England and Pratt Institute in the United States respectively. Whilst curating at the National Art Gallery in 1982 for seven years, she was awarded the Salon Malaysia Competition’s Major Award and the Minor Award in the Young Contemporary Artists Competition as well.







56

**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 3,000 - 10,000**

M. Zain had the greatest admiration for village life, and he highly cherished it. He was known for depicting the landscape of the seaside and fishermen villages. Kampung is the panorama of the charming scenes of nature. Although it is plain and simple and it is always filled with divine beauty, 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.



57

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

**Untitled**

**Oil on canvas 37.5 x 57.5 cm**

Private Collection, Kuala Lumpur

Signed "M.Zain" on lower left

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

M. Zain Idris had the greatest admiration for village life, and he highly cherished it. He was dubbed the "Fisherman's Artist" by Frank Sullivan, and was known for depicting the landscape of the seaside and fishermen villages. Kampung is the panorama of the charming scenes of nature. Although it is plain and simple and it is always filled with divine beauty, artist M. Zain Idris captures it in this piece. All in all, this piece is filled with romanticism and brilliant execution.



58

**MAAMOR JANTAN** B. Kedah, 1961  
**Landscape Series, 2021**  
**Watercolour on paper 115 x 150 cm**

Private Collection, Kuala Lumpur  
Signed and dated on lower right

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

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 'Landscape Series, 2021', is executed in his own mannerism, layered with mysticism, colours and an ethereal quality to it. The tranquillity that comes with this work is undeniable, transporting its viewers to simpler times in a rural setting.







59

**MOKHTAR ISHAK** B. Kelantan, 1952  
**Pantai Mek Mas, Kelantan 2001**  
 Watercolour on paper 35.5 x 51 cm

Private Collection, Kuala Lumpur  
 Signed "Mokhtar Ishak" on lower right

RM 1,800 - 2,500



60

**A.B IBRAHIM** B. Alor Setar, 1925 - 1977  
**Village Scene, 1960's**  
 Watercolour on paper 35 x 45 cm

Private Collection, Kuala Lumpur  
 Signed "A.B. IBRAHIM" on lower left

RM 2,500 - 4,500



62

**A.B IBRAHIM** B. Alor Setar, 1925 - 1977  
**Fisherfolks, 1960's**  
 Watercolour on paper 37 x 55 cm

Private Collection, Kuala Lumpur  
 Signed "A.B. IBRAHIM" on lower left

RM 5,000 - 9,000

A. B.Ibrahim was a self-taught artist and was one of the founder members of Persatuan Pelukis Melayu (Society of Malay Artists, Malaya) that was based in Singapore. His work, "Malacca Gate" is a permanent collection of the National Art Gallery in Kuala Lumpur and at the Kedah State Gallery and the Royal Museum in Alor Setar. Although he was based in Alor Setar, he spent most of his time in Penang where he sold his paintings along Penang Road and Chulia Street.



61

**A.B IBRAHIM** B. Alor Setar, 1925 - 1977  
**Untitled**  
 Watercolour on paper 18 x 27 cm

Private Collection, Kuala Lumpur  
 Signed "A.B. IBRAHIM" on lower left

RM 1,800 - 2,500

A.B Ibrahim was a self-taught artist and was one of the founder members of Persatuan Pelukis Melayu (Society of Malay Artists, Malaya) that was based in Singapore. Although he was based in Alor Setar, he spent most of his time in Penang where he sold his paintings along Penang Road and Chulia Street. The artist is well-known for his rural landscape and this work is evident of that. A.B Ibrahim brings to life a fishing village, paying attention to minute details such as the sea breeze that tickles the coconut fronds, the reflection of the clouds on the water, etc.



63

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

**The Spirit of the East Coast and Sanur, 2002**

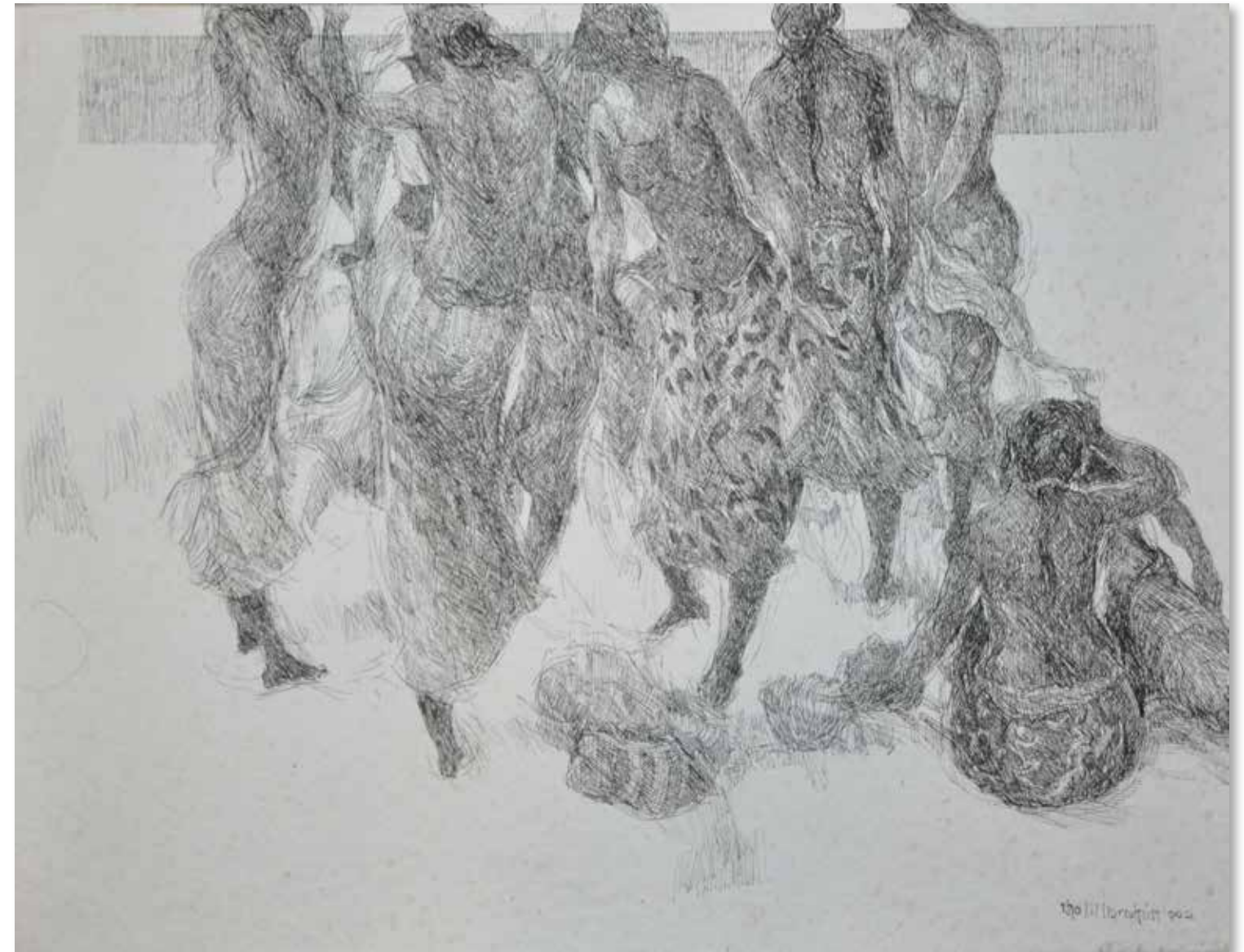
**Ink on paper 44 x 56 cm**

Private Collection, Kuala Lumpur. Illustrated on page 35 of “KHALIL IBRAHIM A Continued Dialogue” exhibition book published by The National Art Gallery in 2004

Signed and dated “Khalil Ibrahim 002” on lower right

**RM 18,000 - 24,000**

This absolutely simple piece executed by mere ink on paper is a surefire to understand an artist’s expertise in art. With the simplest of mediums, Khalil Ibrahim drew a group of village folk amidst a gathering. Using only the basics of black ink, it is an insight to Khalil’s skill and knowledge of his subjects and his own techniques, and the end-product is something simply dramatic and effective. Although it may seem quick and haphazard, it is a sign that it takes a lot of practice and talent to be able to create a piece that is simple yet artistic. Khalil Ibrahim graduated from the prestigious St. Martin’s School of Art & Design, United Kingdom in 1964. He has held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centre around figures and are heavily influenced by East Coast fishermen and women.





64

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

**Threshing Rice, 1980's**

**Batik 89 x 60 cm**

Private Collection, Canada

Signed "Teng" on lower left

**RM 28,000 - 60,000**

In terms of Dato' Chuah Thean Teng's Threshing Rice piece, this is a work that is quintessentially Teng (as he is affectionately known). All the hallmarks of gesture, form and colours are depicted: colour harmony with the subtle nuances of red, blue and green, the close-cropped composition alongside the elegant configurations. According to Frank Sullivan, "His (referring to Dato' Chuah Thean Teng) productivity in batik painting is enormous...never satisfied, he is always experimenting, seeking to give new depth and range to his batik art."





65

**CHUAH THEAN TENG, DATO** B. China, 1914 - 2008  
**Mothers and Child, 1970's**

**Batik 92 x 60 cm**

Private Collection, Kuala Lumpur

Signed on lower right

**RM 45,000 - 70,000**

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







66

## CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

### Fishermen

Batik 55 x 45 cm

Private Collection, Kuala Lumpur

Signed "Teng" on lower left

RM 8,500 - 12,000

Known as the Father of Batik Painting in Malaysia, Dato Chuah Thean Teng earned his stripes from his use of batik as a medium of fine art since 1953. Although batik painting has been around for hundreds of years, it is remarkable that no one before Teng had ever thought of adapting this age-old craft as a medium of fine art. His artistic proclivities include landscapes, people and even animals, often a cultural education of the way of life in a particular community, their relationships and beliefs. For this piece, the fishing community inspires Teng. The subjects are ever so focused on their jobs, retrieving their catch from the sea at sunrise, conveying diligence and the repetitive daily lives of fishermen.



67

## CHUAH SEOW KENG B. Kelantan, 1945 Orange Sun Over Fishing Village

Batik 60 x 155 cm

Private Collection, Australia

Signed "S.Keng" on lower right

RM 7,000 - 10,000

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.





68

**CHUAH SIEW TENG** B. Penang, 1944  
**Boy leading a Bullock, 1970**  
 Batik 61.5 x 89.5 cm

Private Collection, Canada

Signed "S.Teng" on lower left

**RM 5,000 - 13,000**

Known for his excellent technique in working with the batik medium, Chuah Siew Teng is a veteran in the Malaysian art scene, bringing with him a vast range of experience. Siew Teng has a reputation of a brilliant artist in this segment where he is one of the most celebrated Malaysian artists today. He comes from Penang and was born in 1944 where he had long established himself and cement a place among Malaysian artists before he finished his education in 1965 at the Ravensbourne College of Art and City & Guild Art School in England. In this batik work, the artist depicted a young boy herding or rather, leading a bull through what can be assumed as a paddy field. Moreover, a cute little pigeon is seen perched on the bull, lending an endearing quality to the work.



69

**TAN THEAN SONG** B. Kedah, 1946 - 2017  
**Seated Women with Baskets, 1966**  
 Batik 48 x 60 cm

Private Collection, Canada

Signed and dated on lower left

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

Tan Thean Song works mainly in the batik medium, although he also paints in watercolours and Chinese ink. This 1966 work has a boisterous and cool-toned palette, with the typical cracking-line technique peaking through. It depicts a market of some kind, with umbrellas to provide shelter and a group of subjects huddled in the foreground, selling something of sorts. This painting is the embodiment of memory lane where vendors in markets involved women.



70

**M. SUKRI DERAHMAN** B. Kelantan, 1975

**Kasihnya Ibu, 2022**

**Batik 120 x 145 cm**

Private Collection, Kuala Lumpur

Signed and dated "M. Sukri Derahman 2022" on lower right

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

An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin, where he learned batik from Sukri batik paintings. He has exhibited in City Art Gallery, Kuala Lumpur in the group exhibition Lambaian Kelantan in 2015, and the Gelora Timur Exhibition in Dita Colour Gallery, Kuala Lumpur in 2016. A slice-of-life scene of a mother overlooking her child, who is illustrated playing with a homemade tent using sarong. A mother's love is unparalleled.





71

ISMAIL ABDUL LATIFF B. Melaka, 1955  
**Air Mata Kasih...Melukis Wajah Langit, 2013**  
Acrylic on canvas 90 x 71 cm

Private Collection, Kuala Lumpur  
Signed "Ismail Latiff" on lower center

RM 10,000 - 15,000

Almost galactic-looking, this artwork by Ismail Abdul Latiff is nothing short of stunning. It's what you imagine space to look like when you stargaze. What a beautiful realm we're privy to through his paintings. His paintings seem therapeutic in a way, as they provide the viewers with a mysterious calmness. Ismail Latiff is also a master at creating the perfect balance in his pieces, just like nature herself – there is nothing too much or too little about it.





72

**ISMAIL ABDUL LATIFF** B. Melaka, 1955  
**Puncak...Puteri Mandi Angin, 2016**  
Acrylic on canvas 90 x 71 cm

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower center

**RM 10,000 - 15,000**

Ismail Abdul Latiff's figurative oeuvre stands as a testament to his consummate mastery of form and expression. Through a deft fusion of classical technique and contemporary vision, Latiff's figurative artworks exude a captivating synthesis of realism and introspective paradigm. Viewing this painting is like staring into the vastness of space. It's a spectacle of dark and light blue colours, with Ismail Latiff's every present moon in sight. These are the kinds of scenes that one only sees in their dreams or in their thoughts; they are exceedingly difficult to describe and even harder to reimagine. No place is better than our dreams, and no one other than Ismail Latiff is a better painter of those visions.







73

SHARIFAH FATIMAH SYED ZUBIR,  
DATO

B. Kedah, 1958

**Earthscape, 1994**

Acrylic & modeling paste 50.8 x 40.6 cm

Private Collection, Kuala Lumpur

RM 6,000 - 9,000

Dato' Sharifah Fatimah Zubir often creates artworks that resonate with her thoughts and emotions at the time, and her works result in something abstract and subjective to the viewer. This piece, governed by red, perhaps is a metaphor for passion. Red is known for being the colour of force, spirit as it pieces together the rest of the articles in this frame, bits and pieces of other colours such as blue and green, each signifying a different kind of emotion or thought. In the end, despite the many thoughts and emotions, passion is what strings them together into a perfect composition.



74

SHARIFAH FATIMAH SYED ZUBIR,  
DATO

B. Kedah, 1958

**Kenangan Series, late 90's**

Acrylic on canvas 42 x 32 cm

Private Collection, Selangor

RM 5,000 - 8,000

As an artist that frequently uses her thoughts, emotions and feelings as substance for her abstract works, Dato Sharifah Fatimah's artworks usually turn out to be a motley of aesthetic mayhem. Such as the matters of the heart and mind, it is never clear, rarely uncluttered and most definitely not immaculate. She exhibits the true matters of the heart, mind and soul, how the thought processes are never muted and never silent, always showing their garish colours deep within.



75

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

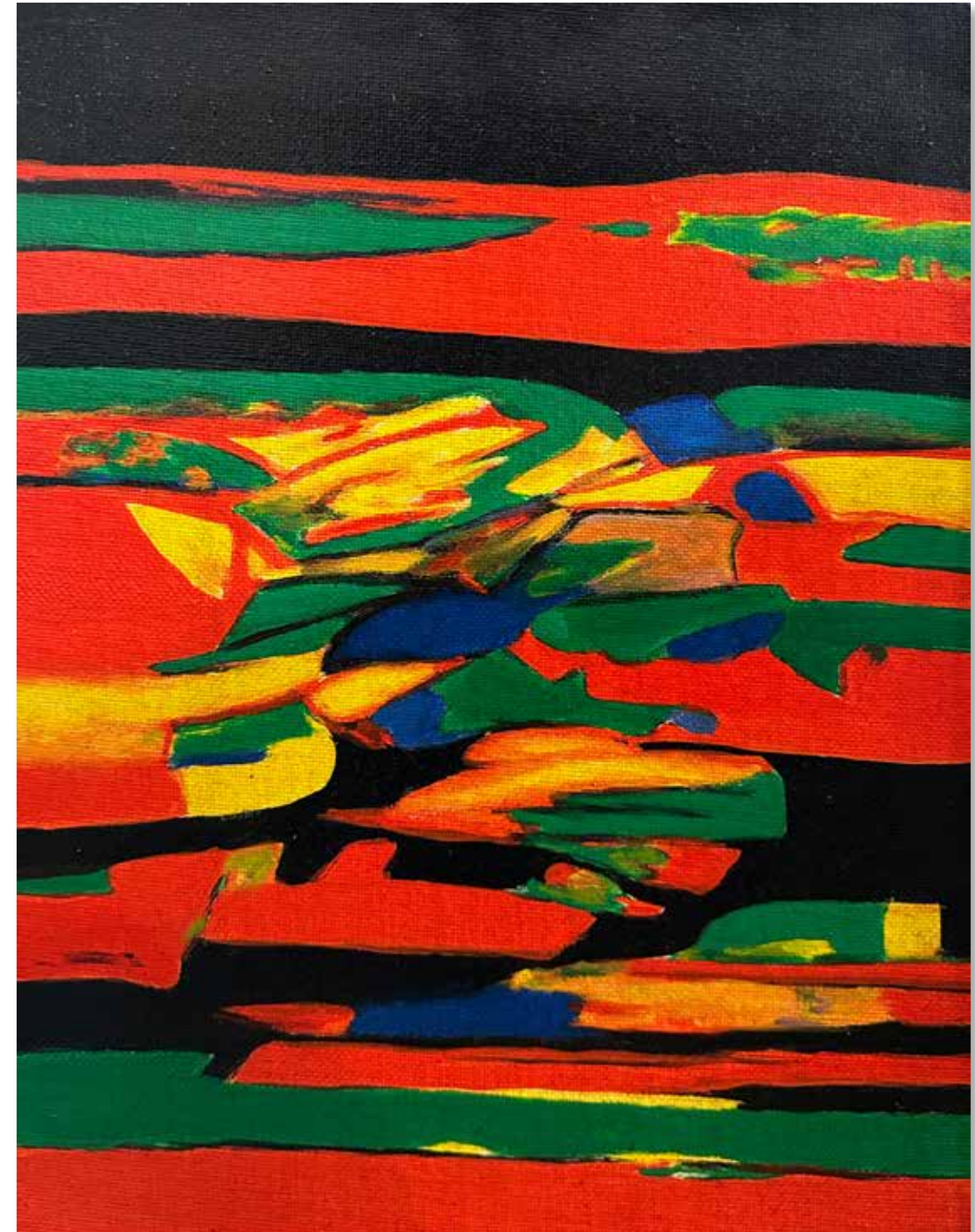
**Kenangan Series, late 90's**

Acrylic on canvas 42 x 32 cm

Private Collection, Selangor

**RM 5,000 - 8,000**

Dato' Sharifah was a former student of UiTM (Universiti Teknologi MARA), Malaysia, Reading University in England and Pratt Institute in the United States respectively. Whilst curating at the National Art Gallery in 1982 for seven years, she was awarded the Salon Malaysia Competition's Major Award and the Minor Award in the Young Contemporary Artists Competition as well.





76

**YUSOF GHANI** B. Johor, 1950

**Warisan II (Kalam Series), 2008**

**Mixed media on canvas 153 x 91 cm**

Private Collection, Selangor

Signed and dated “Yusof Ghani 08” on lower right. Signed, titled, and dated on the verso

**RM 28,000 - 40,000**

Yusof Ghani's illustrious artistic journey reaches a zenith with his captivating “Kalam” series, a testament to his mastery in melding profound conceptualism with visceral aesthetics. In this series, Ghani's canvas becomes a sacred palimpsest, where the gestural markings of his “kalam” (Arabic for pen) intersect with layers of texture, echoing the rich tradition of calligraphy while transcending its confines. The juxtaposition of bold strokes and intricate layers creates a visual symphony, offering a glimpse into the artist's contemplative process and his quest to encapsulate the essence of the divine. Ghani's nuanced colour palette further enhances the spiritual underpinnings of each composition, as deep ochres and solemn indigos intertwine, invoking a meditative dialogue between earthly realms and celestial aspirations.





77

**ZULKIFLI YUSOFF** B. Kedah, 1962

**Cemburu, 2009**

**Oil on canvas 175 x 113 cm**

Private Collection, Singapore

Signed and dated on lower right

**RM 38,000 - 60,000**

Zulkifli Yusoff has shifted between multiple mediums, from sculpture to painting, to convey his social messages. But it is through installation works, while still a student at UiTM, that he first gained prominence in the late 1980's. Zulkifli grew up in Malaysia during a time of racial turmoil. Much of his current work is in response to this period of time, and he works from historical readings and as well as lived experiences. The artist considers his works to be "a dialogue on nation building and the making of a people." The artist's choice of composition keeps visitors constantly alert and aware of the visual statements that surround them. Often, his works reflect his take on the subject of power and socio-political issues. His pieces aim to reveal contemporary issues of power, identity and collective thought through the use of a variety of media. He uses his work to question the past and current state of the Malaysian identity, and it is also intended to trigger a dialogue regarding the understanding and application of the subject on both individual and national levels. While laden with the artist's social commentary, Zulkifli's works remain a visual treat layered with much depth.







78

**SUZLEE IBRAHIM** B. Terengganu, 1967  
**Movement Series - The Lost Forest, 2000/3**  
 Acrylic and oil on canvas 61 x 61 cm

Private Collection, Kuala Lumpur  
 Signed and dated on lower left. Captioned on the verso

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

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



79

**SUZLEE IBRAHIM** B. Terengganu, 1967  
**Movement Series - Moonlight, 2000**  
 Acrylic on canvas 60 x 60 cm

Private Collection, Selangor

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

With their vibrant colours and dynamic brush marks, the paintings of Suzlee Ibrahim are the manifestations of his innermost feelings about his travels throughout his career as an artist. The sights, sounds, and scents of new as well as familiar places offer boundless inspiration to Suzlee Ibrahim in creating spontaneous and elegant compositions. A prolific abstract expressionist artist since 1987, Suzlee Ibrahim has produced an extensive oeuvre in 20 series and various dimensions. In 2015, his painting, titled "The Poem" from the "Meditation Series", was recognised as the "Longest Abstract Painting in Art Gallery" by the Malaysia Book of Records.





80

**ISMADI SALLEHUDIN** B. Pahang, 1971

**Inspired of Gold, 2004**

Oil on canvas 152 x 133 cm

Private Collection, Kuala Lumpur

Signed and dated on lower left

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

Ismadi Sallehudin is an artist from Raub, Pahang with over 20 years of experience in the arts industry. He graduated with a Fine Art degree from UiTM, Kuala Lumpur, in 1994. He also obtained his master's degree in Art and Design from De Montfort University, UK, in 1999. The expression of colours is very important to Sallehudin. His works are accidental in that he uses different techniques like scratching on the canvas, splashing of colours, quick strokes of the brush strokes, spontaneous brush flow and combinations of other techniques. Sallehudin explores the process of paint, using the human form as a vehicle to create emotion. Life, death, change and time are predominant themes running through his works. Besides painting, Sallehudin is also adept in etching, drawing and monotype print. His works have been exhibited extensively at home and abroad.



81

**AZMAN HILMI** B. Johor, 1968

**Ekspresif 1 - Kaleidoscope of Colours 1, 2001**

Acrylic on canvas 91 x 91 cm

Private Collection, Kuala Lumpur

Signed and dated on lower left

**RM 2,000 - 3,500**

Born in Muar, Johor in 1968, Azman Hilmi received his diploma in art education and bachelor's degree in fine art from UiTM. He started getting active in the art fraternity in 1983 and has since participated in various exhibitions throughout Malaysia as well as overseas in countries such as Thailand and Korea. He had his first solo exhibition at the Art Salon in Kuala Lumpur in 2001.





82

**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 3,000 - 4,500**

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



83

**CHUA KOK HOOI** B. Perak, 1977  
**Beautiful Blossoms, 2019**  
 Acrylic on canvas 61 x 61 cm  
 Private Collection, Kuala Lumpur  
 Signed and dated "KHCHUA 2019" on lower right

**RM 3,000 - 5,000**

Contemporary abstract artist Chua Kok Hooi studied Arts and Design at LimKokWing University of Creative Technology in 2000. He has participated in various exhibitions, the Pameran Seni Lukis dan Fotografi Promosi Pelancongan 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.



84

ENG TAY B. Kedah, 1947

**The Young Beauty, 1995**

Oil on canvas 122 x 152 cm

Private Collection, Kuala Lumpur

Signed on lower right

**RM 100,000 - 160,000**

Eng Tay was born in 1947 in Kedah, West Malaysia. In 1968, he moved to New York City and studied at the Arts Student League, School of Visual Arts and Pratt Graphics Center. Here he studied graphic design, painting and printmaking. He worked in the graphic arts field until 1978, when he undertook several painting trips throughout South America and Indonesia. These trips formed a basis for the types of scenes and moments that became his subject matter – images of people playing music, family moments and interactions, market scenes and daily rituals. This is a scene of two young subjects clad in sarongs. The lady on the foreground is tending to her tresses while the girl at the back is watching her, in fascination, while clutching to her doll.





85

**YUSOF GHANI** B. Johor, 1950

**Siri Segerak - Gold Miner, 2003**

**Mixed media on canvas 122 x 122 cm**

Private Collection, Singapore

Signed and dated "Yusof Ghani 03" on lower right

**RM 75,000 - 100,000**

Yusof Ghani's 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 canvas, based on his studies on 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.





86

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

**Vivacity Series, 2010**

**Acrylic on canvas 91 x 122 cm**

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim 2010" on lower right

**RM 80,000 - 120,000**

Another notable masterpiece from Khalil Ibrahim is his 'Vivacity Series, 2010'. The image shows the life of the locals in the East Coast as they go about their lives. Based on the use of dark colours of mainly blue, grey and black, one can assume that the art is portraying a night scene. Despite the ambiguity and the limited range of colours used for this piece, Khalil is still able to express the atmosphere and ambience of the setting. His mastery in outlining the silhouettes of the figures in a clean and smooth manner makes the art even more intriguing to see. One can't help but wonder what each of the figures is really doing in this scene.





87

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

**Untitled, 1974**

**Acrylic on canvas 60 x 50 cm**

Private Collection, Singapore

Signed and dated "Ibrahim Hussein 74" on lower left

**RM 110,000 - 150,000**

Datuk Ibrahim Hussein, or Ib, as he was more affectionately known, was born in 1936 in a village called Sungai Limau in Kedah. He studied at the Nanyang Academy of Fine Arts in Singapore, and then continued his studies in London at the Byam Shaw School of Art and the Royal Academy Schools. One international critic described his abstract work as "futuristic and it is through a distinctive ordering of lines that he expresses differing complexities of form and dimensions." Ib used a medium which he devised himself called "printage" - a mixture of printing and collage. He passed away due to a heart attack in 2009. Celebrated as one of Malaysia's most forward-thinking artists and recognised for his work both internationally and on home ground, Ibrahim Hussein has a body of work that spans more than half a century and has left an extraordinary legacy of paintings that revolve around his perceptions of life, humanity, his country and the personalities that he met throughout the years.





88

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

**New Landscape Series, 2014**

**Oil on canvas 91 x 122 cm**

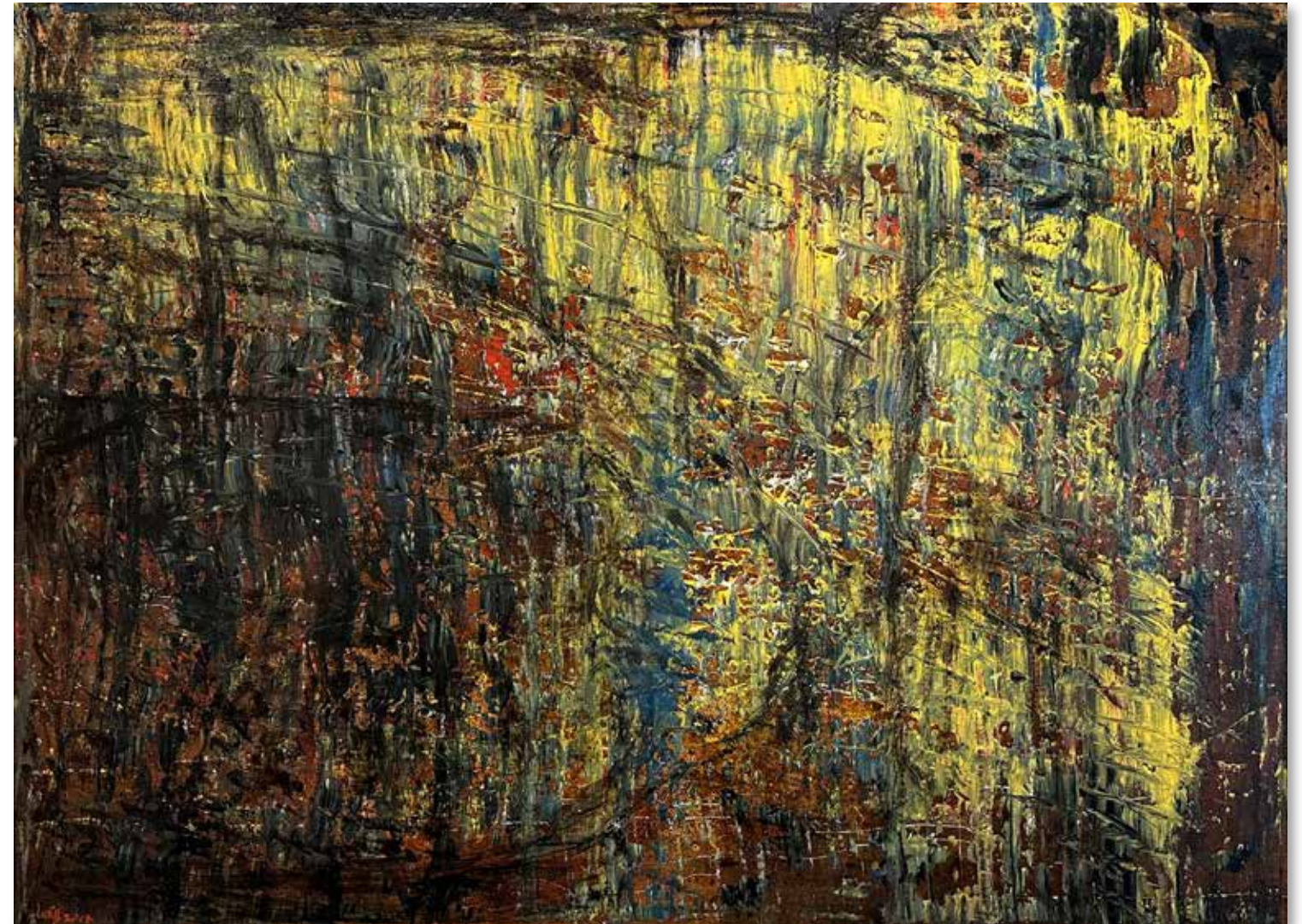
Private Collection, Kuala Lumpur

Signed and dated “Latiff 2014” on lower left

**RM 300,000 - 380,000**

Every series that Latiff Mohidin births lends a new perspective to his works as he makes a conscious effort not to repeat the images of a series in the next. Latiff’s latest combination of techniques includes meticulous drip work, controlled splatter work, sweeping brush strokes, multiple layering and dynamic colour schemes to bring life and dimension to his paintings. By deconstructing and reconstructing the concept of landscape, Abdul Latiff Mohidin’s series reinvigorates the genre, beckoning the audience to embark on a transformative journey where tradition and innovation coalesce in a harmonious choreography of form and intellect.

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.





# IMPORTANT NOTICE

## AUCTION TERMS AND CONDITIONS

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

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

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

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

### Section 1 NOTICE TO BIDDERS

#### General

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

#### KLAS is Seller's Agent Only

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

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

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

#### Tests

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

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

(a) are statements of opinion only; and

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

#### Bidder's Duty to Inspect

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

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

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

#### Condition Reports and Estimates

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

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

#### Storage Cost

All uncollected lots after the auction will be stored

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

#### Disclaimer and Limitation of Liability

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

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

#### Counterfeits

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

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

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

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

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

(e) there were methods of establishing that

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

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

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

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

#### Seller's Liability to Bidders and Buyers

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

#### Bids

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

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

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

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

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

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

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

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

#### Conduct of the Auction

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

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

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



may decide;

(c) to withdraw any Lot;

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

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

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

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

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

#### After the Sale

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

1.28 Risk and responsibility for the Lot

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

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

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

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

#### Payment and Delivery

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### Section 2

### CONTRACT OF SALE BETWEEN SELLER AND BUYER

#### General

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

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

#### Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

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

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

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

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

#### Withdrawal of Lots

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

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

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

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

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

#### Risk, Property, Delivery and Payment

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

#### Miscellaneous

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

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

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

#### Section 3

### PROVISIONS APPLICABLE TO ALL PARTIES

#### Governing law

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

#### Jurisdiction

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



Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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

"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at the Auction;
"Bid Registration"	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding
"Buyer"	the person who makes the highest bid or offer accepted by KLAS, and/or that person's disclosed principal agreed by KLAS;
"Buyer's Premium"	a payment calculated as the amount equal to 12% of the Hammer Price and payable by a Buyer to KLAS together with all applicable taxes as may be set and revised by the Malaysian government from time to time;
"Catalogue"	the Auction catalogue prepared by KLAS describing and illustrating all Lots for sale by Sellers;
"Contractual Description"	the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds;
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Lot 4. **Awang Damit Ahmad**, EOC Petai dan Pucuk Paku, 1992

## Index of Artists & Lot Number

A.B.Ibrahim	12,13,60	M. Sukri Derahman	70
	61,62	M.Zain	56,57
Abdul Latiff Mohidin	35,88	Maamor Jantan	25,26,58
Abdul Ghani Ahmad	23	Mohd Raduan Man	7,8,9,48,
Awang Damit	4,54		49
Azman Hilmi	81	Mokhtar Ishak	59
Calvin Chua	24	Ong Kim Seng	36,37
Chang Fee Ming	22	Poh Siew Wah	34
Chen Wen Hsi	31,32	Rafiee Ghani	47
Chia Yu Chian	42	Raphael Scott Ahbeng	20,21
Chuah Thean Teng, Dato'	64,65,66	Seah Kim Joo	38
Chuah Seow Keng	67	Sharifah Fatimah Syed Zubir, Dato	6,55,73,
Chuah Siew Teng	68		74,75
Chua Kok Hooi	82,83	Shafurdin Habib	14
Eng Tay	10,11,29,84	Siew Hock Meng	30
Han Snel	45	Suzlee Ibrahim	78,79
Hasim	44	Tan Thean Song	69
Ibrahim Hussein, Datuk	5,87	Yong Mun Sen	40
Ismail Abdul Latiff	1,2,3,71,72	Yusof Ghani	52,53,
Ismail Mat Hussin	18		76,85
Ismadi Sallehudin	80	Yusman Aman	39
Jehan Chan	27	Zulkifli Yusoff	77
Jolly Koh, Dr	19		
Keng Seng Choo	41		
Khalil Ibrahim	15,16,17,		
	63,86		
Khairul Izham	50,51		
Kid Kosolawat	43		
Koempoel Sujatno	46		
Lee Joo For	28		
Low Puay Hua	33		



Lot. 87, **Ibrahim Hussein, Datuk** Untitled, 1974





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