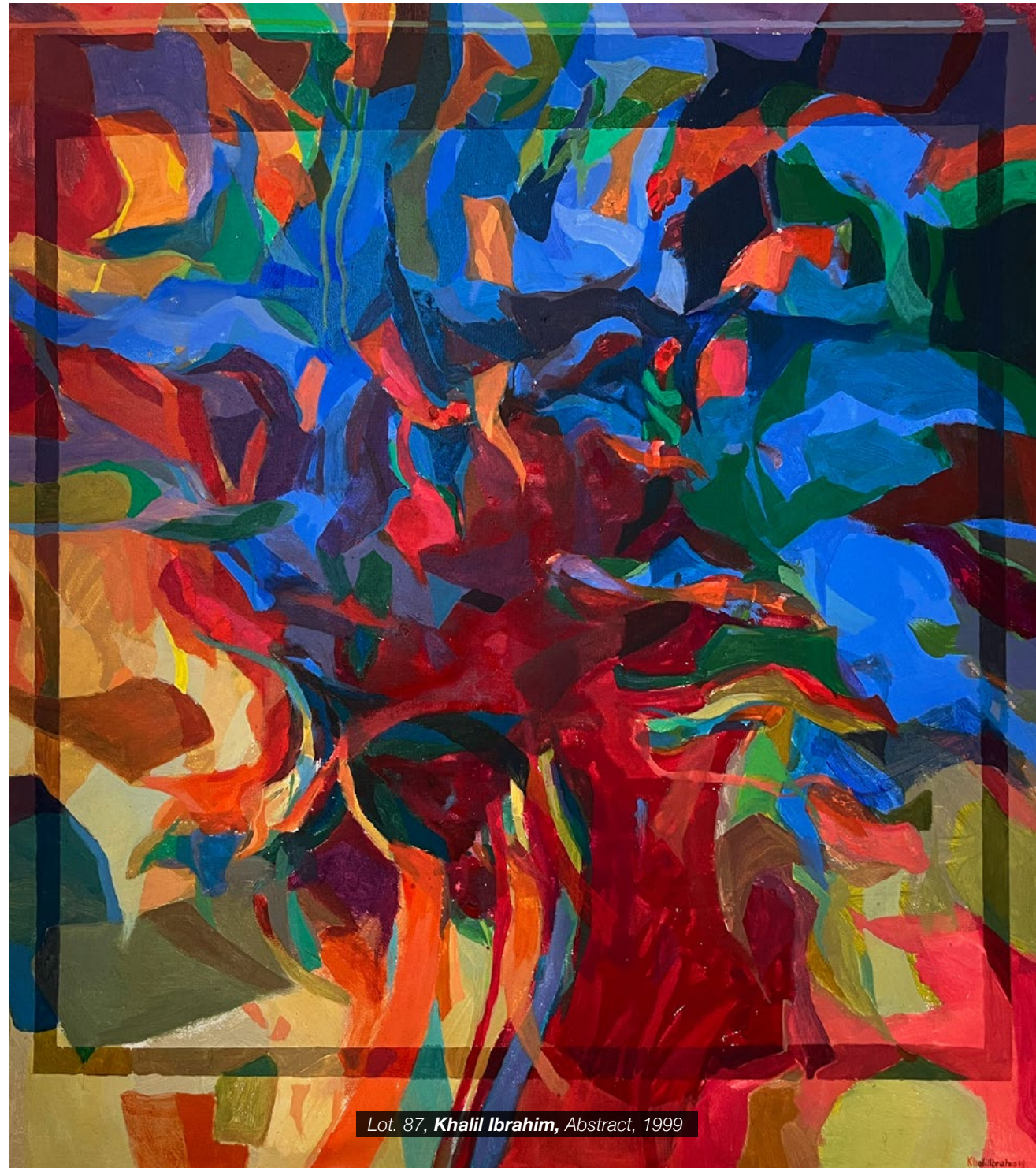




KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART
KUALA LUMPUR, SUNDAY 24th AUGUST 2025



Lot. 87, **Khalil Ibrahim**, Abstract, 1999

Auction Day

SUNDAY, 24th AUGUST 2025

Auction starts at 1.00 pm

KL Lifestyle Art Space(KLAS)

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

Contact Information

General Enquiries

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KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

KUALA LUMPUR, SUNDAY 24th AUGUST 2025



Lot. 84, **Rafiee Ghani**, *Shalimar*, 2010

Full Showcase

Date: 4th - 24th August 2025

Venue: KL Lifestyle Art Space (KLAS)

150, Jalan Maarof

59200 Bukit Bandaraya

Bangsar, Kuala Lumpur, Malaysia

Tel: +603 2201 7668

Open Monday - Sunday

From 10.00 am - 7.00 pm





Lot. 16, **Ahmad Zakii Anwar** Rangda#3



Auction Venue: KL Lifestyle Art Space (KLAS)

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

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T : +603 2201 7668

Contents

Auction Information	3
Glossary	8
Lot 1 - Lot 88	24
Auction Terms and Conditions	206
Index of Artists	212

Glossary



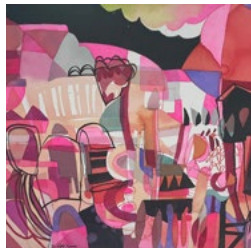
1 YUSOF GHANI
TOPENG 61, 1996
Mixed media on paper
76 x 50 cm
RM 3,500 - 7,000



2 KHALIL IBRAHIM
EAST COAST FISHERMEN SERIES, 2006
Watercolour on paper
50 x 71 cm
RM 6,000 - 12,000



3 RAFIEE GHANI
ON THE COAST, 1996
Oil on canvas
67 x 85 cm
RM 8,000 - 12,000



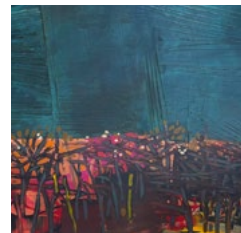
4 RAFIEE GHANI
THE NIGHT BAZAAR, 2017
Watercolour on paper
55 x 75 cm
RM 5,000 - 12,000



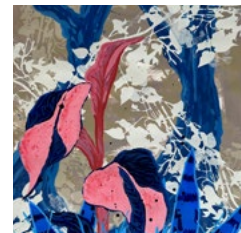
5 BHANU ACHAN
RHAPSODY IN BLUE SERIES I, 2016
Mixed media on paper
110 x 80 cm
RM 2,500 - 6,000



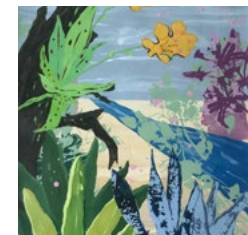
6 BHANU ACHAN
RHAPSODY IN BLUE SERIES II, 2016
Mixed media on paper
110 x 80 cm
RM 2,500 - 6,000



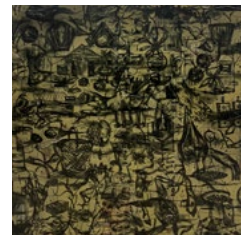
7 RAPHAEL SCOTT AHBENG
BRASS FOREST, 1994
Acrylic on board
47 x 62 cm
RM 4,000 - 6,500



8 LUQMAN ZAINAL
BLUE IN GARDEN, 2023
Acrylic on paper
84 x 60 cm
RM 2,500 - 5,000



9 LUQMAN ZAINAL
HIDDEN GARDEN, 2023
Acrylic on paper
85 x 62 cm
RM 2,500 - 5,000



10 MOHD KHAIRUL IZHAM
DI KETIKA & WAKTU, 2015
Acrylic on canvas
197 x 152 cm
RM 7,000 - 13,000



11 MOHD KHAIRUL IZHAM
HUJUNG TANJUNG III, 2021
Acrylic on paper
60 x 84 cm
RM 2,500 - 5,000



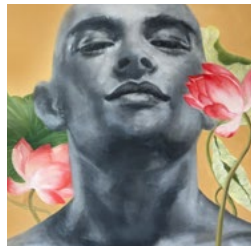
12 MOHD KHAIRUL IZHAM
HUJUNG TANJUNG II, 2021
Acrylic on paper
60 x 84 cm
RM 2,500 - 5,000



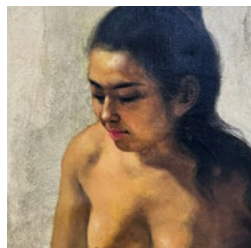
Lot. 3, *Rafiee Ghani, On The Coast, 1996*



13 JOLLY KOH
LILAC LANDSCAPE, 1982
Oil on canvas
68 x 118 cm
RM 18,000 - 40,000



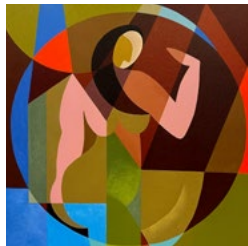
17 CHONG SIEW YING
UNTITLED, 2007
Oil on canvas
148 x 148 cm
RM 34,000 - 55,000



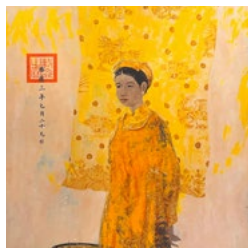
21 DULLAH
POTRAIT OF A GIRL
Oil on canvas
73 x 64 cm
RM 5,000 - 9,000



14 JALAINI ABU HASSAN
HIGHER SERIES, 2023
Mixed media on paper
76 x 56 cm
RM 5,000 - 7,000



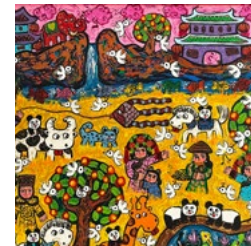
18 R.B.ALI
TITIP CINTA
Acrylic on canvas
130 x 90 cm
RM 6,000 - 12,000



22 BUI HUU HUNG
ROYAL LADY, 1990'S
Lacquer on wood panel
160 x 122 cm
50,000 - 120,000



15 JALAINI ABU HASSAN
STUDY FOR FORMS, 2021
Bitumen and mixed media on paper
54 x 42 cm
RM 2,500 - 5,000



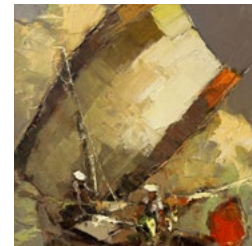
19 ERICA HESTU WAHYUNI
SWEET HARVEST TIME
Acrylic on canvas
79 x 108 cm
RM 8,000 - 15,000



23 LE MINH
PADDY FIELD, 1970'S
Oil on canvas
35 x 70 cm
RM 2,500 - 5,000



16 AHMAD ZAKII ANWAR
RANGDA#3
Acrylic on canvas
120 x 180 cm (Diptych)
RM 25,000 - 50,000



20 LUCIEN FRITS OHL
JUNK BOATS
Oil on board
40 x 30 cm
RM 2,500 - 5,000



24 TAY BAK KOI
FARMERS AT WORK, 1982
Watercolour and gouache on paper
62 x 62 cm
RM 10,000 - 15,000

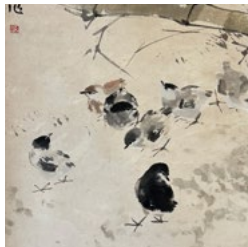


Lot. 22, **Bui Huu Hung**, *Royal Lady*, 1990's



25 CHEN WEN HSI
SPARROW PERCHED ON A BANANA TREE AND FLOWERS

Ink and colour on paper
93 x 37 cm
RM 28,000 - 42,000



26 CHEN WEN HSI
CHICKS UNDER A BAMBOO PLANT

Ink and colour on paper
75 x 42 cm
RM 22,000 - 38,000



27 THOMAS YEO
UPRIGHT COMPOSITION, 1978

Mixed media collage on canvas laid on board
120 x 91 cm
RM 18,000 - 35,000



28 HO KHAY BENG
UNTITLED, 1970

Mixed media on canvas
38 x 50 cm
RM 5,000 - 7,500



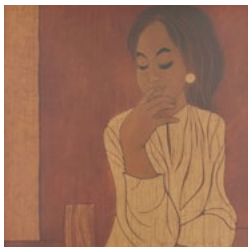
29 CHEN CHU DIAN
UNTITLED, 1980'S

Watercolour on paper
37 x 54 cm
RM 2,500 - 3,500



30 SARKASI BIN SAID
CHINATOWN SINGAPORE, 1970'S

Batik
58 x 84 cm
RM 2,500 - 5,000



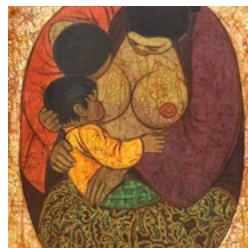
31 YUSMAN AMAN
MALAY WOMAN, 1970'S

Batik
52 x 42 cm
RM 4,500 - 9,000



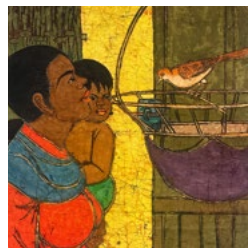
32 KHALIL IBRAHIM
MEMORIES V

Batik
90 x 72 cm
RM 55,000 - 80,000



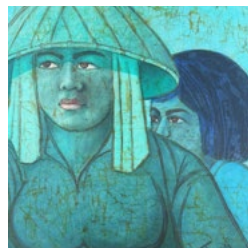
33 CHUAH THEAN TENG, DATO
CONTENTMENT (MOTHER AND CHILD), 1983

Batik
94 x 63.5 cm
RM 35,000 - 90,000



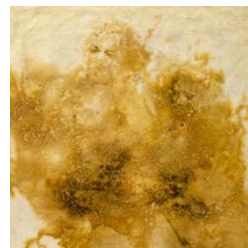
34 CHUAH THEAN TENG, DATO
WOMAN AND CHILD WITH BIRD

Batik
90 x 59 cm
RM 12,000 - 20,000



35 CHUAH THEAN TENG, DATO
MOTHER AND CHILD, 1970'S

Batik
43 x 43 cm
RM 7,000 - 11,000



36 CHUAH THEAN TENG, DATO
TWO PEOPLE

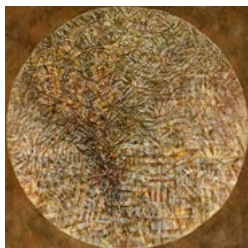
Batik
64 x 43 cm
RM 3,000 - 5,000



Lot. 25, **Chen Wen Hsi**,
Sparrow Perched on a Banana Tree and Flowers



Lot. 26, **Chen Wen Hsi**,
Chicks Under a Bamboo Plant



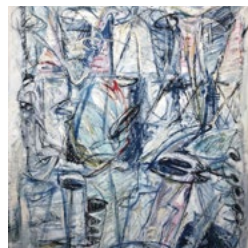
37 NIZAR KAMAL ARIFFIN
SEJAMBAK AMAN NO.5, 2017

Acrylic on canvas
122 x 122 cm
RM 12,000 - 20,000



38 YUSOF GHANI
SIRI TARI, 1995

Oil on canvas
66 x 48 cm
RM 70,000 - 110,000



39 YUSOF GHANI
SIRI TOPENG "SERAMPANG", 1993

Mixed media on canvas
122 x 92 cm
RM 60,000 - 100,000



40 SHARIFAH FATIMAH, DATO'
UNTITLED, 2022

Acrylic on canvas
90 x 80 cm
RM 12,000 - 18,000



41 SHARIFAH FATIMAH, DATO'
UNTITLED, CIRCA 1975

Acrylic on paper
24 x 21 cm
RM 4,500 - 7,500



42 SHARIFAH FATIMAH, DATO'
LEAVES, CIRCA 1976

Etching on paper. Artist Proof
24 x 32 cm
RM 2,500 - 5,000



43 ABDUL LATIFF MOHIDIN
GUILIN, 1990

Ink on paper
23 x 24 cm
RM 18,000 - 35,000



44 ABDUL LATIFF MOHIDIN
GUILIN, 1990

Ink on paper
23 x 24 cm
RM 18,000 - 35,000



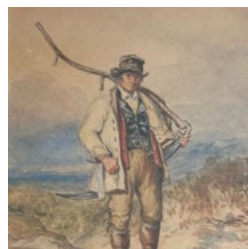
45 ABDUL LATIFF MOHIDIN
GUILIN, 1990

Ink on paper
23 x 24 cm
RM 18,000 - 35,000



46 RAFIEE GHANI
AFTER THE RAIN, 2020

Watercolour on paper
152 x 152 cm
RM 15,000 - 25,000



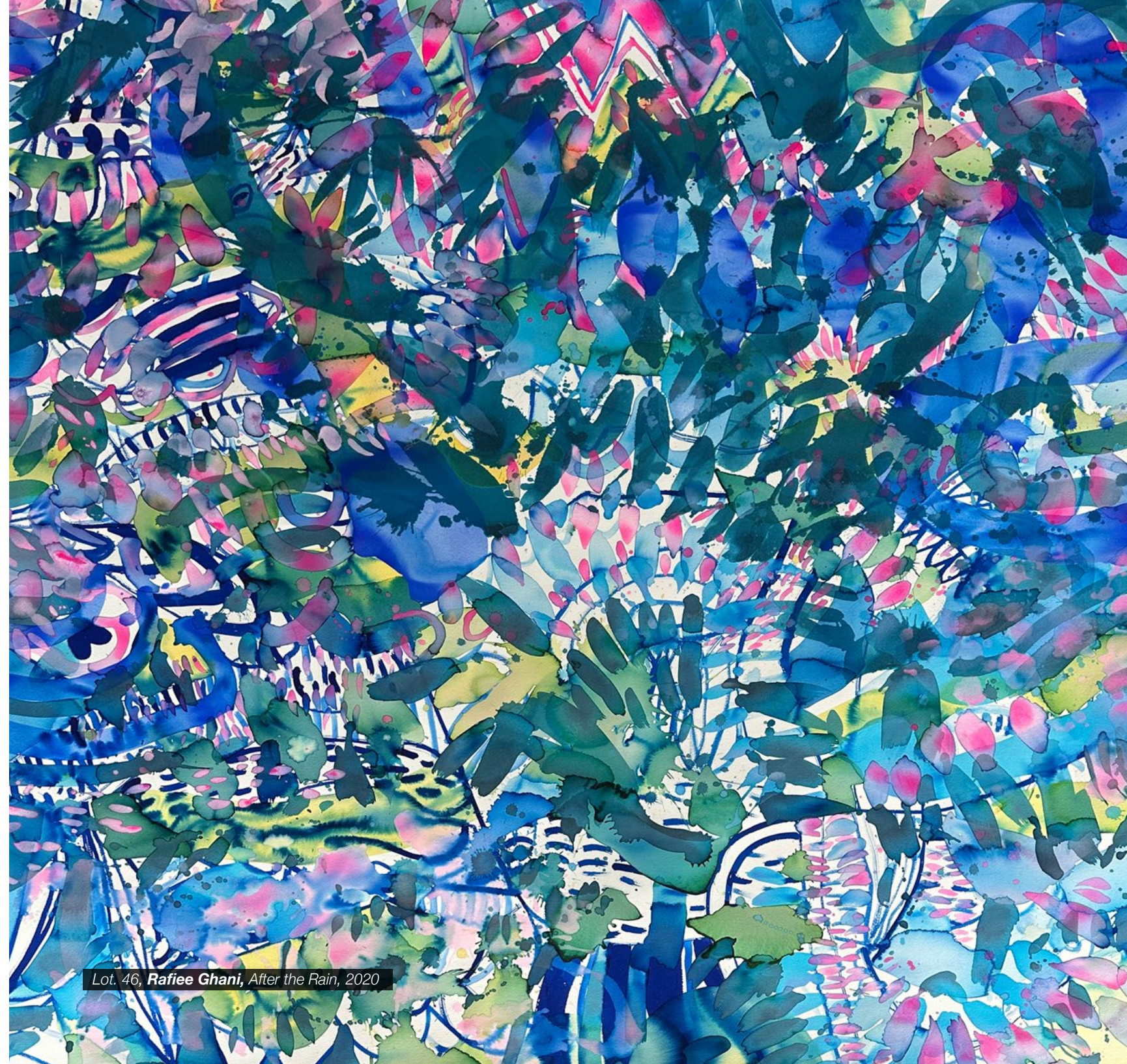
47 ATTRIBUTED TO DAVID COX, SEN., O.W.S.
WORKER WITH SCYTHE IN A LANDSCAPE

Watercolour on paper
20 x 16 cm
RM 3,000 - 12,000



48 ATTRIBUTED TO SIR WILLIAM NICHOLSON
STILL LIFE FLOWERS

Watercolour on paper
21 x 25 cm
RM 5,000 - 10,000



Lot. 46, Rafiee Ghani, After the Rain, 2020



49 TAJUDDIN ISMAIL, DATO'
ENCOUNTER I (EDITION 43/500)

Limited edition print on paper
25 x 40 cm
RM 2,500 - 3,500



50 TAJUDDIN ISMAIL, DATO'
ENCOUNTER II (EDITION 51/500)

Limited edition print on paper
25 x 40 cm
RM 2,500 - 3,500



51 TAJUDDIN ISMAIL, DATO'
MIRAGE (EDITION 188/500)

Limited edition print on paper
41 x 41 cm
RM 2,500 - 3,500



52 TAJUDDIN ISMAIL, DATO'
NIGHT JOURNEY NO.5 (EDITION 168/500)

Limited edition print on paper
41 x 41 cm
RM 2,500 - 3,500



53 DIN OMAR
STILL LIFE RED APPLE ON RED, 2002

Oil on canvas laid on board
17 x 17 cm
RM 2,500 - 5,000



54 DIN OMAR
STILL LIFE APPLE AND PEAR, 2003

Oil on canvas laid on board
17 x 17 cm
RM 2,500 - 5,000



55 DIN OMAR
STILL LIFE TWO RED APPLES MEETING, 2004

Oil on canvas laid on board
17 x 17 cm
RM 2,500 - 5,000



56 MAAMOR JANTAN
PEMANDANGAN : BURUNG BURUNG, 2019

Watercolour on paper
42 x 59 cm
RM 2,500 - 5,000



57 MAAMOR JANTAN
VILLAGE SCENE, 2018

Watercolour on paper
38 x 53 cm
RM 2,500 - 5,000



58 LEE WENG FATT
KAMPONG HOUSE SERIES - BAGAN SERAI I, 2003

Acrylic on canvas
61 x 92 cm
RM 5,000 - 9,000



59 LEE WENG FATT
KAMPONG HOUSE SERIES - BAGAN SERAI II, 2003

Acrylic on canvas
54 x 79 cm
RM 5,000 - 9,000



60 YAP CHIN HOE
THE KING AND HIS CONCUBINES, 2003

Acrylic on canvas
102 x 77 cm
RM 5,000 - 9,000



DIN OMAR

Lot. 53, **Din Omar**, Still Life Red Apple on Red, 2002



61 TEW NAI TONG
MARKETING, 2012

Oil on canvas
91 x 61 cm
RM 6w,000 - 10,000



62 ENG TAY
SERENADE, 1998

Brown and green patinated bronze sculpture
H: 42 cm W: 8 kg
RM 15,000 - 30,000



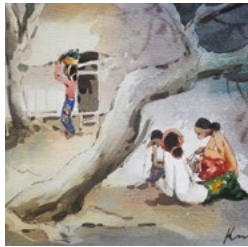
63 LEE LONG LOOI
LOVING FAMILY, 1990

Pastel on paper
76 x 56 cm
RM 2,500 - 5,000



64 CHOO KENG SENG
FAMILY RELAXING, 1984

Watercolour on paper
27 x 37 cm
RM 2,500 - 3,500



65 CHOO KENG SENG
MOTHER & CHILD, 1984

Watercolour on paper
27 x 37 cm
RM 2,500 - 3,500



66 A.B. IBRAHIM
MALAY VILLAGE, 1960'S

Watercolour on paper
37 x 54 cm
RM 3,000 - 7,000



67 A.B. IBRAHIM
MALAY KAMPONG AT NIGHT, 1960'S

Watercolour on paper
26 x 37 cm
RM 2,500 - 4,000



68 ISMAIL ABDUL LATIFF
**SANGKAR MALAM...BOROKO BIRU
NO. 03, 2011**

Acrylic on paper
38 x 29 cm
RM 2,500 - 3,500



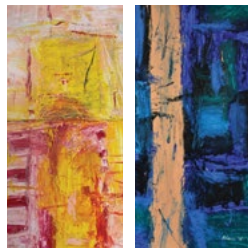
69 ISMAIL ABDUL LATIFF
UNTITLED, 2023

Acrylic on paper
30 x 20 cm
RM 2,500 - 3,500



70 ISMAIL ABDUL LATIFF
RUMBIA MUTIARA PAGI, 2015

Acrylic on paper
38 x 28 cm
RM 2,500 - 3,500



71 BHANU ACHAN
**EVENING SILHOUETTE I, 2016,
JOURNEY TO MT. KINABALU, 2016**

Mixed media on paper
110 x 80 cm (2 artworks)
RM 3,000 - 7,500



72 KELVIN CHAP
**SYMPHONY OF THE RAINFOREST,
2022**

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



Lot. 72, **Kelvin Chap**, Symphony of the Rainforest, 2022

Chap
KELVIN
2022



73 SUZLEE IBRAHIM

PANGKOR SERIES: ANGIN TIMUR LAUT, 2007

Acrylic and oil on canvas
90 x 90 cm
RM 6,000 - 12,000



74 SUZLEE IBRAHIM

MEMORY XI-MOVEMENT SERIES, 2005

Acrylic and oil on canvas
132 x 92 cm
RM 9,000 - 15,000



75 AHMAD SHUKRI MOHAMED

WHALE SERIES, 2000

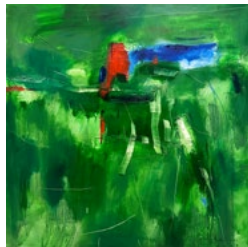
Mixed media on paper
52 x 65 cm
RM 5,000 - 9,000



76 RADUAN MAN

BLUE ARMY, 2016

Mixed media on canvas
92 x 92 cm
RM 8,000 - 12,000



77 RADUAN MAN

SO RED AND BLUE, 2008

Mixed media on canvas
122 x 122 cm
RM 7,000 - 10,000



78 ERIC QUAH

PANORAMA #02 (PADI FIELDS SERIES), 2007

Oil on canvas
31 x 31 cm
RM 3,500 - 7,500



79 ERIC QUAH

PANORAMA #08 (PADI FIELDS SERIES), 2007

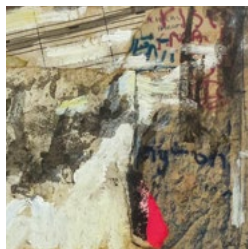
Oil on canvas
31 x 31 cm
RM 3,500 - 7,500



80 ERIC QUAH

PANORAMA #05 (PADI FIELDS SERIES), 2007

Oil on canvas
31 x 31 cm
RM 3,500 - 7,500



81 ERIC QUAH

BERLIN WALL SERIES, 1991

Mixed media on paper
12 x 34 cm
RM 2,800 - 3,500



82 ERIC QUAH

BERLIN WALL SERIES, 1991

Mixed media on paper
13 x 36 cm
RM 2,800 - 3,500



83 CHONG HON FATT, DATUK

KLCC, 1999

Oil on canvas
37 x 29 cm
RM 2,500 - 3,500



84 RAFIEE GHANI

SHALIMAR, 2010

Oil on canvas
145 x 233 cm
RM 45,000 - 70,000



Lot. 77, **Raduan Man, So Red and Blue, 2008**



85 AHMAD KHALID YUSOF
ALIF BA TA SERIES, 1980'S

Acrylic on canvas
120 x 90 cm
RM 25,000 - 38,000



86 KHALIL IBRAHIM
FIGURES 12, 1992

Acrylic on canvas laid on board
87 x 94 cm
RM 68,000 - 95,000



87 KHALIL IBRAHIM
ABSTRACT, 1999

Oil on canvas
106 x 94 cm
RM 75,000 - 110,000



88 ABDUL LATIFF MOHIDIN
MARSHLAND II, 2005

Oil on canvas
137 x 162 cm
RM 450,000 - 700,000



Lot. 13, **Jolly Koh**, Lilac Landscape, 1982

Jolly Koh 82

1

YUSOF GHANI

B. Johor, 1950

Topeng 61, 1996

Mixed media on paper 76 x 50 cm

Private Collection, Kuala Lumpur

Signed and dated "Yusof Ghani '96" on lower right.

Titled "Topeng" on lower left.

RM 3,500 - 7,000

Topeng 61 is a striking example from Yusof Ghani's renowned Topeng series, which delves into themes of identity and social roles through expressive abstraction. Created in 1996, this mixed media work features layered textures, dynamic strokes, and masked figures that evoke both mystery and emotion. Reflecting Ghani's fusion of cultural symbolism and modernist influences, the piece stands as a bold statement on the complexities of the human persona.



2

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Fishermen Series, 2006

Watercolour on paper 50 x 71 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim '006" on lower right

RM 6,000 - 12,000



Rendered with his signature fluidity and sensitivity, East Coast Fishermen captures Khalil Ibrahim's deep connection to the coastal communities of Malaysia. Executed in 2006, this watercolour painting showcases the artist's masterful handling of form, rhythm, and movement. The composition, steeped in earthy hues and expressive brushwork, celebrates the daily lives and quiet strength of fishermen along the east coast which is a recurring and deeply personal subject in Khalil's oeuvre. It reflects both his affinity for the human figure and his profound respect for traditional Malay life.

3

RAFIEE GHANI

B. Kedah, 1962

On The Coast, 1996

Oil on canvas 67 x 85 cm

Private Collection, Kuala Lumpur

Signed on lower center

RM 8,000 - 12,000

In *On The Coast*, Rafiee Ghani uses a dynamic palette of red, green, and mauve to reconstruct the canvas as an expressive field of emotion and movement. The oil on canvas work, painted in 1996, balances spontaneity with structure, where gestural brushwork and tonal contrast create a sense of depth and rhythm. This painting reveals the artist's continued pursuit of capturing the spirit of place through colour and abstraction.



4

RAFIEE GHANI

B. Kedah, 1962

The Night Bazaar, 2017

Watercolour on paper 55 x 75 cm

Private Collection, Kuala Lumpur

Signed "Rafiee Ghani The Night Bazaar, 2017" on lower left

RM 5,000 - 12,000

Rafiee Ghani's *The Night Bazaar* (2017) is a vibrant, sensorial tapestry that captures the colours, energy, and atmosphere of Southeast Asia's nocturnal marketplaces. Executed in his signature painterly style, the work is layered with rich textures and bold hues, evoking the rhythm of bustling crowds, fragrant spices, and glowing lanterns. Known for his expressive use of colour and form, Rafiee transforms a familiar cultural scene into an immersive visual experience that blurs the line between memory and imagination. A standout from his later series, this painting reflects Rafiee's deep engagement with travel, culture, and the poetic beauty of everyday life.



5

BHANU ACHAN

B. Kuala Lumpur, 1949

Rhapsody in Blue Series I, 2016

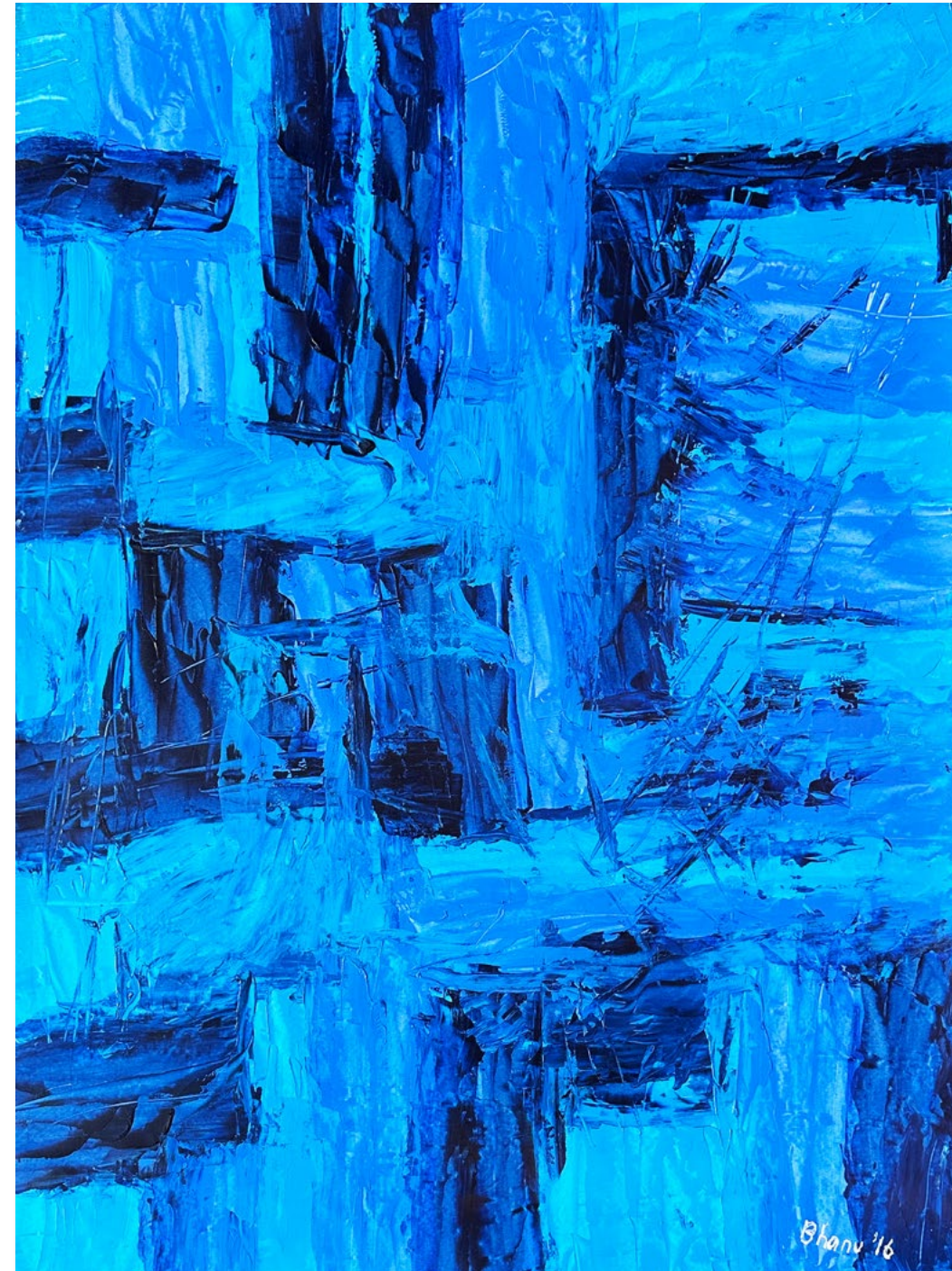
Mixed media on paper 110 x 80 cm

Private Collection, Singapore

Signed and dated "Bhanu '16" on lower right

RM 2,500 - 6,000

Bhanu Achan is renowned for his expressive abstract works that reflect emotional resonance and intuitive mark-making. In his Rhapsody in Blue Series , the artist explores the lyrical potential of colour and movement through layered shades of blue. The rhythmic brushwork and sweeping gestures create a sense of atmospheric depth that invites contemplation.



6

BHANU ACHAN

B. Kuala Lumpur, 1949

Rhapsody in Blue Series II, 2016

Mixed media on paper 110 x 80 cm

Private Collection, Singapore

Signed and dated "Bhanu '16" on lower right

RM 2,500 - 6,000

Infused with energy yet grounded in balance, these works embody the artist's meditative approach to abstraction where colour becomes a language of emotion, and forms a vehicle for inner reflection. The series captures the quiet dynamism and poetic soul that define Bhanu Achan's signature style.



7

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Brass Forest, 1994

Acrylic on board 47 x 62 cm

Private Collection, Kuala Lumpur

Signed and dated "RSA '94 Brass Forest" on lower right

RM 4,000 - 6,500

Brass Forest reflects Raphael Scott Ahbeng's deep connection to the lush landscapes of his native Borneo. With warm, metallic hues and bold, abstracted forms, the painting captures the quiet grandeur of the forest bathed in a myriad of lights. Ahbeng's expressive brushwork and unconventional palette convey not just a scene, but a mood which is one of reverence, serenity, and timelessness. A key figure in East Malaysian modern art, Ahbeng's works often celebrate nature's beauty in ways that are both personal and universal. This piece stands as a lyrical homage to the rainforest and a powerful expression of his artistic philosophy.



8

LUQMAN ZAINAL

B. Melaka, 1995

Blue in Garden, 2023

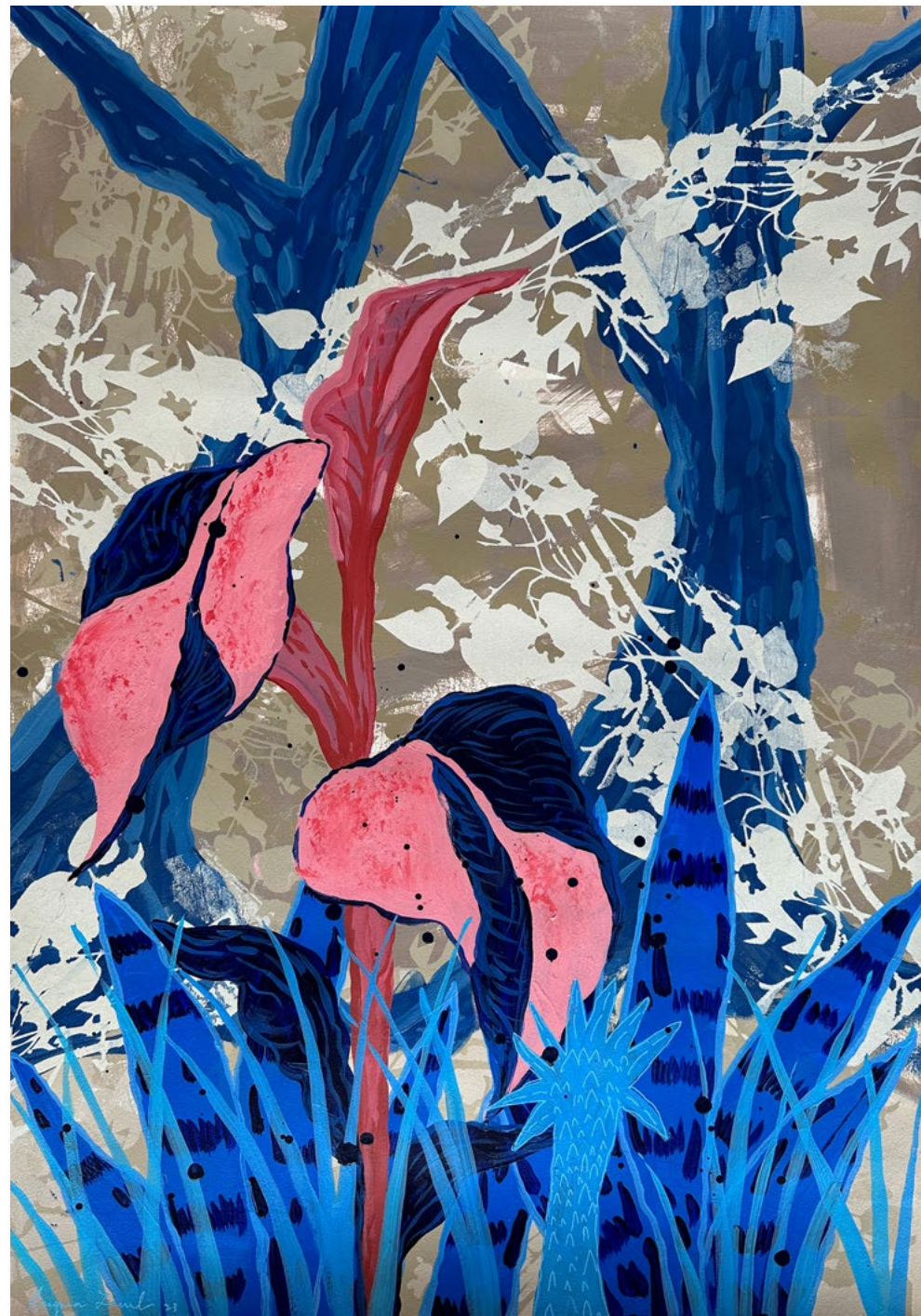
Acrylic on paper 84 x 60 cm

Private Collection, Kuala Lumpur

Signed and dated "Luqman Zainal '23" on lower left

RM 2,500 - 5,000

Luqman Zainal is a contemporary Malaysian artist known for his stylised forms, vibrant colours, and dreamlike imagery. In *Blue Garden*, the artist creates a serene yet surreal botanical landscape rendered in varying shades of blue, a colour symbolising calmness, introspection, and emotional depth. The composition flows with organic forms and delicate outlines, suggesting a garden of the mind rather than a literal space. Symbolic and imaginative, the work invites viewers into a quiet, contemplative world where nature and memory intertwine. *Blue Garden* is a poetic expression of Luqman's evolving artistic language - one that blends emotion, fantasy, and cultural nuance with refined visual harmony.



9

LUQMAN ZAINAL

B. Melaka, 1995

Hidden Garden, 2023

Acrylic on paper 85 x 62 cm

Private Collection, Kuala Lumpur

Signed and dated "Luqman Zainal '23" on lower right

RM 2,500 - 5,000

In Hidden Garden, Luqman Zainal invites the viewer into a mysterious and introspective space, a symbolic garden that exists beyond the surface. Known for his stylised forms and layered compositions, Luqman explores themes of inner reflection and quiet wonder. Rich in texture and subdued colour tones, the work evokes a sense of calm and secrecy, where organic shapes and abstract foliage seem to emerge from memory or dream.



10

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Di Ketika & Waktu, 2015

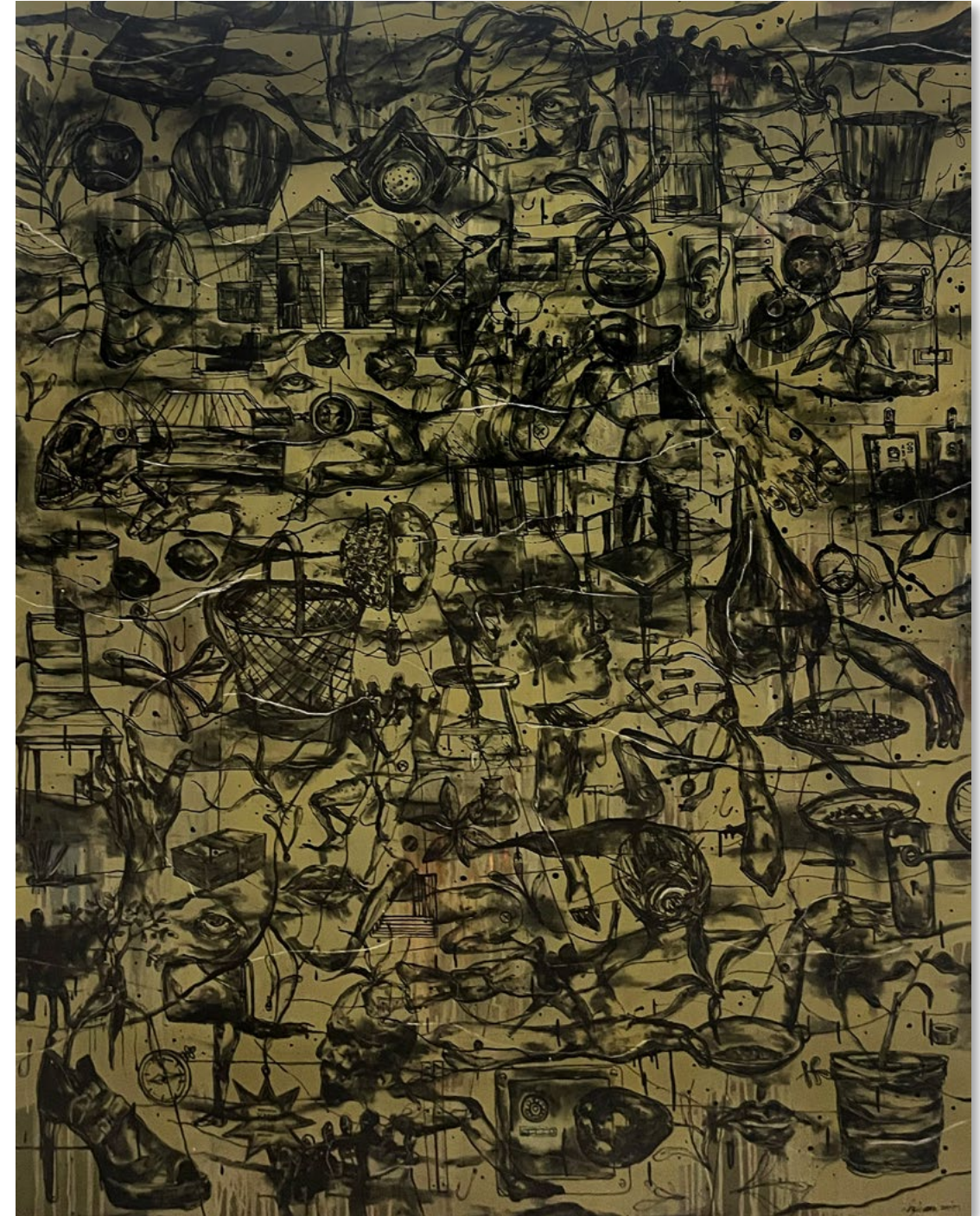
Acrylic on canvas 197 x 152 cm

Private Collection, Singapore

Signed and dated "Izham 2015" on lower right

RM 7,000 - 13,000

Khairul Izham draws on memory and the passage of time as central themes in his practice. Through intricate layering and intentional masking, he evokes a sense of fragmented recollection, leaving behind visual traces that suggest both presence and absence. He holds a Bachelor of Fine Arts from Universiti Teknologi MARA (UiTM), Shah Alam. His work has been featured in various exhibitions, including the Malaysian Emerging Artist Award (2011), Deceitful Truths (2011), and Dischromatic (2010). Currently based in Kuala Lumpur, Khairul is known for creating moody, enigmatic compositions. His expressive brushwork forms shadowy silhouettes, rendered with a raw intensity that captures fine details, textures, and subtle contours. This particular work continues his exploration of atmosphere and ambiguity, reflecting the quiet chaos and layered depth that define his artistic language.



11

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Hujung Tanjung III, 2021

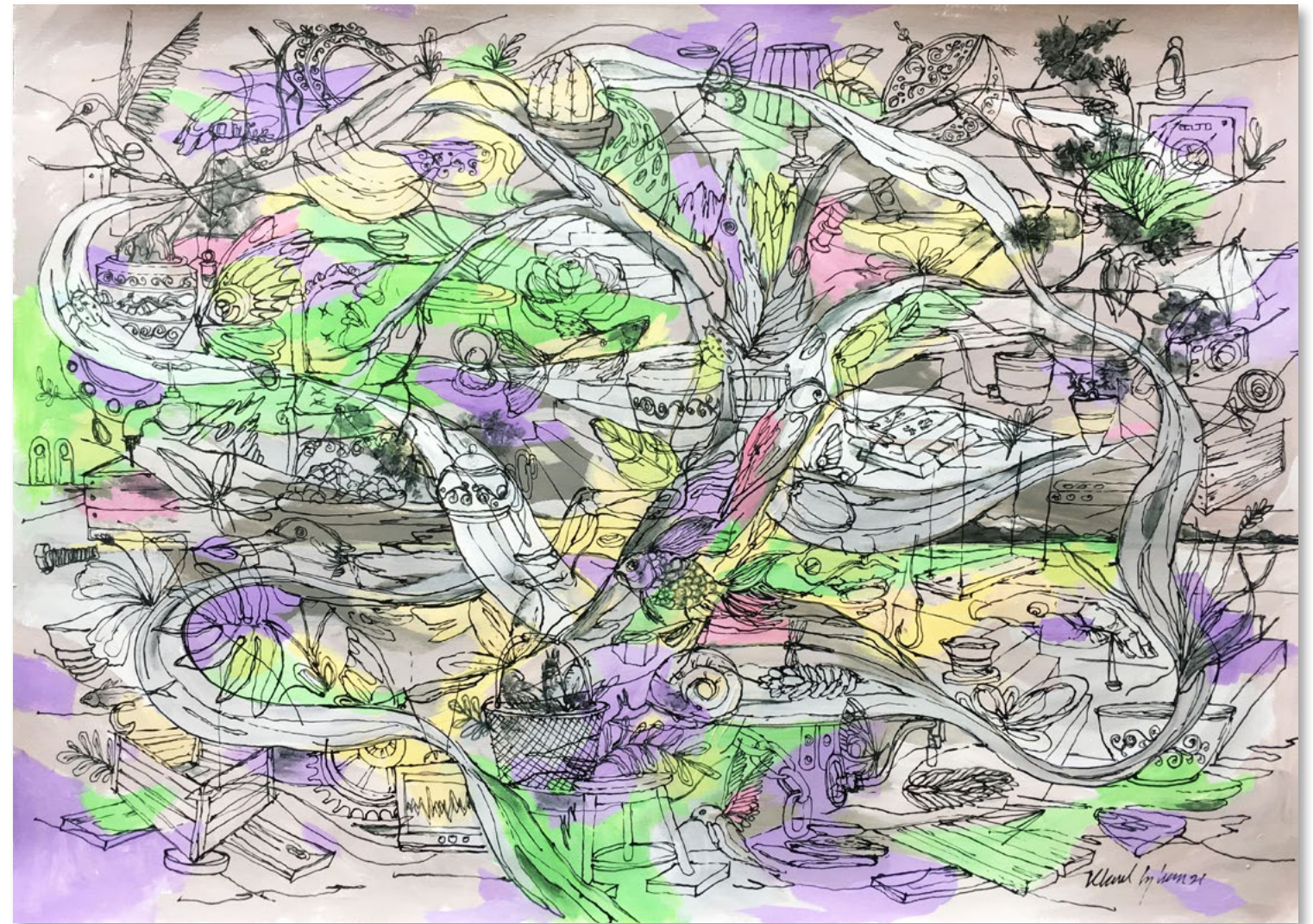
Acrylic on paper 60 x 84 cm

Private Collection, Kuala Lumpur

Signed and dated "Khairul Izham 2021" on lower middle

RM 2,500 - 5,000

There is a layered complexity to Mohd Khairul Izham's work that reveals itself gradually. At first glance, the viewer is met with a beautiful chaos, an abstract composition that appears spontaneous and expressive. Yet, as one draws closer, hidden images begin to surface. A wau, chamber pot, snake, bird, and other fleeting forms subtly embedded within pastel tones come to light. Born in 1985 in Maran, Pahang, Khairul explores themes of memory and the past through a process of intricate layering and deliberate obscuration, inviting viewers to engage with what is both revealed and concealed. His works leave behind traces and residues of recollection that are deeply personal, yet universally resonant.



12

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Hujung Tanjung II, 2021

Acrylic on paper 60 x 84 cm

Private Collection, Kuala Lumpur

Signed and dated "Khairul Izham 2021" on lower middle

RM 2,500 - 5,000

In Hujung Tanjung II, Khairul Izham masterfully weaves together the seen and the unseen, presenting a work that is at once abstract and richly symbolic. Known for evoking an enigmatic mood in his compositions, Khairul uses expressive brushwork and textured layers to form rough silhouettes that initially appear as dense foliage. Yet, upon closer inspection, hidden elements begin to emerge and chairs, buildings, flowers, butterflies, dragonflies can be seen, each delicately embedded within the canvas like fragments of memory. The painting's complexity lies in its quiet revelations, inviting viewers to look beyond the surface. Brilliantly executed, Hujung Tanjung II stands as a poetic reflection on place, perception, and the subtleties of recollection.



13

JOLLY KOH

B. Singapore, 1941

Lilac Landscape, 1982

Oil on canvas 68 x 118 cm

Private Collection, Kuala Lumpur

Signed and dated on lower right

RM 18,000 - 40,000

Jolly Koh's Lilac Landscape (1982) encapsulates the artist's hallmark fusion of abstraction and romanticism, with its atmospheric hues and lyrical composition. Known for his masterful command of colour and form, Koh explores the expressive potential of landscape not as a direct representation, but as a conduit for emotion and mood. In this work, soft lilac tones dominate the canvas, evoking a dreamlike environment where nature appears filtered through memory and imagination.



14

JALAINI ABU HASSAN

B. Selangor, 1963

Higher Series, 2023

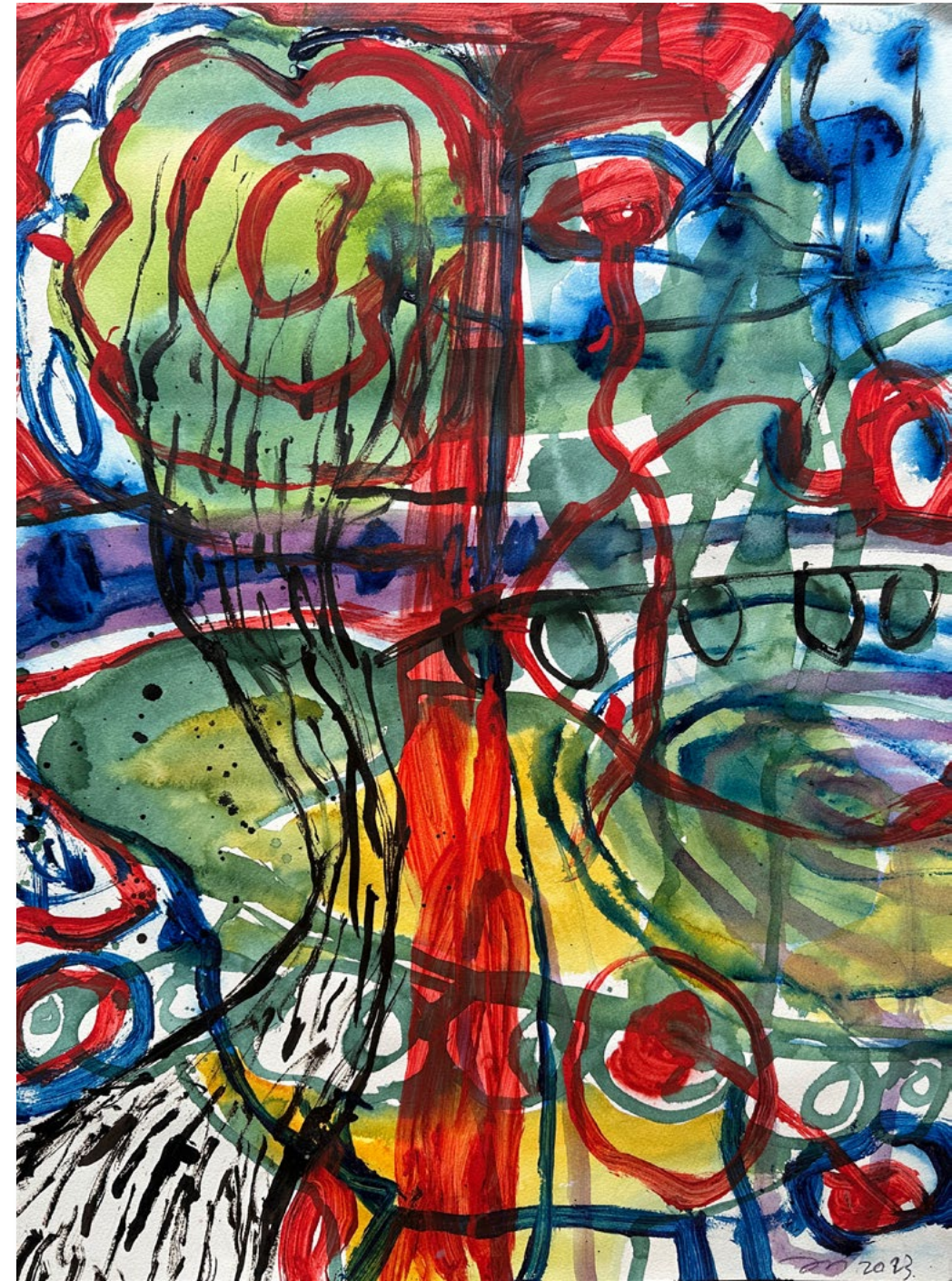
Mixed media on paper 76 x 56 cm

Private Collection, Kuala Lumpur

Signed and dated "Jai 2023" on lower right

RM 5,000 - 7,000

Jai's work has a distinctive quality and is known to evolve around bold, vibrant colours and interspersed with contemporary objects as depicted in this art work. Jai's creations have been exhibited in private and public art spaces around the country as well as abroad. He has won numerous awards as an artist while some of his works are in permanent collections in corporations and public art galleries like the Balai Seni Lukis Negara and PETRONAS Gallery. He returned to New York in the spring of 2011 for his first US solo exhibition in over ten years, comprising a new body of mixed media works on canvas and paper. Jai's exhibition gave American audiences a rare opportunity for an in-depth viewing of the work of one of Malaysia's leading contemporary artists. The Higher series of works is both introspective and expansive, drawing the viewer into a visual meditation on ambition, faith, and transcendence. Like much of Jalaini's oeuvre, Higher invites multiple readings, rewarding prolonged engagement with its interplay of material, memory, and metaphor.



15

JALAINI ABU HASSAN

B. Selangor, 1963

Study for Forms, 2021

Bitumen and mixed media on paper 54.5 x 42 cm

Private Collection, Kuala Lumpur

Signed and dated "Jai 2021 KL" on lower right

RM 2,500 - 5,000

Jai is probably the first Malaysian artist to experiment with bitumen in his artworks, having studied the medium during his time in New York. Being a more affordable medium compared to acrylic and oil, the experiment led him to being a master of the medium today. It worked magically as seen in this exemplary creation and has proven to stand the test of time.



16

AHMAD ZAKII ANWAR

B. Johor, 1955

Rangda#3

Acrylic on canvas 120 x 180 cm (Dptych)

Private Collection, Singapore

Signed and dated 'Ahmad Zakii Anwar 97' (lower right); inscribed with the artist's signature and date on the verso.

This work was illustrated in the artist's landmark Singapore solo exhibition, Ahmad Zakii Anwar: Distant Gamelan, held at Art Focus Gallery from 22 May to 3 June 1998.

RM 25,000 - 50,000

Rangda, the fearsome witch queen of Balinese legend now materializes here not merely as a folkloric figure but as a spectral presence, commanding and unrelenting. In Balinese cosmology, Rangda is the embodiment of destructive energy, locked in eternal combat with Barong, the protector spirit. Zakii captures this mythic polarity not through literal depiction but through a visceral language of chiaroscuro, gesture, and charged atmosphere. Rendered in his signature acrylic technique with masterful control of shadow and tone, Zakii distills the figure of Rangda into a study of psychological and spiritual tension. The ghostly contours and darkened background suggest not only ritual theatre but an inner battlefield of between good and evil, chaos and order, body and spirit. This work reflects the artist's fascination with the performative, the sacred, and the mask as a vessel of both concealment and revelation. Drawing from his photographic sensibility and deep immersion in regional spirituality, Rangda #3 blurs the boundary between portrait and presence, image and invocation. Held in a prominent United Kingdom collection since the late 1990s and most recently acquired by a Singaporean, this iconic painting is a rare opportunity to acquire a museum-worthy work from Zakii's pivotal period. It stands not just as a masterpiece of contemporary Malaysian painting, but as a haunting tribute to the enduring rituals and mythologies of Southeast Asia.



17

CHONG SIEW YING

B. Kuala Lumpur, 1969

Untitled, 2007

Oil on canvas 148 x 148 cm

Private Collection, Kuala Lumpur

Signed and dated "Siew Ying 2007" on lower right

RM 34,000 - 55,000

Chong Siew Ying left Malaysia for France in 1990 to pursue her studies in Fine Art. There, she enrolled at the École des Beaux-Arts de Versailles and later at the Parisian printmaking centre, Atelier63. Returning to Malaysia in 1998, she held her first solo show in Kuala Lumpur in the same year. From 2000 – 2001, she travelled to the United States of America where she spent 7 months in New York City and 2 months at the Vermont Studio Centre in Vermont. She returned to Paris in 2001 and travelled back and forth between Paris and Kuala Lumpur until 2011. She has since moved back permanently to Kuala Lumpur. Chong Siew Ying's practice is grounded in both Eastern and Western painterly sensibilities. Although well known for her dynamic gestural brush strokes and expressive compositions, she continues to develop new techniques and approaches to subject matter to explore painting as a distinct form of visual poetry. A lyrical and elegant painter, her work is profoundly emotive, embracing broad themes such as nature, human sentiments, as well as referencing literary themes and concepts. As a restless and curious artist, travel continues to be an important influence on her practice.



18

R.B.ALI

B. Sumatra, 1975

Titip Cinta

Acrylic on canvas 130 x 90 cm

Private Collection, Singapore

Artist name, title, medium and dimensions on the verso

RM 6,000 - 12,000

R.B. Ali is an Indonesian artist whose works are rooted in personal memory, emotion, and cultural heritage. Known for his sensitive brushwork and soulful compositions, R.B. Ali often explores themes of love, longing, and human connection through a contemporary lens, drawing from both Minangkabau traditions and modern visual language. In “Titip Cinta”, R.B. Ali offers a deeply personal reflection on love as both offering and memory. The title, which loosely translates to “Entrusting Love”, captures the spirit of the piece, a quiet, emotive painting that speaks of affection passed on or held in absence. With delicate textures and muted, earthy tones, the work evokes a sense of nostalgia and tenderness, inviting the viewer into an intimate emotional space shaped by vulnerability and hope.



ERICA HESTU WAHYUNI

B. Yogyakarta, 1970

Sweet Harvest Time

Acrylic on canvas 79 x 108 cm

Private Collection, Singapore

RM 8,000 - 15,000

Erica's paintings are usually unpretentious expressions of herself and they reflect her experiences and interests. Her art may be childlike, but they are certainly not simplistic. Each work contains interesting narrative qualities, which reveal the worldview of the artist. Erica's naive, playful renditions have ascertained her reputation as one of the most sought-after contemporary artists in South East Asia. Art critic, M. Dwi Marianto, observes that Erica tends to deform her subjects by exaggerating their physical characters or traits, to a point that they become like caricatures. She positions them radically or imaginatively on the canvas, defying perspective. Typically, Erica depicts her own experiences in scenes that feature main characters within extremely busy environments. She takes interest in the scenes' surroundings, painting them with great detail. Erica animates the objects in the surroundings to make them become part and parcel of the subject matter of the work. She uses simple deformed shapes and brilliant primary colours to further enhance the sense of animation, and as a result her paintings appear to be fun and enjoyable. Born in Yogyakarta, Java in 1971. Erica started painting in primary school, joining a children's drawing club (Sanggar Katamsi), which was taught by Suharto PR and Herry Wibowo, both established painters. Erica is hailed as one of the most promising artists from Indonesia. She studied painting at the prestigious Indonesian Fine Art Institute in Yogyakarta, Indonesia and Surikov Institute of Art, Russia.



20

LUCIEN FRITS OHL

B.Palembang, 1904 - 1976

Junk Boats

Oil on board 40 x 30 cm

Private Collection, Canada

Signed on lower right

RM 2,500 - 5,000

Lucien Frits Ohl was a Dutch painter renowned for his depictions of Southeast Asian scenes, particularly those featuring traditional Chinese junks and the scenic village landscapes with paddy fields around Java and Yogyakarta. His works are characterized by vibrant colours and dynamic compositions, capturing the essence of life in the region. Ohl's Junk Boats captures a tranquil yet evocative scene rooted in the maritime life of East Asia. Painted with his characteristic romanticism and fine attention to detail, the composition features a traditional Chinese junk gliding across calm waters, with elegant sails silhouetted against a hazy skyline.



21

DULLAH

B. Indonesia, 1919 - 1996

Portrait of A Girl

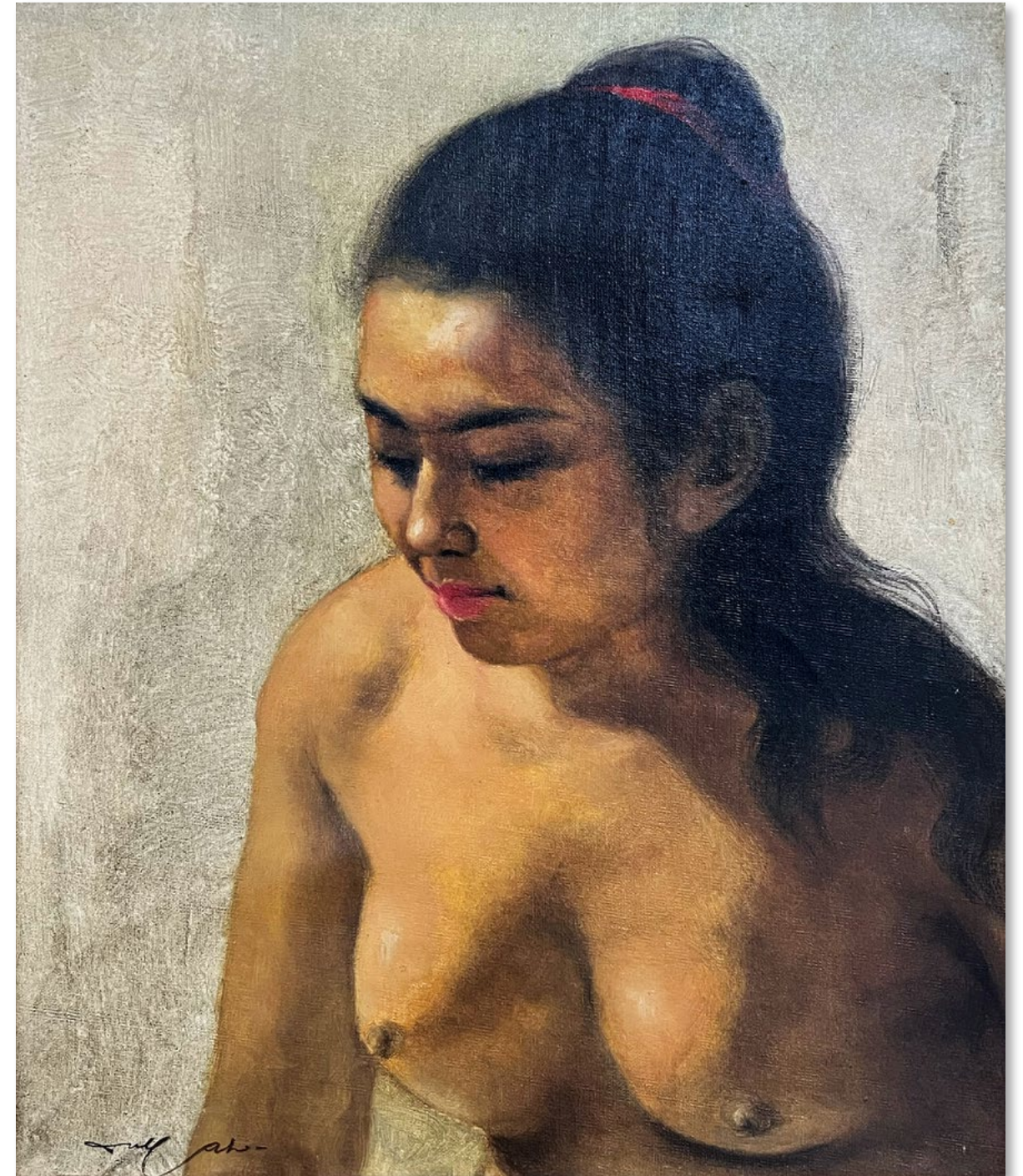
Oil on canvas 73 x 64 cm

Private Collection, Canada

Signed on lower left

RM 5,000 - 9,000

In Portrait of a Girl, Dullah reveals his mastery in capturing both the likeness and the quiet inner world of his subject. Painted with sensitivity and precision, the young girl is rendered with soft brushstrokes and a restrained palette, her gaze calm yet contemplative. The composition is intimate, drawing the viewer into a moment of stillness and subtle emotion. Dullah, one of Indonesia's foremost realist painters, was renowned for his portraiture, particularly during his time as a court painter to President Sukarno. His works often reflect a blend of academic realism and cultural warmth, with a focus on human dignity and presence. Portrait of a Girl exemplifies Dullah's deep respect for his sitters and his exceptional ability to convey character through nuance and expression. It is a timeless piece that resonates with grace and quiet strength.



22

BUI HUU HUNG

B. Vietnam, 1957

Royal Lady, 1990's

Lacquer on wood panel 160 x 122 cm

Private Collection, Australia

Signed "Bui Huu Hung" on lower right

RM 50,000 - 120,000

In *Royal Lady*, Vietnamese artist Bui Huu Hung breathes new life into the ancient tradition of lacquer painting, portraying a poised and enigmatic noblewoman from Vietnam's imperial past. The work is a harmonious blend of historical reverence and contemporary sensibility, rendered in rich, lustrous layers of lacquer that shimmer with depth and complexity. Bui Huu Hung is celebrated for his innovative approach to lacquer, one of Vietnam's most revered art forms masterfully combining traditional techniques with modern portraiture. In this piece, the Royal Lady is adorned in regal attire, her serene expression echoing the elegance and mystery of Vietnam's dynastic heritage. With its refined detailing, polished surface, and timeless aura, *Royal Lady* stands as a testament to Bui Huu Hung's commitment to preserving cultural identity while pushing the boundaries of lacquer as a modern medium. The painting invites contemplation, offering both a tribute to Vietnam's past and a reflection on its enduring beauty.



23

LE MINH

B. Vietnam, 1937

Paddy Field, 1970's

Oil on canvas 35 x 70 cm

Private Collection, Canada

Signed "Minh" on lower right

RM 2,500 - 5,000

Lê Minh's Paddy Field from the 1970's exemplifies the artist's dedication to capturing the serene beauty of Vietnam's rural landscapes. In this work, Lê Minh employs a delicate palette and precise brushwork to illustrate the expansive rice fields that are emblematic of Vietnam's agrarian heritage. The composition likely features farmers engaged in their daily routines, set against a backdrop of lush greenery and open skies, encapsulating the tranquility and rhythm of rural life. Lê Minh's paintings have been featured in various auctions, reflecting his prominence in the Vietnamese art scene. His works are appreciated for their nostalgic quality and ability to convey the essence of Vietnamese culture and landscapes.



24

TAY BAK KOI

B.Singapore, 1939 - 2005

Farmers at Work, 1982

Watercolour and gouache on paper 62 x 62 cm

Private Collection, Canada

Signed "Bak Koi" on center left

RM 10,000 - 15,000

A second generation Singaporean artist, Tay Bak Koi is well known for his portrayals of fishing and farming villages as portrayed in this artwork, besides kampong scenes and buffalo. While his medium of choice was predominantly oil, watercolour was another favoured medium of his. In his distinctive manner, he combines a blend of both realism and fantasy to create truly unique works of art, as seen in this painting. Although he emphasises on the observable reality, he engages his piece and the audience in a process of exclusion and distortion, in order to reduce complex forms to their basic shapes. As a result, there is a keen appreciation and presentation of the two-dimensional aspects of his pieces. Tay Bak Koi specialised in oil and watercolour and his works have been exhibited extensively in Singapore and various other countries, including Malaysia, Hong Kong, Japan, Australia, Germany and the United States. Tay's talent for drawing was discovered by his father's friend, who subsequently enrolled him in the Nanyang Academy of Fine Arts in 1957. His teacher, the late Cheong Soo Pieng, taught him to appreciate existing works of art in new ways and to challenge conventional art forms.



CHEN WEN HSI
B. China, 1906 - 1991
Sparrow Perched on a Banana Tree and Flowers
Ink and colour on paper 93 x 37 cm
Private Collection Kuala Lumpur
Signed and stamped with artist seal in Chinese on upper left

RM 28,000 - 42,000

Chen Wen Hsi's Sparrow Perched on a Banana Tree and Flowers is a masterful example of the artist's refined ink technique and his deep appreciation for the natural world. Executed with elegant brushstrokes and a harmonious composition, the painting captures a delicate sparrow resting amidst broad banana leaves and blooming flora, a scene imbued with vitality, balance, and poetic stillness. A pioneering figure in Singaporean modern art, Chen was celebrated for merging traditional Chinese ink painting with modern aesthetics. His depictions of birds, especially sparrows and gibbons, reflect not only technical precision but also a profound sensitivity to form and movement. In this work, the interplay between fluid lines and controlled washes exemplifies Chen's ability to breathe life into his subjects with economy and grace. Sparrow Perched on a Banana Tree and Flowers is a timeless ode to nature, resonating with both visual beauty and quiet contemplation.



26

CHEN WEN HSI

B. China, 1906 - 1991

Chicks under a Bamboo Plant

Ink and colour on paper 75 x 42 cm

Private Collection Kuala Lumpur

Signed and stamped with artist seal in Chinese on upper left,
further stamped with artist seal on lower right

RM 22,000 - 38,000

This composition pairs delicate bamboo fronds with a lively group of chicks, a subject Chen often revisited with both affection and spontaneity. Rendered with brisk, expressive brushwork and a refined control of ink tones, the work captures a sense of vitality and natural harmony. Chen's ability to balance playfulness with elegance speaks to his deep understanding of classical Chinese aesthetics, while subtly pushing the boundaries of form and abstraction. A fine example of the artist's poetic vision and technical brilliance.



27

THOMAS YEO

B. Singapore, 1936

Upright Composition, 1978

Mixed media collage on canvas laid on board 120 x 91 cm

(Formerly in Private Collection, Germany)

Private Collection, Singapore

Signed "TYEO" on lower left

RM 18,000 - 35,000

Thomas Yeo's "Upright Composition" 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 colour, 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 colour.



28

HO KHAY BENG

B. Penang, 1934 - 1986

Untitled, 1970

Mixed media on canvas 38 x 50 cm

Private Collection, Kuala Lumpur

Signed and dated "Beng '70" on lower right

RM 5,000 - 7,500

Ho Khay Beng was educated at the Nanyang Academy of Fine Arts, Singapore and later the Rome Academy of Fine Arts, Italy. Between 1965–1968, he earned six gold and silver medals at national and international competitions in Italy. He held solo exhibitions in Penang (Chin Kang Association, 1965) and several in Rome during the late 1960s followed by a Memorial Exhibition in Penang in 1996 organized by The Art Gallery. Ho Khay Beng's compositions are frequently described and reflected through themes such as Penang community life, cultural festivity, and his Nanyang-influenced style shaped by Italian academic training.



29

CHEN CHU DIAN

B.China, 1944 - 2021

Untitled, 1980's

Watercolour on paper 37 x 54 cm

Private Collection, Kuala Lumpur

Signed in pin yin on lower right

RM 2,500 - 3,500

Chen Chu Dian was a vibrant artist who left an indelible mark on the Shanghai art scene. Graduating from the Shanghai Dance Academy in 1966, he transitioned into the world of film, adding his creative flair to set decorations. His membership in esteemed organizations like the China National Artist Association and the Shanghai Watercolour Painting Research Institute underscored his dedication to his craft. In 1993, he immigrated to Singapore to continue his artistic and creative work. After settling in Singapore, he created a series of historical oil paintings about the Xinhai (1911) Revolution. Chen Chu Dian's artistry shone brightly through his mastery of oil and watercolour mediums, particularly in his joyful renditions of human forms, fruits, and landscapes. His paintings, with their rich tones and captivating shades, vividly captured the essence of each subject, ensuring his legacy continues to inspire.



30

SARKASI BIN SAID
B. Singapore, 1940 - 2021
Chinatown Singapore, 1970's
Batik 58 x 84 cm
Private Collection, Canada
Signed "Sarkasi" on lower right

RM 2,500 - 5,000

Sarkasi bin Said, who goes by the artist name Tzee, is an internationally renowned Cultural Medallion winning Singaporean batik painter. The artist is noted for his unconventional use of a wax resisting technique for batik painting, his bold use of colours and his frequent depictions of nature. Sarkasi's exposure to batik art came during his formative years and was a result of helping his grandmother who sold batik cloth as an extra form of income. However, he began to develop a serious interest in the art form after he saw an Italian artist's exhibition in a gallery in Singapore in the 1960's. He noticed that the foreign artist was using a technique that was a traditional art form in the region. As a Javanese, Sarkasi felt that it was important that he should return to his cultural roots, and focus on batik art because of its significance in Malay culture. He was inspired by the wax resisting or wax dyeing batik painting technique instead of both watercolours and oil for his paintings.



YUSMAN AMAN
B. Johor, 1939
Malay Woman, 1970's
Batik 52 x 42 cm
Private Collection, Kuala Lumpur
Signed "Yusman Aman" on lower left In original teak frame from the 1970's

RM 4,500 - 9,000

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 colour 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.



32

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Memories V

Batik 90 x 72 cm

Private Collection, Australia

Raya Gallery Label on Verso. Provenance: Raya Gallery Melbourne

RM 55,000 - 80,000

Khalil Ibrahim, trained at St. Martin's in London and returning to Malaysia in the 1960s, was instrumental in elevating batik from folk craft to fine art, a shift reflected in Memories V's nuanced composition. This compelling batik exemplifies his pioneering transformation of batik painting into a revered medium within Malaysian modern art, particularly his focus on the human figure, often portraying men and women from East Coast Malay fishing villages. The artwork is part of a series of works by Khalil Ibrahim that explore themes of East Coast life and are highly regarded for their depiction of ordinary, yet captivating, scenes.



CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

Contentment (Mother and Child), 1983**Batik 94 x 63 cm**

Private Collection, Singapore

Signed "Teng" on lower left.

Illustrated on page 23 of "Echoes of The Past, an exhibition of works by Dato Chuah Thean Teng, Khalil Ibrahim and Kwan Chin published by KL Lifestyle for the exhibition from 30th November till 3rd January 2022

RM 35,000 - 90,000

In terms of Dato' Chuah Thean Teng's Mother and Child theme, this is a work that is quintessential Teng (as he is affectionally known). All the hallmarks of gesture, form and colours are depicted: colour harmony with the subtle nuances of beige and brown, the close cropped composition, the elegant configurations, supple forms of the mother to emphasise the love and affection. Teng is the world acknowledged founder of Batik Painting and he never looked back after his breakthrough exhibition in 1955. His paintings, Two Of A Kind (1968) and Tell You A Secret (1987), took on iconic status when selected for Unicef greeting cards. He studied at the Xiamen (Amoy) Art Institute in China. He was honoured with a retrospective exhibition by the National Art Gallery, Kuala Lumpur in 1965 and by the Penang State Art Gallery in 1994. The Penang State Government conferred him the title "Dato" in 1998 and he received the Live Heritage Award in 2005. The National Art Gallery gave him a memorial exhibition in 2009. His major works are on show at Yahong Art Gallery in Batu Ferringhi in Penang, which is a veritable museum also showcasing the batik works of his sons and grandsons.



CHUAH THEAN TENG, DATO
 B. China, 1914 - 2008
Woman and Child with Bird
 Batik 90 x 59 cm
 Private Collection, Australia
 Signed "Teng" on lower right

RM 12,000 - 20,000

Dato Chuah Thean Teng's artistic prowess extends beyond technical mastery; it encompasses the preservation and promotion of Malaysian culture. Teng revolutionized batik, a traditional fabric dyeing technique, turning it into a fine art form using wax resist and dyes to create detailed, expressive paintings. Through his batik paintings, he captures the essence of Malaysian heritage, depicting scenes of daily life, traditional ceremonies, and iconic landmarks. His art serves as a visual narrative, celebrating the diverse cultural tapestry of Malaysia and preserving it for future generations. Woman and Child with Bird is one such distinctive painting of the artist.



35

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 7,000 - 11,000

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.



36

CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

Two People

Batik 64 x 43 cm

Private Collection, Canada

Signed "Teng" on lower left

RM 3,000 - 5,000

Dato' Chuah Thean Teng celebrated as the "Father of Batik Painting," revolutionized traditional Malaysian batik by transforming it into a medium for fine art. While his early works predominantly depicted realistic scenes of rural life, he later ventured into abstraction, employing stylized forms and symbolic motifs to explore deeper themes. In his abstract batik paintings, Teng utilized the wax resist dyeing technique to craft compositions that emphasized form, movement, and emotion over literal representation. These works often featured elongated figures, dynamic lines, and a harmonious interplay of colours, reflecting his interest in capturing the essence of his subjects rather than their exact likeness.



37

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Sejambak Aman No.5, 2017

Acrylic on canvas 122 x 122 cm

Private Collection, Singapore

Signed, titled and dated on the verso

RM 12,000 - 20,000

While most of the viewers find that this is a highly methodical, structured and highly-disciplined piece of work with intricate, precise lines for design, Nizar Kamal Ariffin's works bear a greater and deeper meaning to them. The lines signify spirituality, liberty, faith and personal growth, and as one can see, they are all interwoven and connected in the world (the canvas). Despite the state that the lines are in, a thick line is present in the midst of all the chaos, one that Nizar Kamal Ariffin defines as a line that "embodies one's faith in the Creator to guide one through the good and bad of life". Other times, it may represent the ruler of a country or a district, those who are responsible for leading other people. The lighter space in this piece signifies balance





Fuji Anggara Menjengah Landskap, 2025 Mixed media on paper 79 x 115 cm **RM 8,800**

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KUALA LUMPUR

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38

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1995

Oil on canvas 66 x 48 cm

Private Collection, Kuala Lumpur

Signed "Yusof Ghani" on lower right.

Exhibited and illustrated on page 85 of Prime Icons book
published by KLAS in July 2024 for the Prime Icons exhibition

RM 70,000 - 110,000



Part of Yusof Ghani's iconic Tari series, this creation captures the raw energy and rhythm of the human figure in motion. Marked by sweeping brushstrokes and layered textures, Siri Tari reflects the artist's fascination with movement as a metaphor for freedom, cultural expression, and spiritual vitality. Ghani's fusion of abstraction and figuration, combined with his bold use of colour, channels both the physical dynamism and emotive force of traditional dance. This work stands as a powerful example of his expressive visual language developed in the mid-1990s, an era considered one of his most definitive periods.

39

YUSOF GHANI

B. Johor, 1950

Siri Topeng “Serampang”, 1993

Mixed media on canvas 122 x 92 cm

Private Collection, Kuala Lumpur

Illustrated on page 87 of “Yusof Ghani, Siri
Tari Topeng” book. Published in 1996 by Rusli
Hashim Fine Art

RM 60,000 - 100,000

Serampang belongs to Yusof Ghani's Siri Topeng, a series developed in the early 1990s as a critical extension of his exploration into cultural identity and psychological depth. The 1993 canvas merges figuration with abstraction, employing masks as a recurring motif to question performative roles within society. Published in Siri Topeng (Rusli Hashim Fine Art, 1996), this work is recognized as part of the foundational visual discourse that shaped Ghani's later narrative and aesthetic evolution.



40

SHARIFAH FATIMAH, DATO'

B. Kedah, 1958

Untitled, 2022

Acrylic on canvas 90.5 x 80 cm

Private Collection, Singapore

Comes with certificate of authenticity signed by the artist

RM 12,000 - 18,000

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, Dato' Sharifah Fatimah 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".



41

SHARIFAH FATIMAH, DATO'

B. Kedah, 1958

Untitled, Circa 1975

Acrylic on paper 24 x 21 cm

Private Collection, Kuala Lumpur

Signed on lower right. Painted whilst studying in England.
This artwork was an art exchange with the artist's Lecturer
Peter Kalkhoff in Reading University

RM 4,500 - 7,500

This distinct work by the maestro herself exhibits her typical vivid colours, however, the composition of the painting departs from her usual. This special work, crafted circa 1975 when she was still studying at the Reading University, England and found her footing in the art industry. "We live our true lives in the depths of our hearts, not in the superficial masks of personality which we show to the world," said Dato' Sharifah. Born in Alor Setar, Kedah, she is a prominent abstract artist in Malaysia and she belongs to the group of artists of the 70's era.



42

SHARIFAH FATIMAH, DATO'

B. Kedah, 1958

Leaves, circa 1976

Etching on paper. Artist Proof 24 x 32 cm

Private Collection, Kuala Lumpur

Signed "Fatimah Zubir" on lower right and titled "Leaves" on lower center in pencil. Done whilst studying in Pratt Institute in New York in 1976

RM 2,500 - 5,000

Seemingly out of character for an artist whose affinity is vivid colours, this departure from Sharifah Fatimah's forte is intriguing. Dark and edgy, created through etching, 'Leaves, circa 1976' leaves much to viewer's interpretation.



A/p

'Leaves'

Fatimah Zubir

Latiff Mohidin's Guilin Series

A MONUMENTAL RETURN TO INK AND LANDSCAPE



Abdul Latiff Mohidin visit to Dublin in 1972.
Photo courtesy of Brian Aylward

Drawing has always been central to Latiff Mohidin's artistic journey. From the earliest years of his prodigious career, his exceptional gift for draftsmanship stood out for its elegance, rhythm, and emotional depth. For Latiff, drawing has never been a mere preliminary exercise. Each line is an end in itself, a complete thought and a distilled vision. His drawings carry the same gravitas as his paintings and poetry, offering an intimate glimpse into his creative and philosophical universe.

Among the most remarkable and contemplative bodies of work in Latiff's oeuvre is The Guilin Series, created in the early 1990s during a period of travel and rediscovery. This decade marked an important phase in the artist's life, as he journeyed through Guilin in China, as well as the ancient Silk Road cities of Samarkand and Bukhara in Uzbekistan.



Bukhara, 1990 Mixed media 41 x 29 cm
Private Collection, Singapore



Samarkhand, 1990 Mixed media 28 x 27 cm
Private Collection, Singapore

These travels nourished his imagination and broadened the visual and historical references that would appear in his later works.

It was in Guilin, however, that Latiff found a visual and emotional landscape so resonant that it led to a dedicated suite of ink drawings, rendered with clarity, contemplation, and reverence. This suite of drawings marks a powerful return to ink, a medium Latiff first explored in his early years in Berlin.

But in Guilin, the application is different: bolder, freer, and deeply personal. His brushwork is immediate and unforced, drawing from memory, intuition, and the spiritual presence of place.

A Return to Ink with A New Landscape

The Guilin works are not traditional landscapes, nor are they straightforward travel sketches.

They are lyrical notations, visual poems, and philosophical meditations distilled onto paper.

Guilin's dramatic limestone peaks and meandering river inspired Latiff to reengage with the visual language of ink, but through his own lens.

Each mountain is rendered not as a geological feature, but as a monumental form, a solitary presence that invites contemplation and reverence.



Guilin, 1990 Ink on paper 23 x 24 cm
RM 18,000 - 35,000

Unlike classical Chinese scroll paintings, which often depict interlinked ranges unfolding in narrative sequences, Latiff's renderings are focused and immediate. His mountains rise individually, each bearing its own visual rhythm.

Through ink washes, gestural lines, and negative space, Latiff captures both the physical majesty and spiritual aura of the Guilin landscape. These drawings feel at once timeless and immediate, deeply rooted in history yet intensely personal.

A Dialogue Across Decades and Places

At first glance, the Guilin drawings may appear to stand apart from Latiff's earlier work. But a closer look reveals a deep thematic thread linking them to his iconic Pago Pago Series of the 1960s.

In both, the mountain emerges as a central form, not just as a landscape motif, but as a spiritual and symbolic structure.

In Pago Pago, Latiff synthesized influences from ancient Southeast Asian architecture, particularly the temple mountains of Angkor Wat and Bayon, to explore the cosmic mountain as a metaphor for harmony and order.



Pago Pago Series, 1964 Pen 14 x 8 cm
Private Collection, Singapore

In Guilin, this exploration takes a different form. The peaks are natural rather than constructed, carved over millennia by time and elemental forces. Yet they serve the same metaphysical function, anchoring the universe, holding memory and meaning. The Guilin Series can thus be seen as a continuum in Latiff's long engagement with the mountain as both image and idea.

Entering the Chinese Pictorial Tradition

With the Guilin drawings, Latiff steps into a conversation with the Chinese literati painting tradition. He does so not as a follower, but as an independent modernist who engages with history through observation, empathy, and innovation.

Ink and brush are not merely aesthetic choices, they are conceptual tools that align him with the philosophy of Chinese painting, where ink is often regarded as the root of all form and spirit.

Latiff's visual response is never imitative. Instead, he filters this tradition through his own practice, developed over decades in Southeast Asia and Europe.

His approach is deeply intuitive, guided by feeling and structure rather than academic convention. The result is a body of work that resonates with the gravitas of tradition while remaining unmistakably his own.

Ink, Gesture, and Narratives

Revisiting the ink medium in the 1990s, after nearly three decades, marks an important turning point for Latiff. In Guilin, ink becomes the perfect vehicle for a mature expression, spontaneous yet deliberate, fluid yet structured.

The drawings show his mastery in achieving depth, density, and nuance through controlled movement. The line is not decorative but essential; each stroke is an act of seeing and being.

This return also follows his Gelombang Series, a group of paintings that explored fluidity, wave motion, and inner states of movement. In Guilin, the visual language shifts from the undulating to the monumental, from flow to form, yet both series reflect Latiff's ongoing meditation on nature and spirit.

Contribution to S.E.Asian Modernism

Today, the significance of the Guilin Series continues to grow. Over 18 drawings from the series are housed in the permanent collections of the National Gallery Singapore and the Singapore Art Museum, a powerful endorsement of their cultural and historical value.

These works capture Latiff Mohidin at a moment of quiet clarity, where decades of experience converge into a singular body of work.

The Guilin Series not only affirms his stature as one of Southeast Asia's leading modernists, but also adds a poetic, contemplative chapter to his career, one where brush, ink, and mountain become unified in vision and form.



Samarkand Series, 1990
Mixed media on paper 29 x 40 cm
SOLD RM 20,160
KLAS Art Auction 14 June 2025

Provenance

A total of over 18 works from this series are in the permanent collections of the National Gallery Singapore and the Singapore Art Museum

43

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Guilin, 1990

Ink on paper 23 x 24 cm

Private Collection, Kuala Lumpur

Signed, titled and dated "Quilin Latiff 1990" on lower left.

A total of over 18 works from this series are in the permanent collections of the National Gallery Singapore and the Singapore Art Museum

RM 18,000 - 35,000



44

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Guilin, 1990

Ink on paper 23 x 24 cm

Private Collection, Kuala Lumpur

Signed and dated "Latiff 1990" on lower left. Titled "Guilin" on lower right.

A total of over 18 works from this series are in the permanent collections of the National Gallery Singapore and the Singapore Art Museum

RM 18,000 - 35,000



45

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Guilin, 1990

Ink on paper 23 x 24 cm

Private Collection, Kuala Lumpur

Signed and dated "Latiff '90" on lower left. Titled "Guilin" on lower right.

A total of over 18 works from this series are in the permanent collections of the National Gallery Singapore and the Singapore Art Museum

RM 18,000 - 35,000



46

RAFIEE GHANI

B. Kedah, 1962

After the Rain, 2020

Watercolour on paper 152 x 152 cm

Private Collection, Kuala Lumpur

Signed "Rafiee Ghani After the Rain 2020" on the lower left

RM 15,000 - 25,000

Born northwest of Malaysia in Kedah, Rafiee Ghani is one of the country's foremost abstract expressionist painters to date. Rafiee was trained at the De Vrije Academie Voor Bildeende Kunst, the Hague, Holland in 1980 before returning to retake his Diploma in Printmaking at the Mara Institute of Technology in 1985. He then graduated with a MA (Fine Prints) at the Manchester Polytechnic, England, in 1987. It was in Europe that he gained experience and inspiration to create his personal form of art. As an avid traveller, his works revolved around his travels, scenery, and still life that depict all types of objects of everyday life including vases, stools, chairs, flowers and many more. His works speak for itself through brilliant composition, colour combination, balance of light and shadow. Rendered in glistening washes of blue, emerald and magenta, *After the Rain* channels a serene aftermath of a tropical downpour. Executed in 2020, this expansive watercolour demonstrates a restrained yet luminous palette, where layer upon layer of transparent hues evoke moisture-laden skies and reflective surfaces. The sweeping washes, rhythmic abstraction, and interplay of negative space recall the moodiness of a rain-soaked landscape, yet the work remains abstract and immersive rather than representational.



47

ATTRIBUTED TO DAVID COX, SEN., O.W.S.

B. 1783 - 1859

Worker with Scythe in a Landscape

Watercolour on paper 20 x 16 cm

Private Collection, Kuala Lumpur

RM 3,000 - 12,000



48

ATTRIBUTED TO SIR WILLIAM NICHOLSON

B. 1872 - 1949

Still Life Flowers

Watercolour on paper 21.5 x 25.1 cm

Private Collection, Kuala Lumpur

RM 5,000 - 10,000



49

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Encounter I (Edition 43/500)

Limited edition print on paper 25 x 40 cm

Private Collection, Kuala Lumpur

Signed, titled and inscribed edition number on lower edge of paper

RM 2,500 - 3,500

Encounter I and Encounter II are exemplary works from Dato' Tajuddin Ismail's exploration of minimalist abstraction, reflecting his architectural sensibilities and design background. These offset lithographs, part of a limited edition of 500 each, showcase the artist's commitment to geometric harmony and spatial balance. In Encounter I, the composition likely features intersecting forms and a restrained colour palette, inviting viewers to contemplate the interplay between structure and void.



43/500

Encounter I

Taj

50

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Encounter II (Edition 51/500)

Limited edition print on paper 25 x 40 cm

Private Collection, Kuala Lumpur

Signed, titled and inscribed edition number on lower edge of paper

RM 2,500 - 3,500

Encounter II continues this dialogue, possibly presenting a variation in form or hue that complements its counterpart. Together, they exemplify Tajuddin's philosophy that art should evoke a sense of serenity and introspection.



51/500

Encounter II

Taj

51

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Mirage (Edition 188/500)

Limited edition print on paper 41 x 41 cm

Private Collection, Kuala Lumpur

Signed, titled and inscribed edition number on lower edge of paper

RM 2,500 - 3,500

Rendered as part of his mid-career abstract print series, *Mirage* distills Tajuddin Ismail's contemplative approach to nature's gestural and atmospheric qualities. The composition unfolds in a rhythm of muted tonal fields in hazy blues, ochre ochres, and soft purples that evoke shifting reflections or ephemeral landscapes. Executed in a limited edition, this print reflects the artist's ongoing dialogue between minimal form and emotional resonance. Compositional space is used sparingly, allowing subtle variances in hue and texture to evoke a meditative, dreamlike vista.



52

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Night Journey No.5 (Edition 168/500)

Limited edition print on paper 41 x 41 cm

Private Collection, Kuala Lumpur

Signed, titled and inscribed edition number on lower edge of paper

RM 2,500 - 3,500

Tajuddin Ismail's artworks are labyrinths of metaphors and underlying meaning. He gains his reputation for his amazing abstract art that draws inspiration from natural forms and landscapes. His distinctive style has lured many art enthusiasts into his realm of innovative, complex artistry. To Tajuddin, art is about making a visual connection with the eyes of its beholder. Tajuddin uses a mixture of lines, colours and geometric shapes to portray the time and space of nature in a poetic visual language that is well structured and lyrical. While some artists stick to certain medium such as acrylic on canvas to create their works of art, Tajuddin uses several such as acrylic, oil pastel, graphite, and cement paste on paper canvas, wood canvas and wood panels.



53

DIN OMAR

B. Kelantan, 1966

Still Life Red Apple on Red, 2002

Oil on canvas laid on board 17 x 17 cm

Private Collection, Kuala Lumpur

Signed and dated "Din Omar '02" on lower right

RM 2,500 - 5,000

Din Omar's work typically bridges abstraction and realism imparting a meditative mood through minimal forms and rich surface texture, aligning with collector preferences for Malaysian still life in the postwar and contemporary market. Rendered with vivid colour and compositional spontaneity, Still Life Red Apple on Red highlights Din Omar's engagement with everyday subjects, a single red apple set against a subtly textured red background.



54

DIN OMAR

B. Kelantan, 1966

Still Life Apple and Pear, 2003

Oil on canvas laid on board 17 x 17 cm

Private Collection, Kuala Lumpur

Signed and dated "Din Omar '03" on lower right

RM 2,500 - 5,000

This composition reflects Din Omar's characteristic still-life style, pairing two fruits, an apple and a pear meticulously rendered with expressive brushwork and thoughtful arrangement. The apple's glossy form balances against the pear's mellow curvature, creating a harmonious dialogue of shape and hue.



55

DIN OMAR

B. Kelantan, 1966

Still Life Two Red Apples Meeting, 2004

Oil on canvas laid on board 17 x 17 cm

Private Collection, Kuala Lumpur

Signed and dated "Din Omar '04" on lower right

RM 2,500 - 5,000

In this work two red apples in intimate dialogue, symbolic counterparts rendered in vivid, saturated hues. One apple gently leans toward the other, forming a visual narrative of connection and reflection. The glossy surfaces and subtle tonal shifts are achieved through layered brushwork, enhancing depth and physicality.



56

MAAMOR JANTAN

B. Kedah, 1961

Pemandangan : Burung Burung, 2019

Watercolour on paper 42 x 59 cm

Private Collection, Sabah

Signed and dated “ Maamor Jantan ‘19” on lower right

RM 2,500 - 5,000

Maamor Jantan captures a fleeting harmony between nature and spirit in this Pemandangan series watercolour work. Set against a tranquil rural backdrop, the delicate silhouette of a bird perched, resting on a tree branch punctuate the soft horizon. The scene is rendered in gentle washes of blue, green, and sienna, evoking a dreamlike atmosphere that is both nostalgic and poetic. Maamor's mastery of watercolour is evident in his restrained palette and expressive brushwork, where light and movement seem to dance across the page. This 2019 composition reflects the artist's signature approach to Malaysian landscapes, rooted in his upbringing and influenced by his years of observation and quiet introspection. Works such as this appeal to collectors drawn to the lyrical qualities of watercolour and the evocative stillness of kampung life.



57

MAAMOR JANTAN

B. Kedah, 1961

Village Scene, 2018

Watercolour on paper 38 x 53 cm

Private Collection, Sabah

Signed and dated “Maamor Jantan ‘18” on lower right

RM 2,500 - 5,000

Maamor Jantan was born in 1961, in Kulim, Kedah. He was a well-known musician and artist of the Modern & Contemporary movement. Maamor Jantan started out as an apprentice machinist before getting a job as an assistant curator, for an art gallery in Kuala Lumpur where he was first introduced to the world of visual arts and its artists. It was only after meeting the inimitable Khalil Ibrahim in 1984 and studying under him for more than a decade that he ventured into art. Maamor has an unconventional approach to art; he employs a unique style of using delicate tones of blotched and bleached colours and pairs it with his deep fondness for kampung scenes.



58

LEE WENG FATT

B. Kuala Lumpur, 1967

Kampong House series – Bagan Serai I, 2003

Acrylic on canvas 61 x 92 cm

Private Collection, Kuala Lumpur

Signed and dated “Lee Weng Fatt ‘03” on lower left

RM 5,000 - 9,000

Lee Weng Fatt's work lies mainly in 'preserving' heritage buildings by capturing their timeless beauty and allure through his canvas. He started out as a watercolourist and in 1995 decided to try oils and has since mastered the medium. This work however, is acrylic on canvas, his brilliant attempt at a varying medium. The primary subject which has made him famous and highly sought after are old heritage buildings in various locations around Malaysia, particularly in Melaka, Penang and KL. As more of these buildings are forced to give way in the name of progress, the artist feels an obligation to preserve and document them in the way he knows best by immortalising them through oil or in this instance, acrylic on canvas paintings. For him, returning time and time again to these old edifices is akin to journeying back to his roots.



59

LEE WENG FATT

B. Kuala Lumpur, 1967

Kampong House series – Bagan Serai II, 2003

Acrylic on canvas 54 x 79 cm

Private Collection, Kuala Lumpur

Signed and dated “Lee Weng Fatt ‘03” on lower left

RM 5,000 - 9,000

From Lee Weng Fatt's acclaimed Kampong House series, this 2003 depiction of a heritage house in Bagan Serai showcases his devotion to preserving Malaysian vernacular architecture through artistic reverie. The painting emphasizes architectural character with weathered timber, chipped cornices, shuttered windows rendered with sensitive brushstrokes and lyrical linework. Bird cages, subtle flora, or a perched rooster often appear in Lee's compositions as quiet companions that animate the scene and symbolize the cultural life of traditional kampong settings. Here, light filters softly through slatted facades, casting gentle shadows that evoke warmth and nostalgia. Lee's artistry speaks less of structural accuracy and more of mood with each brush and paint gesture celebrating not just buildings, but the soul of a Malaysia in transition.



60

YAP CHIN HOE

B. Selangor, 1970

The King And His Concubines, 2003

Acrylic on canvas 102 x 77 cm

Private Collection, Kuala Lumpur

Signed "Chin Hoe" on lower left

RM 5,000 - 9,000

Yap Chin Hoe became a full-time artist upon his graduation from the Malaysian Institute of Arts in 1991 and also obtained a double major in oil painting and printmaking. He first embarked on his artistic journey in the direction of western oil and acrylic paintings. He develops a series of antique Chinese porcelain that is adopted as the focal subject, where modern touches are used to tease out the nostalgia that the porcelain evokes. This symbolic composition is rendered in the artist's hallmark delicate brushwork, textures range from porcelain glaze to soft embroideries, achieved with layered acrylics and muted tones of red and burnt ochre. A richly, visually harmonious ensemble that suggests cultural opulence gently balanced with subtle commentary on roles and ritual.



61

TEW NAI TONG

B. Selangor, 1936 - 2013

Marketing, 2012

Oil on canvas 91 x 61 cm

Private Collection, Kuala Lumpur

Signed "Nai Tong" on lower left

RM 6,000 - 10,000

This symbolic composition is rendered in the artist's hallmark delicate brushwork, textures range from porcelain glaze to soft embroideries, achieved with layered acrylics and muted tones of red and burnt ochre. A richly, visually harmonious ensemble that suggests cultural opulence gently balanced with subtle commentary on roles and ritual.



62

ENG TAY

B. Kedah, 1947

Serenade, 1998

Brown and green patined bronze sculpture H: 42 cm W: 8 kg

Private Collection, Australia

Signed and dated “Eng Tay ‘98” behind sculpture at the foot base. Numbered 9/25

RM 15,000 - 30,000

Eng Tay's Serenade ,1998 is a lyrical bronze sculpture that captures the quiet grace of a woman immersed in music, gently playing a harp. Rendered in his signature stylised form, the figure exudes serenity and introspection, both hallmarks of Tay's artistic language. The sculpture's smooth contours and warm bronze patina evoke a timeless quality, echoing the artist's ongoing exploration of human connection, tradition, and emotion. Serenade translates the intimacy often found in Tay's paintings and prints into three-dimensional form, offering a tactile tribute to the enduring power of music and feminine strength.



63

LEE LONG LOOI

B. Kedah, 1942 - 2023

Loving Family, 1990

Pastel on paper 76 x 56 cm

Private Collection, Canada

Signed and dated "Lee 1990" on lower left

RM 2,500 - 5,000

Rendered with sensitivity and fluid grace, this Loving Family work reflects Lee Long Looi's poetic approach to figuration. Using pastel on paper, the artist captures a quiet, affectionate moment between family members, expressed through rhythmic lines and a soft, luminous palette. The figures, stylised yet expressive, are emblematic of Lee's signature visual language, are imbued with a sense of harmony and emotional depth. Rooted in themes of kinship and human connection, this work is a heartfelt tribute to the enduring beauty of familial love.



64

CHOO KENG SENG

B. Kedah, 1945

Family Relaxing, 1984

Watercolour on paper 27 x 37 cm

Private Collection, Singapore

Signed and dated "Keng 84" on lower right

RM 2,500 - 3,500



Executed with elegance and restraint, Family Relaxing by Choo Keng Seng is a study in simplicity and harmony. The watercolour medium enhances the gentle atmosphere of the scene, as the artist depicts a family immersed in peaceful leisure. This work is a fine example of Choo's ability to evoke emotion and familiarity through minimalist detail and masterful composition. Born in Kedah in 1945, Keng Seng Choo was educated at the Nanyang Academy of Fine Arts in Singapore. He participated various art exhibitions in Malaysia and Singapore and was also the recipient for the silver medal at The New York International Art Show and the first prize at Pastel in Malaysia competition in 1988.

65

CHOO KENG SENG

B. Kedah, 1945

Mother & Child, 1984

Watercolour on paper 27 x 37 cm

Private Collection, Singapore

Signed and dated "Keng 84" on lower right

RM 2,500 - 3,500

Choo Keng Seng offers a heartfelt portrayal of familial love through his signature watercolour technique. The composition, though simple, carries a quiet emotional weight, reflecting the artist's deep interest in human subjects and everyday life. Known for his clean lines and strong yet balanced use of colour, Choo's style is both refined and expressive. Choo has been celebrated for his contributions to Malaysian art, with a career spanning decades and accolades including the prestigious Silver Medal at the 1970 New York International Art Show. His works often blend figuration with abstraction, allowing narratives to unfold subtly through form and tone. Mother and Child stands as a touching and intimate tribute to the bond between parent and child.



66

A.B.IBRAHIM

B. Alor Setar, 1925 - 1977

Malay Village, 1960's
Watercolour on paper 37 x 54 cm

Private Collection, Singapore

Signed "A.B. Ibrahim" on lower left

RM 3,000 - 7,000

A. B. Ibrahim excelled in creating and romanticising local landscapes only with the watercolour medium. It is a common, quotidian and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. The artist creates a very nostalgic and sentimental mood, reminiscing the days gone by or homesick. His prowess in re-enacting moods and feeling as well as beautiful rustic landscapes on paper made him one of the most well known artists in Kedah to date. A. B.Ibrahim was a self taught artist and was one of the founder members of Persatuan Pelukis Melayu that was based in Singapore. His work, "Malacca Gate" is a permanent collection of the National Art Gallery in Kuala Lumpur and at the Kedah State Gallery and the Royal Museum in Alor Setar. Although he was based in Alor Setar, he spent most of his time in Penang where he sold his paintings along Penang Road and Chulia Street.



67

A.B.IBRAHIM

B. Alor Setar, 1925 - 1977

Malay Kampong at Night, 1960's

Watercolour on paper 26 x 37 cm

Private Collection, Canada

Signed "A.B.Ibrahim" on lower left

RM 2,500 - 4,000

In Malay Kampong at Night, painted in the 1960s, A.B. Ibrahim masterfully captures the quiet charm of a traditional Malay village bathed in moonlight. Using watercolour with delicate precision, the scene depicts a riverside kampong house with sampans gently moored along the riverbank. The soft glow of the moonlight filters through the tree branches, casting subtle reflections and shadows that evoke a deep sense of calm and nostalgia. A prominent Malaysian watercolourist, A.B. Ibrahim is best known for his evocative landscapes and village scenes that celebrate the rural Malay way of life. His works often highlight the serenity and rhythm of kampong life, portrayed with atmospheric depth and sensitivity. Malay Kampong at Night is a timeless piece that exemplifies his ability to immortalise familiar local settings with both warmth and poetic nuance.



68

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Sangkar Malam...Boroko Biru No. 03, 2011

Acrylic on paper 38 x 29 cm

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower middle

RM 2,500 - 3,500

This alluring piece by the wizard, Ismail Latiff sees a composition of tranquil blue hues intertwined with streaks of black, green, white and purple spread across the painting. His hallmark, the moon is ever existent in his artworks. This piece seems to draw the viewer in, taking them to a faraway place as they look into the distance. His paintings seem therapeutic in a way, as they provide the viewers with a mysterious calmness. As he once mentioned, "I embarked on a conquest of inner space, texture and colour, bringing the beauty of the natural world indoor, that is transformed onto paper and canvas. Ismail Latiff is a Malaysian artist who has been exhibiting internationally since 1977. He graduated with a Diploma in Art and Design from Mara Institute of Technology, Selangor in 1979 and received the Frank Sullivan Award, Salon Malaysia at National Art Gallery, Kuala Lumpur in the same year. With a prolific career spanning over four decades, he has held numerous solo and group exhibitions, including his first solo show in Kuala Lumpur in 1984 and subsequent exhibitions in 1993, 2005, 2008, and 2012. His work has also been featured at international events such as the Affordable Art Fair in Singapore in 2014.



69

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Untitled, 2023

Acrylic on paper 30 x 20 cm

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower middle

RM 2,500 - 3,500

The maestro of this rhapsody is none other than Ismail Abdul Latiff. One familiar with his work would notice his signature circle that deck the canvas, drawing the attention of the viewers. It is a symbol of balance, explained the artist, an embodiment and search to be one and whole with the universe. Ismail Abdul Latiff was born in Melaka in 1955 and was trained formally in arts at the MARA Institute of Technology. Ismail's paintings always seem therapeutic in a way, as they provide the viewers with a mysterious calmness. He is also a master at creating the perfect balance in his pieces, just like nature herself hence there is nothing too much or too little about it.



70

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Rumbia Mutiara Pagi, 2015

Acrylic on paper 38 x 28 cm

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower middle

RM 2,500 - 3,500

Ismail Latiff's Rumbia Mutiara Pagi is a stunning piece of art that commands attention. The first thing that comes to mind is bold and beautiful. A recurring motif in Ismail Latiff's work is a small circle, often placed at the center of his intricate patterns. This motif represents perfection and balance, adding depth and meaning to the painting. The background of blue dominates the canvas, used to create a sense of depth and dimension that adds visual interest. The overall effect is hypnotic and mesmerizing, making it impossible to look away from the painting's intricate beauty.



BHANU ACHAN

B. Kuala Lumpur, 1949

Evening Silhouette I, 2016,

Journey to Mt. Kinabalu, 2016

Mixed media on paper 110 x 80 cm (2 artworks)

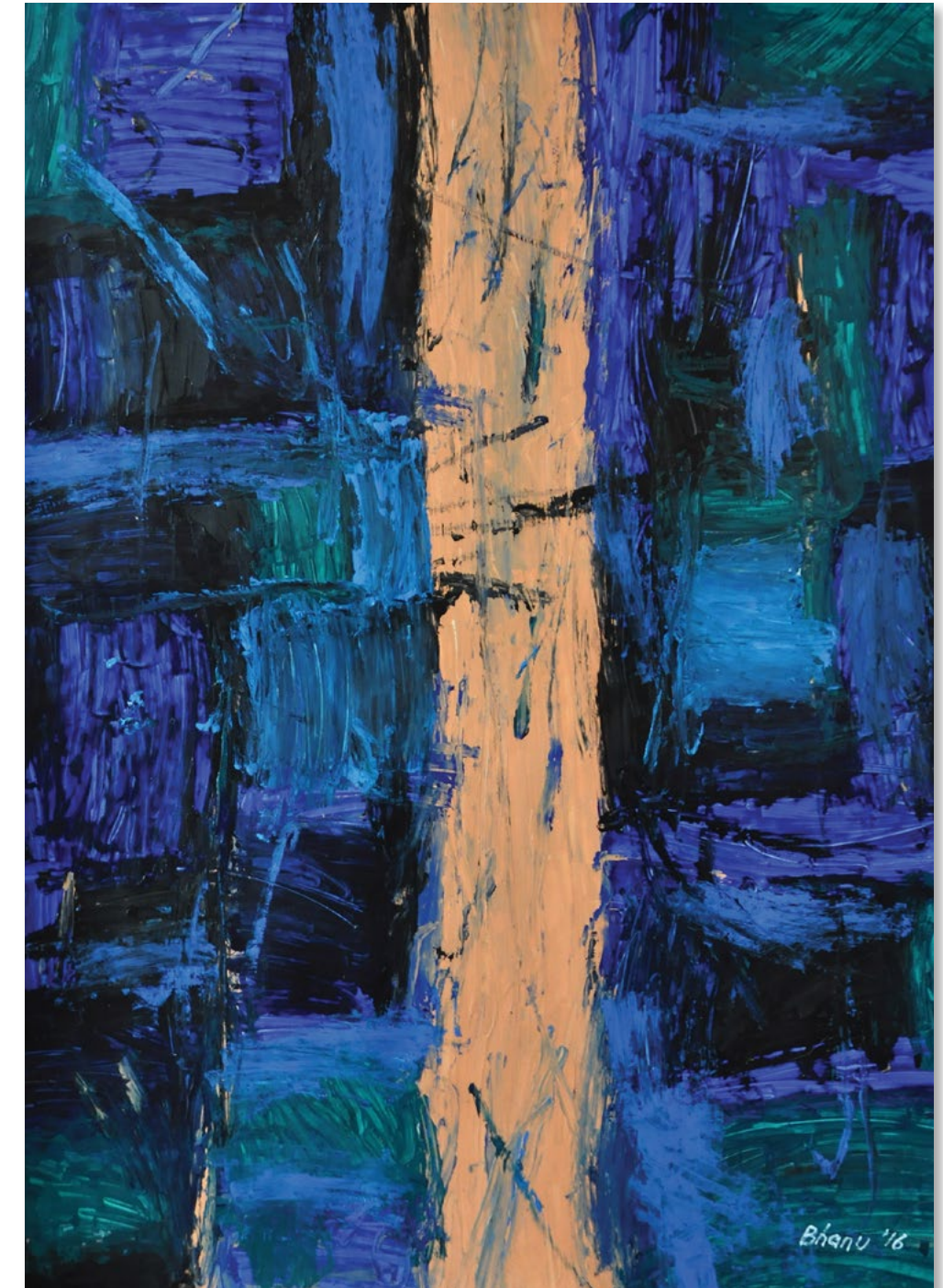
Private Collection, Kuala Lumpur

Signed and dated "Bhanu '16" on lower right (Both artworks)

RM 3,000 - 7,500

Bold, strong and dauntless, this piece is remindful of the strong, warm colours of the elements of earth and fire. With big, purposeful and insistent brush strokes, the artist incorporates his thoughts and emotions into his paintings. A lover of nature, Bhanu draws inspiration from it. This is perhaps an ode to the element of fire and of earth. 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 of nature and landscape and the implications that come with it.

In Journey to Mt Kinabalu, Bhanu Achan captures the spirit of exploration and reverence for nature through bold strokes and layered textures. Executed in mixed media on paper, the work is an abstracted homage to one of Southeast Asia's most iconic peaks. Rich in energy and movement, the composition reflects Achan's expressive approach where colour, form, and emotion converge to evoke the power and majesty of the natural world. Bhanu Achan is widely known for his abstract interpretations of landscape and memory, often working in large formats with an instinctive, gestural style. His works draw from both personal experience and the broader environment, bridging physical journey and inner reflection. Journey to Mt Kinabalu stands as a visual testament to awe, solitude, and the enduring pull of the mountain.



72

KELVIN CHAP

B. Indonesia, 1975

Symphony of the Rainforest, 2022

Mixed media on canvas 131 x 131 cm

Private Collection, Kuala Lumpur

Signed and dated "Kelvin Chap, 2022" on lower right

RM 3,500 - 7,000

Kelvin Chap grew up in Sabah, despite having been born in Indonesia. There, he developed an intense fascination for the Borneo tribal culture and symbolisms, which are always present in all his artworks. The masks, totem poles and everything iconic from Borneo is present in this artwork, clashing with fluorescent colours to represent modernity. The artist explained that the idea behind this piece is simply a social commentary; the overlapping of tradition and culture with modernisation, of how they clash, and the portrayal of a society that is too eager to accept urbanization, so much so that the lines are blurred and almost obscure the original culture identity. Kelvin Chap Kok Leong graduated from the Malaysian Institute of Fine Art in 1994, after majoring in print-making. He has won many art competitions such as the Pilihan Negeri Sabah 1993, 1994, 1995 and the Philip Morris Art Award Honourable mention in 1995.



73

SUZLEE IBRAHIM

B. Terengganu, 1967

Pangkor series: Angin Timur Laut, 2007

Acrylic and oil on canvas 90 x 90 cm

Private Collection, Kuala Lumpur

Signed and dated "Suzlee Ibrahim, 2007" on lower left.

Signed, titled and dated on the verso.

RM 6,000 - 12,000

Part of Suzlee Ibrahim's Pangkor series, Angin Timur Laut captures the elemental force and energy of the northeastern winds through a bold interplay of colour and gesture. Executed in acrylic and oil on canvas, the work features dynamic strokes in ochre, yellow, blue and black with each hue evoking the shifting moods of the sea, sky, and land around Pangkor Island. The composition radiates movement and atmosphere, reflecting Suzlee's signature style rooted in abstract expressionism and natural rhythm. One of Malaysia's leading contemporary abstractionists, Suzlee Ibrahim is known for his large scale, emotionally charged canvases that explore landscape, environment, and memory. His Pangkor series is a meditative response to the coastal environment, where light, wind, and water serve as metaphors for inner states. Angin Timur Laut stands as a compelling testament to Suzlee's ability to transform nature into visceral visual poetry.



74

SUZLEE IBRAHIM

B. Terengganu, 1967

Memory XI - Movement series, 2005

Acrylic and oil on canvas 132 x 92 cm

Private Collection, Kuala Lumpur

Signed and dated "Suzlee Ibrahim, 2005" on lower left.

Signed, titled and dated on the verso.

RM 9,000 - 15,000

Memori XI from Suzlee Ibrahim's acclaimed Movement series, is a dynamic exploration of rhythm, memory, and emotion through abstraction. Rendered in acrylic and oil on canvas, the work features a bold composition of blues, whites, blacks, and flashes of red colours that pulse with intensity and contrast. The energetic brushstrokes and layered textures evoke a sense of movement suspended in time, a visual echo of memory in motion. As one of Malaysia's foremost abstract artists, Suzlee Ibrahim is known for his expressive and gestural approach to painting. The Movement series marks a pivotal moment in his career, where personal experience, physical energy, and visual form merge into powerful, non representational narratives. Memori XI exemplifies Suzlee's ability to channel internal landscapes into a universal visual language, raw, emotive, and deeply resonant.



75

AHMAD SHUKRI MOHAMED

B. Kelantan, 1969

Whale Series , 2000

Mixed media on paper 52 x 65 cm

Private Collection, Singapore

Signed and dated "ahmad shukri mohd 2000" on lower right.

Titled "whale series" on lower middle.

RM 5,000 - 9,000

This painting reveals Ahmad Shukri's interpretation of a whale which appears to be in flight. Above the whale, cumulus nimbus gathers, threatening a downpour and seems to be drizzling. Shukri is today one of the leaders in ground breaking contemporary art in Malaysia, and has exhibited extensively worldwide. Not confined by style, material or subject matter, he revels in forming multi layered collages with oil paint, canvas, paint and paper. Shukri has maintained that the only constant when it comes to his artwork is change. Ahmad Shukri Mohamed lectured at UiTM but decided to focus on being a full time artist, while still taking on part time academic work. He is also the co-founder of Matahati, a collective art group. Preferring to have absolute freedom over his style, materials (he forms his work with aluminium foil, paint, paper, oil, to name a few) and subjects.



76

RADUAN MAN

B. Pahang, 1978

Blue Army, 2016

Mixed media on canvas 92 x 92 cm

Private Collection, Singapore

Signed and dated "Raduan Man 2016" on lower right.

Signed, titled and dated on the verso.

RM 8,000 - 12,000

In *Blue Army*, Raduan confronts the enduring presence and threat of war within modern society. The work features his signature blend of shadowy, textural layers juxtaposed with stark silhouettes of fighter planes. The visual tension created between the murky background and the sharply defined aircraft foreground suggests a commentary on the hidden yet pervasive influence of militarism in contemporary life. The repeated imagery of warplanes, stark, symbolic, and almost haunting evokes the collective anxiety and desensitisation associated with conflict and surveillance in today's globalised world. The artist's technique is equally significant; he often employs printmaking and layering processes to generate a tactile, weathered aesthetic, adding a sense of history and memory to the work. The bright blues and reds that emerge against the muted backdrop inject a sense of urgency, as if to provoke awareness or resistance. *Blue Army* is not merely a visual depiction of war but a philosophical stance against violence and the industrial mechanisms that sustain it. It is both a critique and a mirror challenging the viewer to reflect on the systems of power that continue to shape, and often unsettle, urban and global identities.



77

RADUAN MAN

B. Pahang, 1978

So Red and Blue, 2008

Mixed media on canvas 122 x 122 cm

Private Collection, Singapore

Signed and dated "Raduan, 2008" on lower right

RM 7,000 - 10,000

Raduan Man is a prominent Malaysian contemporary artist known for his mastery in printmaking and painting, particularly using woodcut and mixed media techniques. Born in Pahang, Malaysia, Raduan's artistic journey is deeply rooted in his passion for experimenting with textures, colours and mediums. His work often reflects themes of nature, identity, and the tension between tradition and modernity. So Red and Blue (2008) by artist Raduan Man is a striking mixed media on canvas composition that juxtaposes bold hues of red and blue against a bright green background.



78

ERIC QUAH

B. Perak, 1946

Panorama #02 (Padi Fields series) , 2007

Oil on canvas 31 x 31 cm

Private Collection, Australia

Signed "Eric Quah" on lower right.

Illustrated on pages 46 of the 'Padi Fields' exhibition catalogue,
published by The Gallery@Star Hill, December 2007.

RM 3,500 - 7,500

Born in Perak in 1946, Eric Quah is a pioneering Malaysian modernist whose works reflect a deep engagement with heritage, identity, and displacement. The Padi Fields series was exhibited at The Gallery @ Starhill and published in an accompanying exhibition catalogue, marking a significant chapter in the artist's career.



79

ERIC QUAH

B. Perak, 1946

Panorama #08 (Padi Fields series), 2007

Oil on canvas 31 x 31 cm

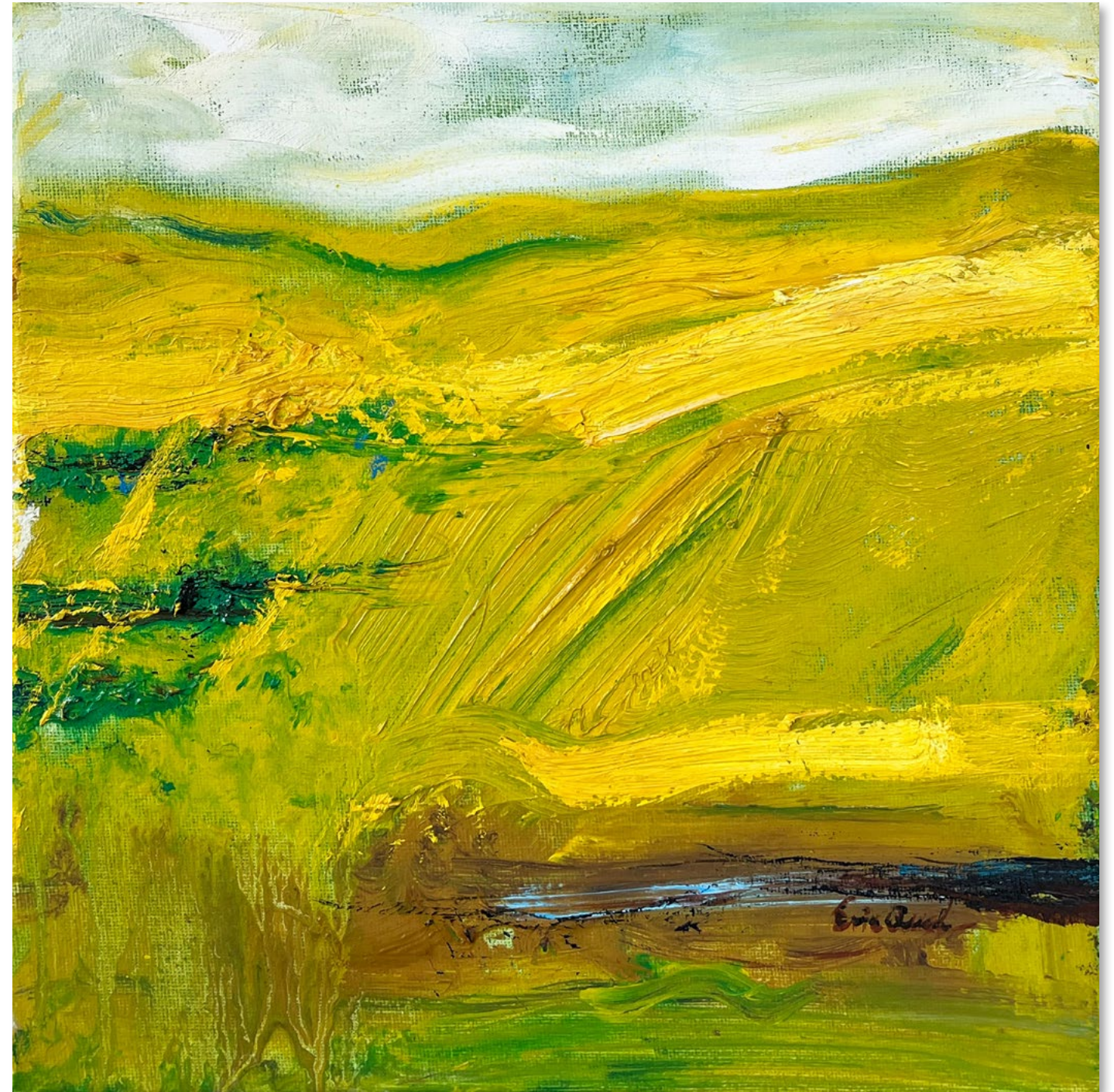
Private Collection, Australia

Signed "Eric Quah" on lower right.

Illustrated on pages 49 of the 'Padi Fields' exhibition catalogue,
published by The Gallery@Star Hill, December 2007.

RM 3,500 - 7,500

Eric Quah's body of works (Panorama) from his acclaimed Padi Fields series, is a sweeping, abstract meditation on the rural Malaysian landscape. Painted in oil on canvas, the works captures the rhythm, expanse, and quiet dignity of the padi fields through bold gestures, layered textures, and a contemplative palette. Quah's abstraction transcends literal representation, offering instead an emotional and symbolic reading of place, memory, and cultural continuity.



80

ERIC QUAH

B. Perak, 1946

Panorama #05(Padi Fields series), 2007

Oil on canvas 31 x 31 cm

Private Collection, Australia

Signed "Eric Quah" on lower right.

Illustrated on pages 48 of the 'Padi Fields' exhibition catalogue,
published by The Gallery@Star Hill, December 2007.

RM 3,500 - 7,500



81

ERIC QUAH

B. Perak, 1946

Berlin Wall Series, 1991

Mixed media on paper 12 x 34 cm

Private Collection, Kuala Lumpur

Signed "Eric Quah " on lower right. A similar work can be seen illustrated on page 180 of Eric Quah's Retrospective exhibition book published by Penang Art Museum in 2017

RM 2,800 - 3,500



Eric Quah's Berlin Wall series, created in 1991, is a visceral response to the collapse of a global symbol of division and ideological conflict. Using mixed media on paper, Quah conveys the emotional and psychological impact of the wall's fall through fragmented forms, layered textures, and expressive mark making. The compositions are abstract yet charged with historical resonance, reflecting the rupture and transformation of societies and the artist's own reflections on barriers, freedom, and unity.

82

ERIC QUAH

B. Perak, 1946

Berlin Wall Series, 1991

Mixed media on paper 13 x 36 cm

Private Collection, Kuala Lumpur

Signed "Eric Quah " on lower right. A similar work can be seen illustrated on page 180 of Eric Quah's Retrospective exhibition book published by Penang Art Museum in 2017

RM 2,800 - 3,500



A widely exhibited modernist, his works often reflect themes of migration, conflict, and reconciliation. The Berlin Wall series captures a turning point in world history through a deeply personal lens, demonstrating Quah's ability to translate political moments into powerful visual narratives.

83

CHONG HON FATT, DATUK

B. Penang, 1941

KLCC, 1999

Oil on canvas 37 x 29 cm

Private Collection, Kuala Lumpur

Signed and dated Hong 99 on lower middle

RM 2,500 - 3,500

The Penang born artist is a much respected and accomplished impressionist artist, well known for the many oil paintings inspired by local sights, from cityscapes to landscapes and country scenes. So, it is not unusual that KLCC would become one of his painting subjects. Produced in 1999, this painting perfectly captures a moment of the less developed, vintage days of the city centre. Chong is heavily involved in shaping the local art scene, having founded the Penang Watercolour Society in 1985 along other members. Before that, he served as Chairman of the Chung Ling Art Society in 1959-60. He also served under various capacities with the Penang Art Society, Japan Modern Art Association and Art Group Penang. Chong's artwork is now in the public collection of numerous bodies and individuals including the National Art Gallery, Prime Minister's Office, HRH The Sultan of Kedah, Prince of Songkhla University, to name some.



84

RAFIEE GHANI

B. Kedah, 1962

Shalimar, 2010

Oil on canvas 145 x 233 cm

Private Collection, Kuala Lumpur

Signed "Rafiee Ghani" on lower center and titled "Shalimar" on lower left

RM 45,000 - 70,000

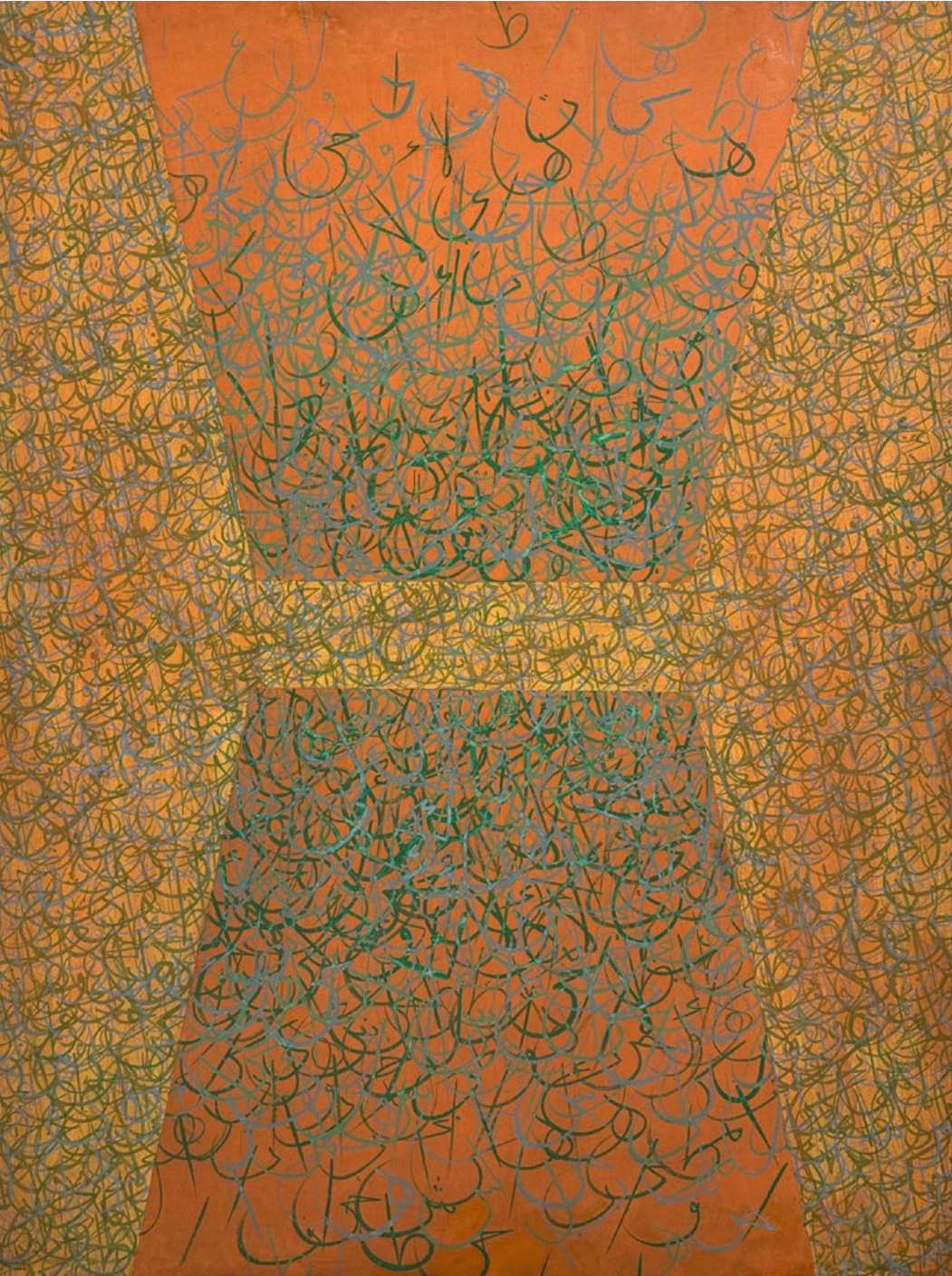
Opulent and immersive, *Shalimar* is a vibrant celebration of colour and emotion by renowned Malaysian artist Rafiee Ghani. Painted in oil on a grand canvas, the work bursts with rich hues and expressive energy, reflecting the artist's signature approach to abstraction and sensory experience. Inspired by the romance and mystique of the famed Mughal gardens of Shalimar, the painting transforms memory and imagination into a dynamic visual journey where pattern, texture, and colour pulse with life. Rafiee Ghani, born in 1962, is widely regarded as one of Malaysia's leading contemporary artists. Known for his bold palette and layered compositions, his works draw from travel, history, and culture, often blurring the lines between landscape, still life, and abstraction. *Shalimar* stands as a testament to Rafiee's mastery of colour and scale, and his enduring ability to evoke beauty and emotion through paint.



AHMAD KHALID YUSOF
B. Kuala Lumpur, 1934 - 1997
Alif Ba Ta Series, 1980's
Acrylic on canvas 120.5 x 90.5 cm
Private Collection, Kuala Lumpur

RM 25,000 - 38,000

A master at creating a new realm and a solid manifestation of a dream for escapists, this soothing air stream like creation is flawlessly executed to give it that ethereal aura and vision. Ahmad Khalid Yusof has a habitual style of dotting his pieces with khat calligraphy (Islamic calligraphy), sprinkling tendrils and bits of Jawi ornamentally around the artwork, as shown in this quaint masterpiece. At a glance, the sprinkling of khat alphabets may seem like mere decorations, but fusion between colours and calligraphy makes this piece more evocative and striking. After studying art at Winchester School of Art in England, Ahmad continued to enhance his art skills at Ohio State University, USA and completed his studies in 1976. In 1979, he was the founder and president of the Malaysian Artists Association (PPM). He received the Excellence Award after lecturing at ITM School of Art and Design for 19 years, and was part of the National Art Gallery of Kuala Lumpur's Board of Trustees.



86

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Figures 12, 1992

Acrylic on canvas laid on board 87 x 94 cm

Private Collection, Kuala Lumpur

The artwork was sold previously by Starhill Gallery in the late 1990's. Formerly in the Collection of a distinguished Swiss Collector.

RM 68,000 - 95,000

In Figures 12 dated 1992, Khalil Ibrahim masterfully captures the spirit and rhythm of East Coast life through a composition of swaying human forms adorned in colourful sarongs. Executed in acrylic on canvas, the work features a procession of female figures rendered in the artist's distinctive stylised manner, elongated, rhythmic, and gracefully abstracted. The vibrant palette and fluid movement evoke a sense of harmony, community, and cultural identity. A native of Kelantan, Khalil Ibrahim (1934–2018) is celebrated as one of Malaysia's leading modernists, known for blending figurative and abstract styles with influences drawn from traditional village life. His lifelong fascination with the East Coast's people and customs forms the emotional and visual core of his practice. Figures 12 is a quintessential example of Khalil's ability to transform the everyday into timeless expressions of movement, colour, and cultural pride.



87

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Abstract, 1999

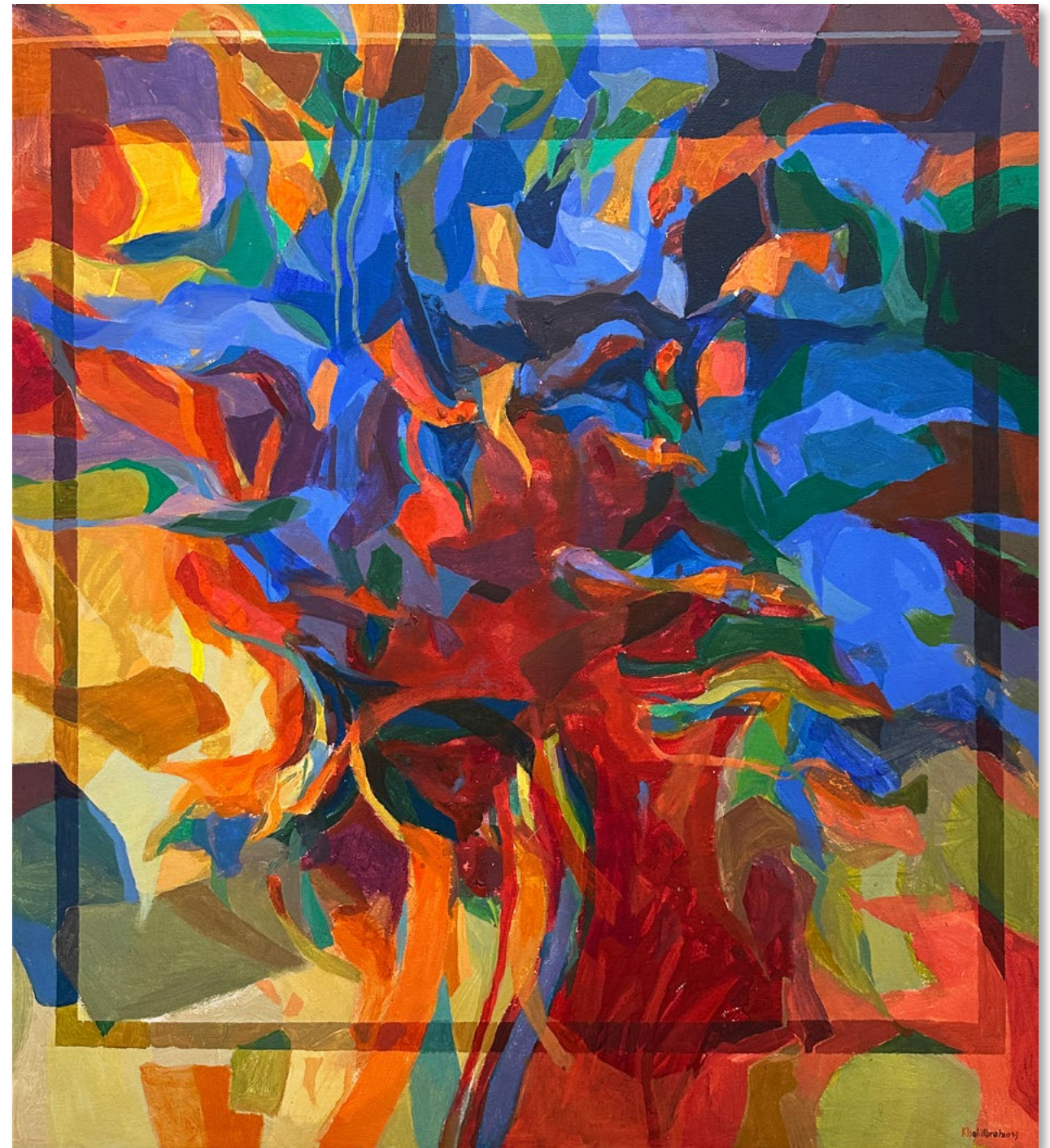
Oil on canvas 106 x 94 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim 99" on lower right

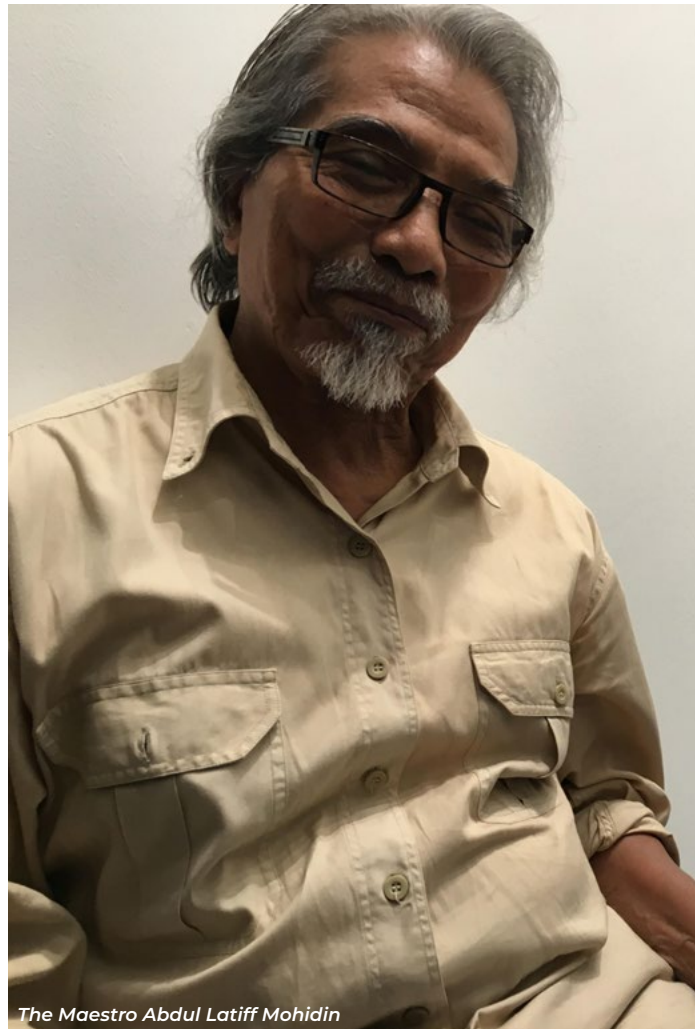
RM 75,000 - 110,000

Offered here is an outstanding and rare work by one of Malaysia's most iconic and versatile artists, Khalil Ibrahim (1934 to 2018), a true titan in the realm of modern and contemporary Southeast Asian art. A graduate of the prestigious St Martins School of Art, London, Khalil was the first Malaysian artist to be admitted into this avant garde institution. It was during his formative years in London that his artistic sensibilities were shaped by the powerful and emotionally charged works of Francis Bacon, an influence that found compelling expression in his early abstract paintings of the 1960s. Notably, one such work from that era is part of the permanent collection of the Singapore Art Museum, and numerous other Malaysian institutions and private collections. attesting to the artist's stature in the region. This particular painting, executed in the 1980s, is a masterclass in abstraction, showcasing Khalil at the height of his creative confidence. Unlike any of his contemporaries, Khalil's abstraction is unmistakably his own textured, fluid, emotionally resonant, and deeply rooted in his intuitive sense of form and colour. The piece presents a dynamic composition where gestural strokes collide with an ethereal luminosity, offering a visual rhythm that is both meditative and dramatic. Widely regarded as Malaysia's most versatile artist, Khalil worked across multiple mediums, from oils and acrylics on canvas to ink, watercolour, and even traditional batik. His oeuvre spans across landscapes, figurative portraits, and pure abstraction, constantly evolving yet consistently marked by a unique sensitivity and formal sophistication.



Latiff Mohidin's Voyage Series

A LANDMARK EXHIBITION OF 50 WORKS (2002 TO 2005) AT PETRONAS GALLERY, KUALA LUMPUR, 2007



The Maestro Abdul Latiff Mohidin

The voyage series, contrary to what it indicates, was created in Latiff Mohidin's studio. When he wasn't travelling, the artist continued to explore the world through his imagination. The essence of Voyage is the recurrent element of a stylised boat whose origin can be traced to one of the earliest drawings of the Pago Pago series, entitled, Solitude, Bangkok, 1964.

Nearly 40 years later, Latiff embarks on a study of the boat as the main element of the composition, developing the first shapes in a preliminary sketch executed in 2003. The boat has become a symbol of the artist's imaginary travels. Gestural like from the Gelombang Series, it reveals more ruminative impinges and with more glacial strokes.

Voyage signifies passages of time and space, one not inhibited by time or geography, but maybe lodged in nature or evoking a time or place long, long past. So, it's invariably given to symbols or signs or even recondite shapes, lacking in forms or even meanings, which are evident in the artist's works. While pictorial designs in each of his series are distinct and distinguishable, it is not exclusively advanced and thereby set apart.

The Voyage Exhibition

In conjunction with Malaysia's 50th Merdeka celebration in 2007, Petronas Gallery hosted a landmark exhibition by Latiff Mohidin featuring 50 works created between 2002 and 2005. Titled Voyage, this body of work marked a significant chapter following the Rimba series, reflecting Latiff's continued quest to reimagine the world through an intensely personal and poetic lens.

At least four key series emerged from this period; Voyage, Wetlands, Gita, and Ibe Wells. The remaining works, including Teluk Kumbar and Wu shan, along with several untitled landscapes, could be loosely grouped around themes of kinship, geography, and reflection.

Particularly striking are the Wetlands and marshland compositions, in which Latiff explores the visual and symbolic language of soggy earth and watery terrain. These works evoke a powerful ambiguity between land and water, stillness and movement, suggesting the notion of both physical and metaphysical passage.

The exhibition title, Voyage, resonated on multiple levels. It was inspired in part by Latiff's deep engagement with the poetry of Charles Baudelaire (Le Voyage, from Les Fleurs du Mal) and Arthur Rimbaud, whose writings traverse strange, fragmented worlds filled with beauty, conflict, and transformation. Their vision of voyaging, restless, uncertain, yet revelatory, mirrored Latiff's own life of movement, both real and imagined.

Among the most contemplative bodies of work in Latiff's oeuvre is The Guilin Series, created in the early 1990s during a period of travel and rediscovery. This decade marked an important phase in the artist's life as he journeyed through the majestic limestone mountains of Guilin in China, and onward to the ancient Silk Road cities of Samarkand and Bukhara in Uzbekistan.

These travels nourished his visual memory and expanded the spiritual and historical references that would echo throughout his later work. In Guilin, Latiff discovered a landscape so resonant in form and feeling that it inspired a suite of ink drawings rendered with great clarity and reverence, each a poetic response to nature's quiet grandeur.

Indeed, travel has long played a foundational role in shaping Latiff's identity and his approach to artmaking. From the rainforests of Southeast Asia to the deserts of Central Asia and the rivers of China, the artist has absorbed the world through direct observation of its flora, fauna, textures, colors, light, and spiritual atmospheres thus leaving a lasting impression on his aesthetic and emotional imagination. These encounters with nature and culture have not only deepened his understanding of place but also infused his work with a sense of timelessness and universality.



*Memory of Loyang I (Voyage Series), 2005 Oil on canvas 137 x 162 cm
Private Collection, Kuala Lumpur*

Though Latiff no longer travelled physically during the years leading to Voyage, his imagination remained boundless. As seen in the seminal Pago Pago works of the 1960s, drawn from journeys across Malaysia, Cambodia, Thailand, and Indonesia, travel for Latiff has always been a spiritual and intellectual act, one of searching, seeing, and becoming. In Malay tradition, merantau captures this idea of purposeful wandering, of departing in order to return transformed.

Voyage reaffirmed Latiff Mohidin's place as one of Southeast Asia's most visionary modernists, an artist who paints not only with his eyes and hands, but also with memory, spirit, and thought. The exhibition invited viewers not merely to observe his inner landscape but to journey through it: to pass through wetlands and rivers, to drift between continents, to stand inside the charged stillness of storm and silence.

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Marshland II, 2005

Oil on canvas 137 x 162 cm

(Formerly in the Artist Collection**)

Private Collection, Singapore

Signed "Latiff '05" towards lower left. Illustrated on page 56 of Latiff Mohidin "Voyage" book published by Galeri Petronas in 2007

** As per illustration in the Voyage exhibition book published by Galeri Petronas

RM 450,000 - 700,000



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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.

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(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.

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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.

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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.

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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.

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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.

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

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

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

(e) there were methods of establishing that

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

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

may decide;

(c) to withdraw any Lot;

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

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

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

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

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

After the Sale

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

1.28 Risk and responsibility for the Lot

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

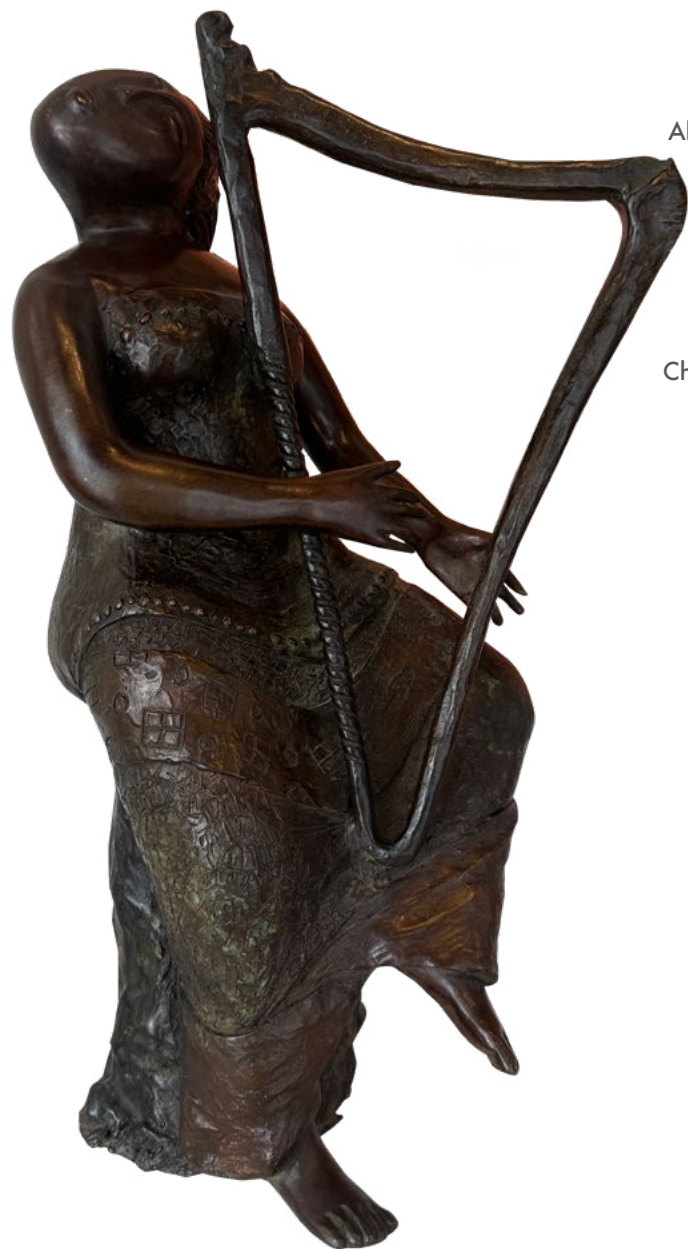
"Absentee Bidding Form"	the form prescribed by KLAS from time to time for Bidders wishing to bid without being present at the Sale Venue on the day of the Auction;
"Absentee Bids"	firm bids made prior to the commencement of the Auction received via a duly completed Absentee Bid Form from a Bidder who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

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

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

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

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



Lot 62, *Eng Tay*, *Serenade*, 1998

Index of Artists & Lot Number

A.B. Ibrahim	66,67	Nizar Kamal Ariffin	37
Abdul Latiff Mohidin	43,44,45,88	R.B. Ali	18
Ahmad Zakii Anwar	16	Rafiee Ghani	3,4,84
Ahmad Shukri Mohamed	75	Raphael Scott Ahbeng	7
Ahmad Khalid Yusof	85	Raduan Man	76,77
Bui Huu Hung	22	Sarkasi Bin Said	30
Bhanu Achan	5,6,71	Sharifah Fatimah, Dato'	40,41,42
Chen Chu Dian	29	Suzlee Ibrahim	73,74
Chen Wen Hsi	25,26	Tajuddin Ismail, Dato'	49,50,51,52
Chuah Thean Teng, Dato'	33,34,35,36	Thomas Yeo	27
Chong Siew Ying	17	Tay Bak Koi	24
Chong Hon Fatt, Datuk	83	Tew Nai Tong	61
Choo Keng Seng	64,65	Yusman Aman	31
Din Omar	53,54,55	Yusof Ghani	1,38,39
Dullah	21	Yap Chin Hoe	60
Eng Tay	62	Attributed to David Cox	47
Erica Hestu Wahyuni	19	Attributed to	48
Eric Quah	78,79,80,81,82	Sir William Nicholson	
Ho Khay Beng	28		
Ismail Abdul Latiff	68,69,70		
Jalaini Abu Hassan	14,15		
Jolly Koh	13		
Khalil Ibrahim	2,32,86,87		
Kelvin Chap	72		
Lee Long Looi	63		
Luqman Zainal	8,9		
Lucien Frits Ohl	20		
Le Minh	23		
Lee Weng Fatt	58,59		
Mohd Khairul Izham	10,11,12		
Maamor Jantan	56,57		



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