



KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART
KUALA LUMPUR, SUNDAY 4th FEBRUARY 2024



Lot. 18, **Fauzan Omar**, *Untitled*

Auction Day

Sunday, 4th FEBRUARY 2024

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 4th FEBRUARY 2024



Lot. 19, **Mohd Raduan Man** *Tasik Chini II*, 2007

Full Showcase

Date: 22nd January 2024 - 4th February 2024

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

Open Monday - Sunday

From 9.30 am - 6.30 pm



Lot. 37, **Khalil Ibrahim** *Form XXII*, 2000



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

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Lot. 65, **Chuah Thean Teng**, *Dato Mother and Children*, 1970's

Glossary



1 KHALIL IBRAHIM
EAST COAST LANDSCAPE, 1981

Acrylic on board
20 x 25 cm
RM 3,000 - 7,000



2 KHALIL IBRAHIM
SANUR - BALI, 1968

Ink and pencil on paper
28 x 48 cm
RM 6,000 - 9,000



3 YUSOF GHANI
YU YUAN, 2012

Mixed media on paper
36 x 49 cm
RM 2,000 - 5,000



4 CHANG FEE MING
MINGUN, MYANMAR, 1998

Watercolour on paper
12.5 x 20 cm
RM 2,000 - 3,500



13 ABDUL MULTHALIB MUSA
SCULPTURE

Stainless steel
122 x 106 cm
RM 6,000 - 12,000



14 CHONG SIEW YING
HORIZON I, 2009

Oil on canvas
100 x 81 cm
RM 16,000 - 25,000



15 FAUZIN MUSTAFA
ECLIPSE - THROUGHOUT THE NIGHT, 2001

Mixed media on canvas
122 x 92 cm
RM 15,000 - 25,000



16 ALI NURAZMAL YUSOFF
SHARK SONG 2, 2012

Oil on canvas
136 x 122 cm
RM 10,000 - 22,000



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

Watercolour on paper
12.5 x 20 cm
RM 2,000 - 3,500



6 ISMAIL ABDUL LATIFF
NIGHT SERIES, 2012

Mixed media on canvas
65 x 50 cm
RM 4,000 - 7,000



7 ISMAIL ABDUL LATIFF
GELORA SENJA...KUNINGAN NO.
02, 2022

Acrylic on canvas
46 x 46 cm
RM 1,500 - 3,000



8 ISMAIL ABDUL LATIFF
FLY WITH ME...THE DANCING SKY, 2022

Acrylic and mixed media on canvas
84 x 59 cm
RM 9,000 - 12,000



17 ALI NURAZMAL YUSOFF
INTERNAL AFFAIR, 2012

Oil on canvas
168 x 168 cm
RM 18,000 - 35,000



18 FAUZAN OMAR
UNTITLED

Acrylic and collage on canvas
120 x 120 cm
RM 45,000 - 65,000



19 MOHD RADUAN MAN
TASIK CHINI II, 2007

Wood print and oil on canvas
183 x 242 cm
RM 10,000 - 16,000



20 MOHD RADUAN MAN
FLY BACK, 2014

Oil on linen
108 x 74 cm
RM 5,000 - 9,000



9 RAFIEE GHANI
THE EMERALD LAKE, 2020

Watercolour on paper
75 x 114 cm
RM 5,000 - 12,000



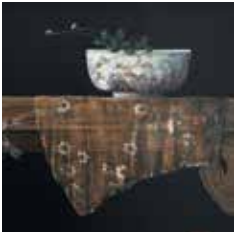
10 BHANU ACHAN
SOURCE NATURE SERIES - GROUND I, 2016

Mixed media on paper
59 x 42 cm
RM 1,500 - 3,000



11 BHANU ACHAN
SOURCE NATURE SERIES - GROUND II, 2016

Mixed media on paper
59 x 42 cm
RM 1,500 - 3,000



12 YAP CHIN HOE
TABLE WITH VASE, 2010

Acrylic on canvas
51 x 51 cm
RM 2,000 - 3,000



21 MOHD RADUAN MAN
01, 2014

Oil on linen
74 x 74 cm
RM 2,500 - 5,000



22 FAUZUL YUSRI
BEAUTY, 2021

Oil on plywood
107 x 244 cm
RM 7,000 - 12,000



23 JALAINI ABU HASSAN
SEJAHTERA SENTIASA BUDI MULIA... KUALA
SEPETANG, 2014

Mixed media and tapestry collage on canvas
92 x 91 cm
RM 10,000 - 18,000



24 AHMAD SHUKRI MOHAMED
UNTITLED, 2001

Acrylic on canvas
60 x 60 cm
RM 7,000 - 12,000



25 AHMAD SHUKRI MOHAMED
UNTITLED, 2000
Acrylic on canvas
122 x 122 cm (Diptych)
RM 8,000 - 14,000



26 NAJIB AHMAD BAMADHAJ
ECLIPSE, 2011
Oil on canvas
61.5 x 92 cm
RM 2,000 - 3,000



27 BHANU ACHAN
MOVEMENT IN RED, 2011
Mixed media on canvas
81 x 81 cm
RM 3,000 - 5,000



28 MOHD KHAIRUL IZHAM
TANAH KAMPUNG I, 2015
Acrylic on canvas
91 x 91 cm
RM 1,500 - 3,000



37 KHALIL IBRAHIM
FORM XXIII, 2000
Acrylic on canvas
95 x 99 cm
RM 55,000 - 75,000



38 YUSOF GHANI
TOPENG SERIES, 1996
Acrylic on canvas
76 x 61 cm
RM 14,000 - 22,000



39 YUSOF GHANI
TOPENG SERIES, 1996
Acrylic on canvas
76 x 61 cm
RM 14,000 - 32,000



40 YUSOF GHANI
TOPENG - IMBUAN, 1996
Mixed media on paper
76 x 56 cm
RM 13,000 - 18,000



29 MOHD KHAIRUL IZHAM
LEMBAH II, 2022
Acrylic on canvas
91 x 91 cm
RM 1,500 - 3,000



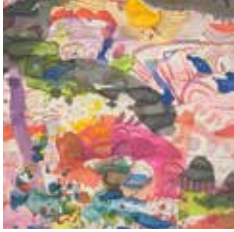
30 MOHD KHAIRUL IZHAM
DENAI IV, 2022
Acrylic on canvas
61 x 61 cm
RM 1,500 - 3,000



31 KELVIN CHAP
UNTITLED 2015/2016
Oil on canvas
79 x 59 cm
RM 3,000 - 5,000



32 KEVIN PRO HART
TRACK THROUGH THE OUTBACK
Oil on board
33 x 65 cm
RM 5,000 - 12,000



41 RAFIEE GHANI
SMOKEY RIVER II, 2020
Watercolour on paper
114 x 75 cm
RM 5,000 - 12,000



42 RAFIEE GHANI
AFTER THE RAIN, 2020
Watercolour on paper
152 x 152 cm
RM 18,000 - 28,000



43 TAY MO LEONG, DATO
BALI SERIES (GREEN) LENGONG DANCER 1, 1988
Watercolour on paper
69 x 56 cm
RM 7,500 - 12,000



44 TAY MO LEONG, DATO
BALI SERIES (RED) LENGONG DANCE 3, 1988
Watercolour on paper
69 x 56 cm
RM 7,500 - 12,000



33 KEVIN PRO HART
EXTENSIVE LANDSCAPE
Oil on board
10.5 x 15 cm
RM 2,500 - 5,000



34 B. PRABHA
UNTITLED, 2011
Oil on canvas
90 x 122 cm
RM 20,000 - 32,000



35 ISMAIL ABDUL LATIFF
GUARDIAN OF THE GALAXY...COLOURING THE SKY, 2022
Acrylic and mixed media on canvas
84 x 59 cm
RM 9,000 - 12,000



36 ISMAIL ABDUL LATIFF
MAGIC IN THE SKY...INTO THE DANCING STARS, 2022
Acrylic and mixed media on canvas
84 x 59 cm
RM 9,000 - 12,000



45 TAY MO LEONG, DATO
BALI SERIES (BLUE) LENGONG DANCE 2, 1988
Watercolour on paper
69 x 56 cm
RM 7,500 - 12,000



46 YONG MUN SEN
BY THE RIVER, 1949
Watercolour on paper
38 x 56 cm
RM 7,000 - 12,000



47 YONG MUN SEN
PALMS, 1948
Watercolour on paper
38 x 56 cm
RM 7,000 - 12,000



48 YONG MUN SEN
FISHING ON THE ROCK, 1949
Watercolour on paper
28 x 39 cm
RM 6,000 - 10,000



49 AWANG DAMIT AHMAD
IRAGA BELATAK RAPUH II, 2007
Mixed media on canvas
204 x 173 cm
RM 80,000 - 120,000



50 KHALIL IBRAHIM
"MODEL IN ST MARTINS" - ST MARTIN
SERIES OF ARTWORKS, 1964
Acrylic on board
73 x 44 cm
RM 30,000 - 50,000



51 KHOO SUI HOE
LITTLE COUPLE - MOON RIVER,
1978
Acrylic on canvas
92.5 cm (diameter)
RM 25,000 - 35,000



52 ENG TAY
LONGING
Oil on canvas
76 x 101 cm
RM 25,000 - 35,000



61 MAAMOR JANTAN
VILLAGE SCENE, 2021
Watercolour on paper
115 x 150 cm
RM 5,000 - 9,000



62 MAAMOR JANTAN
VILLAGE SCENE, 2021
Watercolour on paper
115 x 150 cm
RM 5,000 - 9,000



63 MAAMOR JANTAN
DRAGONFLY, 2022
Watercolour on paper
56 x 71.5 cm
RM 1,500 - 3,000



64 KHALIL IBRAHIM
SA SUDAH MAKAN - LAST SUPPER,
1967
Batik
66 x 86 cm
RM 50,000 - 90,000



53 LEE LONG LOOI
SKY, CLOUD & WATER, 1996
Oil pastel on canvas
32 x 78 cm
RM 3,000 - 5,000



54 LEE LONG LOOI
TWO SIBLINGS, 1982
Watercolour on paper
52 x 39 cm
RM 3,000 - 5,000



55 CHEONG LAI TONG
FIGURES AND FORMS, 1961
Oil on board
91.5 x 30 cm
RM 8,000 - 12,000



56 PETER HARRIS
TANJUNG BIDARA SERIES, 1957
Oil on board
50.5 x 35 cm
RM 3,000 - 5,000



65 CHUAH THEAN TENG, DATO
MOTHER AND CHILDREN, 1970'S
Batik
50 x 45 cm
RM 12,000 - 22,000



66 CHUAH SIEW TENG
BOY LEADING A BULLOCK, 1970
Batik
61.5 x 89.5 cm
RM 2,000 - 3,000



67 M. SUKRI DERAHMAN
WARISAN NO.1, 2022
Batik
107 x 82 cm
RM 2,000 - 4,000



68 KENG SENG CHOO
BASKET CARRIERS, 1973
Batik
58 x 36 cm
RM 1,000 - 2,000



57 SHAFURDIN HABIB
SANTAI, 2017
Watercolour on paper
30.5 x 45.8 cm
RM 1,500 - 2,800



58 SHAFURDIN HABIB
PADI MENGUNING, 2017
Watercolour on paper
30.5 x 45.8 cm
RM 1500 - 2,800



59 MAAMOR JANTAN
DRAGONFLY, 2023
Watercolour on paper
69 x 114 cm
RM 1,500 - 3,000



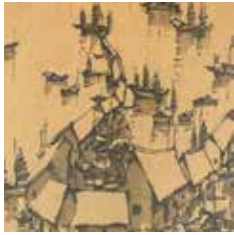
60 MAAMOR JANTAN
BALI - DARI PURA, 2019
Watercolour on paper
42 x 59 cm
RM 2,000 - 4,000



69 CHUAH THEAN TENG, DATO
BULLOCK CART, 1970'S
Batik
75 x 90 cm
RM 28,000 - 55,000



70 CHUAH SEOW KENG
ORANGE SUN OVER FISHING VILLAGE
Batik
60 x 155 cm
RM 2,000 - 5,000



71 TAN CHOON GHEE
SEASCAPE, 1962
Ink on paper
55 x 35 cm
RM 3,500 - 5,000



72 ALFREDO BUENAVENTURA
FLOWER VENDORS
Acrylic on canvas
91 x 60 cm
RM 1,000 - 2,000



73 ASASAX
ANGKOR WAT, 1980'S

Mixed media on paper
42 x 62 cm
RM 1,000 - 2,000



74 MADE WIAN TA
UNTITLED, 1992

Mixed media on canvas
50 x 39.5 cm
RM 4,000 - 7,000



75 NGUYEN THANH BINH
MOTHER AND BABY

Oil on canvas
60 x 90 cm
RM 3,000 - 5,000



76 M. SIVANESAN
INDIAN DANCER, 1980'S

Oil on canvas
59 x 59 cm
RM 1,000 - 2,000



85 ABDUL LATIFF MOHIDIN
GELOMBANG, 1993

Mixed media on paper
20 x 29 cm
RM 18,000 - 25,000



86 IBRAHIM HUSSEIN, DATUK
THE GAME, NOV 1964 (NEW YORK)

Gouache on magazine paper laid to card
20.3 x 22.8 cm
RM 22,000 - 38,000



87 IBRAHIM HUSSEIN, DATUK
LITTLE COMMOTION, 1964

Gouache on magazine paper laid to card
21 x 30.5 cm
RM 29,000 - 48,000



88 IBRAHIM HUSSEIN, DATUK
HOMAGE, 1964

Oil on canvas
126.5 x 101 cm
RM 500,000 - 600,000



77 ENG TAY
FLUTE AND DANCE, 1974

Etching on paper (A/P)
19.5 x 22 cm
RM 1,000 - 2,000



78 ENG TAY
AFTERNOON GATHERING, 1983

Etching on paper (A/P)
38.5 x 49.5 cm
RM 1,500 - 3,000



79 RAPHAEL SCOTT AHBENG
EARLY MORNING IN BAKO, 2004

Oil on board
22.5 x 30.5 cm
RM 900 - 2,500



80 RAPHAEL SCOTT AHBENG
LOW TIDE IN SEMPORNA, SABAH,
2002

Oil on board
22.5 x 30.5 cm
RM 1,800 - 3,500



81 MOHD SANI MOHD DOM
UNTITLED, 1990

Oil on canvas
24.5 x 34.5 cm
RM 5,000 - 12,000



82 RAHMAT RAMLI
UNTITLED, 2009

Oil on canvas
53 x 136 cm
RM 5,000 - 12,000



83 KHALIL IBRAHIM
THREE NUDE FIGURES, 2001

Ink on paper
27 x 37.5 cm
RM 5,500 - 12,000



84 KHALIL IBRAHIM
LUCERNE NEIGHBOURHOOD, 1984

Ink on paper
31 x 46 cm
RM 16,000 - 25,000



Lot. 34, **B. Prabha**, Untitled, 2011

1

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Landscape, 1981

Acrylic on board 20 x 25 cm

Private Collection, Kuala Lumpur

Signed and dated on lower right

RM 3,000 - 7,000

There is something sublime, ethereal and yes, perhaps, even a little spiritual about the Expressionistic abstract works created by that master Malaysian artist – Khalil Ibrahim. Ever since his art apprenticeship in 1960s England (at St.Martin's School of Art, central London) meeting Malaysian abstract/ expressionist artist Ibrahim Hussein (known for Gardu – 1968 and My Father the Astronaut – 1970) and, later, meeting with Malaysian Expressionist painter/poet Latiff Mohidin (famous for his Pago Pago series) – there had been a distinctly abstract undercurrent to many of Khalil Ibrahim's works. There seems little doubt that studying at an English art school, learning fresh ways of seeing, coupled with having contact with artists discovering new approaches to their art and lives, changed the way Khalil approached his own artistic works.



2

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Sanur - Bali, 1968

Ink and pencil on paper 28 x 48 cm

Private Collection, USA

Signed, dated, and titled on lower left

RM 6,000 - 9,000



There is something sublime, ethereal and yes, perhaps, even a little spiritual about the Expressionistic abstract works created by that master Malaysian artist – Khalil Ibrahim. Ever since his art apprenticeship in 1960s England (at St.Martin's School of Art, central London) meeting Malaysian abstract/ expressionist artist Ibrahim Hussein (known for Gardu – 1968 and My Father the Astronaut – 1970) and, later, meeting with Malaysian Expressionist painter/poet Latiff Mohidin (famous for his Pago Pago series) – there had been a distinctly abstract undercurrent to many of Khalil Ibrahim's works. There seems little doubt that studying at an English art school, learning fresh ways of seeing, coupled with having contact with artists discovering new approaches to their art and lives, changed the way Khalil approached his own artistic works.

3

YUSOF GHANI

B. Johor, 1950

Yu Yuan, 2012

Mixed media on paper 36 x 49 cm

Private Collection, Kuala Lumpur

Signed and dated "Yusof Ghani 12" on lower right

RM 2,000 - 5,000



4

CHANG FEE MING

B. Terengganu, 1959

Mingun, Myanmar, 1998

Watercolour on paper 12.5 x 20 cm

Private Collection, Kuala Lumpur

Signed on lower right

RM 2,000 - 3,500



A self-taught Balinese artist, Fee Ming was born in Terengganu, Malaysia in 1959. He began his career in the early 1980s and has since become one of Asia's most highly regarded artists working mostly in watercolour. His works are acclaimed, exhibited and collected throughout the world and have appeared regularly on auction at Sotheby's and Christie's since 1995. Spending much of his time travelling, his main subject has been the people and places of Southeast Asia. Portrayed through an extraordinary grasp of texture and light, vibrancy of colour and composition, his work is suffused with pathos as well as beauty. He is currently based in Kuala Terengganu, although he returns frequently to Bali, his second home, and spends much of his time travelling through Asia. In his own words: 'To travel and see and paint is for me a way of learning, part of my life philosophy'.

5

CHANG FEE MING

B. Terengganu, 1959

What About These? Mekong Delta, Vietnam, 2001

Watercolour on paper 12.5 x 20 cm

Private Collection, Kuala Lumpur

Signed on lower right

RM 2,000 - 3,500

A self-taught Balinese artist, Fee Ming was born in Terengganu, Malaysia in 1959. He began his career in the early 1980s and has since become one of Asia's most highly regarded artists working mostly in watercolour. His works are acclaimed, exhibited and collected throughout the world and have appeared regularly on auction at Sotheby's and Christie's since 1995. Spending much of his time travelling, his main subject has been the people and places of Southeast Asia. Portrayed through an extraordinary grasp of texture and light, vibrancy of colour and composition, his work is suffused with pathos as well as beauty. He is currently based in Kuala Terengganu, although he returns frequently to Bali, his second home, and spends much of his time travelling through Asia. In his own words: 'To travel and see and paint is for me a way of learning, part of my life philosophy'.



6

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Night Series, 2012

Mixed media on canvas 65 x 50 cm

Private Collection, Kuala Lumpur

Signed “Ismail Latiff” on lower middle

RM 4,000 - 7,000

Ismail Abdul Latiff, born in Kampung Pulau, Malacca in 1955, is a renowned Malaysian Asian modern and contemporary artist. He is known for his unique style characterised by vibrant colours and energetic brushstrokes, adding a touch of sparkle to any living space. In 1979, Ismail obtained his Diploma in Art & Design from Malaysia Institute MARA Institute of Technology in Selangor. He held his first Solo Exhibition in Kuala Lumpur in 1984, followed by several others, including “Nine Years with Art Salon” in Kuala Lumpur in 1993, “Magic in The Sky” in Kuala Lumpur in 2005, and “Come Fly With Me” in Kuala Lumpur in 2008. Throughout his career, Ismail has received recognition for his artistic achievements. In 1979, he was awarded the Frank Sullivan Award at Salon Malaysia, Balai Seni Lukis Negara in Kuala Lumpur. In 1981, he was named the Young Illustrator for Asia in Japan. Notably, in 1992, he won the First Prize at the Biennale of Visual Arts in Seychelles. Ismail Abdul Latiff’s artwork continues to captivate audiences with its vibrant colours, dynamic strokes, and unique artistic expression. His contributions to the art scene have solidified his position as an influential and celebrated artist in Malaysia and beyond.



7

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Gelora Senja...Kuningan No. 02, 2022

Acrylic on canvas 46 x 46 cm

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower middle

RM 1,500 - 3,000

Ismail Abdul Latiff, born in Kampung Pulau, Malacca in 1955, is a renowned Malaysian Asian modern and contemporary artist. He is known for his unique style characterised by vibrant colours and energetic brushstrokes, adding a touch of sparkle to any living space. In 1979, Ismail obtained his Diploma in Art & Design from Malaysia Institute MARA Institute of Technology in Selangor. He held his first Solo Exhibition in Kuala Lumpur in 1984, followed by several others, including "Nine Years with Art Salon" in Kuala Lumpur in 1993, "Magic in The Sky" in Kuala Lumpur in 2005, and "Come Fly With Me" in Kuala Lumpur in 2008. Throughout his career, Ismail has received recognition for his artistic achievements. In 1979, he was awarded the Frank Sullivan Award at Salon Malaysia, Balai Seni Lukis Negara in Kuala Lumpur. In 1981, he was named the Young Illustrator for Asia in Japan. Notably, in 1992, he won the First Prize at the Biennale of Visual Arts in Seychelles.



8

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Fly With Me...The Dancing Sky, 2022
Acrylic and mixed media on canvas 84 x 59 cm

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

RM 9,000 - 12,000

Ismail Abdul Latiff, born in Kampung Pulau, Malacca in 1955, is a renowned Malaysian Asian modern and contemporary artist. He is known for his unique style characterised by vibrant colours and energetic brushstrokes, adding a touch of sparkle to any living space. In 1979, Ismail obtained his Diploma in Art & Design from Malaysia Institute MARA Institute of Technology in Selangor. He held his first Solo Exhibition in Kuala Lumpur in 1984, followed by several others, including "Nine Years with Art Salon" in Kuala Lumpur in 1993, "Magic in The Sky" in Kuala Lumpur in 2005, and "Come Fly With Me" in Kuala Lumpur in 2008. Throughout his career, Ismail has received recognition for his artistic achievements. In 1979, he was awarded the Frank Sullivan Award at Salon Malaysia, Balai Seni Lukis Negara in Kuala Lumpur. In 1981, he was named the Young Illustrator for Asia in Japan. Notably, in 1992, he won the First Prize at the Biennale of Visual Arts in Seychelles.



9

RAFIEE GHANI

B. Kedah, 1962

The Emerald Lake, 2020
Watercolour on paper 75 x 114 cm

Private Collection, Kuala Lumpur

Signed, dated, and titled on lower left

RM 5,000 - 12,000

Born northwest of Malaysia in Kedah, Rafiee Ghani is one of the country's foremost abstract expressionist painters to date. Rafiee was trained at the De Vrije Academie Voor Bildeende Kunst, the Hague, Holland in 1980 before returning to retake his Diploma in Printmaking at the Mara Institute of Technology in 1985. He then graduated with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. It was in Europe that he gained experience and inspiration to create his personal form of art. As an avid traveller, his works revolved around his travels, scenery, and still life that depict all types of objects of everyday life including vases, stools, chairs, flowers and many more. His works speak for itself through brilliant composition, colour combination, balance of light and shadow.



10

BHANU ACHAN

B. Kuala Lumpur, 1949

Source Nature Series - Ground I, 2016

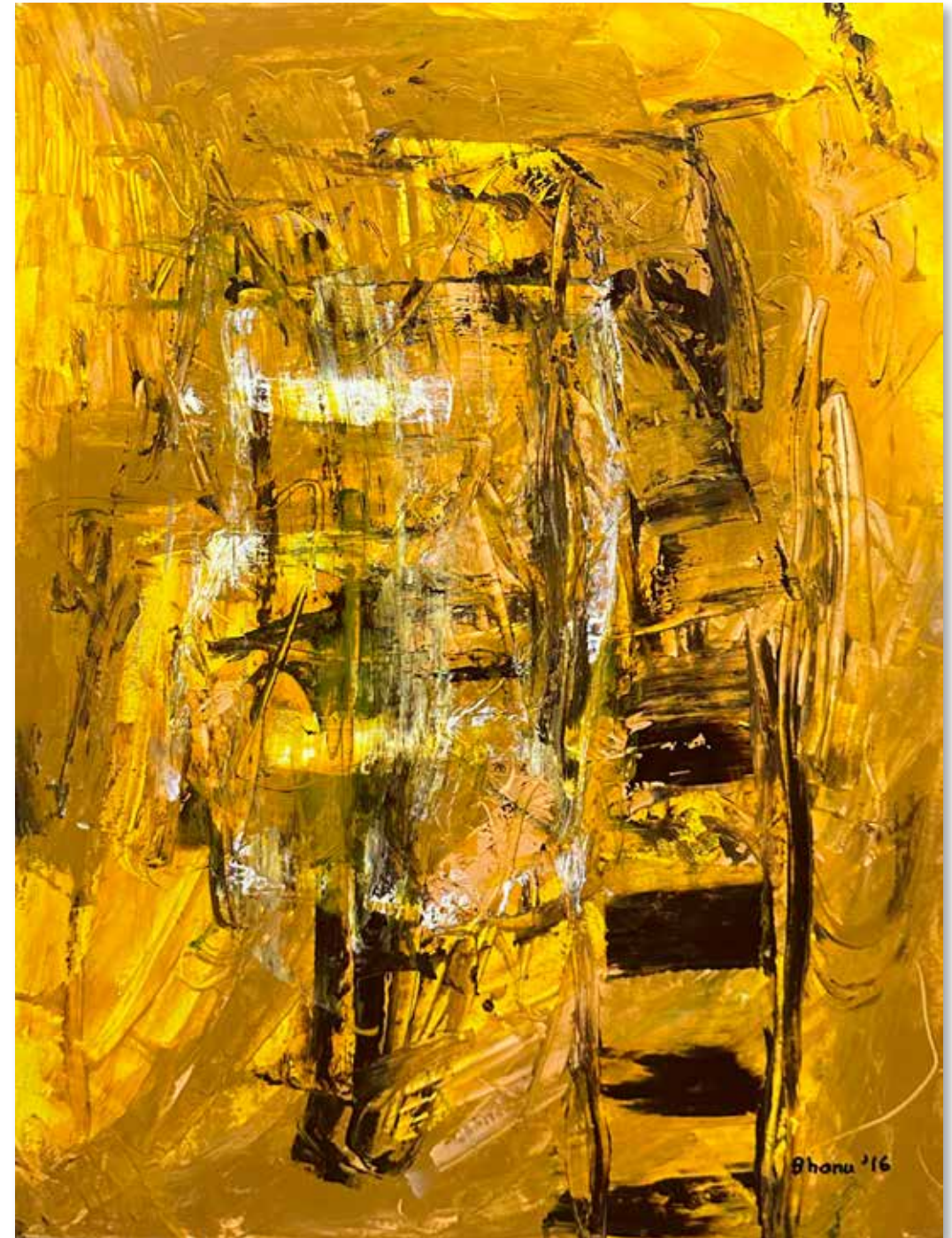
Mixed media on paper 59 x 42 cm

Private Collection, Kuala Lumpur

Signed and dated "Bhanu '16" on lower right

RM 1,500 - 3,000

Kuala Lumpur born artist, Bhanu Achan is quietly content with life. He was meant to be an artist. His love for art has guided him through the twist and turns of his life to be where he is today. Leaving high school with an impeccable academic record and with a brilliant future ahead, Achan enrolled in medical school in India. Experiences in that deeply spiritual land introduced to him the divine and mystical side of reality that he eventually manifested in art. His growing ardour for his paint and brushes gave him no choice but to forsake medicine. Achan returned to Malaysia, an artist and has never looked back since. Over the course of his 40- year career of creating art, Achan has produced spectacular masterpieces with consistent frequency. His gift for artistry is derived from his love for nature. They are laden with underlying metaphors of Achan's struggle to find meaning beyond form and content.



11

BHANU ACHAN

B. Kuala Lumpur, 1949

Source Nature Series - Ground II, 2016

Mixed media on paper 59 x 42 cm

Private Collection, Kuala Lumpur

Signed and dated "Bhanu 16" on lower right

RM 1,500 - 3,000

Kuala Lumpur born artist, Bhanu Achan is quietly content with life. He was meant to be an artist. His love for art has guided him through the twist and turns of his life to be where he is today. Leaving high school with an impeccable academic record and with a brilliant future ahead, Achan enrolled in medical school in India. Experiences in that deeply spiritual land introduced to him the divine and mystical side of reality that he eventually manifested in art. His growing ardour for his paint and brushes gave him no choice but to forsake medicine. Achan returned to Malaysia, an artist and has never looked back since. Over the course of his 40- year career of creating art, Achan has produced spectacular masterpieces with consistent frequency. His gift for artistry is derived from his love for nature. They are laden with underlying metaphors of Achan's struggle to find meaning beyond form and content.



12

YAP CHIN HOE

B. Selangor, 1970

Table with Vase, 2010
Acrylic on canvas 51 x 51 cm

Private Collection, Kuala Lumpur

Signed on lower right

RM 2,000 - 3,000

Yap Chin Hoe became a full-time artist upon his graduation from the Malaysian Institute of Arts in 1991 and also obtained a Double Major in Oil Painting and Printmaking. He first embarked on his artistic journey in the direction of western oil and acrylic paintings. He develops a series of antique Chinese porcelain that is adopted as the focal subject, where modern touches are used to tease out the nostalgia that the porcelain evokes. His delicate brushstrokes reveal a meticulous quest to capture the ethereal quality of the antique porcelain, while brilliantly coloured Nonya and batik fabric serve as a counterpoint to the austerity of the blue and white china. The image of raucous Peranakan revelry comes to mind when flamboyant tapestries are paired with equally dramatic wares.



13

ABDUL MULTHALIB MUSA

B. Penang, 1976

Sculpture

Stainless steel 122 x 106 cm

Private Collection, Kuala Lumpur

RM 6,000 - 12,000

Abdul Multhalib Musa has sealed a reputation in the pantheon of Malaysian art as a sculptor of the leading rank. The artist's oeuvre is synonymous with fluid design and a keen understanding of conceptual and contemporary sensibilities. His sculptures derive, uncluttered, from a key minimalist motif and transcend cultural and linguistic divides with his "international abstraction". Multhalib's preferred medium is metal, specifically steel. The utilitarian alloy is transformed into opuses of high art that are both organic and evocative of movement. They are dynamic and allow the eye to follow choreographed pathways of curvatures and forms, rather than the stillness that is usually associated with sculpture. Actual movement is sometimes applied, for instance in hanging-sculptures, such as *Steel (year)*, where light filters through the slits between each circular piece.



14

CHONG SIEW YING

B. Kuala Lumpur, 1969

Horizon I, 2009

Oil on canvas 100 x 81 cm

Private Collection, Kuala Lumpur

Signed and dated “Siew Ying 09” on lower right

RM 16,000 - 25,000

Born in 1969 in Kuala Lumpur, Malaysia, Chong Siew Ying left for France in 1990 to pursue Fine Arts at Cole des Beaux-Arts de Versailles. Despite the language barrier as she was unable to speak English or French. Siew Ying's passion and determination to become a fine artist was what led her to pursue her dream in the famous capital of the arts. Upon graduating, she studied and taught at international printmaking centre, Atelier 63 in Paris, whilst continuing her art and exhibiting in the city. Siew Ying's works have been exhibited in a number of solo and group exhibitions across Asia, Europe and the United States of America



15

FAUZIN MUSTAFA

B. Perak, 1966

Eclipse - Throughout the Night, 2001

Mixed media on canvas 122 x 92 cm

Private Collection, Kuala Lumpur

Signed and dated on lower left

RM 15,000 - 25,000

Fauzin Mustafa defined his artistic repertoire early, beginning with the 'mixed media' theme of the Young Contemporaries Competition in 1987. That same year, with a group of like-minded individuals (Hasnul J Saidon, Mohd Noor Mahmud, and Taufik Abdullah), Fauzin exhibited mixed media works under the joint title 4 Persepsi. The group's goals were simple: to challenge the conventional rules regarding painting (and art of the time). The exhibition came as a result of the group's efforts – producing set designs - for the Centrestage Theatre group (years later, another young group of artists, Matahati, would follow this same path).



16

ALI NURAZMAL YUSOFF

B. Penang, 1978

Shark Song 2, 2012

Oil on canvas 136 x 122 cm

Private Collection, Kuala Lumpur

Signed and dated on verso

RM 10,000 - 22,000

Nurazmal Yusoff's decade-long journey towards being a full-time artist has travelled a hard road of dedicated work. Self-produced documents show the artist's budding flair as a teen and blossomed with his experimentation and exploration of painting's various genres, including expressionism and conceptualism. Like another artist in this collection, Khairina Khairuddin, Ali – as he is also referred to – is part of a group of six artists called Dikalajingga that shared a common studio space (of the same name) post-graduation. They bonded early on in university and had similar interests, such as music and figurative works. This early passion has carried throughout Ali's practice and is most notable in his works from 2008 that see the figure perfected through a delivery of commendable realism.



17

ALI NURAZMAL YUSOFF

B. Penang, 1978

Internal Affair, 2012

Oil on canvas 168 x 168 cm

Private Collection, Kuala Lumpur

Signed and dated on verso

RM 18,000 - 35,000

Nurazmal Yusoff's decade-long journey towards being a full-time artist has travelled a hard road of dedicated work. Self-produced documents show the artist's budding flair as a teen and blossomed with his experimentation and exploration of painting's various genres, including expressionism and conceptualism. Like another artist in this collection, Khairina Khairuddin, Ali – as he is also referred to – is part of a group of six artists called Dikalajingga that shared a common studio space (of the same name) post-graduation. They bonded early on in university and had similar interests, such as music and figurative works. This early passion has carried throughout Ali's practice and is most notable in his works from 2008 that see the figure perfected through a delivery of commendable realism.



18

FAUZAN OMAR

B. Kelantan, 1951

Untitled

Acrylic and collage on canvas 120 x 120 cm

Private Collection, Kuala Lumpur

RM 45,000 - 65,000



19

MOHD RADUAN MAN

B. Pahang, 1978

Tasik Chini II, 2007

Wood print and oil on canvas 183 x 242 cm

Private Collection, Kuala Lumpur

Signed, dated, and titled "Raduan Man 2007 Tasik Chini II" on verso

RM 10,000 - 16,000

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 graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called Fresh Markings at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows namely Living Metal in 2012.



20

MOHD RADUAN MAN

B. Pahang, 1978

Fly Back, 2014

Oil on linen 108 x 74 cm

Private Collection, Kuala Lumpur

Signed and dated "Raduan 2014" on lower right. Artist name, year, title, and medium inscribed on the verso

RM 5,000 - 9,000

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 graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called Fresh Markings at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows namely Living Metal in 2012.



21

MOHD RADUAN MAN

B. Pahang, 1978

01, 2014

Oil on linen 74 x 74 cm

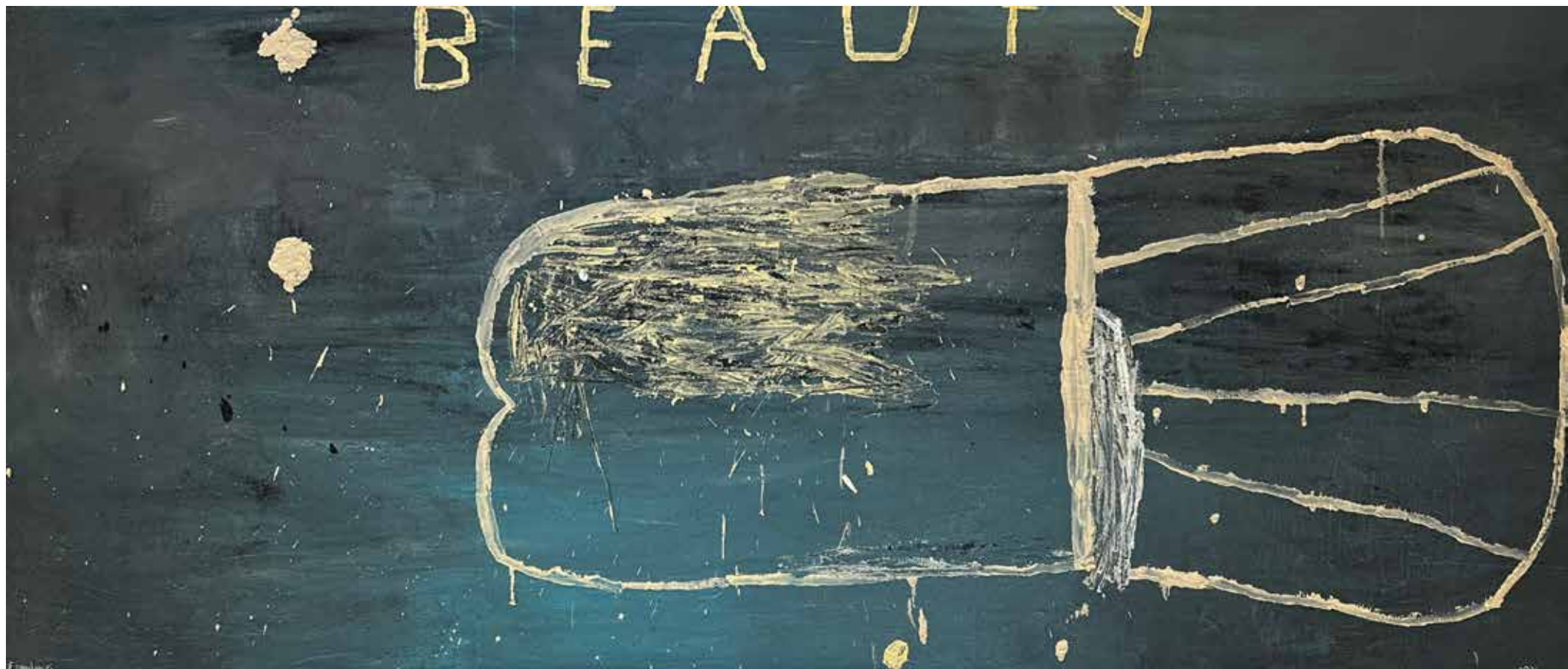
Private Collection, Kuala Lumpur

Signed and dated "Raduan Man 2014" on lower left. Artist name, date, title, and medium inscribed on the verso

RM 2,500 - 5,000

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 graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called Fresh Markings at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows namely Living Metal in 2012.





22

FAUZUL YUSRI

B. Kedah, 1947

Beauty, 2021

Oil on plywood 107 x 244 cm

Private Collection, Kuala Lumpur

Signed and dated on lower left. Artist name, title, size, date, and medium inscribed on the verso

RM 7,000 - 12,000

Fauzul yusri was born in Kedah, Malaysia. He received formal art education at the University Teknologi MARA (UTM) from 1996 to 1999. After completing his studies, he came under the apprenticeship of master Malaysian artist and curator, Yusof Ghani. Heavy-bodied pigments like oil paints, pumice & industrial texture paste compliment the signature surface scarring, loose irreverence, and layering that have become fundamental to the structure of Fauzul's images. As a result, the viewer may dissect the image in terms of spatial and textural depth, which animates isolated figures and forms so that they appear to float. Fauzul has received attention from prominent collectors including renowned British architect, Norman Foster, and received numerous awards in painting competitions, including Galeri Shah Alam and Jury Award 2004 Bakat Muda Sezaman. He has held over 14 solo exhibitions – the latest being 'BATU' in 2023 at TAKSU.

23

JALAINI ABU HASSAN

B. Selangor, 1963

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

Private Collection, Kuala Lumpur

Signed and dated "Jai 2014" on lower right

RM 10,000 - 18,000

Jalaini Abu Hassan or "Jai" is a contemporary Malaysian artist. His works are inspired by current events, expressed in local and familiar imagery and focused through his personal lens of nostalgia and history. Educated at MARA Institute of Technology (now UiTM), where he obtained his bachelor's degree. Jai continued his education — under scholarship — at the prestigious institutions of the Slade School of Fine Art in London and Pratt Institute in New York, where he obtained his master's degree and master of fine art respectively. A process painter, Jai is interested in the exploration of the act of creating a work, the exploration of materials and mediums, and the marks that form a drawing. He is always pushing back the boundaries in search of new processes and working towards presenting a Malaysian visual vernacular, one whose meaning would undoubtedly speak of his identity and culture.



24

AHMAD SHUKRI MOHAMED

B. Kelantan, 1969

Untitled, 2001

Acrylic on canvas 60 x 60 cm

Private Collection, Kuala Lumpur

Signed and dated "Ahmad Shukri Mohd 2001" on verso

RM 7,000 - 12,000

In Ahmad Shukri Mohamed's works, there is a departure from the immaculacy of painting on canvas towards texture, three-dimensionality, and mixed media. His early works, for instance, do not possess the expressionist angst of his Matahati peers, but heightened explorations of material and form. This can be seen in the artist's Hope, Dishonest series (1988-90), final year works at UiTM. The series speaks of societal hierarchies and, as they are the earliest indications of the artist's signatory style, offers a good point for contrast and examination. These collage works feature blends of pastel, acrylic paint, pencil, and stickers. In a work from 1990, images of children are included (recalling the paintings of war-stricken children that Bayu Utomo Radjikin produced during this period) to intensify the underlying message of social inequalities.

Cheong Lai Tong



25

AHMAD SHUKRI MOHAMED

B. Kelantan, 1969

Untitled, 2000

Acrylic on canvas 122 x 122 cm (Diptych)

Private Collection, Kuala Lumpur

Signed and dated "Ahmad Shukri Mohd 2000" on lower right

RM 8,000 - 14,000

In Ahmad Shukri Mohamed's works, there is a departure from the immaculacy of painting on canvas towards texture, three-dimensionality, and mixed media. His early works, for instance, do not possess the expressionist angst of his Matahati peers, but heightened explorations of material and form. This can be seen in the artist's Hope, Dishonest series (1988-90), final year works at UiTM. The series speaks of societal hierarchies and, as they are the earliest indications of the artist's signatory style, offers a good point for contrast and examination. These collage works feature blends of pastel, acrylic paint, pencil, and stickers. In a work from 1990, images of children are included (recalling the paintings of war-stricken children that Bayu Utomo Radjikin produced during this period) to intensify the underlying message of social inequalities.

Cheong Lai Tong



26

NAJIB AHMAD BAMADHAJ

B. Johor, 1987

Eclipse, 2011

Oil on canvas 61.5 x 92 cm

Private Collection, Kuala Lumpur

Signed and dated on lower right. Artist name, title, size, medium, and year inscribed on the verso

RM 2,000 - 3,000



27

BHANU ACHAN

B. Kuala Lumpur, 1949

Movement in Red, 2011

Mixed media on canvas 81 x 81 cm

Private Collection, Kuala Lumpur

Signed and dated "Bhanu 11" on lower right

RM 3,000 - 5,000

Kuala Lumpur born artist, Bhanu Achan is quietly content with life. He was meant to be an artist. His love for art has guided him through the twist and turns of his life to be where he is today. Leaving high school with an impeccable academic record and with a brilliant future ahead, Achan enrolled in medical school in India. Experiences in that deeply spiritual land introduced to him the divine and mystical side of reality that he eventually manifested in art. His growing ardour for his paint and brushes gave him no choice but to forsake medicine. Achan returned to Malaysia, an artist and has never looked back since. Over the course of his 40- year career of creating art, Achan has produced spectacular masterpieces with consistent frequency. His gift for artistry is derived from his love for nature. They are laden with underlying metaphors of Achan's struggle to find meaning beyond form and content.



28

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Tanah Kampung I, 2015

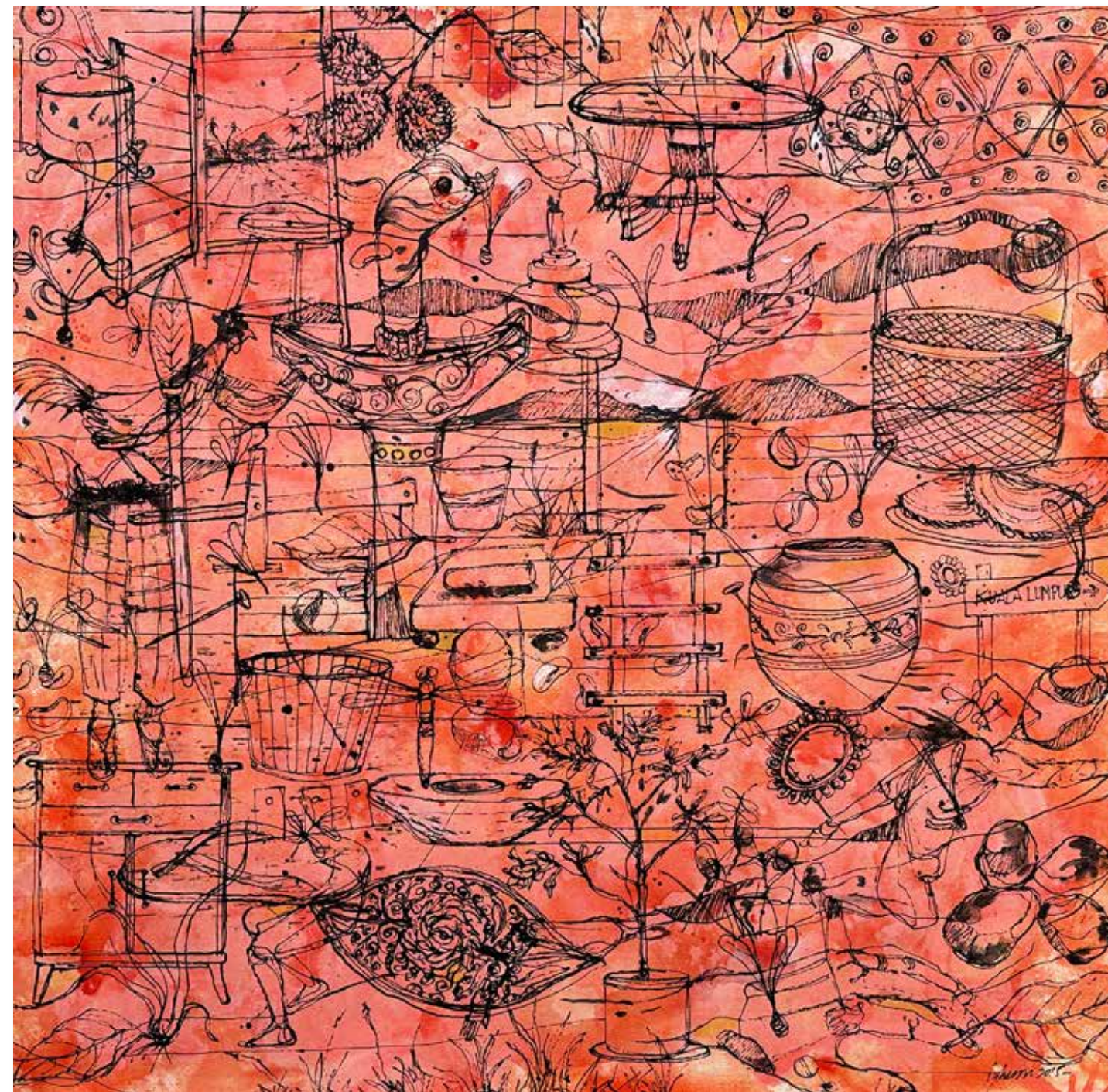
Acrylic on canvas 91 x 91 cm

Private Collection, Kuala Lumpur

Signed and dated "Izham 2015" on lower right

RM 1,500 - 3,000

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.



29

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Lembah II, 2022

Acrylic on canvas 91 x 91 cm

Private Collection, Kuala Lumpur

Signed and dated "Khairul Izhah 22" on lower right

RM 1,500 - 3,000

Born 1985 in Maran, Pahang, Khairul Izhah 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 Izhah 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, Izhah'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.



30

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Denai IV, 2022

Acrylic on canvas 61 x 61 cm

Private Collection, Kuala Lumpur

Signed and dated "Khairul Izhah 22" on lower middle

RM 1,500 - 3,000

Born 1985 in Maran, Pahang, Khairul Izhah 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 Izhah 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, Izhah'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.



31

KELVIN CHAP

B. Indonesia, 1975

Untitled, 2015/2016

Oil on canvas 79 x 59 cm

Private Collection, Kuala Lumpur

Signed and dated on lower left

RM 3,000 - 5,000



32

KEVIN PRO HART

B. Australia, 1928 - 2006

Track Through the Outback

Oil on board 33 x 65 cm

Private Collection, UK

Signed "Pro Hart" on lower right

RM 5,000 - 12,000



Kevin Charles "Pro" Hart, MBE (30 May 1928 – 28 March 2006), was an Australian artist, born in Broken Hill, New South Wales, who was considered the father of the Australian Outback painting movement and his works are widely admired for capturing the true spirit of the outback. He grew up on his family's sheep farm in Menindee and was nicknamed "Professor" (hence "Pro") during his younger days, when he was known as an inventor.

33

KEVIN PRO HART

B. Australia, 1928 - 2006

Extensive Landscape
Oil on board 10.5 x 15 cm

Private Collection, UK

Signed "Pro Hart" on lower left

RM 2,500 - 5,000



Kevin Charles "Pro" Hart, MBE (30 May 1928 – 28 March 2006), was an Australian artist, born in Broken Hill, New South Wales, who was considered the father of the Australian Outback painting movement and his works are widely admired for capturing the true spirit of the outback. He grew up on his family's sheep farm in Menindee and was nicknamed "Professor" (hence "Pro") during his younger days, when he was known as an inventor.

34

B. PRABHA

B. India, 1933 - 2001

Untitled, 2011

Oil on canvas 90 x 122 cm

Private Collection, India

Signed on the left side of painting

RM 20,000 - 32,000

B. Prabha (1933 – 2001) was a prolific Indian artist who worked primarily in oil on canvas. She is best known for her graceful, elongated figures of pensive rural women, each dominated by a single colour. By the time of her death, her work had been shown in over 50 exhibitions, and had found its way into significant art collections, including India's National Gallery of Modern Art, the TIFR Art Collection and the Air India Art Collection. Prabha started working at a time when India had few women artists. She was deeply inspired by the work of seminal modernist Amrita Sher-Gil. Much like Sher-Gil, the protagonists of Prabha's works were usually women. She was moved by the plight of rural women, and over time, they became the main theme of her work. In an interview with Youngbuzz India, she said "I have yet to see one happy woman." Her paintings also covered a wide range of subjects from landscapes to social issues like droughts, hunger and homelessness.



35

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Guardian of The Galaxy...Colouring the Sky, 2022

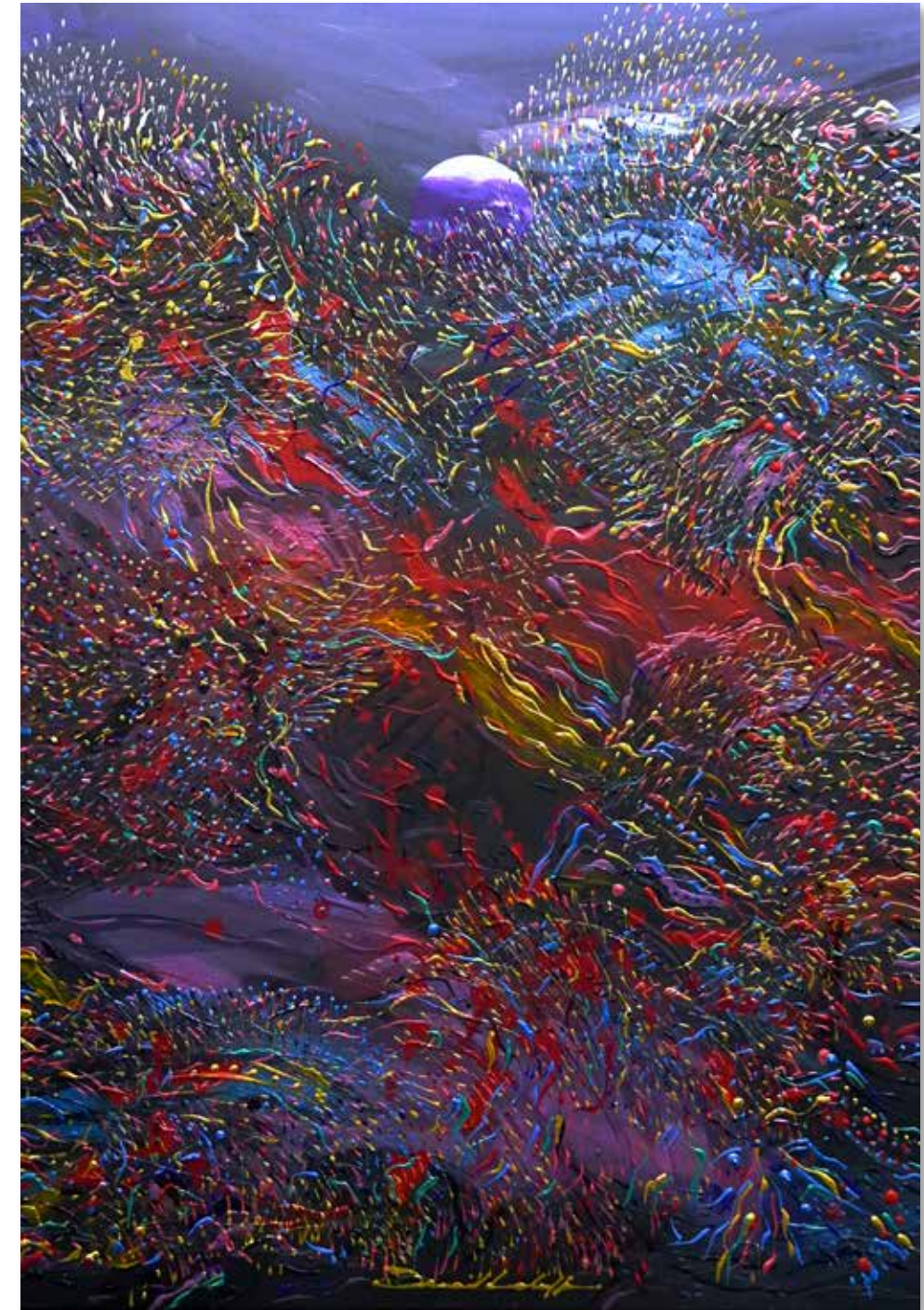
Acrylic and mixed media on canvas 84 x 59 cm

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower middle

RM 9,000 - 12,000

Ismail Abdul Latiff, born in Kampung Pulau, Malacca in 1955, is a renowned Malaysian Asian modern and contemporary artist. He is known for his unique style characterised by vibrant colours and energetic brushstrokes, adding a touch of sparkle to any living space. In 1979, Ismail obtained his Diploma in Art & Design from Malaysia Institute MARA Institute of Technology in Selangor. He held his first Solo Exhibition in Kuala Lumpur in 1984, followed by several others, including "Nine Years with Art Salon" in Kuala Lumpur in 1993, "Magic in The Sky" in Kuala Lumpur in 2005, and "Come Fly With Me" in Kuala Lumpur in 2008.



ISMAIL ABDUL LATIFF

B. Melaka, 1955

Magic in the Sky...Into the Dancing Stars, 2022

Acrylic and mixed media on canvas 84 x 59 cm

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower middle

RM 9,000 - 12,000

Ismail Abdul Latiff, born in Kampung Pulau, Malacca in 1955, is a renowned Malaysian Asian modern and contemporary artist. He is known for his unique style characterised by vibrant colours and energetic brushstrokes, adding a touch of sparkle to any living space. In 1979, Ismail obtained his Diploma in Art & Design from Malaysia Institute MARA Institute of Technology in Selangor. He held his first Solo Exhibition in Kuala Lumpur in 1984, followed by several others, including "Nine Years with Art Salon" in Kuala Lumpur in 1993, "Magic in The Sky" in Kuala Lumpur in 2005, and "Come Fly With Me" in Kuala Lumpur in 2008.



37

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Form XXIII, 2000

Acrylic on canvas 95 x 99 cm

Private Collection, Singapore

Signed and dated "Khalil Ibrahim 2000" on lower right

RM 55,000 - 75,000

There is something sublime, ethereal and yes, perhaps, even a little spiritual about the Expressionistic abstract works created by that master Malaysian artist – Khalil Ibrahim. Ever since his art apprenticeship in 1960s England (at St.Martin's School of Art, central London) meeting Malaysian abstract/ expressionist artist Ibrahim Hussein (known for Gardu – 1968 and My Father the Astronaut – 1970) and, later, meeting with Malaysian Expressionist painter/poet Latiff Mohidin (famous for his Pago Pago series) – there had been a distinctly abstract undercurrent to many of Khalil Ibrahim's works. There seems little doubt that studying at an English art school, learning fresh ways of seeing, coupled with having contact with artists discovering new approaches to their art and lives, changed the way Khalil approached his own artistic works.



38

YUSOF GHANI

B. Johor, 1950

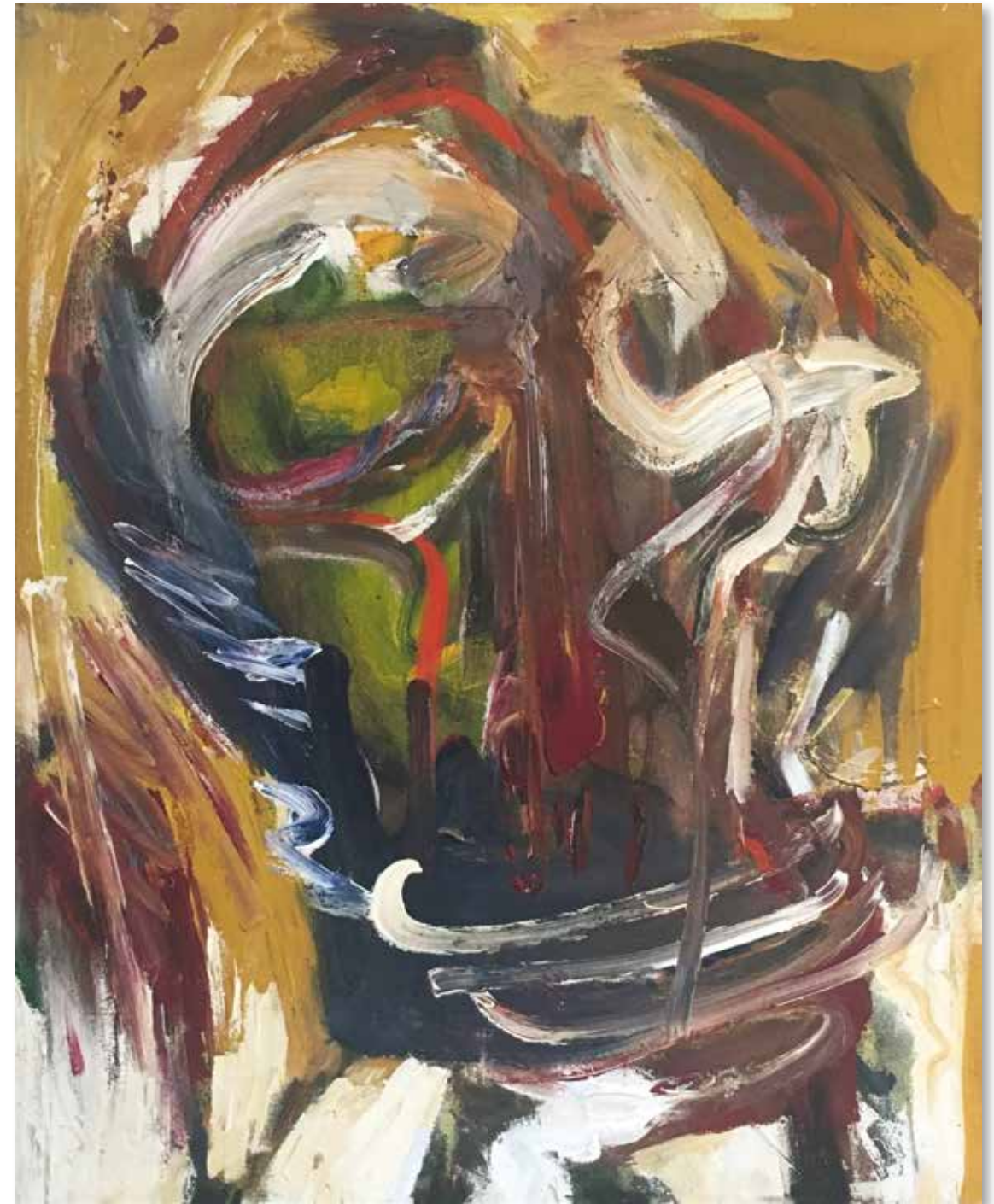
Topeng Series, 1996
Acrylic on canvas 76 x 61 cm

Private Collection, Kuala Lumpur

Titled, signed, and dated on verso

RM 14,000 - 22,000

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. Yusof Ghani was born in 1950 in Johor and used to frequent a small movie theater as a young boy, where he developed a predisposition towards painting. He received a scholarship to study art at George Mason University, USA, where he studied Graphic Art and proceeded to pursue his Master's in Fine Art at Catholic University, Washington. Upon returning to Malaysia, he began lecturing in Universiti MARA Institute of Technology. Most notably known for Abstract Expressionism, his other popular series are Topeng, Wayang, Segerak and Biring.



39

YUSOF GHANI

B. Johor, 1950

Topeng Series, 1996

Acrylic on canvas 76 x 61 cm

Private Collection, Kuala Lumpur

Signed “Yusof Ghani” on lower right and titled “Topeng” on lower left. Titled, signed, and dated on verso

RM 14,000 - 32,000

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. Yusof Ghani was born in 1950 in Johor and used to frequent a small movie theater as a young boy, where he developed a predisposition towards painting. He received a scholarship to study art at George Mason University, USA, where he studied Graphic Art and proceeded to pursue his Master’s in Fine Art at Catholic University, Washington. Upon returning to Malaysia, he began lecturing in Universiti MARA Institute of Technology. Most notably known for Abstract Expressionism, his other popular series are Topeng, Wayang, Segerak and Biring.



40

YUSOF GHANI

B. Johor, 1950

Topeng - Imbuan, 1996

Mixed media on paper 76 x 56 cm

Private Collection, Kuala Lumpur

Signed and titled “Topeng Yusof Ghani” on bottom edge of paper. Signed, titled and dated “Yusof Ghani Topeng - Imbuan 1996” on the verso

RM 13,000 - 18,000

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. Yusof Ghani was born in 1950 in Johor and used to frequent a small movie theater as a young boy, where he developed a predisposition towards painting. He received a scholarship to study art at George Mason University, USA, where he studied Graphic Art and proceeded to pursue his Master’s in Fine Art at Catholic University, Washington. Upon returning to Malaysia, he began lecturing in Universiti MARA Institute of Technology. Most notably known for Abstract Expressionism, his other popular series are Topeng, Wayang, Segerak and Biring.



41

RAFIEE GHANI

B. Kedah, 1962

Smokey River II, 2020

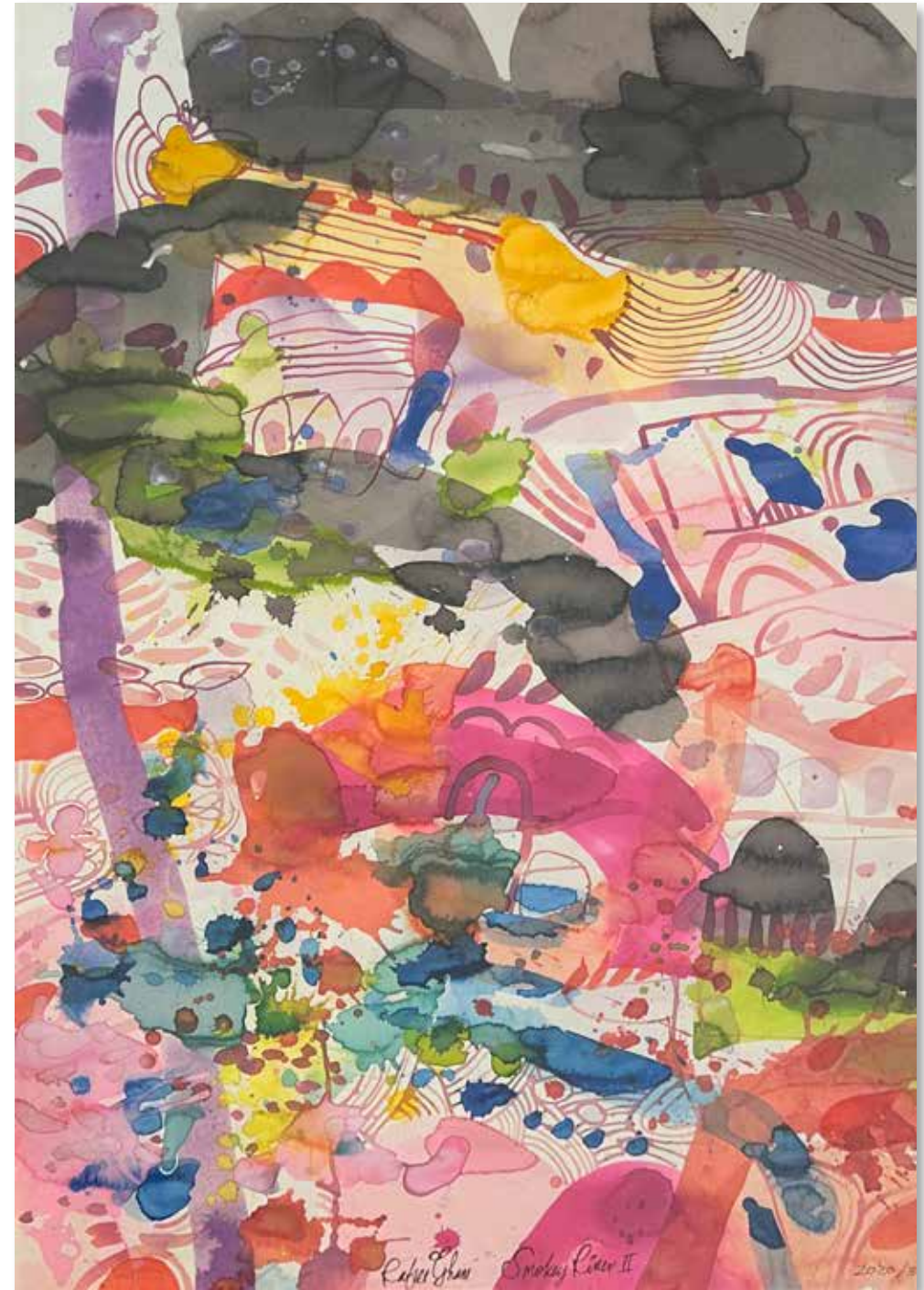
Watercolour on paper 114 x 75 cm

Private Collection, Kuala Lumpur

Signed and titled on lower middle. Dated on lower right

RM 5,000 - 12,000

Born northwest of Malaysia in Kedah, Rafiee Ghani is one of the country's foremost abstract expressionist painters to date. Rafiee was trained at the De Vrije Academie Voor Bildeende Kunst, the Hague, Holland in 1980 before returning to retake his Diploma in Printmaking at the Mara Institute of Technology in 1985. He then graduated with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. It was in Europe that he gained experience and inspiration to create his personal form of art. As an avid traveller, his works revolved around his travels, scenery, and still life that depict all types of objects of everyday life including vases, stools, chairs, flowers and many more. His works speak for itself through brilliant composition, colour combination, balance of light and shadow.



42

RAFIEE GHANI

B. Kedah, 1962

After the Rain, 2020

Watercolour on paper 152 x 152 cm

Private Collection, Kuala Lumpur

Signed, titled, and dated "Rafiee Ghani After the Rain 2020" on lower left

RM 18,000 - 28,000

Born northwest of Malaysia in Kedah, Rafiee Ghani is one of the country's foremost abstract expressionist painters to date. Rafiee was trained at the De Vrije Academie Voor Bildeende Kunst, the Hague, Holland in 1980 before returning to retake his Diploma in Printmaking at the Mara Institute of Technology in 1985. He then graduated with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. It was in Europe that he gained experience and inspiration to create his personal form of art. As an avid traveller, his works revolved around his travels, scenery, and still life that depict all types of objects of everyday life including vases, stools, chairs, flowers and many more. His works speak for itself through brilliant composition, colour combination, balance of light and shadow.



43

TAY MO LEONG, DATO

B. Penang, 1938

Bali Series (Green) Lengong Dancer 1, 1988

Watercolour on paper 69 x 56 cm

Private Collection, Penang

Signed on lower right

RM 7,500 - 12,000

Tay Mo-Leong (b. 1938, Penang) received his art education from the Taiwan Provincial Taipei Normal College (now National Taipei University of Education) in 1957 and later at the Longboat Key Center for the Arts, Florida, in 1970. It was in Taipei that he first developed an interest in batik. Upon his return to Malaysia in 1960, he set about perfecting his batik skills through repeated study trips to Kelantan. Though mostly known for his batik works, he was also proficient in watercolours, and served as Chairman of the Penang Watercolour Society for twenty years from 1985 to 2005. He has had solo exhibitions locally and internationally, in Japan, the United States, and Australia. In 2009, the Penang State Art Gallery honoured him with his first retrospective.



44

TAY MO LEONG, DATO

B. Penang, 1938

Bali Series (Red) Lengong Dance 3, 1988

Watercolour on paper 69 x 56 cm

Private Collection, Penang

Signed on lower right

RM 7,500 - 12,000

Tay Mo-Leong (b. 1938, Penang) received his art education from the Taiwan Provincial Taipei Normal College (now National Taipei University of Education) in 1957 and later at the Longboat Key Center for the Arts, Florida, in 1970. It was in Taipei that he first developed an interest in batik. Upon his return to Malaysia in 1960, he set about perfecting his batik skills through repeated study trips to Kelantan. Though mostly known for his batik works, he was also proficient in watercolours, and served as Chairman of the Penang Watercolour Society for twenty years from 1985 to 2005. He has had solo exhibitions locally and internationally, in Japan, the United States, and Australia. In 2009, the Penang State Art Gallery honoured him with his first retrospective.



45

TAY MO LEONG, DATO

B. Penang, 1938

Bali Series (Blue) Lengong Dance 2, 1988

Watercolour on paper 69 x 56 cm

Private Collection, Penang

Signed on lower left

RM 7,500 - 12,000

Tay Mo-Leong (b. 1938, Penang) received his art education from the Taiwan Provincial Taipei Normal College (now National Taipei University of Education) in 1957 and later at the Longboat Key Center for the Arts, Florida, in 1970. It was in Taipei that he first developed an interest in batik. Upon his return to Malaysia in 1960, he set about perfecting his batik skills through repeated study trips to Kelantan. Though mostly known for his batik works, he was also proficient in watercolours, and served as Chairman of the Penang Watercolour Society for twenty years from 1985 to 2005. He has had solo exhibitions locally and internationally, in Japan, the United States, and Australia. In 2009, the Penang State Art Gallery honoured him with his first retrospective.



46

YONG MUN SEN

B. Sarawak, 1896 - 1962

By the River, 1949

Watercolour on paper 38 x 56 cm

Private Collection, Sweden

Signed and dated "Mun Sen 1949" on lower left

RM 7,000 - 12,000

It's quite impossible not to be immensely captivated by Yong Mun Sen's artworks. They possess a certain quality to them that draws the viewers in and envelope them in the nostalgic landscapes, seascapes and figures that were his habitual subjects. Dubbed as the Father of Malaysian painting, the late Yong Mun Sen, born on Jan 10, 1896 was one of Malaysia's pioneer artists. The country's art scene is as vibrant and diverse as it is today due to his pertinent contributions. As one of the innovating self-taught artist, Yong left a strong legacy of watercolour and oils. The artist was born in a coconut estate in Kuching, Sarawak with the forename of Yen Lang. He could have settled for a life of ease, taking over the family business as a wealthy planter but he chose to answer the call of art.



47

YONG MUN SEN

B. Sarawak, 1896 - 1962

Palms, 1948

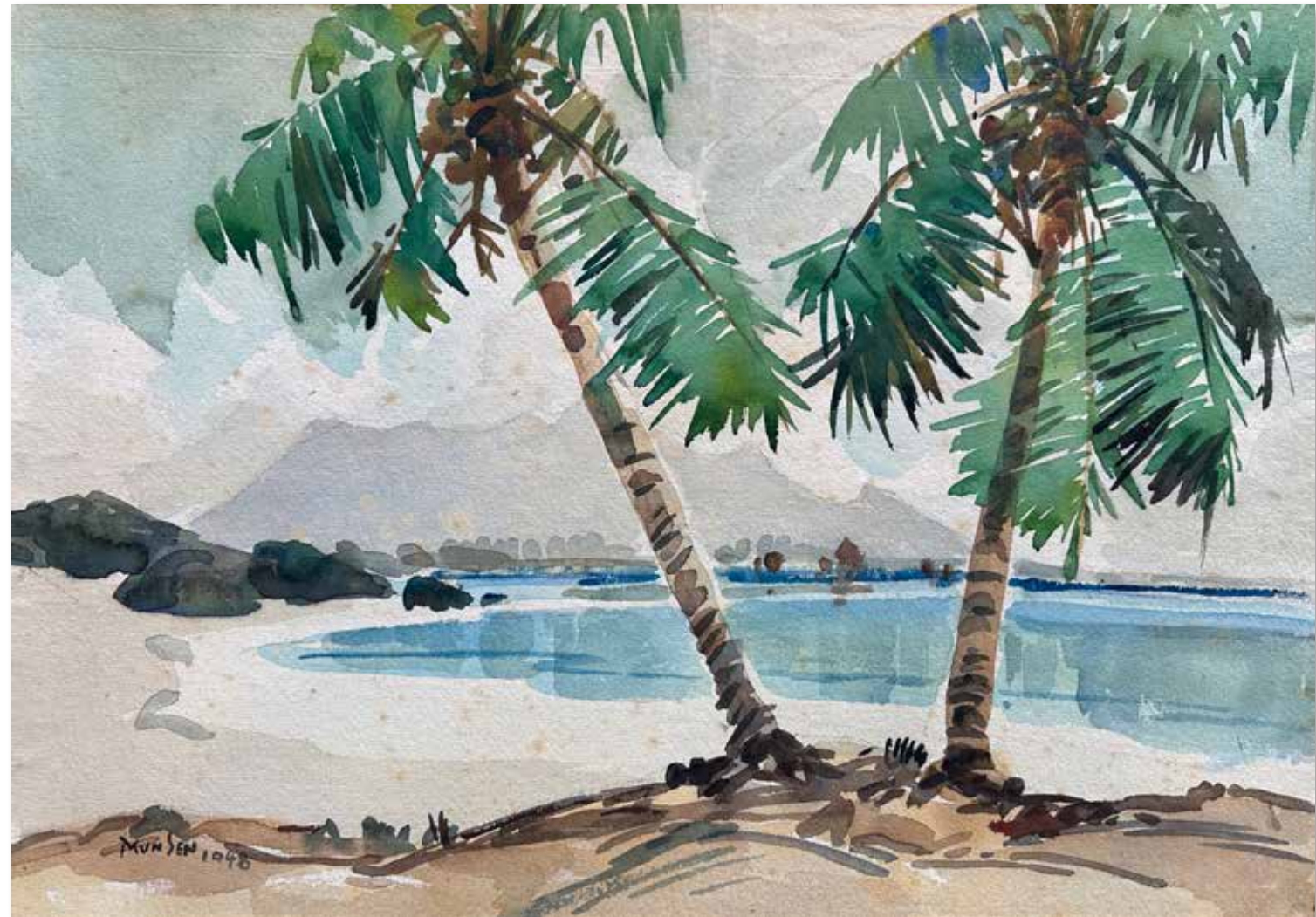
Watercolour on paper 38 x 56 cm

Private Collection, Sweden

Signed and dated "Mun Sen 1948" on lower left

RM 7,000 - 12,000

It's quite impossible not to be immensely captivated by Yong Mun Sen's artworks. They possess a certain quality to them that draws the viewers in and envelope them in the nostalgic landscapes, seascapes and figures that were his habitual subjects. Dubbed as the Father of Malaysian painting, the late Yong Mun Sen, born on Jan 10, 1896 was one of Malaysia's pioneer artists. The country's art scene is as vibrant and diverse as it is today due to his pertinent contributions. As one of the innovating self-taught artist, Yong left a strong legacy of watercolour and oils. The artist was born in a coconut estate in Kuching, Sarawak with the forename of Yen Lang. He could have settled for a life of ease, taking over the family business as a wealthy planter but he chose to answer the call of art.



48

YONG MUN SEN

B. Sarawak, 1896 - 1962

Fishing on the Rock, 1949
Watercolour on paper 28 x 39 cm

Private Collection, Sweden

Signed and dated "Mun Sen 1949" on lower left

RM 6,000 - 10,000

It's quite impossible not to be immensely captivated by Yong Mun Sen's artworks. They possess a certain quality to them that draws the viewers in and envelope them in the nostalgic landscapes, seascapes and figures that were his habitual subjects. Dubbed as the Father of Malaysian painting, the late Yong Mun Sen, born on Jan 10, 1896 was one of Malaysia's pioneer artists. The country's art scene is as vibrant and diverse as it is today due to his pertinent contributions. As one of the innovating self-taught artist, Yong left a strong legacy of watercolour and oils. The artist was born in a coconut estate in Kuching, Sarawak with the forename of Yen Lang. He could have settled for a life of ease, taking over the family business as a wealthy planter but he chose to answer the call of art.



49

AWANG DAMIT AHMAD

B. Sabah, 1956

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

Private Collection, Kuala Lumpur

Signed, titled and dated on the verso

RM 80,000 - 120,000

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.



50

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

“Model in St Martins” - St Martin Series of Artworks, 1964

Acrylic on board 73 x 44 cm

Private Collection, Singapore. Illustrated on page 118 of the “The Art Journey of Khalil Ibrahim” Retrospective book published by KLAS in 2015.

Signed and dated “Khalil 64” on lower right

RM 30,000 - 50,000

There is something sublime, ethereal and yes, perhaps, even a little spiritual about the Expressionistic abstract works created by that master Malaysian artist – Khalil Ibrahim. Ever since his art apprenticeship in 1960s England (at St.Martin’s School of Art, central London) meeting Malaysian abstract/ expressionist artist Ibrahim Hussein (known for Gardu – 1968 and My Father the Astronaut – 1970) and, later, meeting with Malaysian Expressionist painter/poet Latiff Mohidin (famous for his Pago Pago series) – there had been a distinctly abstract undercurrent to many of Khalil Ibrahim’s works. There seems little doubt that studying at an English art school, learning fresh ways of seeing, coupled with having contact with artists discovering new approaches to their art and lives, changed the way Khalil approached his own artistic works.



51

KHOO SUI HOE

B. Kedah, 1939

Little Couple - Moon River, 1978

Acrylic on canvas 92.5 cm (diameter)

Private Collection, Germany

Signed and dated on verso

RM 25,000 - 35,000

Khoo Sui Hoe (1939) is an American-based artist born to a fine tailor and homemaker in Kedah, Malaysia. His childhood aspirations of being a journalist led to his ventures outside of Malaysia, and across the border into Singapore, where he received his initial formal art education at the Nanyang Academy of Fine Arts in 1959 as apprentice to renowned pioneer artists Georgette Chen, Cheong Soo Pieng and Lai Foong Moi. Furthering his studies in the Pratt Graphic Centre, New York, Khoo's works are a harmonious fusion of Western influences and British Malaya (Singapore and Malaysia before independence) cultures. An avid traveller, Khoo had the opportunity to engage in intellectual discourse and exchanges with other artists and patrons, broadening his horizon as a documentary painter of communities. His artworks thus serve as documentation of his constantly evolving environment as he travels to other countries like Japan and Thailand.



52

ENG TAY

B. Kedah, 1947

Longing

Oil on canvas 76 x 101 cm

Private Collection, UK

RM 25,000 - 35,000

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





53

LEE LONG LOOI

B. Kedah, 1942 - 2016

Sky, Cloud & Water, 1996
Oil pastel on canvas 32 x 78 cm

Private Collection, Kuala Lumpur

Dated 96 on lower right

RM 3,000 - 5,000

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

54

LEE LONG LOOI

B. Kedah, 1942 - 2016

Two Siblings, 1982

Watercolour on paper 52 x 39 cm

Private Collection, Canada

Signed and dated on the upper left side of the painting

RM 3,000 - 5,000

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



55

CHEONG LAI TONG

B. China, 1932 - 2022

Figures and Forms, 1961

Oil on board 91.5 x 30 cm

Private Collection, Kuala Lumpur

Signed and dated "Lai Tong" on lower left

RM 8,000 - 12,000

It has been 60 years since artist Cheong Lai Tong first contributed artistically to Malaysia. What he began around the time of Malaysia's independence has now become cherished and historic in terms of both talent and contribution. The biggest asset in all this is essentially Cheong Lai Tong himself, who, after six decades of art, is still moving forward. Still inventing, still composing. Born in China in the year 1932, he came to Malaya in 1938 with his mother and two sisters to join his father, who was running a business in Kuala Lumpur.



56

PETER HARRIS

B. England, 1923 - 2009

Tanjung Bidara Series, 1957

Oil on board 50.5 x 35 cm

Private Collection, Kuala Lumpur

Signed and dated on lower right

RM 3,000 - 5,000

Born in Bristol, England, Peter Harris (1923–2009) played an important role in Malaysian art history as an early pioneer of art education. This painter and educational figure received his education at the West of England Art Academy in 1939, and then came to the Malay Federation in 1951 to teach art in local schools as the first art authority in the country. The following year he founded the Wednesday Art Group (WAG) to promote freedom of expression and ideas in creative painting. WAG's members include several well-known Malaysian painters, including Patrick Ng Kah Onn, Syed Ahmad Jamal, Dzulkifli Buyong, Cheong Lai Tong and Dr Jolly Koh. He left Malaya in 1960 and the National Painting Hall organized his first retrospective exhibition. In 1962, he was invited to return to this country to supervise arts education in Sabah.



57

SHAFURDIN HABIB

B. Perak, 1961

Santai, 2017

Watercolour on paper 30.5 x 45.8 cm

Private Collection, Kuala Lumpur

Signed and dated Shafurdin Habib 2017 on lower right

RM 1,500 - 2,800

Born in Kampung Basong, Perak, Shafurdin now 50 smiles as he recalls his childhood days in the villages, "...as a schoolboy I loved drawing-all my school exercise books were full of my pencil drawings." A humble hobby soon turned into a deep passion. In his twenties, when Shafurdin moved to Kuala Lumpur, he bestfriended established watercolourists, among them the famed Khalil Ibrahim. In fact, Khalil's influence is discerned in many of Shafurdin's works; compare Khalil's "Tumpat, Kelantan Fishing Village" (1978) and Shafurdin's "Berlabuh". The artist actively pursued painting all through the 1980's, mainly to compose a good number of pieces to join professional art clubs. During this time, he exhibited at Pok Balai Seni Lukis Sabah (1987).



58

SHAFURDIN HABIB

B. Perak, 1961

Padi Menguning, 2017

Watercolour on paper 30.5 x 45.8 cm

Private Collection, Kuala Lumpur

Signed and dated Shafurdin Habib 2017 on lower right

RM 1,500 - 2,800

Born in Kampung Basong, Perak, Shafurdin now 50 smiles as he recalls his childhood days in the villages, “...as a schoolboy I loved drawing-all my school exercise books were full of my pencil drawings.” A humble hobby soon turned into a a deep passion. In his twenties, when Shafurdin moved to Kuala Lumpur, he bestfriended established watercolourists, among them the famed Khalil Ibrahim. In fact, Khalil’s influence is discerned in many of Shafurdin’s works; compare Khalil’s “Tumpat, Kelantan Fishing Village” (1978) and Shafurdin’s “Berlabuh”. The artist actively pursued painting all through the 1980’s, mainly to compose a good number of pieces to join professional art clubs. During this time, he exhibited at Pok Balai Seni Lukis Sabah (1987).



59

MAAMOR JANTAN

B. Kedah, 1961

Dragonfly, 2023

Watercolour on paper 69 x 114 cm

Private Collection, Kuala Lumpur

Signed and dated “Maamor Jantan 23” on lower right

RM 1,500 - 3,000



Maamor Jantan was born in 1961, in Kulim, Kedah. He was a well-known musician and artist of the Modern & Contemporary movement. 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.

60

MAAMOR JANTAN

B. Kedah, 1961

Bali - Dari Pura, 2019

Watercolour on paper 42 x 59 cm

Private Collection, Kuala Lumpur

Signed and dated "Maamor Jantan 19" on lower right

RM 2,000 - 4,000

Maamor Jantan was born in 1961, in Kulim, Kedah. He was a well-known musician and artist of the Modern & Contemporary movement. 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.



61

MAAMOR JANTAN

B. Kedah, 1961

Village Scene, 2021

Watercolour on paper 115 x 150 cm

Private Collection, Kuala Lumpur

Signed and dated “Maamor Jantan 21” on lower right

RM 5,000 - 9,000

Maamor Jantan was born in 1961, in Kulim, Kedah. He was a well-known musician and artist of the Modern & Contemporary movement. 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.



62

MAAMOR JANTAN

B. Kedah, 1961

Village Scene, 2021

Watercolour on paper 115 x 150 cm

Private Collection, Kuala Lumpur

Signed and dated “Maamor Jantan 21” on lower right

RM 5,000 - 9,000

Maamor Jantan was born in 1961, in Kulim, Kedah. He was a well-known musician and artist of the Modern & Contemporary movement. 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.



63

MAAMOR JANTAN

B. Kedah, 1961

Dragonfly, 2022

Watercolour on paper 56 x 71.5 cm

Private Collection, Kuala Lumpur

Signed and dated "Maamor Jantan 22" on lower right

RM 1,500 - 3,000

Maamor Jantan was born in 1961, in Kulim, Kedah. He was a well-known musician and artist of the Modern & Contemporary movement. 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.



64

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Sa Sudah Makan - Last Supper, 1967

Batik 66 x 86 cm

Private Collection, USA

Signed and dated "Khalil Ibrahim 67" on lower right

RM 50,000 - 90,000

There is something sublime, ethereal and yes, perhaps, even a little spiritual about the Expressionistic abstract works created by that master Malaysian artist – Khalil Ibrahim. Ever since his art apprenticeship in 1960s England (at St.Martin's School of Art, central London) meeting Malaysian abstract/ expressionist artist Ibrahim Hussein (known for Gardu – 1968 and My Father the Astronaut – 1970) and, later, meeting with Malaysian Expressionist painter/poet Latiff Mohidin (famous for his Pago Pago series) – there had been a distinctly abstract undercurrent to many of Khalil Ibrahim's works. There seems little doubt that studying at an English art school, learning fresh ways of seeing, coupled with having contact with artists discovering new approaches to their art and lives, changed the way Khalil approached his own artistic works.



65

CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

Mother and Children, 1970's

Batik 50 x 45 cm

Private Collection, Canada

Signed "Teng" on lower left

RM 12,000 - 22,000

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



66

CHUAH SIEW TENG

B. Kuala Lumpur, 1946

Boy leading a Bullock, 1970

Batik 61.5 x 89.5 cm

Private Collection, Canada

Signed "S.Teng" on lower left

RM 2,000 - 3,000

Chuah Siew Teng is a brilliant artist in the batik medium and he is acknowledged to be one of Malaysia's most celebrated artists. Born in 1944 in Penang, Malaysia, Siew Teng had won many art awards even before obtaining a formal art education at the Ravensburne College of Art and City & Guild Art School in England in 1965. Siew Teng expressed a great interest in batik art at a very early age and was exposed to this art medium by the master of batik art, his father, Chuah Thean Teng. In 1961, 1962 and 1963, Siew Teng was the winner of the "Art Prize" in the open art competition held in North Malaysia. In 1964 he won the "Certificate of Merit" at the National Art Competition with his painting entitled "Joy of Living". The following year he was awarded a prize at the Malaysia Artist Competition for his painting "Outdoor"



67

M. SUKRI DERAHMAN

B. Kelantan, 1975

Warisan No.1, 2022

Batik 107 x 82 cm

Private Collection, Kuala Lumpur

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

RM 2,000 - 4,000

SUKRI DERAHMAN has a great career as a Malaysian Asian Modern and Contemporary painter, spanning 25 years. He was a protege of the late Ismail Mat Hussin, whom he learned batik from. He has exhibited in 15 group exhibitions, including Guangdong 21st Century Maritime Silk Road International Expo 2016 in China, Gelora Timur Batik Painting 2016, G11 Selected Artist From (PESENI) at City Art Gallery 2016, Lambaian Kelantan 5 2015, Lambaian Kelantan 4 2014, Lambaian Kelantan 3 2013, and Lambaian Kelantan 2 2012 at City Art Gallery. Sukri has also exhibited in Mini Art Expo at Kampung Kraftangan Kota Bharu 2013, Citra Terengganu 2012, Members Only exhibition at National Art Gallery 2012, Guris exhibition at Institute of Teacher Education(Special Education) 2012, Art and Photography exhibition at Hotel Diamond Puteri 2012, 1 Malaysia Contemporary Art Tourism Festival at Taman Tasik Raub Pahang 2011, Kasihnya Ibu art exhibition at National Art Gallery 2011, and Lantera Seni Exhibition at Galeri Shah Alam 2010.



68

KENG SENG CHOO

B. Kedah, 1945

Basket Carriers, 1973

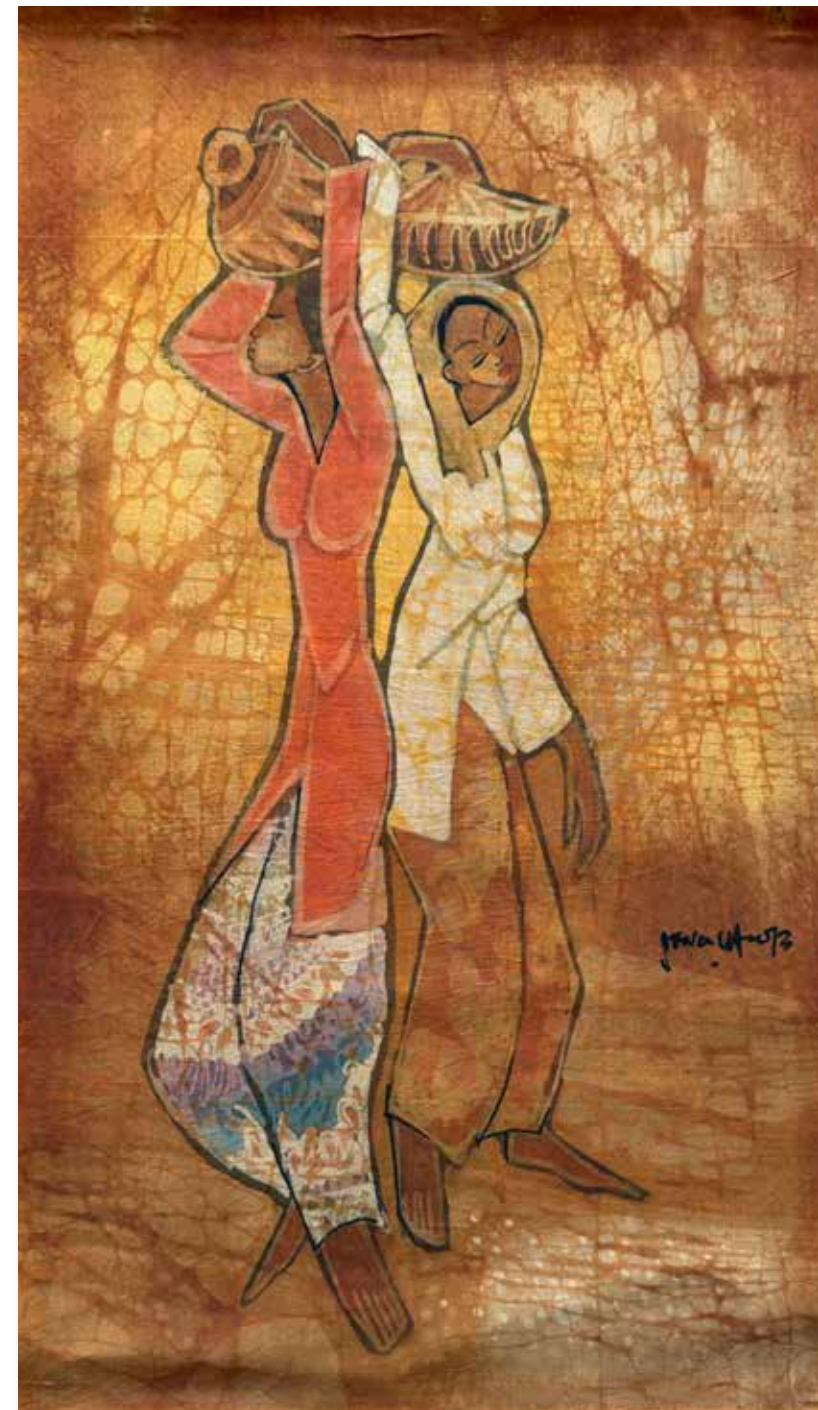
Batik 58 x 36 cm

Private Collection, Canada

Signed and dated on lower right

RM 1,000 - 2,000

Born 1945 in Alor Setar, (Kedah), Keng Seng Choo is a Malaysian artist whose works have been showcased in numerous private and public galleries locally and outside of Malaysia. He attended the prestigious Singapore Nanyang Academy of Fine Arts and graduated in 1965. In 1965 he won third prize in the Malaysian Open Art Competition. He has gone on to win many awards and accolades in a career that has spanned decades but most notably, the Silver Medal at the prestigious 1970 New York International Art Show, an achievement which have not been emulated by many artists today. While Keng Seng Choo is known for his exemplary and brilliance techniques in Batik Art. He began his career in Batik and watercolor painting. However, he later switched to oil painting which he still practices today.



69

CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

Bullock Cart, 1970's

Batik 75 x 90 cm

Private Collection, Australia

Signed "Teng" on lower right

RM 28,000 - 55,000

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





70

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 2,000 - 5,000

71

TAN CHOON GHEE

B. Penang, 1930 - 2010

Seascape, 1962

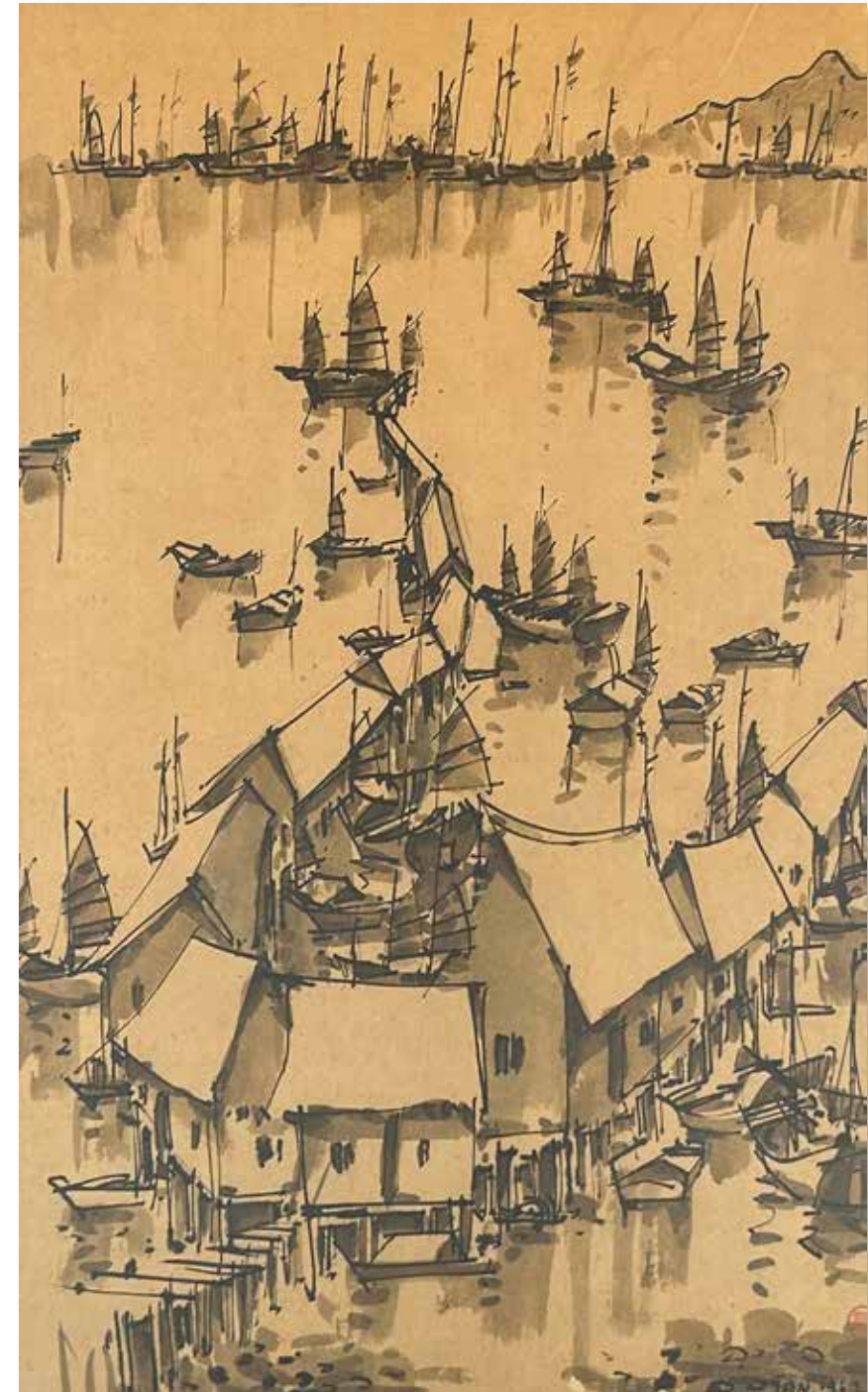
Ink on paper 55 x 35 cm

Private Collection, Kuala Lumpur

Signed and dated "Tan 1962" on lower right

RM 3,500 - 5,000

Tan Choon Ghee is one of the most established artists in Malaysia. Born in 1930, Choon Ghee comes from Penang where he studied art at the Nanyang Academy of Fine Arts in Singapore in 1951. He would then continue to study at the Slade School of Art in the United Kingdom in 1958 where he would eventually be awarded with scholarships from the West Germany government as well as the Australian Broadcasting Commission of Australia.



72

ALFREDO BUENAVENTURA

B. Philippines, 1942 - 1982

Flower Vendors

Acrylic on canvas 91 x 60 cm

Private Collection, Canada

Signed on lower left

RM 1,000 - 2,000

Alfredo Buenaventura was born into a distinguished family of artists in Bulacan, a province north of Manila, Philippines. After studying art for a short period at the University of Santo Tomás, Alfredo was placed under the tutelage of his uncle, the painter Cesar Buenaventura, who was at the peak of his artistic career as a painter, mainly of Impressionist landscapes. Alfredo used a spatula to create the expressionist fillings that characterise his works and contrasted this technique with the subtle impressionism he learned from his uncle. Alfredo died of a heart disease, shortly before his fortieth birthday.



73

ASASAX

B. Cambodia, 1962

Angkor Wat, 1980's

Mixed media on paper 42 x 62 cm

Private Collection, Sweden

Signed on lower left

RM 1,000 - 2,000



74

MADE WIANTA

B. Indonesia, 1949 - 2020

Untitled, 1992

Mixed media on canvas 50 x 39.5 cm

Private Collection, Kuala Lumpur

Signed and dated "Wianta 1992" on lower right

RM 4,000 - 7,000

Studied at the school of fine art in Denpasar and The Indonesian Academy of Fine Art in Yogyakarta. Before completing the programme, however, he went to Brussels, Belgium. For several years he worked and visited museums and galleries there, then returned to Indonesia in 1972. He has participated in many group and solo exhibitions in Indonesia and abroad, including the Venice Biennale in 2003, and Mike Weiss Gallery in New York, USA in 2005. His artistry has been documented in the books Made Wianta (1990), Made Wianta : Universal Balinese Artist (1999), Made Wianta : Art and Peace (2000), and Wild Dogs in Bali : The Art of Made Wianta (2005).



75

NGUYEN THANH BINH

B. Vietnam, 1954

Mother and Baby
Oil on canvas 60 x 90 cm

Private Collection, Sweden

Signed and stamped with seal of the artist on upper right

RM 3,000 - 5,000

Nguyen Thanh Binh is a contemporary Vietnamese painter, best known for his simplified depictions of ballerina dancers, nudes, musicians, and schoolgirls upon a flat backdrop of color. Binh uses well-placed lines and subtle forms in his figures as a means to separate them from space, creating a Minimalist and elegant aesthetic relating to his love of Haiku poetry. Born 1954 in Hanoi, Vietnam, he went on to study at Hanoi College of Fine Art graduating in 1972 and later attend the Gia Dinh Na College of Fine Art in Ho Chi Minh City, where he specialized in oil painting. Binh has exhibited his work in many countries across the world including Hong Kong, Japan, and the United States, he currently lives and works in Ho Chi Minh City, Vietnam.



76

M. SIVANESAN

B. India, 1940 - 2015

Indian Dancer, 1980's

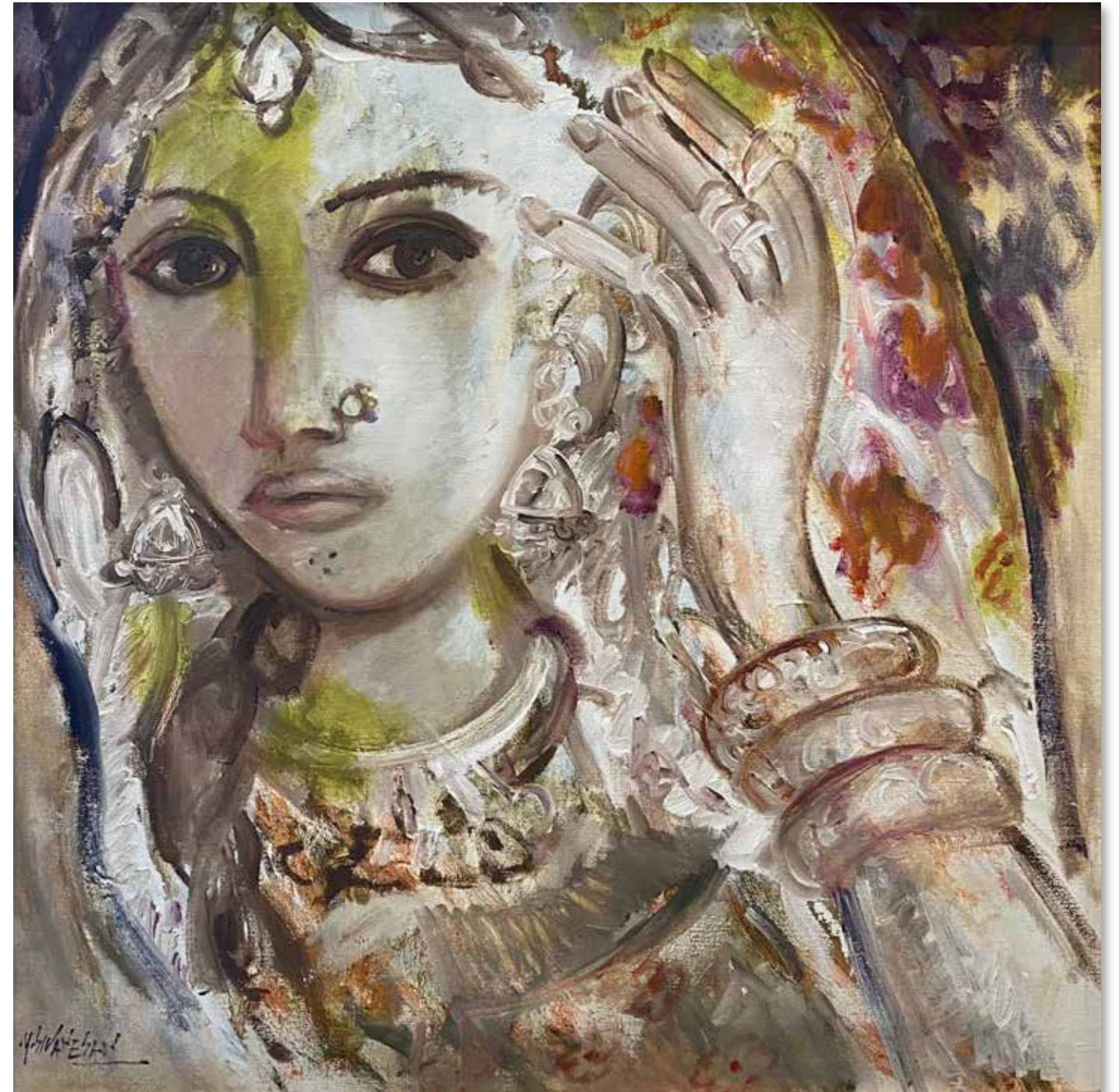
Oil on canvas 59 x 59 cm

Private Collection, Canada

Signed on lower left

RM 1,000 - 2,000

M Sivanesan's works are a reflection of his personal moods, rather than an attempt at making a profound statement. Fascinated with the human subject, Sivanesan works mainly with figurative compositions. Born in Madras (now Chennai) in 1940, Sivanesan would grow up to pursue art and graduate from the Madras Government College of Arts and Crafts in 1956. In 1962, he won an award at International Inter Church, New York. He has exhibited widely in India and internationally, including Bangkok (1976), Los Angeles (1977), Ottawa (1978), New York and Washington DC (1979). He works out of his studios in New Delhi, Mumbai and Chennai.



77

ENG TAY

B. Kedah, 1947

Flute and Dance, 1974

Etching on paper (A/P) 19.5 x 22 cm

Private Collection, Canada

Signed and dated on lower right. Inscribed "A/P" and titled "Flute and Dance" on lower edge of paper

RM 1,000 - 2,000

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



78

ENG TAY

B. Kedah, 1947

Afternoon Gathering, 1983

Etching on paper (A/P) 38.5 x 49.5 cm

Private Collection, Canada

Signed and dated on lower right. Inscribed "a/p" and titled "Afternoon Gathering" on lower edge of paper

RM 1,500 - 3,000

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



79

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

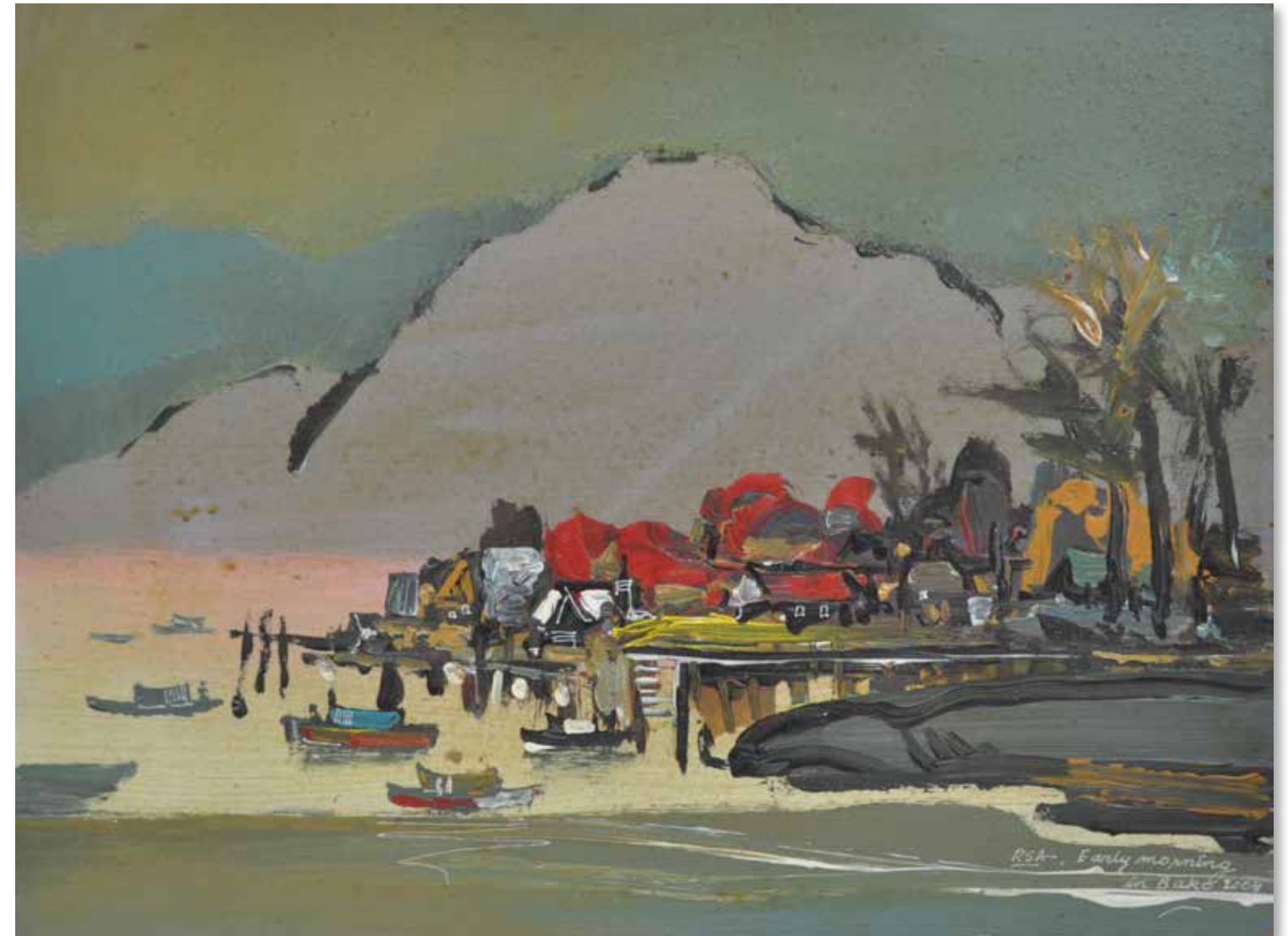
Early Morning in Bako, 2004

Oil on board 22.5 x 30.5 cm

Private Collection, Kuala Lumpur

Signed, titled and dated "RSA Early Morning in
Bako, 2004" on lower right

RM 900 - 2,500



80

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

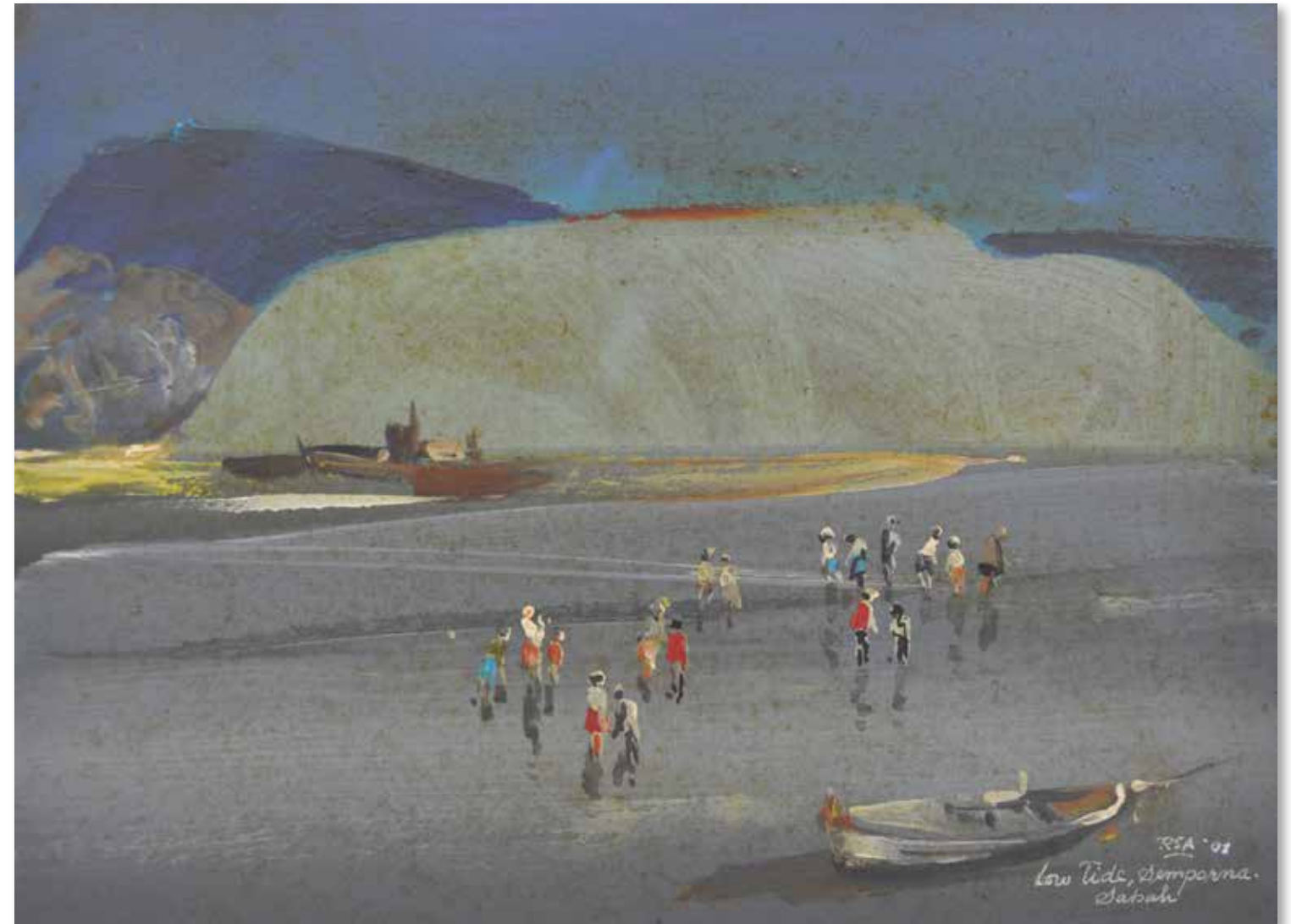
Low Tide in Semporna, Sabah, 2002

Oil on board 22.5 x 30.5 cm

Private Collection, Kuala Lumpur

Signed, dated and titled "RSA 02 Low Tide,
Semporna, Sabah" on lower right

RM 1,800 - 3,500



81

MOHD SANI MOHD DOM

B. Melaka, 1944

Untitled, 1990

Oil on canvas 24.5 x 34.5 cm

Private Collection, Kuala Lumpur

Signed and dated "Sani 90" on lower right

RM 5,000 - 12,000

Md Sani Md Dom (b. 1944, Melaka – d. 2019, Selangor) was a self-taught painter known for his works depicting scenes of quiet and remote village life painted in a realist style. He is one of the famous members of the Peninsula Painters Force (APS) and is skilled at painting with oil paints and watercolors. He was also chairman and later president of the Malaysian Watercolor Association from 1992 to 1997. His works have been exhibited in Thailand, Indonesia, Taiwan, Hong Kong, Sweden, India and Jordan. Balai Seni Negara held a retrospective exhibition for him in 2011 as a mark of respect for him.





82

RAHMAT RAMLI

B. Thailand, 1964

Untitled, 2009

Oil on canvas 53 x 136 cm

Private Collection, Kuala Lumpur

Signed and dated "Rahmat Ramli 09" on lower right

RM 5,000 - 12,000

83

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Three Nude Figures, 2001

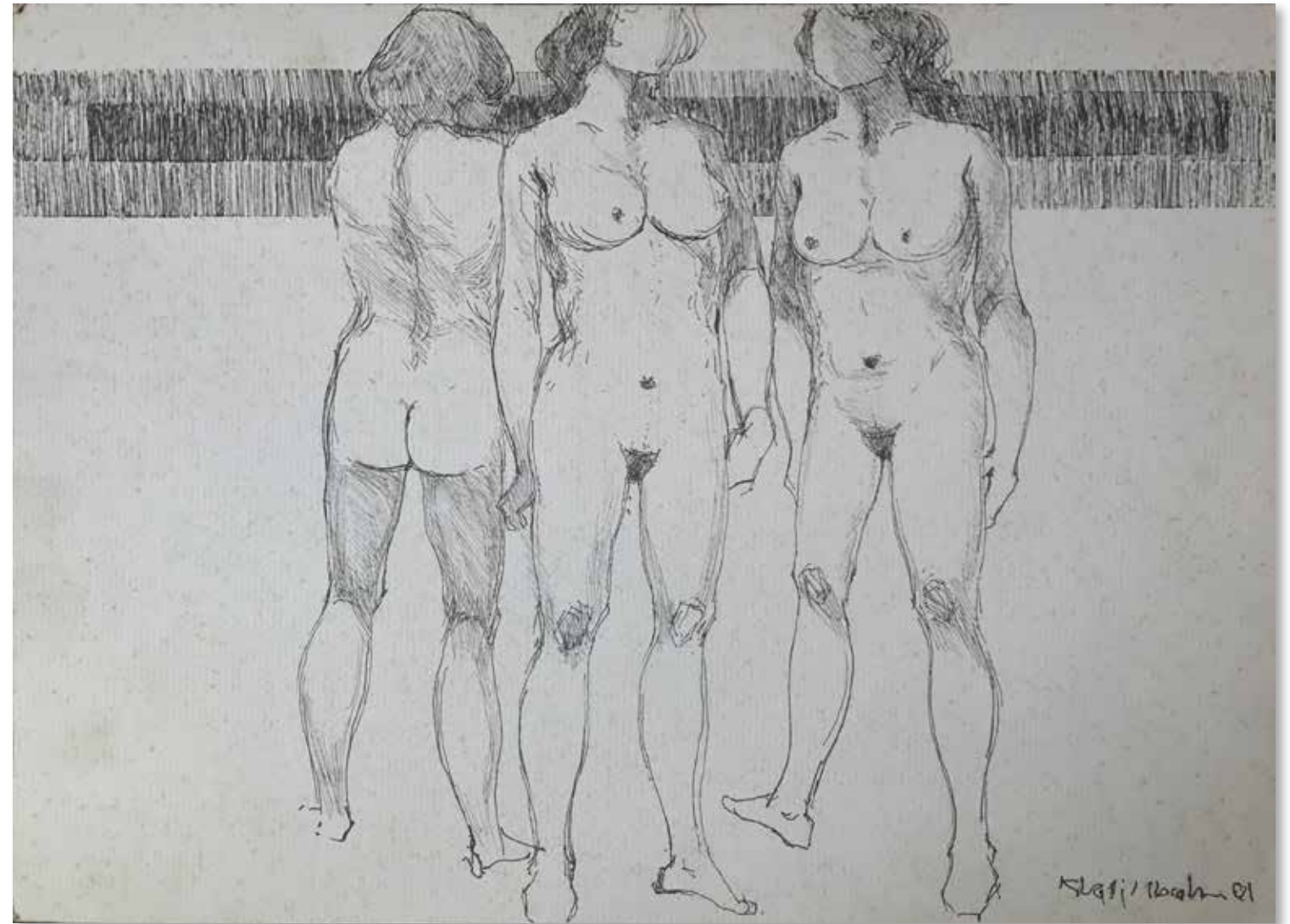
Ink on paper 27 x 37.5 cm

Private Collection, Singapore

Signed and dated “ Khalil Ibrahim 91” on lower right

RM 5,500 - 12,000

There is something sublime, ethereal and yes, perhaps, even a little spiritual about the Expressionistic abstract works created by that master Malaysian artist – Khalil Ibrahim. Ever since his art apprenticeship in 1960s England (at St.Martin's School of Art, central London) meeting Malaysian abstract/ expressionist artist Ibrahim Hussein (known for Gardu – 1968 and My Father the Astronaut – 1970) and, later, meeting with Malaysian Expressionist painter/poet Latiff Mohidin (famous for his Pago Pago series) – there had been a distinctly abstract undercurrent to many of Khalil Ibrahim's works. There seems little doubt that studying at an English art school, learning fresh ways of seeing, coupled with having contact with artists discovering new approaches to their art and lives, changed the way Khalil approached his own artistic works.



84

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Lucerne Neighbourhood, 1984

Ink on paper 31 x 46 cm

Private Collection, Singapore

Signed and dated “Khalil Ibrahim 84” on lower right

RM 16,000 - 25,000



There is something sublime, ethereal and yes, perhaps, even a little spiritual about the Expressionistic abstract works created by that master Malaysian artist – Khalil Ibrahim. Ever since his art apprenticeship in 1960s England (at St.Martin’s School of Art, central London) meeting Malaysian abstract/ expressionist artist Ibrahim Hussein (known for Gardu – 1968 and My Father the Astronaut – 1970) and, later, meeting with Malaysian Expressionist painter/poet Latiff Mohidin (famous for his Pago Pago series) – there had been a distinctly abstract undercurrent to many of Khalil Ibrahim’s works. There seems little doubt that studying at an English art school, learning fresh ways of seeing, coupled with having contact with artists discovering new approaches to their art and lives, changed the way Khalil approached his own artistic works.

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Gelombang, 1993

Mixed media on paper 20 x 29 cm

Private Collection, Singapore

Titled “Gelombang” on lower left. Signed and dated “Latiff 1993” on lower right

RM 18,000 - 25,000

Born in 1941, Latiff started painting at an early age and by 10 he was holding his first exhibition at Kota Raja Malay School in Singapore, and was dubbed in the local press as the “boy wonder”. He is well-known as a poet as well. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Couriere in France and Pratt Graphic Centre in America. Among the honours and awards he has received are the Salon Malaysia’s 1968 second prize in Graphic Design and the Malaysian Literary Awards for four years in a row, the National Literary Award in 1984 and 1986 and the Southeast Asian Writers Award in 1984 for writing.the tests of time and change, an entity that symbolises growth and a sense of continuity across space and time.



86

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

The Game, Nov 1964 (New York)

Gouache on magazine paper laid to card 20.3 x 22.8 cm

Private Collection, Kuala Lumpur

Signed and dated "ibrahim hussein november 64" on lower right

RM 22,000 - 38,000



87

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Little Commotion, 1964

Gouache on magazine page laid to card 21 x 30.5 cm

Private Collection, Kuala Lumpur

Signed and dated "IB 64" on lower right. Inscribed "ibrahim hussein little commotion" in pencil on lower edge of paper

RM 29,000 - 48,000



88

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Homage, 1964

Oil on canvas 126.5 x 101 cm

Private Collection, Kuala Lumpur

Signed and dated "ibrahim hussein 64" on lower left

RM 500,000 - 600,000



IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1 NOTICE TO BIDDERS

General

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

KLAS is Seller's Agent Only

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

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

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

Tests

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

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

(a) are statements of opinion only; and

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

Bidder's Duty to Inspect

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

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

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

Condition Reports and Estimates

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

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

Storage Cost

All uncollected lots after the auction will be stored

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

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

(e) there were methods of establishing that

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

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

may decide;

(c) to withdraw any Lot;

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

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

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

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

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

After the Sale

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

1.28 Risk and responsibility for the Lot

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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

"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
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