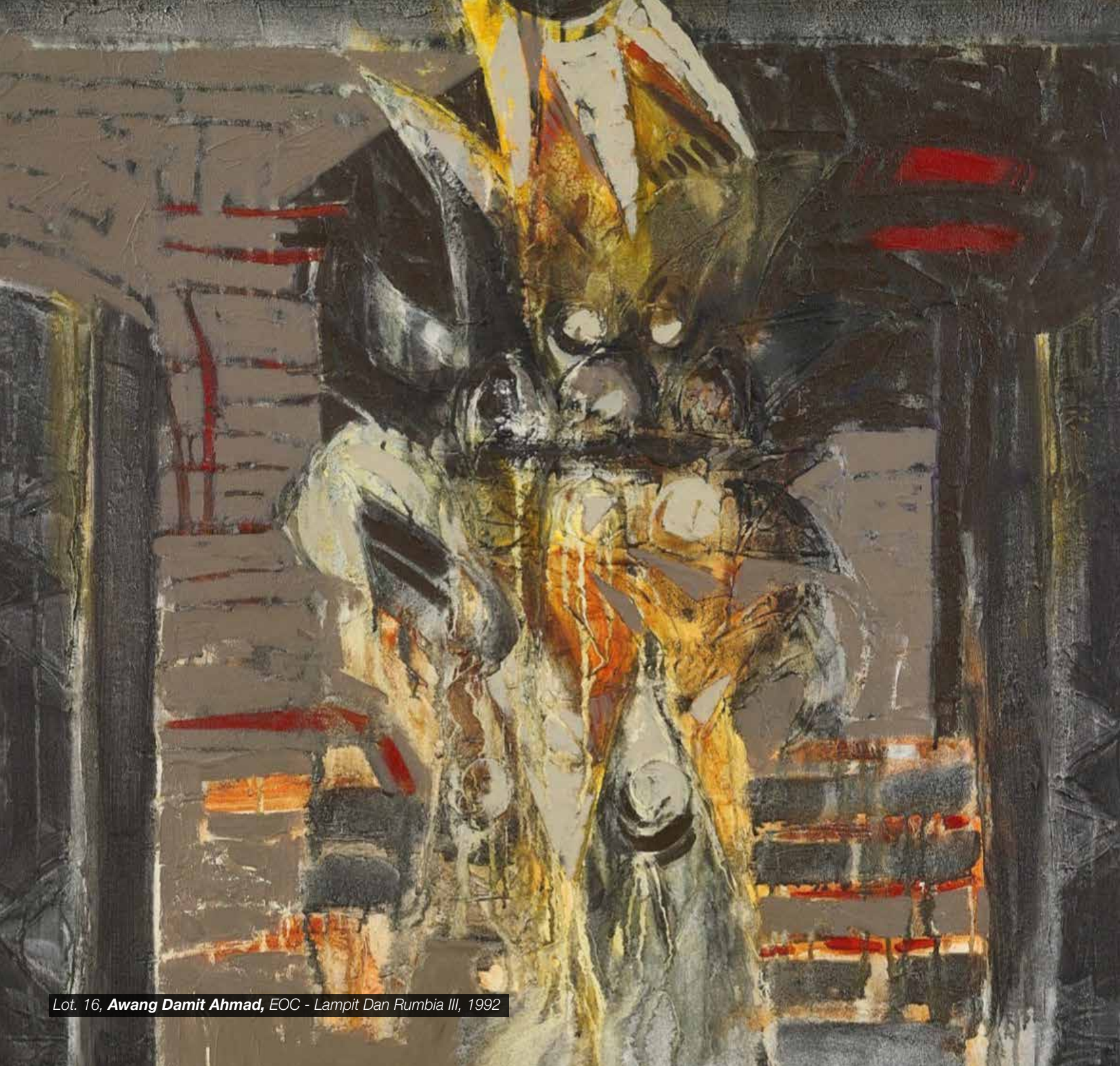




KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART
KUALA LUMPUR, SUNDAY 26th MAY 2024



Lot. 16, **Awang Damit Ahmad**, *EOC - Lampit Dan Rumbia III*, 1992

Auction Day

Sunday, 26th MAY 2024
Auction starts at 1.00 pm

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

Contact Information

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KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART
KUALA LUMPUR, SUNDAY 26th MAY 2024



Lot. 71, **Bui Huu Hung** *Women in the Family*, 2001

Full Showcase

Date: 8th May - 26th May 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. 20, **Khoo Sui Hoe** *Little Couple - Moon River, 1978*



Auction Venue: KL Lifestyle Art Space (KLAS)

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

M : +6019 333 7668

T : +603 2201 7668

Contents

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Glossary	8
Lot 1 - Lot 88	16
Auction Terms and Conditions	192
Index of Artists	198



Lot. 47, **Srihadi Soedarsono** *Horizon, 1980*

Glossary



1 KHALIL IBRAHIM
EAST COAST FISHERMEN, 1967

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



2 KHALIL IBRAHIM
THREE NUDE FIGURES, 2006

Ink on paper
40 x 31 cm
RM 2,800 - 5,500



3 ISMAIL ABDUL LATIFF
LEMBAH KESUMA WANGI NO.3, 2002

Acrylic on museum board
38 x 38 cm
RM 2,000 - 5,000



4 RAFIEE GHANI
FLOWER SERIES, 7 FEB 2010

Mixed media on paper
91 x 53 cm
RM 1,800 - 2800



13 MOHD KHAIRUL IZHAM
DENAI II, 2022

Acrylic on canvas
153 x 115 cm
RM 1,500 - 3,000



14 BHANU ACHAN
A SURREAL BLUE III, 2016

Mixed media on paper
59 x 42 cm
RM 1,400 - 2,800



15 BHANU ACHAN
BLUE LANDSCAPE II, 2017

Oil on canvas
91 x 71 cm
RM 3,000 - 5,500



16 AWANG DAMIT AHMAD
EOC - LAMPIT DAN RUMBIA III, 1992

Mixed media on canvas
107 x 92 cm
RM 100,000 - 150,000



5 RAFIEE GHANI
LAND'S END V (DOVER, UNITED KINGDOM),
2017

Mixed media on paper
57.5 x 76 cm
RM 3,000 - 5,000



6 RAFIEE GHANI
LAND'S END VI (DOVER, UNITED KINGDOM),
2017

Mixed media on paper
57.5 x 76 cm
RM 3,000 - 5,000



7 FUJI ANGGARA
NATURE GREAT AGAIN, 2020

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



8 MOHD RADUAN MAN
WAYANG SERIES "ANAK ANAK WAYANG
I-VII", 2005

Mixed media on canvas
31 x 31 cm (7 pieces)
RM 4,000 - 9,000



17 YUSOF GHANI
BIRING-TARONG, 2009

Mixed media on canvas
91 x 60 cm
RM 16,000 - 25,000



18 YUSOF GHANI
TOPENG SERIES, 1996

Acrylic on canvas
76 x 61 cm
RM 14,000 - 22,000



19 YUSOF GHANI
TOPENG SERIES, 1996

Acrylic on canvas
76 x 61 cm
RM 14,000 - 22,000



20 KHOO SUI HOE
LITTLE COUPLE - MOON RIVER, 1978

Acrylic on canvas
89 x 87.5 cm
RM 25,000 - 35,000



9 BAYU UTOMO
TARI RASA I, 2018

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



10 BAYU UTOMO
TARI RASA II, 2018

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



11 VONG NYAM CHEE
PHOENIX SERIES, 2003

Aluminium on perspex globe
79 x 40 x 50 cm
RM 7,000 - 12,000



12 MOHD KHAIRUL IZHAM
BELUKAR BERALUH, 2022

Mixed media on canvas
91 x 61 cm
RM 1,200 - 2,800



21 KHOO SUI HOE
VASE FLOWER, 1984

Oil on canvas
60 x 42 cm
RM 18,000 - 25,000



22 LEE LONG LOOI
TWO SIBLINGS, 1982

Watercolour on paper
52 x 39 cm
RM 2,000 - 3,000



23 LEE LONG LOOI
QUIET MOMENT

Acrylic on canvas
30.5 x 30.5 cm
RM 1,000 - 2,000



24 KOK YEW PUAH
TAO'S ORBAT SERIES ONE, 1970

Silkscreen on paper (Edition 2/22)
61 x 61 cm
RM 3,500 - 6,000



25 RAPHAEL SCOTT AHBENG

HELICONIA, 2013

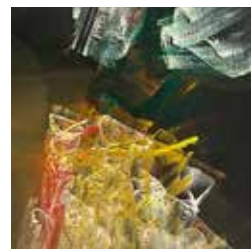
Acrylic on canvas
119 x 89.5 cm
RM 5,000 - 9,000



26 RAPHAEL SCOTT AHBENG

SUGAR MOUNTAIN II, 2014

Oil on canvas
114 x 85 cm
RM 7,000 - 12,000



27 RAPHAEL SCOTT AHBENG

GREETINGS, 2014

Oil on canvas
114 x 85 cm
RM 7,000 - 12,000



28 SHAFURDIN HABIB

SANTAI, 2017 & SENJA DI KOTA
MARUDU, 2017

Watercolour on paper
30.5 x 45.8 cm (2 pieces)
RM 1,500 - 3,500



37 CHUAH THEAN TENG, DATO

MOTHER AND CHILDREN, 1970's

Batik
58 x 44 cm
RM 14,000 - 20,000



38 CHUAH THEAN TENG, DATO

MOTHER AND CHILD, 1970's

Batik
43 x 43 cm
RM 8,000 - 12,000



39 CHUAH THEAN TENG, DATO

BULLOCK CART

Batik
75 x 90 cm
RM 20,000 - 30,000



40 CHUAH SEOW KENG

KOI FISH, 1970's

Batik
88 x 58 cm
RM 2,000 - 5,000



29 MAAMOR JANTAN

BALI - DARI PURA, 2019

Watercolour on paper
42 x 59 cm
RM 2,000 - 4,000



30 A.B. IBRAHIM

CROSSING THE RIVER, 1960's

Watercolour on paper
27 x 37 cm
RM 1,500 - 3,000



31 A. B. IBRAHIM

VILLAGE SCENE, 1960's

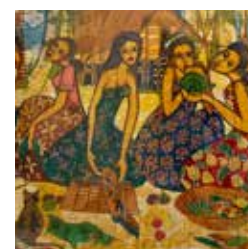
Watercolour on paper
27 x 37 cm
RM 1,500 - 3,000



32 ISMAIL MAT HUSSIN

WAU, 2003

Watercolour on paper
38 x 51 cm
RM 1,500 - 3,000



41 YONG

FIGURE SCENE ON THE BEACH, 1970's

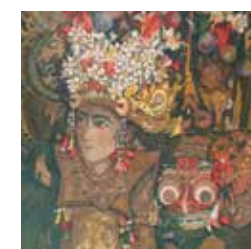
Batik
58 x 118 cm
RM 500 - 800



42 TAY MO LEONG, DATO

STREET SCENE

Batik
95.5 x 64.5 cm
RM 8,000 - 12,000



43 TAY MO LEONG, DATO

BALI SERIES (GREEN) LENGONG DANCER
1, 1988

Watercolour on paper
69 x 56 cm
RM 6,000 - 8,000



44 TAY MO LEONG, DATO

BALI SERIES (BLUE) LENGONG DANCER 2,
1988

Watercolour on paper
69 x 56 cm
RM 6,000 - 8,000



33 KHALIL IBRAHIM

EAST COAST SERIES, CIRCA 1968

Batik
85 x 105 cm
RM 50,000 - 90,000



34 KHALIL IBRAHIM

SA SUDAH MAKAN - LAST SUPPER, 1967

Batik
66 x 86 cm
RM 30,000 - 50,000



35 CHUAH THEAN TENG, DATO

UNTITLED, 1980's

Batik
89 x 58 cm
RM 22,000 - 35,000



36 CHUAH THEAN TENG, DATO

DURIAN HARVEST, 1970's

Batik
60 x 42 cm
RM 12,000 - 18,000



45 TAY MO LEONG, DATO

BALI SERIES (RED) LENGONG DANCER 3,
1988

Watercolour on paper
69 x 56 cm
RM 6,000 - 8,000



46 WANG PAN-YOUN

BLUE HOUSE

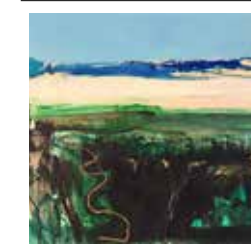
Watercolour on paper
38 x 53 cm
RM 9,000 - 15,000



47 SRIHADI SOEDARSONO

HORIZON, 1980

Oil on canvas
82 x 58 cm
RM 80,000 - 150,000



48 SRIHADI SOEDARSONO

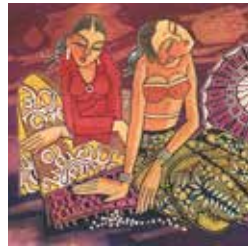
GREEN LANDSCAPE, 1974

Oil on canvas
93 x 143 cm
RM 200,000 - 350,000



49 YUSMAN AMAN
MALAY WOMAN, 1970's

Batik
52 x 42 cm
RM 5,000 - 7,500



50 TAY CHEE TOH
RESTING 2, 1970

Batik
49 x 75 cm
RM 3,000 - 7,000



51 SEAH KIM JOO
SHEPHERD GIRL, 1970's

Batik
60 x 90 cm
RM 4,000 - 12,000



52 SEAH KIM JOO
CHINATOWN - SINGAPORE, 1970's

Batik
67 x 52 cm
RM 2,500 - 4,500



61 DR. CHUNG CHEN SUN
FISHING VILLAGE, 1970's

Ink and colour on paper
77 x 116 cm
RM 10,000 - 12,000



62 DR. CHUNG CHEN SUN
SPARROWS ON BRANCHES

Chinese ink on paper
180 x 21 cm
RM 10,000 - 18,000



63 TAN CHOON GHEE
BOAT SCENE, 1977

Chinese ink on paper
59 x 39 cm
RM 2,500 - 4,500



64 TAN CHOON GHEE
BOAT SCENE (PENANG), 1977

Chinese ink on paper
59 x 39 cm
RM 2,500 - 4,500



53 SEAH KIM JOO
FISHERMAN WITH BOUNTY, 1970

Oil on board
96 x 60 cm
RM 8,000 - 16,000



54 THOMAS YEO
UPRIGHT COMPOSITION, 1958-1960

Mixed media on collage
120.5 x 91 cm
RM 25,000 - 35,000



55 LIM CHENG HOE
THE SOLITARY SAMPAN, 1969

Watercolour on paper
33 x 42 cm
RM 25,000 - 35,000



56 CHEN WEN HSI
TWO SQUIRELS

Ink and colour on paper
34 x 43.5 cm
RM 25,000 - 35,000



65 DREW HARRIS
ALIGN NO.4, 2011

Mixed media on canvas
153 x 91 cm
RM 2,000 - 4,000



66 NIK RAFIN
EARTHSCAPE SERIES - FLORA AND FAUNA EXOTICA, 2016

Acrylic on canvas
125 x 187 cm
RM 2,000 - 5,000



67 NIK RAFIN
BALLERINAS, 2015

Acrylic on canvas
125 x 187 cm
RM 2,000 - 5,000



68 MOHD RADUAN MAN
23, 2015

Oil on canvas
90 x 90 cm
RM 5,000 - 9,000



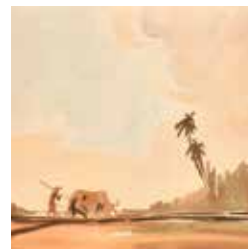
57 CHEN WEN HSI
TWO DUCKS, 1970's

Ink and colour on paper
34 x 43.5 cm
RM 25,000 - 35,000



58 CHEN WEN HSI
SPARROWS, 1970's

Ink and watercolour on paper
34 x 47 cm
RM 23,000 - 35,000



59 YONG MUN SEN
PADDY FIELD, 1940

Watercolour on paper
26 x 38 cm
RM 7,000 - 12,000



60 YONG MUN SEN
BOUNTY FROM THE SEA, 1940

Watercolour on paper
26 x 38 cm
RM 7,000 - 12,000



69 MOHD RADUAN MAN
BLACK HAWK, 2012

Oil on canvas
90 x 90 cm
RM 5,000 - 9,000



70 MOHD RADUAN MAN
BATU BUKIT, 2016

Oil on canvas
103 x 103 cm
RM 6,000 - 12,000



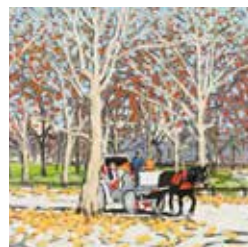
71 BUI HUU HUNG
WOMEN IN THE FAMILY, 2001

Lacquer on wood panel (diptych)
122 x 244 cm
RM 90,000 - 160,000



72 TRUONG DINH HAO
FOUR ABSTRACT FIGURES, 1994

Gouache on newspaper
58 x 84 cm
RM 5,500 - 8,000



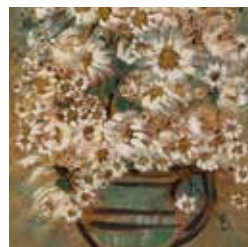
73 PHAM LUAN
CARRIAGE RIDGE, 2007

Oil on canvas
135 x 150 cm
RM 20,000 - 35,000



74 LÊ MINH
STREET SCENE, 1966

Oil on canvas
65 x 45 cm
RM 3,000 - 6,000



75 HA VAN VUONG
STILL LIFE

Oil on canvas
80.5 x 65.5 cm
RM 5,500 - 8,000



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

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



85 KHALIL IBRAHIM
EAST COAST LANDSCAPE, 1999

Oil on canvas
51 x 61 cm
RM 35,000 - 75,000



86 MOHD HOESSEIN ENAS, DATO
TWO SISTERS, 1986

Oil on canvas
127 x 96.5 cm
RM 48,000 - 65,000



87 SHARIFAH FATIMAH SYED ZUBIR, DATO
UNTITLED, 2022

Acrylic on canvas
90.5 x 80 cm
RM 18,000 - 26,000



88 IBRAHIM HUSSEIN, DATUK
UNTITLED, 1978

Acrylic on canvas
61 x 61 cm
RM 90,000 - 160,000



77 NGUYEN THANH BINH
THREE SCHOOLGIRLS

Oil on canvas
95 x 80 cm
RM 16,000 - 26,000



78 MOHD KHAIRUL IZHAM
TANAH KAMPUNG II, 2015

Acrylic on canvas
91 x 91 cm
RM 1,200 - 2,800



79 RAFIEE GHANI
HIDDEN RIVER, 2020

Watercolour on paper
78 x 110 cm
RM 3,800 - 6,500



80 RAFIEE GHANI
THE RED EARTH, 2020

Watercolour on paper
78 x 110 cm
RM 3,800 - 6,500



81 RAFIEE GHANI
SMOKEY RIVER I, 2020

Watercolour on paper
110 x 78 cm
RM 4,500 - 7,000



82 YUSOF GHANI
SIRI TOPENG WAJAH, 1999

Mixed media on canvas
90 x 60 cm
RM 15,000 - 25,000



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

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



84 ABDUL LATIFF MOHIDIN
SIRI GELOMBANG, 1993

Mixed media on paper
18 x 27 cm
RM 16,000 - 24,000



Lot. 25, **Raphael Scott Ahbeng** *Heliconia*, 2013

1

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Fishermen, 1967

Watercolour on paper 27 x 37 cm

Private Collection, Singapore

Signed and dated "Khalil Ibrahim 67" on lower right

RM 5,000 - 8,000

"East Coast Fisherman, 1967" by Khalil Ibrahim captures the essence of Malaysian coastal life with poignant simplicity. Set against the backdrop of the East Coast's tranquil waters, the painting portrays a lone fisherman gracefully navigating his sampan, his silhouette against the soft hues of dawn or dusk. Through masterful brushwork, Ibrahim invites viewers to immerse themselves in the serenity and timelessness of this maritime scene, evoking a sense of quiet contemplation and reverence for the age-old rhythm of the sea. With its blend of realism and poetic introspection, the artwork stands as a testament to Ibrahim's ability to capture the soulful beauty of his homeland's landscapes and traditions.



2

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Three Nude Figures, 2006

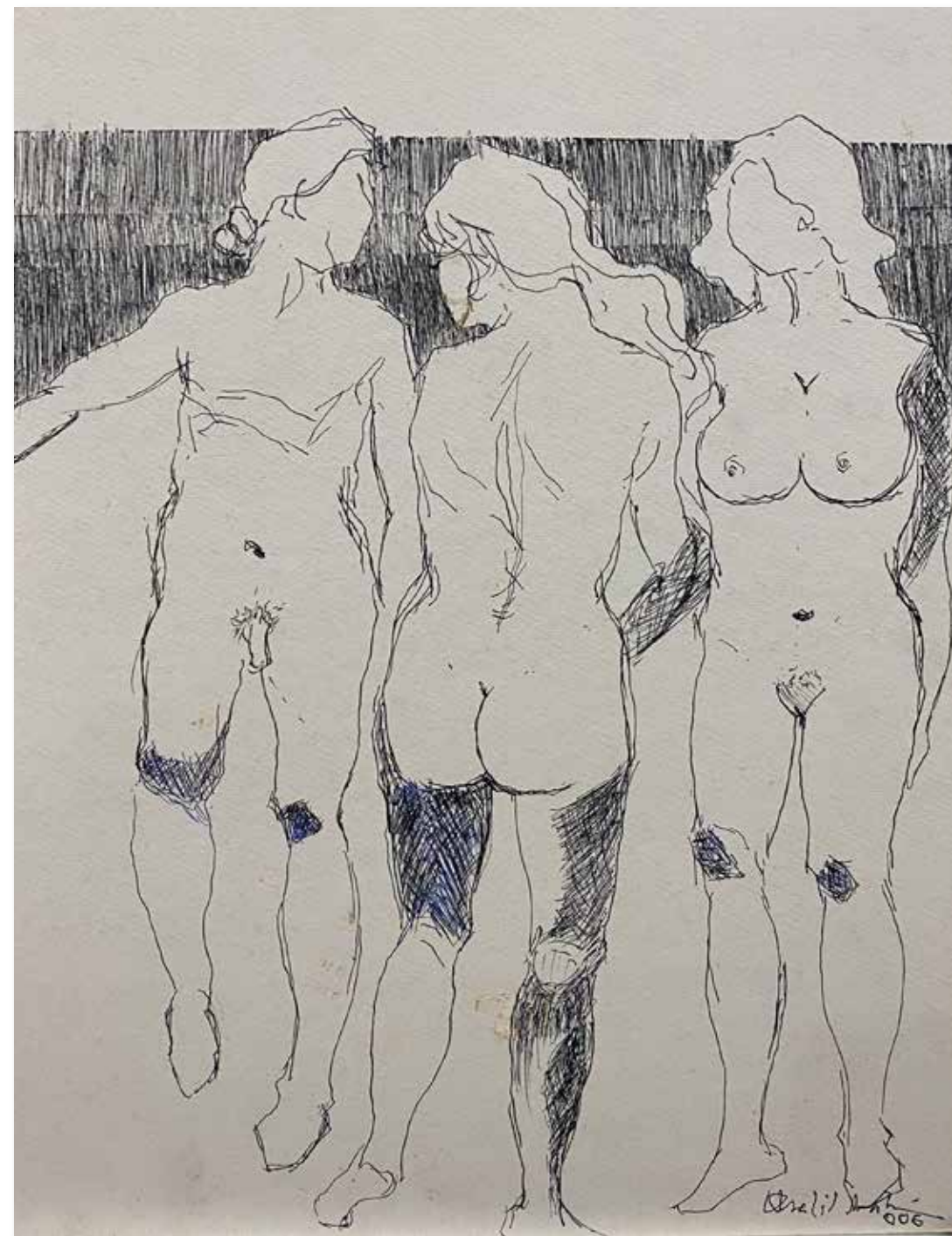
Ink on paper 40 x 31 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim 2006" on lower right

RM 2,800 - 5,500

"Three Nude Figures, 2006" by Khalil Ibrahim is a captivating exploration of the human form and its innate grace. In this evocative composition, Ibrahim skillfully renders three nude figures with a harmonious blend of fluid lines and subtle tonal contrasts. Each figure exudes a sense of timeless elegance, their bodies depicted in a state of serene repose. Through delicate brushwork and a muted color palette, Ibrahim imbues the scene with a sense of intimacy and introspection, inviting viewers to contemplate the beauty and vulnerability of the human form. With its lyrical composition and sensitive portrayal of the human figure, "Three Nude Figures" exemplifies Ibrahim's mastery in capturing the nuanced complexities of the human experience through art.



3

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Lembah Kesuma Wangi No.3, 2002

Acrylic on museum board 38 x 38 cm

Private Collection, Kuala Lumpur

Signed on lower middle

RM 2,000 - 5,000

“Lembah Kesuma Wangi No.3, 2002” by Ismail Abdul Latiff is a mesmerizing portrayal of the Malaysian landscape, suffused with vibrant colors and a sense of lyrical abstraction. In this enchanting composition, Latiff captures the essence of the lush, tropical valley of Kesuma Wangi with a dynamic interplay of light and shadow. The rich, textured brushstrokes evoke the undulating terrain and dense foliage, while bursts of vivid hues imbue the scene with a palpable sense of vitality and warmth. Through his bold use of color and expressive brushwork, Latiff transports viewers into a realm of heightened sensory experience, inviting them to immerse themselves in the beauty and serenity of the natural world. “Lembah Kesuma Wangi No.3” stands as a testament to Latiff’s skillful manipulation of form and color, offering a poetic interpretation of Malaysia’s bountiful landscapes.



4

RAFIEE GHANI

B. Kedah, 1962

Flower Series, 7 Feb 2010
Mixed media on paper 91 x 53 cm

Private Collection, Kuala Lumpur

Signed and dated on the bottom edge of painting

RM 1,800 - 2,800

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.



5

RAFIEE GHANI

B. Kedah, 1962

Land's End V (Dover, United Kingdom), 2017

Mixed media on paper 57.5 x 76 cm

Private Collection, Kuala Lumpur

Signed, titled and dated "Rafiee Ghani Land's End V 2017" on lower right

RM 3,000 - 5,000



"Land's End V (Dover, United Kingdom), 2017" and "Land's End VI (Dover, United Kingdom), 2017" by Rafiee Ghani are a captivating pair of artworks that capture the rugged beauty and timeless allure of the coastal landscape in Dover, United Kingdom. In these pieces, Ghani employs a blend of realism and abstraction to convey the unique character of the iconic Land's End area.

6

RAFIEE GHANI

B. Kedah, 1962

Land's End VI (Dover, United Kingdom), 2017

Mixed media on paper 57.5 x 76 cm

Private Collection, Kuala Lumpur

Signed, titled and dated "Rafiee Ghani Land's End VI 2017" on lower left

RM 3,000 - 5,000



In contrast, "Land's End VI" takes a more introspective approach, focusing on the subtle interplay of light and shadow along the coastline. Ghani employs a softer, more muted palette, imbuing the scene with a sense of quiet serenity and contemplation. Through delicate layers of color and texture, he evokes the ethereal beauty of the coastal landscape, inviting viewers to lose themselves in the tranquil atmosphere.

7

FUJI ANGGARA

B. Selangor, 1996

Nature Great Again, 2020

Mixed media on canvas 122 x 122 cm

Private Collection, Kuala Lumpur

Signed and dated "Fuji Anggara 2020" on lower right

RM 3,500 - 7,000

"Nature Great Again" by Fuji Anggara, 2020, is a captivating artistic endeavor that transports viewers into the heart of the natural world. Through Anggara's lens, the beauty and vitality of nature are celebrated, urging audiences to reconnect with the earth and cherish its wonders. With masterful strokes and vibrant colors, Anggara captures landscapes, flora, and fauna in a way that invokes a sense of awe and reverence. Each piece in this collection serves as a poignant reminder of the importance of preserving and protecting our environment for generations to come. "Nature Great Again" not only showcases Anggara's exceptional talent as an artist but also serves as a powerful call to action for environmental stewardship and conservation.





8

MOHD RADUAN MAN

B. Pahang, 1978

Wayang Series "Anak Anak Wayang I-VII", 2005

Mixed media on canvas 31 x 31 cm (7 pieces)

Private Collection, Kuala Lumpur

Signed and dated "Raduan 05 " on the reverse of each. Title, date and medium inscribed on the reverse of each

Illustrated on page 32 of "GROWING DESIRES 'A Scientia of Art' A Raduan Man & Galeri Tangsi Fine Art Collaboration" exhibition catalogue. Published in 2006 by Galeri Tangsi

RM 4,000 - 9,000

Mohd Raduan Man's "Anak Anak Wayang I-VII" series, created in 2005, offers a compelling exploration of cultural heritage and contemporary expression. Drawing inspiration from the rich tradition of wayang kulit, or shadow puppetry, prevalent in Southeast Asia, Raduan Man infuses the series with a modern sensibility. Each piece in the series intricately weaves together traditional motifs with a contemporary visual language, creating a dynamic dialogue between the past and the present. Through skillful manipulation of form and color, Raduan Man invites viewers to delve into the complexities of identity, tradition, and the ever-evolving nature of cultural heritage. The "Anak Anak Wayang I-VII" series serves as a captivating testament to Raduan Man's mastery of his craft and his ability to bridge the gap between tradition and innovation.

9

BAYU UTOMO

B. Sabah, 1969

Tari Rasa I, 2018

Acrylic on canvas 152 x 122 cm

Private Collection, Kuala Lumpur

Signed and dated "Bayu Utomo Radjikin, 2018" on lower right

RM 8,000 - 16,000

Bayu, born in 1969 from Tawau in Sabah holds a B.A (Hons) in Fine Art from the University Technology Mara, Shah Alam and has won various awards and accolades throughout his art career. His works are known to be highly abstract and cultural. If one looks at his sculptures, one cannot but avoid tying them up with his traditional warrior-like motifs. Bayu's sculptures have been sold around the country through public and private galleries where most of his trademarks are commonly seen.



10

BAYU UTOMO

B. Sabah, 1969

Tari Rasa II, 2018

Acrylic on canvas 152 x 122 cm

Private Collection, Kuala Lumpur

Signed and dated "Bayu Utomo Radjikin, 2018" on lower right

RM 8,000 - 16,000



11

VONG NYAM CHEE

B. 1955 - 2017

Phoenix Series, 2003

Aluminium on perspex globe 79 x 40 x 50 cm

Private Collection, Kuala Lumpur

Signed "Cheev.art.com on the lower left wing of the Phoenix. Formerly in the Collection of Hilton Kuala Lumpur Sentral

RM 7,000 - 12,000

Vong Nyam Chee's Phoenix Series, created in 2003, is a mesmerizing artworks that encapsulate the artist's profound exploration of rebirth, resilience, and transformation exuding a sense of mystical energy, drawing viewers into a world where the mythical phoenix reigns supreme. Chee captures the essence of this legendary bird, symbolizing renewal and the cyclical nature of life. Through his masterful use of traditional techniques and contemporary vision inviting us to contemplate the eternal cycle of destruction and renewal, leaving an indelible impression on all who encounter his Phoenix Series. The National Art Gallery Malaysia hosted a solo exhibition titled "CHEEV, The Unconventional Sculptor" as a tribute showcasing his works from 21st April - 30th June 2018.



12

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Belukar Beraluh, 2022

Mixed media on canvas 91 x 61 cm

Private Collection, Kuala Lumpur
Signed and dated on lower middle

RM 1,200 - 2,800

Mohd Khairul Izhah's "Belukar Beraluh," crafted in 2022, stands as a captivating testament to the artist's profound connection to nature and his exploration of the complexities of human existence within it. This evocative series delves into the intertwined relationship between humanity and the natural world, portraying lush, overgrown landscapes intertwined with the remnants of human presence. Through Izhah's meticulous brushwork and keen attention to detail, viewers are transported into a realm where untamed wilderness and human intervention collide, evoking a sense of both nostalgia and introspection. "Belukar Beraluh" serves as a poignant reminder of the fragility of our environment and the enduring resilience of nature amidst the passage of time.



13

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Denai II, 2022

Acrylic on canvas 153 x 115 cm

Private Collection, Kuala Lumpur
Signed and dated on lower middle

RM 1,500 - 3,000



Mohd Khairul Izham's "Denai II," conceived in 2022, is a striking testament to the artist's profound exploration of the interplay between memory, identity, and the passage of time. In this captivating series, Izham delves into the intricacies of personal and collective narratives, weaving together fragments of history and cultural symbolism to create a rich tapestry of meaning. Through his masterful use of color, texture, and composition, Izham invites viewers to embark on a journey of introspection, as they navigate the landscapes of memory and imagination depicted in "Denai II." Each brushstroke serves as a pathway into the artist's psyche, where layers of experience and emotion converge to form a deeply resonant visual narrative. "Denai II" stands as a testament to Izham's ability to capture the essence of the human experience, inviting viewers to contemplate the complexities of identity and the interconnectedness of past, present, and future.

14

BHANU ACHAN

B. Kuala Lumpur, 1949

A Surreal Blue III, 2016

Mixed media on paper 59 x 42 cm

Private Collection, Kuala Lumpur

Signed and dated "Bhanu 16" on lower right

RM 1,400 - 2,800

Bhanu Achan's *A Surreal Blue III* (2016) and *Blue Landscape II* (2017) transports viewers into a realm of enchantment and wonder, where reality merges seamlessly with the surreal. Through a harmonious interplay of vibrant hues and dreamlike imagery, Achan invites us to explore the depths of the subconscious mind. In this captivating series, familiar forms dissolve into ethereal abstraction, beckoning viewers to unravel the mysteries hidden within each brushstroke. "*A Surreal Blue III*" serves as a portal to a world of limitless possibility, where imagination reigns supreme and boundaries are but fleeting illusions. Achan's masterful command of color and composition captivates the senses, leaving an indelible impression on all who dare to venture into the surreal blue depths of this mesmerizing series.



15

BHANU ACHAN

B. Kuala Lumpur, 1949

Blue Landscape II, 2017

Oil on canvas 91 x 71 cm

Private Collection, Kuala Lumpur

Signed and dated "Bhanu 17" on lower right

RM 3,000 - 5,500

Though abstract in sight, yet there is a sense of cool, calmness and insistent in the following work of Bhanu Achan. With big, purposeful and insistent brush strokes, he incorporates his thoughts and emotions into his paintings. The artist often mentions that nature has been his primary source of inspiration. It is no wonder that even this masterpiece of his, the Blue Landscape II exudes serenity. Although the artist goes beyond the rules of the physical, representational and figurative manifestations of solid forms and figures, he creates a stunning piece that evokes from the viewers a strong admiration and the implications that come with it. Bhanu Achan was initially sent to India to study medicine, where he began to delve further into the teachings of Hinduism, yoga, dharma and karma. This spiritual side is ever-present in his paintings. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection.



Bhanu '17

16

AWANG DAMIT AHMAD

B. Sabah, 1956

EOC - Lampit dan Rumbia III, 1992

Mixed media on canvas 107 x 92 cm

Private Collection, Singapore

Signed and dated "Damit 92" on lower right

RM 100,000 - 150,000

Awang Damit Ahmad's "EOC - Lampit dan Rumbia III," crafted in 1992, is a compelling exploration of cultural heritage and identity through the lens of abstract expressionism. In this evocative series, Ahmad deftly intertwines traditional motifs with contemporary abstraction, creating a visually dynamic and emotionally resonant narrative. "EOC - Lampit dan Rumbia III" transports viewers into a realm where the vibrant colors and rhythmic patterns of Malaysian culture converge with the universal language of art. Through his bold use of line and form, Ahmad invites us to contemplate the interconnectedness of past and present, tradition and innovation. Each brushstroke serves as a testament to the enduring vitality of Malaysia's rich artistic heritage, while also pushing the boundaries of artistic expression into new and captivating territories. "EOC - Lampit dan Rumbia III" stands as a testament to Ahmad's mastery of his craft and his unwavering commitment to exploring the complexities of cultural identity in the modern world.



17

YUSOF GHANI

B. Johor, 1950

Biring-Tarong, 2009

Mixed media on canvas 91 x 60 cm

Private Collection, Kuala Lumpur

Signed on lower right. Signed, titled and dated on the verso

RM 16,000 - 25,000

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



18

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.



19

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

Inspired by the masks of Kenyah and Kayan from his trip to Sarawak, the cultural motifs played a major part in Yusof Ghani's Siri Topeng. The figure, seen as a formative generator and embodiment of movement is radically altered by Yusof Ghani. He dismantles and transforms them into planes of colour and curving lines. It merely is an expression of faces, combining oil on canvas in controlled structures, intensified by outlines, showing the artist's effort in exploring new forms and visual approaches that are solid, structured and meaningful. Yusof Ghani was born in 1950 in Johor. He received a scholarship to study art at George Mason University, USA, where he studied Graphic Art and proceeded to pursue his Master's in Fine Art at Catholic University, Washington. Upon returning to Malaysia, he began lecturing in Universiti MARA Institute of Technology. Most notably known for Abstract Expressionism, his other popular series are Tari, Wayang, Segerak and Biring.



20

KHOO SUI HOE

B. Kedah, 1939

Little Couple - Moon River, 1978

Acrylic on canvas 89 x 87.5 cm

Private Collection, Germany

Signed and dated "Sui Hoe 78" on lower right

RM 25,000 - 35,000

"Little Couple - Moon River, 1978" by Khoo Sui Hoe captures a tranquil moment along the serene banks of a river. Through delicate brushwork and muted tones, Khoo Sui Hoe invites viewers to immerse themselves in the gentle rhythm of nature. The diminutive figures of a couple stand in quiet contemplation, their silhouettes melding with the peaceful surroundings. The painting exudes a sense of harmony and nostalgia, evoking memories of simpler times and the beauty found in everyday moments.



21

KHOO SUI HOE

B. Kedah, 1939

Vase Flower, 1984
Oil on canvas 60 x 42 cm

Private Collection, Kuala Lumpur
Signed "Sui Hoe" on lower left

RM 18,000 - 25,000

"Vase Flower, 1984" by Khoo Sui Hoe is a mesmerizing masterpiece that captures the essence of nature's beauty in full bloom. In this stunning artwork, Khoo skillfully renders a bouquet of vibrant flowers cascading from an intricately adorned vase. Each petal and leaf is delicately painted with meticulous detail, imbuing the composition with a sense of lifelike vitality. The bold use of color and dynamic brushwork infuses the scene with a captivating sense of energy and movement, while the interplay of light and shadow adds depth and dimension to the floral arrangement. "Vase Flower, 1984" is a testament to Khoo's mastery of the medium and his ability to evoke a sense of joy and wonder through his art.



22

LEE LONG LOOI

B. Kedah, 1942 - 2023

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 2,000 - 3,000

Lee Long Looi is a distinguished Malaysian artist known for his evocative and introspective works of art. Born in 1942, Lee's creative journey is marked by a profound exploration of the human condition and the complexities of existence. Through his paintings, sculptures, and installations, he delves into themes of identity, spirituality, and the passage of time with a keen sensitivity and poetic resonance. Lee's distinctive style combines elements of realism with surrealism, resulting in compositions that are both haunting and thought-provoking. His artistry reflects a deep engagement with cultural and philosophical influences, offering viewers a glimpse into the inner workings of the human psyche. With a career spanning decades, Lee Long Looi has established himself as a leading figure in the Malaysian art scene, leaving an indelible mark with his profound and introspective creations.



23

LEE LONG LOOI

B. Kedah, 1942 - 2023

Quiet Moment

Acrylic on canvas 30.5 x 30.5 cm

Private Collection, Canada

RM 1,000 - 2,000



24

KOK YEW PUAH

B. Selangor, 1947 - 1999

Tao's Orbat Series One, 1970

Silkscreen on paper (Edition 2/22) 61 x 61 cm

Private Collection, Kuala Lumpur

RM 3,500 - 6,000

"Tao's Orbat Series One, 1970" by Kok Yew Puah is a captivating exploration of interconnectedness and the fluidity of time. Set against the backdrop of 1970, this series delves into the intricate dance between past, present, and future, weaving a tapestry of stories that transcend conventional narratives. Through vivid prose and evocative imagery, Puah invites readers on a journey through shifting landscapes of memory and possibility, challenging perceptions of reality and inviting reflection on the cyclical nature of existence. With its rich blend of historical detail and speculative fiction, "Tao's Orbat Series One, 1970" offers a thought-provoking glimpse into the depths of the human experience.



25

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Heliconia, 2013

Acrylic on canvas 119 x 89.5 cm

Private Collection, Kuala Lumpur

Signed, titled and dated "RSA 13 Heliconia" on lower right

RM 5,000 - 9,000

Raphael Scott AhBeng's paintings and perception of nature is not your conventional true-to-life type. They come off as nonconforming and curious but in a uniquely beautiful way, and this visual rendition of the Heliconia stays true to that. The red that takes up most of the canvas hints at the original colour of the plant, but the shape (originally paddle-shaped) is anything but that, as he recreates a more meaningful, artistic way of portraying nature, a constant muse in his artworks. Known for his abstract renditions of nature, nature and landscapes are held close to Raphael Scott AhBeng's heart. He expresses his love for nature and its beauty using stunning colours and designs, both of which are non-conventional and unique. Definitely more imaginative than natural, Raphael Scott AhBeng creates his personal haven.



26

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Sugar Mountain II, 2014

Oil on canvas 114 x 85 cm

Private Collection, Canada

Signed, dated, and titled on lower right

RM 7,000 - 12,000

Raphael Scott Ahbeng's art is a mesmerizing blend of cultural heritage and contemporary expression. Drawing inspiration from his Malaysian roots, Ahbeng's works often feature vibrant colors, intricate patterns, and symbolic motifs that reflect the rich tapestry of Southeast Asian culture. His pieces explore themes of identity, spirituality, and social commentary, inviting viewers to contemplate the complexities of the human experience. Whether through painting, sculpture, or mixed media, Ahbeng's art captivates audiences with its depth, beauty, and thought-provoking messages. With each creation, he invites us on a journey of discovery, inviting us to explore the intersections of tradition and modernity, East and West, in a visually stunning and emotionally resonant manner.



27

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Greetings, 2014

Oil on canvas 114 x 85 cm

Private Collection, Kuala Lumpur

Signed, dated and titled "RSA '14 Greetings" on lower right

RM 7,000 - 12,000

Raphael Scott Ahbeng was born in Bau in 1939 and was one of the most renowned abstract artists that Malaysia has ever produced. Educated in the UK at the Bath Academy of Art, Raphael was known for his large canvases of overlapping light-coloured mountains which exude an airy feel. Before turning to paintings full-time, he was once a teacher, cartoonist and a radio producer. Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. In classic AhBeng style, he expresses his love for the solitary environments with a stunning painting. In this piece AhBeng depicts his true spirit and adoration for nature, all the while injecting bits and pieces of his personality.



28

SHAFURDIN HABIB

B. Perak, 1961

Santai, 2017 & Senja di Kota Marudu, 2017
Watercolour on paper 30.5 x 45.8 cm (2 pieces)

Private Collection, Kuala Lumpur
i. Signed and dated on lower right
ii. Signed and dated on lower left

RM 1,500 - 3,500

Born in Kampung Basong, Perak, Shafurdin now in his 60's, 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 befriended 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).



29

MAAMOR JANTAN

B. Kedah, 1961

Bali - Dari Pura, 2019

Watercolour on paper 42 x 59 cm

Private Collection, Sabah

Signed and dated "Maamor Jantan 19" on lower right

RM 2,000 - 4,000



Maamor Jantan's "Bali - Dari Pura, 2019" is a mesmerizing portrayal of the spiritual and cultural essence of Bali, Indonesia. Through Jantan's masterful use of color and composition, the painting captures the mystical allure of Bali's sacred temples, known as "Pura," against the backdrop of lush tropical landscapes. Each brushstroke evokes a sense of reverence and tranquility, inviting viewers to immerse themselves in the island's rich spiritual traditions and vibrant cultural heritage. From the intricate carvings of temple facades to the serene beauty of surrounding nature, Jantan's artwork transports viewers on a visual journey through Bali's timeless beauty and profound spirituality, leaving them captivated by its enchanting allure.

30

A.B.IBRAHIM

B. Alor Setar, 1925 - 1977

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

Private Collection, Kuala Lumpur

Signed A.B Ibrahim on lower left

RM 1,500 - 3,000



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

31

A. B IBRAHIM

B. Alor Setar, 1925 - 1977

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

Private Collection, Singapore
Signed "A.B Ibrahim" on lower left

RM 1,500 - 3,000

A.B. Ibrahim's "Village Scene," painted in the 1960s, offers a captivating glimpse into rural life in Malaysia during that era. With meticulous detail and a keen eye for authenticity, Ibrahim transports viewers to a serene countryside setting, where the rhythms of daily life unfold amidst lush landscapes and traditional architecture. In this evocative scene, Ibrahim portrays a harmonious blend of human activity and natural beauty. Rustic houses dot the landscape, their thatched roofs and wooden facades imbuing the scene with a sense of rustic charm. Figures engage in various tasks, from tending to crops in verdant fields to conversing by the village well, each gesture and expression capturing the essence of rural existence.



32

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

Wau, 2003

Watercolour on paper 38 x 51 cm

Private Collection, Kuala Lumpur

Signed and dated "Ismail Mat Hussin 2003" on lower right

RM 1,500 - 3,000

Ismail Mat Hussin's "Wau, 2003" is a striking representation of the traditional Malaysian kite known as "Wau." Through bold strokes and vibrant colors, Hussin captures the essence of this iconic cultural symbol with both reverence and innovation. The painting portrays the intricate design and graceful curves of the Wau, highlighting its significance as both a recreational pastime and a cultural heritage. Against a backdrop that hints at the expansive skies of Malaysia, the Wau takes on a dynamic presence, embodying the spirit of freedom and creativity. Hussin's artwork not only pays homage to the traditional craft of kite-making but also invites viewers to appreciate the beauty and craftsmanship of this beloved Malaysian tradition in a contemporary light.



33

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series, circa 1968

Batik 85 x 105 cm

Private Collection, Kuala Lumpur
Signed "Khalil Ibrahim" on lower left

RM 50,000 - 90,000

Khalil Ibrahim, a luminary in Malaysia's artistic landscape, is a figure whose brushstrokes have painted the nation's cultural identity with vivid hues of creativity and expression. Born in the picturesque state of Kelantan, Khalil's artistic journey began against the backdrop of Malaysia's rich tapestry of heritage and tradition, infusing his work with a profound sense of belonging and nostalgia. Drawing inspiration from the natural beauty that surrounded him, Khalil's early creations echoed the verdant landscapes and vibrant flora that flourished in the Malaysian countryside. His paintings, imbued with a sense of serenity and harmony, captured the essence of rural life, evoking a deep emotional resonance that resonated with audiences far and wide.



34

KHALIL IBRAHIM

B. China, 1914 - 2008

Sa Sudah Makan - Last Supper, 1967

Batik 66 x 86 cm

Private Collection, USA

Signed and dated "Khalil Ibrahim 67" on lower right

RM 30,000 - 50,000

Described by KLAS as Malaysia's Father of Figurative Painting, the late Khalil Ibrahim was born in 1934 in Kubang Kerian Kelantan. He was one of the earliest Malaysians who received a full state scholarship in 1960 to study art at the prestigious Central St Martins School of Art and Design in London. While the late Chuah Thean Teng pioneered the art of batik in the 1930s, it was only accepted as a medium of artistic expression by the 1960's. Khalil meanwhile went on to produce some fine batik artwork for his inaugural Solo Exhibition at the Samat Gallery in 1968. In this early masterpiece, Last Supper, Khalil Ibrahim took notice of the biblical story with a comprehensive understanding. Colour-wise, Khalil used hues of warm colours and earthy tones.



35

CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

Untitled, 1980's

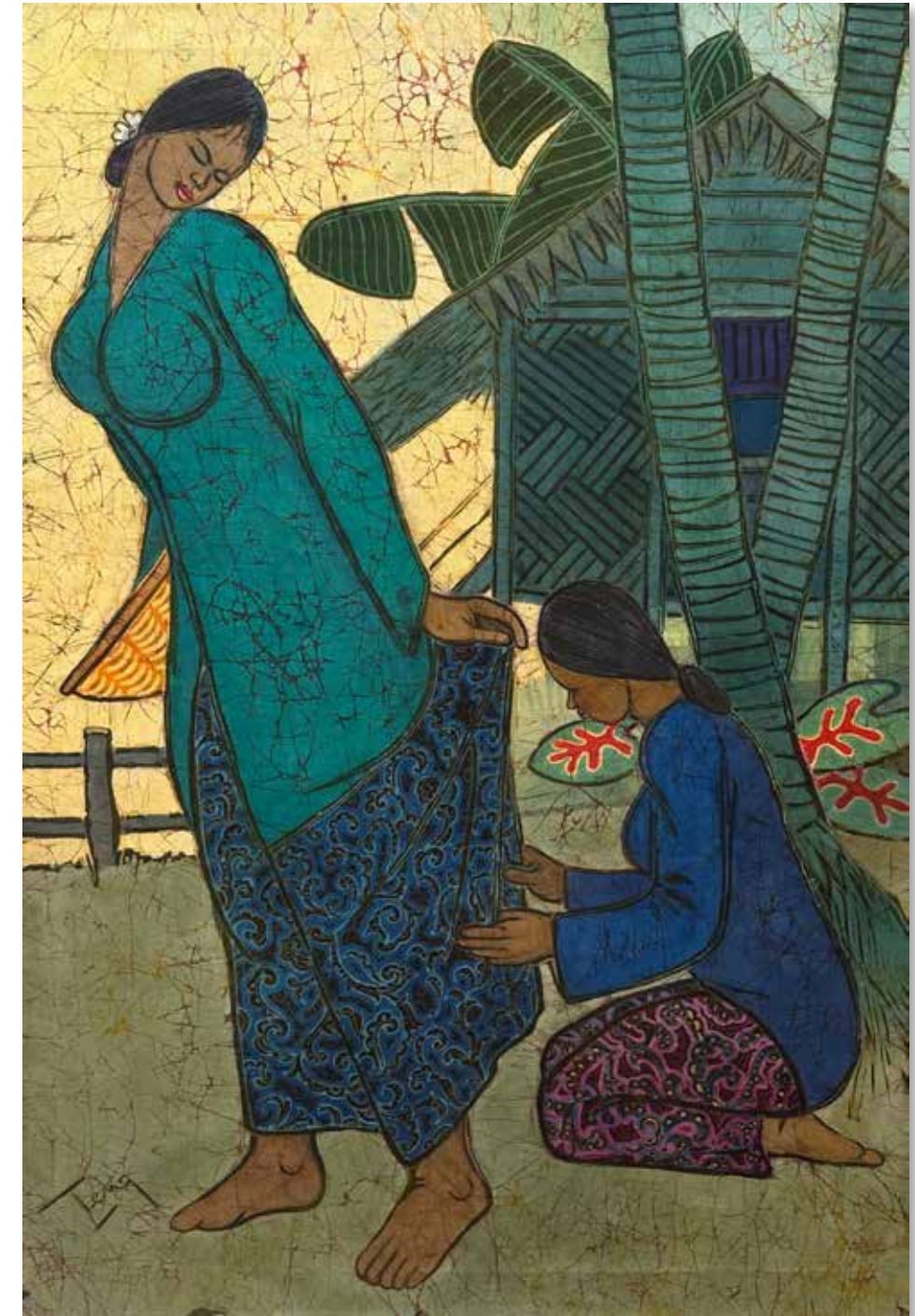
Batik 89 x 58 cm

Private Collection, Australia

Signed "Teng" on lower left

RM 22,000 - 35,000

Dato Chuah Thean Teng stands as a towering figure in the realm of Malaysian art, revered for his mastery of the traditional batik medium and his pioneering contributions to the nation's artistic heritage. Born in China in 1914, Chuah's journey as an artist began against the backdrop of Malaysia's rich cultural tapestry, where he honed his craft amidst the vibrant colors and intricate patterns of the batik tradition. Renowned for his innovative techniques and unparalleled attention to detail, Chuah revolutionized the art of batik, elevating it from a traditional craft to a respected form of fine art. Through his meticulous craftsmanship and bold experimentation with color and texture, he breathed new life into this ancient art form, capturing the essence of Malaysia's natural beauty and cultural diversity with each stroke of his brush.



36

CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

Durian Harvest, 1970's

Batik 60 x 42 cm

Private Collection, Australia

Signed "Teng" on lower left

RM 12,000 - 18,000

Datuk Chuah Thean Teng is a renowned Malaysian artist, known for his striking batik paintings. His "Mother and Child" series is one of his most iconic works, which is characterised by its tender and emotional depiction of the bond between a mother and her child. The 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 holding her back, while the second image shows mothers feasting on a durian as the child reaches out for the fruit.



37

CHUAH THEAN TENG, DATO
B. China, 1914 - 2008
Mother and Children, 1970's

Batik 58 x 44 cm

Private Collection, Australia
Signed "Teng" on lower left

RM 14,000 - 20,000

Themes on physical labour and mother and children are often seen in Teng's vast output. Teng's mother and child series illustrates his profound respect for the nurturing and even life-giving roles that women play. The artist's early training in Chinese painting served him well technically and also influenced his compositions, and the colours he used. As Chinese philosophy emphasises balance, many of his works also are balanced in nature, or are circular compositions, promoting balance and equilibrium.



38

CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

Mother and Child, 1970's

Batik 43 x 43 cm

Private Collection, Australia

Signed "Teng" on lower right

RM 8,000 - 12,000

Dato' Chuah Thean Teng, known as the Father of Batik Art, was a master storyteller. His paintings offered not only a glimpse of the olden days, but also expressed the cultural identity of Malaysians. Complex batik making methods using wax and dyes allowed Teng to create hues that captured the beauty of mother and child in this radiant composition.



39

CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

Bullock Cart

Batik 75 x 90 cm

Private Collection, Australia

Signed "Teng" on lower right

RM 20,000 - 30,000

Dato' Chuah Thean Teng was born in China in 1914, where he studied at the Amoy Art School. Teng first started in this medium in 1953 and therefore he can be considered the father of Batik Painting in Malaysia. He says, "Art is the vision of the artist, his creation, imagination and expression reflecting the artist's many degrees of feeling. It is an interplay of both emotional and visual expression where the illusions created convey the statements across. And through the different modes of expressions, we are compelled to seek some standard of value to enable us to distinguish between them. This distinction is called the transformation of things." According to Frank Sullivan, "His (referring to Dato' Chuah Thean Teng) productivity in batik painting is enormous... never satisfied, he is always experimenting, seeking to give new depth and range to his batik art." This particular work departs from the artist's usual hallmark and presents an almost ambiguous iteration of the Bullock Cart Carriage.



40

CHUAH SEOW KENG

B. Kelantan, 1945

Koi Fish, 1970's

Batik 88 x 58 cm

Private Collection, USA

Signed "S.Keng" on lower left

RM 2,000 - 5,000

Chuah Seow Keng's Koi Fish, crafted in the vibrant era of the 1970s, captures the essence of tranquil beauty with a stroke of timeless elegance. Through meticulous brushwork and a mastery of color, Chuah Seow Keng breathes life into each swimming Koi, evoking a sense of fluidity and grace that transcends the canvas. Against a backdrop of serene waters, these majestic creatures navigate their realm with a sense of purpose, their vibrant hues shimmering under the gentle light. This masterpiece not only celebrates the natural allure of the Koi but also invites viewers to immerse themselves in a realm where tranquillity reigns supreme.





41

YONG

B. Penang, 1945

Figure Scene on the Beach, 1970's

Batik 58 x 118 cm

Private Collection, Canada

Signed on lower right

RM 500 - 800

42

TAY MO LEONG, DATO

B. Penang, 1938

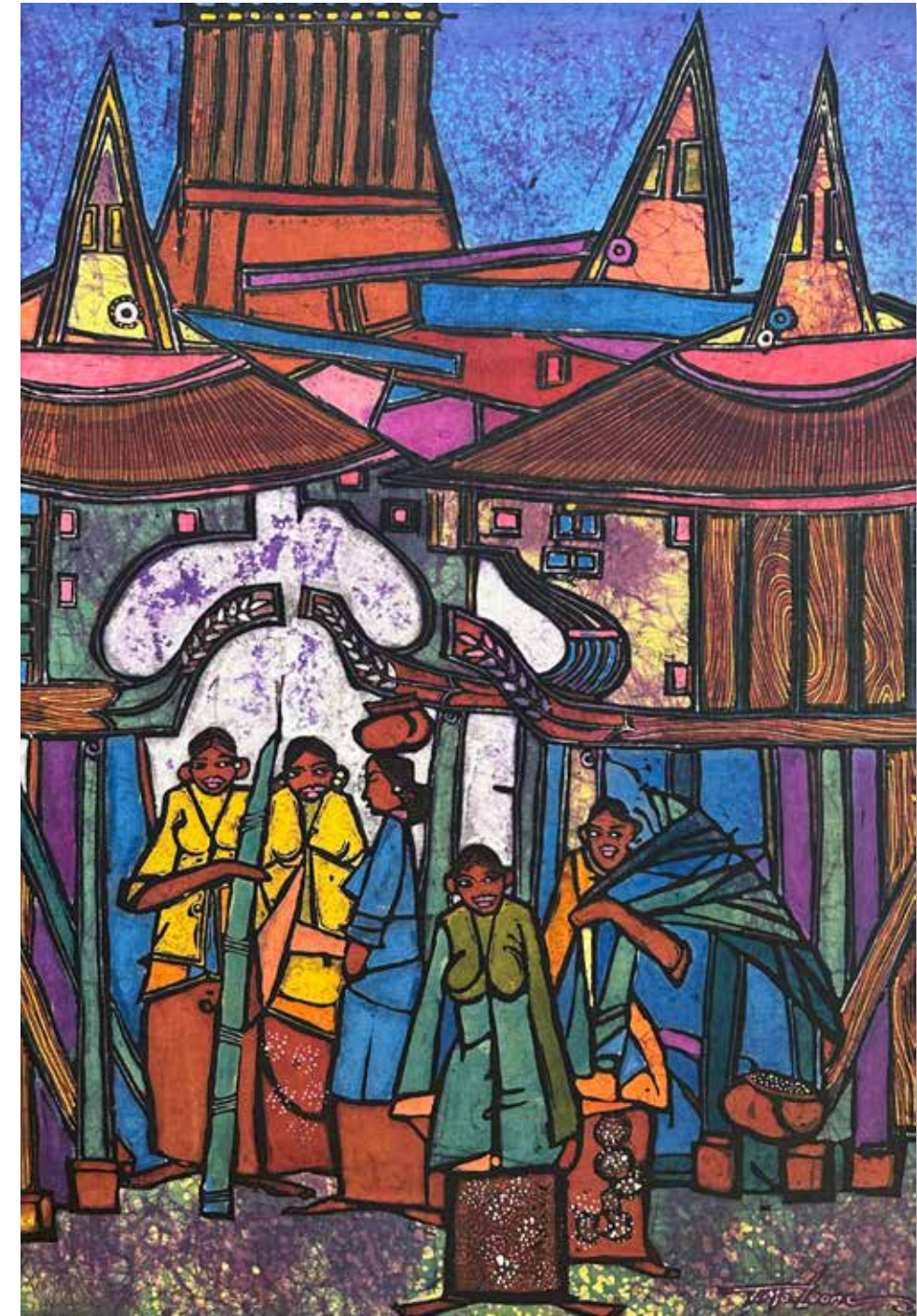
Street Scene

Batik 95.5 x 64.5 cm

Private Collection, Singapore
Signed "T.Mo Leong" on lower right

RM 8,000 - 12,000

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



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 6,000 - 8,000

Dato Tay Mo Leong's 'Bali Series (Green)' created in 1988, transports viewers to the enchanting world of Balinese culture and tradition. With masterful brushwork and a palette rich in hues of blue, Tay Mo Leong captures the essence of the Lengong Dance, a mesmerizing Balinese ceremonial performance. Each stroke of the brush conveys the dancers' graceful movements and the rhythmic harmony of their gestures. Against a backdrop of azure skies and tranquil landscapes, the dancers come to life, their vibrant costumes and adorned accessories adding to the spectacle. Through this series, Tay Mo Leong not only pays homage to Balinese heritage but also invites viewers to experience the timeless allure of this ancient dance form.



44

TAY MO LEONG, DATO

B. Penang, 1938

Bali Series (Blue) Lengong Dancer 2, 1988

Watercolour on paper 69 x 56 cm

Private Collection, Penang

Signed on lower left

RM 6,000 - 8,000

Dato Tay Mo Leong's 'Bali Series (Blue)' created in 1988, transports viewers to the enchanting world of Balinese culture and tradition. With masterful brushwork and a palette rich in hues of blue, Tay Mo Leong captures the essence of the Lengong Dance, a mesmerizing Balinese ceremonial performance. Each stroke of the brush conveys the dancers' graceful movements and the rhythmic harmony of their gestures. Against a backdrop of azure skies and tranquil landscapes, the dancers come to life, their vibrant costumes and adorned accessories adding to the spectacle. Through this series, Tay Mo Leong not only pays homage to Balinese heritage but also invites viewers to experience the timeless allure of this ancient dance form.



45

TAY MO LEONG, DATO

B. Penang, 1938

Bali Series (Red) Lengong Dancer 3, 1988

Watercolour on paper 69 x 56 cm

Private Collection, Penang

Signed on lower right

RM 6,000 - 8,000

Dato Tay Mo Leong's 'Bali Series (Red)' created in 1988, transports viewers to the enchanting world of Balinese culture and tradition. With masterful brushwork and a palette rich in hues of blue, Tay Mo Leong captures the essence of the Lengong Dance, a mesmerizing Balinese ceremonial performance. Each stroke of the brush conveys the dancers' graceful movements and the rhythmic harmony of their gestures. Against a backdrop of azure skies and tranquil landscapes, the dancers come to life, their vibrant costumes and adorned accessories adding to the spectacle. Through this series, Tay Mo Leong not only pays homage to Balinese heritage but also invites viewers to experience the timeless allure of this ancient dance form.



46

WANG PAN-YOUN

B. China, 1909 - 2017

Blue House

Watercolour on paper 38 x 53 cm

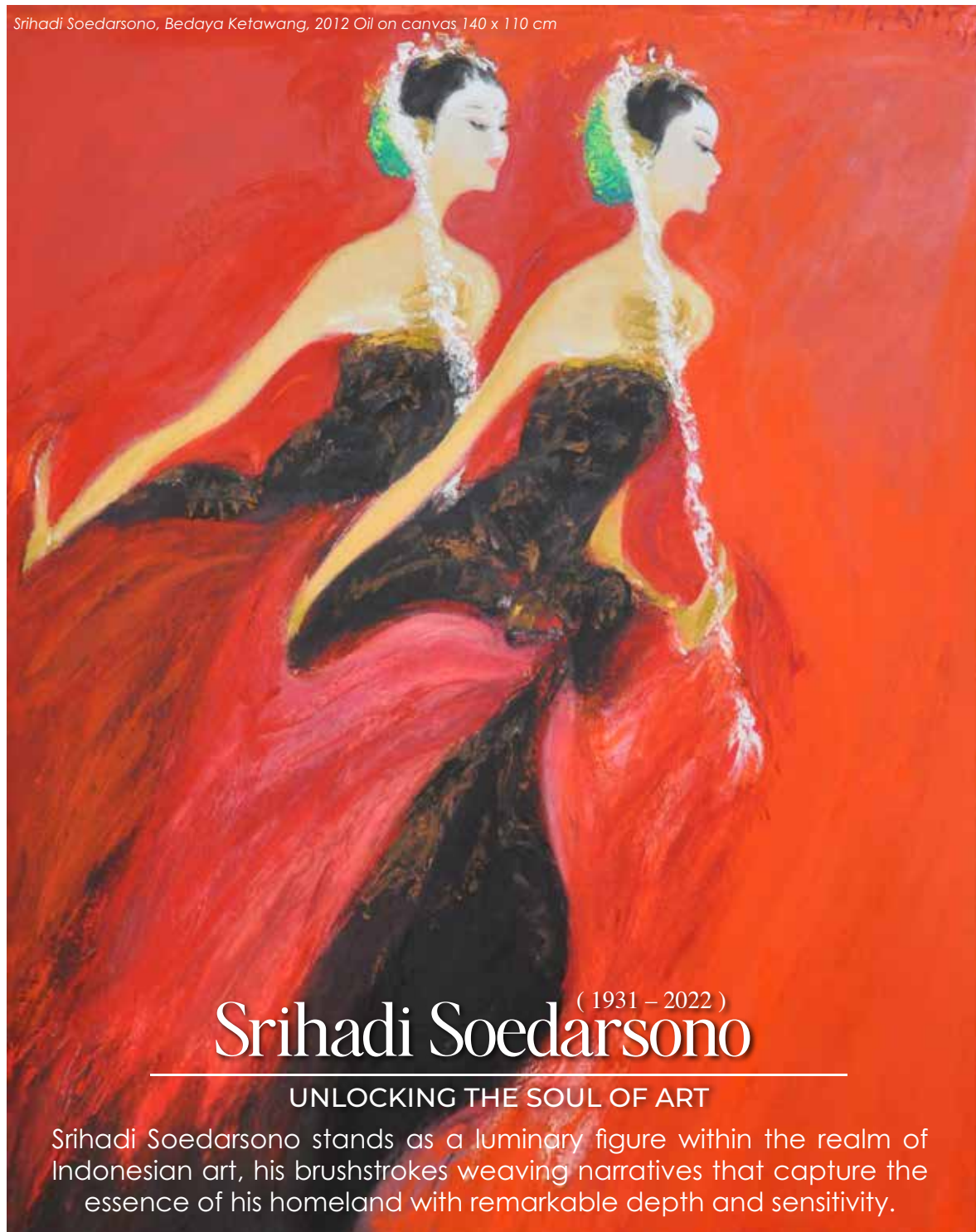
Private Collection, Singapore
Signed WANG P.Y on lower right

RM 9,000 -15,000



Wang Pan-Youn's "Blue House" art piece is a striking exploration of memory, nostalgia, and the passage of time. Rendered with meticulous detail and rich symbolism, the artwork depicts a majestic mansion enveloped in hues of blue, evoking a sense of mystery and intrigue. Each brushstroke seems to whisper stories of bygone eras, inviting viewers to peer through its windows and glimpse fragments of forgotten lives. Within the intricate architecture lie hidden narratives waiting to be discovered, echoing the enigmatic journey of Wang Pan-Youn himself. Through its haunting beauty and enigmatic charm, the "Blue House" art piece captivates the imagination and invites contemplation on the enduring power of the past.

Srihadi Soedarsono, *Bedaya Ketawang*, 2012 Oil on canvas 140 x 110 cm



Srihadi Soedarsono (1931 – 2022)

UNLOCKING THE SOUL OF ART

Srihadi Soedarsono stands as a luminary figure within the realm of Indonesian art, his brushstrokes weaving narratives that capture the essence of his homeland with remarkable depth and sensitivity.



Srihadi Soedarsono with his masterpiece *Bedayo Ketawang* painted in 2015

Born in Solo, Central Java, in 1931, Soedarsono's journey as an artist mirrors the evolution of modern Indonesian art itself, spanning decades of cultural and political transformation.

Rooted in his upbringing amidst Java's rich artistic heritage, Soedarsono's early years were steeped in tradition and creativity. His fascination with painting burgeoned during his formative years, leading him to pursue formal art education at the Indonesian Academy of Fine Arts (ASRI) in Yogyakarta. Under the mentorship of illustrious Indonesian painters such as Hendra Gunawan and Affandi, Soedarsono honed his craft and forged his distinctive artistic identity.

In 1952 he began to enter art education at the Painters Education Center, Faculty of Engineering at the University of Indonesia Bandung (now the Faculty of Fine Arts, Bandung Institute of Technology), with the Dutch cubist painter Ries Mulder as his teacher. In 1955, he created the Fine Arts Student Family (KMSR) logo for the Faculty. The logo is in the form of a palette with the words "ART RUPA BANDUNG" with the symbol of the University of Indonesia.

He graduated as a fine arts graduate and graduated on Saturday, 28 February 1959, just two days before the Bandung Institute of Technology was inaugurated (Monday, 2 March 1959). In 1960 Srihadi received a scholarship from ICA to study in the US to continue his studies at Ohio State University until he received his master of art degree in 1962. Despite all his international travels, Srihadi painted often traditional Javanese cultural topics, including dancer and the Borobudur temple, as well as landscapes. Even so, he painted abstract, he represents traditional, rather than the Westernized painting styles of several of his colleagues.

Throughout his prolific career, Soedarsono's oeuvre traversed a myriad of styles and themes, reflecting the complex tapestry of Indonesian society. His early works exude a palpable sense of romanticism, with lush landscapes and vibrant colors imbuing his canvases with a sense of vitality and warmth. Influenced by the Indonesian realist tradition, Soedarsono's paintings evoke a sense of nostalgia, offering glimpses into the rural idylls and cultural traditions of his homeland.

However, it was Soedarsono's profound engagement with the socio-political landscape of Indonesia that truly distinguished him as an artist of profound significance. Living through tumultuous periods of Indonesian history, including the struggle for independence and the authoritarian regime of President Suharto, Soedarsono's art became a powerful vehicle for social commentary and cultural expression. His works often grapple with themes of identity, memory, and the human condition, offering poignant reflections on the complexities of Indonesian society.



The residence of the late artist in Kemang, Jakarta

One of Soedarsono's most iconic series, "Garis Waktu" (The Line of Time), epitomizes his thematic preoccupations and artistic mastery. Comprising a series of evocative paintings that depict scenes from Indonesia's past and present, "Garis Waktu" serves as a visual chronicle of the nation's history, juxtaposing moments of triumph and tragedy with profound lyricism.

Through his meticulous attention to detail and emotive brushwork, Soedarsono invites viewers to contemplate the passage of time and the enduring spirit of the Indonesian people.

Beyond his artistic endeavors, Soedarsono's contributions to the cultural landscape of Indonesia are manifold. As a teacher, mentor, and advocate for the arts, he played a pivotal role in nurturing the talents of future generations of Indonesian artists, instilling in them a sense of artistic integrity and social responsibility. His influence extends far beyond the confines of the canvas, shaping the trajectory of Indonesian art and fostering a deeper appreciation for its cultural heritage.



Srihadi Soedarsono, *Bedaya Ketawang-Beauty of Soul*, 2015, Oil on canvas, 150 x 150cm

Today, Srihadi Soedarsono's legacy endures as a testament to the transformative power of art in society. His paintings continue to captivate audiences around the world, transcending geographical boundaries to forge connections and foster understanding. As Indonesia marches forward into the 21st century, Soedarsono's indelible imprint on its artistic landscape serves as a reminder of the enduring power of creativity to illuminate, inspire, and unite.

His artistic style

Srihadi Soedarsono's artistic style evolved significantly throughout his illustrious career, reflecting a dynamic interplay between tradition and innovation, introspection and engagement with the world around him. From his early explorations of romantic realism to his later embrace of abstraction, Soedarsono's oeuvre is characterized by a remarkable versatility and a steadfast commitment to artistic experimentation.

In his formative years as an artist, Soedarsono was deeply influenced by the rich artistic traditions of his native Java. Drawing inspiration from the landscapes, cultural heritage, and everyday life of Indonesia, his early works exhibit a distinctive blend of romanticism and realism. Lush, verdant landscapes, bustling market scenes, and intimate portraits of ordinary people populate his canvases, suffused with a sense of nostalgia and reverence for the beauty of his homeland.

One of the hallmarks of Soedarsono's early style is his masterful use of color and light to evoke mood and atmosphere. Vibrant hues and bold brushstrokes infuse his paintings with a sense of vitality and warmth, inviting viewers to immerse themselves in the sights and sounds of rural Indonesia. Whether capturing the ethereal glow of a sunrise over a rice field or the bustling energy of a Javanese marketplace, Soedarsono's paintings pulse with life and emotion.

As Soedarsono's artistic journey progressed, his style underwent a gradual evolution, marked by an increasing experimentation with form, composition, and abstraction.

Inspired by his encounters with international art movements and his own quest for artistic innovation, he began to explore new techniques and modes of expression, pushing the boundaries of Indonesian art in bold new directions.

One of the most significant developments in Soedarsono's artistic style came in the 1970s, when he embarked on a series of paintings that would come to be known as "Garis-Garis" (Lines). Departing from the representational realism of his earlier works, these paintings embraced abstraction as a means of exploring the fundamental elements of form and color.

Stripping away the trappings of narrative and figuration, Soedarsono distilled his artistic vision to its essence, creating compositions characterized by bold, geometric shapes and dynamic interplays of light and shadow.

Figurative Excellence

Soedarsono's Landscape Series, a testament to his artistic brilliance, captures the essence of nature with a unique perspective. These masterpieces, sought after by art enthusiasts worldwide, have found their place in prestigious auction houses like Sotheby's and Christie's, where they command attention and admiration.

His figurative style infuses landscapes with life, evoking emotions and narratives through intricate details and vibrant colors. Each stroke of his brush breathes vitality into his compositions, inviting viewers to immerse themselves in the splendor of nature. From serene meadows to majestic mountainscapes, his artworks resonate with a sense of tranquility and awe, reflecting the artist's profound connection with the natural world.

The Landscape Series by Srihadi Soedarsono encompasses a diverse range of paintings, each bearing the artist's distinctive touch and vision. While some pieces exude a sense of serenity and stillness, others pulsate with dynamic energy, capturing the ever-changing moods of nature. This versatility adds depth and richness to Soedarsono's composition, ensuring that there's something for every connoisseur of fine art.

At auction houses like Sotheby's and Christie's, Soedarsono's Landscape Series commands attention from discerning collectors and art enthusiasts alike. The exquisite beauty and timeless appeal of his artworks make them highly coveted pieces in the world of contemporary art. Prices for Soedarsono's paintings in the Landscape Series vary depending on factors such as size, complexity, and market demand. However, they typically range from several thousand to several hundred thousand dollars, reflecting both the artist's stature in the art world and the inherent value of his creations.

Srihadi Soedarsono's "Bedaya Ketawang" artworks captivate audiences with their profound blend of tradition and modernity. Born in Indonesia, Soedarsono is celebrated for his mastery in merging Javanese cultural motifs with contemporary artistic expressions.



Srihadi Soedarsono, *Oleg Tambullingan - The Energy of Love and Care*, 2012, Oil on canvas 143 x 104 cm



Soedarsono's "Bedaya Ketawang" series serves as a testament to the enduring power of art to transcend boundaries and communicate across cultures.

It invites viewers to immerse themselves in the beauty of Indonesia's cultural tapestry while also reflecting on the ever-evolving nature of artistic expression in the modern world.

With each artwork, Soedarsono invites us on a journey of discovery, inviting us to explore the intersections of tradition and innovation, history and contemporary life, in a mesmerizing dance of colors and forms.

Srihadi Soedarsono's "Green Landscape," a captivating 1974 oil on canvas, emerges as a masterpiece in the realm of Indonesian art.

Evoking serene vistas, lush foliage, and ethereal light, it transports viewers to the heart of nature's embrace. With a harmonious blend of vibrant greens and subtle earth tones, Soedarsono captures the essence of the Indonesian landscape.

As it graces the auction stage, its value transcends monetary worth, embodying the artist's profound connection to his homeland and offering collectors an opportunity to possess a timeless symbol of beauty and cultural heritage.

The other piece which will be on auction, ranging from RM85,000 to RM150,000 called "Horizon," a mesmerizing 1980 oil on canvas, invites viewers into a world of boundless possibilities.

With sweeping brushstrokes and a mastery of color, Soedarsono captures the essence of vast expanses and endless skies. "Horizon" embodies a sense of serenity and contemplation, as if gazing into the infinite expanse of the universe.

Its harmonious composition and subtle play of light evoke a profound sense of peace and wonder. Through this artwork, Soedarsono invites us to pause, reflect, and embrace the beauty of the world around us.

◀ **SRIHADI SOEDARSONO**
Green Landscape, 1974
Oil on canvas
93 x 143 cm
RM 200,000 - 350,000

47

SRIHADI SOEDARSONO

B. Indonesia, 1931 - 2022

Horizon, 1980

Oil on canvas 82 x 58 cm

Private Collection, USA

Signed and dated "Srihadi 80" on lower right

RM 80,000 - 150,000

With sweeping brushstrokes and a mastery of color, Soedarsono captures the essence of vast expanses and endless skies. "Horizon" embodies a sense of serenity and contemplation, as if gazing into the infinite expanse of the universe. Its harmonious composition and subtle play of light evoke a profound sense of peace and wonder. Through this artwork, Soedarsono invites us to pause, reflect, and embrace the beauty of the world around us.



48

SRIHADI SOEDARSONO
B. Indonesia, 1931 - 2022
Green Landscape, 1974
Oil on canvas 93 x 143 cm

Private Collection, USA
Signed and dated "Srihadi, 74" on upper right

RM 200,000 - 350,000



Srihadi Soedarsono's "Green Landscape," a captivating 1974 oil on canvas, emerges as a masterpiece in the realm of Indonesian art. Evoking serene vistas, lush foliage, and ethereal light, it transports viewers to the heart of nature's embrace. With a harmonious blend of vibrant greens and subtle earth tones, Soedarsono captures the essence of the Indonesian landscape. As it graces the auction stage, its value transcends monetary worth, embodying the artist's profound connection to his homeland and offering collectors an opportunity to possess a timeless symbol of beauty and cultural heritage.

49

YUSMAN AMAN

B. Johor, 1939

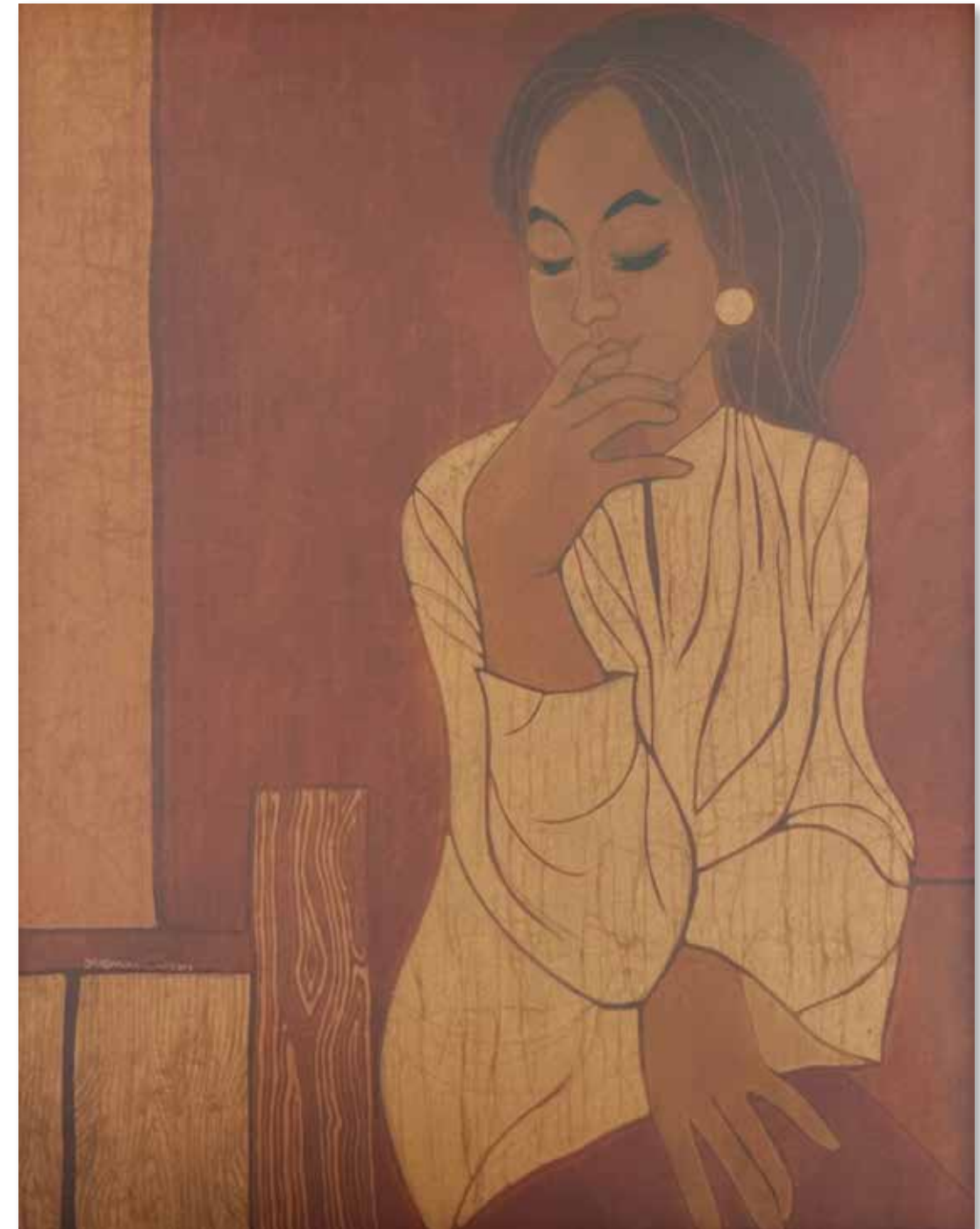
Malay Woman, 1970's

Batik 52 x 42 cm

Private Collection, Kuala Lumpur
Signed "Yusman Aman" on lower left

RM 5,000 - 7,500

Yusman Aman's "Malay Woman, 1970s" is a captivating portrait that captures the essence of feminine grace and strength within the cultural context of Malaysia. Through skillful brushwork and attention to detail, Aman brings to life the dignified presence of a Malay woman, adorned in traditional attire. Her gaze is both serene and commanding, reflecting a depth of wisdom and resilience that speaks to her role within the community. The artist's use of color and texture adds depth and dimension to the portrait, enhancing the richness of the subject's garments and the intricacies of her features. Every stroke seems to convey a sense of reverence for the cultural heritage and timeless beauty embodied by the Malay woman. As viewers engage with "Malay Woman, 1970s," they are invited to contemplate the complexities of identity, tradition, and womanhood within Malaysian society. It is a testament to Yusman Aman's talent as an artist and his ability to capture the spirit of his subject with both sensitivity and admiration.



50

TAY CHEE TOH

B. Johor, 1941

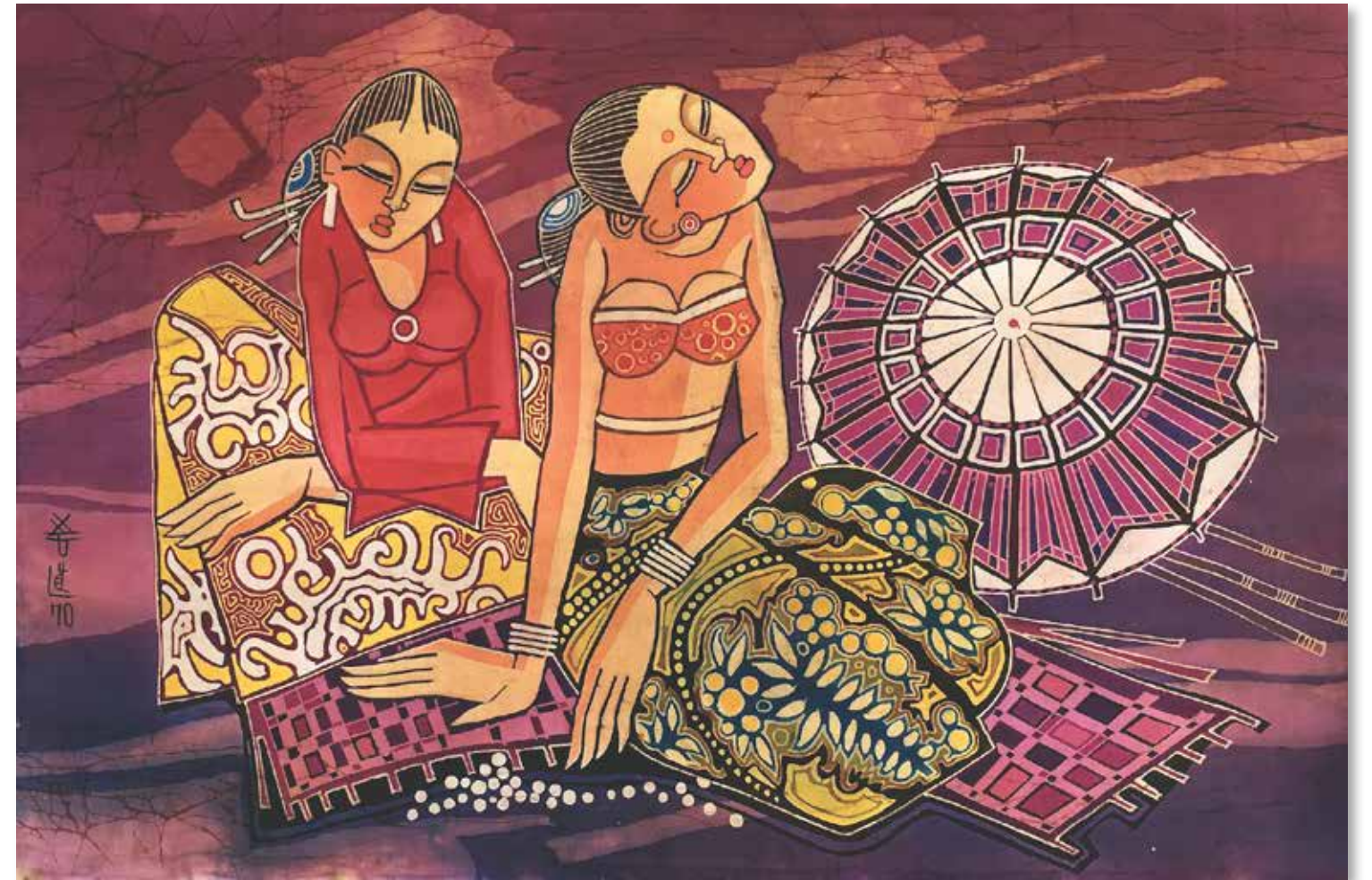
Resting 2, 1970

Batik 49 x 75 cm

Private Collection, Singapore

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

RM 3,000 - 7,000



Tay Chee Toh is a renowned contemporary artist whose work spans a diverse range of mediums, including painting, sculpture, and installation art. With a keen eye for detail and a unique artistic vision, Tay explores themes of identity, memory, and cultural heritage in his creations. His artwork often reflects a deep appreciation for nature and a fascination with the interplay between light and shadow. Tay's style is characterized by its fluidity and versatility, seamlessly blending traditional techniques with modern aesthetics to produce captivating pieces that resonate with viewers on a profound level. Whether depicting serene landscapes, intricate still lifes, or thought-provoking abstract compositions, Tay infuses his art with a sense of depth and emotional resonance that invites contemplation and introspection.

51

SEAH KIM JOO

B.Singapore, 1939

Shepherd Girl, 1970's

Batik 60 x 90 cm

Private Collection, USA

Signed on lower right

RM 4,000 - 12,000



Seah Kim Joo is a pioneering figure in the realm of Singaporean art, celebrated for his mastery of traditional Chinese ink painting techniques infused with a modern sensibility. Born in 1939, Seah's artistic journey has been marked by a deep reverence for nature and a profound connection to his cultural heritage. His landscapes, rendered with meticulous detail and a keen sense of harmony, reflect a profound understanding of classical Chinese aesthetics while also embodying a contemporary perspective. Seah's works often depict serene scenes of lush mountains, tranquil rivers, and graceful flora, inviting viewers into a world of timeless beauty and contemplation. Through his skillful use of brush and ink, he captures the essence of the natural world with a simplicity and elegance that belies its complexity.

52

SEAH KIM JOO

B. Singapore, 1939

Chinatown - Singapore, 1970's

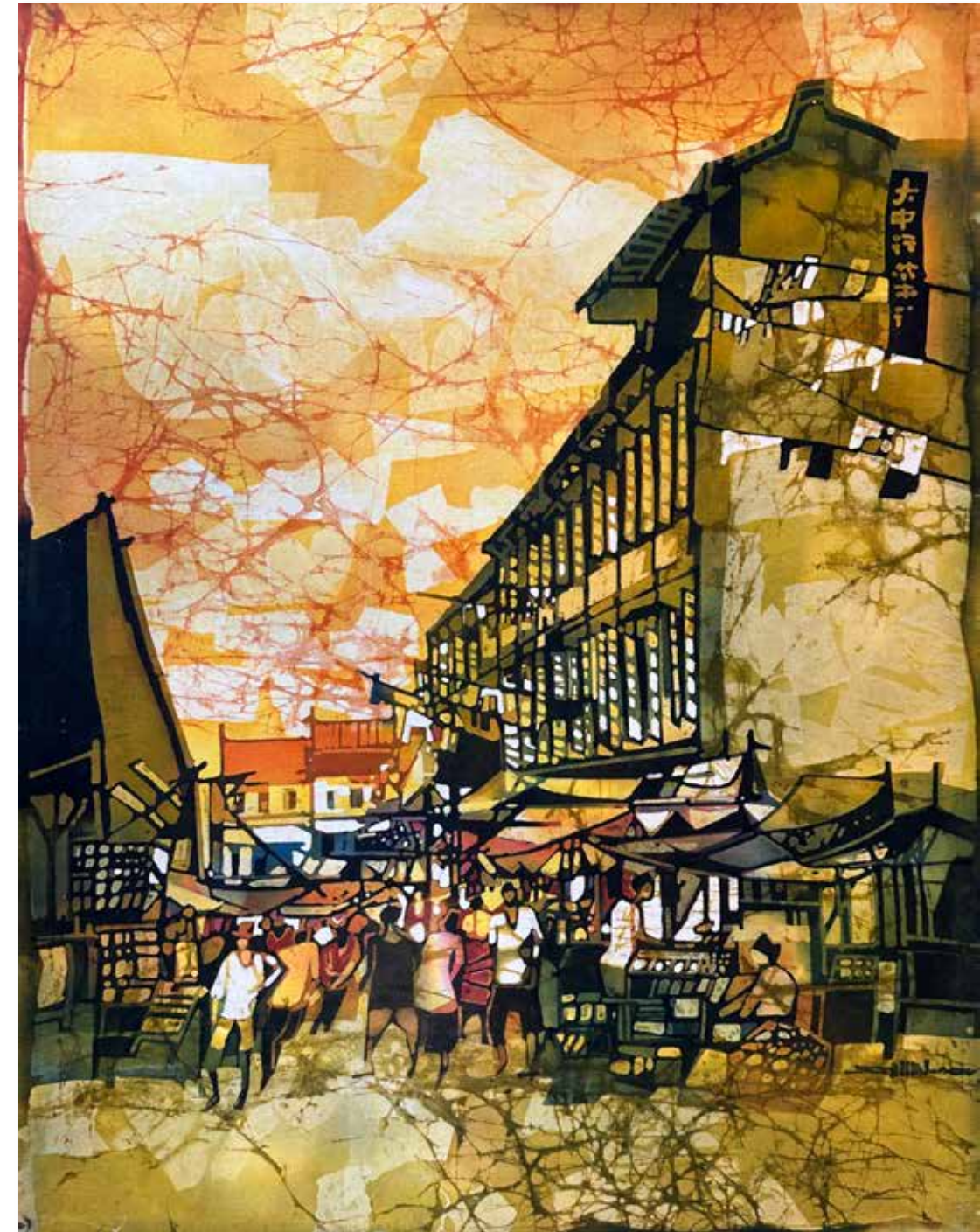
Batik 67 x 52 cm

Private Collection, USA

Signed on lower right

RM 2,500 - 4,500

Seah Kim Joo is a pioneering figure in the realm of Singaporean art, celebrated for his mastery of traditional Chinese ink painting techniques infused with a modern sensibility. Born in 1939, Seah's artistic journey has been marked by a deep reverence for nature and a profound connection to his cultural heritage. His landscapes, rendered with meticulous detail and a keen sense of harmony, reflect a profound understanding of classical Chinese aesthetics while also embodying a contemporary perspective. Seah's works often depict serene scenes of lush mountains, tranquil rivers, and graceful flora, inviting viewers into a world of timeless beauty and contemplation. Through his skillful use of brush and ink, he captures the essence of the natural world with a simplicity and elegance that belies its complexity.



53

SEAH KIM JOO

B. Singapore, 1939

Fisherman with Bounty, 1970

Oil on board 96 x 60 cm

Private Collection, Germany

Signed "SeahKimJoo" on lower right

RM 8,000 - 16,000

The artist's keen sense of spatial depth extends an invitation to traverse the corridors of his intricate narratives, often imbued with enigmatic symbolism that challenges the observer's interpretative faculties. Seah Kim Joo's works stand as a testament to his virtuosity in melding timeless artistic techniques with contemporary conceptual underpinnings, resulting in a visual discourse that resonates on both aesthetic and intellectual frequencies. This painting is probably one of the earliest oil paintings to have been produced by the artist, showing the busy scene of fishermen in a fishing village environment.



54

THOMAS YEO

B. Singapore, 1936

Upright Composition, 1958-1960
Mixed media on collage 120.5 x 91 cm

Private Collection, Singapore

Signed on lower left

RM 25,000 - 35,000

Thomas Yeo's "Upright Composition," created between 1958 and 1960, stands as a testament to the artist's innovative approach to abstract art during this period. This dynamic piece encapsulates the spirit of mid-20th-century abstraction, characterized by its bold use of color, geometric forms, and dynamic composition. At first glance, "Upright Composition" arrests the viewer's attention with its striking juxtaposition of vibrant hues and assertive lines. Yeo's confident brushwork imbues the canvas with a sense of energy and movement, inviting the eye to travel across its surface in a dance of form and color.



55

LIM CHENG HOE

B. China, 1912 - 1979

The Solitary Sampan, 1969
Watercolour on paper 33 x 42 cm

Private Collection, Kuala Lumpur

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

Note: An unfinished Kampung scene illustration visible on the verso by the hand of the artist

RM 25,000 - 35,000

"The Solitary Sampan," painted by Lim Cheng Hoe in 1969, captures the serene beauty of Singapore's traditional watercraft amidst the bustling urban landscape. In this masterpiece, Lim Cheng Hoe skillfully portrays a lone sampan gracefully navigating the tranquil waters, juxtaposed against the backdrop of modern skyscrapers and bustling harbor activity. Through meticulous brushwork and a harmonious color palette, Lim Cheng Hoe invites viewers to contemplate the coexistence of tradition and progress, reflecting upon Singapore's rich cultural heritage amid its rapid urbanization during the late 20th century.



56

CHEN WEN HSI

B. China, 1906 - 1991

Two Squirrels

Ink and colour on paper 34 x 43.5 cm

Private Collection, Kuala Lumpur

Signed and stamped with artist seal on the upper left

RM 25,000 - 35,000



Chen Wen Hsi, a prominent Singaporean artist, captured the essence of nature in his iconic works from the 1970s. With a keen eye for detail and a profound understanding of his subjects, the artist conveys the grace and poise of these creatures amidst a harmonious nature landscape. Through subtle nuances of color and texture, he is able to capture the movements and agility of the “Two Squirrels”, inviting viewers to immerse themselves in the timeless beauty of nature.

57

CHEN WEN HSI

B. China, 1906 - 1991

Two Ducks, 1970's

Ink and colour on paper 34 x 43.5 cm

Private Collection, Kuala Lumpur

Signed and stamped with artist seal on the upper left

RM 25,000 - 35,000

Chen Wen Hsi, a prominent Singaporean artist, captured the essence of nature in his iconic works from the 1970s. In "Two Ducks," Chen Wen Hsi's skillful brushwork brings to life the serene elegance of a pair of ducks gliding across tranquil waters. With a keen eye for detail and a profound understanding of his subjects, the artist conveys the grace and poise of these creatures amidst a harmonious aquatic landscape. Through subtle nuances of color and texture, he captures the quiet dignity and serenity of the scene, inviting viewers to immerse themselves in the timeless beauty of nature.



58

CHEN WEN HSI

B. China, 1906 - 1991

Sparrows, 1970's

Ink and colour on paper 34 x 47 cm

Private Collection, Kuala Lumpur

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

RM 23,000 - 35,000

Chen Wen Hsi, a prominent Singaporean artist, captured the essence of nature in his iconic works from the 1970s. "Sparrows" depicts a scene of lively movement and chirping joy as a group of sparrows flits about, their delicate forms and swift gestures rendered with a masterful touch. The piece exudes a sense of vitality and spontaneity, inviting viewers to marvel at the beauty of everyday moments in the natural world. Through subtle nuances of color and texture, he captures the quiet dignity and serenity of the scene, inviting viewers to immerse themselves in the timeless beauty of nature.



59

YONG MUN SEN

B. Sarawak, 1896 - 1962

Paddy Field, 1940

Watercolour on paper 26 x 38 cm

Private Collection, UK

Signed and dated "Mun Sen (in chinese characters) 1940" on lower left

RM 7,000 - 12,000

Yong's artistic forte and heart were landscapes in watercolour. With Western impressionism, complemented by Chinese calligraphy aesthetics, Yong garnered aficionados from the US, Australia and the UK. When Yong came across a scene that spoke to his soul, he would swiftly set up his easel and camp stool, equipped with a brush in hand to relay it on the canvas. Yong's identification of his subjects' struggles, including fishermen in seaside villagers, farmers in paddy fields and labourers in plantations took centre stage. His conveyance grants viewers with an immaculate escape, a breath of fresh air or to remind people to break away from the bustling life. It is also evident in his landscape paintings that Yong did not depict the details that made up a landscape, rather, through watercolour, he illustrated fluidity and a carefree rhythm.



60

YONG MUN SEN

B. Sarawak, 1896 - 1962

Bounty from the Sea, 1940
Watercolour on paper 26 x 38 cm

Private Collection, Canada

Signed and dated "Mun Sen 1940" on lower left

RM 7,000 - 12,000

Yong Mun Sen, a pioneering figure in the Malaysian art scene, left an indelible mark with his innovative approach and cultural contributions. Born in 1896 in Sarawak, Malaysia, he traversed diverse artistic styles and mediums, cementing his legacy as one of the nation's foremost artists. Yong Mun Sen's oeuvre reflects a deep appreciation for the rich tapestry of Malaysian life and culture. Through his vibrant paintings, he captured the essence of everyday scenes, from bustling marketplaces to tranquil landscapes, infusing them with a sense of vitality and authenticity. His mastery of color and composition brought his subjects to life, imbuing them with warmth and depth.





61

DR. CHUNG CHEN SUN

B. Melaka, 1935 - 2024

Fishing Village, 1970's

Ink and colour on paper 77 x 116 cm

Private Collection, Singapore

Signed and stamped with artist seal on top left

RM 10,000 - 12,000

62

DR. CHUNG CHEN SUN

B. Melaka, 1935 - 2024

Sparrows on Branches

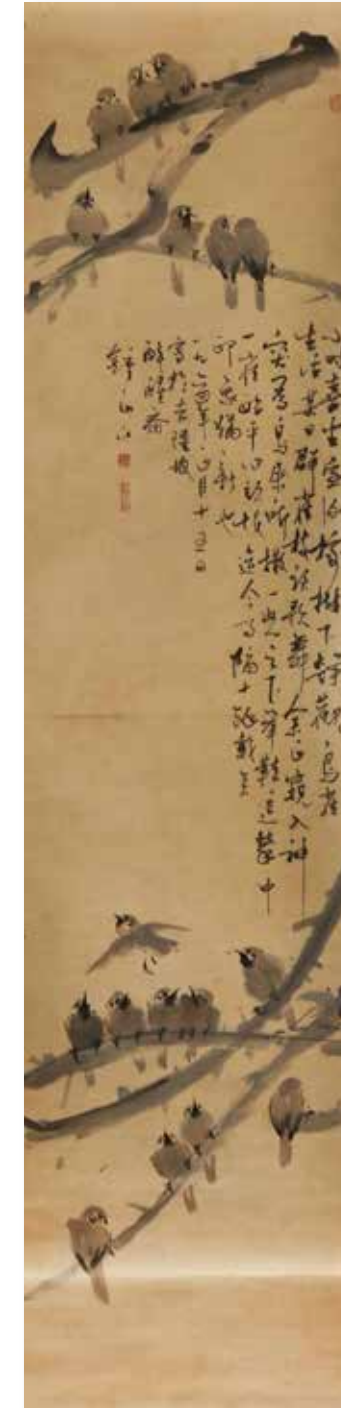
Chinese ink on paper 180 x 21 cm

Private Collection, Canada

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

RM 10,000 - 18,000

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



63

TAN CHOON GHEE

B. Penang, 1930 - 2010

Boat Scene, 1977

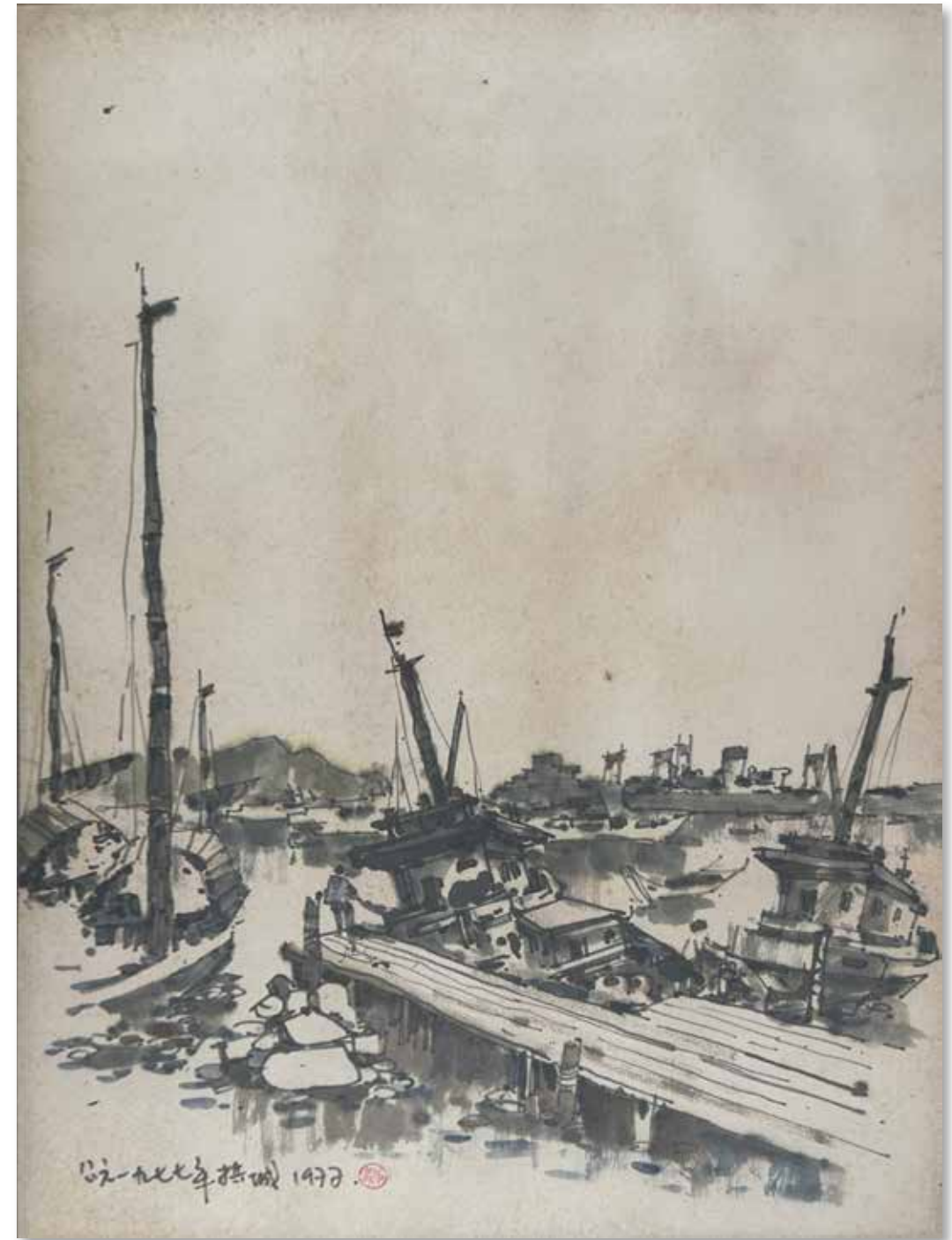
Chinese ink on paper 59 x 39 cm

Private Collection, Kuala Lumpur

Signed and dated on lower left

RM 2,500 - 4,500

Tan Choon Ghee, a revered figure in Malaysian art, is celebrated for his masterful depictions of Penang's rich cultural heritage and vibrant street scenes. With a keen eye for detail and a deep sense of nostalgia, Tan captures the essence of everyday life in Penang, from bustling markets to quaint alleyways. His distinctive style, characterized by bold brushwork and a vivid color palette, breathes life into his subjects, inviting viewers to immerse themselves in the sights and sounds of the island. Through his evocative paintings, Tan Choon Ghee preserves the spirit of Penang's past while also reflecting the dynamic energy of its present, leaving an enduring legacy that resonates with audiences far and wide.



64

TAN CHOON GHEE

B. Penang, 1930 - 2010

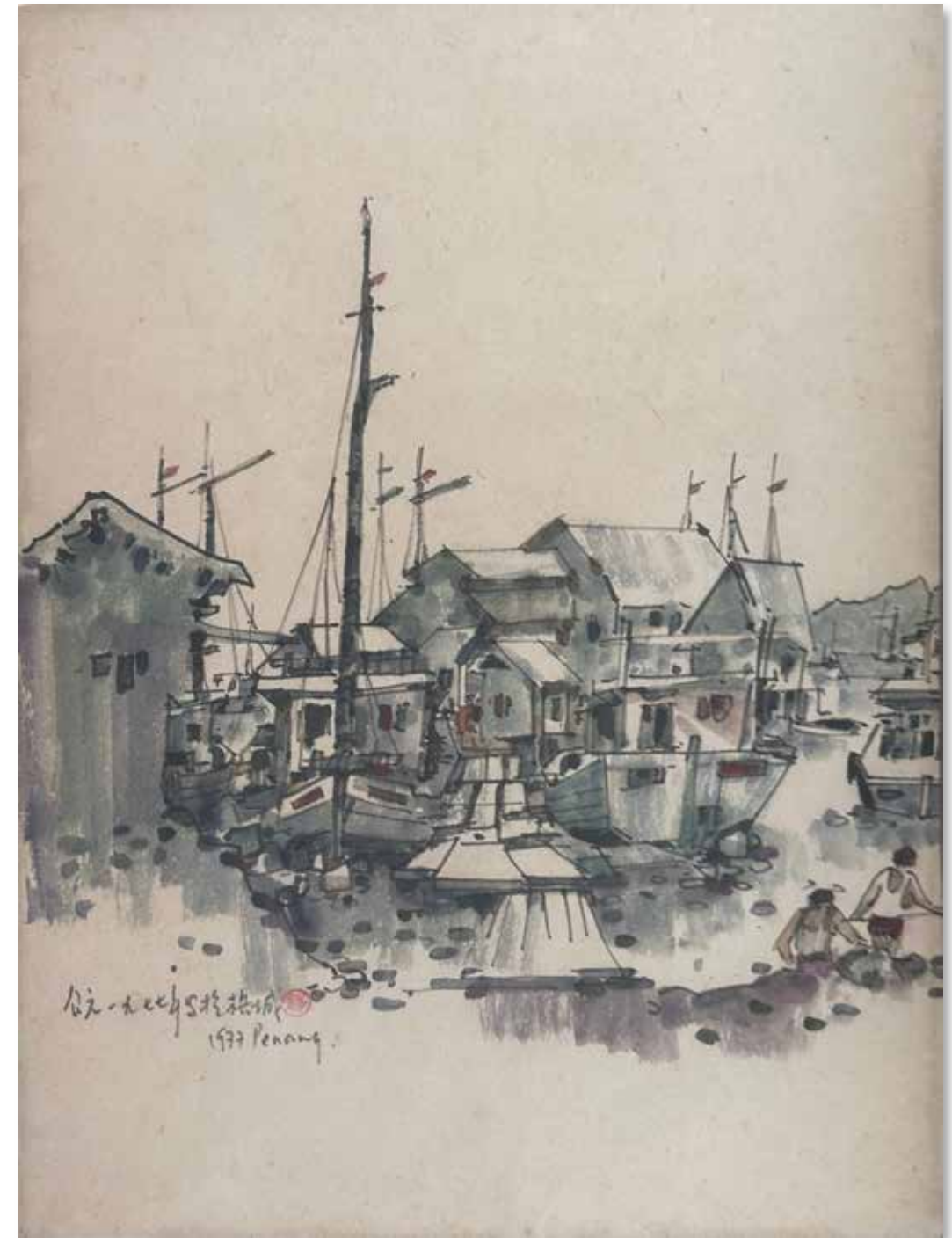
Boat Scene (Penang), 1977
Chinese ink on paper 59 x 39 cm

Private Collection, USA

Signed and dated on lower left

RM 2,500 - 4,500

Watercolourist, Tan Choon Ghee, captures in his spectacular fashion, the atmosphere and the goings on of the bustling streets of London in 1981. He captures the buildings, the shops, landscapes and tiny, miniscule details. By infusing the Chinese classical paintings' calligraphic brushstrokes and the British watercolour approach, Tan Choon Ghee creates pieces that are ethereal, desirable and unmitigated in its exquisiteness. With gentle brushstrokes and the way, the ink blends into the white background gives it that faint, misty glow that provides his pieces with an air of nostalgia. Tan Choon Ghee was considered one of the most established Malaysian artist. He obtained his training in art from the Nanyang Academy of Fine Arts in Singapore in 1951, before continuing to his studies at the Slade School of Art in the United Kingdom in 1958, where he was awarded scholarships from the West Germany Government and Australian Broadcasting Commission.



65

DREW HARRIS

B. Canada, 1960

Align No.4, 2011

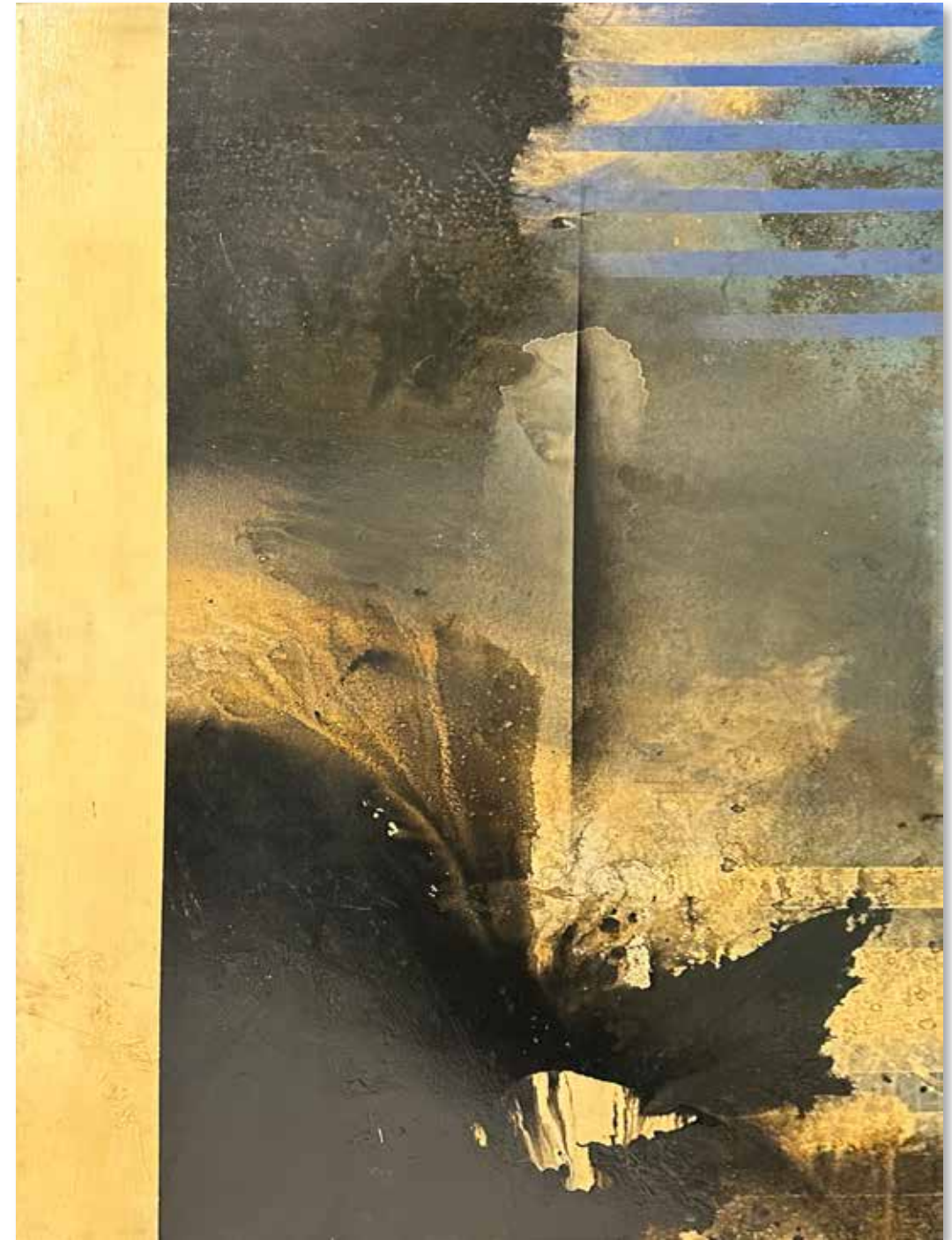
Mixed media on canvas 153 x 91 cm

Private Collection, Kuala Lumpur

Artist, title and signature inscribed on the verso

RM 2,000 - 4,000

Paintings by Drew Harris are abstract expressions in style. They are deeply moving and are almost a spiritual experience. Although his painting portrays tranquility, they are very potent. He however, does not believe that an artist's role is to deliver a message: "Each of us have our own lives. It is not for me to tell you how to conduct your life. I am just showing a bit of my feelings through the paintings. If the viewer likes the painting, he will sense my feelings." Harris, who has exhibited widely, has his artworks in many private and corporate collections in Europe and Asia. His work has been showcased and sold in various international galleries around the world. His work can be found in Chicago, New York, Malaysia, Indonesia, Australia and Toronto.



66

NIK RAFIN

B. Selangor, 1974

Earthscape Series - Flora and Fauna Exotica, 2016

Acrylic on canvas 125 x 187 cm

Private Collection, Sabah

Signed and dated on lower right

RM 2,000 - 5,000



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

67

NIK RAFIN

B. Selangor, 1974

Ballerinas, 2015

Acrylic on canvas 125 x 187 cm

Private Collection, Sabah

Signed and dated on lower right

RM 2,000 - 5,000



68

MOHD RADUAN MAN

B.Pahang, 1978

23, 2015

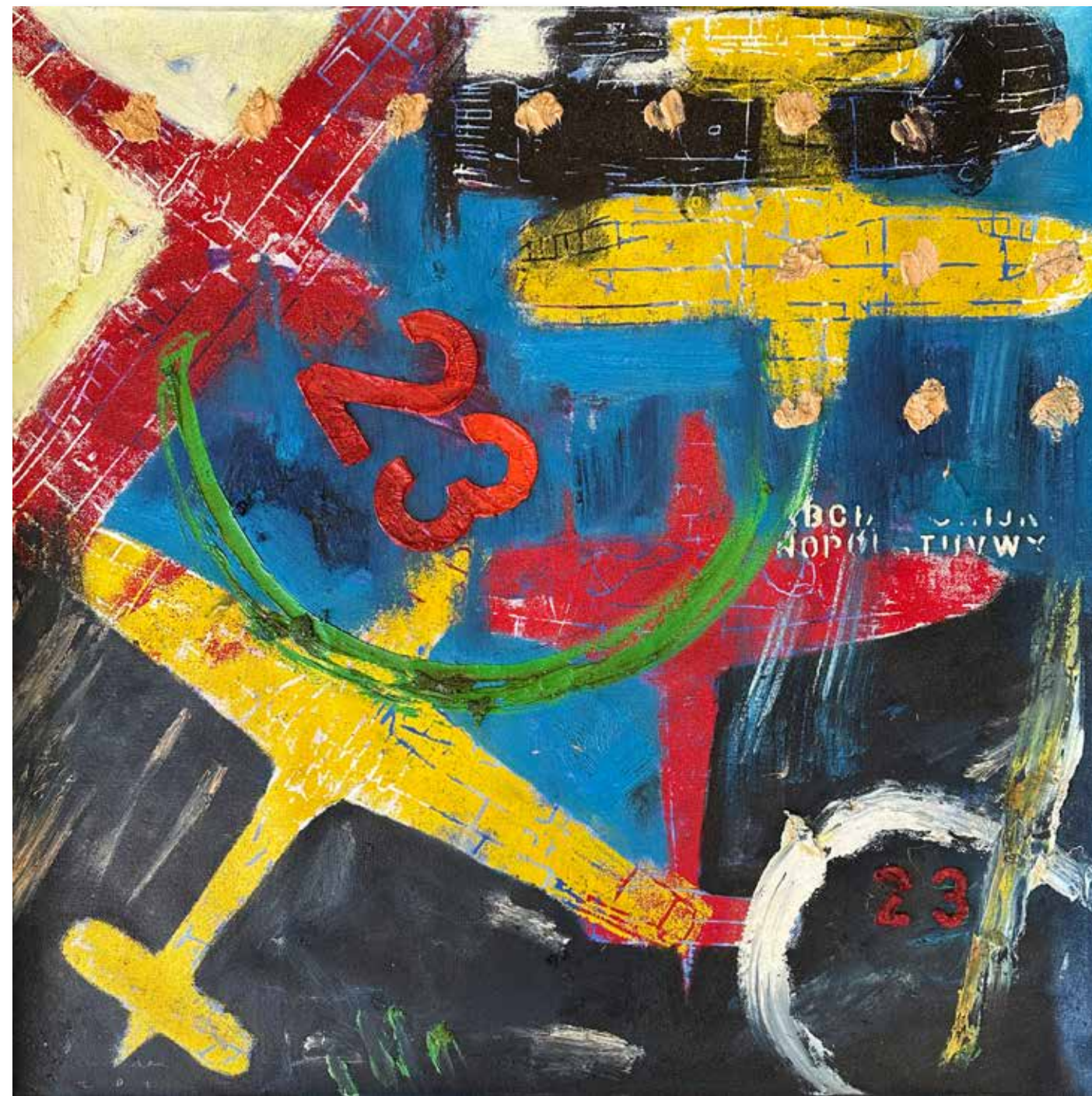
Oil on canvas 90 x 90 cm

Private Collection, Sabah

Signed and dated on lower left

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.



69

MOHD RADUAN MAN

B.Pahang, 1978

Black Hawk, 2012
Oil on canvas 90 x 90 cm

Private Collection, Sabah
Signed and dated on lower right

RM 5,000 - 9,000



70

MOHD RADUAN MAN

B.Pahang, 1978

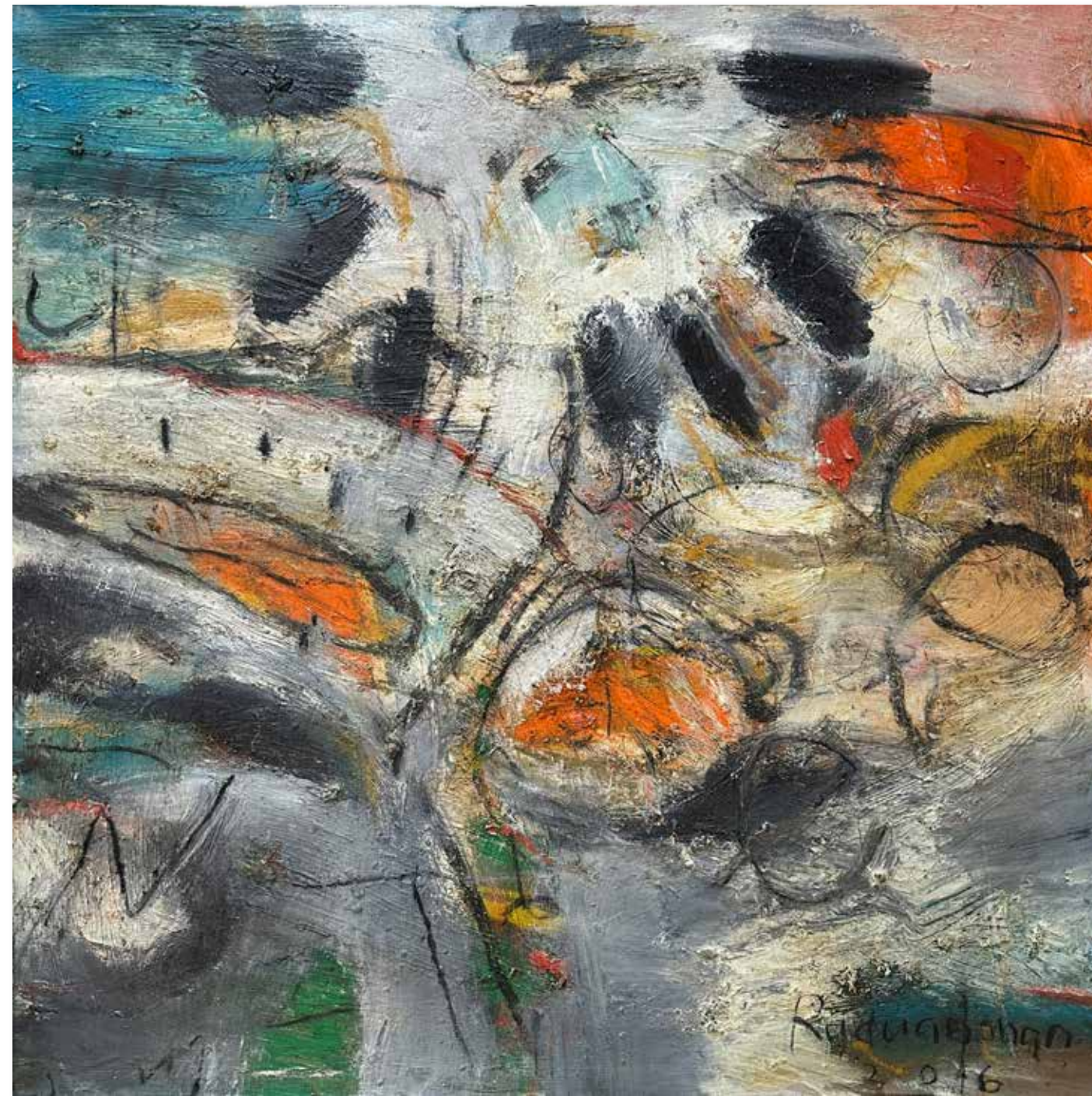
Batu Bukit, 2016

Oil on canvas 103 x 103 cm

Private Collection, Sabah

Signed and dated on lower right

RM 6,000 - 12,000





71

BUI HUU HUNG

B. Vietnam, 1957

Women in the Family, 2001

Lacquer on wood panel (diptych) 122 x 244 cm

Private Collection, UK

Signed on lower left

RM 90,000 - 160,000

Bui Huu Hung's "Women in the Family," created in 2001, offers a poignant reflection on the pivotal role of women in Vietnamese society. Through his sensitive portrayal of domestic scenes and intimate interactions, Hung captures the quiet strength and resilience of women as the pillars of family and community life. With tender brushstrokes and a nuanced color palette, he imbues his subjects with a sense of dignity and grace, inviting viewers to contemplate the intricate dynamics of familial relationships and the profound bonds that unite generations. In "Women in the Family," Hung explores themes of tradition, identity, and the evolving role of women in a rapidly changing world. Through subtle gestures and expressions, he communicates the complexities of female experiences, from the quiet sacrifices of mothers to the aspirations of young daughters. Hung's evocative depiction of familial love and solidarity resonates deeply, offering a timeless tribute to the unsung heroines who shape the fabric of Vietnamese society.

72

TRUONG DINH HAO

B. Vietnam, 1937

Four Abstract Figures, 1994
Gouache on newspaper 58 x 84 cm

Private Collection, USA

Signed and dated "HAO94" on lower left

RM 5,500 - 8,000



Truong Dinh Hao, born in Hanoi 1937 . He graduated from the Hanoi School of Fine Arts in the 1960's. This talented artist has been celebrated for his unique child-like gouaches of buffaloes, rendered with bold strokes and vibrant colours on textured paper . He is also known for his paintings of folkloric scenes, many with striking colours. He didn't start painting again until 1982 when he had the time to do so, and didn't start selling his work until 1986. Since then, he has been exhibiting in Hanoi and Saigon and had his works on permanent display at the National Fine Arts Museum. He spent part of 1997 exhibiting his work in France and completed successful show in Singapore .

73

PHAM LUAN

B. Vietnam, 1954

Carriage Ridge, 2007
Oil on canvas 135 x 150 cm

Private Collection, UK

Signed and dated on lower right

RM 20,000 - 35,000

Pham Luan's "Carriage Ridge," painted in 2007, transports viewers to a tranquil countryside scene where rolling hills meet expansive skies. Through his masterful use of light and color, Luan captures the ephemeral beauty of a fleeting moment, inviting contemplation and reflection. The soft, sweeping brushstrokes evoke a sense of movement and rhythm, while the subtle interplay of shadow and sunlight imbues the landscape with a serene radiance. "Carriage Ridge" serves as a testament to Luan's ability to capture the timeless allure of nature, inviting viewers to embark on a visual journey that transcends the boundaries of time and space.



74

LÊ MINH

B. Vietnam, 1937

Street Scene, 1966
Oil on canvas 65 x 45 cm

Private Collection, UK

Signed and dated "Le Minh 1966" on lower right

RM 3,000 - 6,000



75

HA VAN VUONG

B. Vietnam, 1914 - 1990

Still Life

Oil on canvas 80.5 x 65.5 cm

Private Collection, USA

Signed "Ha Van Vuong" on lower left

RM 5,500 - 8,000

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



76

TRUONG VAN THANH

B. Vietnam, 20th century

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

Private Collection, Australia

Signed and stamped on lower right

RM 4,000 - 9,000

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



77

NGUYEN THANH BINH

B. Vietnam, 1954

Three Schoolgirls

Oil on canvas 95 x 80 cm

Private Collection, Kuala Lumpur

Signed and stamped with seal of the artist on upper right. Acquired from Red River Gallery, comes with certificate of authenticity signed by the artist

RM 16,000 - 26,000

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



78

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Tanah Kampung II, 2015

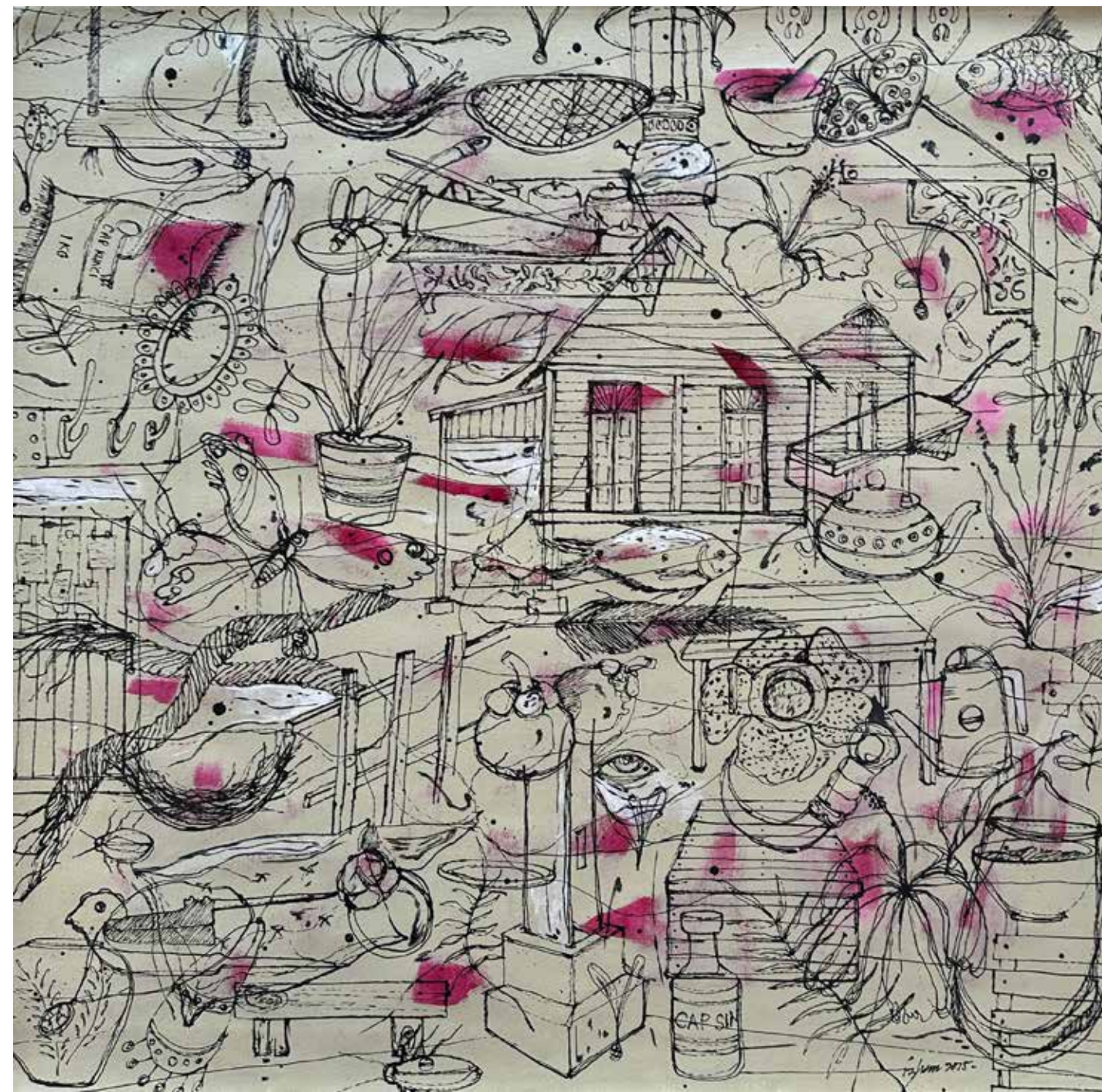
Acrylic on canvas 91 x 91 cm

Private Collection, Kuala Lumpur

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

RM 1,200 - 2,800

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.



79

RAFIEE GHANI

B. Kedah, 1962

Hidden River, 2020

Watercolour on paper 78 x 110 cm

Private Collection, Kuala Lumpur

Signed, dated and titled "Rafiee Ghani 2020 Hidden River" on lower left

RM 3,800 - 6,500

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.



80

RAFIEE GHANI

B. Kedah, 1962

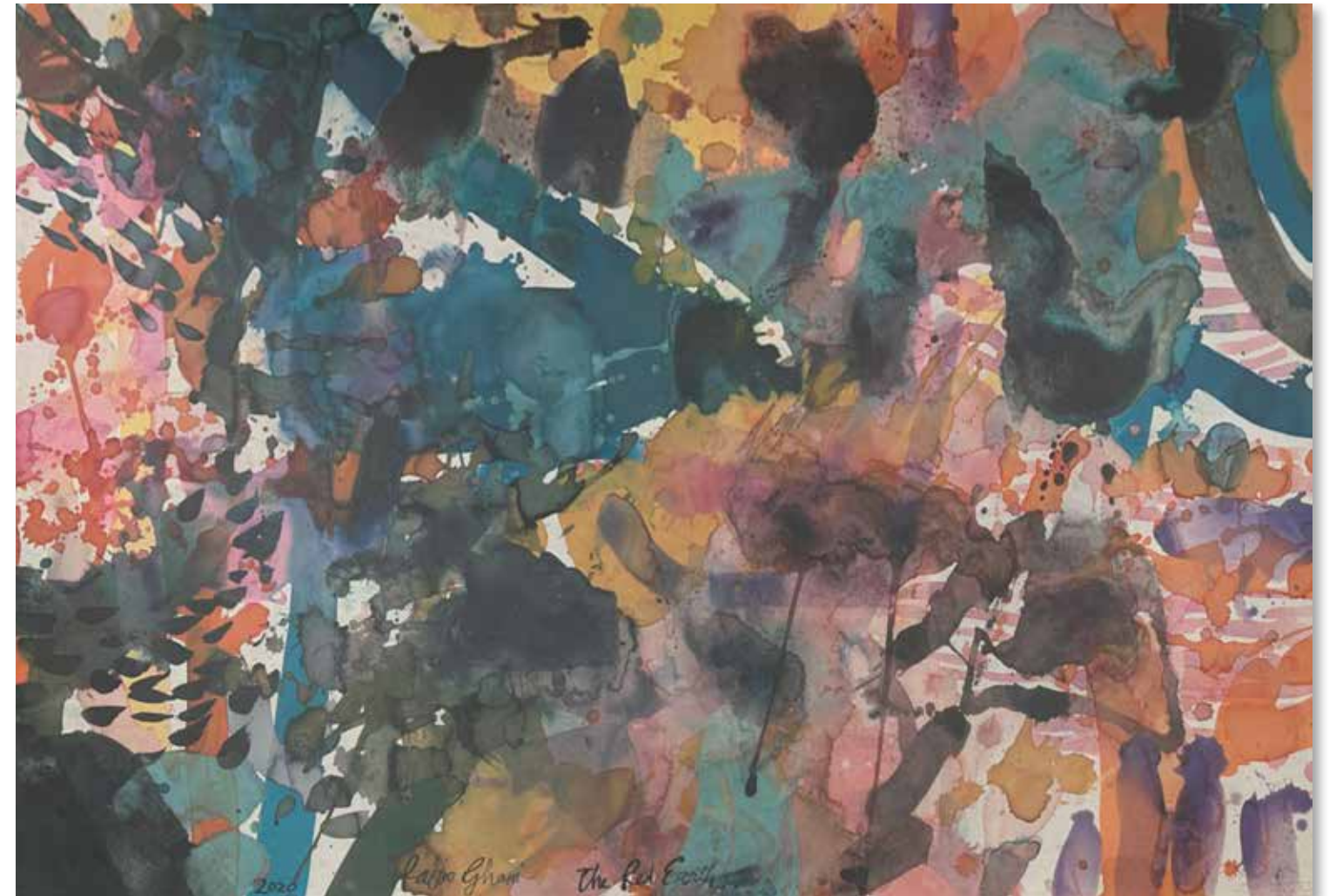
The Red Earth, 2020

Watercolour on paper 78 x 110 cm

Private Collection, Kuala Lumpur

Dated, signed and titled "2020 Rafiee Ghani The Red Earth" on lower middle

RM 3,800 - 6,500



81

RAFIEE GHANI

B. Kedah, 1962

Smokey River I, 2020

Watercolour on paper 110 x 78 cm

Private Collection, Kuala Lumpur

Signed, titled and dated "Rafiee Ghani Smokey River I 2020" on lower right

RM 4,500 - 7,000



82

YUSOF GHANI

B. Johor, 1950

Siri Topeng Wajah, 1999

Mixed media on canvas 90 x 60 cm

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

RM 15,000 - 25,000

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.



83

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

The Game, Nov 1964 (New York)

Gouache on magazine paper laid to card 22.8 x 20.3 cm

Private Collection, Kuala Lumpur

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

RM 22,000 - 38,000

Datuk Ibrahim Hussein was born in 1936 in the village of Sungai Limau Dalam in the Yan district of Kedah. Growing up, Ibrahim was a very curious lad. He is known for his mastery in the 'printage' technique which was inspired by his time spent in New York. The city was dotted by ubiquitous billboards, adorned by beautiful women promoting all sorts of products which in turn, sparked the idea of using the images as a social commentary for his artworks. Datuk Ibrahim Hussein never fails to captivate art enthusiasts by proving his mastery in abstract which is often deemed futuristic due to the complexity in the way he expresses the forms and dimensions of his creation. The following art piece was part of the series of artworks exhibited and sold by Galerie International New York between 1964 and 1967.



84

ABDUL LATIFF MOHIDIN

B. N. Sembilan, 1941

Siri Gelombang, 1993

Mixed media on paper 18 x 27 cm

Private Collection, Singapore

Signed and dated "Latiff 93" on lower right

RM 16,000 - 24,000



85

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Landscape, 1999

Oil on canvas 51 x 61 cm

Private Collection, Kuala Lumpur

Signed and dated " Khalil Ibrahim 99" on lower right

RM 35,000 - 75,000

As a brilliant storyteller, Khalil Ibrahim used metaphor to describe his upbringing, the Malaysian East Coast, and the settings that inspired his enthusiasm. Without a doubt, Khalil's landscape paintings were his specialty and his collectors' favourites. This is a result of his meticulous attention to detail, artistic ability, and unwavering commitment. Before pursuing art education at the famed St. Martin's School of Art in London, Khalil began painting landscapes when Malaysian landscape painting was at its peak. He had the talent to turn an unremarkable subject into a spectacular one where he toyed with colours and displayed his well-established precision, as seen in this finely painted renowned body of works from the imaginary "East Coast Landscape" painted in 1999.



86

MOHD HOESSEIN ENAS, DATO

B. Indonesia, 1924 - 1995

Two Sisters, 1986
Oil on canvas 127 x 96.5 cm

Private Collection, Kuala Lumpur

Signed and dated "Hoessein Enas 86" on lower left

RM 48,000 - 65,000

Dato Mohd Hoessein Enas, is a revered Malaysian artist whose works resonate with the cultural richness and diversity of his homeland. Renowned for his mastery of portraiture and traditional Malay scenes, Dato's paintings exude a sense of elegance and sophistication. With meticulous attention to detail and a keen eye for capturing the nuances of expression, he brings his subjects to life on canvas, immortalizing the beauty and dignity of the human form. Dato's artistry extends beyond mere representation, serving as a window into the soul of Malaysia's people and heritage, inspiring admiration and reverence for generations to come.



87

SHARIFAH FATIMAH SYED ZUBIR, DATO

B. Kedah, 1958

Untitled, 2022

Acrylic on canvas 90.5 x 80 cm

Private Collection, Kuala Lumpur

Comes with certificate of authenticity signed by the artist

RM 18,000 - 26,000

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



88

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Untitled, 1978

Acrylic on canvas 61 x 61 cm

Private Collection, Kuala Lumpur

Signed and dated on lower left

RM 90,000 - 160,000

This widely-recognised and international artist, Datuk Ibrahim Hussein, affectionally regarded as Ib, described his abstract works as futuristic and it was through a distinctive ordering of lines that he expressed differing complexities of form and dimensions. Ib created an extraordinary legacy of paintings over a half century revolving around his life and humanity, events and personalities. Seen here in Ib's 'Untitled' work from 1974, one can discern that most of his works often have a semi-figurative or figurative abstraction element poised within a flattened and ambiguous space, reverberating complexity and swirls of colours. This particular work emanates a calmness by the soft hues of blue tone variants. He often emitted lines, colours and shapes onto canvas in direct response to the world around him, imploring all who viewed his art to be as moved as he was by the struggles and pleasures in the world.



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 in the normal course of KLAS's business and the business of its affiliated companies.

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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

"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at the Auction;
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"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;
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"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;
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Lot 18, **Yusof Ghani**, *Topeng Series*, 1996

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