



KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

KUALA LUMPUR, SUNDAY 2nd NOVEMBER 2025



Lot. 78, **Yusof Ghani**, *Musang Berjanggut*, 1997

Auction Day

SUNDAY, 2ND NOVEMBER 2025

Auction starts at 1.00 pm

KL Lifestyle Art Space(KLAS)

150, Jalan Maarof

59200 Bukit Bandaraya

Bangsar, Kuala Lumpur, Malaysia

Contact Information

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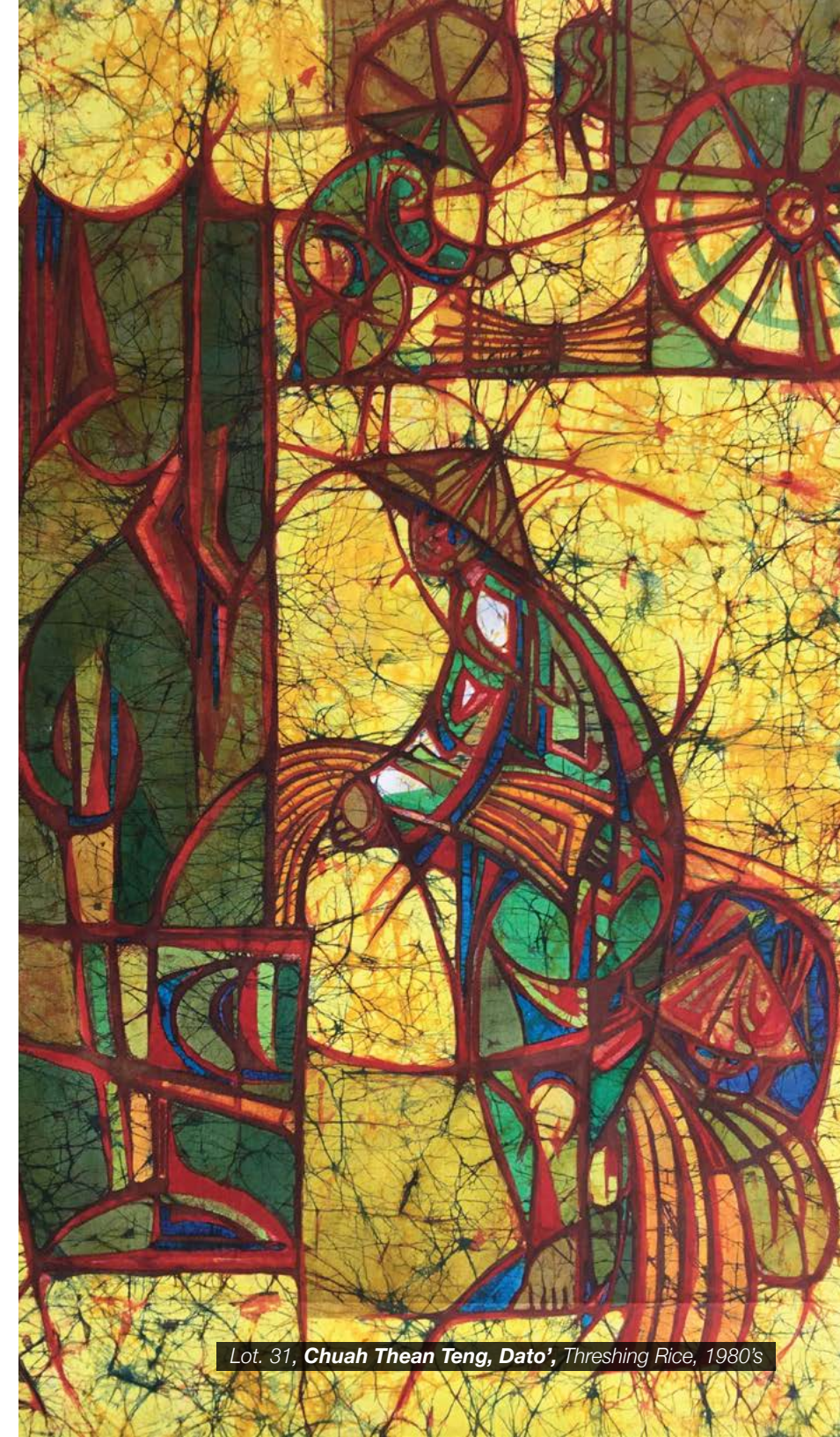
info@mediate.com.my



KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

KUALA LUMPUR, SUNDAY 2ND NOVEMBER 2025



Lot. 31, **Chuah Thean Teng**, *Dato', Threshing Rice*, 1980's



Lot. 11, **Yusof Ghani**, *Topeng II*, 1995

Full Showcase

Date: 15th October - 2nd November 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. 81, **Abdul Latiff Mohidin**, *Siri Pago Pago*, Bangkok, 1964



Lot. 26, **Ahmad Zakii Anwar**, *Jauk*, 1997



Auction Venue: KL Lifestyle Art Space (KLAS)

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

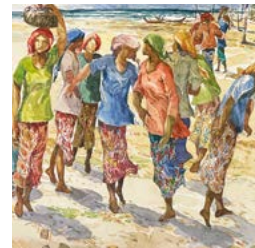
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T : +603 2201 7668

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Auction Terms and Conditions	210
Index of Artists	216

Glossary



1 KHALIL IBRAHIM
EAST COAST LADIES, 2001

Watercolour on paper
31 x 45 cm
RM 3,000 - 5,000



2 IBRAHIM HUSSEIN, DATO'
UNTITLED, 2000

Pen on paper
9 x 11 cm
RM 7,000 - 10,000



3 IBRAHIM HUSSEIN, DATO'
UNTITLED, 2000

Pen on paper
9 x 11 cm
RM 7,000 - 10,000



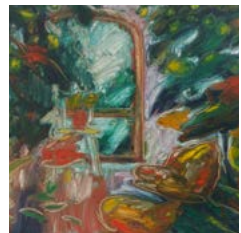
4 IBRAHIM HUSSEIN, DATO'
HARLEM BULL, 1982

Acrylic on paper
42 x 57 cm
RM 70,000 - 120,000



5 RAFIEE GHANI
GARDEN SERIES, 1990'S

Oil on canvas
31 x 41 cm
RM 2,500 - 4,500



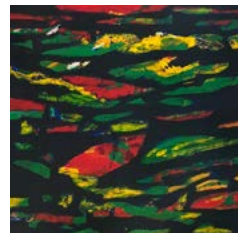
6 RAFIEE GHANI
GREEN PARK 5, 1993

Oil on canvas
53 x 60 cm
RM 5,000 - 12,000



7 ISMAIL ABDUL LATIFF
TARIAN BULAN - KASTURI HIJAU, 1995

Mixed media on paper
55 x 75 cm
RM 5,000 - 9,000



8 SHARIFAH FATIMAH, DATO'
FLOATING, 2019

Acrylic on paper
42 x 30 cm
RM 3,500 - 7,500



9 BHANU ACHAN
SYMPHONY OF COLOURS I, 2016

Oil on paper
109 x 80 cm
RM 3,500 - 7,500



10 BHANU ACHAN
SYMPHONY OF COLOURS II, 2016

Oil on paper
109 x 80 cm
RM 3,500 - 7,500



11 YUSOF GHANI
TOPENG II, 1995

Acrylic on paper
76 x 57 cm
RM 3,500 - 7,500



12 YUSOF GHANI
SIRI TOPENG, 1995

Ink on paper
32 x 22 cm
RM 2,500 - 3,000



Lot. 5, *Rafiee Ghani*, Garden Series, 1990's



13 YUSOF GHANI
SIRI TOPENG, 1995

Ink on paper
32 x 22 cm
RM 2,500 - 3,000



14 YUSOF GHANI
SEGERAK, 2005

Charcoal on paper
29 x 20 cm
RM 3,000 - 5,000



15 KELVIN CHAP
VIBRATIONS OF NATURE, 2022

Mixed media on canvas
131 x 131 cm
RM 4,000 - 9,000



16 KELVIN CHAP
THE BEAUTY OF NATURE, 2016

Mixed media on canvas
131 x 131 cm
RM 4,000 - 9,000



17 FAWAZZ SUKRI
MONKEY BUSINESS, 2015

Acrylic on canvas
213 x 134 cm
RM 7,500 - 14,000



18 RADUAN MAN
BLUE ARMY, 2016

Mixed media on canvas
92 x 92 cm
RM 5,000 - 9,000



19 RADUAN MAN
LONDON WITH LOVE, 2024

Woodcut and oil on canvas
152 x 152 cm
RM 22,000 - 35,000



20 RADUAN MAN
SENYA, 2022

Woodcut and oil on canvas
122 x 152 cm
RM 15,000 - 30,000



21 RADUAN MAN
BINATANG DAN BUNGA, 2023

Woodcut and oil on canvas
91 x 91 cm
RM 12,000 - 22,000



22 SUZLEE IBRAHIM
HIGHLANDS, 2004

Acrylic and oil on canvas
90 x 90 cm
RM 6,000 - 10,000



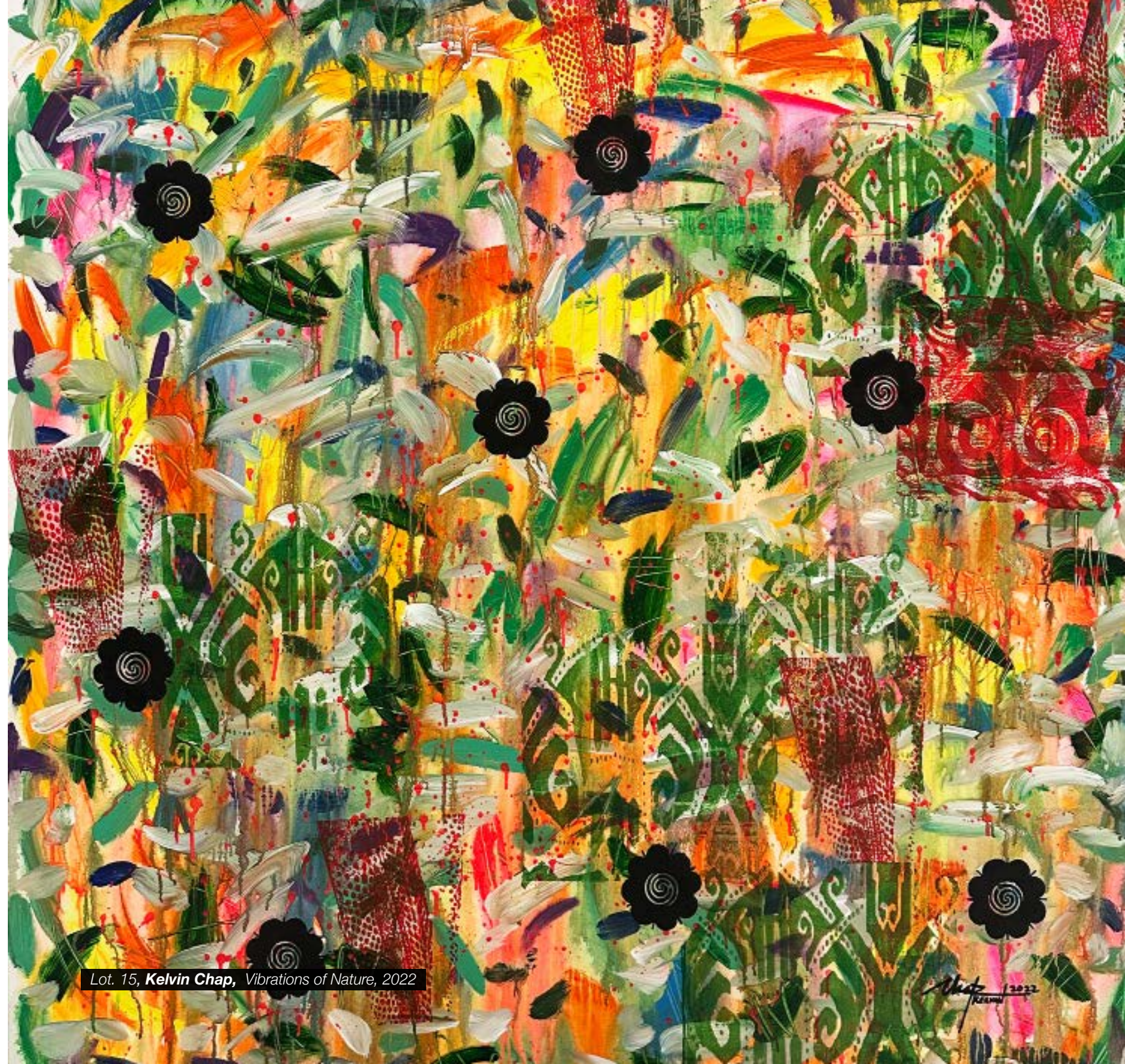
23 SUZLEE IBRAHIM
PANGKOR SERIES: PANGKOR I, 2007

Acrylic and oil on canvas
90 x 90 cm
RM 6,000 - 10,000



24 AHMAD SHUKRI MOHAMED
WHALE SERIES, 2000

Mixed media on paper
52 x 65 cm
RM 4,000 - 7,000



Lot. 15, Kelvin Chap, Vibrations of Nature, 2022



25 ILHAM FADHLI
THE OBEDIENT SON, 2014

Oil on canvas
90 x 150 cm
RM 4,500 - 9,000



26 AHMAD ZAKII ANWAR
JAUK, 1997

Acrylic on linen
120 x 180 cm (Diptych)
RM 25,000 - 70,000



27 MOHD KHAIRUL IZHAM
GOLDEN ROSE, 2020

Acrylic on canvas
152 x 152 cm
RM 2,500 - 5,000



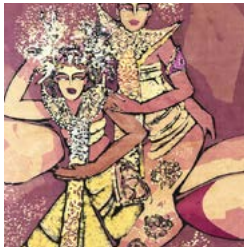
28 LIM AH CHENG
RUNNING HORSES

Watercolour on paper
43 x 56 cm
RM 2,500 - 3,000



29 KOW LEONG KIANG
WAVES 10, 2024

Oil on canvas
120 x 120 cm
RM 40,000 - 50,000



30 TAY MO LEONG, DATO'
TWO DANCING BEAUTIES,
LATE 20TH CENTURY

Batik
90 x 57 cm
RM 4,000 - 9,000



31 CHUAH THEAN TENG, DATO'
THRESHING RICE, 1980'S

Batik
89 x 60 cm
RM 25,000 - 55,000



32 CHUAH SEOW KENG
TWO COCKERELS

Batik
44 x 45 cm
RM 2,500 - 5,000



33 CHUAH SEOW KENG
MALAY WOMEN, 1970'S

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



34 SEAH KIM JOO
SINGAPORE RIVER, 1970'S

Batik
59 x 43 cm
RM 5,000 - 9,000



35 ONG KIM SENG
SINGAPORE RIVER, 1983

Watercolour on paper
27 x 35 cm
RM 18,000 - 35,000



36 LOW PUAY HUA
SINGAPORE RIVER, 1980'S

Watercolour on paper
27 x 24 cm
RM 2,500 - 3,500



Lot. 35, Ong Kim Seng, Singapore River, 1983



37 TAY CHEE TOH
DAYAK GIRL, MALAYSIA 1968
Ink and gouache on rice paper
96 x 46 cm
RM 8,000 - 12,000



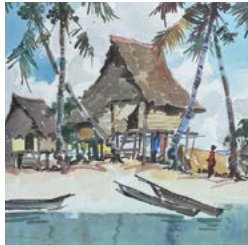
38 LYE YAU FATT
CROSSING THE RIVER, 1980'S
Mixed media on paper
76 x 55 cm
RM 6,000 - 9,000



39 CHEN CHU DIAN
UNTITLED, 1980'S
Watercolour on paper
37 x 54 cm
RM 2,500 - 3,500



40 HO KHAY BENG
UNTITLED, 1970
Mixed media on canvas
38 x 50 cm
RM 5,000 - 7,500



41 YONG MUN SEN
PENANG FISHING VILLAGE, 1951
Watercolour on paper
33 x 57 cm
RM 8,000 - 15,000



42 YONG MUN SEN
KAMPONG SCENE, 1947
Watercolour and pencil on paper
26 x 37 cm
RM 7,000 - 12,000



43 YONG MUN SEN
PENANG FISHING VILLAGE, 1951
Watercolour on paper
28 x 38 cm
RM 7,000 - 12,000



44 TAN CHOON GHEE
MALAY KAMPONG VILLAGE, 1962
Chinese Ink on paper
58 x 32 cm
RM 5,000 - 9,000



45 TAN CHOON GHEE
**FORMER STRAITS SETTLEMENT
GOVERNMENT BUILDING, PENANG,
1992**
Watercolour on paper
36 x 44 cm
RM 5,000 - 9,000



46 JEHAN CHAN
MISTY MORNING, 1995
Ink and watercolour on paper
78 x 101 cm
RM 4,000 - 7,500



47 ERIC QUAH
**PANORAMA #02
PANORAMA #05
PANORAMA #08
(PADI FIELDS SERIES), 2007**
Oil on canvas
31 x 31 cm (3 Artworks)
RM 7,500 - 12,500



48 ENG TAY
**AN INTERESTING MOMENT IV, 1978 (EDITION
99/150) & SIGH OF SPRING, 1980 (A/P)**
Etching on paper
40 x 46 cm & 65 x 51 cm (2 Artworks)
RM 2,800 - 4,500



Lot. 41, Yong Mun Sen, Penang Fishing Village, 1951



49 ENG TAY

THE GATHERING, 1982

Etching on paper (AVP)
42 x 69 cm
RM 3,000 - 4,500



50 AGUS SUWAGE

HAPPINESS IS WHEN WHAT YOU THINK
WHAT YOU SAY AND WHAT YOU DO ARE IN
HARMONY, 2024

Acrylic and embroidery on canvas
90 x 70 cm
RM 4,800 - 9,000



51 JEI HAN SUKMANTORO

MIRYAM, 1997

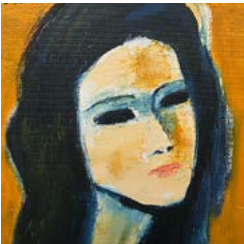
Oil on canvas
70 x 70 cm
RM 5,000 - 9,000



52 JEI HAN SUKMANTORO

DEWINA, 2010

Oil on canvas
45 x 45 cm
RM 5,000 - 12,000



53 JEI HAN SUKMANTORO

ALIA, 2010

Oil on canvas
45 x 45 cm
RM 5,000 - 12,000



54 ERICA HESTU WAHYUNI

SWEET HARVEST TIME

Acrylic on canvas
79 x 108 cm
RM 6,000 - 10,000



55 R.B.ALI

TITIP CINTA, 2012

Acrylic on canvas
130 x 90 cm
RM 5,500 - 10,000



56 HO HUU THU

NUDE LADY WITH LOTUS, 1989

Lacquer on wood
64 x 42 cm
RM 30,000 - 55,000



57 BUI HUU HUNG

STILL LIFE, 1997

Lacquer on wood
122 x 122 cm
RM 35,000 - 55,000



58 DANG XUAN HOA

OBJECTS IN MY HOUSE, 1995

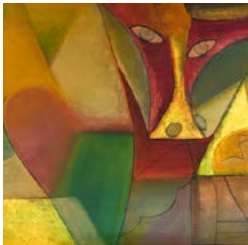
Oil on linen
59.7 x 80.6 cm
RM 30,000 - 75,000



59 DINH QUAN

SEATED WOMAN
(FEMME ASSISE), 1997

Lacquer and gold on wood panel
100 x 120 cm
RM 12,000 - 25,000



60 NGUYEN THANH CHUONG

CHILD & BUFFALO, 2004

Lacquer on panel
35 x 62 cm
RM 2,500 - 4,000



Lot. 57, **Bui Huu Hung**, *Still Life*, 1997



61 TRUONG DINH HAO
FOUR ABSRACT FIGURES, 1994

Gouache on newspaper (Unframed)
58 x 84 cm
RM 3,000 - 5,000



62 ABDULLAH ARIFF
GRAND CANYON ARIZONA, 1960

Watercolour on paper
38 x 54 cm
RM 60,000 - 75,000



63 M.ZAIN
FISHING VILLAGE, 1970'S

Oil on canvas
37 x 58 cm
RM 8,000 - 12,000



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

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



65 M.F.SHUIB
**PENANG PADDY FIELD WITH VIEW OF KEDAH
PEAK, 1950'S & PENANG RICE FARMERS,
1950'S**

Watercolour on paper
27 x 37 cm (2 artworks)
RM 2,800 - 6,000



66 ABDUL GHANI AHMAD
RUMAH KAMPONG, 1988

Watercolour on paper
55 x 88 cm
RM 2,500 - 4,500



67 MANSOR GHAZALLI
TASEK DI BANGI

Watercolour on paper
29 x 37 cm
RM 2,500 - 5,000



68 KHALIL IBRAHIM
THREE NUDE FIGURES, 2001

Ink on paper
27 x 37.5 cm
RM 2,800 - 7,000



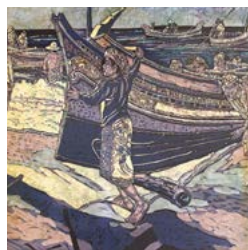
69 KHALIL IBRAHIM
**LADIES ON THE BEACH,
EAST COAST SERIES, 1995**

Watercolour on paper
26 x 36 cm
RM 2,800 - 7,000



70 KHALIL IBRAHIM
**EAST COAST FISHERMEN SERIES,
1995**

Watercolour on paper
26 x 36 cm
RM 2,800 - 7,000



71 ISMAIL MAT HUSSIN
MENGIRAKAN IKAN TANGKAPAN, 2009

Batik
210 x 109 cm
RM 55,000 - 90,000



72 ISMAIL MAT HUSSIN
EAST COAST VILLAGE, 1974

Watercolour on paper
26 x 39 cm
RM 2,500 - 4,500



Lot. 62, **Abdullah Ariff**, *Grand Canyon Arizona*, 1960



73 SHAFURDIN HABIB

PENANG STREET FOOD
(PENANG SERIES), 2017

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



74 A.KASIM ABAS

SULTAN ABU SAMAD BUILDING & KUALA
LUMPUR RAILWAY STATION , 1981

Watercolour on paper
35 x 24.5 cm (2 artworks)
RM 2,500 - 5,000



75 RAFIEE GHANI

NOON, 2008

Charcoal on paper
103 x 73 cm
RM 5,000 - 12,000



76 RAFIEE GHANI

THE MOON WATCHING IS OVER, 2009

Oil on canvas
224 x 148 cm
RM 26,000 - 45,000



77 JOLLY KOH

UNTITLED, 1960'S

Oil and acrylic on canvas
76 x 91 cm
RM 38,000 - 75,000



78 YUSOF GHANI

MUSANG BERJANGGUT, 1997

Mixed media on canvas
91 x 91 cm
RM 55,000-110,000



79 HOESSEIN ENAS, DATO'

TAN SRI NIK AHMAD KAMIL - THE SECOND
MENTERI BESAR OF KELANTAN, 1955

Oil on canvas
60 x 54 cm
RM 45,000 - 80,000



80 IBRAHIM HUSSEIN, DATO'

RUMBLE SERIES, 1963

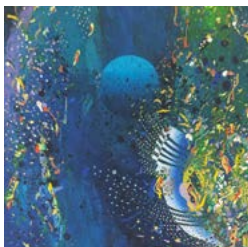
Gouache on paper laid to card
33.7 x 51.4 cm
RM 55,000 - 70,000



81 ABDUL LATIFF MOHIDIN

SIRI PAGO PAGO, BANGKOK &SAUDARA
SYED AHMAD JAMAL PUISI (VERSO), 1964

Pen on paper
14 x 10 cm
RM 25,000 - 40,000



82 ISMAIL ABDUL LATIFF

TASIK SERIBU BUNGA...BAYANGAN
PAGI I, 2000

Acrylic on paper
38 x 28 cm
RM 2,500 - 3,800



83 ISMAIL ABDUL LATIFF

TASIK SERIBU BUNGA...BAYANGAN
PAGI II, 2000

Acrylic on paper
38 x 28 cm
RM 2,500 - 3,800



84 ISMAIL ABDUL LATIFF

TASIK SERIBU BUNGA...BAYANGAN
PAGI III, 2000

Acrylic on paper
38 x 28 cm
RM 2,500 - 3,800



Lot. 79, **Hoessein Enas, Dato'**, Tan Sri Nik Ahmad Kamil - The Second Menteri Besar of Kelantan, 1955



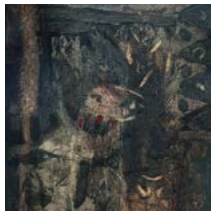
85 MUSTAPHA IBRAHIM
MELEPASKAN MAMA DI PEKAT KABUS, 1971

Oil on canvas
76 x 82 cm
RM 2,500 - 5,000



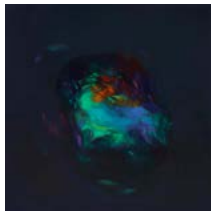
86 AWANG DAMIT AHMAD
RUMBIA DAN ORANG-ORANGAN I
(SAGO AND PEOPLE), 1992

Mixed media on canvas
107 x 92 cm
RM 110,000 - 150,000



87 AWANG DAMIT AHMAD
E.O.C. SERIES, 1993

Mixed media on paper
77 x 56 cm
RM 30,000 - 55,000



88 IBRAHIM HUSSEIN, DATO'
INTO THE NIGHT, 1968

Acrylic on canvas
148 x 134 cm
RM 550,000 - 800,000

Lot. 87, **Awang Damit Ahmad**, E.O.C. series, 1993



Lot. 86, **Awang Damit Ahmad**, Rumbia dan Orang-Orangan I (Sago And People), 1992

1

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Ladies, 2001
Watercolour on paper 31 x 45 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim 2001" on lower right

RM 3,000 - 5,000

Khalil Ibrahim's East Coast Ladies series is one of the most celebrated bodies of work in Malaysian modern art, paying homage to the grace, resilience, and quiet strength of women from the east coast of Peninsular Malaysia. Known for his deep attachment to his Kelantanese roots, Khalil drew inspiration from the everyday lives of villagers and the rhythm of traditional communities, translating them into compositions that are both intimate and monumental. The East Coast Ladies paintings often feature elongated, stylised female figures adorned in flowing garments, their postures embodying elegance and serenity. Rendered with a harmonious balance of colour and form, the series reflects Khalil's mastery of both watercolour and acrylic, where soft hues capture tenderness while bold strokes evoke dignity and endurance. Beyond their aesthetic beauty, these works preserve a cultural memory, celebrating Malay womanhood and its vital role in the continuity of heritage. In the quiet poise of his figures, Khalil offers not only an artistic tribute but also a timeless reflection on identity, tradition, and the enduring human spirit.



2

IBRAHIM HUSSEIN, DATO'

B. Kedah, 1936 - 2009

Untitled, 2000

Pen on paper 9 x 11 cm

Private Collection, Kuala Lumpur

Dated and signed "April 7, 2000 - Ibrahim Hussein" along bottom edge

RM 7,000 - 10,000

This special piece by renowned artist Datuk Ibrahim Hussein was executed using ink on paper, showcasing his meticulous approach and mastery in abstract art. Affectionately known as Ib, he was born in Sungai Limau, Kedah, in 1936. He studied at the Nanyang Academy of Fine Arts in Singapore in 1956 before moving to London, where he continued his studies at the Byam Shaw School of Art and the Royal Academy Schools. His artistic journey also took him to France and Italy after receiving an Award of Merit scholarship, and he later founded the Ibrahim Hussein Museum and Cultural Foundation.



3

IBRAHIM HUSSEIN, DATO'

B. Kedah, 1936 - 2009

Untitled, 2000

Pen on paper 9 x 11 cm

Private Collection, Kuala Lumpur

Dated and signed "April 7, 2000 - Ibrahim Hussein" along bottom edge

RM 7,000 - 10,000





IBRAHIM HUSSEIN, DATO'

B. Kedah, 1936 - 2009

Harlem Bull, 1982**Acrylic on paper 42 x 57 cm**

Private Collection, Singapore

Signed and dated "Ibrahim Hussein '82" on lower left Titled
"Harlem Bull" on the lower right of the paper**RM 70,000 - 120,000**

By Malaysia's iconic artist Ibrahim Hussein, Harlem Bull (1982) is a striking acrylic on paper that exemplifies the artist's mastery of movement, rhythm, and abstraction. Through sweeping strokes of blue, red, and white, the composition evokes the image of bull in full charge, a symbol raw power and unstoppable momentum, surging forward with a sense of rhythm and force. Painted during a period when Ibrahim was deeply engaged with the tensions between man, nature, and urban existence, the work reflects both vitality and struggle, resonating with the pulse of Harlem and the symbolic resilience of the bull.

The painting offered in this auction is notably influenced by the popularity of the Harlem Globetrotters basketball team in America during the time it was created. Executed in all the colours of their iconic jerseys, the work channels the team's exuberant spirit, athletic energy, collective prowess and qualities that mirror the dynamism and strength embodied by the bull itself.

Ibrahim's signature interplay of colour, form, and line generates an almost musical cadence across the surface, uniting ferocity and grace in a composition that captures both motion and emotion. A hallmarks of his celebrated visual language.



5

RAFIEE GHANI

B. Kedah, 1962

Garden Series, 1990's

Oil on canvas 31 x 41 cm

Private Collection, Kuala Lumpur

Signed on lower right

RM 2,500 - 4,500

Rafiee Ghani's Garden Series transforms the idea of a garden into a vibrant landscape of colour and emotion. Using his expressive brushwork and bold palette, Rafiee captures the atmosphere and energy of nature rather than its literal forms. Layers of colour create both harmony and tension, reflecting his fascination with beauty, chaos, and renewal. Each canvas becomes a poetic meditation on memory, sensation, and the vitality of life.



6

RAFIEE GHANI

B. Kedah, 1962

Green Park 5, 1993

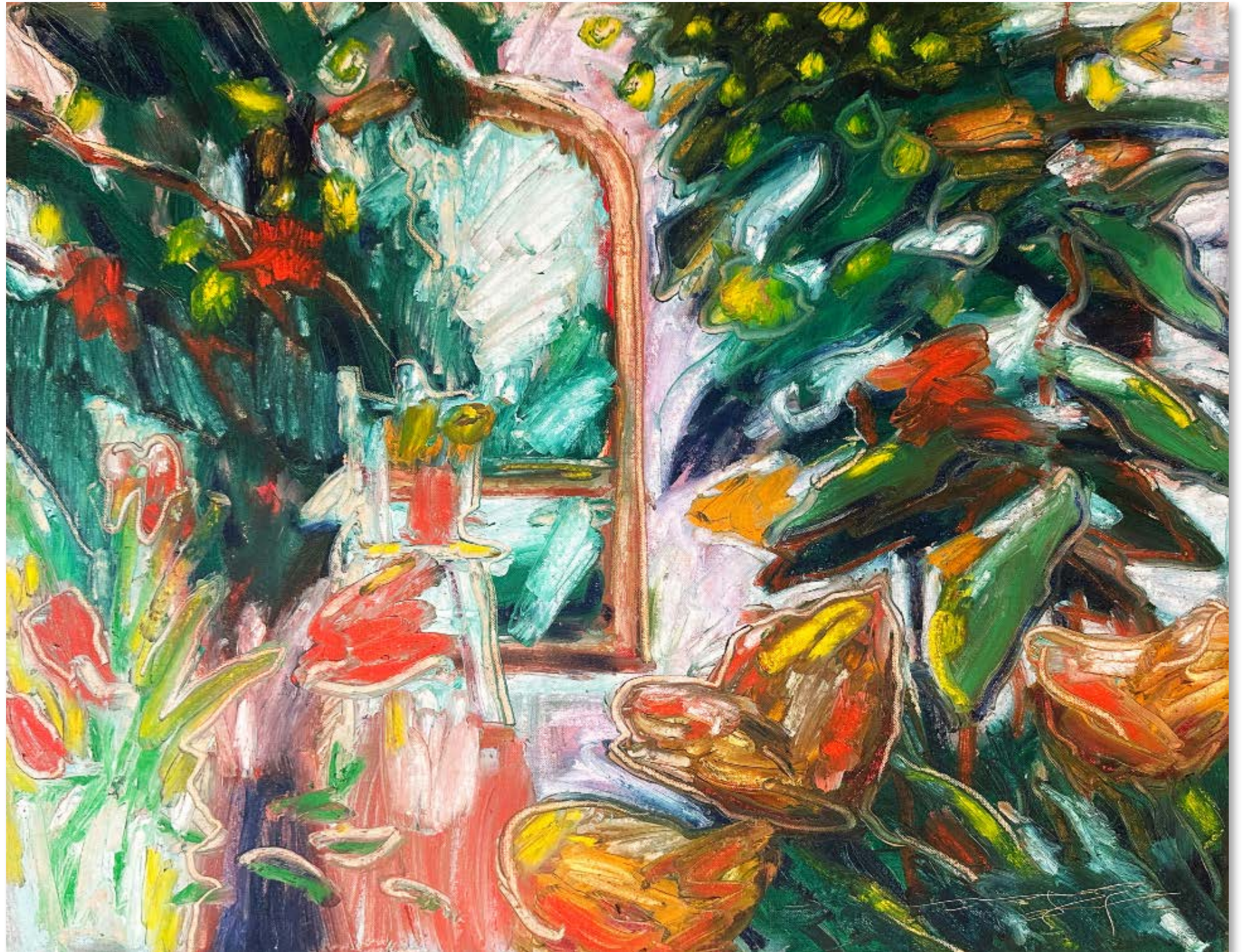
Oil on canvas 53 x 60 cm

Private Collection, Singapore

Signed on lower right

RM 5,000 - 12,000

Green Park 5 (1993) showcases Rafiee Ghani's signature use of bold colours and layered textures to create landscapes that feel both real and imagined. Swaths of green and floral tones form a lush, dreamlike scene, where abstraction and realism merge. At once vibrant and meditative, the work reflects Rafiee's enduring fascination with nature's beauty and fleeting moments of serenity.



7

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Tarian Bulan - Kasturi Hijau, 1995

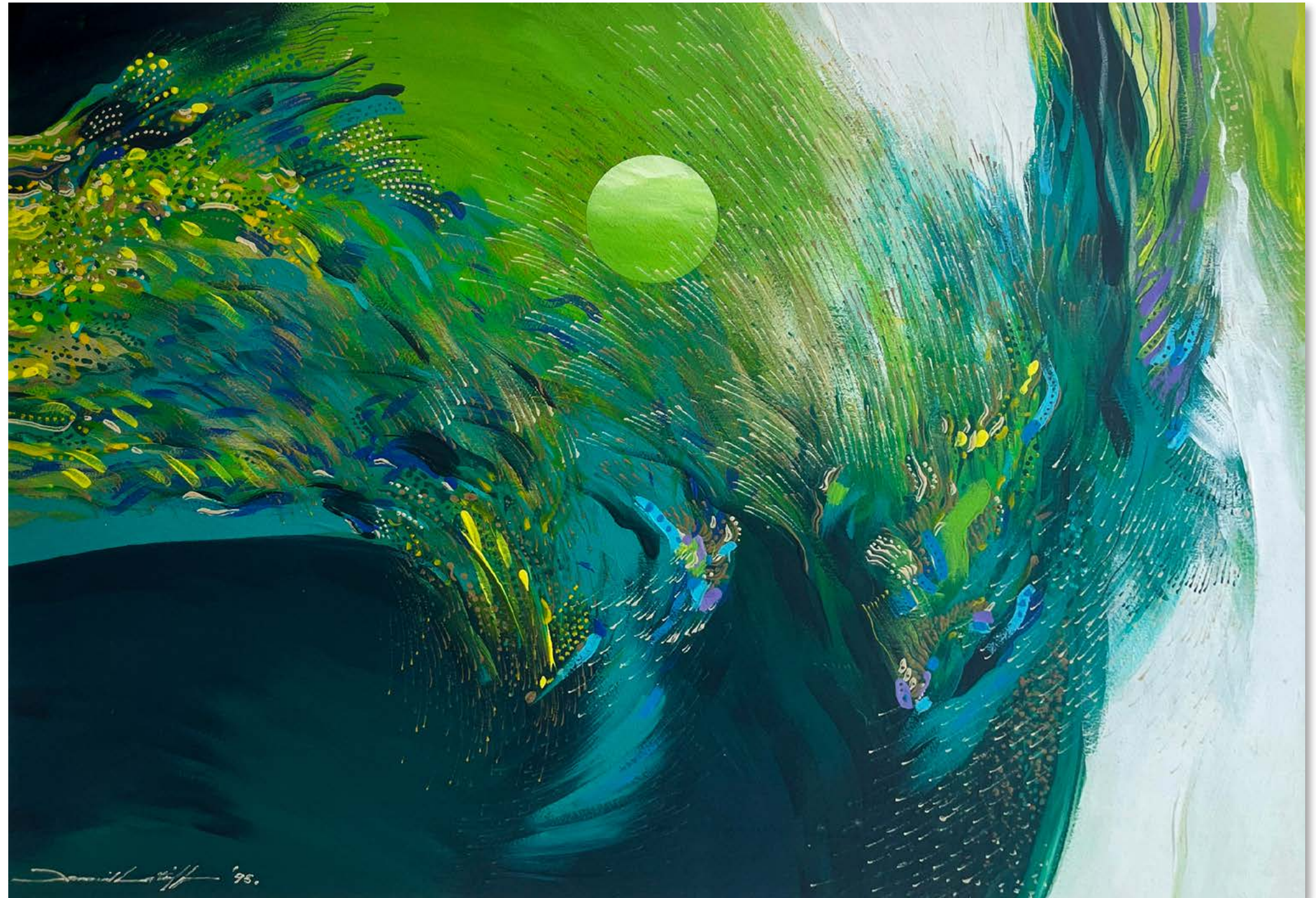
Mixed media on paper 55 x 75 cm

Private Collection, Kuala Lumpur

Signed and dated "Ismail Latiff '95" on lower left

RM 5,000 - 9,000

Tarian Bulan – Kasturi Hijau is a mesmerizing work that reflects the artist's lifelong exploration of harmony, rhythm and the cosmic order of nature. Known for his lyrical abstraction, Ismail often draws inspiration from the moon, water and the natural world, translating them into visual meditations of balance and spirituality. In this painting, deep shades of green create a serene atmosphere, while his signature circular form often seen as a symbol of unity and infinity anchors the composition. The title, which evokes the dance of the moon, suggests both movement and stillness, a quiet ritual of beauty unfolding in colour and form. With its meditative quality, the work invites viewers into a space of contemplation, embodying Ismail's philosophy of art as a pathway to inner peace and universal connection.



SHARIFAH FATIMAH, DATO'

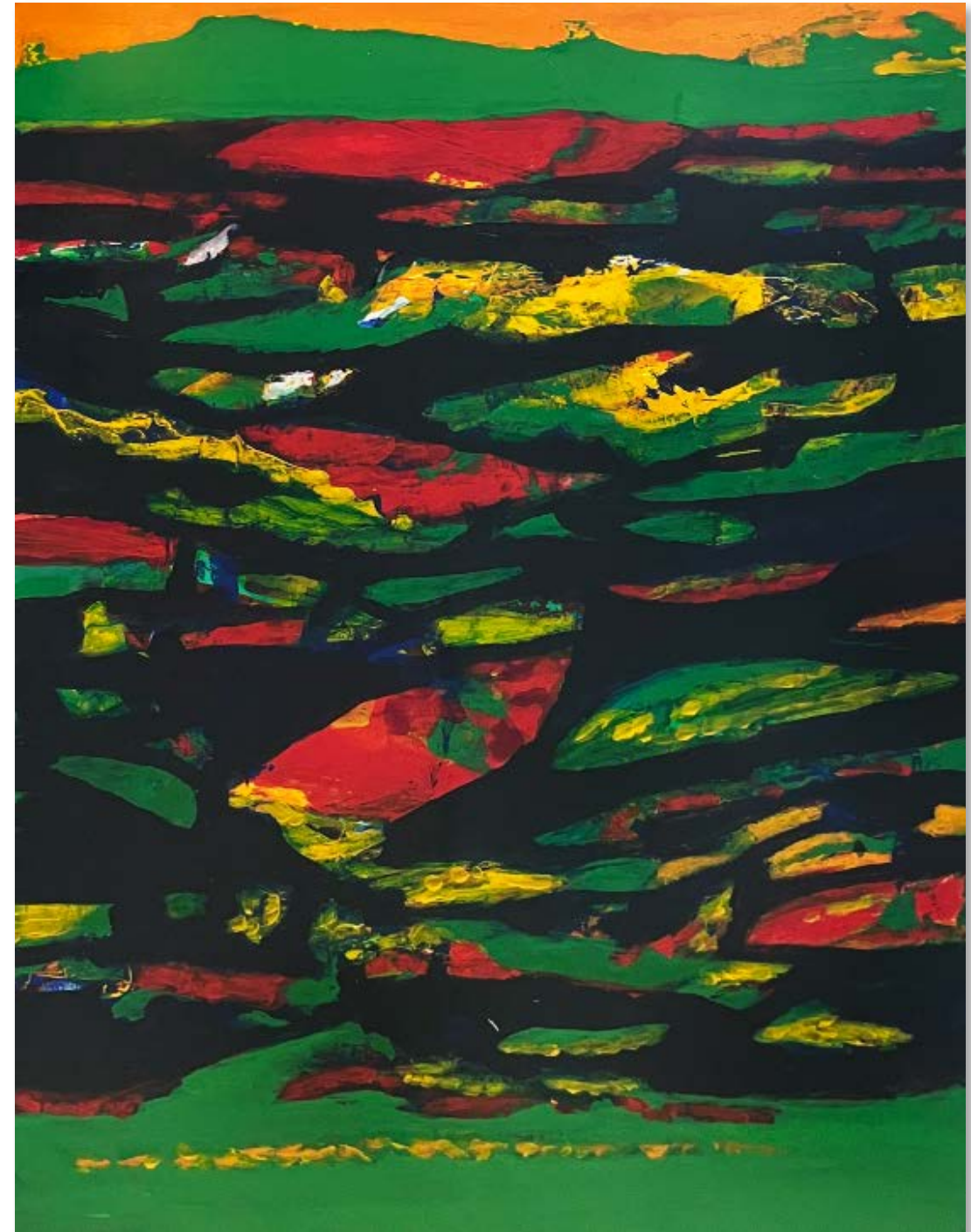
B. Kedah, 1958

Floating, 2019**Acrylic on paper 42 x 30 cm**

Private Collection, Kuala Lumpur

Verso bears gallery label inscribed: Sharifah Fatimah
Syed Zubir, Floating, 2019, Acrylic on paper, 42 x 30 cm**RM 3,500 - 7,500**

Floating is a luminous meditation on form, colour, and spirit, reflecting the artist's lifelong pursuit of harmony and balance through abstraction. Known as one of Malaysia's most significant abstract artists, Sharifah Fatimah has often drawn inspiration from nature and the inner self, translating these influences into rhythmic arrangements of shape and tone. In Floating, soft hues and layered brushstrokes create a sense of gentle suspension, as if the elements of the painting are drifting freely in space yet held together by an unseen equilibrium. The composition radiates calm and contemplation, evoking the quiet experience of being carried by unseen currents, both physical and emotional. Beyond its visual allure, the work reveals Sharifah's ability to infuse abstraction with spiritual resonance, offering viewers a space of reflection where movement and stillness, presence and transcendence, coexist in delicate balance.



9

BHANU ACHAN

B. Kuala Lumpur, 1949

Symphony of Colours I, 2016

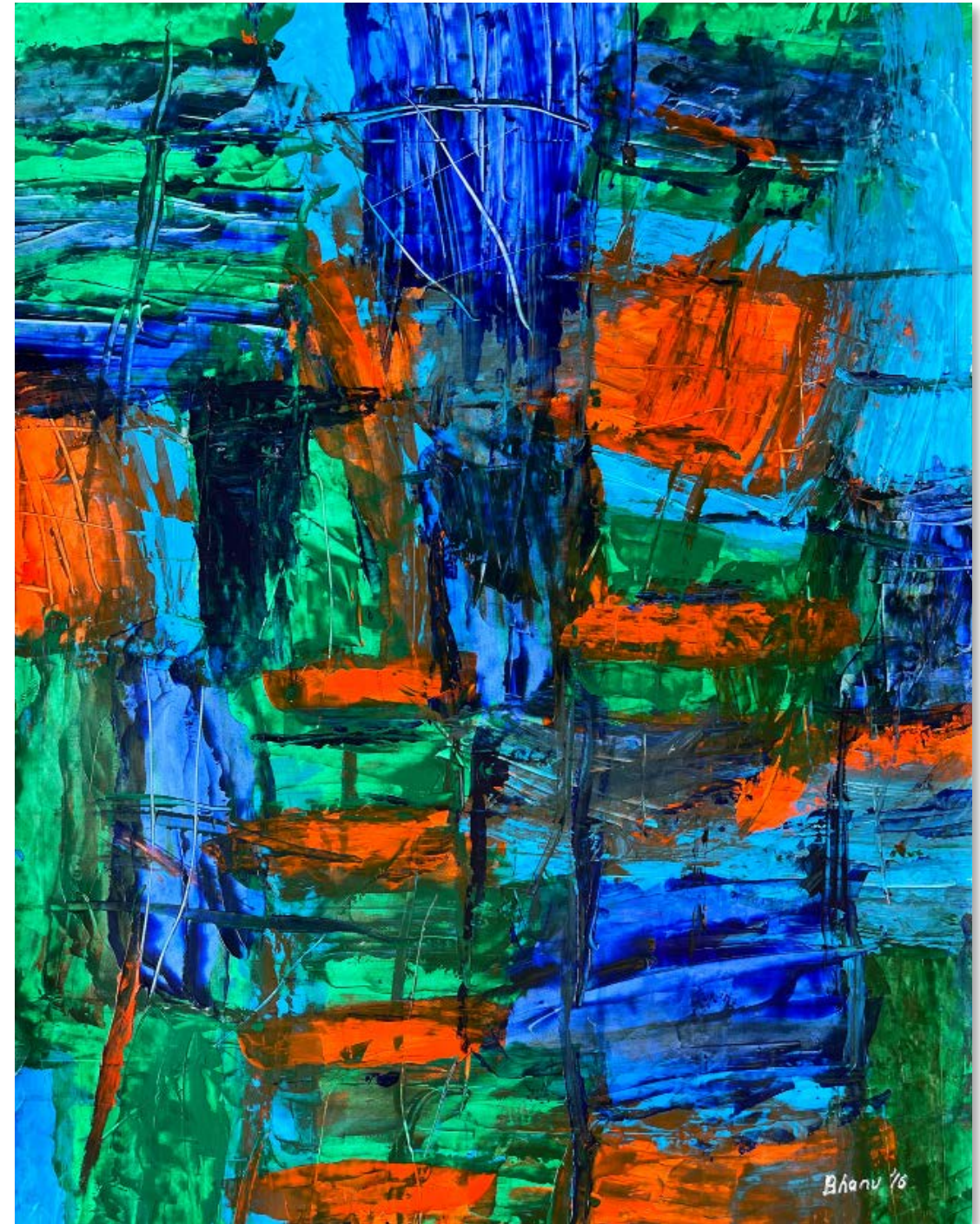
Oil on paper 109 x 80 cm

Private Collection, Kuala Lumpur

Signed and dated "Bhanu '16" on lower right

RM 3,500 - 7,500

Bhanu Achan's Symphony of Colours is a powerful celebration of abstraction where colour itself becomes the main subject, resonating like musical notes across the canvas. Known for his bold, gestural style and command of scale, Bhanu often works with large surfaces that allow him to immerse viewers in a field of energy and emotion. In this work, sweeping strokes and layered hues interact dynamically, creating a visual rhythm that feels both spontaneous and carefully orchestrated, much like a symphony building in intensity and depth.



10

BHANU ACHAN

B. Kuala Lumpur, 1949

Symphony of Colours II, 2016

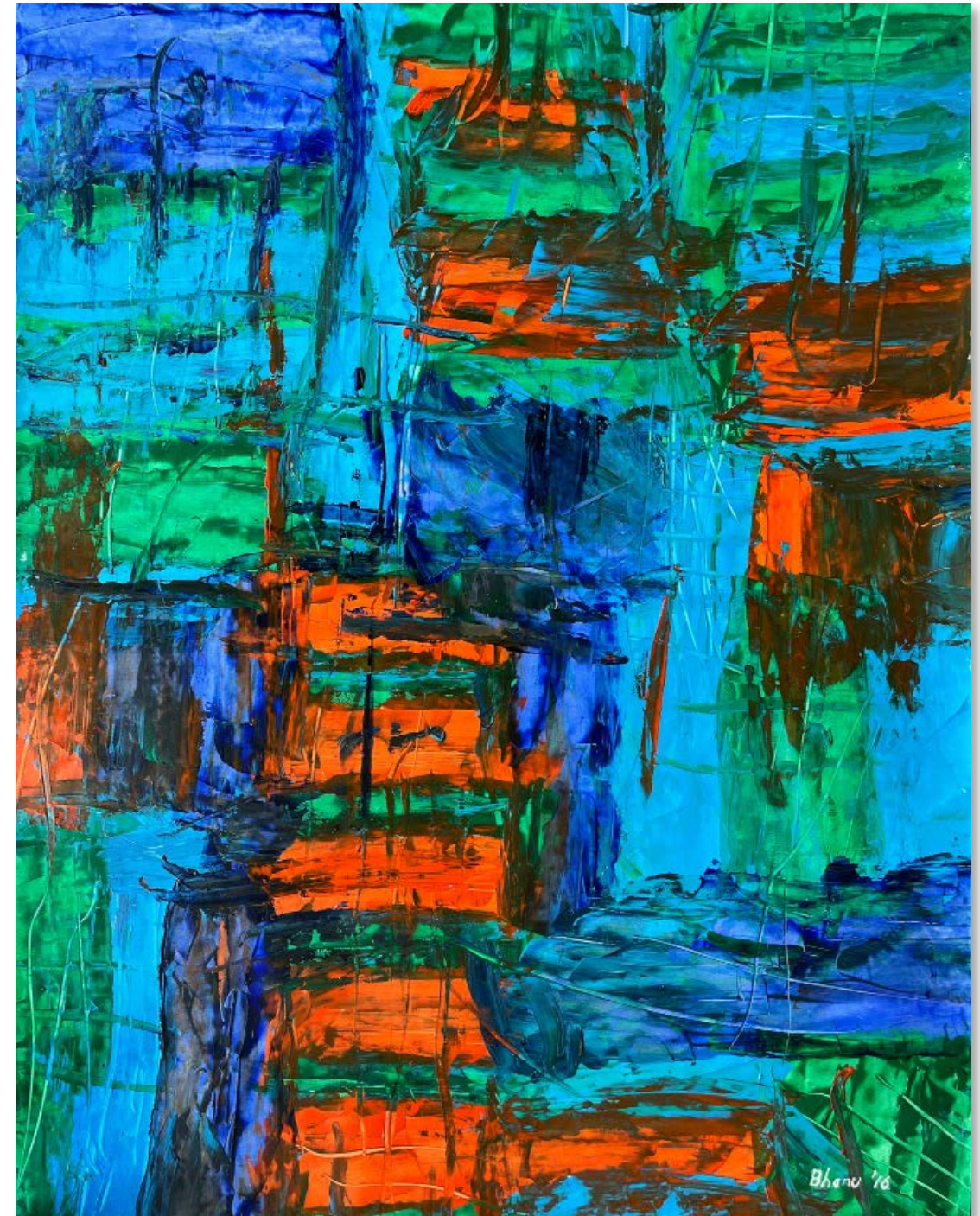
Oil on paper 109 x 80 cm

Private Collection, Kuala Lumpur

Signed and dated "Bhanu '16" on lower right

RM 3,500 - 7,500

The painting reflects Bhanu's fascination with the expressive potential of colour as a language beyond words, a medium capable of stirring emotions and shaping perception without the need for representational forms. Symphony of Colours can be seen as both a personal outpouring of the artist's inner state and a universal statement on the vitality of human experience, inviting viewers to lose themselves in its immersive, almost musical cadence.



11

YUSOF GHANI

B. Johor, 1950

Topeng II, 1995

Acrylic on paper 76 x 57 cm

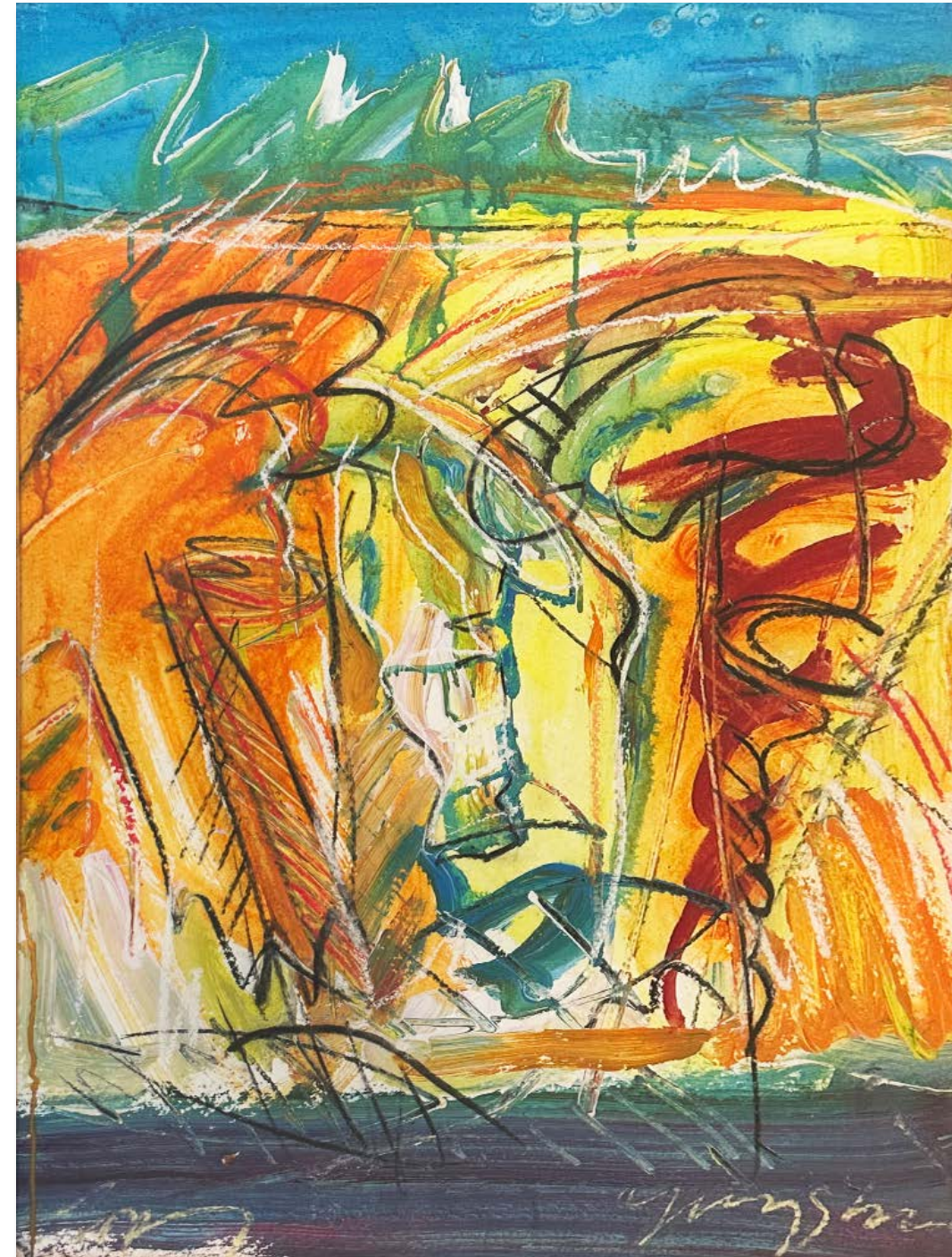
Private Collection, Singapore

Signed "Yusof Ghani" on lower right.

Provenance acquired from Case Galleries, Kuala Lumpur in 1996

RM 3,500 - 7,500

Titled Siri Topeng II, this artwork belongs to Yusof Ghani's renowned series that uses the mask as a metaphor for identity, culture, and emotion. With bold colours and vigorous brushstrokes, Yusof creates figures that seem simultaneously hidden and exposed, blurring the line between performance and reality. The mask becomes a symbol of protection, disguise, and self-revelation, while the dynamic composition evokes movement and tension and the human experience. Painted during the mid-1990s, the work reflects Yusof's mature style, where expressionist energy merges with local cultural motifs, situating his art within both Malaysian and international modernism.



12

YUSOF GHANI

B. Johor, 1950

Siri Topeng, 1995

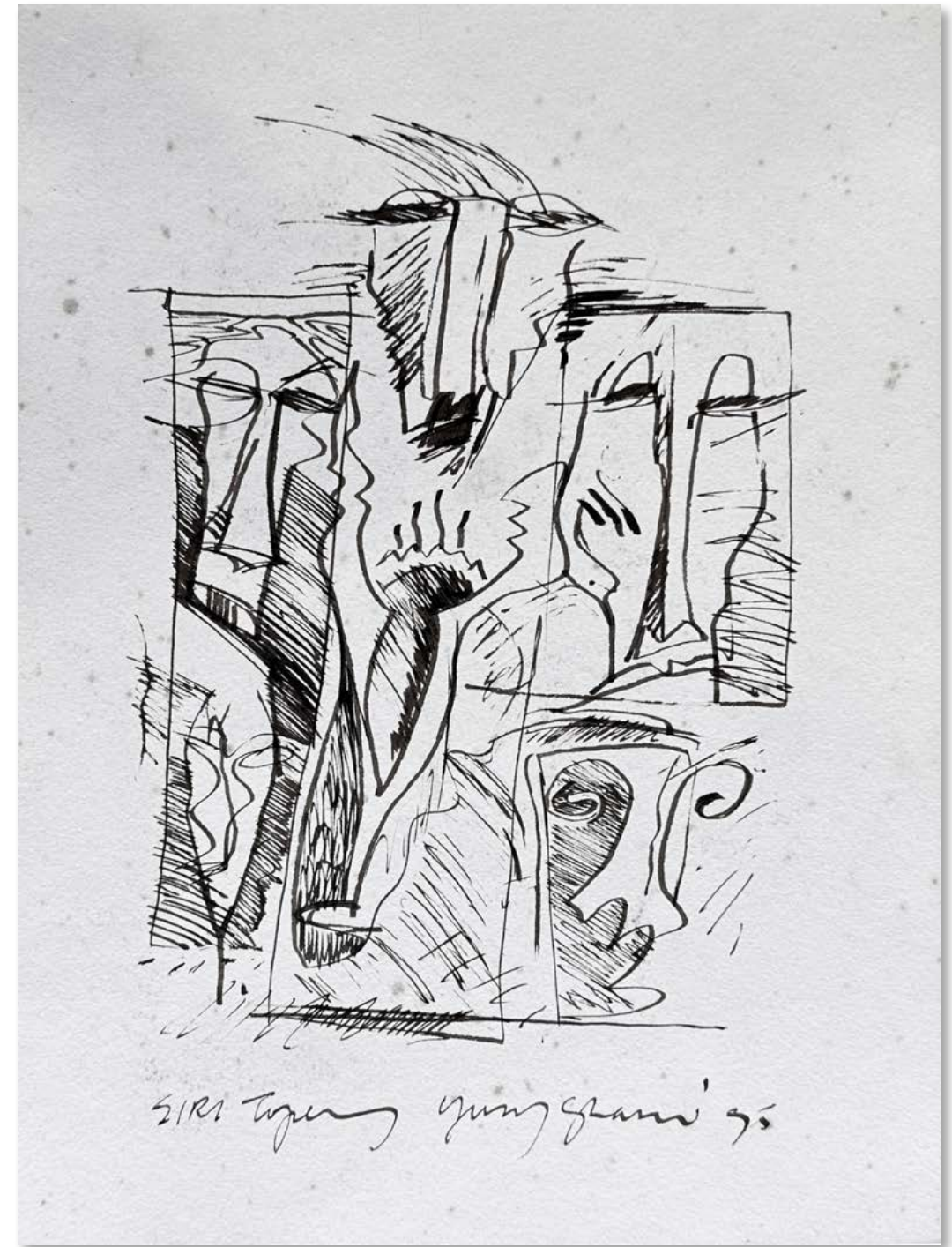
Ink on paper 32 x 22 cm

Private Collection, Singapore

Titled "Siri Topeng". Signed and dated "Yusof Ghani '95"
on lower right. Published in the KLAS Prime Icons July
2024 catalogue on page 64

RM 2,500 - 3,000

Yusof Ghani was born in 1950 in Johor and used to frequent a small movie theatre as a young boy, where he developed a predisposition towards painting. He received a scholarship to study art at George Mason University, USA, where he studied Graphic Art and proceeded to pursue his Master's in Fine Art at Catholic University, Washington. Upon returning to Malaysia, he began lecturing in Universiti MARA Institute of Technology.



13

YUSOF GHANI

B. Johor, 1950

Siri Topeng, 1995

Ink on paper 32 x 22 cm

Private Collection, Singapore

Titled "Siri Topeng". Signed and dated "Yusof Ghani '95"
on lower right. Published in the KLAS Prime Icons July
2024 catalogue on page 64

RM 2,500 - 3,000

When Yusof Ghani took trips to Sarawak in 1988 and 1991, he was immediately taken with the masks of the Kenyah and Kayan. He claimed, "I found masks interesting as they could be used as motifs in paintings to make a cultural statement -about ceremony and rituals. They can also be used to preserve our slowly eroding local cultures and offer opportunities for a social commentary on human pretensions and falsehoods." Topeng is basically an expression of faces, there are simply no nice images in it. It combines ink and sometimes, water colour in controlled structures, intensified by outlines, showing Ghani's effort to explore new forms and visual approaches that are to the point, solid, structured and meaningful, such as in the case of this piece of artwork.



14

YUSOF GHANI

B. Johor, 1950

Segerak, 2005

Charcoal on paper 29 x 20 cm

Private Collection, Singapore

Signed and dated "Yusof Ghani '05" on lower right.
Titled "Segerak" on lower left. Published in the KLAS
Prime Icons July 2024 catalogue on page 65

RM 3,000 - 5,000

Yusof Ghani's *Segerak* is a dynamic, abstract work which explores the power and movement of human figures in expressive, gestural strokes. The painting sketched in charcoal features swift, sweeping lines that evoke a sense of energy and emotion. The figures are not fully defined, symbolizing the fluidity of human existence and the complexity of social and cultural interactions.



15

KELVIN CHAP

B. Indonesia, 1975

Vibrations of Nature, 2022

Mixed media on canvas 131 x 131 cm

Private Collection, Kuala Lumpur

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

Artist name & signature, title, medium, size and year
written on the verso

RM 4,000 - 9,000

In *Vibrations of Nature*, Kelvin Chap captures the rhythm and vitality of the natural world through a vivid palette of green, yellow, and orange. His brushstrokes in rhythmic harmony, evoke the pulsing vitality of the natural world and the interplay of colours suggests both movement and balance, allowing the viewer to feel immersed in an atmosphere that is at once serene and dynamic. Kelvin Chap grew up in Sabah, despite having been born in Indonesia and trained at the Malaysian Institute of Art, majoring in print making. Chap is known for his bold abstractions that channel energy, movement, and harmony, making this work a fine example of his signature style.



16

KELVIN CHAP

B. Indonesia, 1975

The Beauty of Nature, 2016
Mixed media on canvas 131 x 131 cm

Private Collection, Kuala Lumpur

Signed and dated "Kelvin Chap 2016" on lower right.
Artist name & signature, title, medium, size and year
written on the verso

RM 4,000 - 9,000

The Beauty of Nature bursts with a myriad of colours and intricate ethnic tribal motifs, reflecting his deep appreciation for cultural heritage and the natural world. The artist harmonises abstraction with symbolism, creating a dynamic composition that celebrates both identity and environment. Kelvin Chap has earned recognition through numerous awards, including consecutive wins at the Pilihan Negeri Sabah (1993–1995) and an Honourable Mention at the Philip Morris Art Award in 1995.



FAWAZZ SUKRI

B. Selangor, 1987

Monkey Business, 2015**Acrylic on canvas 213 x 134 cm**

Private Collection, Kuala Lumpur

Signed and dated "Fawazz '15" on lower center.

Artist name, title, medium, dimensions and year
written on the verso**RM 7,500 - 14,000**

Fawwaz Sukri's *Monkey Business* is a striking acrylic on canvas that encapsulates his vibrant, comic-inspired style. Infused with drama, colour, and playful yet critical undertones, the work reflects the artist's interest in highlighting contemporary social issues through quirky displays and comic-like expressions. With its bold energy and satirical flair, *Monkey Business* offers viewers a layered commentary that resonates with both humour and cultural critique. Born in Selangor, Fawwaz holds a BA and diploma in Fine Art from UiTM Malaysia. Growing up in the 1990s, he describes himself as an artist "straddling the local and international," drawing upon western pop culture while addressing the global phenomenon of cultural homogenisation through media and the internet. His practice blends painting and collage into intricate, energetic landscapes, often inspired by hip-hop culture and popular oldie songs, which he "remixes" into visual narratives. Fawwaz has exhibited widely in Malaysia, Singapore, and Taiwan, and has received recognition for his work, including the Young Gun Award from HOM Art Trans, Kuala Lumpur (2017) and the Art Against AIDS Award (Juror's Award) in Malaysia (2018).



18

RADUAN MAN

B. Pahang, 1978

Blue Army, 2016

Mixed media on canvas 92 x 92 cm

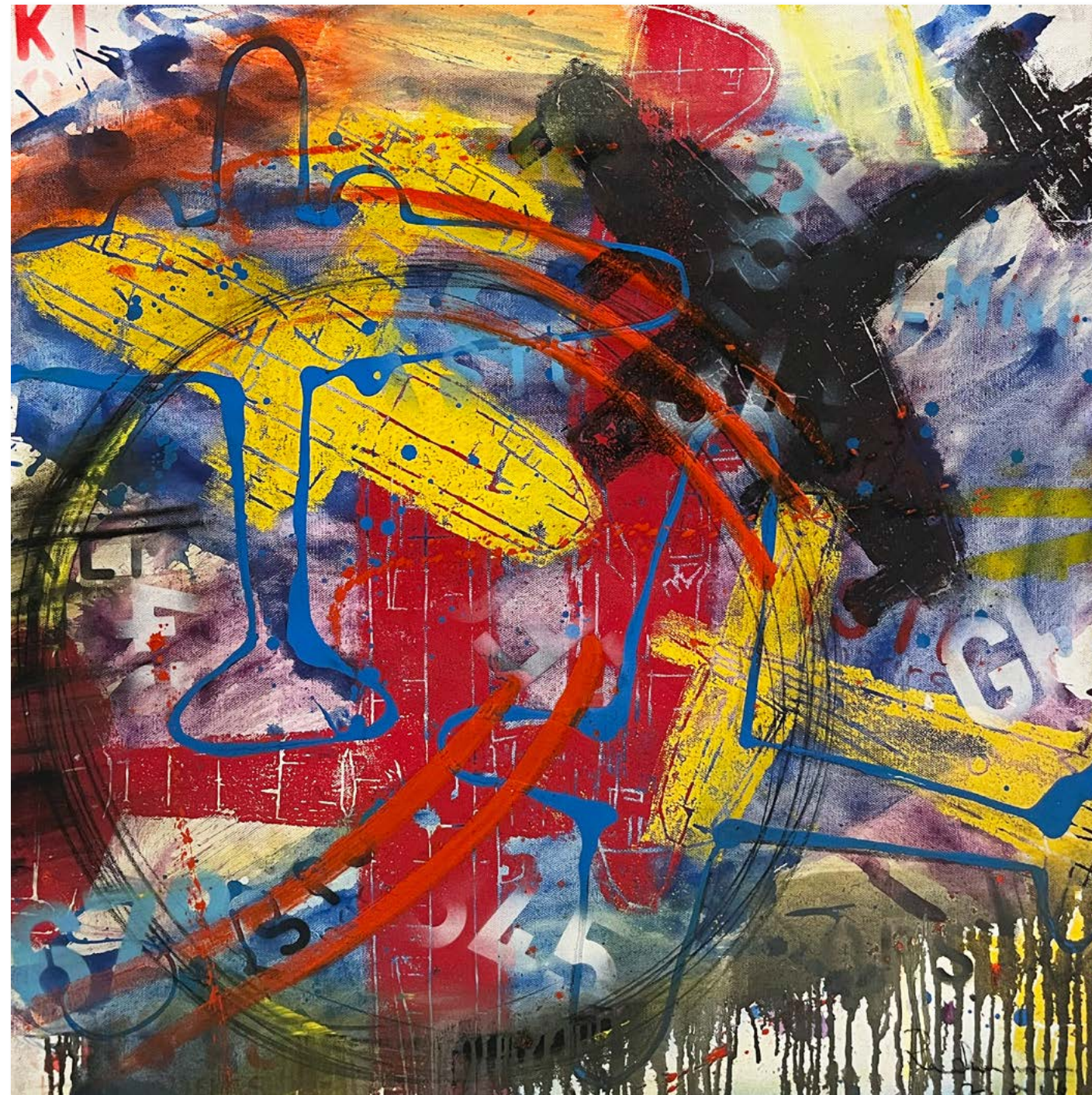
Private Collection, Singapore

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

Signed, titled and dated on the verso.

RM 5,000 - 9,000

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. *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.



19

RADUAN MAN

B. Pahang, 1978

London with Love, 2024

Woodcut and oil on canvas 152 x 152 cm

Private Collection, Sabah

Signed, titled and dated on the verso

RM 22,000 - 35,000

Raduan Man's London with Love brings together his signature woodcut technique and oil painting to create a vivid, textured portrayal of the city. Featuring a Dalmatian, a red phone booth and the London Tower Bridge, the composition intertwines personal symbolism with cultural landmarks. Through layered surfaces and bold contrasts, Raduan transforms familiar imagery into a contemporary visual dialogue, merging narrative and memory with his distinctive artistic language. Born in Pahang in 1978, Raduan Man is celebrated for pioneering the use of woodcut techniques on canvas in Malaysian contemporary art. A graduate of Universiti Teknologi MARA (UiTM) with a Bachelor of Fine Art in 2000, he later obtained a Master's degree in Art and Design from De Montfort University, Leicester. His works, often blending animal motifs, landscapes, and cultural icons with layered textures, have been widely exhibited in Malaysia and abroad, earning him recognition as one of the country's most innovative painters.



20

RADUAN MAN

B. Pahang, 1978

Senya, 2022

Woodcut and oil on canvas 122 x 152 cm

Private Collection, Sabah

Signed and dated "Raduan Man '22" on upper left

RM 15,000 - 30,000

Raduan Man fuses woodcut technique with oil painting to create a striking composition in varied hues of red in this Senya creation. The layered textures and tonal shifts evoke the warmth and quiet intensity of the artwork, while simultaneously showcasing the artist's distinctive approach of blending printmaking with painting. The work demonstrates Raduan's mastery in harmonising materiality and mood, transforming a simple moment of twilight into a contemplative visual experience. The tactile nature of woodcut, with its tension between precision and chance, allows him to create pieces that are at once visually striking and deeply contemplative. In Raduan's hands, the ancient craft of printmaking is revitalised, becoming a contemporary medium that bridges tradition and modern expression, and offering viewers a visceral encounter with art that is as much about process as it is about meaning.



21

RADUAN MAN

B. Pahang, 1978

Binatang dan Bunga, 2023

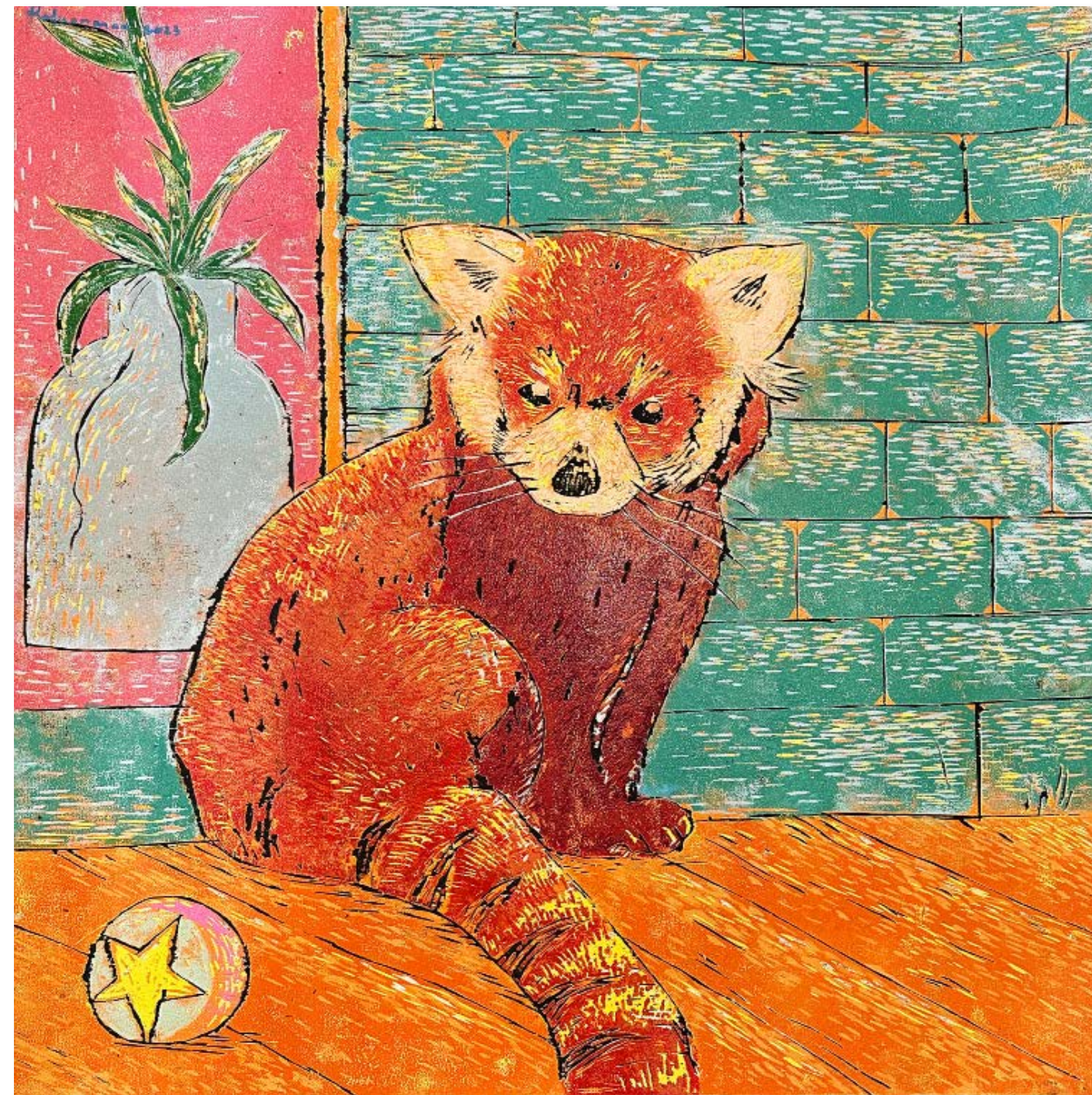
Woodcut and oil on canvas 91 x 91 cm

Private Collection, Sabah

Signed and dated "Raduan Man 2023" on upper left

RM 12,000 - 22,000

Binatang dan Bunga merges woodcut textures with painterly strokes to create a layered visual language that is both raw and poetic. The juxtaposition of animal forms with floral motifs reflects the tension and harmony between instinct and beauty, nature and culture. Rich in surface detail and painterly depth, the work captures Raduan's ability to transform simple subjects with abstraction, inviting viewers to reflect and uncover multiple readings.



22

SUZLEE IBRAHIM

B. Terengganu, 1967

Highlands, 2004

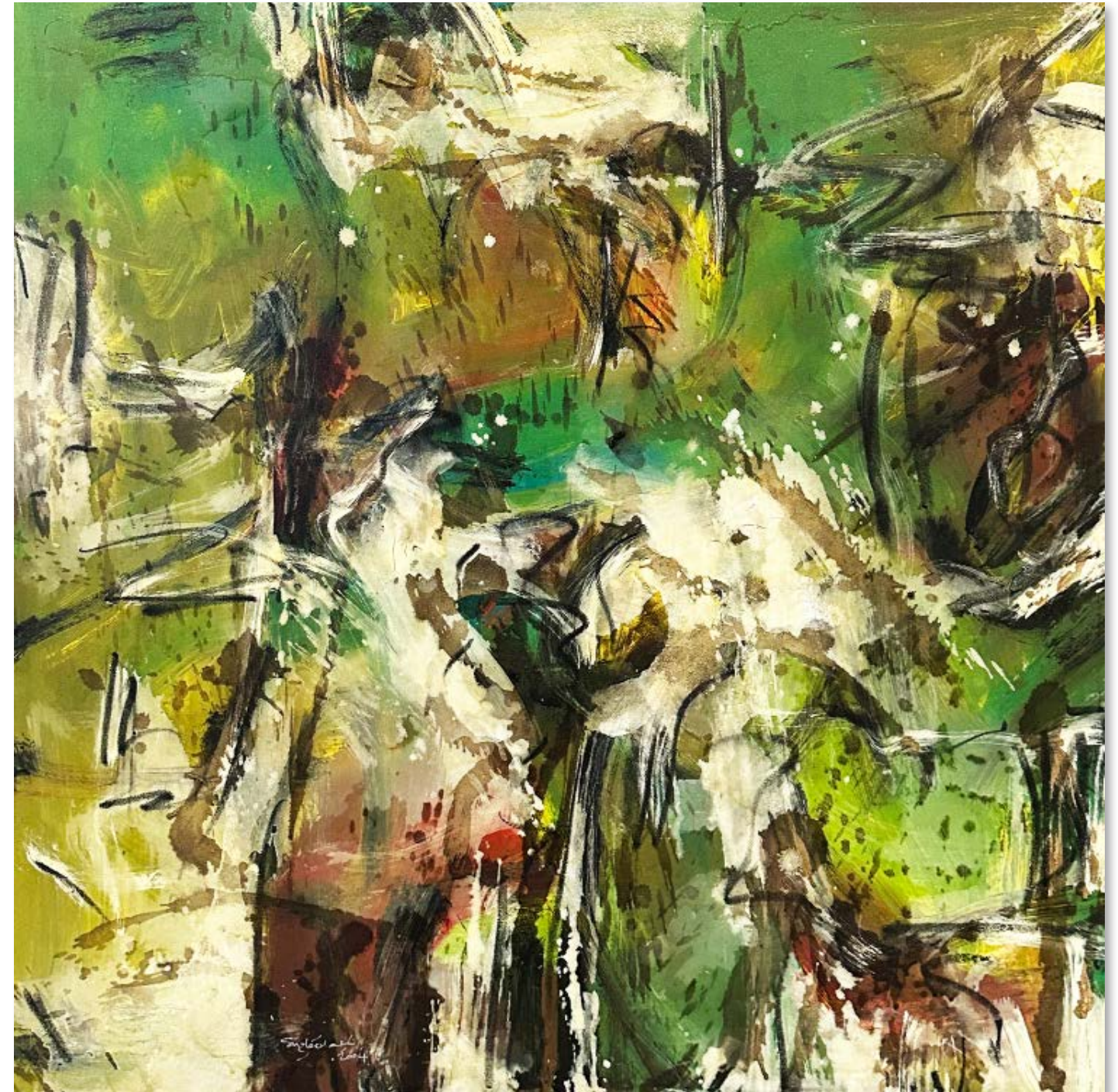
Acrylic and oil on canvas 90 x 90 cm

Private Collection, Kuala Lumpur

Signed and dated "Suzlee Ibrahim 2004"
towards lower left. Artist name, title and year
written on the verso

RM 6,000 - 10,000

Suzlee transforms the landscape into an abstract, emotional experience, blending nature with lyrical expression. Highlands is a striking canvas that captures the artist's lyrical approach to abstraction. Rendered in layered hues of green, the work evokes the vastness and serenity of highland landscapes while remaining firmly rooted in gestural expression. Known for his rhythmic brushwork and rich colour fields, Suzlee translates nature into an emotional experience, where form dissolves into atmosphere and movement.



23

SUZLEE IBRAHIM

B. Terengganu, 1967

Pangkor Series: Pangkor I, 2007

Acrylic and oil on canvas 90 x 90 cm

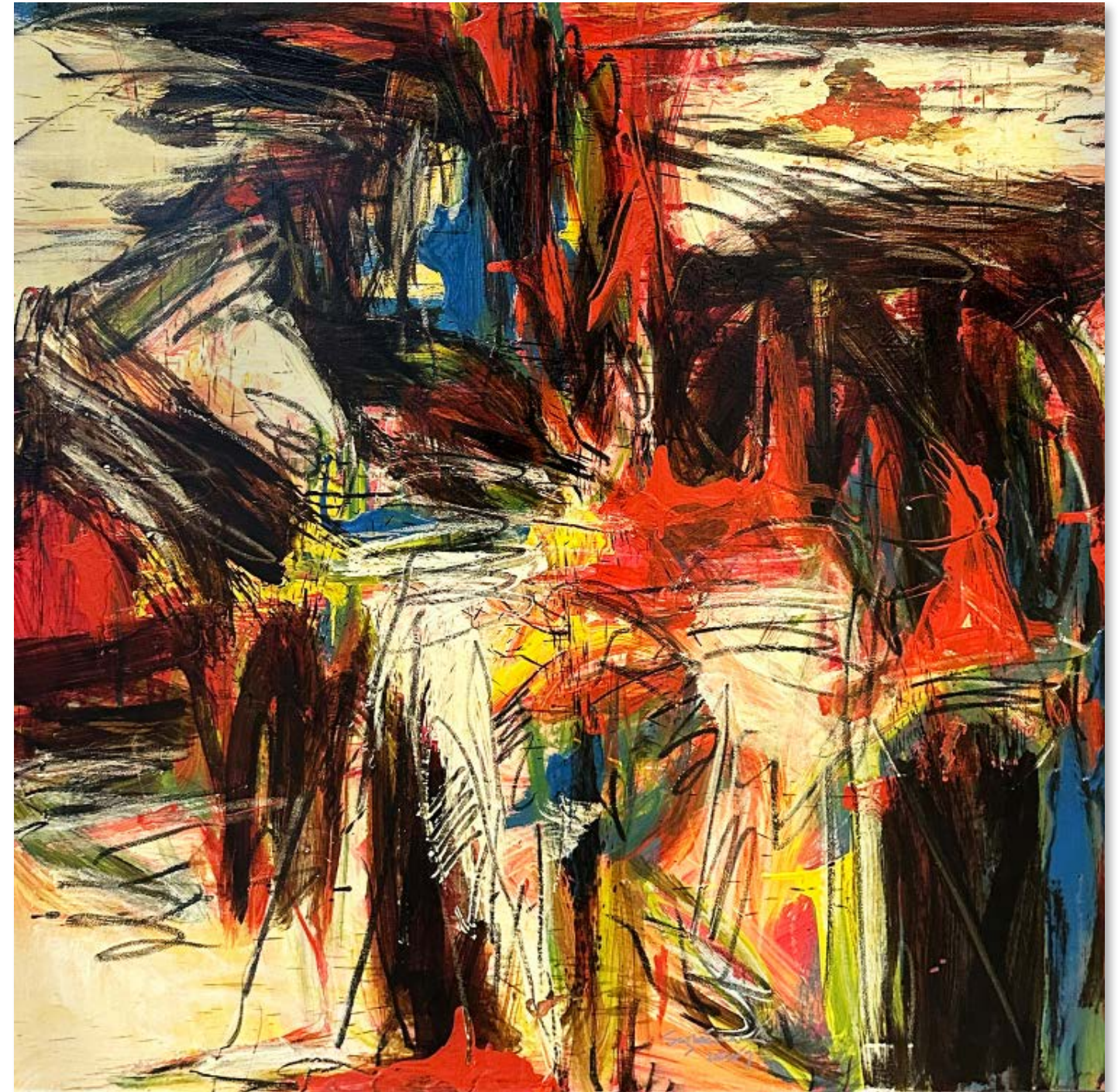
Private Collection, Kuala Lumpur

Signed and dated "Suzlee Ibrahim 2007"

towards lower right. Artist name, title and year
written on the verso

RM 6,000 - 10,000

Suzlee Ibrahim's Pangkor Series reflects his enduring engagement with abstraction and his deep sensitivity to place. Inspired by the landscapes and seascapes of Pangkor Island, the works are defined by sweeping brushstrokes, bold textures, and layers of colour that capture both the rhythms of nature and the artist's inner emotional response to it. The series embodies Suzlee's characteristic balance between spontaneity and structure, transforming natural impressions into powerful, gestural compositions. A graduate of Universiti Teknologi MARA (UiTM), he has exhibited extensively across Asia, Europe, and the Middle East, and his works are included in significant public and private collections. Known for his series based practice including the Pangkor, Rainforest, Arabia and Space series, Suzlee is celebrated for his vigorous energy on canvas and his ability to translate environment and experience into universal visual language.



24

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 4,000 - 7,000

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.



25

ILHAM FADHLI

B. Kelantan, 1980

The Obedient Son, 2014

Oil on canvas 90 x 150 cm

Private Collection, Kuala Lumpur

Signed and dated "Ilham 2014" on lower right

RM 4,500 - 9,000

Ilham Fadhli is a Malaysian contemporary artist whose dark, surreal landscapes transport viewers into unfamiliar worlds where reality and imagination collide. A graduate of Universiti Institut Teknologi MARA in 2003, he later became the 16th Artist-in-Residence at Rimbun Dahan from 2010 to 2011, an experience that shaped his explorations of absurdist and surrealist narratives. His works often feature delicate figures set against dramatic colours and eerie backdrops, creating dreamlike scenes that invite reflection on identity, tradition and the human condition. Exhibiting widely in Kuala Lumpur and abroad, Ilham has presented both solo and group shows, including Friction with Haslin Ismail in 2008, To Lie in Ruins at Pace Gallery in 2010, and international showcases such as Kembara Jiwa Fukuoka in Japan in 2013. In works like The Obedient Son (2014), he layers fragility and symbolism into his miniature worlds, portraying obedience as both anchor and burden, and prompting viewers to confront themes of family, memory and belonging. His art resonates with a haunting beauty, drawing audiences into spaces that are at once unsettling and deeply human.



26

AHMAD ZAKII ANWAR

B. Johor, 1955

Jauk, 1997

Acrylic on linen 120 x 180 cm (Diptych)

Private Collection, Singapore

Signed and dated "Ahmad Zakii Anwar '97" on lower right.

Written on verso: Ahmad Zakii Anwar, Jauk 1997, Acrylic on linen, 120 x 180cm.

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 - 70,000

Ahmad Zakii Anwar's *Jauk* (1997) is a powerful reflection of his fascination with performance, ritual and the human body as a vessel of expression. Illustrated in the artist's landmark Singapore solo exhibition titled *Ahmad Zakii Anwar: Distant Gamelan* at Art Focus Gallery in 1998 on page 33, the work captures the haunting presence of the traditional Balinese masked dancer, the *Jauk*. Through his signature mastery of chiaroscuro and meticulous realism, Zakii conveys not just the physical form of the dancer but also the psychological tension and spiritual aura that the mask embodies. The painting resonates with themes of identity, concealment and transformation, continuing Zakii's exploration of the intersections between tradition and contemporary existence.



27

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Golden Rose, 2020

Acrylic on canvas 152 x 152 cm

Private Collection, Kuala Lumpur

Signed and dated "Khairul Izham 2020" on lower center

RM 2,500 - 5,000

Mohd Khairul Izham presents a striking composition where elegance meets enigma. The acrylic on canvas work features a bold interplay of black and gold imbued with symbolic richness and visual contrast. The rose, rendered in shimmering gold against a darkened backdrop, becomes a metaphor for beauty, resilience, and transformation, central themes in Khairul Izham's artistic vocabulary. Born in 1985 in Maran, Pahang, Mohd Khairul Izham is known for his layered, symbolic works that explore memory, identity, and cultural narratives. His paintings often feature recurring emblems drawn from both personal and collective histories, presented through intricate compositions and a rich, often dreamlike palette. Golden Rose reflects the artist's refined control of colour and symbolism, offering a contemplative visual statement that is at once bold and poetic.



28

LIM AH CHENG

B. Selangor, 1968

Running Horses

Watercolour on paper 43 x 56 cm

Private Collection, Kuala Lumpur

Signed "Lim Ah Cheng" on lower right

RM 2,500 - 3,000

Lim Ah Cheng's Horses series celebrates strength, movement, and vitality through his dynamic portrayal of galloping horses. In this work, the artist employs sweeping strokes of golden yellow accented with streaks of red, imbuing the composition with both energy and elegance. The horses, long regarded as symbols of power and freedom, become a visual metaphor for resilience and triumph in Lim's hands. Born in Selangor in 1968, Lim Ah Cheng graduated from the Malaysian Institute of Art in 1989. He is best known for his horse paintings, where expressive brushwork and fluid lines capture both motion and spirit. Over the years, his works have been widely exhibited in Malaysia and abroad, earning him recognition for his ability to transform traditional subjects into contemporary statements of vitality and grace.



29

KOW LEONG KIANG

B. Selangor, 1970

Waves 10, 2024

Oil on canvas 120 x 120 cm

Private Collection, Kuala Lumpur

Signed and dated “Kow Leong Kiang” on lower left

RM 40,000 - 50,000

Kow Leong Kiang is one of Malaysia's most distinctive figurative painters, celebrated for his poetic depictions of rural life and the quiet beauty of everyday moments. Emerging to prominence after winning the Grand Prize at the Philip Morris ASEAN Art Awards in 1998, Kow developed a style that blends soft, earthy palettes with tender brushwork, often suffused with a nostalgic glow. His subjects are frequently drawn from the east coast villages of Malaysia, women in traditional attire, fishermen at rest, children playing by the sea, portrayed with a gentleness that elevates the ordinary into something timeless and contemplative. Kow's paintings are not simply visual records of kampung life, but meditations on memory, cultural identity and the changing face of tradition in the modern world. By weaving together atmosphere, light and intimacy, his works invite viewers into a space of reflection, where simplicity becomes profound and beauty lies in the quiet rhythms of daily existence.



30

TAY MO LEONG, DATO'
B. Penang, 1938
Two Dancing Beauties, late 20th century
Batik 90 x 57 cm
Private Collection, Canada
Signed "Tay Mo Leong" on lower right

RM 4,000 - 9,000

Dato' Tay Mo Leong presents a graceful composition of two female figures, majestically clad in traditional outfits caught in rhythmic motion. Rendered with flowing lines and vivid colours, "Two Dancing Beauties" encapsulates the energy of dance while celebrating femininity and elegance. The painterly textures and rich hues are hallmarks of Tay's artistic language which imbue the scene with vitality, while the subject reflects his enduring fascination with culture, movement, and the beauty of human expression.



31

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Threshing Rice, 1980's

Batik 89 x 60 cm

Private Collection, Kuala Lumpur

Signed "Teng" on lower left. Illustrated on page 36 of
Echoes of The Past book published by KL Lifestyle Art
Space in November 2021

RM 25,000 - 55,000

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



32

CHUAH SEOW KENG

B. Kelantan, 1945

Two Cockerels

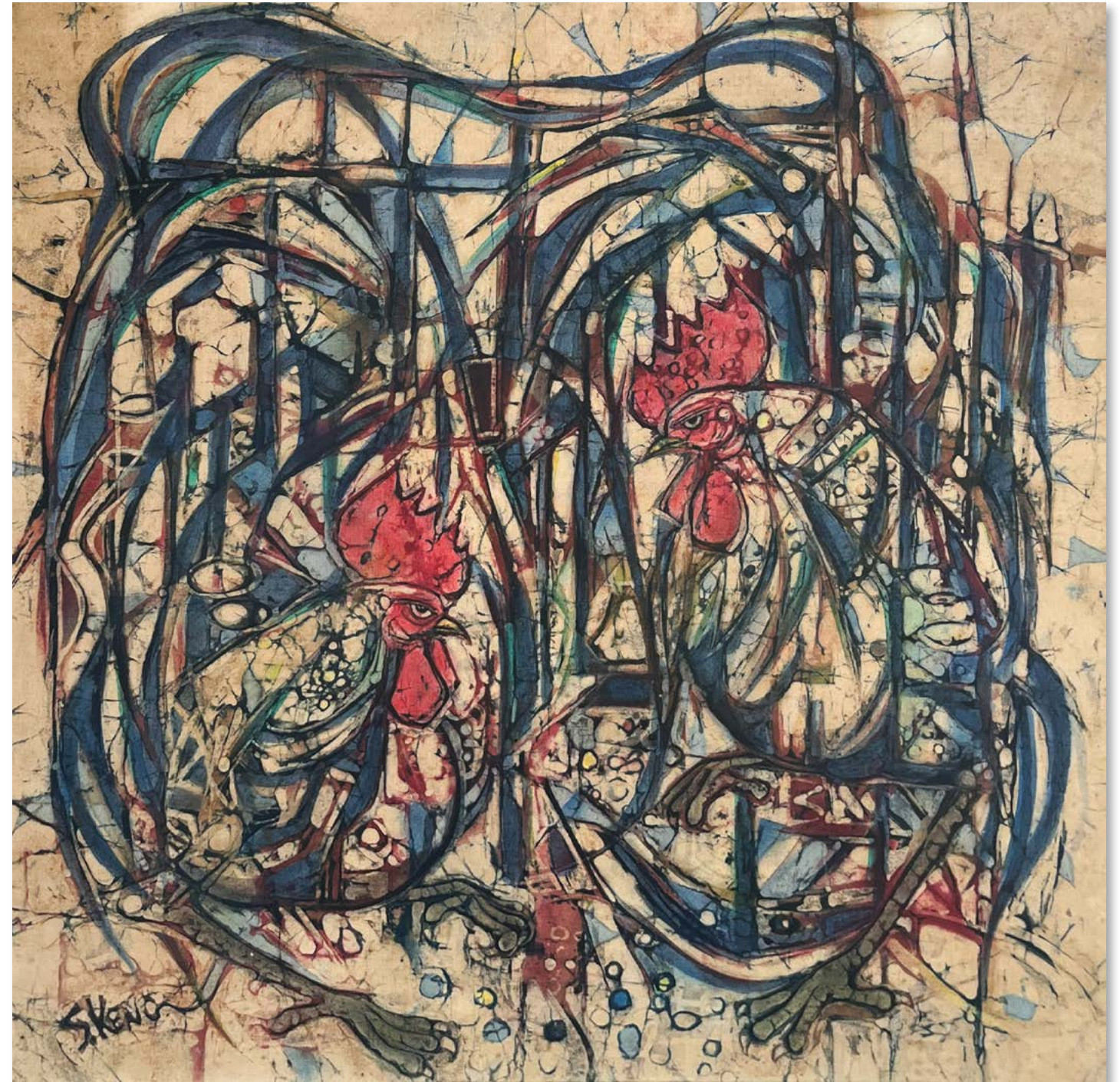
Batik 44 x 45 cm

Private Collection, Kuala Lumpur

Signed "S.Keng" on lower left

RM 2,500 -5,000

Chuah Seow Keng's *Two Cockerels* exemplifies his mastery of the batik medium, a tradition pioneered by his father, the late Chuah Thean Teng. In this composition, the artist depicts two cockerels in a vivid interplay of line, form, and colour, bringing out the dynamism and spirit of the subjects while maintaining a delicate balance of texture and design. The work highlights Chuah's ability to extend the legacy of batik painting into contemporary expression, where natural themes are infused with cultural resonance and painterly sensitivity. Born in 1945 in Kelantan, Malaysia, Chuah Seow Keng now makes his home in Penang. He was trained in batik under his father and is recognised as one of Malaysia's foremost second-generation batik painters. His works have been widely exhibited in Malaysia and internationally, with a practice that blends tradition and innovation. Known for his depictions of flora, fauna, and rural life, Chuah continues to contribute significantly to the development of batik as a fine art form.



33

CHUAH SEOW KENG

B. Kelantan, 1945

Malay Women, 1970's

Batik 43 x 58 cm

Private Collection, Kuala Lumpur

Signed "S.Keng" on lower right

RM 2,500 - 5,000

Malay Women from the 1970s reflects the artist's refined batik artistry, portraying the quiet grace and dignity of traditional Malay women. A second-generation batik painter and son of Chuah Thean Teng, Seow Keng is celebrated for merging cultural themes with expressive colour and design, cementing his role in the evolution of Malaysian batik art.



34

SEAH KIM JOO

B. Singapore, 1939

Singapore River, 1970's

Batik 59 x 43 cm

Private Collection, Canada

Signed "Seah Kim Joo" on lower right

RM 5,000 - 9,000

Singapore River is a vivid batik painting that captures both the atmosphere and spirit of one of Singapore's most iconic landmarks. Known as a pioneer of batik painting in Southeast Asia, Seah Kim Joo was among the first artists to elevate the medium from traditional craft to a fine art form. In this work, the river becomes more than a backdrop; it is the lifeblood of the city, bustling with boats, trade and daily activity, rendered through Seah's mastery of wax-resist dyeing techniques. The interplay of colours and patterns gives the scene a rhythmic vitality, while his sensitivity to detail conveys the richness of local culture and the dynamism of urban life in transition. Singapore River embodies Seah's ability to merge tradition with modern storytelling, preserving a slice of history while celebrating the timeless energy of place and community.



35

ONG KIM SENG

B. Singapore, 1945

Singapore River, 1983

Watercolour on paper 27 x 35 cm

Private Collection, United Kingdom

Signed and dated "Seng '83" on lower right

RM 18,000 - 35,000

Ong Kim Seng's Singapore River is a masterful watercolour that reflects his deep connection to the city's heritage and changing landscape. Renowned for his ability to capture light, atmosphere and architectural detail, Ong uses his brush to immortalise the river as both a historical artery of trade and a symbol of Singapore's transformation. The work resonates with nostalgia, portraying shophouses, boats and riverside activity with a warmth that recalls a bygone era, yet also celebrates the enduring spirit of the place. His delicate washes of colour and precise handling of perspective give the painting a luminous quality, where every ripple in the water and shadow on the buildings contributes to a vivid sense of life. In Singapore River, Ong offers more than a picturesque view; he creates a visual memory, reminding us of the river's role in shaping the cultural and economic identity of the nation.



36

LOW PUAY HUA

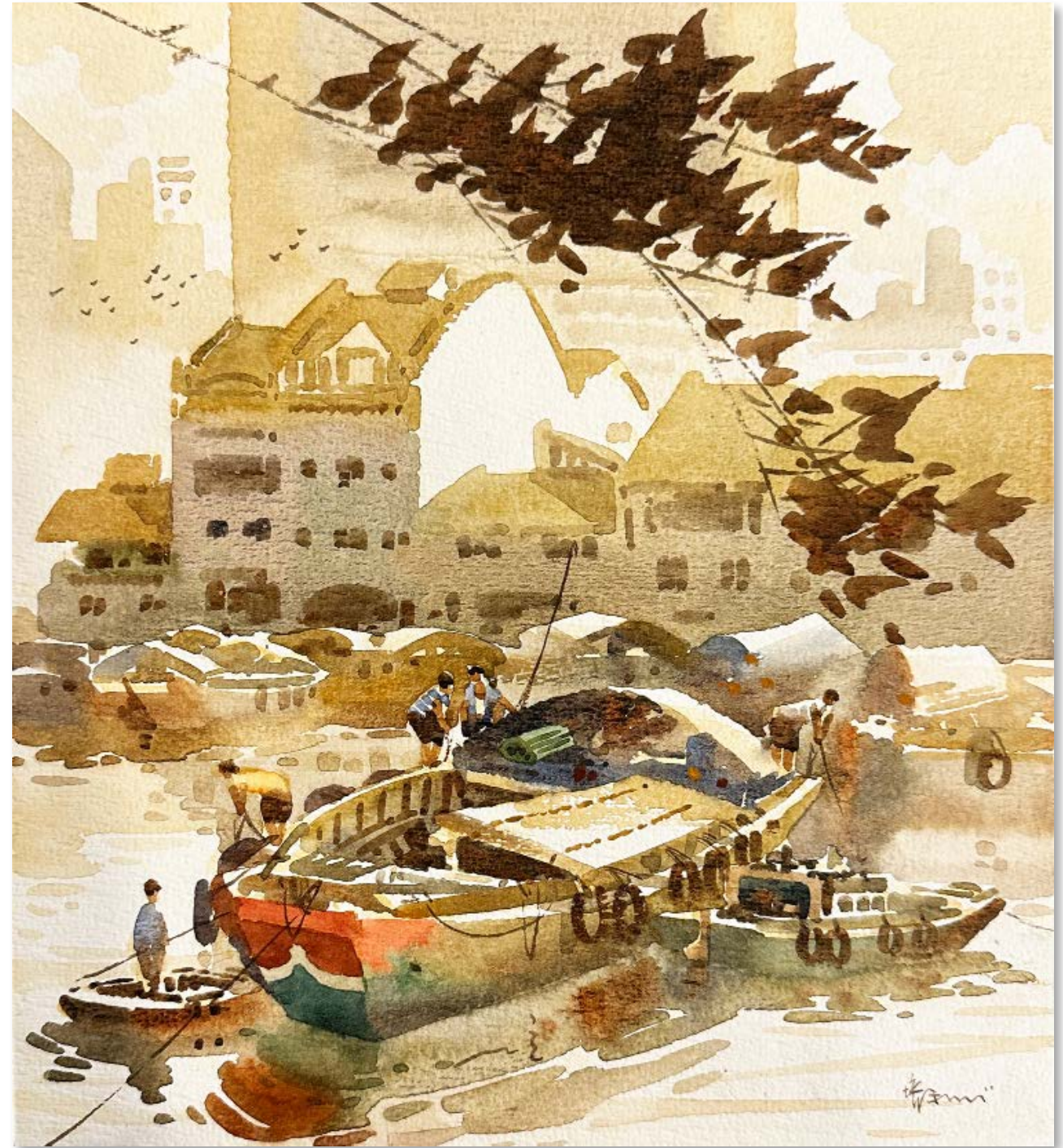
B. Singapore, 1945

Singapore River, 1980's
Watercolour on paper 27 x 24 cm

Private Collection, United Kingdom
Signed on lower right

RM 2,500 - 3,500

Known for his energetic interpretations of urban landscapes and daily life, Low often paints with a bold palette that transforms familiar scenes into dynamic visual experiences. Low Puay Hua's Singapore River reflects his signature style of vibrant colour and textured brushwork, bringing new life to one of the nation's most historic landmarks. In this work, the river is not only depicted as a geographical space but as a living artery of culture and commerce, filled with the pulse of activity and memory. His expressive strokes and saturated tones create a sense of movement and vitality, capturing both the physical beauty of the waterfront and its symbolic role in Singapore's story of progress. Through the Singapore River, Low Puay Hua reimagines the city's heritage with contemporary energy, preserving its history while celebrating its ongoing transformation.



37

TAY CHEE TOH

B. Johor, 1941

Dayak Girl, Malaysia 1968

Ink and gouache on rice paper 96 x 46 cm

Private Collection, Singapore

Signed Chee Toh with seal, inscribed
with title in English on verso

RM 8,000 - 12,000

Dayak Girl is a striking example of Tay Chee Toh's ability to merge figuration with stylised form, creating works that are both culturally resonant and visually modern. A leading figure in Malaysian contemporary art since the 1970s, Tay is known for his exploration of indigenous themes, mythologies and everyday life, often rendered through bold outlines, simplified shapes and rhythmic patterns. In Dayak Girl, the subject is presented with dignity and quiet strength, her presence elevated beyond portraiture into a symbol of heritage and identity. The artist's use of colour and line infuses the figure with vitality while maintaining a sense of serenity, balancing modernist aesthetics with cultural storytelling. The work reflects Tay's ongoing fascination with Malaysia's diverse traditions and his commitment to preserving their essence through a contemporary lens. By portraying the Dayak Girl in such an iconic, timeless manner, Tay captures not only an individual but also the spirit of a community and its place within the larger narrative of Malaysian art.



38

LYE YAU FATT

B. Kedah, 1950

Crossing the River, 1980's

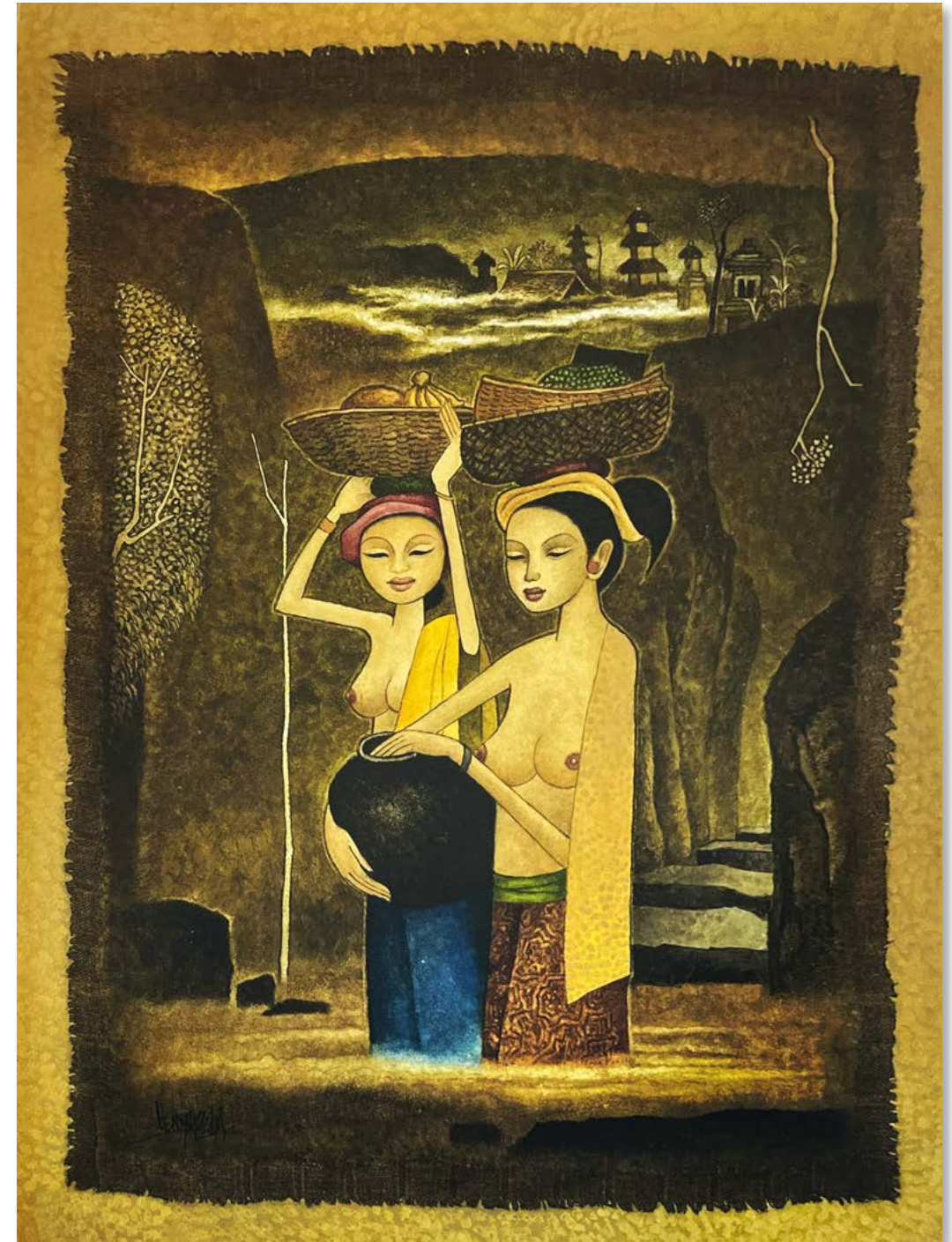
Mixed media on paper 76 x 55 cm

Private Collection, Kuala Lumpur

Signed on lower left

RM 6,000 - 9,000

Being mentored by Cheong Soo Pieng, Lye Yau Fatt admitted to being very inspired by Cheong's idea and compositions of art but despite all that, he often produced artworks that were full on the Malaysian theme and lifestyle. Known for his use of warm, earthy tones and deriving inspiration from mundane and monotonous settings in life, he paints on canvas a private moment between two women as they go about their daily chores. Fetching water and carrying baskets of fruits on top of their heads together in the midst of nature, walking across the river, and viewers can almost imagine the mystifying scene concocted by the artist. Viewers almost feel as if they are imposing on the exclusivity of the moment, and the intricacy of the design of this piece makes it seem even more homelier and cosy, the pure epitome of serenity.



39

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.



40

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.



41

YONG MUN SEN

B. Sarawak, 1896 - 1962

Penang Fishing Village, 1951

Watercolour on paper 33 x 57 cm

Private Collection, Canada

Signed and dated "Mun Sen '51" on lower left

RM 8,000 - 15,000

Yong Mun Sen is often celebrated as the father of Malaysian painting, a pioneering figure who helped lay the foundation for modern art in the country. Born in Sarawak in 1896, he was initially trained in traditional Chinese brush painting before developing a distinctive style that blended Chinese ink traditions with Western watercolour techniques. Relocating to Penang in the 1920s, Yong Mun Sen captured the landscapes, coastal scenes and everyday life of Malaya with lyrical brushwork and a sensitivity to light and atmosphere. His works are marked by freshness and immediacy whether it is a fishing village at dawn, lush tropical greenery or the gentle rhythm of kampung life, his paintings resonate with both intimacy and cultural depth. Beyond his artistic contributions, he was also instrumental in nurturing a community of artists, establishing the groundwork for art societies and movements that would flourish in Malaysia throughout the 20th century. Through his pioneering spirit, Yong Mun Sen not only documented the beauty of his surroundings but also opened the path for future generations of Malaysian artists to experiment, innovate and define their own visual identities.





42

YONG MUN SEN

B. Sarawak, 1896 - 1962

Kampong Scene, 1947

Watercolour and pencil on paper 26 x 37 cm

Private Collection, United Kingdom

Signed with initials and dated "M.S. '47" on
lower left, Sothebys Singapore label on verso

RM 7,000 - 12,000

Mun Sen's artistic forte and heart were painting landscapes in watercolour. With Western impressionism, complemented by Chinese calligraphy aesthetics, Mun Sen garnered aficionados from the US, Australia and the UK. When he came across a scene that spoke to his soul, he would swiftly set up his easel and camp stool, equipped with a brush in hand to relay it on the canvas. Mun Sen's conveyance grants viewers with an immaculate escape, a breath of fresh air or to remind people to break away from the bustling life. The 'Kampong Scene' is an illustration of just that, taking viewers back in time evoking a feeling of nostalgia.



43

YONG MUN SEN

B. Sarawak, 1896 - 1962

Penang Fishing Village, 1951

Watercolour on paper 28 x 38 cm

Private Collection, United Kingdom

Signed and dated "Mun Sen '51" on lower left

RM 7,000 - 12,000

Mun Sen's artworks are characterized by their minimalist compositions, where he often employed broad washes and minimal detailing to evoke mood and atmosphere rather than precise realism. His approach reflects a synthesis of Eastern and Western artistic sensibilities, contributing to the development of the Nanyang art style, a unique Southeast Asian art movement that blends local themes with diverse artistic influences. He traversed diverse artistic styles and mediums, cementing his legacy as one of the nation's foremost artists. Yong Mun Sen's oeuvre reflects a deep appreciation for the rich tapestry of Malaysian life and culture. Through his vibrant paintings, he captured the essence of everyday scenes, from bustling marketplaces to tranquil landscapes, infusing them with a sense of vitality and authenticity. His mastery of colour and composition brought his subjects to life, imbuing them with warmth and depth.



44

TAN CHOON GHEE

B. Penang, 1930 - 2010

Malay Kampong Village, 1962

Chinese Ink on paper 58 x 32 cm

Private Collection, Singapore

Signed and dated "Tan 1962" on lower right

RM 5,000 - 9,000

By infusing the Chinese classical paintings' calligraphic brushstrokes and the British watercolour approach, Tan Choon Ghee creates pieces that are ethereal, desirable and unmitigated in its exquisiteness. With gentle brushstrokes and the way the ink blends into the white background gives it that faint, misty glow that provides his pieces with an air of nostalgia. This composition captures wooden houses on stilts nestled amid natural surroundings, drawn with lively yet fluid lines that suggest both movement and tranquillity. This early work not only reflects Tan's technical mastery of ink but also reveals his deep sensitivity toward Malaysia's cultural landscapes, portraying the kampong as a timeless emblem of community and tradition. Tan Choon Ghee was considered one of the most established Malaysian artist. He obtained his training in art from the Nanyang Academy of Fine Arts in Singapore in 1951, before continuing to his studies at the Slade School of Art in the United Kingdom in 1958, where he was awarded scholarships from the West Germany Government and Australian Broadcasting Commission.



45

TAN CHOON GHEE

B. Penang, 1930 - 2010

**Former Straits Settlement
Government Building, Penang, 1992**

Watercolour on paper 36 x 44 cm

Private Collection, Singapore

Stamped with artist seal inscribed with chinese character "Ghee"

RM 5,000 - 9,000

Tan Choon Ghee, a revered figure in Malaysian art, is celebrated for his masterful depictions of Penang's rich cultural heritage in the old buildings, shops and vibrant street scenes. With a keen eye for detail and a deep sense of nostalgia, Tan captures the essence of everyday life in Penang, from bustling markets to quaint alleyways. His distinctive style, characterized by bold brushwork and a vivid colour palette, breathes life into his subjects, inviting viewers to immerse themselves in the sights and sounds of the island. Through his evocative paintings, Tan Choon Ghee preserves the spirit and legacy of Penang's past as seen in this painting of the former Straits Settlement government building in Penang, located on Beach Street, which is now the Penang Islamic Council building. While parts of the original structure from the 1900s were destroyed during the Japanese occupation in World War II, the remaining wing showcases the elegant, classical-style architecture from that era.



46

JEHAN CHAN

B. Melaka, 1937 - 2011

Misty Morning, 1995

Ink and watercolour on paper 78 x 101 cm

Private Collection, Kuala Lumpur

Signed and dated "Jehan Chan '75" on lower left

RM 4,000 - 7,500

Jehan Chan and his paintings were heavily influenced by his father, Chan Wee Sim, a scholar-artist. His father was among the first working in the Chinese brush medium to incorporate the Malaysian milieu and spirit into the centuries old traditional painting. Combining the use of the ancient and traditional Chinese painting skills and the Malaysian spirit and environment, the outcome is simply fabulous and unique. In this piece, Jehan was to engage again with the subject matter of a near-surreal view of a fisherman, his ship and the beauty of the ocean. In the late 1980s, Jehan began experimenting with watercolour on rice paper and made this his distinguishing style after perfecting it. Frank Sullivan gave him his first two solos at the Samat Art Gallery in 1968 and 1970. Jehan was the recipient for the Merit Award in the Art India Exhibition and the 1st Prize (Category D) in the Salon Malaysia competition. He was a student at the Nanyang Academy of Fine Arts, during which his mentor was the legendary Cheong Soo Pieng.



47

ERIC QUAH

B. Perak, 1946

Panorama #02

Panorama #05

Panorama #08

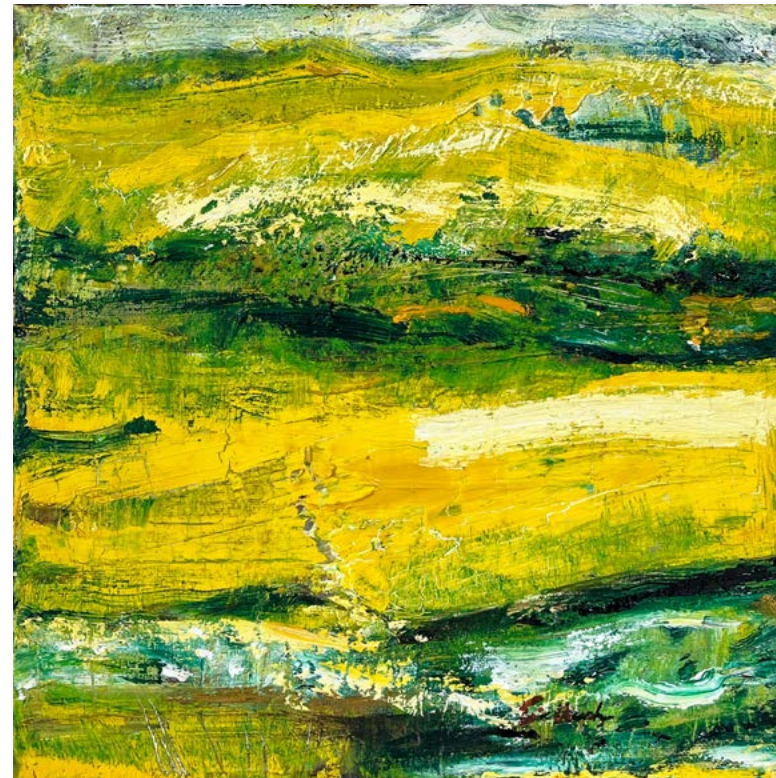
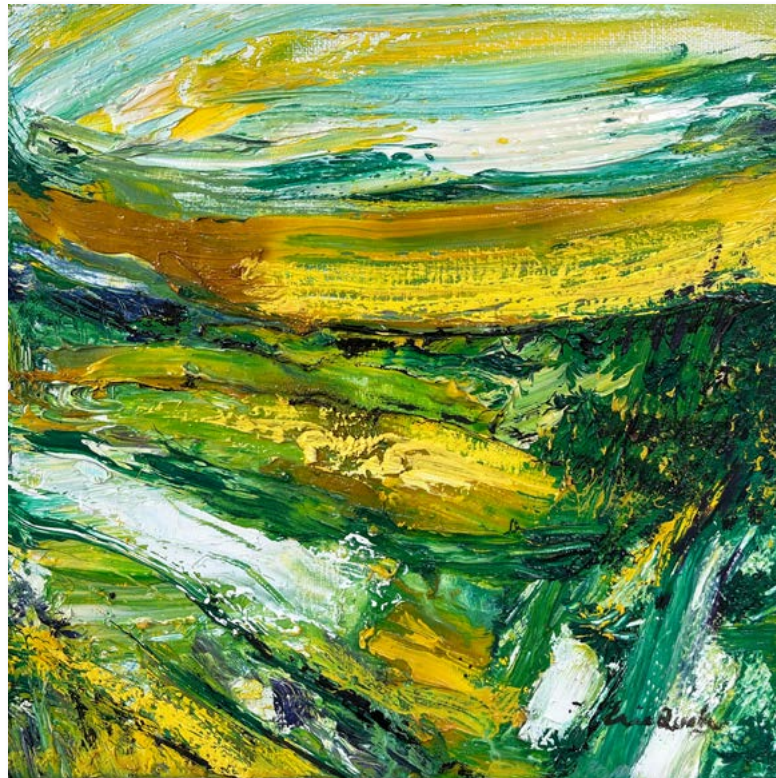
(Padi Fields series), 2007

Oil on canvas 31 x 31 cm (3 Artworks)

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 7,500 - 12,500



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. 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.

48

ENG TAY

B.Kedah, 1947

**An Interesting Moment IV, 1978 (Edition 99/150)
& Sigh of Spring, 1980 (A/P)**

Etching on paper 40 x 46 cm & 65 x 51 cm (2 Artworks)

Private Collection, Canada

Titled “ An Interesting Moment IV” on lower center, signed and dated “Eng Tay ‘78” on lower right.

Titled “Sigh of Spring” on lower center, signed and dated “Eng Tay ‘80” on lower right.

RM 2,800 - 4,500



These early etchings by Eng Tay encapsulate the artist's enduring themes of intimacy, nostalgia, and the quiet poetry of everyday life. In *An Interesting Moment IV* from 1978, Tay captures a fleeting scene with gentle humour and empathy. The composition reveals his mastery of etching as a medium where balancing fine detailing with an atmospheric simplicity became a hallmark of his later paintings and sculptures. Meanwhile, *Sigh of Spring* evokes a tender mood of renewal and contemplation rendered through Tay's delicate line work and soft tonal gradations. The work reflects his sensitivity to human emotion, transforming ordinary moments into meditations on warmth and togetherness. Both works illustrate Tay's early explorations into narrative and form, where time seems to pause and human connections take centre stage.

49

ENG TAY

B.Kedah, 1947

The Gathering, 1982

Etching on paper (A/P) 42 x 69 cm

Private Collection, Singapore

Titled "The Gathering" on lower center, signed and dated "Eng Tay '82" on lower right

RM 3,000 - 4,500

Rooted in memory and cultural tradition, *The Gathering* stands as a poignant early example of Eng Tay's printmaking practice. Known for his lyrical portrayals of everyday life, Tay captures the quiet intimacy of communal moments, here rendered in delicate lines and textured aquatint, evoking both nostalgia and timelessness. This etching belongs to a period when Tay, having trained at The Art Students League of New York, began to fuse his Southeast Asian heritage with modern graphic sensibilities. The figures, gently abstracted yet emotionally resonant, convene in a harmonious composition that reflects the artist's enduring themes of family, music, and human connection. Eng Tay is a Malaysian born artist known for his poetic, dreamlike paintings, etchings, and sculptures. His style often captures tender human interactions like family scenes, village life, and gentle expressions of intimacy with soft colour palettes and a somewhat nostalgic, storybook quality. His figures tend to be simplified, almost stylized, conveying emotion through composition and body language rather than detailed realism.



50

AGUS SUWAGE

B. Indonesia, 1959

**Happiness Is When What You Think What You Say
And What You Do Are In Harmony, 2024**

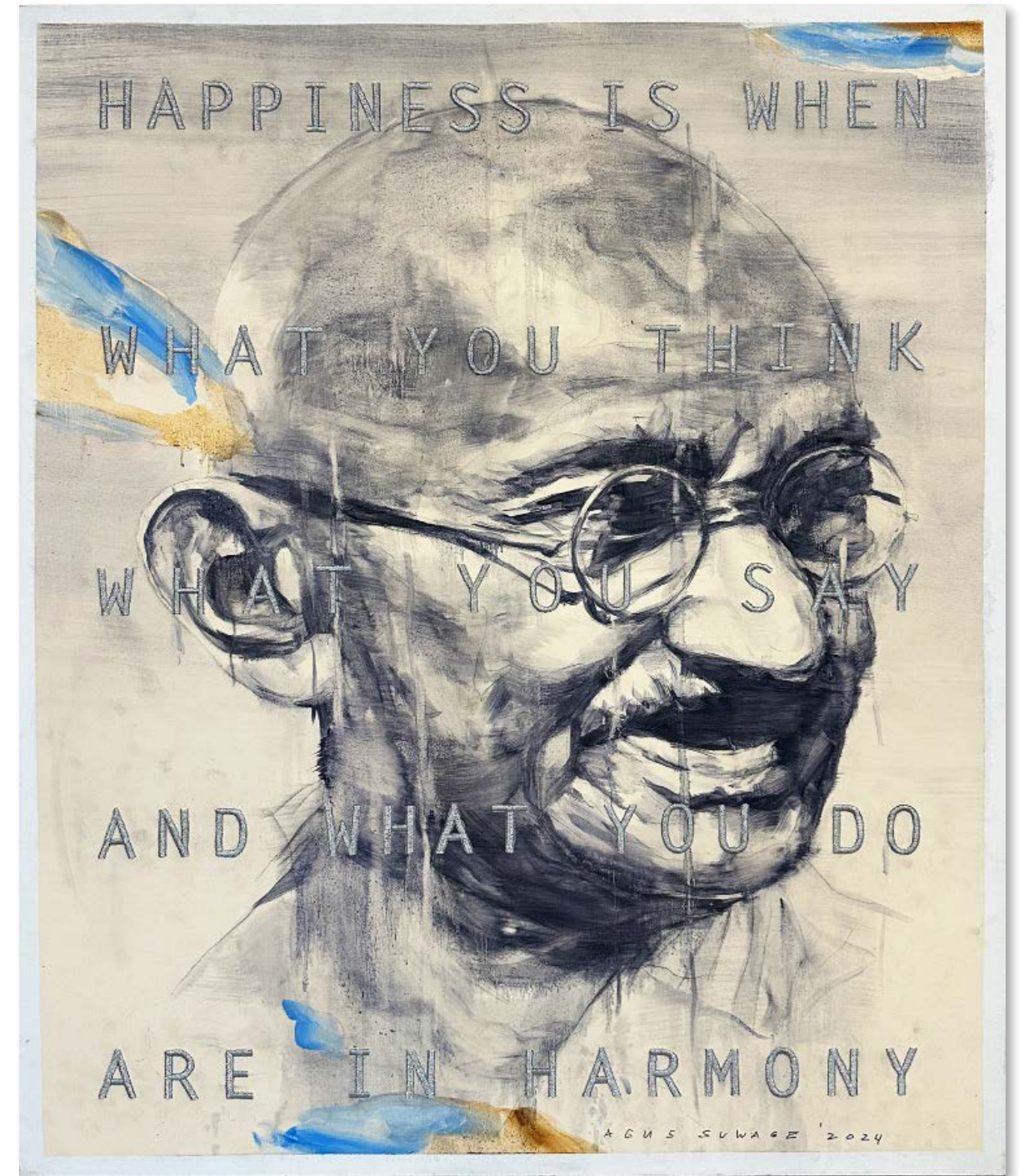
Acrylic and embroidery on canvas 90 x 70 cm

Private Collection, Kuala Lumpur

Signed and dated "Agus Suwage 2024" on lower right

RM 4,800 - 9,000

Agus Suwage is one of Indonesia's leading contemporary artists, renowned for works that confront identity, politics and the human condition with wit and provocation. Born in Purworejo in 1959 and trained in graphic design at the Bandung Institute of Technology, he is best known for his recurring self-portraits, used as a lens to explore themes of power, faith, consumerism and mortality. Moving fluidly between painting, installation, collage and sculpture, Agus blends popular culture, religious imagery and political commentary to create works that are playful yet unsettling. With exhibitions across Asia, Europe and the United States, his art has become a vital voice in Southeast Asian contemporary practice, resonating far beyond Indonesia.



51

JEIHAN SUKMANTORO

B. Indonesia, 1938 - 2019

Miryam, 1997

Oil on canvas 70 x 70 cm

Private Collection, Kuala Lumpur

Signed and dated "Jeihan '97" on upper left

RM 5,000 - 9,000

Women are enigmatic, incomparable and made to be revered, although unfathomable, according to the artist. Perhaps that is why the artist chooses to paint his subject's eyes black, to signify the depth of mystery that surrounds a woman despite being unsettling at first. Dramatic and striking, there are many theories that surround the technique of painting black on the eyes of his subjects, and one of the few that were procured was that Sukmantoro was notorious for his non-conformist views when it came to painting the eyes, and the other being that he preferred his subjects to look out-of-this-world. "We are all walking in the darkness of mystery, we still don't know where we'll go," added the artist. Formerly a student in ITB, Indonesia, he never completed his studies due to his rebellious nature. When he was about 5 years old, he had an accident that left him with a brain injury. He was believed to be dead, but he awakened before he was buried. This experience was believed to play a significant role in his paintings.



52

JEIHAN SUKMANTORO

B. Indonesia, 1938 - 2019

Dewina, 2010

Oil on canvas 45 x 45 cm

Private Collection, Singapore

Signed and dated "Jeihan '10" on upper right

RM 5,000 - 12,000

Internationally sought after for his tasteful figurative portraits, the hallmark of Jeihan's artworks is his subject's blank eyes. Dramatic and striking, the effect can be unsettling but the peculiarity and air of mystery surrounding it draws viewers in. Perhaps this is the artist's commentary on not conforming to society's standards. While there's a saying that the eyes are the gateway to the soul, there is plenty of soul to be found in his work despite the absence of his subject's eyes, as in this painting. One could discern a sense of calmness and quiet strength from the subject's expression, and the transition from brown to orange in the background could signify the journey from darkness to hope.



53

JEIHAN SUKMANTORO

B. Indonesia, 1938 - 2019

Alia, 2010

Oil on canvas 45 x 45 cm

Private Collection, Kuala Lumpur

Signed and dated "Jeihan '10" on upper left

RM 5,000 - 12,000

Jeihan Sukmanto is celebrated as one of Indonesia's foremost modern painters, recognised for his figurative works marked by bold outlines and his signature darkened eyes. In *Alia*, he captures the sitter with simplicity and restraint, allowing quiet emotion to resonate through form and composition. The work reflects Jeihan's enduring exploration of identity and the inner spirit, making it a poignant example of his evocative portraiture.



54

ERICA HESTU WAHYUNI

B. Yogyakarta, 1970

Sweet Harvest Time

Acrylic on canvas 79 x 108 cm

Private Collection, Singapore

RM 6,000 - 10,000

Erica's paintings are unpretentious expressions of her experiences and interests. While playful and childlike, they are never simplistic, often carrying narrative qualities that reveal her worldview. Her works feature imaginative compositions, exaggerated forms, and animated surroundings, enriched with bright primary colours that enhance their sense of fun and vitality. Born in Yogyakarta in 1971, Erica began painting in primary school and trained under noted artists Suharto PR and Herry Wibowo. She later studied at the Indonesian Fine Art Institute, Yogyakarta, and the Surikov Institute of Art, Russia. Today, she is recognised as one of Southeast Asia's most promising contemporary artists.



55

R.B.ALI

B. Sumatra, 1975

Titip Cinta, 2012

Acrylic on canvas 130 x 90 cm

Private Collection, Singapore

Artist name, title, medium and dimensions on the verso

RM 5,500 - 10,000

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.



56

HO HUU THU

B. Vietnam, 1942 - 2024

Nude Lady with Lotus, 1989

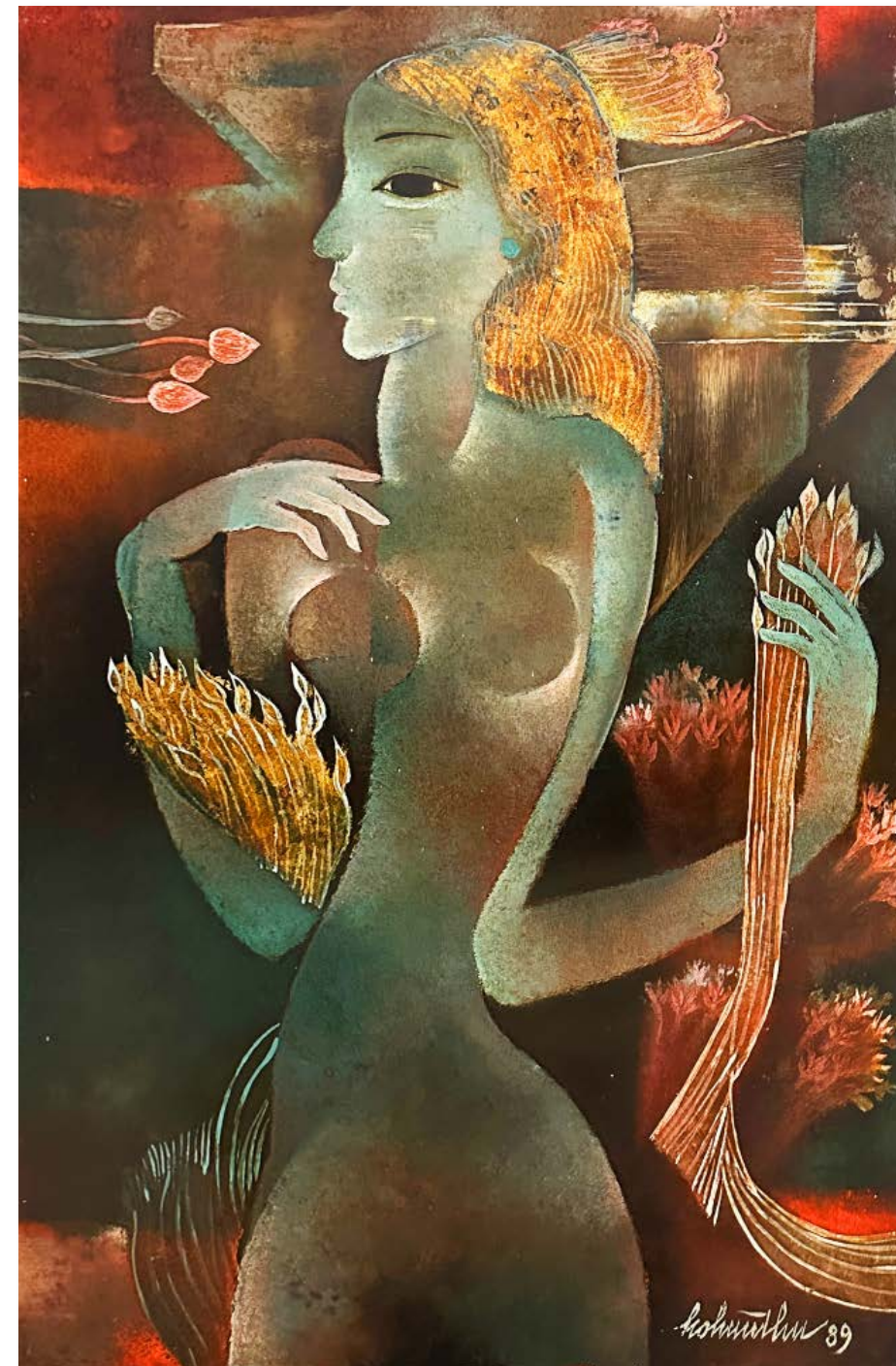
Lacquer on wood 64 x 42 cm

Private Collection, Singapore

Signed and dated "Ho Huu Thu '89" on lower right

RM 30,000 - 55,000

A graduate from the National Fine Art College of Saigon in 1964 and former lecturer of the Vietnam National Fine Art College of Saigon, Vietnamese artist Ho Huu Thu is celebrated for his poetic and lyrical approach to painting, often weaving together themes of femininity, spirituality, and nature. In *Nude Lady with Lotus*, the artist presents a serene and contemplative composition where the female figure is gracefully intertwined with the lotus flower, recognised as a symbol of purity, resilience, and enlightenment in Vietnamese culture. The delicate treatment of form and texture, coupled with Ho Huu Thu's signature tonal harmonies, creates a dreamlike aura that invites quiet reflection. This work exemplifies the artist's ability to balance sensuality with symbolism, making it a poignant representation of both personal and cultural expression.



57

BUI HUU HUNG

B. Vietnam, 1957

Still Life, 1997

Lacquer on wood 122 x 122 cm

Private Collection, Singapore

Signed "Bui Huu Hung" on lower left.

Acquired by the previous owner at the Operation Smile Charity Art Auction,
Hanoi, in June 1998 and comes with receipt from Hanoi Studio for USD 3,050

RM 35,000 - 55,000

A distinguished Vietnamese artist, Bui Huu Hung best known for reviving and innovating the traditional lacquer painting technique was trained at the Vietnam College of Fine Arts, where he mastered the age old medium, transforming it into a contemporary form while preserving its rich cultural heritage. Hung has exhibited extensively across Asia, Europe, and the United States, earning recognition for his ability to merge traditional Vietnamese aesthetics with modern sensibilities. In this Still Life painting, Bui Huu Hung applies his delicate craftsmanship and meticulous layering of lacquer to present an intimate composition. Everyday objects are rendered with elegance and quiet dignity, their surfaces shimmering with depth and texture unique to the lacquer medium. Through this work, Hung not only showcases his technical mastery but also evokes a contemplative atmosphere, where simplicity and refinement intertwine. This still life exemplifies his enduring pursuit of beauty within the ordinary, reimagined through a medium deeply rooted in Vietnamese cultural identity. In doing so, his work resonates deeply, reminding us to find beauty in simplicity and meaning in the everyday.



58

DANG XUAN HOA

B. Vietnam, 1959

Objects in My House, 1995

Oil on linen 59.7 x 80.6 cm

Private Collection, Singapore

RM 30,000 - 75,000

Dang Xuan Hoa was born in 1959 in Nam Dinh and is a graduate of Hanoi Fine Arts College. Hoa has frequently exhibited with the celebrated group known as the “Hanoi Gang of Five”. Dang Xuan Hoa’s work has an expressionistic, abstractionist orientation combined with traditional humanistic ideas. Humans and objects are his two main topics and probably follow him throughout his life. Hoa’s paintings not only have depth but also are powerful in their simplicity and emanate a sensation of perfection. For him, painting is a process of spiritual development in which love and respect for life serve as a way to better understand. Dang Xuan Hoa is one of the few younger artists who are represented in the prestigious Vietnam Fine Arts Museum as well as Singapore Art Museum. He has participated in several solo and group exhibitions both in Vietnam and abroad including Cuba, Singapore, Hong Kong, Netherlands, United Kingdom, and United States.



59

DINH QUAN

B. Vietnam, 1964

Seated Woman (Femme Assise), 1997

Lacquer and gold on wood panel 100 x 120 cm

Private Collection, Singapore

Signed on lower right

Provenance Acquired by the previous owner at the Operation Smile
Charity Art Auction, Hanoi, in June 1998 and comes with receipt from
Studio Hanoi for USD 1,400

RM 12,000 - 25,000

Dinh Quan graduated from Hanoi University of Fine Art in 1990 and has progressively held many exhibitions in Vietnam and foreign countries such as Thailand, Singapore, Japan, Hong Kong, Europe and the United States. Dinh Quan has adapted his lacquer art to combine other artistic disciplines such as sculpture and is constantly experimenting with innovative and more complex techniques. He has become something of a national treasure as an artist and his work is highly regarded in his home country. The strong and resilient female form, often depicted in a refined, surrealist style, has been at the core of his work. Whilst some of his female imagery has an almost ghostlike feel, he is most famous for his depiction of women with their strength reflected in the multi-layered lacquers that have become his signature. He is also heavily influenced by his homeland, relationships, emotions and his Buddhist beliefs.





60

NGUYEN THANH CHUONG

B. Vietnam, 1949

Child & Buffalo, 2004

Lacquer on panel 35 x 62 cm

Private Collection, Japan

Signed and dated "T.Chuong '04" on lower right

RM 2,500 - 4,000

This distinguished contemporary artist, Nguyen Thanh Chuong from the Bắc Ninh Province in Vietnam is celebrated for his vibrant and evocative paintings that blend traditional Vietnamese themes with modernist styles. Chuong's work is deeply rooted in Vietnamese culture and tradition. His paintings often capture the beauty of the Vietnamese countryside, with lush greenery, tranquil waters, and harmonious compositions. Chuong's ability to evoke emotion through his art is exceptional. His portraits, in particular, are characterized by a delicate touch and a profound understanding of the human spirit. His works are highly sought after by collectors worldwide, and he is considered one of the leading figures in contemporary Vietnamese art.

61

TRUONG DINH HAO

B. Vietnam, 1937

Four Absract Figures, 1994

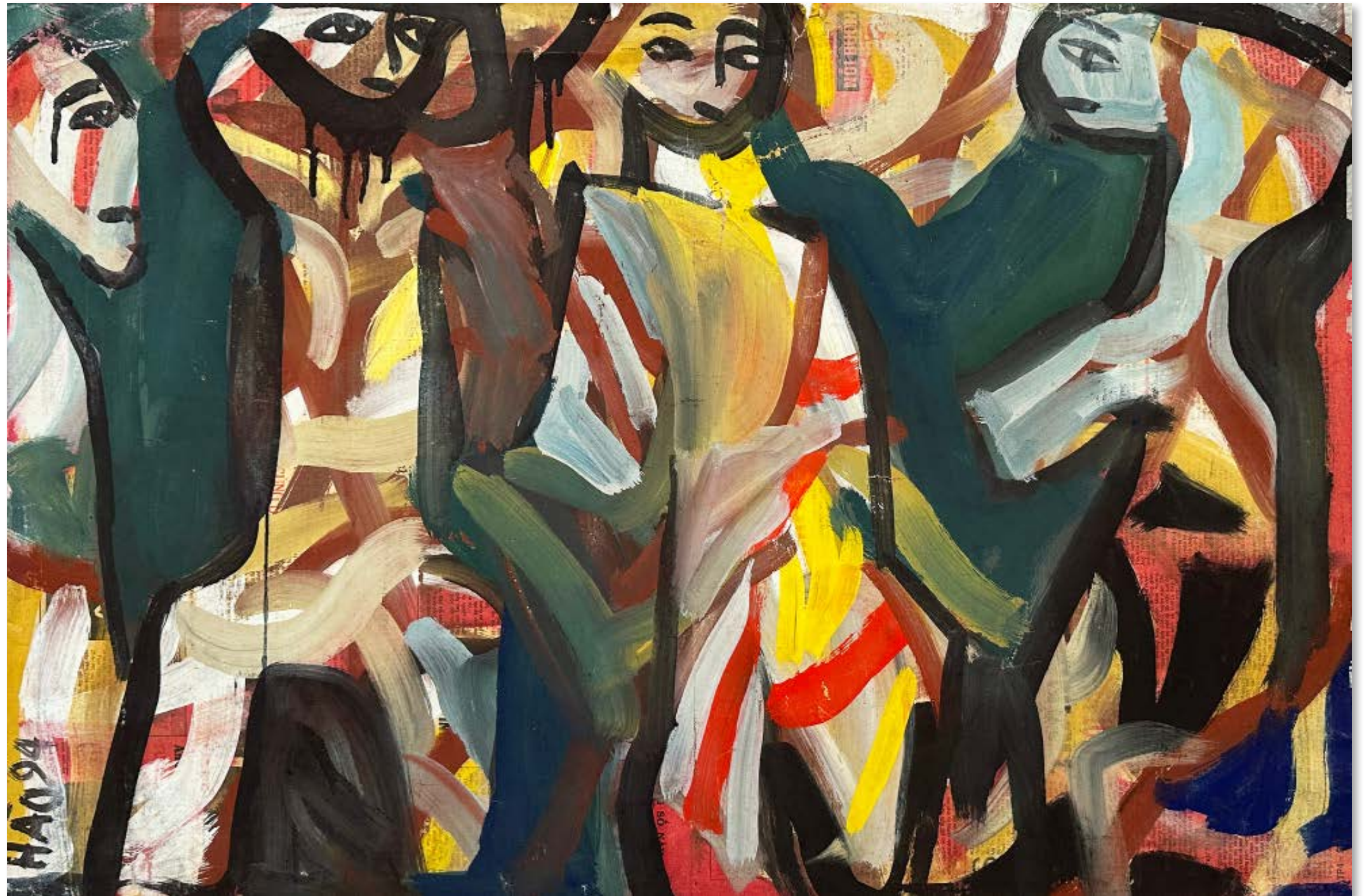
Gouache on newspaper 58 x 84 cm (Unframed)

Private Collection, Singapore

Signed and dated "Hao '94" on lower left

RM 3,000 - 5,000

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



ABDULLAH ARIFF

B. Penang, 1904 - 1962

Grand Canyon Arizona, 1960**Watercolour on paper 38 x 54 cm**

Private Collection, Kuala Lumpur

Signed "Abdullah Ariff" on lower left. Illustrated on page 184 of "Abdullah Ariff - Father of Modern Art In Malaysia" book published by Balai Seni Lukis Negara in 2006

RM 60,000 - 75,000

Abdullah Ariff was an art teacher at the Anglo-Chinese School in Penang. He, along with fellow artist Yong Mun Sen were the forerunners of watercolour painting in Malaysia. They were also the only two local members of the Penang Impressionists club, an art group whose members were made up of European colonials. In 1947, he worked for the Straits Echo newspapers in Kuala Lumpur as a cartoonist. He held his first few solo exhibitions at the Mint Museum, the Ownbey Hall and the Malayan Embassy in the United States. A road in Air Itam, Penang, is named after him, making him the only artist to ever receive such an accolade. His personal philosophy was, "Art has no obstacles". Executed with watercolour, this "Grand Canyon, Arizona" composition conveys the vastness and grandeur of the canyon's rugged terrain, layered rock formations, and dramatic play of light and shadow. This rare work, painted during his travels abroad, reflects both the artist's adaptability in subject matter and his unerring skill in capturing atmosphere. It stands as a testament to Abdullah Ariff's place as an artist of international vision while remaining deeply rooted in his Malaysian identity.



63

M.ZAIN

B. Terengganu, 1939 - 2000

Fishing Village, 1970's

Oil on canvas 37 x 58 cm

Private Collection, Kuala Lumpur

Signed "M.Zain" on lower left

RM 8,000 - 12,000

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



64

A.B.IBRAHIM

B.Kedah, 1925 - 1977

Malay Kampong at Night, 1960's

Watercolour on paper 26.5 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.





65

M.F.SHUIB

B.Penang

**Penang Paddy Field with View of Kedah Peak, 1950's
& Penang Rice Farmers, 1950's**

Watercolour on paper 27 x 37 cm (2 artworks)

Private Collection, United Kingdom

Signed "M.F.Shuib" on lower right

RM 2,800 - 6,000



Penang-born artist, M.F.Shuib, was best known for his watercolour landscapes and scenes of rural life, particularly those depicting Penang's villages and paddy fields in the mid-20th century. A self-taught painter, he became an active member of the Penang Art Society and contributed significantly to the local art scene during its formative years. His works are treasured for their nostalgic quality, capturing the essence of Malaya's agrarian way of life with sincerity and charm. Rendered in delicate watercolour, the paintings highlight the expansive fields, traditional farming practices, and the quiet dignity of the people who cultivated them. With gentle brushwork and atmospheric tones, Shuib conveys both the beauty of the natural environment and the cultural heartbeat of Penang's countryside during an era of transition. These works stand as lyrical tributes to a vanishing way of life, seen through the eyes of one of Penang's early artistic voices.

66

ABDUL GHANI AHMAD

B. Kedah, 1945

Rumah Kampong, 1988

Watercolour on paper 55 x 88 cm

Private Collection, Kuala Lumpur

Signed and dated "Abd Ghani Ahmad '88" on lower right

RM 2,500 - 4,500

Born in Kedah in 1945, Abdul Ghani Ahmad is a self taught artist who has successfully risen from being a street artist to a widely known artist locally and internationally recognized. The artist defines his paintings as a documentation of our local heritage and he believes that painting is one of the best ways to preserve our traditions and heritage for future generations. Abdul Ghani began actively using watercolours around 1986 and his favourite theme using this technique is the portrayal of rural scenes and nature. He personally feels that although photography produces accurate images, it cannot be compared to watercolour based artwork as it features numerous techniques that satisfy its audience. The beauty of his artworks featuring this technique is that it looks timeless and very much easily appreciated, even if one isn't an art enthusiast.



67

MANSOR GHAZALLI

B. Perak, 1930 – 2009

Tasek Di Bangi

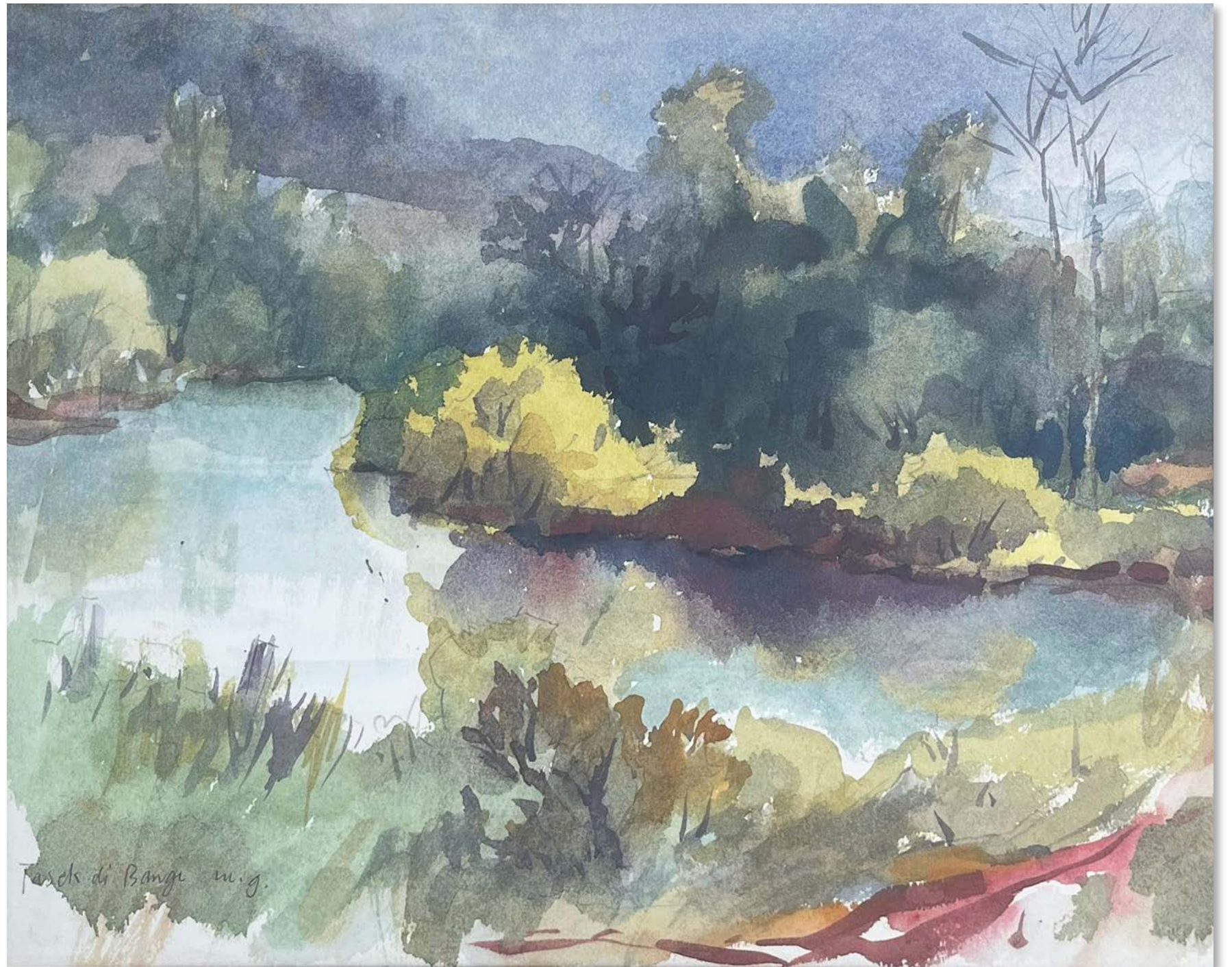
Watercolour on paper 29 x 37 cm

Private Collection, Kuala Lumpur

Titled and signed "Tasek di Bangi m.g." on lower left

RM 2,500 - 5,000

Born in 1930 in Bukit Chandan, Kuala Kangsar, Mansor taught art at the Sekolah Menengah Bentara Luar in Batu Pahat until his retirement in 1986. Mansor's passion was always art which led him to study in Brighton in the '60s. Mansor's niche was watercolour paintings. Albeit his brief study in Brighton, his spirit remained true to his origins. He was a dying breed of al-fresco artist who would just whip out his painting pad to capture whatever scene that put a sparkle in his eyes when he was out and about, evident by his paintings of ramshackle houses, a riverside and stilt Malay houses. One can easily succumb to the allure of this painting which emits such beautiful dashes of calming hues. Capturing the scenic lake and the lush greenery, Mansor Ghazalli evokes nostalgia with this piece.



68

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Three Nude Figures, 2001

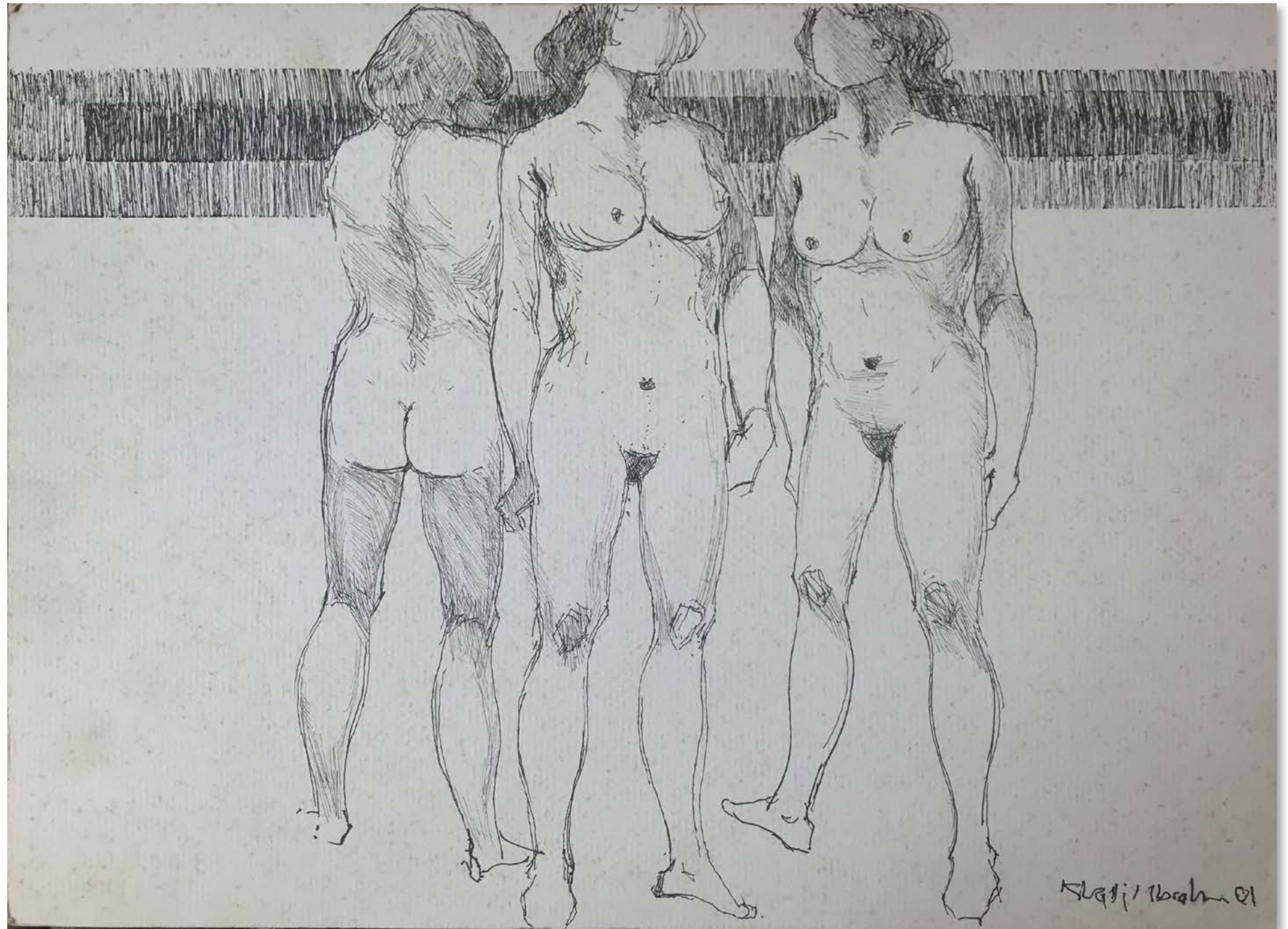
Ink on paper 27 x 37.5 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim 91" on lower right

RM 2,800 - 7,000

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



69

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Ladies on the Beach, East Coast series, 1995

Watercolour on paper 26 x 36 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim '95" on lower right

RM 2,800 - 7,000

Khalil Ibrahim remains one of Malaysia's most celebrated artists, renowned for his depictions of the East Coast community and their traditions. Trained at the Central Saint Martins School of Art, London, Khalil's career spanned over five decades, during which he developed a distinctive style that fused modernist sensibilities with local subject matter. In Ladies on the Beach from the artist's sought after East Coast Series , Khalil captures the grace and vitality of women along the shoreline, their sarongs flowing in rhythmic harmony with the sea breeze. The fluidity of his brushwork and his sensitive use of colour embody both movement and atmosphere, reflecting his deep affection for the East Coast way of life. This work epitomises Khalil's enduring ability to immortalise the beauty of communal bonds, culture, and nature through an intimate and lyrical lens.



70

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Fishermen series, 1995

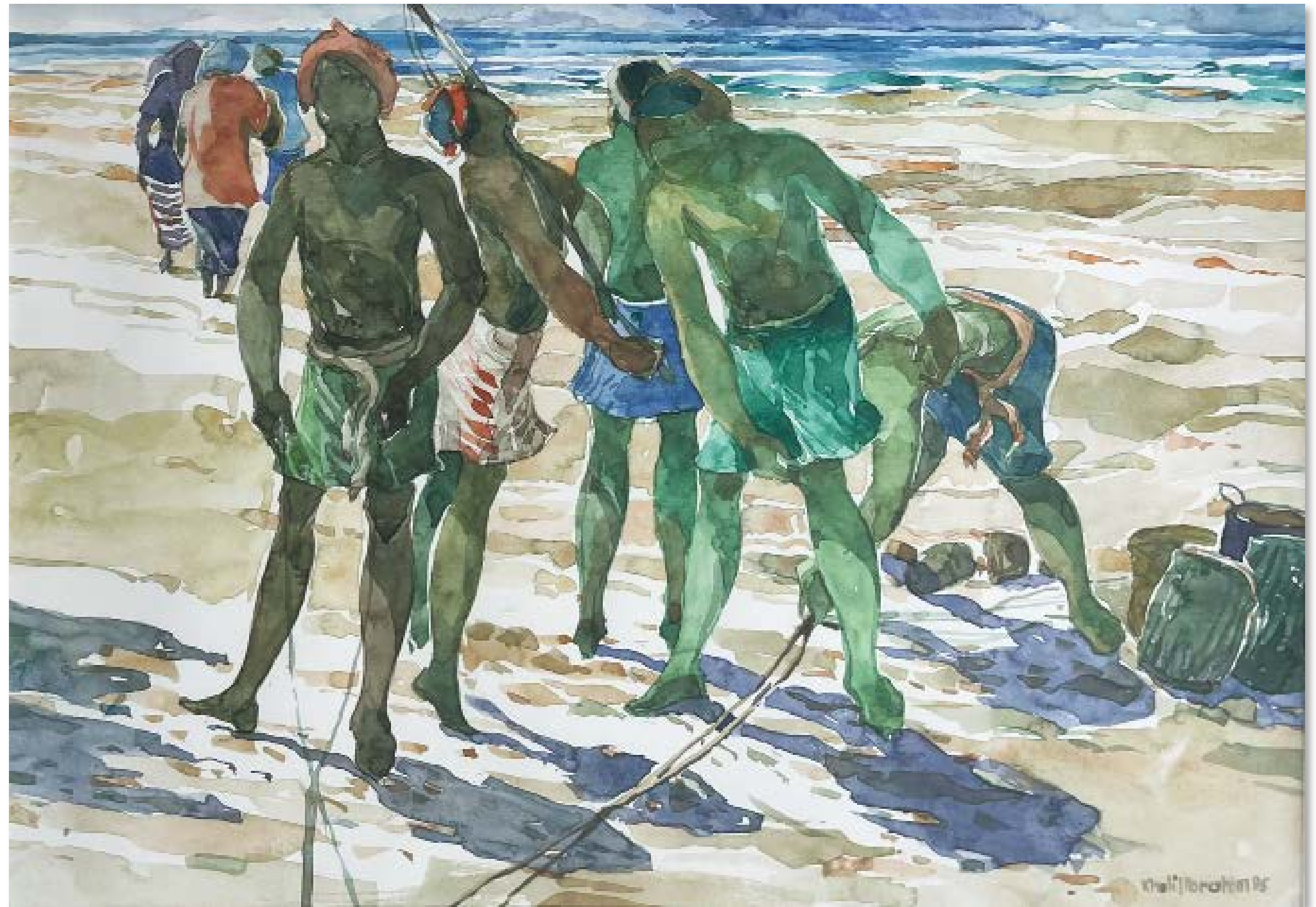
Watercolour on paper 26 x 36 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim '95" on lower right

RM 2,800 - 7,000

Rendered with his signature fluidity and sensitivity, East Coast Fishermen captures Khalil Ibrahim's deep connection to the coastal communities of Malaysia. Executed in 1995, 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.







71

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

Mengirakan Ikan Tangkapan, 2009

Batik 210 x 109 cm

Private Collection, Kuala Lumpur

Signed and dated "Ismail Mat Hussin, 2009" on lower right

RM 55,000 - 90,000

Ismail Mat Hussin is one of Malaysia's most celebrated batik artists, known for elevating the traditional craft into fine art. Born in Kelantan in 1938, he drew inspiration from the east coast's cultural life, often portraying farmers, fishermen and villagers in scenes filled with warmth and dignity as can be viewed in this captivating creation. Using wax and dye to create narrative compositions, he captured the rhythms of rural life with earthy tones and fluid patterns. His works not only preserve the spirit of kampung life but also established batik painting as a significant form of Malaysian modern art. Ismail's painting's can be found in various galleries, a few being PETRONAS, Bank Negara, ESSO, Maybank and the National Art Gallery of Kuala Lumpur. This "Mengirakan Ikan Tangkapan" piece is a beautiful paradox – an everyday seaside village occurrence that resulted into something that looks regal and grandiose. With rich, vivid earthy browns, oranges and yellows, Ismail Mat Hussin captures once more the spirit of the East Coast with a sunny rendition and disposition of fishermen fussing with their catch and nets at the shoreline. The entire composition is filled with bright, earth colours, as if Ismail Mat Hussin is recapturing the glint and heat of the sun at that moment in time. It is heavy in detail, Ismail Mat Hussin-esque style, fine lines and thorough and scrupulous visual descriptions from the boats, to the people, to the sceneries in the background. The striking and welcome disruption of the batik design against the scene adds to the aesthetic value of this piece, making it truly a magnum opus.

72

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

East Coast Village, 1974

Watercolour on paper 26 x 39 cm

Private Collection, Kuala Lumpur

Signed "Ismail" on lower right

RM 2,500 - 4,500

Although inspirations may come in various forms, for Ismail Mat Hussin, it is the opulent, charming and picturesque landscapes of Malaysia's countryside, most of which are depicted in his renowned batik pieces. For a true depiction of a subject, an artist must have a special connection with it. It is proven in this piece, as Ismail's painting of the East Coast comes alive through his experiences there. Beautifully done in watercolour, he explores the allure and essential physiognomies of the beautiful views that make Malaysian countryside with the abundant trees, the sunny atmosphere as well as the cloudy atmosphere that evokes a feeling of nostalgia.



73

SHAFURDIN HABIB

B. Perak, 1961

Penang Street Food (Penang Series), 2017

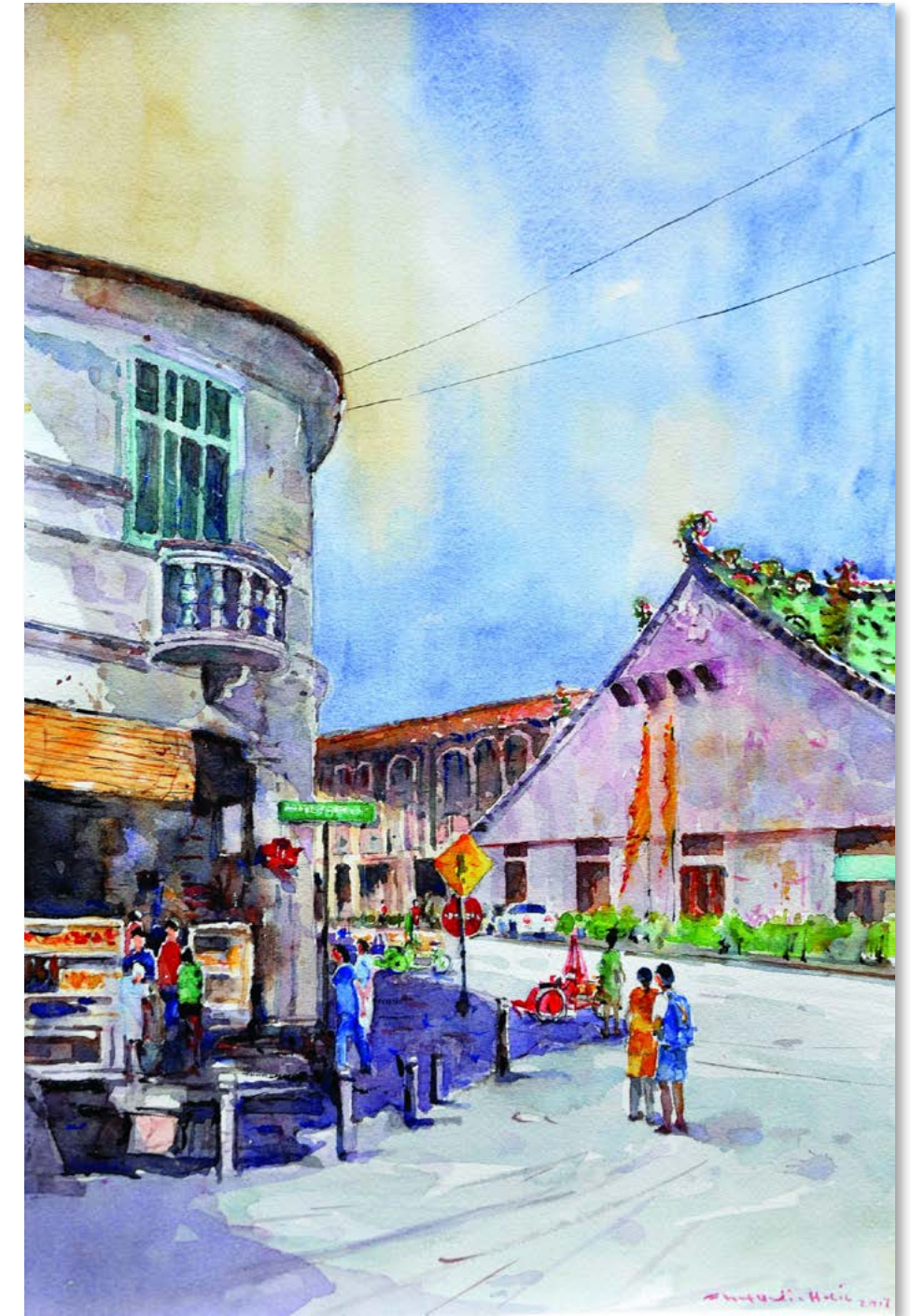
Watercolour on paper 30.5 x 45.8 cm (2 artworks)

Private Collection, Kuala Lumpur

Signed and dated on lower right

RM 2,500 - 3,500

The Pearl of the Orient certainly proves as a muse for Shafurdin Habib, as he captures the beauty of unpolished buildings and raw daily lives at its best, untouched and flourishing. Utilising his virtuosity with watercolour, he paints on paper very skilfully the junction of a street in Penang, encapsulating the sensory richness and convivial atmosphere of Penang's famed street food culture. Shafurdin captures not only the visual detail of the setting but also its essence, the energy, aroma, and communal spirit that define Penang's streets. This painting stands as both a celebration of local identity and a testament to the artist's enduring passion for preserving Malaysia's cultural narratives through art.





74

A.KASIM ABAS

B. Negeri Sembilan, 1948

**Sultan Abu Samad Building &
Kuala Lumpur Railway Station , 1981**
Watercolour on paper 35 x 24.5 cm (2 artworks)

Private Collection, United Kingdom

Signed and dated "A.Kasim Abas '81" on lower left. Signed and dated "A.Kasim Abas '81" on lower right.

RM 2,500 - 5,000

In this pair of works from 1981, Sultan Abdul Samad Building, Kuala Lumpur and Kuala Lumpur Railway Station, Kasim Abbas demonstrates his mastery of the watercolour medium. The paintings highlight two of the capital's most iconic colonial-era landmarks, presented with clarity and sensitivity. His attention to architectural form, combined with the fluidity of watercolour washes, lends these works both precision and poetic resonance. Beyond their artistic beauty, these paintings stand as historical documents, preserving the elegance of Kuala Lumpur's heritage at a time when the city was undergoing rapid transformation. A graduate of the Mara Institute of Technology (ITM), A.Kasim Abas has exhibited widely since the 1970s, earning recognition for his ability to capture both the grandeur and intimacy of Malaysia's changing cityscapes. His works often serve as visual records of heritage buildings and cultural identity, rendered with atmospheric light and detail.

75

RAFIEE GHANI

B. Kedah, 1962

Noon, 2008

Charcoal on paper 103 x 73 cm

Private Collection, Kuala Lumpur

Signed, titled and dated "Noon, Rafiee Ghani, 2008" across center of canvas

RM 5,000 - 12,000

Rafiee Ghani is among Malaysia's foremost contemporary painters, known for his expressive style and vivid palette. In Noon, he portrays a boy gazing skyward with both hands behind his head, a gesture that conveys innocence, wonder, and quiet contemplation. The work is enriched by Rafiee's painterly touch and vibrant colours, capturing both a fleeting moment and a universal sense of youthful reverie.



76

RAFIEE GHANI

B. Kedah, 1962

The Moon Watching Is Over, 2009

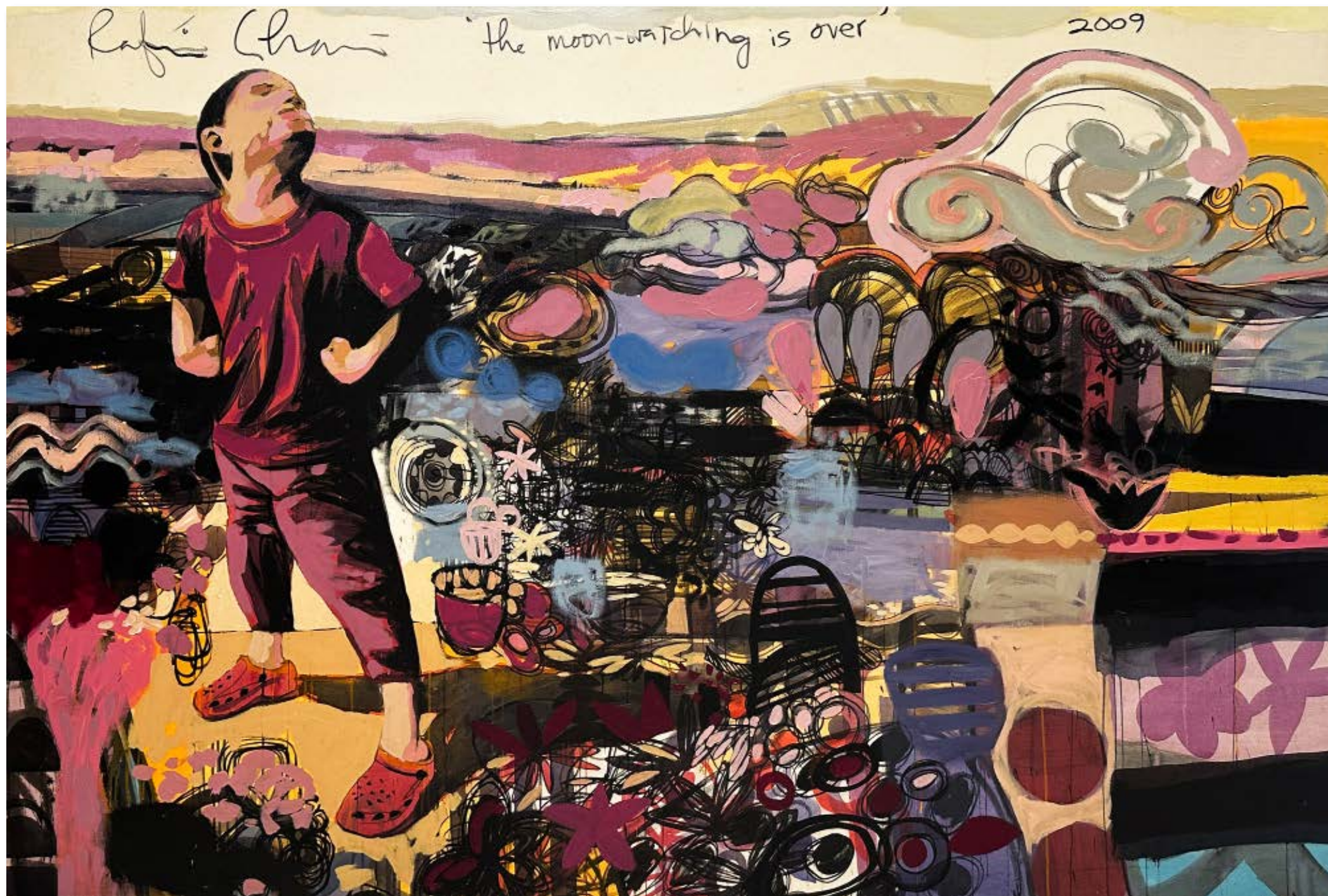
Oil on canvas 224 x 148 cm

Private Collection, Kuala Lumpur

Signed, titled and dated "Rafiee Ghani, The Moon Watching is Over, 2009" along top middle edge of the canvas

RM 26,000 - 45,000

Rafiee Ghani's artworks are just as colourful as he is and he is well known in the local fine arts sphere for his lyrical abstract and contemporary paintings. The artist's style can be associated with French paintings of the 19th and early 20th centuries, especially those of Post-Impressionists, the Nabis and the Fauves. This kinship reveals a continuous juxtaposition of Western and contemporary Malaysian paintings since the 1930's. His artworks aren't easy to miss for their loud, dynamic use of colours and strokes that make his style particularly distinctive and emotive. Those who collect his art appreciate the spontaneity yet mastery of his visual expression. The strong colours and joyful tone are also distinctive, and ultimately, the works are evergreen due to the timeless nature of his themes.



77

JOLLY KOH

B. Singapore, 1941

Untitled, 1960's

Oil and acrylic on canvas 76 x 91 cm

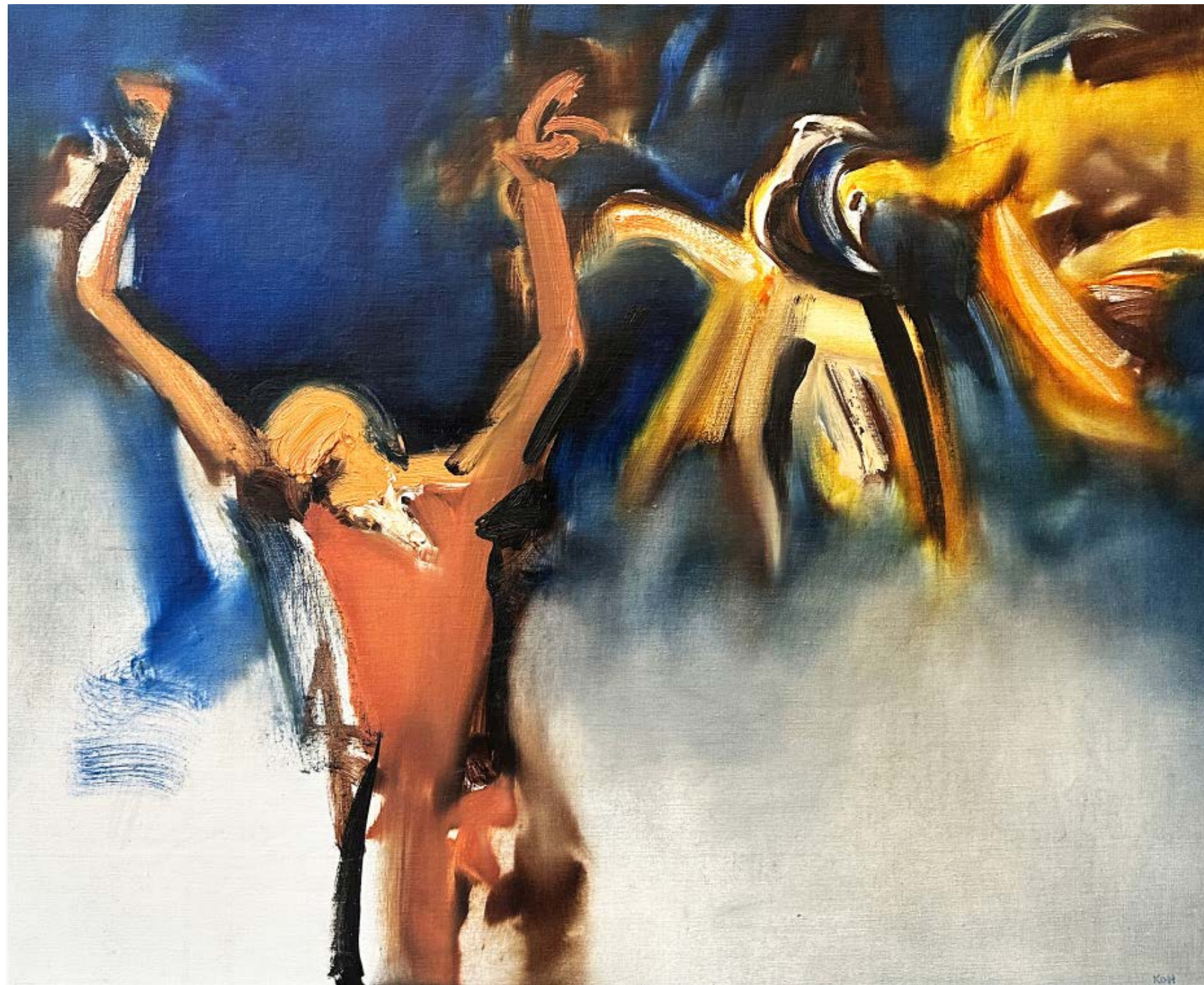
Private Collection, Singapore

Signed "Koh" on lower right.

Previously sold by Auction Shapiro Auctioneers,
Sydney, 24 May 2006

RM 38,000 - 75,000

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



78

YUSOF GHANI

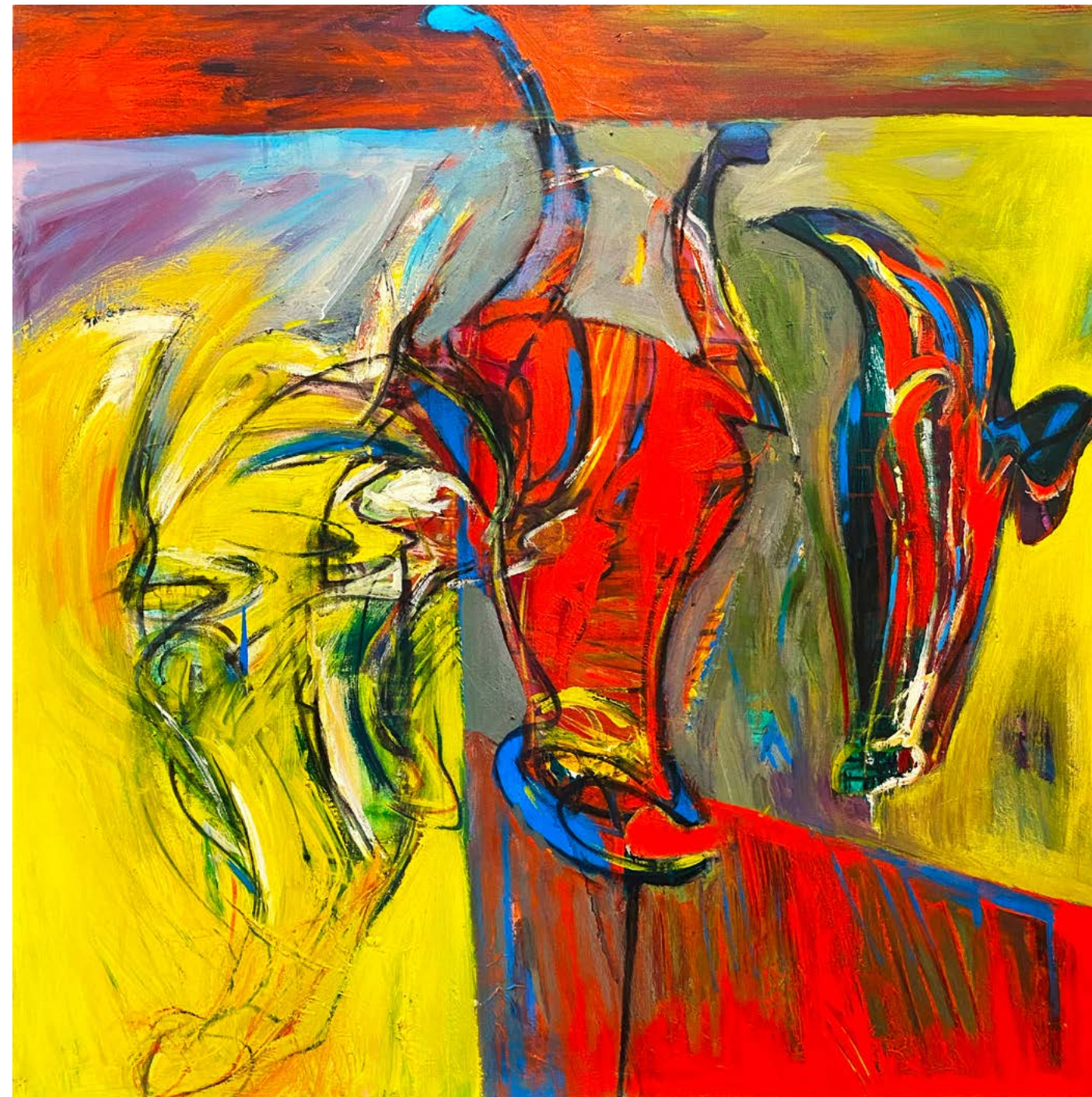
B. Johor, 1950

Musang Berjanggut, 1997
Mixed media on canvas 91 x 91 cm

Private Collection, Kuala Lumpur
Signed "Yusof Ghani", titled "Musang Berjanggut"
and dated "1997" on the verso

RM 55,000 - 110,000

Referencing the classic Malay folktale of the cunning fox, Musang Berjanggut sees Yusof Ghani blending satire and symbolism with his trademark abstract style. Executed in intense reds and yellows, the folkloric figure of the "bearded fox" is brought to life through bold strokes, layered textures and energetic abstraction, capturing its dual nature of wit and wisdom. By reinterpreting this cultural icon within the dynamic language of modern art, Yusof bridges tradition and contemporaneity, creating a dialogue between heritage and expression that is both visually arresting and culturally resonant.



Dato' Hoessein Enas

FATHER OF MALAYSIAN PORTRAITURE

Dato' Hoessein Enas (1924–1995) stands as one of the most celebrated and foundational figures in Malaysian art history. Known as the Father of Malaysian Portraiture, his mastery of realism and deep sensitivity toward his subjects positioned him as a central artist during the formative years of Malaysia's nationhood. Born in Bogor, Java, Indonesia, Hoessein migrated to Malaya in 1947 during a time of cultural and political awakening. His artistic vision captured the spirit of a country on the verge of self-discovery, portraying its people with dignity, pride, and humanity. Through his brush, the everyday faces of Malaysians became icons of unity and resilience.

Early Life and Artistic Beginnings

From a young age, Hoessein Enas demonstrated an exceptional gift for drawing and painting, despite having no formal academic training. His early influences came from European realist painters whose works he admired for their technical precision and emotional expression. Upon his arrival in Malaya, Hoessein quickly gained attention for his ability to blend this Western technique with local subjects and traditions. In 1956, his exceptional skill earned him a government scholarship to study art in London, making him one of the first Malaysian artists to receive such an honour.

Upon returning, he dedicated himself not only to painting but also to nurturing the local art scene. He co-founded Angkatan Pelukis Semenanjung (APS), an artists' collective that aimed to develop a uniquely Malaysian artistic identity grounded in cultural values and social realism.

Master of Portraiture and the Human Spirit

Hoessein Enas's art is best remembered for its exquisite portrayal of the human form, particularly the human face. His portraits of Malaysians—men, women, and children—were more than just likenesses; they were psychological studies of character and spirit.

His attention to lighting, texture, and composition elevated each subject, whether a village girl or a royal figure, to a timeless symbol of national pride.

He believed that a portrait should reveal not only the physical appearance but also the moral and emotional depth of the person.



Portrait of Zuebaidah, 1958

Oil on canvas 82 x 66.5 cm

SOLD RM 132,000

KLAS Art Auction 30 September 2012



Tan Sri Nik Ahmad Kamil - The Second Menteri Besar of Kelantan, 1955

Oil on canvas 40.5 x 30.5 cm

SOLD RM 44,000

KLAS Art Auction 7 April 2013

The Morning Mist Series and Late Period

In his later years, Hoessein's style evolved toward a more poetic and introspective expression. The Morning Mist series, created in the early 1990s, showcased his refined sensitivity to light and atmosphere.

These paintings often depicted female figures bathed in soft, diffused light, surrounded by a hazy environment that suggested both mystery and serenity.

While some critics noted a quiet sensuality in these works, they remained deeply respectful and reflective of beauty as a spiritual and emotional quality rather than physical allure.

The series demonstrated how his realism had matured into something more contemplative, blending technical mastery with subtle emotional resonance. In 1990, Hoessein was appointed the Royal Portrait Painter to the Sultan of Selangor, a prestigious recognition that marked the culmination of his lifelong dedication to the art of portraiture.



Morning Mist series, 1990

Oil on canvas 120 x 90 cm

SOLD RM 106,400

KLAS Art Auction 27 October 2024

Exhibitions and Recognition

Throughout his career, Hoessein Enas exhibited extensively both locally and internationally. His works were featured in national exhibitions and diplomatic showcases that presented Malaysia's emerging cultural identity to the world. The landmark 2015 exhibition *Picturing the Nation* at Ilham Gallery in Kuala Lumpur was a significant retrospective that displayed over 30 of his paintings and 200 sketches from his personal collection.

The exhibition also recreated his personal studio, complete with his easel, paintbrushes, and even his record player, offering a rare glimpse into the artist's working environment and inner world. His paintings are now part of major public and private collections, including the Penang State Art Gallery, Bank Negara Malaysia Museum, and royal households. The publication *The Life and Art of Dato' M. Hoessein Enas* by Tan Chee Khuan further solidified his legacy as one of Malaysia's foremost artists.

Technique and Aesthetic Philosophy

Hoessein Enas's technique combined academic realism with cultural symbolism. His mastery of oil and pastel allowed him to create smooth tonal transitions and lifelike textures, while his keen understanding of composition lent balance and harmony to each work. Yet, beyond the technical skill, what distinguished his art was its moral and philosophical depth. He viewed beauty as an expression of virtue—a reflection of inner character manifested through physical form. In this way, his art was not merely representational but ethical, aligning with Malay cultural ideals of modesty, humility, and moral strength. His subjects, particularly women, were rendered with reverence, embodying both aesthetic grace and cultural propriety.

Cultural and National Significance

Hoessein Enas's art played an essential role in the cultural narrative of Malaysia's nation-building years. Through his portraits, he helped craft a visual identity that was inclusive yet distinctly local. His paintings bridged the gap between Western academic methods and Southeast Asian sensibilities, establishing a model for artists who sought to express modernity without abandoning cultural roots. In portraying Malaysians of all backgrounds with dignity and humanity,

he presented a vision of unity that transcended ethnicity and class. His art became a mirror in which Malaysians could see themselves—not just as individuals but as part of a shared national story.

Legacy and Influence

Even decades after his passing, Hoessein Enas's influence continues to shape Malaysian art.

His students and admirers carried forward his principles of discipline, observation, and cultural pride.

The realism he championed paved the way for future generations to explore identity, heritage, and belonging through visual art.

Today, his works remain among the most collected and studied pieces in the region, treasured not only for their artistic excellence but also for their cultural resonance. Hoessein Enas's portraits are more than paintings; they are national icons that reflect Malaysia's evolving story—its traditions, struggles, and triumphs captured in colour and light.

A Timeless Reflection of the Nation

In every brushstroke, Hoessein Enas sought to reveal the soul of Malaysia. His ability to translate everyday lives into timeless works of art makes his legacy enduring and relevant.

He painted not just what he saw, but what he felt—the pride of a people, the resilience of a nation, and the quiet strength of its women.

Through his works, Malaysia learned to see itself, and the world learned to see Malaysia. Today, his art remains a testament to beauty, virtue, and national identity—a legacy that continues to inspire artists and audiences alike.

79

HOESSEIN ENAS, DATO'

B. Indonesia, 1924 - 1995

**Tan Sri Nik Ahmad Kamil - The Second
Menteri Besar of Kelantan, 1955**

Oil on canvas 60 x 54 cm

Private Collection, Kuala Lumpur

Signed and dated 'Hoessein Enas '55' on lower right.
Previously sold in KLAS Art Auction Sale on April 7, 2013

RM 45,000 - 80,000





80

IBRAHIM HUSSEIN, DATO'

B. Kedah, 1936 - 2009

Rumble Series, 1963

Gouache on paper laid to card 33.7 x 51.4 cm

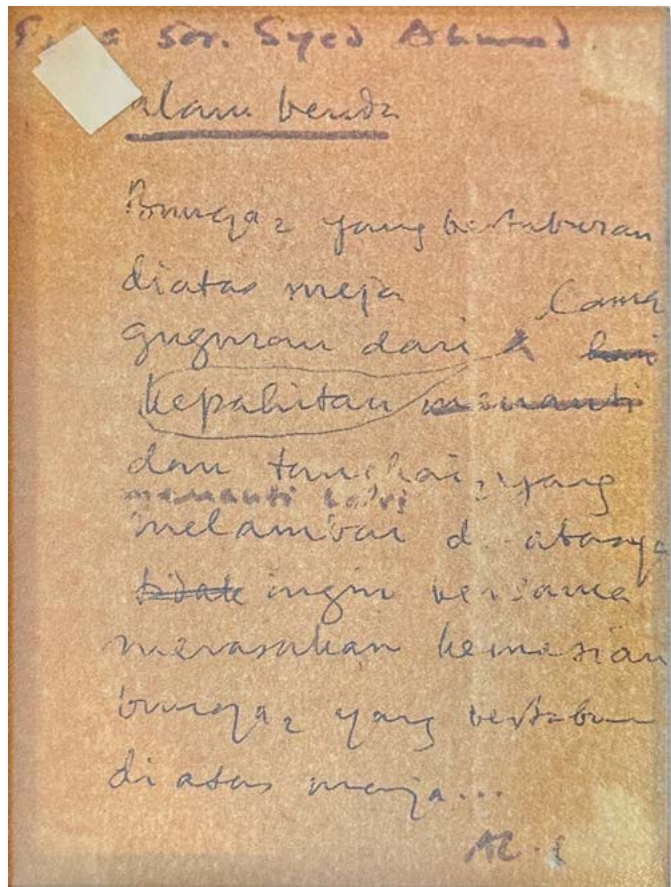
Private Collection, Singapore

Signed "IB '63" on the lower right

RM 55,000 - 70,000

Dato' Ibrahim Hussein's Rumble Series stands as one of his most powerful explorations of conflict, energy and the human condition. Created during the height of his international career, the series is marked by his signature "printage" technique, where painting and printmaking merge into layered surfaces alive with rhythm and tension. Bold lines, fragmented forms and dynamic compositions convey a sense of movement and struggle, as though figures are caught in perpetual combat or entangled in the chaos of modern existence. At once abstract and narrative, the works embody both physical confrontation and metaphorical rumbling between man and society, tradition and modernity, inner turmoil and outward expression. With this series, Ibrahim channels raw vitality into striking visual poetry, solidifying his position as a pioneer of Malaysian modern art with a voice that resonates far beyond its time.





A poet written by Abdul Latiff Mohidin for Syed Ahmad Jamal

ABDUL LATIFF MOHIDIN
 B. Negeri Sembilan, 1941
**Siri Pago Pago, Bangkok &
 Saudara Syed Ahmad Jamal Puisi (verso), 1964**

Pen on paper 14 x 10 cm

Private Collection, Kuala Lumpur

Formerly in the collection of Datuk Syed Ahmad Jamal.

Signed A.L. on lower right on the verso.

RM 25,000 - 40,000

Abdul Latiff Mohidin (b. 1941, Negeri Sembilan) is one of Southeast Asia's most important modern artists, widely recognised for his groundbreaking Pago Pago series created during the 1960s. Having trained in West Berlin at the Hochschule für Bildende Künste, Latiff developed a distinctive visual language that drew upon Southeast Asian identity, spirituality, and nature, while conversing with international modernism. The Pago Pago series, produced between 1964 and 1969, is now regarded as a seminal body of work that positioned him as a pioneering voice in the region's modern art history. This 1964 ink on paper work, *Siri Pago Pago, Bangkok*, embodies the organic, totemic forms that define the series, evoking both the tropical environment and the inner, spiritual landscapes that inspired Latiff's artistic vision. On the verso, the artist inscribed a poem dedicated to his contemporary and close friend, Syed Ahmad Jamal, offering a rare glimpse into the intellectual and artistic dialogues that shaped Malaysia's modern art movement. The combination of image and verse encapsulates Latiff's multidisciplinary approach as both painter and poet, and situates this work as a profound document of friendship, creativity, and cultural identity at a pivotal moment in his career.



82

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Tasik Seribu Bunga...Bayangan Pagi I, 2000

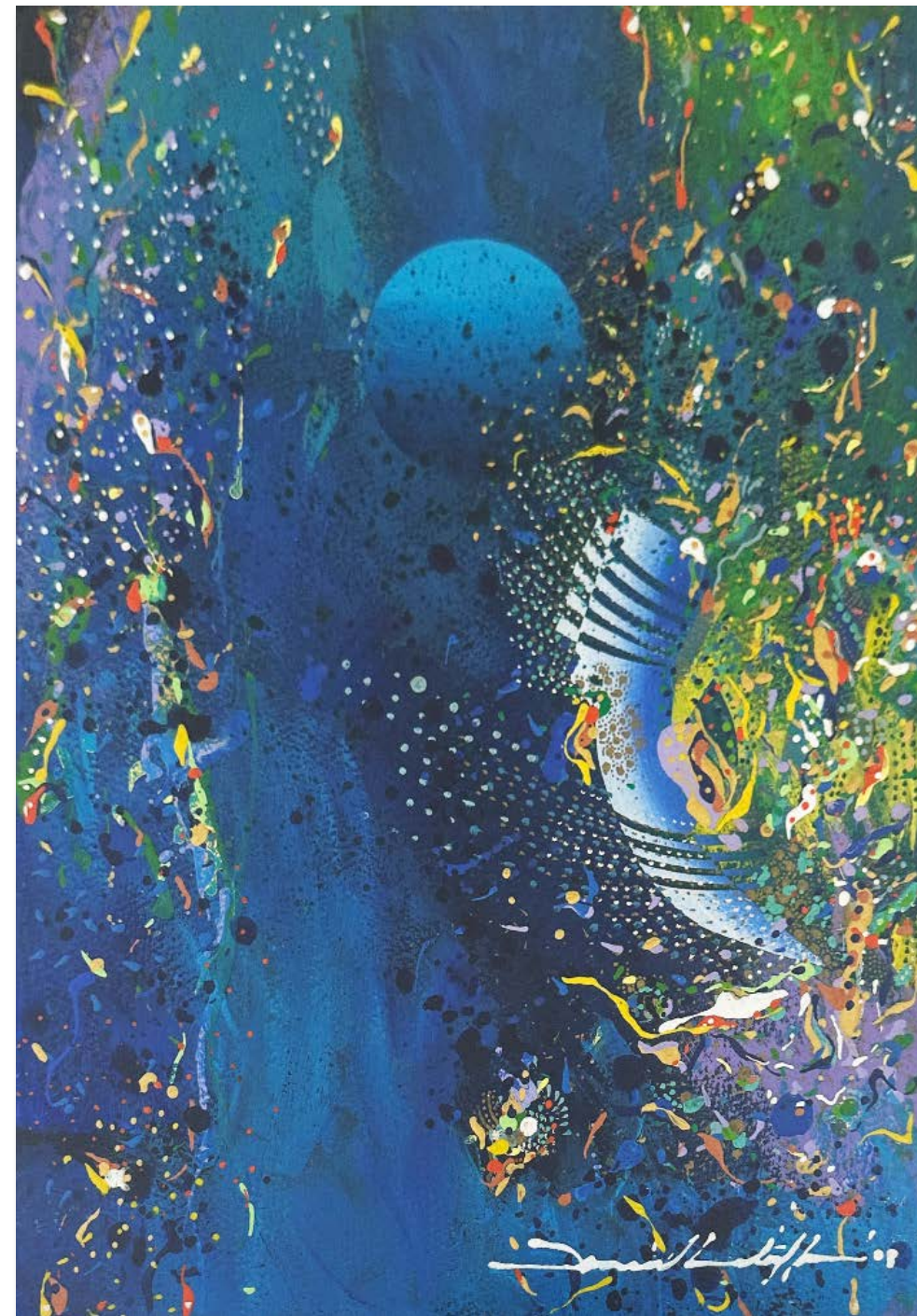
Acrylic on paper 38 x 28 cm

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower right

RM 2,500 - 3,800

A leading figure in Malaysian contemporary art, Ismail Abdul Latiff, renowned for his poetic abstractions that often draw upon cosmic, spiritual, and natural themes. A graduate of the Mara Institute of Technology (ITM), Ismail has developed a distinctive visual language defined by harmonious colour fields, lyrical forms, and his emblematic circular motifs, which symbolise unity and balance. In Tasik Seribu Bunga... Bayangan Pagi series of 3 works, Ismail conjures a dreamlike landscape where reflections of morning light dance across a "lake of a thousand flowers." The composition is suffused with luminous tones and layered textures, creating a sense of depth and quiet mysticism.



83

ISMAIL ABDUL LATIFF

B. Melaka, 1955

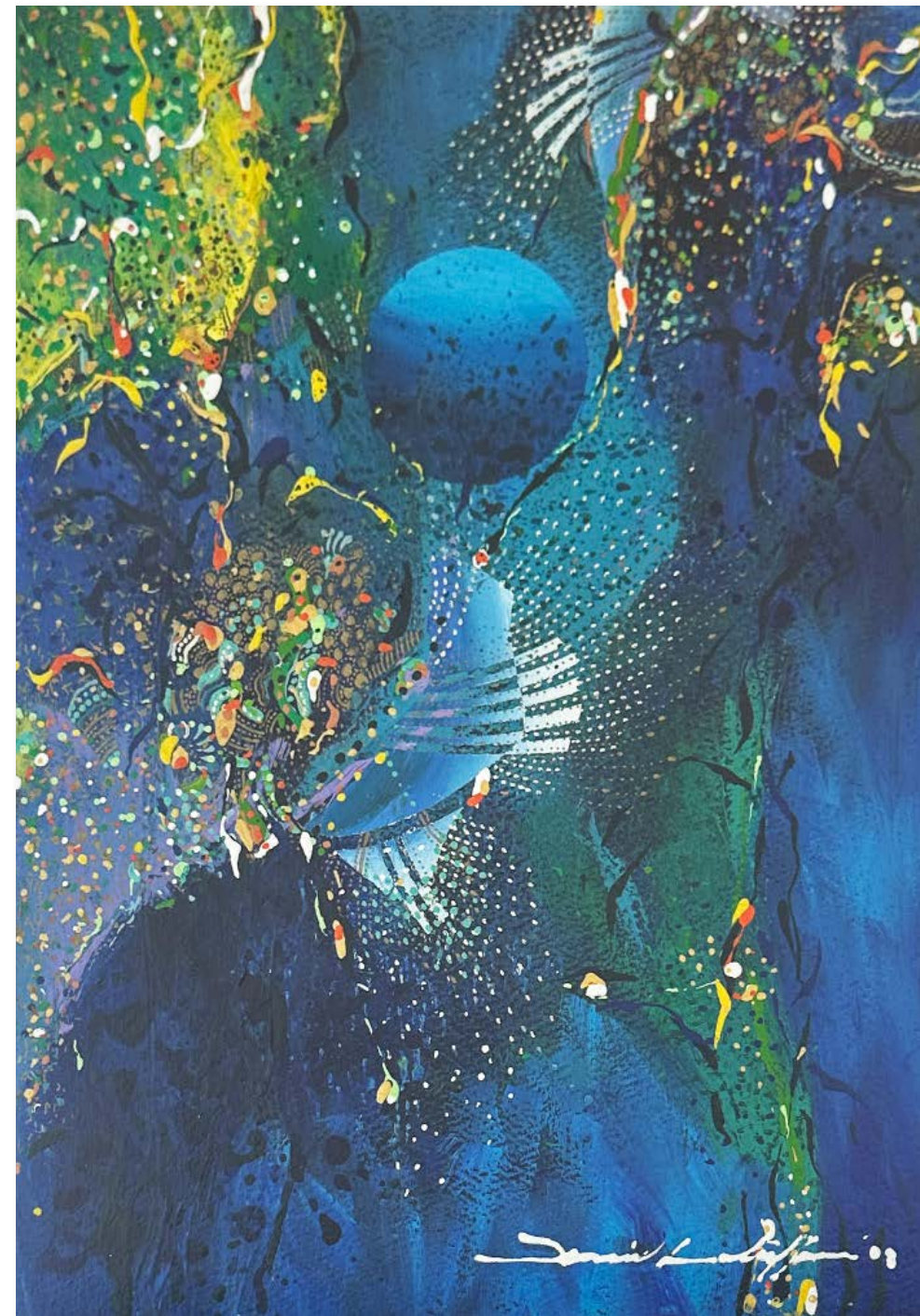
Tasik Seribu Bunga...Bayangan Pagi II, 2000

Acrylic on paper 38 x 28 cm

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower right

RM 2,500 - 3,800



84

ISMAIL ABDUL LATIFF

B. Melaka, 1955

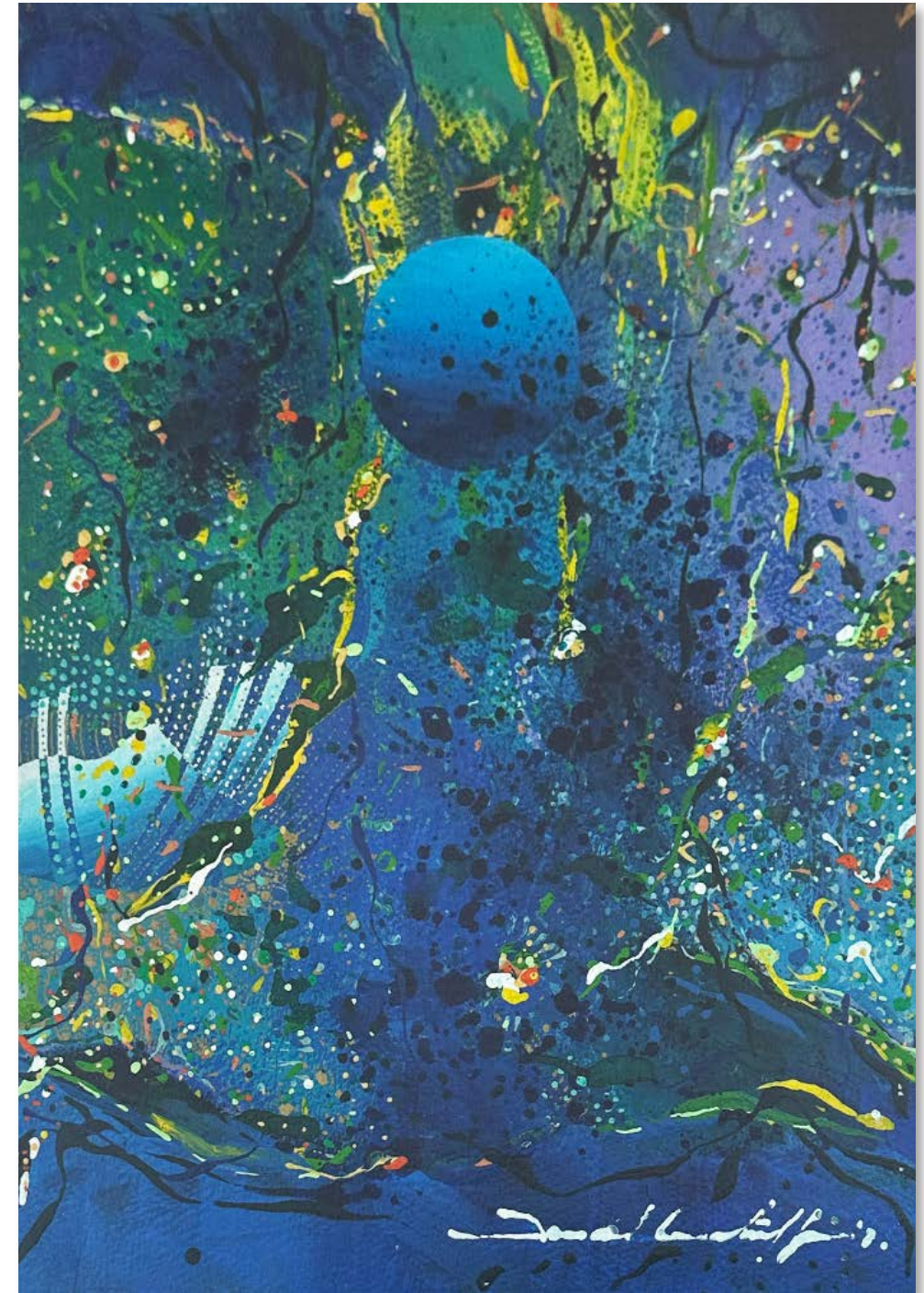
Tasik Seribu Bunga...Bayangan Pagi III, 2000

Acrylic on paper 38 x 28 cm

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower right

RM 2,500 - 3,800



85

MUSTAPHA IBRAHIM

B. Perak, 1946

Melepaskan Mama Di Pekat Kabus, 1971

Oil on canvas 76 x 82 cm

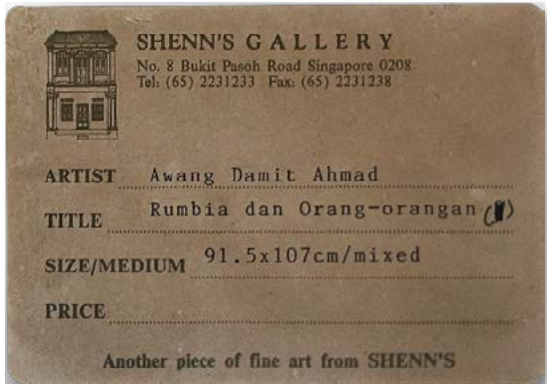
Private Collection, Kuala Lumpur

Signed and dated "Mustapha '71" on lower right

RM 2,500 - 5,000

Mustapha Ibrahim was one of the artists who was directly involved in the formation of Anak Alam group, a seminal group of revolutionary artists, poets and artistic personalities in 1974. Mustapha Ibrahim enrolled in Gombak Lane School, Selangor in 1951, and Maxwell Secondary School, Kuala Lumpur in 1964. He attended art classes with Mazeli Mat Som, A.P.S. He held his first solo exhibition at British Council Kuala Lumpur in 1973. Inspired by nature and his social milieu, he became aware that art was not necessarily limited to the real world, but could also include the essence or the spirit of nature itself. Influenced by the flowing biomorphic forms of nature, Mustapha Ibrahim incorporated organic shapes into his images.





Shenn Gallery Singapore Label

AWANG DAMIT AHMAD
B. Sabah, 1956
**Rumbia dan Orang-Orangan I
(Sago And People), 1992**
Mixed media on canvas 107 x 92 cm
Private Collection, Kuala Lumpur
Exhibition Label from Shenn Gallery Singapore on the Verso.
Exhibited at Shenn Gallery, Singapore, in E.O.C. – Intipati Budaya exhibition
in April 1994 and illustrated on Pg.8 in the accompanying catalogue.

RM 110,000 - 150,000

Awang Damit Ahmad's EOC Series: Rumbia dan Orang-Orangan I (Sago and People), 1992, is a powerful example of his deep connection to the rural landscapes and traditions of Sabah, where he grew up. Part of his celebrated Essence of Culture (EOC) series, the work translates memory and heritage into abstract forms, where bold brushstrokes, textured surfaces and earthy tones convey both energy and nostalgia. The motifs suggest woven sago leaves, scarecrows and fragments of village life, layered with raw immediacy that speaks of struggle, survival and community. Awang Damit's abstraction is never detached; it is rooted in lived experience, transforming everyday materials and memories into a symbolic visual language. In this piece, heritage becomes both personal and universal, an ode to the resilience of rural culture in the face of modernity.



87

AWANG DAMIT AHMAD

B. Sabah, 1956

E.O.C. series, 1993

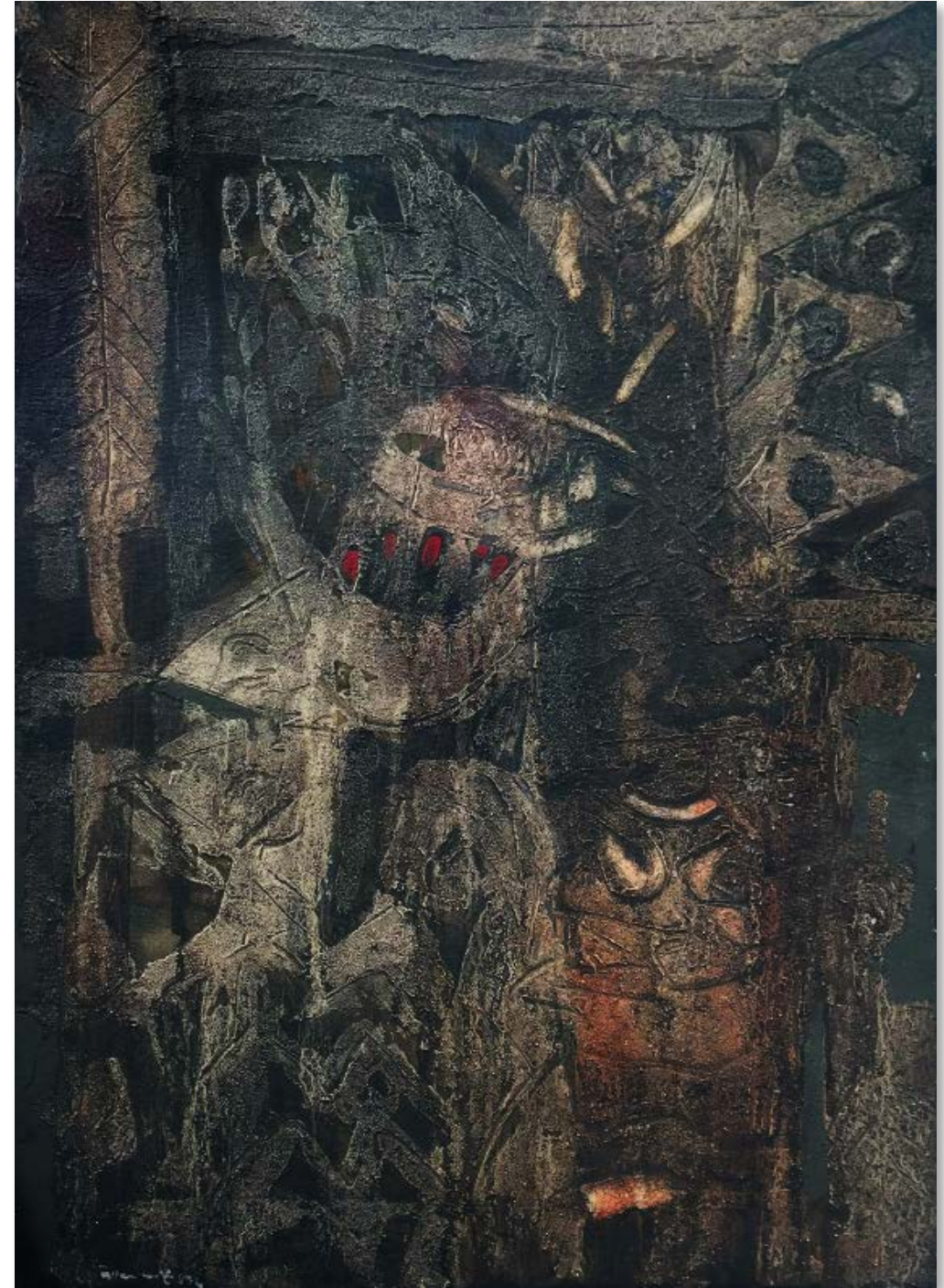
Mixed media on paper 77 x 56 cm

Private Collection, Kuala Lumpur

Signed and dated “damit '93” on lower left

RM 30,000 - 55,000

Awang Damit Ahmad's Essence of Culture (EOC) series is one of the most important milestones in Malaysian contemporary art, embodying his deep engagement with heritage, memory and identity. Inspired by his rural upbringing in Sabah, the series translates fragments of village life—such as woven mats, paddy fields, sago leaves and traditional rituals into powerful abstractions. Using bold brushstrokes, textured surfaces and earthy palettes, Awang Damit captures both the beauty and struggle of everyday life. The works are rich with symbolism, layering personal memory with universal themes of resilience and community. Through the EOC series, he created a distinctive visual language that bridges the raw energy of abstraction with the soul of cultural history.



88

IBRAHIM HUSSEIN, DATO'

B. Kedah, 1936 - 2009

Into The Night, 1968

Acrylic on canvas 148 x 134 cm

Private Collection, Kuala Lumpur

Signed and dated "Ibrahim Hussein '68" on lower right

RM 550,000 - 800,000

Ibrahim Hussein's *Into the Night* (1968) is a powerful work that captures the restless energy of a generation on the edge of modernity, blending abstraction and figuration through his signature printage technique to create a canvas alive with movement and rhythm. The figures, caught between light and shadow, appear to advance into an uncertain realm that is both mysterious and liberating, while the title suggests a journey of self-discovery and transformation, echoing Malaysia's own navigation through the complexities of the late 1960s. With precise lines that reveal his architectural sensibility, Ibrahim anchors the turbulence of the composition, reflecting his fascination with human existence, identity, and the tension between individuality and collective experience. In this vision, the night is not merely darkness but a realm of possibility, a liminal space where forms dissolve and reform, inviting viewers to embrace the unknown with curiosity and courage.



IMPORTANT NOTICE

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

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General

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

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

Tests

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

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

(a) are statements of opinion only; and

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

Bidder's Duty to Inspect

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

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

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

Condition Reports and Estimates

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

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

Storage Cost

All uncollected lots after the auction will be stored

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

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

(e) there were methods of establishing that

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

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

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

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

Seller's Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

may decide;

(c) to withdraw any Lot;

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

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

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

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

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

After the Sale

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

1.28 Risk and responsibility for the Lot

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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

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



Lot 44, **Tan Choon Ghee** Malay Kampung Village, 1962

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