



KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART
PETALING JAYA, SUNDAY 25th JANUARY 2026

KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART

WE ARE BACK @ 31 JALAN UTARA, PETALING JAYA
AUCTION DAY | SUNDAY, 25TH JANUARY 2026



KLAS

31, Jalan Utara, 46200 Petaling Jaya, Selangor
Tel: +603 2201 7668 Enquiries: +6019 333 7668



Lot. 93, **Abdul Latiff Mohidin**, Tao Landscape (Homage To Lao Tzu), (Post Rimba Series), 1999

Auction Day

SUNDAY, 25TH JANUARY 2026

Auction starts at 1.00 pm

KL Lifestyle Art Space(KLAS)

31, Jalan Utara,
46200 Petaling Jaya, Selangor

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KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART
PETALING JAYA, SUNDAY 25TH JANUARY 2026



Lot. 52, **Abdul Latiff Mohidin**, Siri Pago Pago 'Ubud', 1967



Lot. 94, **Ahmad Zakii Anwar**, *Rangda#3*



Lot. 2, Yusof Ghani, Siri Topeng II, 1995

Full Showcase

Date: 8th January - 25th January 2026

Venue: KL Lifestyle Art Space (KLAS)

31, Jalan Utara,

46200 Petaling Jaya, Selangor

Tel: +603 2201 7668

Open Monday - Sunday

From 10.00 am - 7.00 pm



Lot. 86, Lee Man Fong, Rooster, 1960s



Lot. 54, *Ismail Mat Hussin*, Mengirakan Ikan Tangkapan, 2007



Lot. 31, Choo Keng Kwang, Angkor Wat, 1964

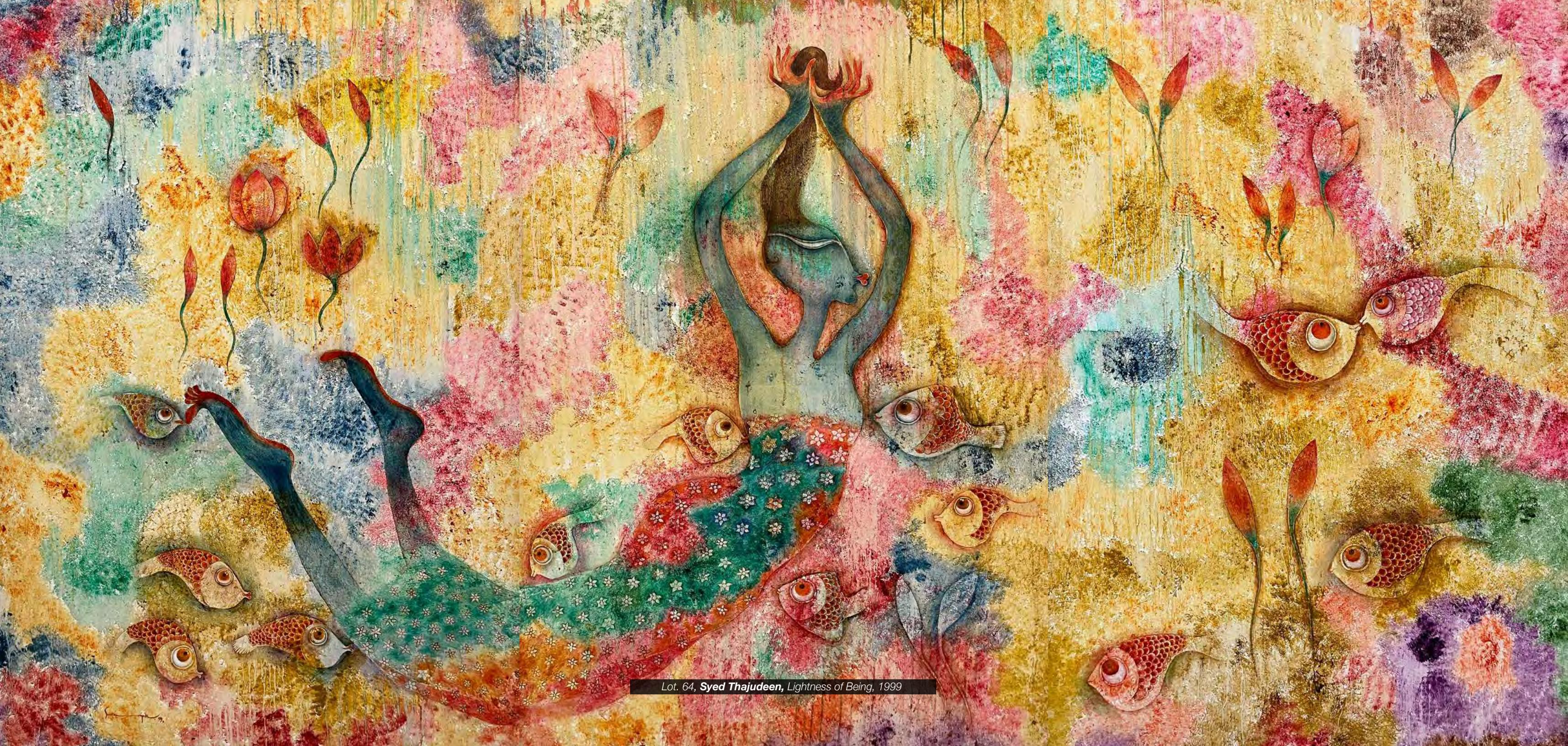


Auction Venue: KL Lifestyle Art Space (KLAS)
31, Jalan Utara,
46200 Petaling Jaya, Selangor

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Lot. 64, **Syed Thajudeen**, *Lightness of Being*, 1999

Glossary



1 KHALIL IBRAHIM

UNTITLED , 1981

Acrylic on canvas
25.5 x 20.5 cm
RM 2,500 - 7,000



2 YUSOF GHANI

SIRI TOPENG II, 1995

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



3 RAFIEE GHANI

THE PINK BEACH, 2017

Oil on canvas
76 x 76 cm
RM 7,000 - 10,000



4 IBRAHIM HUSSEIN, DATO'

FRANKFURT, 1997

Ink on compact disc
Diameter 12 cm
RM 7,000 - 15,000



5 YUSOF GHANI

SIRI TARI, 1987

Mixed media on paper
24 x 33.5 cm
RM 6,000 - 12,000



6 KHALIL IBRAHIM

THREE NUDE FIGURES, 2001

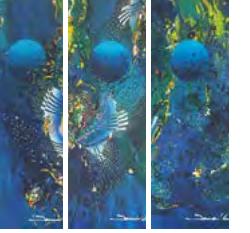
Ink on paper
27 x 37.5 cm
RM 2,500 - 7,000



7 RAFIEE GHANI

NOON, 2008

Charcoal on paper
103 x 73 cm
RM 4,000 - 8,000



8 ISMAIL ABDUL LATIFF

TASIK SERIBU BUNGA...BAYANGAN PAGI I,II, III 2000

Acrylic on paper (3 artworks)
38 x 28 cm
RM 5,000 - 7,500



9 ISMAIL ABDUL LATIFF

ARUS PAGI...MUTIARA BINTANG

Acrylic on paper
26 x 34 cm
RM 2,500 - 5,000



10 NIZAR KAMAL ARIFFIN

FACES AND FACES - DAERAH DUNIA #2, 2006

Acrylic on canvas
152 x 152 cm
RM 13,000 - 25,000



11 KELVIN CHAP

PUTARAN KEHIDUPAN ALAM, 2017

Mixed media on canvas
131 x 131 cm
RM 5,500 - 9,000



12 SUZLEE IBRAHIM

WHITE SAKURA SERIES : WHITE SAKURA II, 2008

Acrylic and oil on canvas
76 x 77 cm
RM 5,000 - 9,000



Lot. 1, Khalil Ibrahim, Untitled , 1981



13 SUZLEE IBRAHIM
REFLECTION SERIES : FALLING SKIES,
2012

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



14 SUZLEE IBRAHIM
TEXTURES NO.1, 2011

Acrylic and oil on canvas
92 x 92 cm
RM 6,000 - 12,000



15 BHANU ACHAN
SYMPHONY OF COLOURS-BLUE AND
RED I & II, 2016

Mixed media on paper
109 x 80 cm (2 artworks)
RM 5,500 - 12,000



16 MOHD RADUAN MAN
SENYA, 2022

Woodcut & oil on canvas
122 x 152 cm
RM 12,000 - 25,000



Lot. 18, Mohd Raduan Man, Pink Lady, 2015



17 MOHD RADUAN MAN
BETWEEN U AND ME, 2015

Oil on linen
153 x 153 cm
RM 12,000 - 25,000



18 MOHD RADUAN MAN
PINK LADY, 2015

Oil on linen
153 x 153 cm
RM 12,000 - 25,000



19 JALAINI ABU HASSAN
THE CONTEMPORARY ART
COLLECTORS, 2013

Watercolour on paper
61 x 92 cm
RM 3,500 - 7,000



20 JALAINI ABU HASSAN
DESEMBER LEWAT HUJUNG, 1999

Mixed media on paper
75 x 57 cm
RM 6,000 - 12,000



21 DAUD RAHIM
ACU - KENANGAN DAN NILAI 3, 2021

Mixed media on canvas
38 x 38 cm
RM 2,500 - 3,500



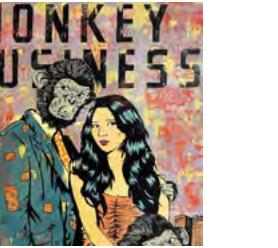
22 FAUZUL YUSRI
TEROKA - PERANG, 2020

Acrylic and mixed media on canvas
91 x 91 cm
RM 3,500 - 7,000



23 MUHAMMAD IZZUDDIN BASIRON
KL SKYLINE (UNOFFICIAL TITLE), 2018

Mixed media on canvas
160 x 260 cm
RM 4,000 - 8,000



24 FAWAZZ SUKRI
MONKEY BUSINESS, 2015

Acrylic on canvas
213 x 134 cm
RM 6,700 - 12,000



25 ILHAM FADHLI
THE OBEDIENT SON, 2014

Oil on canvas
90 x 150 cm
RM 3,500 - 7,000



26 HAZIQ SHAWAL
A DREAMER, 2021

Acrylic on jute
110 x 70 cm
RM 2,500 - 5,000



27 HAZIQ SHAWAL
STILL LIFE...FALCON, 2021

Acrylic on jute
70 x 55 cm
RM 2,500 - 5,000



28 MOHD RADUAN MAN
KEKASIH MALAM, 2020

Oil on canvas
152 x 182 cm
RM 38,000 - 55,000



29 JOLLY KOH, DR
UNTITLED, 1960'S

Oil and acrylic on canvas
76 x 91 cm
RM 18,000 - 30,000



30 CHIA YU CHIAN
BULLOCK CART-MALACCA, 1964

Oil on board
65 x 80 cm
RM 80,000 - 120,000



31 CHOO KENG KWANG
ANGKOR WAT, 1964

Oil on canvas
74 x 100 cm
RM 25,000 - 50,000



32 CHOO KENG KWANG
UNTITLED, 1975

Oil on board
35 x 51 cm
RM 7,000 - 12,000



33 LOW PUAY HUA
SINGAPORE, 1981

Watercolour on paper
53 x 73 cm
RM 6,000 - 12,000



34 ANG AH TEE
TEMPLE STREET, CHINATOWN
SINGAPORE

Watercolour and gouache on paper
28 x 28 cm
RM 2,500 - 5,500



35 ANG AH TEE
SINGAPORE RIVER

Watercolour and gouache on paper
28 x 28 cm
RM 2,500 - 5,500



36 TAY BAK KOI
QUIET CHAT

Mixed media on paper
28 x 12 cm
RM 2,500 - 5,000



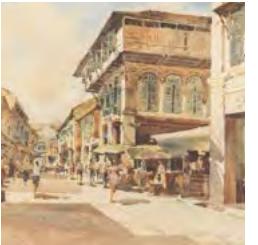
Lot. 29, **Jolly Koh, DR**, Untitled, 1960's



37 TAY BAK KOI

FARMERS AT WORK, 1982

Watercolour and gouache on paper
62 x 62 cm
RM 12,000 - 18,000



38 ONG KIM SENG

SINGAPORE CHINATOWN,
TERENGGANU STREET MARKET (1982)

Watercolour on paper
50 x 71 cm
RM 22,000 - 35,000



39 SEAH KIM JOO

MOTHER AND CHILD, EDITION 15/20

Woodblock print on paper
58 x 45 cm
RM 3,500 - 7,000



40 SEAH KIM JOO

WORKING DAY, 1970'S

Linocut on paper board
45 x 58 cm
RM 2,500 - 5,000



41 SEAH KIM JOO

FISHER FOLKS, 1970'S

Linocut on paper board
60 x 38 cm
RM 2,500 - 5,000



42 HELEN GUEK YEE MEI

TWO BIRDS IN ARMS, 2001

Mixed media on paper
92 x 88 cm
RM 2,500 - 5,000



43 ENG TAY

JOY, 1980 (A/P)

Etching on paper
37 x 44 cm
RM 2,500 - 3,500



44 NGUYEN THANH CHUONG &
CHANG FEE MING

CHILDREN & BUFFALO, 1996
DOPPLED SPLENDOUR, 1996 (EDITION 16/250)

Gouache on paper & Print on paper
40 x 47.5 cm & 23 x 28 cm
RM 2,500 - 4,500



45 LEE LONG LOOI

MALAYSIAN LANDSCAPE, 1970'S
(TWO WORKS)

Batik
Diameter 30 cm & 32 x 32 cm
RM 2,500 - 3,500



46 LEE LONG LOOI

MALAYSIAN LANDSCAPE, 1970'S
(TWO WORKS)

Batik
45 x 61 cm & 38 x 29 cm (Oval)
RM 2,500 - 3,500



47 AHMAD KHALID YUSOFF

ALI BA TA SERIES, SPACE 7 (EDITION 2/4)
MEMORIES ARE MADE OF THIS (EDITION 4/5)
SPACE 4, CIRCA, 1977 (EDITION 3/3)

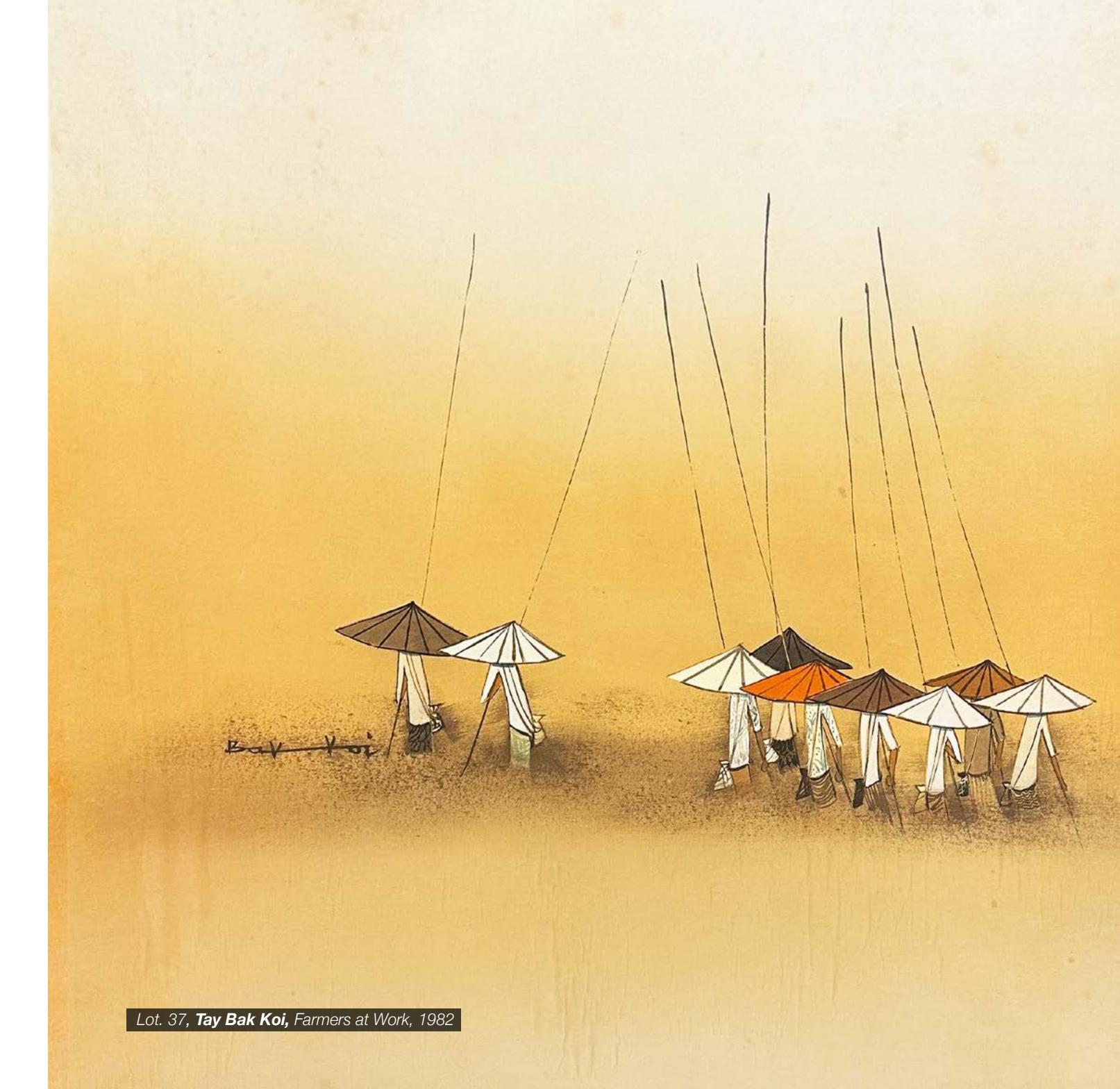
Etching on paper
27 x 47.5 cm, 24 x 31 cm, 32 x 46 cm
RM 7,500 - 10,000



48 SHARIFAH FATIMAH SYED ZUBIR,
DATO'

DANCING FORMS I, 2019

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





49 SHARIFAH FATIMAH SYED ZUBIR,
DATO'
DANCING FORMS II, 2019

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



50 ABDUL LATIFF MOHIDIN
SIRI RIMBA - PAYA KUMBUH 12
(WETLANDS 95-12), 1995

Mixed media on paper
25 x 20 cm
RM 17,000 - 25,000



51 ABDUL LATIFF MOHIDIN
GELOMBANG, 1994

Mixed media on paper
17 x 25.5 cm
RM 28,000 - 40,000



52 ABDUL LATIFF MOHIDIN
SIRI PAGO PAGO 'UBUD', 1967

Monochrome watercolour on paper
16.4 x 9.8 cm
RM 65,000 - 75,000



53 KHALIL IBRAHIM
ABSTRACT, 1983

Batik
108 x 105 cm
RM 33,000 - 55,000



54 ISMAIL MAT HUSSIN
MENGIRAKAN IKAN TANGKAPAN, 2007

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



55 CHUAH THEAN TENG, DATO'
MOTHER AND CHILDREN, 1970'S

Batik
65 x 88 cm
RM 20,000 - 35,000



56 CHUAH THEAN TENG, DATO'
THE DURIAN SELLER, 1980'S

Batik
90 x 56 cm
RM 20,000 - 35,000



57 CHUAH THEAN TENG, DATO'
UNTITLED

Batik
58 x 43 cm
RM 20,000 - 45,000



58 CHUAH SEOW KENG
TWO COCKERELS

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



59 FATIMAH CHIK
UNTITLED, 1993

Batik collage
59 x 59 cm
RM 8,000 - 11,000



60 FATIMAH CHIK
UNTITLED, 1998

Batik collage
79 x 89 cm
RM 7,000 - 12,000



Lot. 56, Chuah Thean Teng, Dato', Mother And Children, 1970's



61 G M CHOO & CHUAH SIEW TENG

GEORGETOWN, PENANG, 1970'S & UNTITLED, 1970'S

Batik
73 x 54 cm & 57 x 45 cm
RM 3,500 - 7,000



62 TAN THEAN SONG

KAMPUNG I, 1984 & FISHING VILLAGE, 1984

Batik
48 x 72 cm (2 artworks)
RM 2,500 - 3,500



63 AHMAD ZAKII ANWAR

GOPALA, 1996

Acrylic on canvas
120 x 180 cm (Diptych)
RM 55,000 - 88,000



64 SYED THAJUDEEN

LIGHTNESS OF BEING, 1999

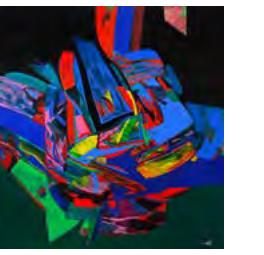
Oil on canvas
136 x 273 cm (Triptych)
RM 60,000 - 110,000



65 YUSOF GHANI

BIRING SERIES - STUDY #7, 2009

Oil on canvas
100 x 50 cm
RM 55,000 - 75,000



66 SHARIFAH FATIMAH SYED ZUBIR, DATO'

DANCING LIGHT, 2008

Acrylic on canvas
120 x 137 cm
RM 60,000 - 110,000



67 AWANG DAMIT AHMAD

GARIS MEGA "AKHIR MEGA 7", 2019

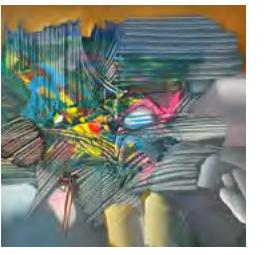
Mixed media on canvas
122 x 122 cm
RM 40,000 - 75,000



68 RAPHAEL SCOTT AHBENG

MANSCAPE, 2013

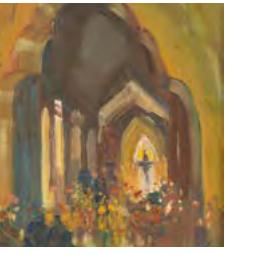
Acrylic and collage on plywood
128 x 138 cm
RM 5,500 - 12,000



69 RAPHAEL SCOTT AHBENG

SIROPAG

Oil on canvas
60 x 88 cm
RM 4,000 - 9,000



70 U LUN GYWE

TEMPLE SCENE, 2002

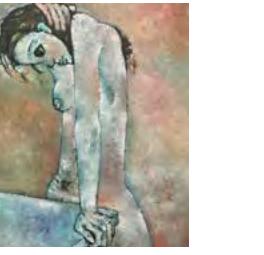
Oil on canvas
46 x 36 cm
RM 30,000 - 50,000



71 U LUN GYWE

FISHING BOATS, 1960

Oil on canvas
49.5 x 62.5 cm
RM 38,000 - 55,000



72 NGUYEN TRUNG

NUDE, 1973

Oil on canvas
80 x 80 cm
RM 150,000 - 280,000



Lot. 67, Awang Damit Ahmad, Garis Mega "Akhir Mega 7". 2019



73 NGUYEN TRUNG
MESSAGE, 1995

Mixed media on canvas with impasto
100 x 100 cm
RM 150,000 - 280,000



74 NGUYEN THANH CHUONG
THREE CHILDREN, 2002

Lacquer on panel
35 x 62 cm
RM 6,000 - 12,000



75 NGUYEN THANH CHUONG
BOYS WITH HATS, 2002

Lacquer on panel
35 x 62 cm
RM 6,000 - 12,000



76 MAAMOR JANTAN
UNTITLED

Watercolour on paper
70 x 100 cm
RM 3,500 - 7,000



77 A. B. IBRAHIM
FARMERS IN RICE PADDY FIELD,
1960'S

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



78 MANSOR GHAZALI
TASEK DI BANGI

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



79 YONG MUN SEN
PENANG FISHING VILLAGE, 1951

Watercolour on paper
28 x 38 cm
RM 12,000 - 18,000



80 YONG MUN SEN
FOREST VILLAGE, 1947

Watercolour on paper
27.5 x 38 cm
RM 12,000 - 18,000



81 YONG MUN SEN
KAMPONG HOUSE, PENANG, 1950

Watercolour on paper
29 x 39 cm
RM 12,000 - 18,000



82 TAN CHOON GHEE
FORMER STRAITS SETTLEMENT
GOVERNMENT BUILDING, PENANG, 1992

Watercolour on paper
36 x 44 cm
RM 4,000 - 8,000



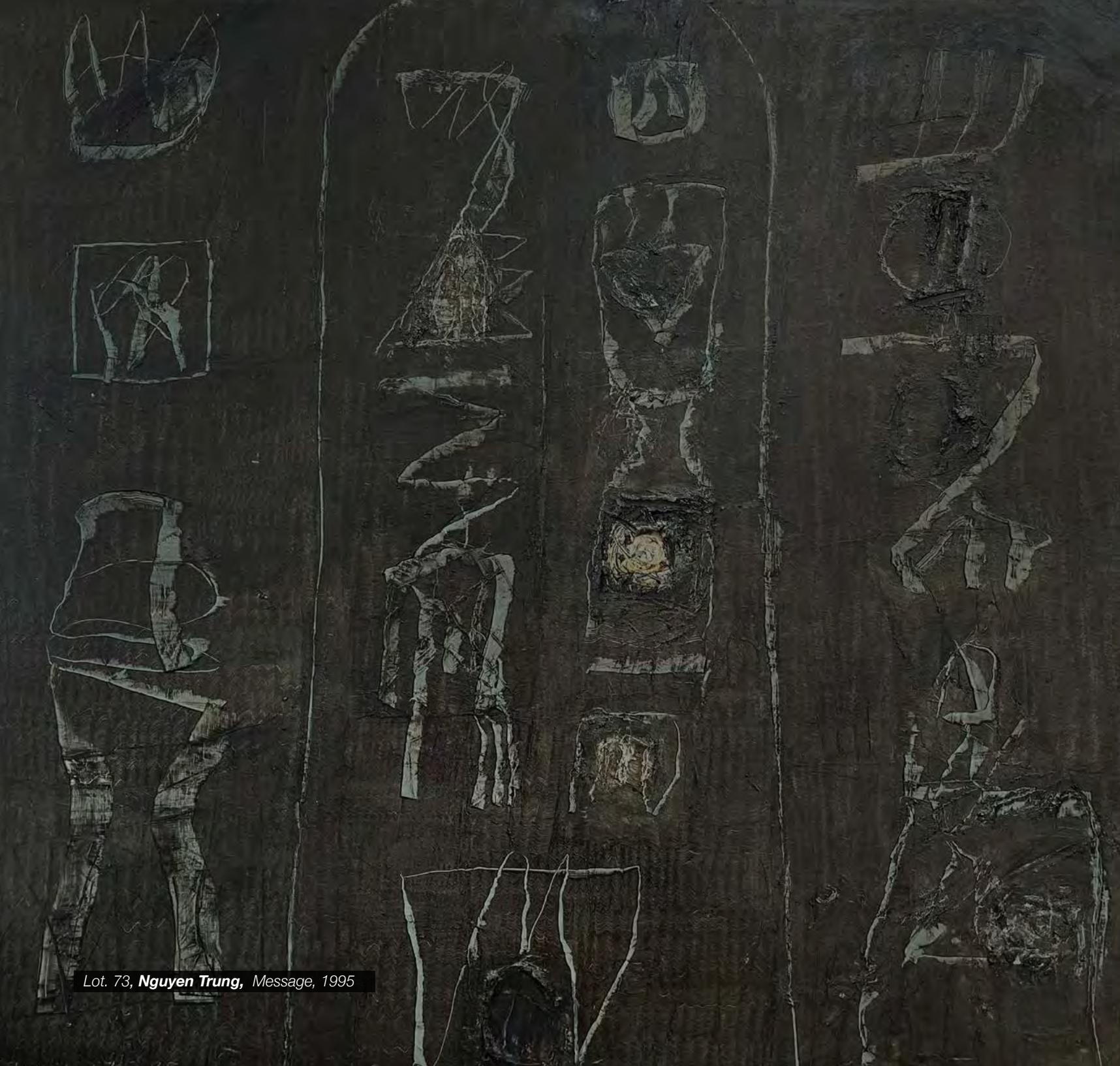
83 JEHAN CHAN
MALACCA SCENERY, 1994

Ink and watercolour on paper
55 x 77 cm
RM 4,000 - 7,500



84 TAN CHEE HON
SANCTUARY
(INNER LANDSCAPE SERIES), 2009

Oil on linen
115 x 86 cm
RM 3,800 - 6,800



Lot. 73, Nguyen Trung, Message, 1995



85 WANG PAN-YOUN
BLUE HOUSE

Watercolour on paper
38 x 53 cm
RM 10,000 - 18,000



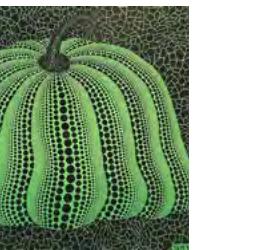
86 LEE MAN FONG
ROOSTER, 1960'S

Mixed media on paper
42 x 29 cm
RM 80,000 - 120,000



87 YAYOI KUSAMA
PUMPKIN, 2000 (RED)

Screenprint in colours on paper
30 x 35 cm
RM 14,000 - 18,000



88 YAYOI KUSAMA
PUMPKIN, 2000 (GREEN)

Screenprint in colours on paper
30 x 35 cm
RM 14,000 - 18,000



89 TAKASHI MURAKAMI
BLUE FLOWER & SKULLS, 2012
(EDITION 277/300)

Offset lithograph on smooth wove paper
69 x 53 cm
RM 10,000 - 22,000



90 KHALIL IBRAHIM
MODEL IN ST MARTINS, 1964
(ST MARTIN SERIES OF ARTWORKS)

Acrylic on board
73 x 44 cm
RM 25,000 - 35,000



91 DZULKIFLI BUYONG
KUCING DI PADANG, 1996/97

Oil on board
56 x 62 cm
RM 38,000 - 75,000



92 YEOH JIN LENG
MELAWATI SERIES, 1982

Acrylic on canvas
71 x 89 cm
RM 70,000 - 100,000



93 ABDUL LATIFF MOHIDIN
TAO LANDSCAPE (HOMAGE TO LAO TZU),
(POST RIMBA SERIES), 1999

Oil on canvas
92 x 92 cm
RM 250,000 - 450,000



94 AHMAD ZAKII ANWAR
RANGDA#3

Acrylic on canvas
120 x 180 cm (Diptych)
RM 55,000 - 88,000



95 RAFIEE GHANI
BEACH-WATCHER, 2010

Oil on canvas
122 x 116.5 cm
RM 12,000 - 18,000



96 RAFIEE GHANI
RIVER DOWN BELOW, 2012

Watercolour on paper
140 x 91 cm
RM 9,000 - 15,000



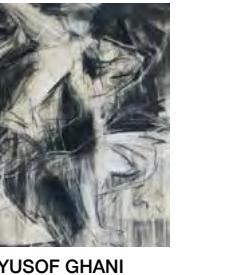
97 RAFIEE GHANI
GREEN PARK 5, 1993

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



98 YUSOF GHANI
SEGERAK SERIES, 2012

Charcoal on paper
52 x 36 cm
RM 5,000 - 12,000



99 YUSOF GHANI
NIGHTWALKERS II, 2006

Chalk & charcoal on canvas
120 x 110.5 cm
RM 70,000 - 130,000



Lot. 91, Dzulkifli Buyong, Kucing Di Padang, 1996/97

1

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Untitled , 1981

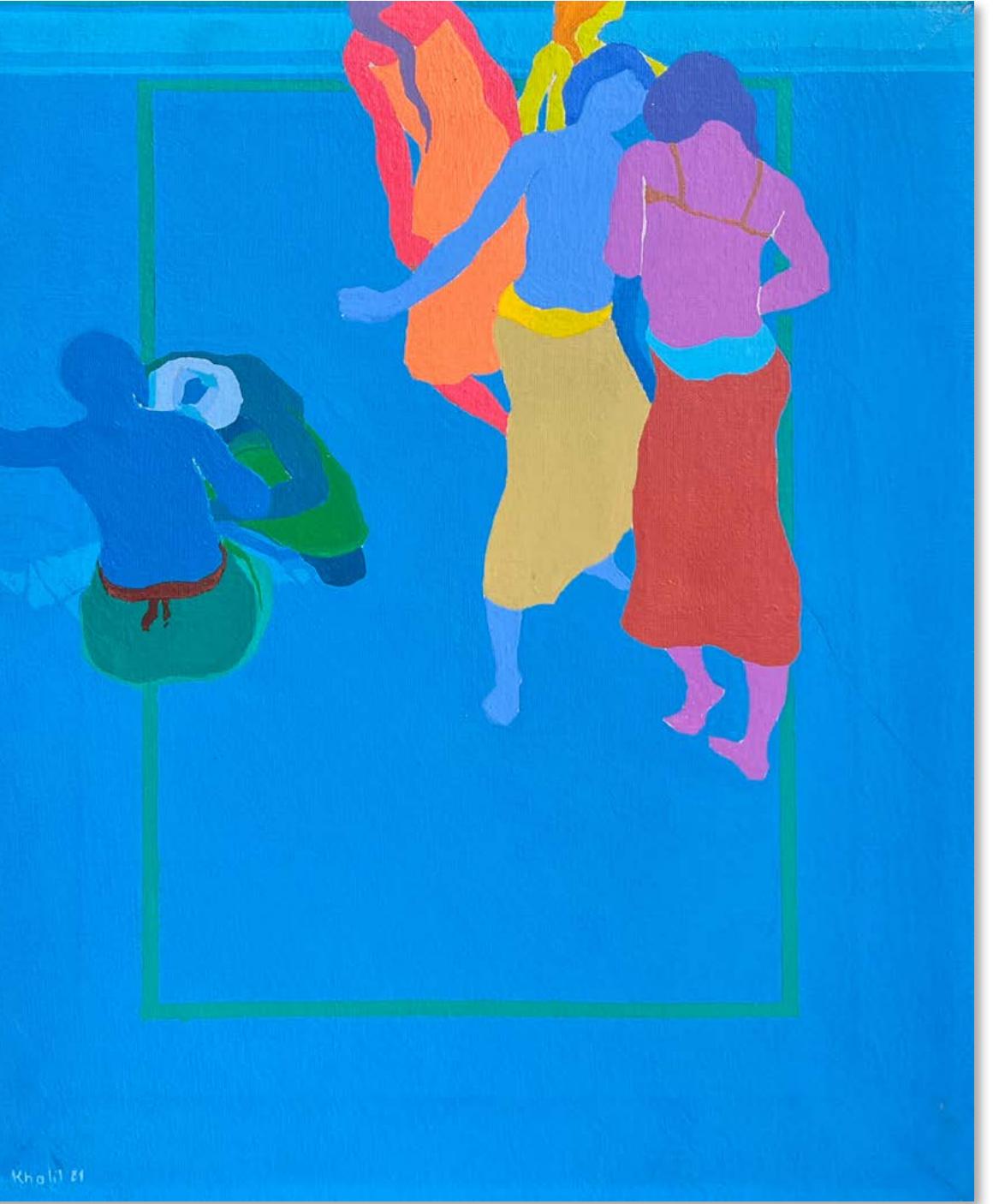
Acrylic on canvas 25.5 x 20.5 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil '81" on the lower left

RM 2,500 - 7,000

This 1981 canvas exemplifies Khalil Ibrahim's mature East Coast period, in which he distilled scenes of everyday life into bold, rhythmic compositions defined by colour and movement. Set against a luminous field of blue, the composition presents a group of stylised figures arranged in a flattened pictorial space, their bodies articulated through simplified silhouettes rather than descriptive detail. The figures appear suspended between motion and stillness, suggesting communal activity while allowing colour and form to take precedence over narrative specificity. Khalil's confident use of saturated hues specifically turquoise blues, warm oranges, yellows and pinks creates a striking visual harmony. The interplay of these colours animates the surface, while the restrained outlines and absence of facial features emphasise universality over individuality. This approach reflects the artist's long-standing interest in the rhythms of coastal life on Malaysia's East Coast, not as literal documentation, but as an emotional and visual experience translated into modernist language.



2

YUSOF GHANI

B. Johor, 1950

Siri Topeng II, 1995

Mixed media on paper 76 x 57 cm

Private Collection, Kuala Lumpur

Signed and dated on lower right. Titled "Topeng" on lower left.
Acquired from Art Case Galleries, Kuala Lumpur in 1996

RM 3,500 - 7,500

A compelling work from Yusof Ghani's celebrated Siri Topeng, this 1995 composition explores identity and psychological states through the recurring mask motif. Executed with vigorous, gestural marks and layered textures, the abstracted visage emerges amid dynamic lines and earthy hues, conveying tension and emotional intensity. The work exemplifies Ghani's expressive language of the 1990s, where form and gesture combine to evoke the complexities of the human condition.



3

RAFIEE GHANI
B. Kedah, 1962
The Pink Beach, 2017
Oil on canvas 76 x 76 cm

Private Collection, Sabah

Signed, titled and dated "Rafiee Ghani, The Pink Beach, 2017" across bottom of canvas

RM 7,000 - 10,000

Rafiee Ghani is a prominent Malaysian contemporary artist known for his energetic abstraction, expressive mark-making, and vibrant colour palette. Trained at Universiti Teknologi MARA (UiTM), Rafiee emerged in the 1990s and has since developed a distinctive visual language that merges spontaneity with controlled composition. The Pink Beach exemplifies Rafiee Ghani's vibrant abstract language, where gestural lines and saturated colour fields collide in rhythmic harmony. Executed in his signature expressive style, the work balances spontaneity with structure, evoking an imaginative landscape that is both playful and contemplative. The bold palette and layered markings reflect the artist's ongoing exploration of emotion, movement, and abstraction.



4

IBRAHIM HUSSEIN, DATO'

B. Kedah, 1936 - 2009

Frankfurt, 1997

Ink on compact disc Diameter 12cm

Private Collection, Kuala Lumpur

Signed and dated "Ibrahim Hussein 11,12,13/9/97 on the CD.
Painted by the artist at a music fair in Frankfurt in September 1997.

RM 7,000 - 15,000

Created in 1997 during a music fair in Frankfurt, Frankfurt is an unusual and experimental work by Dato' Ibrahim Hussein, executed using ink on a compact disc. The choice of support reflects Ibrahim's continual interest in innovation, speed, and the spirit of modernity, aligning with his long standing engagement with contemporary culture and technology. Produced in a public, performative setting, the work demonstrates the artist's confident draughtsmanship and spontaneity, qualities that underpin his practice across painting and works on paper. Even on a non traditional surface, Ibrahim's distinctive visual language, characterised by dynamic lines and an economy of gesture remains evident. This rare example highlights Ibrahim Hussein's willingness to challenge conventional boundaries of medium and format, reinforcing his position as one of Malaysia's most progressive and internationally engaged modern artists.



5

YUSOF GHANI

B. Johor, 1950

Siri Tari, 1987

Mixed media on paper 24 x 33.5 cm

Private Collection, Kuala Lumpur

Titled "Siri Tari" on lower left.

Signed and dated "Yusof Ghani 1987" on lower right.

RM 6,000 - 12,000

Yusof Ghani, born in 1950 in Johor, is a Malaysian painter, sculptor, writer, professor and curator and an art collector himself. His career spans over three decades which has produced a very diverse series of artworks dealing with Southeast Asian motifs with an Abstract Expressionist approach. His works blend painting and drawing into a visual entity pleasing to the eye of its beholder. During Yusof's master's programme in Catholic University, Washington DC, he had to produce a series of cultural paintings for his thesis. This was when he turned to his roots and found a dance dubbed 'mak yong' that inspired his thesis. The 'mak yong' dance is a dance-drama performed by women for the royal court. It was deemed as a subtle message of the people to the king. Enthused by the 'mak yong', the Tari series was born and became his artistic platform for social commentaries such as the imbalance in Malaysian society, between the rich and poor as well as the powerful and the powerless. Initially, Yusof's Tari series was somewhat a literal interpretation of women dancing, subsequently progressing into an expressionistic nature, particularly the American expressionism. Even though he uses figures as his reference, it slowly developed into linear strokes and became very ambiguous. The Siri Tari portrays the movements and lines of people in subtle yet vibrant hues that is visually appealing. It tells a story of breaking out of conformity and freedom of movement reflecting the artist's own free spirit.



6

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Three Nude Figures, 2001

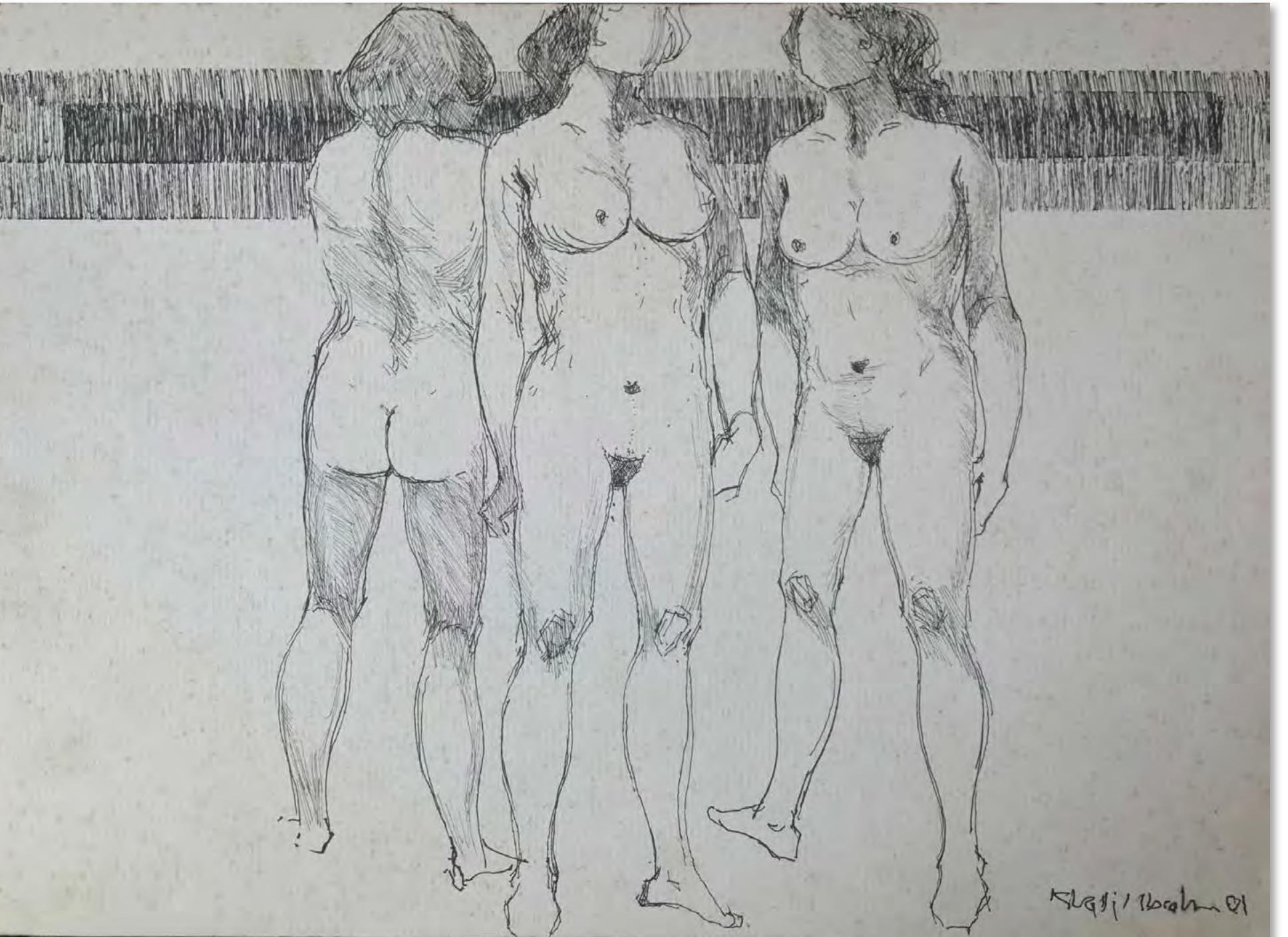
Ink on paper 27 x 37.5 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim 91" on lower right

RM 2,500 - 7,000

"Three Nude Figures, 2001" by Khalil Ibrahim is a captivating exploration of the human form and its innate grace. In this evocative composition, Ibrahim skillfully renders three nude figures with a harmonious blend of fluid lines and subtle tonal contrasts. Each figure exudes a sense of timeless elegance, their bodies depicted in a state of serene repose. Through delicate brushwork and a muted colour palette, Ibrahim imbues the scene with a sense of intimacy and introspection, inviting viewers to contemplate the beauty and vulnerability of the human form. With its lyrical composition and sensitive portrayal of the human figure, "Three Nude Figures" exemplifies Ibrahim's mastery in capturing the nuanced complexities of the human experience through art.



RAFIEE GHANI

B. Kedah, 1962

Noon, 2008

Charcoal on paper 103 x 73 cm

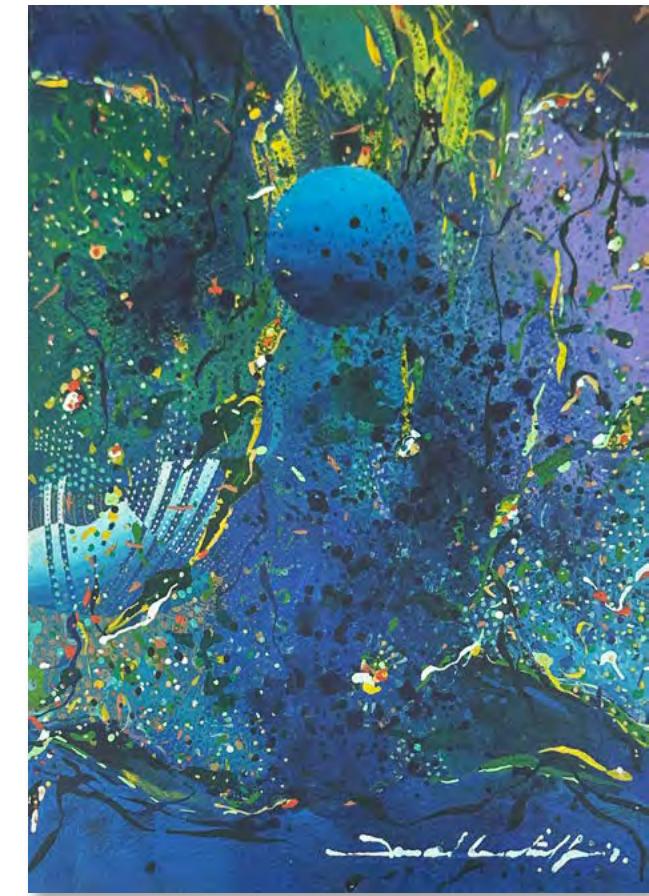
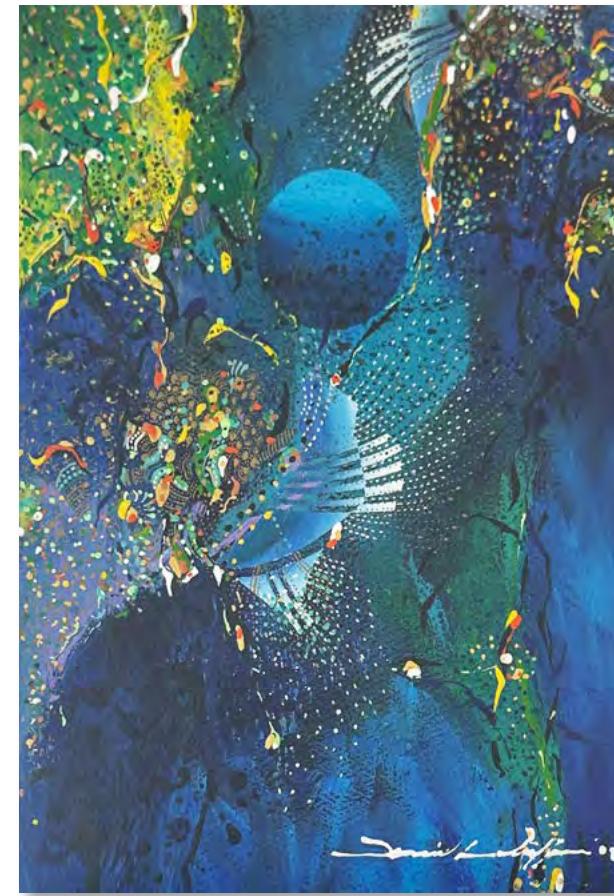
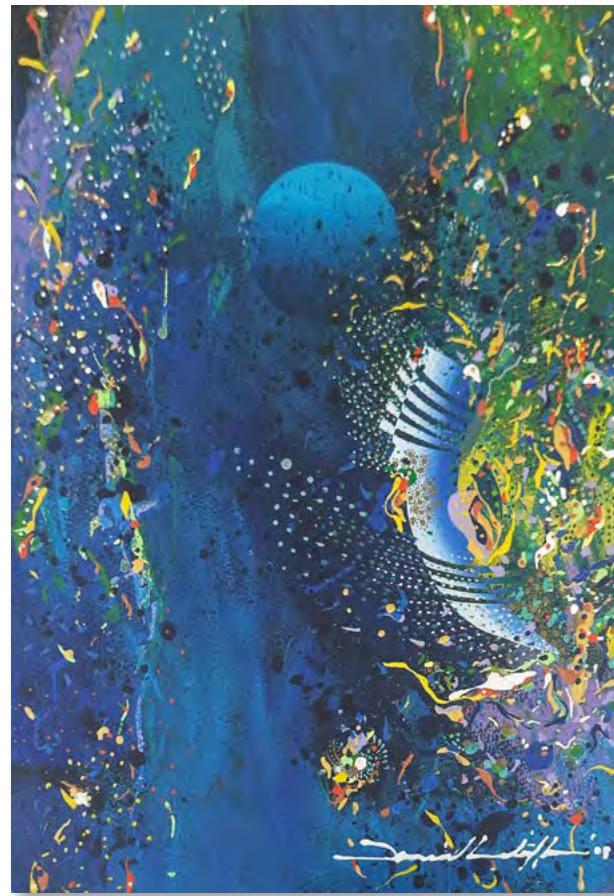
Private Collection, Kuala Lumpur

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

RM 4,000 - 8,000

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





8

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Tasik Seribu Bunga... Bayangan Pagi I, II, III 2000
Acrylic on paper (3 artworks) 38 x 28 cm

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

RM 5,000 - 7,500

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.

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Arus Pagi...Mutiara Bintang

Acrylic on paper 26 x 34 cm

Private Collection, Kuala Lumpur

Signed "Ismail Latiff" on lower middle

RM 2,500 - 5,000

This alluring piece by the wizard, Ismail Latiff sees a tranquil greenish & blue hue spread across the canvas. His hallmark, the moon is ever existent in his artworks. This piece seems to draw the viewer in, taking them to a faraway place as they look into the distance. His paintings seem therapeutic in a way, as they provide the viewers with a mysterious calmness. As he once mentioned, "I embarked on a conquest of inner space, texture and colour, bringing the beauty of the natural world indoor, that is transformed onto paper and canvas."



10

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Faces And Faces - Daerah Dunia #2, 2006

Acrylic on canvas 152 x 152 cm

Private Collection, Kuala Lumpur

Signed and dated "Nizar '06" on lower center.

Artist name, title,medium,dimension and year written on the verso

RM 13,000 - 25,000

Nizar Kamal Ariffin was a member of SENIKA, Kuantan's state of art society. While working with the Ministry of Culture and Youth, he was appointed the Taman Seni Budaya Pahang's Resident Artist. After having graduated from University Sains of Malaysia and trained in Fine Arts and Graphics, he became a full time artist and joined the Conlay Artist Colony in 1998 at Craft Complex Malaysia. For Nizar Kamal Ariffin, his artworks are not mere intricately planned and structured lines. These lines are what he uses to figuratively express spirituality, freedom, faith and personal growth, all of which are interconnected in the world as in the paintings, infinite and ongoing. The beauty is in both the artistic prowess and the effect it gives, as the entire methodical, complex lines are brought together in unity in such a strikingly anarchic manner.



11

KELVIN CHAP

B. Indonesia, 1975

Putaran Kehidupan Alam, 2017

Mixed media on canvas 131 x 131 cm

Private Collection, Kuala Lumpur

Signed and dated "Kelvin Chap 2017" on lower right

RM 5,500 - 9,000

Entitled 'Putaran Kehidupan Alam, 2017' this rendition from Kelvin Chap uses bold, vibrant colours that are immensely eye-catching and seem to amalgamate seamlessly with each other. The painting is a joyous celebration of colours and patterns. Kelvin Chap was born in 1974. He received his education majoring in print making at the Malaysian Institute of Art (1992-1994). Kelvin won first prize in the Swatch Street Painting Competition based on the theme, Spirit of Our Times (1994). He was honoured the Juror's Choice at the Philip Morris Malaysian Art Awards (2001). His solo exhibitions include Belawing and the Great Mamat (Totem and the Great Hunter), Pelita Hati (1996), Idea 9, Pelita Hati (2000), and Old Masks, Modern Man, Maison of Malaysian Art (MoMA) (2011).



12

SUZLEE IBRAHIM

B. Terengganu, 1967

White Sakura Series : White Sakura II, 2008

Acrylic and oil on canvas 76 x 77 cm

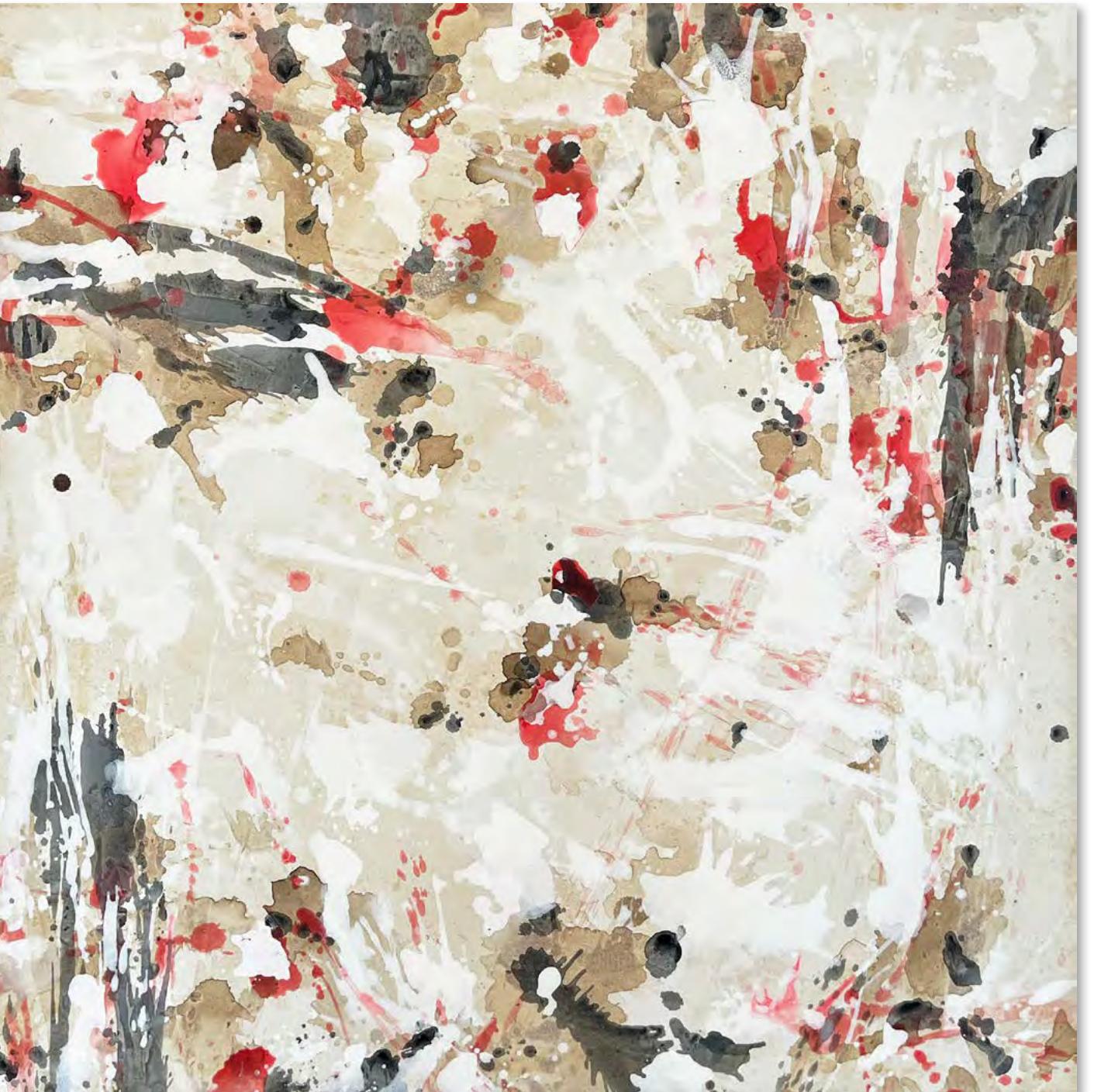
Private Collection, Kuala Lumpur

Label on verso has artist name, title, medium, dimensions and year.

Comes with certificate of authenticity.

RM 5,000 - 9,000

A leading figure of Malaysia's abstract expressionist movement, Suzlee Ibrahim is celebrated for his dynamic gestural language and spiritually charged compositions. White Sakura II belongs to the artist's acclaimed Sakura series, inspired by his visit to Japan, where the ephemeral beauty of cherry blossoms became a metaphor for transience, renewal, and inner contemplation. Rendered predominantly in white, the work departs from Suzlee's more intense chromatic fields, favouring restraint and subtlety. Layered brushstrokes, drips, and sweeping gestures animate the surface, evoking falling petals and shifting light, while traces of underlying colour suggest movement beneath apparent calm. The painting reflects Suzlee's continued engagement with action painting, transformed here by the poetic influence of Japanese aesthetics. White Sakura II stands as a meditative and mature work within the Sakura series, encapsulating Suzlee Ibrahim's ability to fuse spontaneous abstraction with cultural encounter and reflective depth.



SUZLEE IBRAHIM

B. Terengganu, 1967

Reflection Series : Falling Skies, 2012

Acrylic and oil on canvas 90 x 90 cm

Private Collection, Kuala Lumpur

Signed and dated "Suzleelbrahim 2012" on lower right.

Artist's signature, title, medium and year written on the verso.

Comes with certificate of authenticity.

RM 6,000 - 12,000

There are a lot of emotions, colours and movements in this piece, as usually seen in Suzlee Ibrahim's works. It is a canvas of reflections for the artist, and he uses the brush to portray them, the brushstrokes impulsive, unrestrained and unrestricted. These splashes and spatters of colours and its motion combined with his own emotions and feelings result in a piece that is so striking. Colour and form are built up and erased, creating a sense of depth and quiet tension, as if the imagery emerges through memory and thought.



14

SUZLEE IBRAHIM

B. Terengganu, 1967

Textures No.1, 2011

Acrylic and oil on canvas 92 x 92 cm

Private Collection, Kuala Lumpur

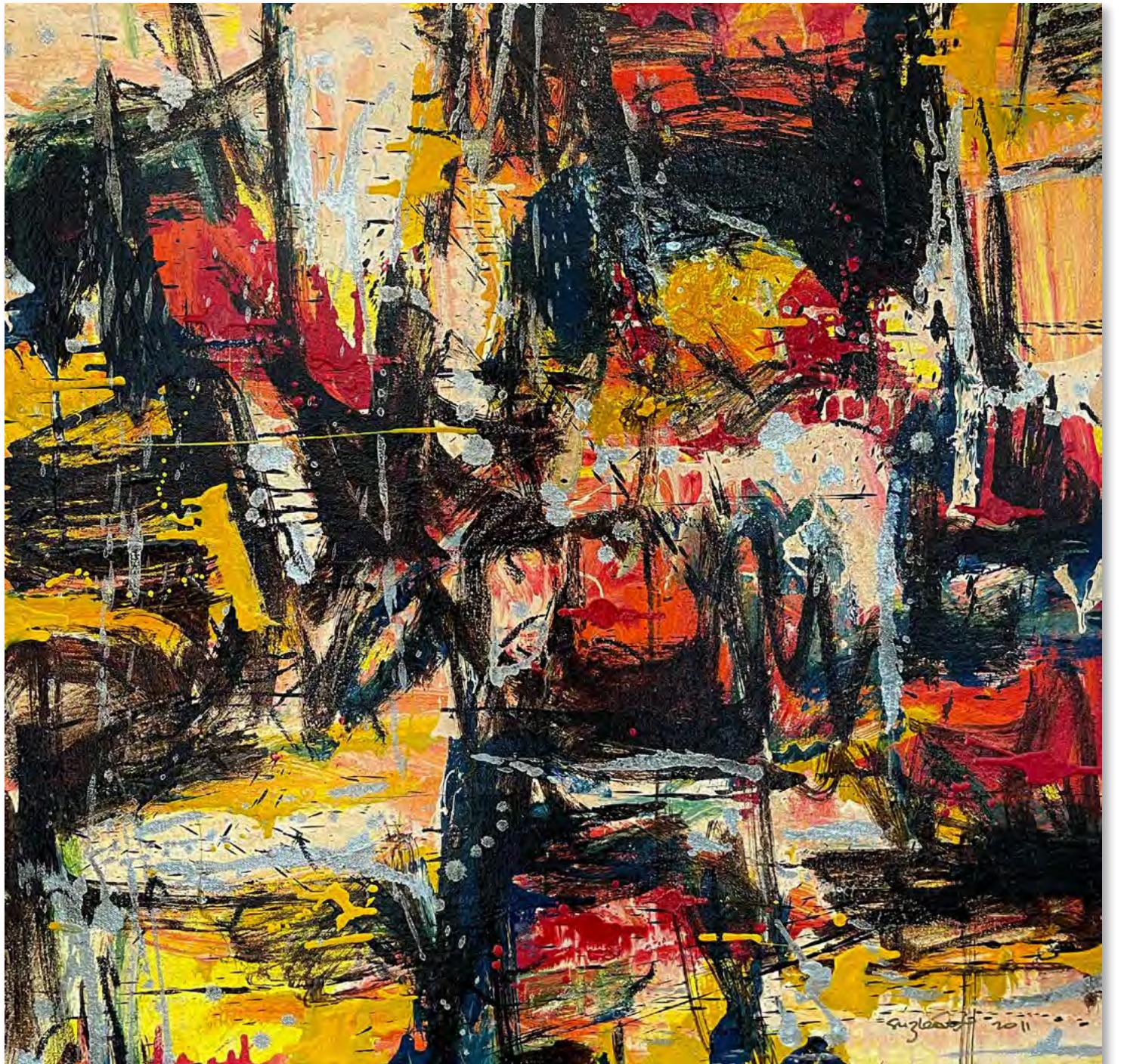
Signed and dated "Suzleelbrahim 2011" on lower right.

Artist's signature, title, medium and year written on the verso.

Comes with certificate of authenticity.

RM 6,000 - 12,000

Textures No.1 exemplifies Suzlee Ibrahim's exploration of surface, materiality, and gesture within his abstract expressionist practice. In this work, the artist foregrounds texture as both a visual and emotional element, using layered acrylic, vigorous brushstrokes, and tactile build-ups to create a richly worked surface. The composition reveals an active dialogue between control and spontaneity, as dense impasto areas contrast with thinner washes and exposed underlayers. This interplay generates depth and movement, inviting close viewing and physical engagement with the painted surface. Rather than depicting a literal subject, Suzlee channels energy and emotion through texture itself, allowing the material process to shape meaning.





15

BHANU ACHAN

B. Kuala Lumpur, 1949

Symphony of Colours-Blue and Red I & II, 2016

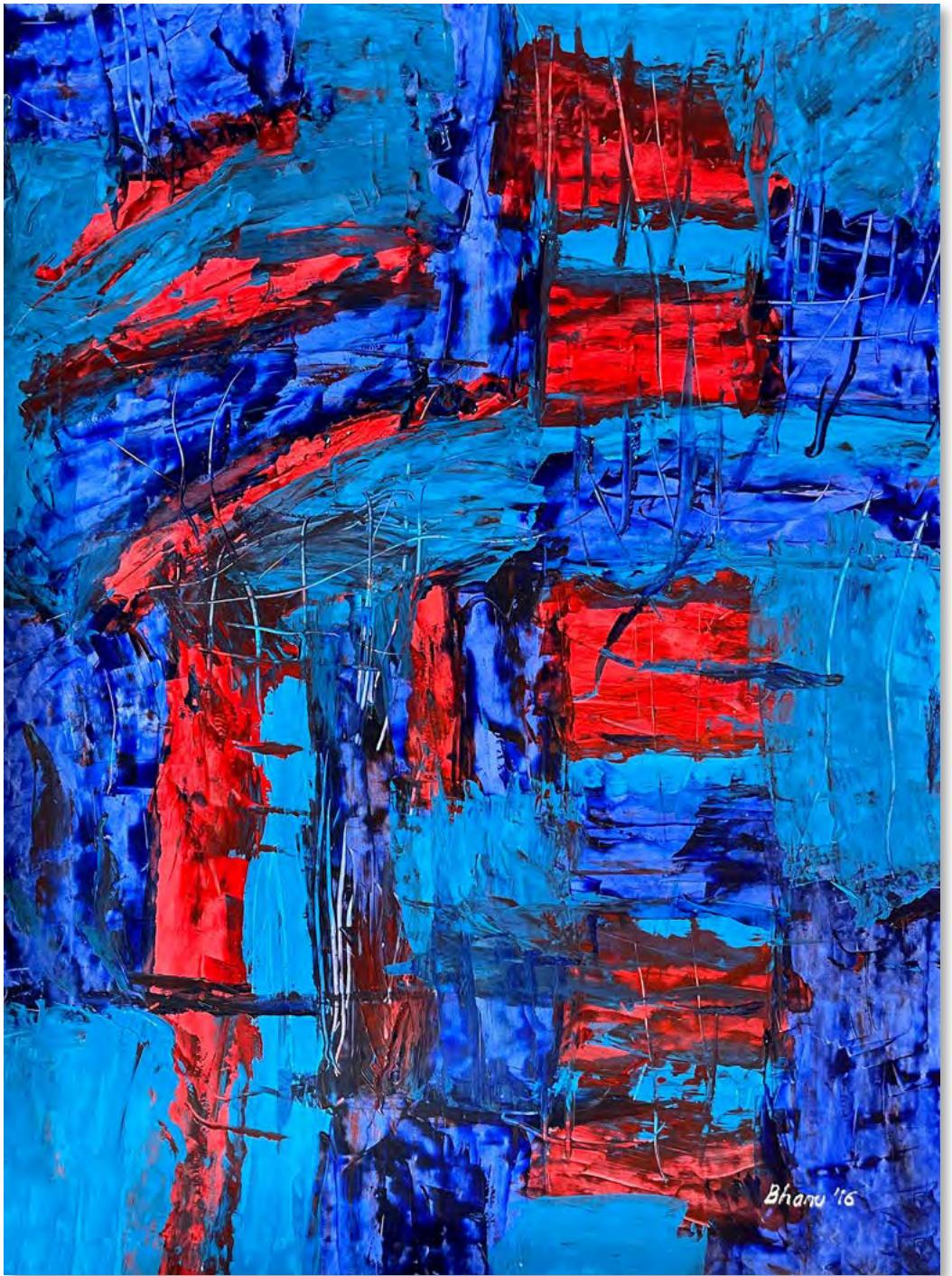
Mixed media on paper 109 x 80 cm (2 artworks)

Private Collection, Kuala Lumpur

Signed and dated "Bhanu '16" on lower right

RM 5,500 - 12,000

Bhanu Achan is renowned for his expressive abstract works that reflect emotional resonance and intuitive mark making. Bhanu's Symphony of Colours series 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 both of these works, sweeping strokes and layered hues of blue and red interact dynamically, creating a visual rhythm that feels both spontaneous and carefully orchestrated, much like a symphony building in intensity and depth.



16

MOHD RADUAN MAN

B. Pahang, 1978

Senya, 2022

Woodcut & oil on canvas 122 x 152 cm

Private Collection, Sabah

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

RM 12,000 - 25,000

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.



MOHD RADUAN MAN

B. Pahang, 1978

Between U and Me, 2015

Oil on linen 153 x 153 cm

Private Collection, Kuala Lumpur

Signed and dated "Raduan Man, 2015" on lower left.
 Artist name, year, title and medium written on the verso.

RM 12,000 - 25,000

Raduan Man graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. In Between U and Me, Mohd Raduan Man explores the subtle psychological space that exists between individuals where emotion, perception, and unspoken dialogue intersect. Rendered in oil on linen, the work exemplifies the artist's contemplative approach to figurative abstraction, marked by restrained gestures, layered surfaces, and a nuanced palette. Raduan's composition suggests intimacy and distance simultaneously, inviting viewers to reflect on relationships shaped as much by silence and ambiguity as by connection. The tactile quality of the linen enhances the painting's depth, allowing forms to emerge and recede in a manner that mirrors the complexities of human interaction. Created in 2015, this work reflects the artist's mature period, in which personal experience and emotional introspection are distilled into poetic visual language.



MOHD RADUAN MAN

Pahang, 1978

Pink Lady, 2015

Dil on linen 153 x 153 cm

Private Collection, Kuala Lumpur

Signed and dated "Raduan Man, 2015" on lower center.
Artist name, year, title and medium written on the verso.

RM 12,000 - 25,000

This composition exemplifies Mohd Raduan Man's introspective and emotive approach to painting, where figuration is suggested rather than explicitly defined. Executed in oil on linen, the work is characterised by a restrained yet evocative use of colour, with pink tones serving as both a visual anchor and an emotional register. Subtle layering and textured brushwork allow the figure to emerge delicately from the surface, creating a sense of vulnerability and contemplation. Produced in 2015, *The Pink Lady* belongs to Raduan's mature body of work, in which emotional nuance and painterly sensitivity are brought into careful balance, inviting viewers into an intimate and reflective encounter.



19

JALAINI ABU HASSAN

B. Selangor, 1963

The Contemporary Art Collectors, 2013

Watercolour on paper 61 x 92 cm

Private Collection, Kuala Lumpur

Signed and dated "Jai 2013 KL" on lower left

RM 3,500 - 7,000

In *The Contemporary Art Collectors*, Jalaini Abu Hassan turns his perceptive eye toward a familiar yet rarely examined subject, the art audience itself. Rendered in delicate yet confident watercolour washes, the composition presents a cropped, intimate grouping of figures caught mid gesture, mid conversation. Their casual stances and attentive gazes suggest a moment of contemplation, evoking the quiet rituals of viewing, discussing, and evaluating art within gallery and museum spaces. Jalaini's restrained palette and masterful handling of transparency allow light and negative space to play a central role, lending the work a contemplative atmosphere. The figures appear both individual and collective, subtly blurring distinctions between observer and participant. In this way, the artwork functions not merely as a figurative study but as a reflective commentary on the ecosystem of contemporary art where collectors, artists, and audiences are in constant dialogue.



JALAINI ABU HASSAN

B. Selangor, 1963

Desember Lewat Hujung, 1999
 Mixed media on paper 75 x 57 cm

Private Collection, Kuala Lumpur

 Titled "Desember Lewat Hujung" on lower middle.
 Signed and dated "Jai 1999 K. Lumpur" on lower right

RM 6,000 - 12,000

Jai is a natural poet, and his paintings tell their own mysticism, poetry, the Malay culture, social commentaries as well as his own biography. This includes Desember Lewat Hujung. Though confusing at first, his works are seamless yet are contrasting in pictorial designs which grabs the attention of viewers, luring them to inspect further. When he reached the sixth form, Jai had decided to pursue his passion for drawing and painting, subsequently enrolling himself at the Mara Institute of Technology (ITM), a fine art educational institution in the country. After his graduation in 1985, at the height of an economic recession, the artist partook in Anak Alam, a haven for Malay artists and poets established by artist-poet Latiff Mohidin in the 1970's, during which he survived by doing odd jobs. Nonetheless, that year, he won first prize at the National Art Gallery's Young Contemporaries Art Competition where he won an ASEAN travel grant to Manila and was granted a scholarship to study at The Slade School of Fine Art in London.



21

DAUD RAHIM

B. Perak, 1973

ACU -Kenangan dan Nilai 3, 2021
Mixed media on canvas 38 x 38 cm

Private Collection, Kuala Lumpur

Gallery label with artist name, title, medium, dimensions and year on the verso

RM 2,500 - 3,500

Painted in 2021, Kenangan dan Nilai 3 forms part of Daud Rahim's ACU body of work, first presented in his solo exhibition at Segaris Art Center. The ACU series reflects the artist's ongoing exploration of memory, value, and the emotional weight carried by personal and collective experiences. The title itself translated as Memories and Values signals Daud's intent to examine how recollection and meaning are shaped, preserved, and sometimes reinterpreted over time. In this work, Daud Rahim employs a restrained yet evocative visual language, layering forms and tonal shifts to suggest fragments of lived experience rather than literal narratives. The composition invites quiet contemplation, encouraging viewers to engage with their own sense of remembrance and the intangible values attached to past moments. Subtle textures and measured gestures speak to the artist's sensitivity towards material and process, reinforcing the reflective mood that characterises the ACU series.



22

FAUZUL YUSRI

B. Kedah, 1962

Teroka - Perang, 2020
Acrylic and mixed media on canvas 91 x 91 cm

Private Collection, Kuala Lumpur

Signed 'Fauzul Yusri' on lower left and the year '2020' is on lower right.
Artist name, title, dimensions, year and medium written on the verso.

RM 3,500 - 7,000

Fauzul Yusri is a contemporary Malaysian artist known for his expressive and experimental approach to painting and mixed media. His works are marked by vigorous mark making, layered textures and a raw visual energy that emphasises process and emotional intensity over literal representation. Created in 2020, a year marked globally by uncertainty and upheaval, *Teroka-Perang* gains added resonance as a reflection on resilience and confrontation in times of crisis. The work resists a single narrative, instead inviting the viewer to navigate its complex visual field and derive personal readings from its ambiguity.





23

MUHAMMAD IZZUDDIN BASIRON

B.Selangor, 1994

KL Skyline, 2018

Mixed media on canvas 160 x 260 cm

Private Collection, Kuala Lumpur

Signed and dated "Izzuddin Basiron '18" on lower right

RM 4,000 - 8,000

In KL Skyline, Muhammad Izzuddin Basiron presents a vibrant and stylised interpretation of Malaysia's capital, capturing the city's layered identity through a carefully orchestrated assembly of iconic landmarks. Rendered in bold colours and crisp graphic forms, the composition brings together historical, religious and modern architectural symbols among them Masjid Jamek, the Sultan Abdul Samad Building, the Petronas Twin Towers, Menara Kuala Lumpur and contemporary civic structures into a single panoramic vision. Izzuddin's use of mixed media lends the work a dynamic visual rhythm, with sharp contrasts and flattened perspectives that echo the pace and energy of urban life. The juxtaposition of Moorish inspired colonial architecture with soaring skyscrapers highlights Kuala Lumpur's evolution from its historical roots into a modern global city, while maintaining a sense of cultural continuity. The turquoise sky and playful details introduce an element of optimism and imagination, softening the rigidity of the built environment. Rather than a literal cityscape, KL Skyline functions as a symbolic portrait of Kuala Lumpur celebrating coexistence, progress and diversity. The work reflects Izzuddin Basiron's interest in place making and national identity, positioning the city not merely as a physical location but as a living, evolving narrative. Bold, accessible and richly detailed, KL Skyline stands as a confident contemporary homage to Malaysia's urban and cultural landscape.

24

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 6,700 - 12,000

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).



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 3,500 - 7,000

Ilham Fadhl 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.



HAZIQ SHAWAL

B. Selangor, 1993

A Dreamer, 2021

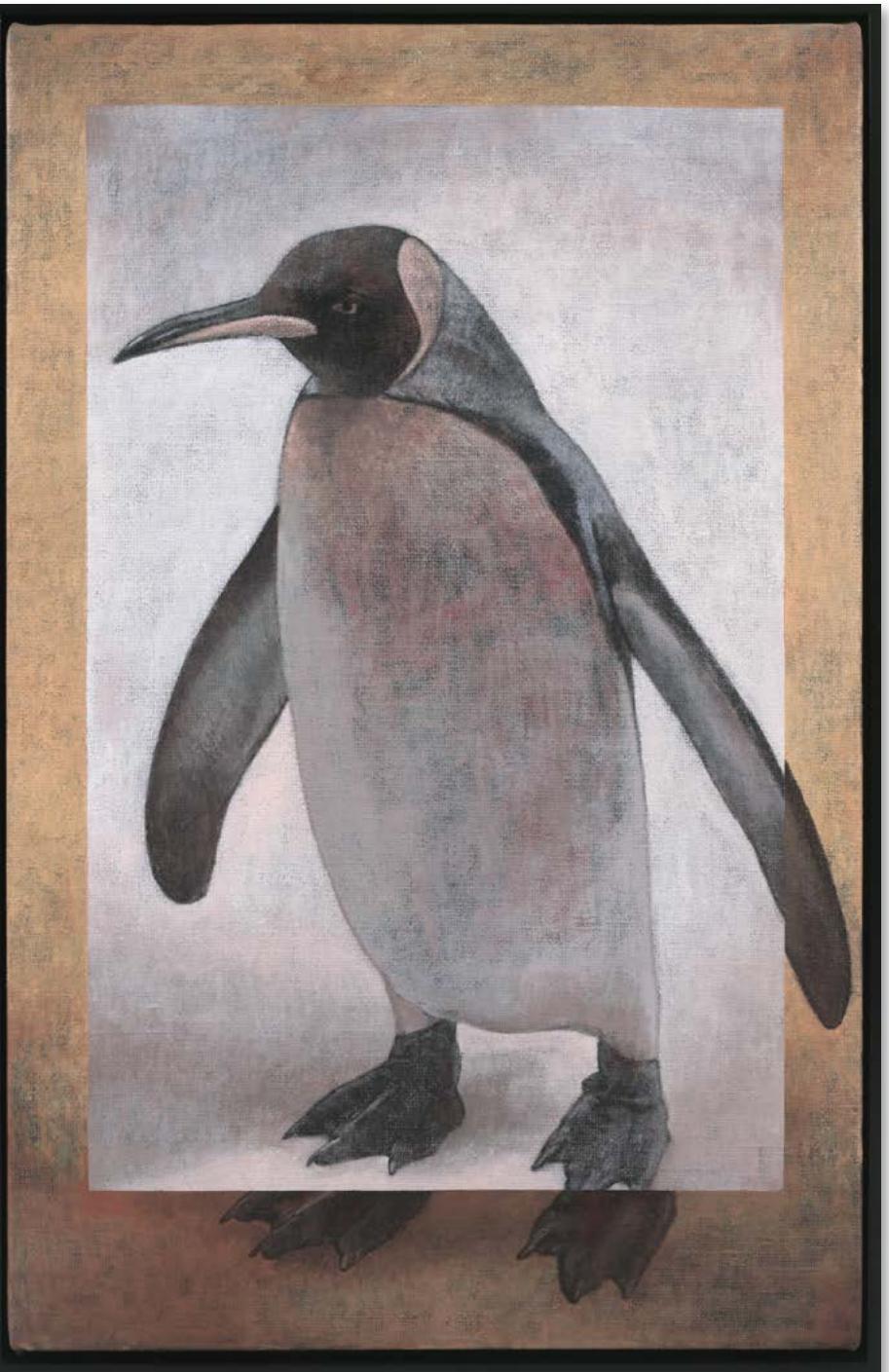
Acrylic on jute 110 x 70 cm

Private Collection, Kuala Lumpur

Artist name, title, medium, dimensions and year written on the verso

RM 2,500 - 5,000

A Dreamer exemplifies Haziq Shawal's contemplative approach to figurative painting, where animals are often employed as subtle psychological proxies for human emotion and states of being. A graduate of Malaysia's contemporary art milieu, Haziq is known for his understated compositions and sensitive handling of surface, frequently favouring unconventional supports such as jute to enhance a sense of rawness and intimacy. Within Haziq Shawal's practice, animals often function as symbolic surrogates, suggesting themes of isolation, resilience, and inward looking aspiration. The penguin in A Dreamer evokes a sense of emotional displacement, standing alone in an undefined space, suspended between wakefulness and reverie. Through minimal narrative and careful tonal modulation, the artist invites viewers into a gentle psychological landscape, where dreaming becomes an act of survival and self-reflection.



27

HAZIQ SHAWAL

B. Selangor, 1993

Still Life...Falcon, 2021

Acrylic on jute 70 x 55 cm

Private Collection, Kuala Lumpur

Artist name, title, medium, dimensions and year written on the verso.

Gallery label on the verso.

RM 2,500 - 5,000

Haziq Shawal continues his exploration of animal imagery as a vehicle for psychological and emotional reflection. The falcon, traditionally a symbol of power, vigilance, and control, is here depicted in a subdued, almost contemplative state. Its posture is upright yet restrained, suggesting containment rather than flight. Haziq's use of acrylic on jute allows the coarse texture of the support to remain visible beneath the paint layers, softening the figure and lending it a ghostly, introspective presence. The surrounding space framed and enclosed, further heightens the impression of isolation and psychological enclosure. The work invites viewers to consider the tension between inner strength and external constraint, resonating as a quiet meditation on endurance and introspection in contemporary life.



28

MOHD RADUAN MAN

B. Pahang, 1978

Kekasih Malam, 2020

Oil on canvas 152 x 182 cm

Private Collection, Kuala Lumpur

Signed and dated "Raduan Man '20" on upper left.

Signed "Raduan" with year, title and medium written on the verso

RM 38,000 - 55,000

Raduan Man is known for his woodcut prints and printmaking techniques on canvas, having come from a lineage of master woodcarvers. His works often explore personal themes, social awareness, and elements of daily life, with bold use of colour, form, and expressive lines. Raduan has held numerous solo and group exhibitions both nationally and internationally, earning recognition with several awards, including the Pahang State Foundation Scholarship. The artist's handling of paint emphasises mood over narrative clarity, encouraging viewers to read the work intuitively rather than literally. Figures and forms appear suspended, as if caught in a private moment that resists full disclosure. This ambiguity is central to the artist's practice, allowing Kekasih Malam to resonate as both a personal and universal reflection on love, attachment, and emotional dependence. As with much of Mohd Raduan Man's oeuvre, Kekasih Malam reveals the artist's sensitivity to human relationships and inner life. The work stands as a poignant exploration of intimacy shaped by darkness where affection is felt deeply, quietly, and sometimes painfully, in the solitude of night.

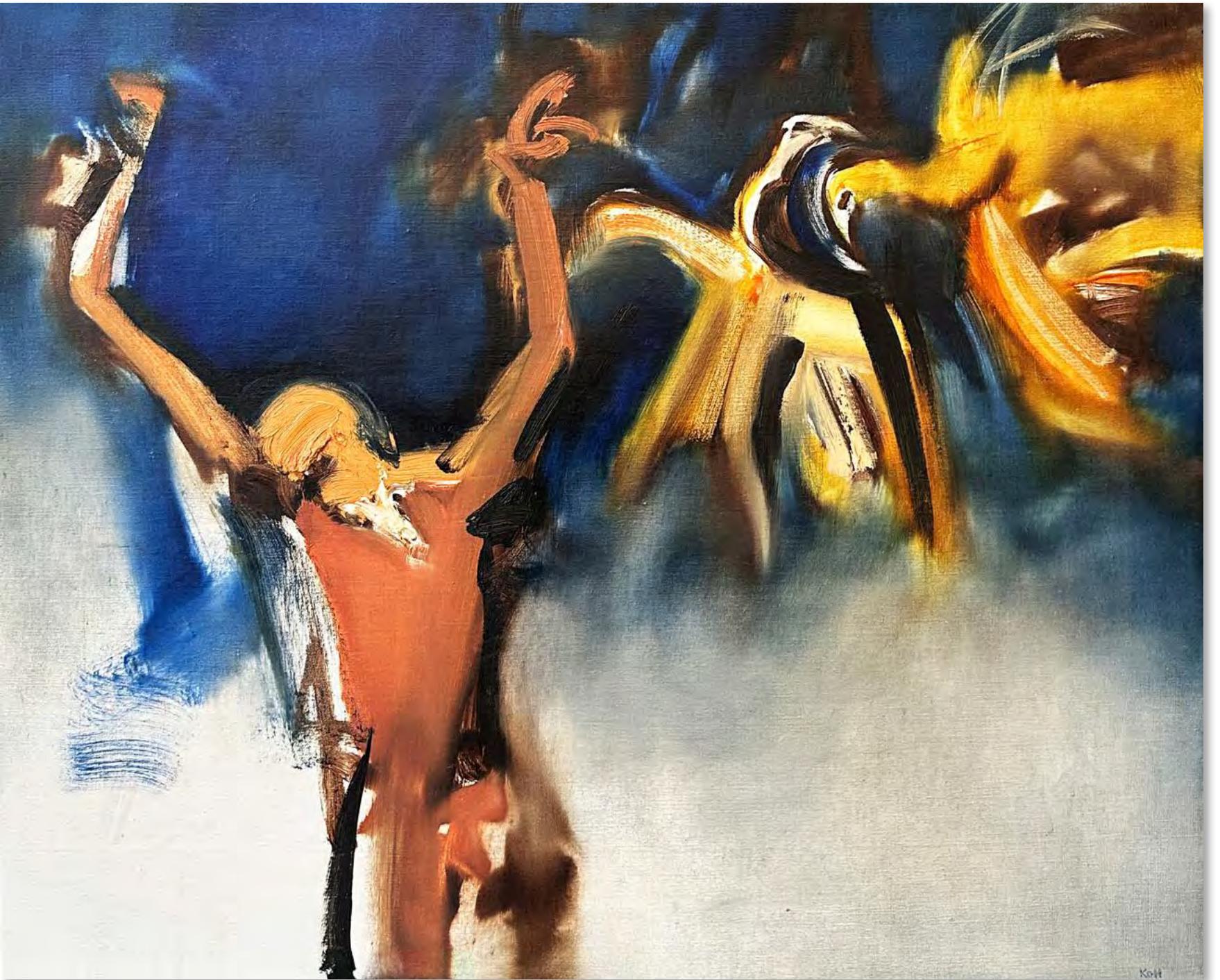


29

JOLLY KOH, DR
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 18,000 - 30,000

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.



Koh

30

CHIA YU CHIAN

B. Johor, 1936 - 1991

Bullock Cart-Malacca, 1964

Oil on board 65 x 80 cm

Private Collection, United Kingdom

Signed "Yu Chian" on the lower left.

Gallery label on the verso has artist's name, title and year written in pen.

RM 80,000 - 120,000

Painted in 1964, Bullock Cart, Malacca reflects Chia Yu Chian's modernist engagement with traditional Malaysian life during a period of rapid change. Trained in Taiwan and influenced by European modernism, Chia combined expressive brushwork with local subject matter, a synthesis evident in the work's bold colour contrasts and textured surface. The bullock cart, once a familiar sight in Malacca, is rendered with strong, simplified forms that emphasise weight and movement. The restrained depiction of the figures conveys quiet dignity, while the earthy palette anchors the composition in everyday labour and tradition. As both a painterly study and cultural record, this work exemplifies Chia Yu Chian's contribution to the development of Malaysian modernist painting in the post-independence era.



31

CHOO KENG KWANG

B.Singapore, 1931 - 2019

Angkor Wat, 1964

Oil on canvas 74 x 100 cm

Private Collection, Australia

Signed and dated "KKwang '64" on lower left.

Artist label on verso.

RM 25,000 - 50,000

Choo Keng Kwang, a first generation Singaporean artist, was well known for his oil paintings of landscape, animals and nature. A former school principal of Sin Hua School, Choo later headed the Art Education Department of the Nanyang Academy of Fine Arts (NAFA) until his retirement. Public spirited and a generous philanthropist, he received numerous awards for his contributions to education and art. Choo's Angkor series features a range of his exceptional artworks which many collectors deem to be his best period, which was during the 1960's. This artwork, in particular, brought forth pure abstractions of the faces of the Angkor monoliths, depicting nostalgic elements of his inaugural trip to Angkor Wat in 1964. Rendered in a subdued, earthy palette, the monumental temple complex emerges through layered, atmospheric brushwork, lending the scene a sense of age, quiet grandeur, and timelessness.



32

CHOO KENG KWANG

B.Singapore, 1931 - 2019

Untitled, 1975

Oil on board 35 x 51 cm

Private Collection, Kuala Lumpur

Signed and dated "K.Kwang'75" on lower left

RM 7,000 - 12,000

Born in 1931 in Singapore, Choo Keng Kwang is known as one of the country's eminent and beloved first generation artists. Choo's status as an icon led to his artworks being commissioned by royalty, dignitaries and governments. The Singapore government had commissioned his paintings as state gifts to foreign dignitaries and heads of governments. This dynamic seascape by Choo Keng Kwang depicts traditional sailing vessels battling churning waves beneath a glowing amber sky. Executed with bold, textured brushwork and strong tonal contrasts, the painting conveys movement, resilience and the raw energy of the sea. Painted in 1975, it reflects the artist's mature style, where mood and atmosphere take precedence over detailed description, resulting in a powerful and expressive maritime scene.



33

LOW PUAY HUA
B. Singapore, 1945
Singapore, 1981
Watercolour on paper 53 x 73 cm
Private Collection, Canada
Signed on lower right

RM 6,000 - 12,000

This watercolour by Low Puay Hua depicts boats along the Singapore River, with rows of buildings receding into the background, capturing the city's historic riverfront at a pivotal moment of change. Executed with fluid washes and a controlled, understated palette, the artist conveys a sense of calm and quiet observation, allowing light and atmosphere to define the scene. Known for his sensitive handling of urban and architectural subjects, Low Puay Hua balances structural clarity with painterly looseness. In this 1981 artwork, the river serves as both a compositional anchor and a metaphor for continuity, reflecting everyday life set against an evolving cityscape. The work is a refined example of his ability to evoke place, memory and mood through the watercolour medium.



ANG AH TEE

B. Singapore, 1942

Temple Street, Chinatown Singapore
Watercolour and gouache on paper 28 x 28 cm

Private Collection, Canada

Signed on lower left

RM 2,500 - 5,500

This lively street scene by Ang Ah Tee captures the bustling character of Temple Street in Singapore's Chinatown, animated by figures moving through rows of historic shophouses. The work combines fluid washes with opaque accents, allowing architectural forms and human activity to emerge with spontaneity and charm. Ang Ah Tee is well regarded for his ability to document everyday urban life with immediacy and warmth. In this painting, loose brushstrokes and a restrained, earthy palette evoke the atmosphere of a working street, while selective detailing draws attention to the rhythm of commerce and community. Temple Street, Chinatown Singapore stands as a vivid record of place and time, reflecting the artist's sensitivity to Singapore's cultural and architectural heritage.



35

ANG AH TEE

B. Singapore, 1942

Singapore River

Watercolour and gouache on paper 28 x 28 cm

Private Collection, Canada

Signed on lower left

RM 2,500 - 5,500

Ang Ah Tee turns his attention to one of the city's most enduring landmarks, capturing the riverfront with his characteristic spontaneity and observational clarity. Rather than focusing on precise detail, Ang Ah Tee conveys the atmosphere and daily rhythm of life along the river, allowing figures and structures to dissolve naturally into light and movement. The composition reflects his strength as a visual chronicler of Singapore's urban landscape, presenting the Singapore River not only as a physical setting but as a living artery of commerce, memory and communal life.



TAY BAK KOI

B. Singapore, 1939 - 2003

Quiet Chat

Mixed media on paper 28 x 12 cm

Private Collection, Canada

Signed on lower left. Raya Gallery, Singapore label on verso

RM 2,500 - 5,000

Quiet Chat exemplifies Tay Bak Koi's sensitive approach to figurative painting, where moments of everyday interaction are imbued with warmth and quiet introspection. The composition centres on an intimate exchange between two figures, rendered with gentle brushwork and a harmonious palette that emphasises mood over narrative detail. The restrained handling encourages viewers to linger on gesture and expression, suggesting a private conversation suspended in time. Tay Bak Koi is known for his ability to capture subtle human relationships and contemplative scenes with lyrical restraint. The provenance of *Quiet Chat*, having previously been exhibited at Raya Gallery and offered at auction, adds to its collectability and underscores the recognition of the artist's work within the regional art market. This painting stands as a refined example of Tay Bak Koi's enduring appeal and his nuanced observation of human connection.



37

TAY BAK KOI

B. Singapore, 1939 - 2003

Farmers At Work, 1982

Watercolour and gouache on paper 62 x 62 cm

Private Collection, Singapore

Signed "Bak Koi" on middle left side of painting

RM 12,000 - 18,000

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



38

ONG KIM SENG

B. Singapore, 1945

Singapore Chinatown, Terengganu Street Market, 1982

Watercolour on paper 50 x 71 cm

Private Collection, Kuala Lumpur

Signed and dated "Seng '82" on lower left

RM 22,000 - 35,000

Ong Kim Seng's exquisite rendition of a street scene in Chinatown, Singapore in 1982, portrays his masterful skill and immaculate detailing from the heritage buildings to the antics of people walking about. Ong Kim Seng is an internationally acclaimed water colourist who has mastered the manipulation of darks in order to give his paintings a luminous glow hence the depth of his paintings. Merging concepts with finesse of execution, the artist presents representative images which are also ethereal in their beauty, flawless in their elemental flow and appropriation of light. The self taught artist has garnered multiple accolades, including the Cultural Medallion in 1990 and seven awards by the American Watercolour Society. To him, "Art is a continuous journey. There may be pitfalls and times where you get stuck. It is up to one to choose a path and go along with it." As an en plein-air realist painter, he stays true to his subject matter, but continues to add an element of intrigue to it by varying the vantage points of his paintings.



39

SEAH KIM JOO

B. Singapore, 1939

Mother and Child, Edition 15/20

Woodblock print on paper 58 x 45 cm

Private Collection, Canada

Signed on lower left

RM 3,500 - 7,000

Seah Kim Joo's woodblock prints and linocut works reflect the artist's enduring commitment to portraying everyday life through the disciplined and expressive language of printmaking. Executed with strong linear rhythms and carefully balanced compositions, the works demonstrate his mastery of the woodblock medium, where clarity of form and economy of mark are paramount. Mother and Child presents an intimate and tender moment, distilled into simplified shapes that emphasise emotional connection and quiet strength.



40

SEAH KIM JOO

B. Singapore, 1939

Working Day, 1970's

Linocut on paper board 45 x 58 cm

Private Collection, Canada

Signed on lower left

RM 2,500 - 5,000

Working Day depict scenes of communal labour, capturing the dignity and resilience of working life. Through bold contrasts and rhythmic carving, Seah Kim Joo conveys movement and collective effort while maintaining a timeless, humanistic quality. The artist has the ability to elevate ordinary subjects into powerful visual statements, making them significant examples of his contribution to printmaking and socially grounded art in the region.



41

SEAH KIM JOO

B. Singapore, 1939

Fisher Folks, 1970's

Linocut on paper board 60 x 38 cm

Private Collection, Canada

Signed on lower left

RM 2,500 - 5,000

This linocut by Seah Kim Joo exemplifies the artist's strong graphic sensibility and his enduring interest in the lives of working communities. Rendered with bold, decisive cuts and striking contrasts, Fisher Folks depicts figures engaged in collective labour, emphasising rhythm, movement and shared effort rather than individual detail. Created in the 1970s, the work reflects a period when Seah Kim Joo focused on socially grounded themes, using the linocut medium to achieve directness and visual impact. The simplified forms and structured composition convey both the physicality of work and the quiet dignity of the fishermen, underscoring the artist's humanistic outlook. Fisher Folks stands as a compelling example of Seah Kim Joo's contribution to printmaking and his ability to transform everyday subjects into powerful, timeless imagery.

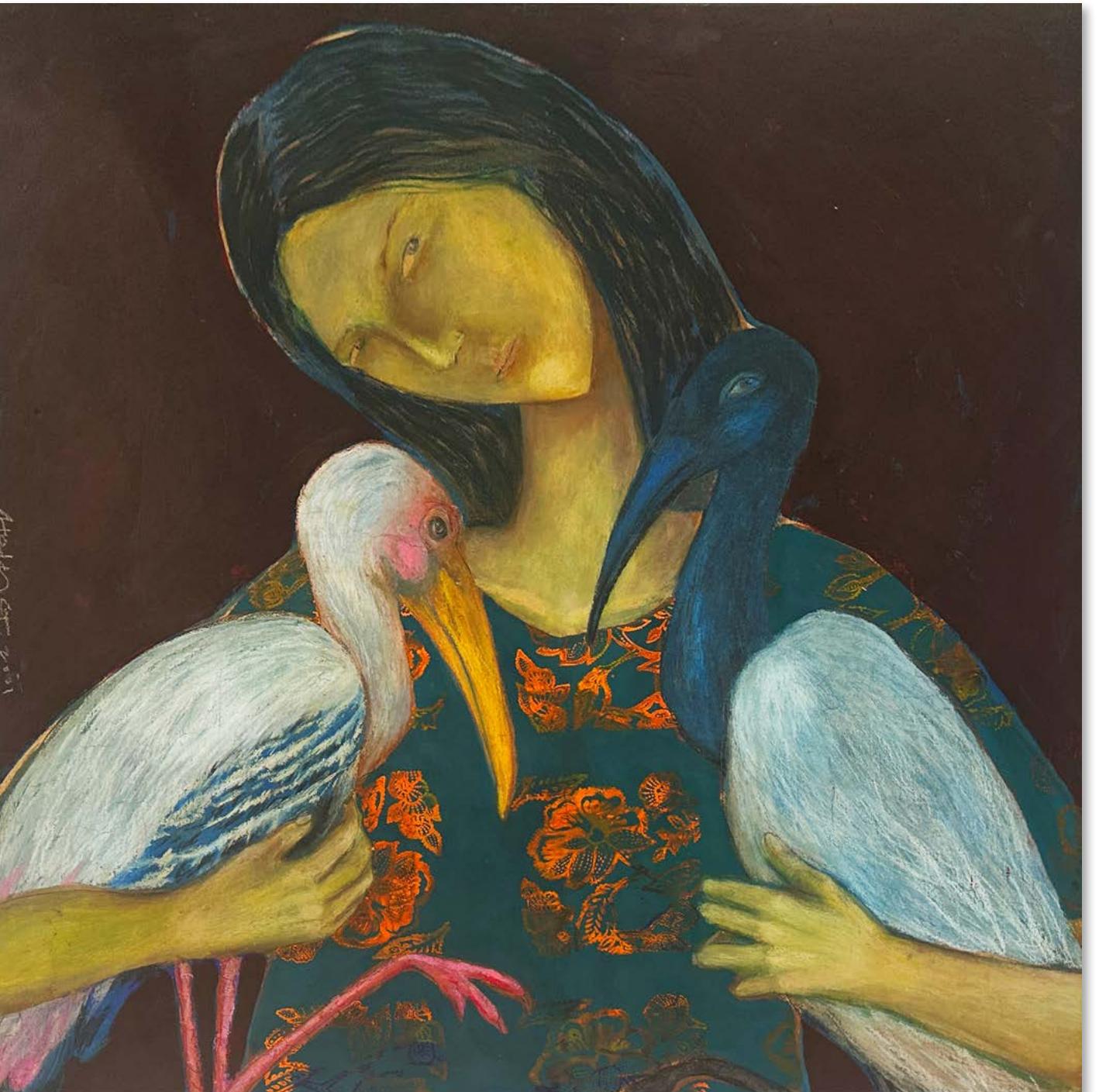


HELEN GUEK YEE MEI
B. Johor, 1971
Girl With Two Birds In Arms, 2001
Mixed media on paper 92 x 88 cm

Private Collection, Kuala Lumpur
Signed and dated on center left

RM 2,500 - 5,000

An artist's intention is to engage the viewer with his or her masterpiece for the longest possible time. Helen Guek does this, as there is something about her paintings that make you look, look and look for the longest time before finishing with a full stop. They certainly make a unique statement, what with the unique style and the way it grabs and holds attention. There is a charming expression with which Helen pours onto her canvas, as she draws from her personal and emotional experiences. She has developed a visual language of her own – dubbed “personal symbolism” – and despite the tropical territory that often goes with her paintings; they provide an air of charisma and tranquility to boot. As seen in this piece, a moment of quiet solitude and solemn introspection is presented to the viewer, drawing them in. Helen Guek Yee Mei is a decoration artist, designer, full-time artist and a teacher. She obtained her Bachelor of Fine Art from Victoria College of Arts, The University of Melbourne, Australia. She is a practicing artist and has taken part in several solo and group exhibitions in Malaysia as well as out, representing the country at the Asian Art Biennale Bangladesh in 2001. She was awarded the Philip Morris Malaysia Art Award and “The Strover Award for Excellence” from Australia.



43

ENG TAY

B.Kedah, 1947

Joy, 1980 (A/P)

Etching on paper 37 x 44 cm

Private Collection, Canada

Titled "Joy" on lower middle, signed "Eng Tay" and dated '80 on lower right

RM 2,500 - 3,500

Titled Joy, the composition conveys a sense of uplift and quiet vitality as seen in the close bonding of mother and child. Through carefully orchestrated forms and rhythmic mark making, Eng Tay's mastery of the etching process is well demonstrated. Executed in 1980, the work belongs to a period when the artist explored expressive possibilities within printmaking, favouring clarity of structure and lyrical restraint. Joy stands as a contemplative and collectable example of Eng Tay's contribution to graphic art and printmaking practice.





44

NGUYEN THANH CHUONG & CHANG FEE MING

B. Vietnam, 1949 & B. Terengganu, 1959

Children & Buffalo, 1996

& Doppled Splendour, 1996 (Edition 16/250)

Gouache on paper & Print on paper 40 x 47.5 cm & 23 x 28 cm

Private Collection, Kuala Lumpur

Signed and dated "T Chuong '96" on lower right.

Signed on lower right

RM 2,500 - 4,500



Nguyen Thanh Chuong, born on January 19, 1949, in Bắc Ninh Province, Vietnam, is a distinguished contemporary artist 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.

Born in a rural coastal town in East Malaysia, Chang Fee Ming is one of Asia's most renowned watercolourists. His richly detailed and vibrantly coloured paintings of life in idyllic, rural scenes have established his reputation as a sensitive observer of culture and promoter of culture. Chang expertly transforms colours into wondrous snippets of life. The artist has developed a collection spanning more than two decades, depicting rural people, culture and landscapes of countries in Asia and beyond. His acclaimed artwork is exhibited and collected throughout the world, and has appeared regularly at Christie's auctions since 1995. Several books have been published about his work, including *The World Of Chang Fee Ming* (1995), *Mekong* (2004) and *Imprinted Thoughts* (2009) which was published in conjunction with his exhibition at Singapore Tyler Print Institute (STPI).



45

LEE LONG LOOI

B. Kedah, 1942 - 2023

Malaysian Landscape, 1970's (Two works)

Batik Diameter 30 cm & 32 x 32 cm

Private Collection, Canada

Signed "Long Looi Lee" and stamped with Chinese seal on lower left.

Signed "Long Looi Lee" on lower right.

RM 2,500 - 3,500



Born in 1942 in Kedah, Malaysia, Lee Long Looi graduated from the Nanyang Academy of Fine Arts in Singapore and moved to New York to further his studies at the Art Students League and then at the Pratt Institute. He combines both elements of his Asian heritage and Western techniques in his paintings, and his works are displayed in Citibank, ABC Television, the Gulf Bank of Miami and many more. Lee Long Looi is known for his distinctive portrayal of scenes and figures in a rural setting. In these batik pieces, he creatively brings mundane scenes in life to a whole new level by blending vibrant and fresh colours, making it a visual treat altogether. All the colours and use of space work harmoniously together, unified and pleasing to the eye. His creations are the epitome of simplicity at its best.



46

LEE LONG LOOI

B. Kedah, 1942 - 2023

Malaysian Landscape, 1970's (Two works)

Batik 45 x 61 cm 38 x 29 cm (Oval)

Private Collection, Canada

Signed "Long Looi Lee" on lower left.

Signed "Long Looi Lee" and stamped with Chinese seal on lower right.

RM 2,500 - 3,500



These endearing and scenic pieces are filled with Lee Long Looi's personality, the drawn out features of the subjects, the simplicity that is the palette and the techniques and how the entire works are put together is effortlessly appealing. Lee Long Looi only incorporates limited colours in these canvas, choosing instead to keep it simple but at the same time, seems to be lost in thought, quiet and demure.

47

AHMAD KHALID YUSOFF

B. Kuala Lumpur, 1934 -1997

Ali Ba Ta Series, Space 7 (Edition 2/4)
Memories are made of this (Edition 4/5)
Space 4, Circa 1977 (Edition 3/3)

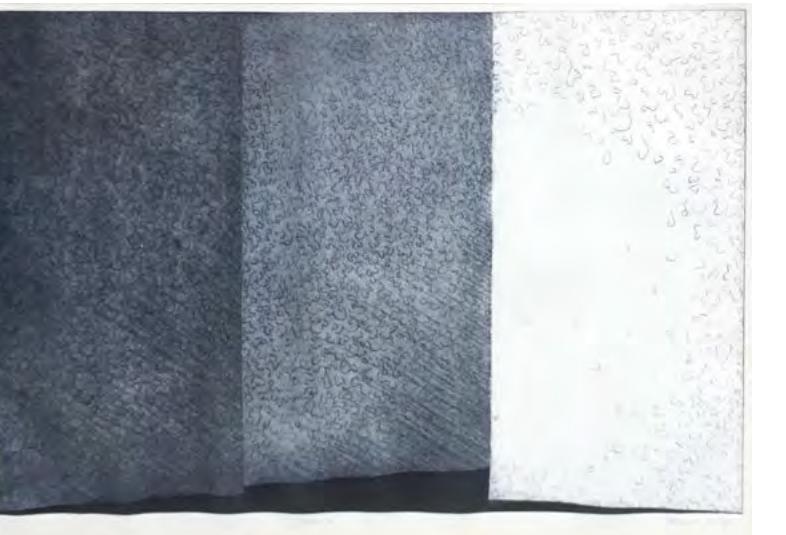
Etching on paper 27 x 47.5 cm, 24 x 31 cm, 32 x 46 cm

Private Collection, Kuala Lumpur

Signed, numbered and titled on lower edge of paper. Exhibited
in Washington, The Art Society of the International Monetary
Fund, Ahmad Khalid Yusof Painting and Prints, 1977

RM 7,500 - 10,000

Known as the foremost Malaysian artist using khat calligraphy technique in his painting practice, Ahmad Khalid breaks away from the prevailing style of Abstract Expressionism with his Alif Ba Ta series, skilfully developed from 1971. The two key elements in his works are the choice of khat motifs as pictorial forms and the dimensions of his pictorial method. Rhythmic optical images are transformed in his compositions which essentially originated from the art of khat. Ahmad Khalid graduated from the Malayan Teachers College in Kirby, Liverpool in 1957, then joined the Specialist Teachers Training Institute in Kuala Lumpur in 1963. He studied at Winchester Art School (1966 to 1969) and continued his studies at Ohio University, obtaining his MFA in 1976. He taught at the Mara Institute of Technology between 1970 and 1989, retiring as Deputy Dean in Academic Affairs. He served as Shah Alam Art Gallery director from 1991 to 1997, and was the founder-president of the Malaysian Artists Association established in 1979. In 1994, he was appointed Dewan Bahasa dan Pustaka guest writer.



SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1958

Dancing Forms I, 2019

Acrylic on paper 42 x 30 cm

Private Collection, Kuala Lumpur
Verso bears gallery label inscribed

RM 3,500 - 7,500

Born in Alor Setar, Kedah in 1948, award winning abstract artist Dato' Sharifah Fatimah began her art education at the Mara Institute of Technology (ITM) in 1967 and obtained her Diploma in Fine Arts in 1971, while also bagging an award for the Best Student of ITM. She received her Bachelor's degree in 1976 from Reading University in England and moved on to Pratt Institute in New York, where she graduated with a Master's Degree in Fine Arts. She has had her artworks exhibited in Singapore, London, Abu Dhabi and Geneva.



49

SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1958

Dancing Forms II, 2019

Acrylic on paper 42 x 30 cm

Private Collection, Kuala Lumpur
Verso bears gallery label inscribed

RM 3,500 - 7,500

Renowned for her mastery in balancing fluidity and structure, Sharifah Fatimah translates the ephemeral beauty of dance into visual form, capturing gestures that are at once dynamic and harmonious. Executed with a sophisticated layering of colour and texture, each work in this Dancing Form 2019 series reflects the artist's acute sensitivity to form and spatial composition. The artworks exemplifies Sharifah Fatimah's ongoing interest in the intersection of visual art and performance, highlighting the poetic dialogue between body, space, and brushstroke.



50

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Siri Rimba - Paya Kumbuh 12 (Wetlands 95-12), 1995

Mixed media on paper 25 x 20 cm

Private Collection, Kuala Lumpur

Titled "Wetlands" on lower left.

Signed and dated "latiff '95" on lower right

RM 17,000 - 25,000

Born in 1941, Abdul Latiff Mohidin started painting at an early age and held his first exhibition at Kota Raja Malay School in Singapore at just 10 years old. He was trained in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Abdul Latiff Mohidin was always fascinated by nature. Rimba in this particular painting translates as primeval forest: an entity that symbolises growth and a sense of continuity across space and time. In the Rimba works, especially the works executed during the period from 1995 to 1997, Abdul Latiff Mohidin allows his viewers to adopt a highly tactile mode of appreciation.



51

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Gelombang, 1994

Mixed media on paper 17 x 25.5 cm

Private Collection, Kuala Lumpur

Signed, dated and titled "Latiff '94, Gelombang" on lower right.
Comes with Balai Seni Lukis Negara tag from "60 Tahun Latiff Mohidin
Retrospektif" show launched on 26 December 2012.

RM 28,000 - 40,000

Abdul Latiff Mohidin is an artist that likes to invent his own rules to create new things. The Gelombang is strong and dramatic, yet has an elegant feel and sophistication. The jagged colours take you on a journey through the artist's mind, beckoning the viewer to understand what the motif of the painting and reflective of its aloof nature. Latiff was born in 1941, and is as well-known a poet as an artist as well. This Gelombang work was exhibited at Balai Seni Lukis Negara as part of Latiff Mohidin's Retrospective show in year 2012.



52

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Siri Pago Pago 'Ubud', 1967

Monochrome watercolour on paper 16.4 x 9.8 cm

Private Collection, Kuala Lumpur

Signed and dated "AL 67" on lower right.

Titled "Bali, Ubud" along lower edge of painting

RM 65,000 - 75,000

'Pago Pago' is a term coined by Malaysian artist-poet Latiff Mohidin during the late 1950s to describe the cosmopolitan yet regionally rooted spirit with which he made art. Pago-Pago traces a formative period of Latiff's practice as he journeyed across Europe and Southeast Asia. The historical backdrop of the series started in the early 1960s, when Latiff began his formal art education at the Hochschule für bildende Künste in West Berlin. "Pago-Pago" emerged from the word "pagoden", which was the source of his inspiration when he encountered a series of Thai and Khmer reliefs resembling pagoda forms at the Ethnological Museum of Berlin, located in Dahlem, in 1961. This piece is strong, dramatic, orderly and precise in terms of brushwork and composition. This series explores the relationship between shapes, figures, colours, balance, perception and the mind of the artist. The resulting abstract art is the representation of the artist's contemplating and dedication to this piece of art. Latiff's works bear a distinctively cosmopolitan outlook in terms of the successful development of a modern abstract visual language and a sustained exploration of world art and literature. An avid traveller, the artist's travels, specifically to Ubud, Bali inspired this unique monochrome watercolour piece, executed meticulously.



53

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Abstract, 1983

Batik 108 x 105 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim '83" on lower left

RM 33,000 - 55,000

Throughout Khalil Ibrahim's career as an artist, the influence of abstract has been present every now and then in some of his works. They are definitely rare, but they are nonetheless glorious. Most of his abstract works were done upon Khalil's return from his studies in Britain. Remindful of a blooming flower, Khalil uses layers upon layers of colour that gradually become lighter towards the end, like a bright, luminous flower in bloom with dew. This piece emanates sensuality, the soft composition almost spellbinding. It is a turn from his usual study and depictions of the human figures, but it remains vibrant and eye catching in its unfussiness and choice of subject and direction. Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full time artist and had held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centered around figures and heavily influenced by East Coast fishermen and women.



54

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

Mengirakan Ikan Tangkapan, 2007

Batik 210 x 109 cm

Private Collection, Kuala Lumpur

Signed and dated "ISMAIL MAT HUSSIN 2007" 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.



CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

Mother and Children, 1970's

Batik 88 x 65 cm

Private Collection, Australia
Signed "Teng" on lower right**RM 20,000 - 35,000**

Teng came from an artistic family (his mother designed shoes) and studied art at the Amoy Art Institute in Fukien Province, China. At the age of 18, he emigrated to Malaysia with his tradesman father and settled in the Pearl of the Orient. From helping his mother design dainty shoes for Chinese women with bound feet to becoming a pioneer of Malaysian batik painting, Teng has left quite the legacy in batik painting. His interest in art and craft was certainly owed to his mother. Teng became interested in batik while teaching art in the 1930's. While he had established himself as a painter, his enduring spirit propelled him to develop an artistic discipline that was distinctively Malaysian. Though trained in Chinese art, brush painting was too oriental, while the watercolour and oils were too Western for the artist. Therefore, with the large and unused stock of pigments, Teng started to experiment with this material and adapted this age old craft as a medium for fine art. A pioneer in this medium, he had to literally work from scratch though the process was long and tedious. According to Frank Sullivan, "His productivity in batik painting is enormous... never satisfied, he is always experimenting, seeking to give new depth and range to his batik art." Teng received international fame in 1968 when his painting entitled 'Two of a Kind' was selected by UNICEF for its greeting cards selections. Twenty years later, his painting 'Tell You a Secret' was again selected by UNICEF. Teng's various batik portrayal of Mother and Children are always heartwarming and tugs at one's heartstrings.



56

CHUAH THEAN TENG, DATO

B. China, 1914 - 2008

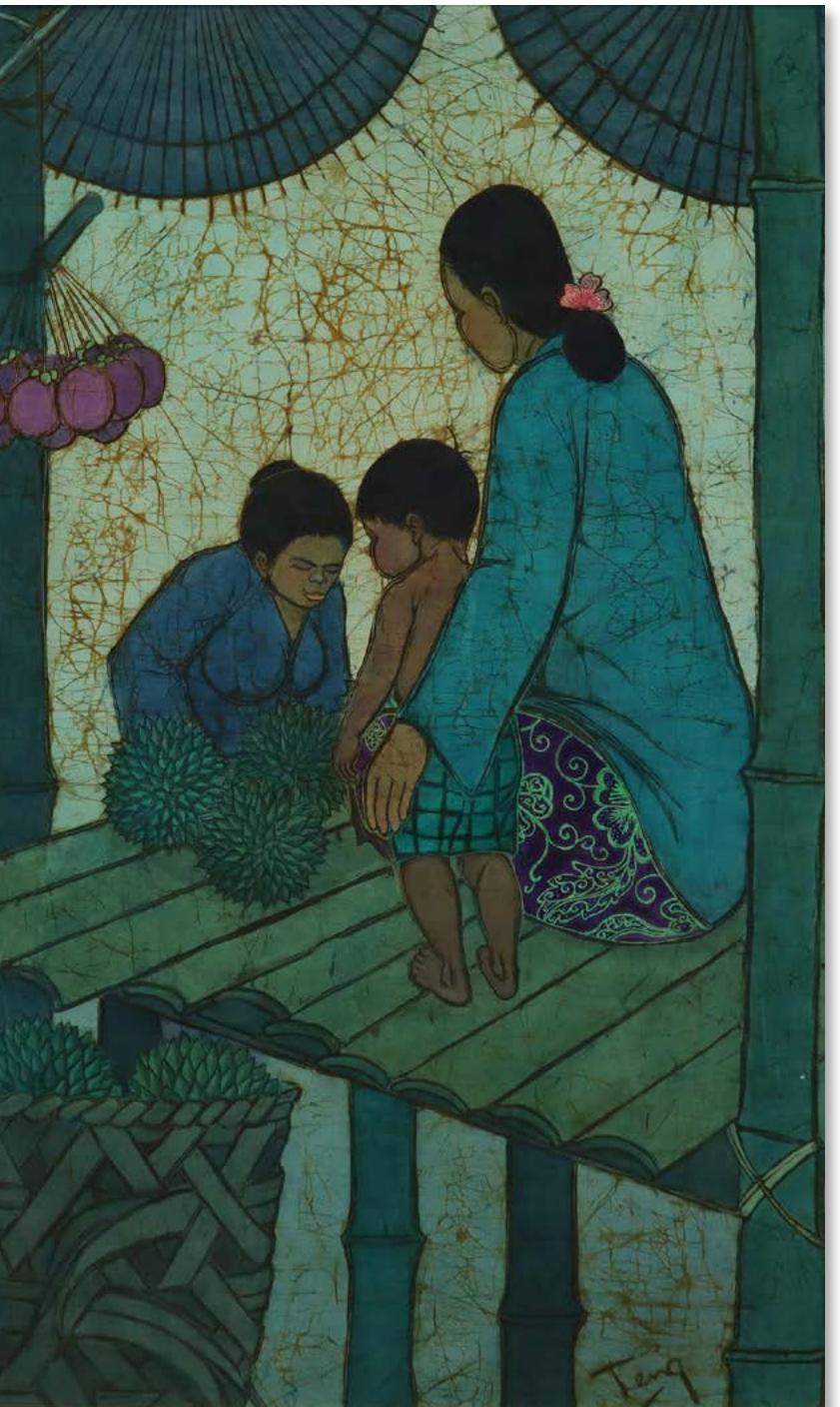
The Durian Seller, 1980's

Batik 90 x 56 cm

Private Collection, Australia
Signed "Teng" on lower right

RM 20,000 - 35,000

Dato' Chuah Thean Teng is widely regarded as the "father of batik art", who developed batik as a means of painting. His adaptation of the traditional batik medium into an accepted form of painting elevated the status of batik as a craft to be an art medium. This Durian Seller artwork is part of Chuah's Mother and Child series – the durian peddler can be seen with her arm holding, protecting her child while in conversation with a customer.



57

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Untitled

Batik 58 x 43 cm

Private Collection, Kuala Lumpur

Signed "Teng" on lower right

RM 20,000 - 45,000

Dato' Chuah Thean Teng was a master storyteller and his paintings offered not only a glimpse of the olden days, but also expressed the cultural identity of Malaysians. Complex batik making methods using wax and dyes allowed Teng to create hues that captured the serenity of village life in this radiant composition of the local landscape. This batik work is evident of Teng's proclivity for illustrating scenes and antics such as villagers peddling their bounty in a basket, balanced on their head.



CHUAH SEOW KENG

B. Kelantan, 1945

Two Cockerels
Batik 44 x 45 cmPrivate 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.



FATIMAH CHIK

B.Johor, 1947 - 2023

Untitled, 1993**Batik collage 59 x 59 cm**

Private Collection, Kuala Lumpur

Signed and dated "fatimahchik '93" on lower right

RM 8,000 - 11,000

"I have to figure out how to place the blocks to serve the concept and add the colours only later. I set papers with straight lines to get the angles and then work inch by inch. It is a laborious process, from beginning to end, when you have to judge if it is finished." All things traditional are always breathtaking. Batik most certainly does not escape this. It is highly ornate, structured with its luxurious texture and at most times, the way it is created – blocks, waxing, hand painting, dyeing – adds more value to it. What makes it even greater is that Fatima Chik has brought batik to greater heights by commixing the old-style of crafting symbolic batik with new art forms to fit into the category of contemporary fine art. After years of thorough research on tribal and traditional symbolisms and motifs, new colours, shapes and symbols are brought into being through the metaphysical and iconographic influences from these tribes, demonstrably present in this piece of art. Her creations break the barriers between the physical, religious and racial differences among people. Fatima Chik was born in Pontian, Johor and trained at the MARA School of Art & Design as a textile designer. Her experiments with batik design began mid 1970s, and it was then that she started combining different motifs into her work ,thus making them entirely her own style.



60

FATIMAH CHIK

B.Johor, 1947 - 2023

Untitled, 1998

Batik collage 79 x 89 cm

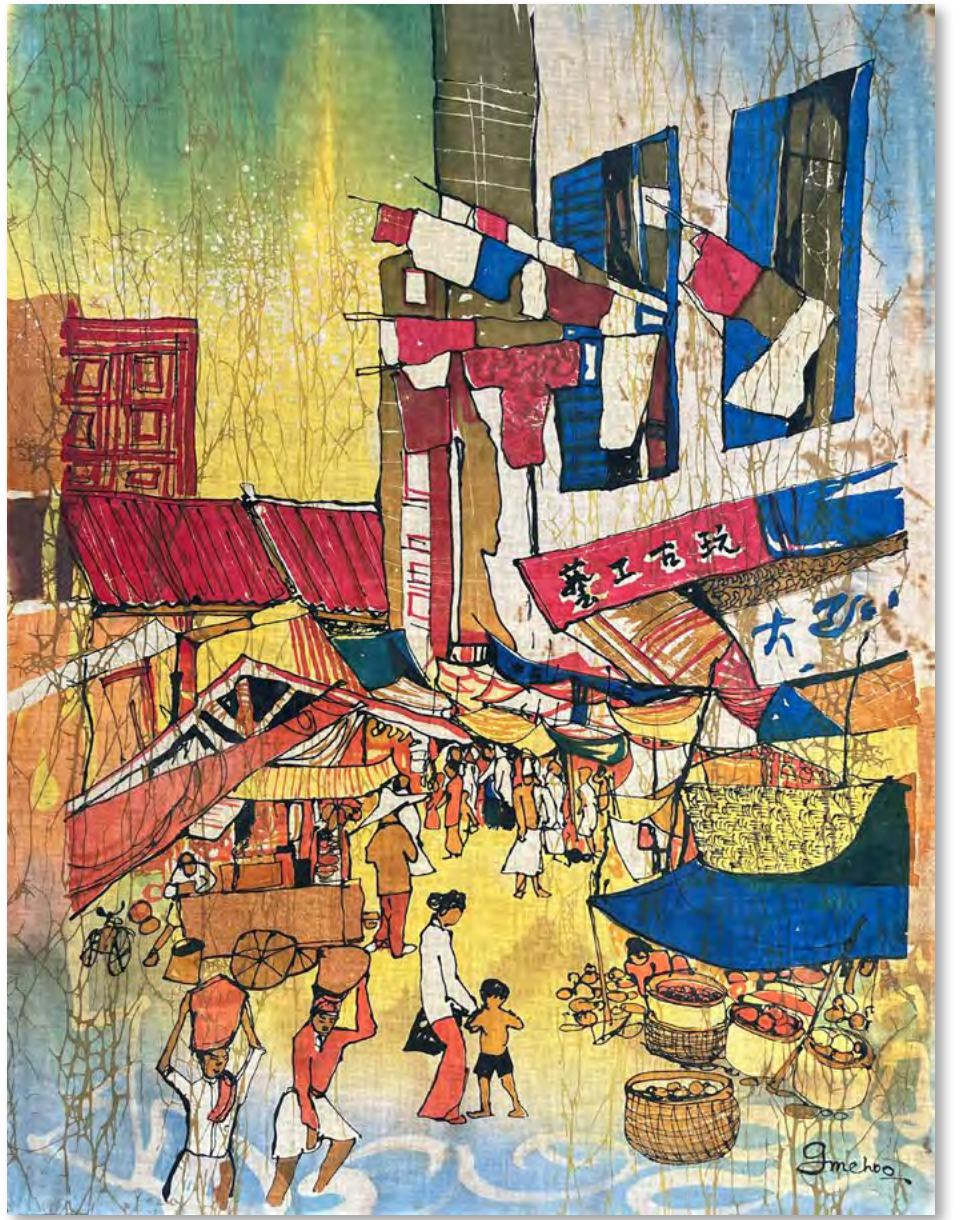
Private Collection, Kuala Lumpur

Signed and dated "fatimahchik '98" on lower right

RM 7,000 - 12,000

This batik collage by Fatimah Chik exemplifies her pioneering approach to abstraction rooted in Southeast Asian visual traditions. Dominated by layered triangular forms arranged in rhythmic progression, the composition conveys a strong sense of structure, balance, and upward movement. The repeated geometric motifs create depth and visual dynamism while maintaining a disciplined architectural order. Executed through layered batik and collage techniques, the work features a rich interplay of earthy greens, reds, purples, and ochres, enhanced by textured resist dyed patterns. Reflecting Fatimah Chik's role in redefining batik as a contemporary artistic medium, this work stands as a refined example of Malaysian modern abstraction that bridges tradition, materiality, and modernist form.





61

G M CHOO & CHUAH SIEW TENG

B. Perak, 1939 - 2025 & B. Penang, 1944

Georgetown, Penang & Untitled, 1970's

Batik 73 x 54 cm & 57 x 45 cm

Private Collection, Canada

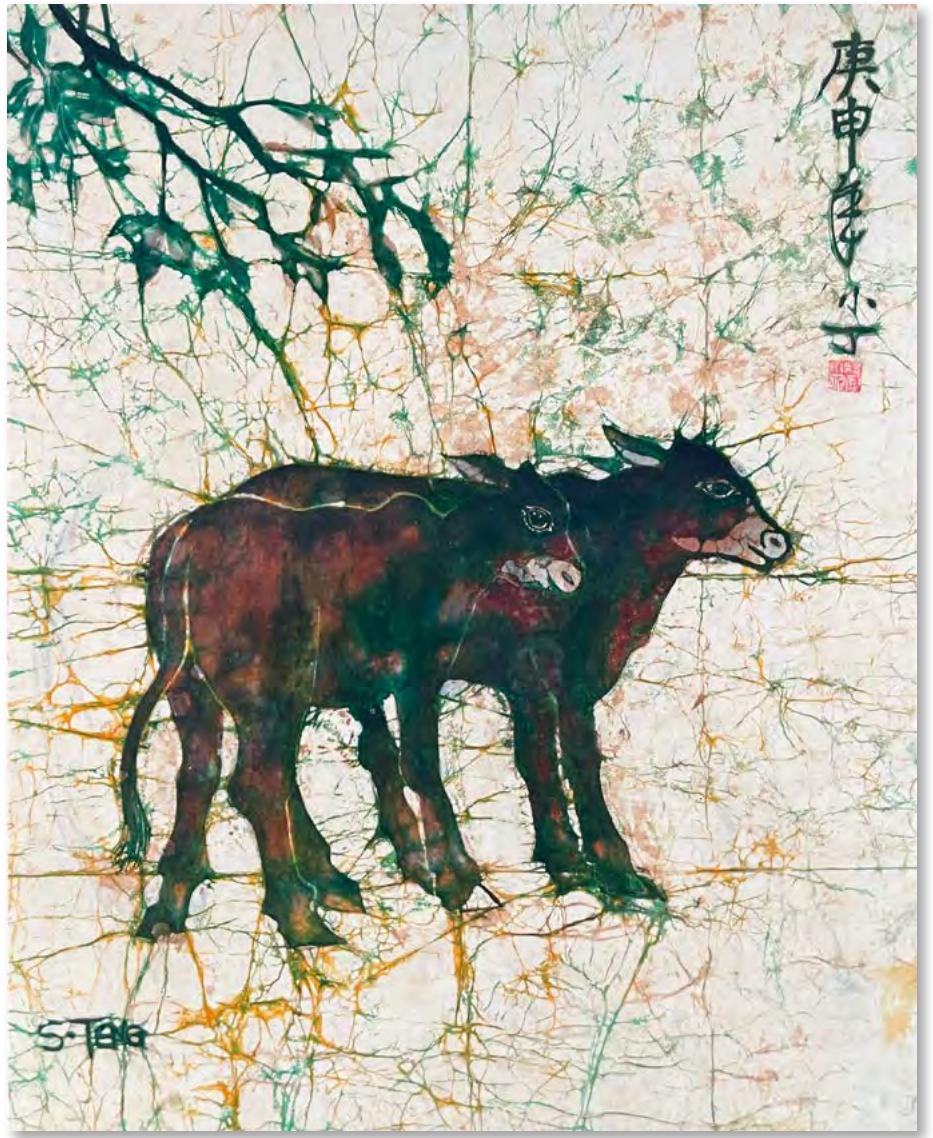
Signed "G M Choo" on lower right.

Signed "S.Teng" on lower left and artist name written in Chinese and stamped with seal on upper right

RM 3,500 - 7,000

Choo Git Man or GM Choo was born in Perak in 1939. He was among the pioneering Malaysian artists who helped establish batik as a modern fine art medium. Active since the 1960s, his works reflect a confident fusion of traditional wax-resist techniques with modernist composition, marked by bold forms, rhythmic lines and expressive colour. Drawing inspiration from rural life, animals and nature, Choo embraces the organic qualities of batik with crackle lines, tonal variations and controlled spontaneity to animate his compositions. His batik paintings stand as important contributions to the evolution of modern Malaysian art and remain sought after for their artistic and historical significance.

Chuah Siew Teng is a brilliant artist in the batik medium and he is acknowledged to be one of Malaysia's most celebrated artists. Born in 1944 in Penang, Malaysia, Siew Teng had won many art awards even before obtaining a formal art education at the Ravensburne College of Art and City & Guild Art School in England in 1965. Siew Teng expressed a great interest in batik art at a very early age and was exposed to this art medium by the master of batik art, his father, Chuah Thean Teng. In 1961, 1962 and 1963, Siew Teng was the winner of the "Art Prize" in the open art competition held in North Malaysia. In 1964 he won the "Certificate of Merit" at the National Art Competition with his painting entitled "Joy of Living". The following year he was awarded a prize at the Malaysia Artist Competition for his painting "Outdoor". Chuah's batik paintings are celebrated for their fusion of Chinese ink sensibilities, Southeast Asian subject matter, and modernist abstraction. His restrained palette and economical line reflect a deep understanding of form, while the textured ground underscores the tactile nature of batik as both process and expression.



庚申年夏小丁



62

TAN THEAN SONG

B. Kedah, 1946 - 2017

Kampung I, 1984 & Fishing Village, 1984
Batik 48 x 72 cm & 72 x 48 cm (2 artworks)

Private Collection, Canada

Signed and dated "Thean Song '84" on lower right

RM 2,500 - 3,500



Tan Thean Song's batik works reflect a thoughtful engagement with rural Malaysian life, expressed through balanced composition and a restrained, modern sensibility. Painted in 1984, Kampung I and Fishing Village depict village and coastal scenes distilled into simplified forms, rhythmic structures and harmonious colour. The natural crackle and tonal variations of the batik process are skillfully integrated, lending texture and quiet movement to the compositions. Together, these works capture the enduring charm of kampung and fishing communities, underscoring Tan's contribution to the development of modern Malaysian batik.

AHMAD ZAKII ANWAR

B.Johor, 1955

Gopala, 1996

Acrylic on canvas 120 x 180 cm (Diptych)

Private Collection, Kuala Lumpur

Signed and dated "Ahmad Zakii Anwar '96 on lower left of right panel. Artist name, title, medium and dimensions written on the verso

RM 55,000 - 88,000

The hypnotic cadence of a distant gamelan drifts through the air as dancers in elaborate regalia animate the stage, performing for gods, demons and mortals alike. Beyond spectacle, Balinese dance embodies a sacred dimension that resonates deeply with both the island's people and discerning audiences. From Kebyar and Legong to Barong, Kecak and this evocative Gopala, each performance unfolds as a ritual steeped in symbolism and tradition. Sharp, percussive rhythms ring out, binding dancer and viewer in a shared trance. Echoing the Kecak tradition, the striking black and white chequered saput appears, some adorned with elongated kanput embellished in gold. Derived from a Sanskrit term meaning "cowherd," the Gopala dance is typically performed by young male dancers who mirror the gentle, grounded movements of cattle, blending grace with primal energy. These Balinese inspired works by Ahmad Zakii Anwar were presented in the artist's Distant Gamelan exhibition at Art Focus Gallery, Singapore, in 1998. Ahmad Zakii Anwar's artistic journey is one marked by sustained success and critical recognition. A graduate in Graphic Design from the Mara Institute of Technology, he first built a prosperous career in advertising before devoting himself fully to fine art. His breakthrough Smokers series, unveiled in his debut solo exhibition in 1997, was met with immediate acclaim, leading to the landmark mid career survey Disclosure at Galeri Petronas in 2008. Since then, a succession of international solo exhibitions across the United States, Indonesia, Hong Kong, South Korea and Singapore has cemented his reputation. His works have achieved notable auction results, including RM115,500 at The Edge Auction (June 2013) and HK\$427,500 at Christie's Hong Kong (November 2007), underscoring his stature within the Southeast Asian contemporary art scene.



64

SYED THAJUDEEN

B. India, 1943

Lightness of Being, 1999

Oil on canvas 136 x 273 cm (Triptych)

Private Collection, Kuala Lumpur

Signed and dated "Syed Thajudeen 99" on lower left

RM 60,000 - 110,000



Syed Thajudeen was born in 1943 in India. He is well-known for his large scale mural paintings of epic proportions set in period landscapes. Though born in India, Syed Thajudeen spent his life in Penang, Malaysia, before pursuing an art education at the Government College of Arts and Crafts in Madras, India. He then graduated with a post diploma in Fine Arts in 1974 and returned to Malaysia to be a lecturer in Fine Arts at Institut Teknologi MARA. It is evident from Syed's paintings that more than 40 years as an artist has given Syed the subtlety and reach, indicative of a master painter and has further enhanced the reputation of his works as an integral element of Malaysian art. Syed Thajudeen's works decorate the walls of the National Art Gallery of Malaysia, Singapore Art Museum, corporate buildings and many private homes in Malaysia and abroad. In this particular oil on canvas triptych piece, Syed Thajudeen uses various tones and hues of colour to depict a woman surrounded by marine life and floral beings, exuding a sense of tranquility.

65

YUSOF GHANI

B. Johor, 1950

Biring Series -Study #7, 2009

Oil on canvas 100 x 50 cm

Private Collection, Kuala Lumpur

Signed "Yusof Ghani" on lower right

RM 55,000 - 75,000

Yusof Ghani's 'Biring' series strays away from his other series that feature the human form, masks and nature. His most coveted works are from the rare, 'Protest' series while the artists' most recognised and collected artworks are part of the 'Tari' series. The 'Biring' series is the artist's rendition of a cock fight, symbolising the heroism and strife between mankind. The use of vibrant hues and expressive brush strokes makes it an inundating artwork. Instead of Yusof's usual vibrant colours of blue, he employed an earthy palette with this work, paired with Yusof's innate prowess, he creates swirls of colours that finally take the form of roosters at the centre of the artwork. The roosters depicted in his painting seem to be in motion, wings flapping about as they fight for their lives. 'Biring' is definitely one of Yusof Ghani's most enlightened body of works, for not only have the works been painted with wild abandon and freedom, but more importantly demonstrate the artist's ability to leave the comfort of the familiar.



SHARIFAH FATIMAH SYED ZUBIR, DATO'

B. Kedah, 1958

Dancing Light, 2008

Acrylic on canvas 120 x 137 cm

Private Collection, Kuala Lumpur

Illustrated on page 111 of "Notes of a Journey 40@60 Sharifah Fatimah Syed Zubir" book published in 2008 for the artist's exhibition at Artfolio KL in December, 2008.

RM 60,000 - 110,000

A leading figure in Malaysian abstraction, Sharifah Fatimah Syed Zubir is known for her dynamic exploration of movement, colour and spatial energy. In *Dancing Light*, vibrant planes of blue, red and green animate a darkened ground, creating a powerful sense of rhythm and motion. Executed during a mature phase of her career, this work exemplifies the artist's signature approach to abstraction, where colour and form interact with musicality and controlled spontaneity. *Dancing Light* stands as a strong and desirable example of Sharifah Fatimah's abstract practice, underscoring her enduring appeal among collectors of Southeast Asian contemporary art. Dato' Sharifah was a former student of UiTM (Universiti Teknologi MARA), Malaysia, Reading University in England and Pratt Institute in the United States respectively. Whilst curating at the National Art Gallery in 1982 for seven years, she was awarded the Salon Malaysia Competition's Major Award and the Minor Award in the Young Contemporary Artists Competition as well.



AWANG DAMIT AHMAD

B. Sabah, 1956

Garis Mega "Akhir Mega 7", 2019

Mixed media on canvas 122 x 122 cm

Private Collection, Kuala Lumpur

Name, title, medium, size, year and artist signature on the verso.

RM 40,000 - 75,000

Awang Damit Ahmad is known for his expressive abstraction, characterised by bold linear structures and heavily worked surfaces. In this *Garis Mega "Akhir Mega 7"* 2019 work, the artist explores the dynamic tension between line, gesture and texture, drawing on both intuitive mark making and disciplined compositional control. Dense, gestural strokes in white, blue, black and punctuations of red and ochre intersect across the canvas, creating a powerful sense of movement and spatial depth. The vigorous application of paint underscores the physicality of the medium, while the recurring emphasis on line anchors the composition. A strong example from an established series, this *Akhir Mega 7* piece reflects the artist's sustained engagement with abstraction as an emotive and material driven practice, offering collectors a compelling work from a key phase of his contemporary output.



RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Manscape, 2013

Acrylic and collage on plywood 128 x 138 cm

Private Collection, Kuala Lumpur

Titled "Manscape", signed and dated "RSA '13" on lower right.

Comes with certificate of authenticity by the artist

RM 5,500 - 12,000

Raphael Scott Ahbeng's Manscape exemplifies the artist's bold interrogation of space, form, and identity. Painted in 2013, the work presents a vivid, almost theatrical landscape that merges figuration with abstraction, inviting viewers to consider the human presence within constructed and natural environments. Ahbeng's signature layering of colour and texture creates a dynamic interplay between depth and surface, rendering the scene simultaneously grounded and ethereal.



69

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Siropag

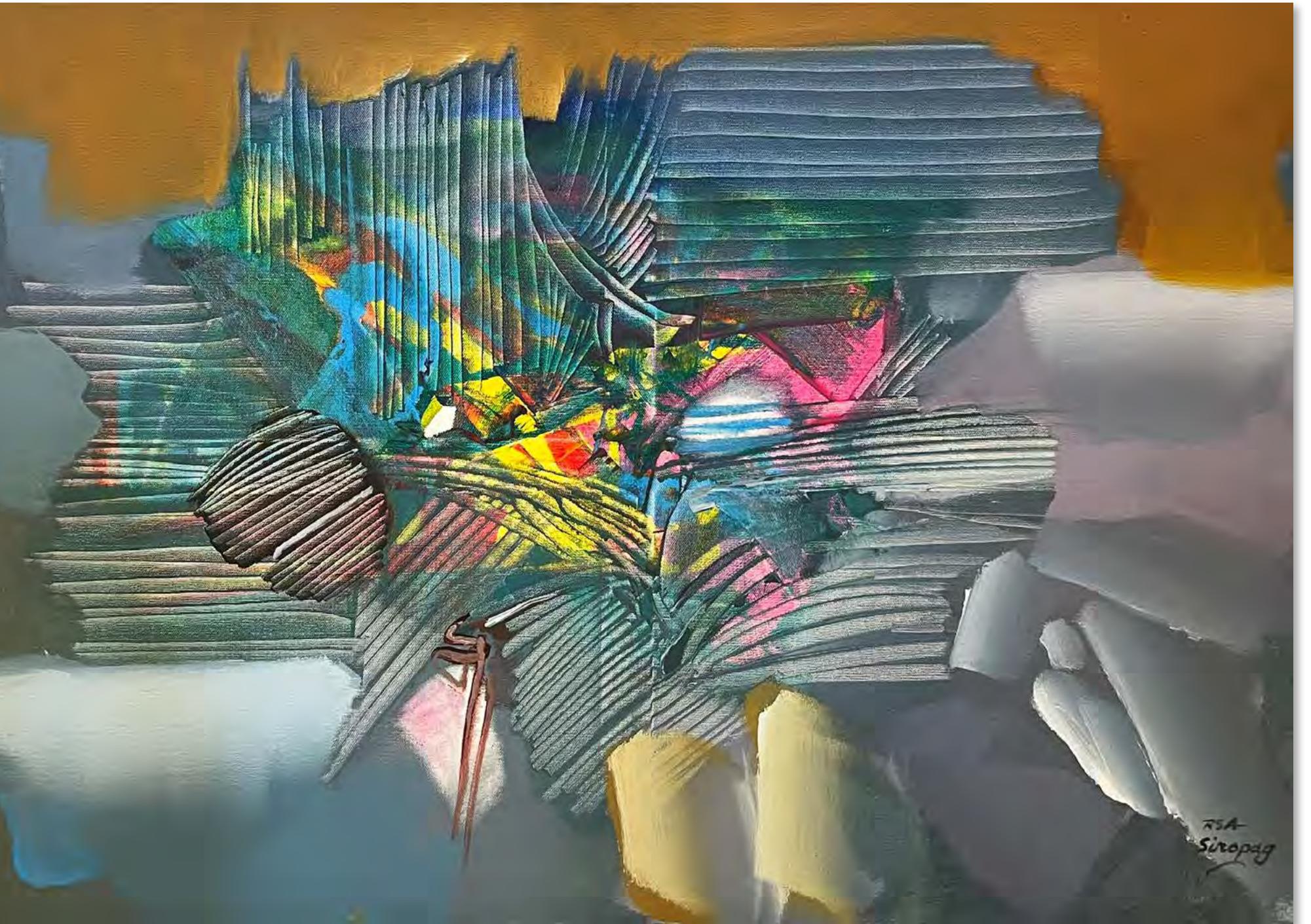
Oil on canvas 60 x 88 cm

Private Collection, Kuala Lumpur

Signed and titled "RSA, Siropag" on lower right

RM 4,000 - 9,000

Recognized for his innovative treatment of form and space, Ahbeng transforms the canvas into a site of reflection and imagination. Siropag exemplifies the artist's ability to merge conceptual depth with painterly sophistication, making it a striking addition for collectors of Southeast Asian contemporary art.



70

U LUN GYWE

B. Myanmar, 1930

Temple Scene, 2002

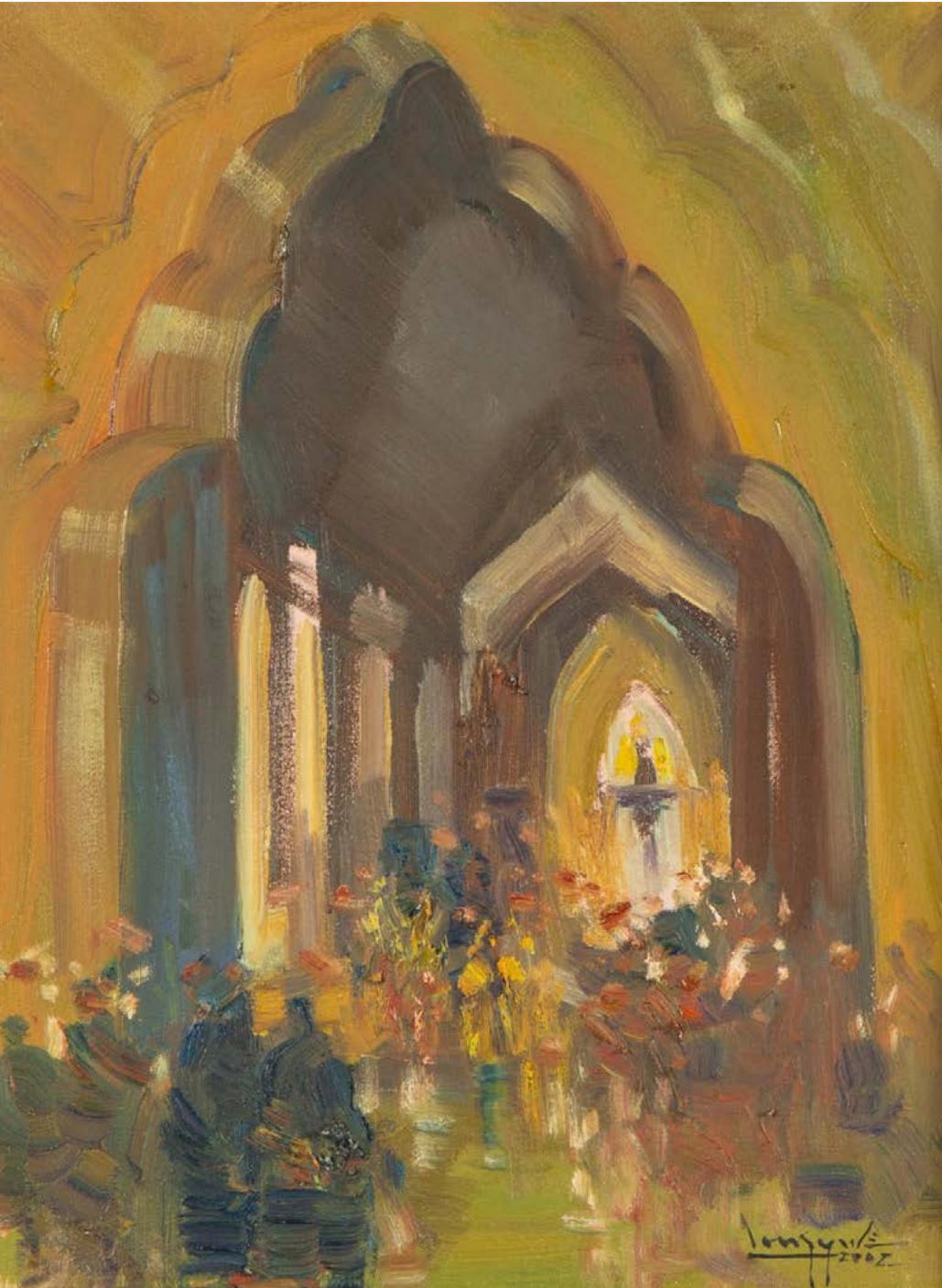
Oil on canvas 46 x 36 cm

Private Collection, Singapore

Signed and dated "Lun Gywe 2002" on lower right

RM 30,000 - 50,000

U Lun Gywe, one of Myanmar's most celebrated artists, is renowned for his ability to blend traditional Burmese motifs with contemporary expression. In Temple Scene, he captures the serene majesty of a temple and its surroundings through rich, luminous oils, emphasizing texture, light, and atmospheric depth. The painting exemplifies U Lun Gywe's mastery of form and composition, balancing intricate detail with a sweeping, almost meditative sense of space, making it a compelling acquisition for collectors of contemporary art across the region.



71

U LUN GYWE

B. Myanmar, 1930

Fishing Boats, 1960

Oil on canvas 49.5 x 62.5 cm

Private Collection, Singapore

Signed and dated "Lun Gywe '60" on lower left

RM 38,000 - 55,000

U Lun Gywe captures the vibrancy of daily life with elegance and sensitivity. *Fishing Boats* painted in 1960 exemplifies his early command of oil, depicting a fleet of traditional vessels with rhythmic brushwork and a luminous palette that evokes the movement of water and the interplay of light. This work reflects U Lun Gywe's signature ability to blend realism with impressionistic sensibilities, celebrating Myanmar's maritime life while demonstrating his refined compositional and colouristic skills. *Fishing Boats* remains a significant example of his mid-20th century output, appealing to collectors seeking both cultural resonance and painterly sophistication.



NGUYEN TRUNG

B. Vietnam, 1940

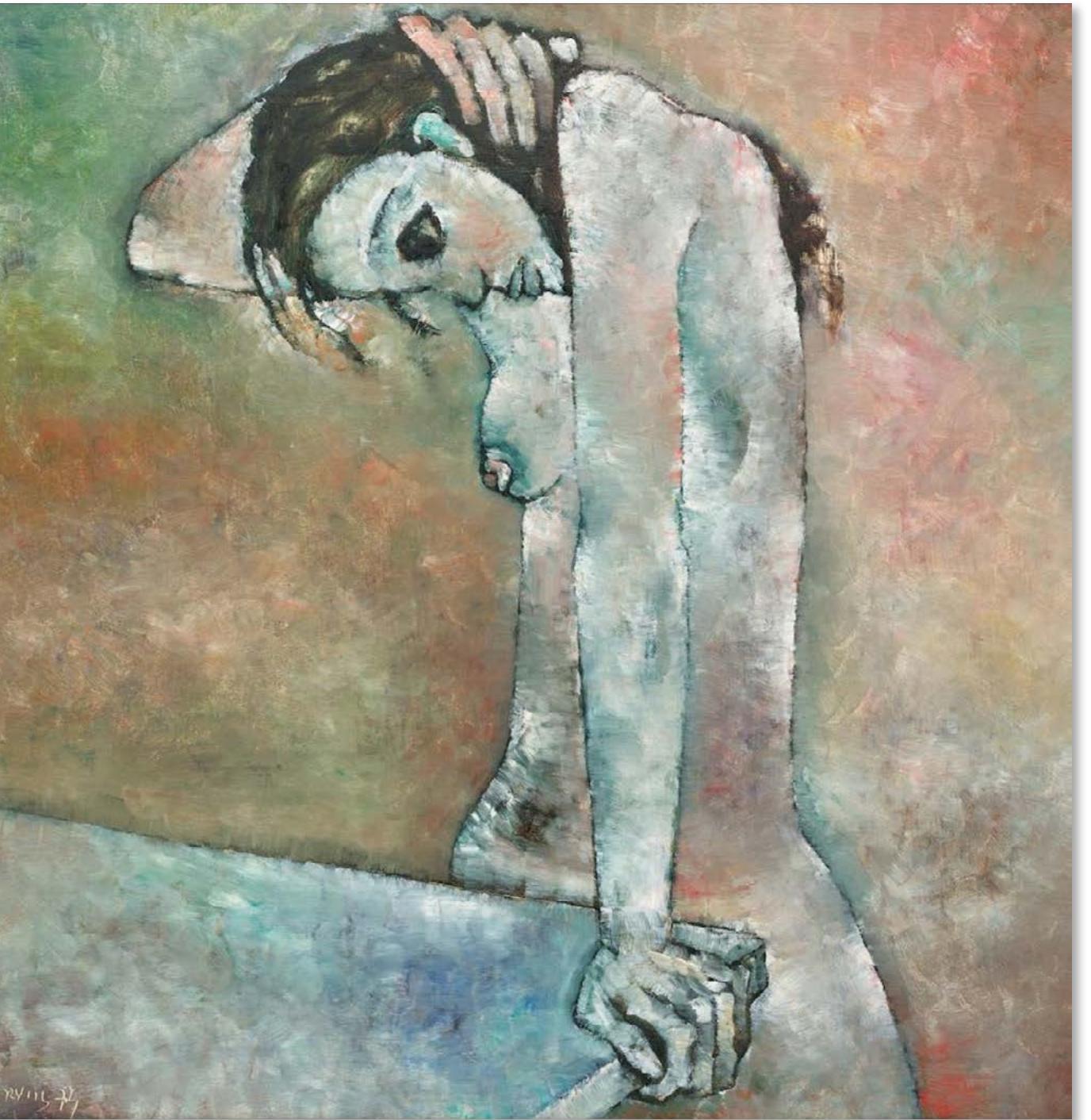
Nude, 1973**Oil on canvas 80 x 80 cm**

Private Collection, Singapore

Signed and dated 'Nguyen Trung 73' on lower left

RM 150,000 - 280,000

Born in Soc Trang, Vietnam in 1940, Nguyen Trung is one of the most respected and accomplished artists in Vietnam. His career spans over six decades, marked by both the French colonial rule and the Vietnam War. During the 1960s and 1970s, Nguyen Trung was deeply involved in the art scene in Saigon. In the early period from 1961 to 1966, Nguyen Trung began to develop his distinctive artistic language, influenced by the masters of Impressionism and Expressionism. His Romantic Realism works from this time depict ethereal women with long necks and faces reminiscent of Modigliani, the ghostly light and space of Marc Chagall, and the colours of Picasso's Blue Period. This oil on canvas painting by Nguyen Trung portrays a contemplative nude figure rendered in his signature abstract yet emotive style. The woman is shown creating a sense of vulnerability and introspection. The rough surface and layered paint give the figure an almost sculptural quality, while the downward tilt of the head suggests melancholy or deep reflection. Nguyen Trung's handling of form and colour evokes both intimacy and universality, transforming a private moment into a timeless exploration of human emotion.



73

NGUYEN TRUNG

B. Vietnam, 1940

Message, 1995

Mixed media on canvas with impasto 100 x 100 cm

Private Collection, Singapore

Signed and dated 27.2.95 on lower left.

Label Tu Do Art Gallery, Ho Chi Minh City Freedom Gallery, Ho Chi Minh on the verso.

RM 150,000 - 280,000

Nguyen Trung, a prominent Vietnamese artist, is known for his evocative works that merge lyrical abstraction with figurative storytelling. Trung's Message painted in 1995 is a powerful exploration of texture, form, and atmosphere. Executed in mixed media with heavy impasto, the work's deep, almost black palette creates a dramatic, contemplative mood, drawing viewers into its layered, tactile surface. The composition invites reflection, balancing abstraction with subtle allusions to human experience and communication, hallmarks of Nguyen Trung's artistic vision. This work demonstrates his ability to transform intimate moments into universally resonant imagery.



74

NGUYEN THANH CHUONG

B. Vietnam, 1949

Three Children, 2002

Lacquer on panel 35 x 62 cm

Private Collection, Japan

Signed and dated "T.Chuong '02" on lower right

(This artwork is to be collected from Ho Chi Minh City)

RM 6,000 - 12,000



Nguyen Thanh Chuong, a leading contemporary Vietnamese artist, is celebrated for his mastery of the traditional lacquer technique, which he elevates through modern sensibilities. His 'Three Children' creation demonstrates his deft handling of lacquer's rich textures and lustrous depth, capturing the innocence and vitality of childhood with subtlety and warmth. Through delicate layering and nuanced tonal contrasts, Chuong transforms the panel into a vivid, intimate scene that balances narrative charm with painterly sophistication. This work reflects both his technical prowess and his ability to infuse traditional media with contemporary emotion, making it a coveted acquisition for collectors of Southeast Asian art.

75

NGUYEN THANH CHUONG

B. Vietnam, 1949

Boys with Hats, 2002

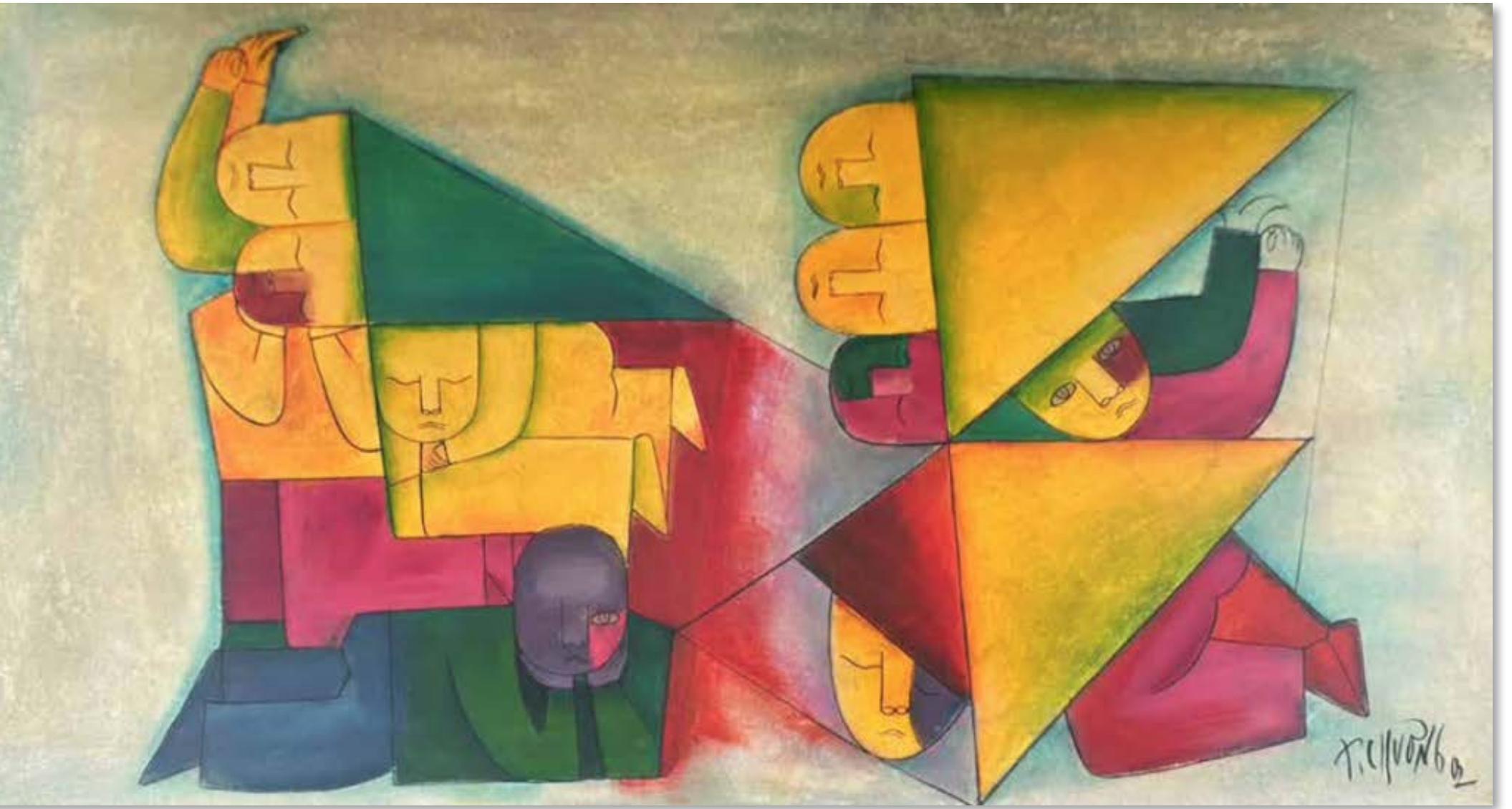
Lacquer on panel 35 x 62 cm

Private Collection, Japan

Signed and dated "T.Chuong '02" on lower right

(This artwork is to be collected from Ho Chi Minh City)

RM 6,000 - 12,000



In Boys with Hats, Nguyen Thanh Chuong employs lacquer's signature depth and sheen to depict a tender, intimate scene of childhood, emphasizing gesture, expression, and the subtle interplay of light and shadow. Through layered textures and meticulous craftsmanship, Chuong transforms the panel into a lively narrative tableau, balancing technical mastery with emotional resonance.

76

MAAMOR JANTAN

B. Kedah, 1961

Untitled

Watercolour on paper 70 x 100 cm

Private Collection, Kuala Lumpur
Signed and dated "Maamor Jantan '10" on lower right

RM 3,500 - 7,000

Maamor Jantan was born in 1961, in Kulim, Kedah. He was a well-known musician and artist of the Modern & Contemporary movement. Maamor Jantan started out as an apprentice machinist before getting a job as an assistant curator, for an art gallery in Kuala Lumpur where he was first introduced to the world of visual arts and its artists. It was only after meeting the imitable Khalil Ibrahim in 1984 and studying under him for more than a decade that he ventured into art.



A. B. IBRAHIM

B. Alor Setar, 1925 – 1977

Farmers in Rice Paddy Field, 1960's

Watercolour on paper 28 x 38 cm

Private Collection, Kuala Lumpur

Signed "A.B. IBRAHIM" on lower left

RM 2,500 - 5,000

The artist is well known for his rural landscape paintings and this work is evident of that. A.B Ibrahim brings to life a local village where farmers can be seen planting their paddy seedlings. Here, the artist demonstrates his prowess, paying attention to minute details such as the light breeze that tickles the coconut fronds and the reflection of the clouds on the water amidst the clear blue skyline. The artist creates a very nostalgic and sentimental mood, reminding one of days gone by or the feeling of missing home after having been away for a long time. His tenacity in re enacting mood and feeling as well as beautiful rustic landscapes on paper made him one of the most well known artists in Kedah until this day.



78

MANSOR GHAZALI

B. Perak, 1930 – 2009

Tasek Di Bangi

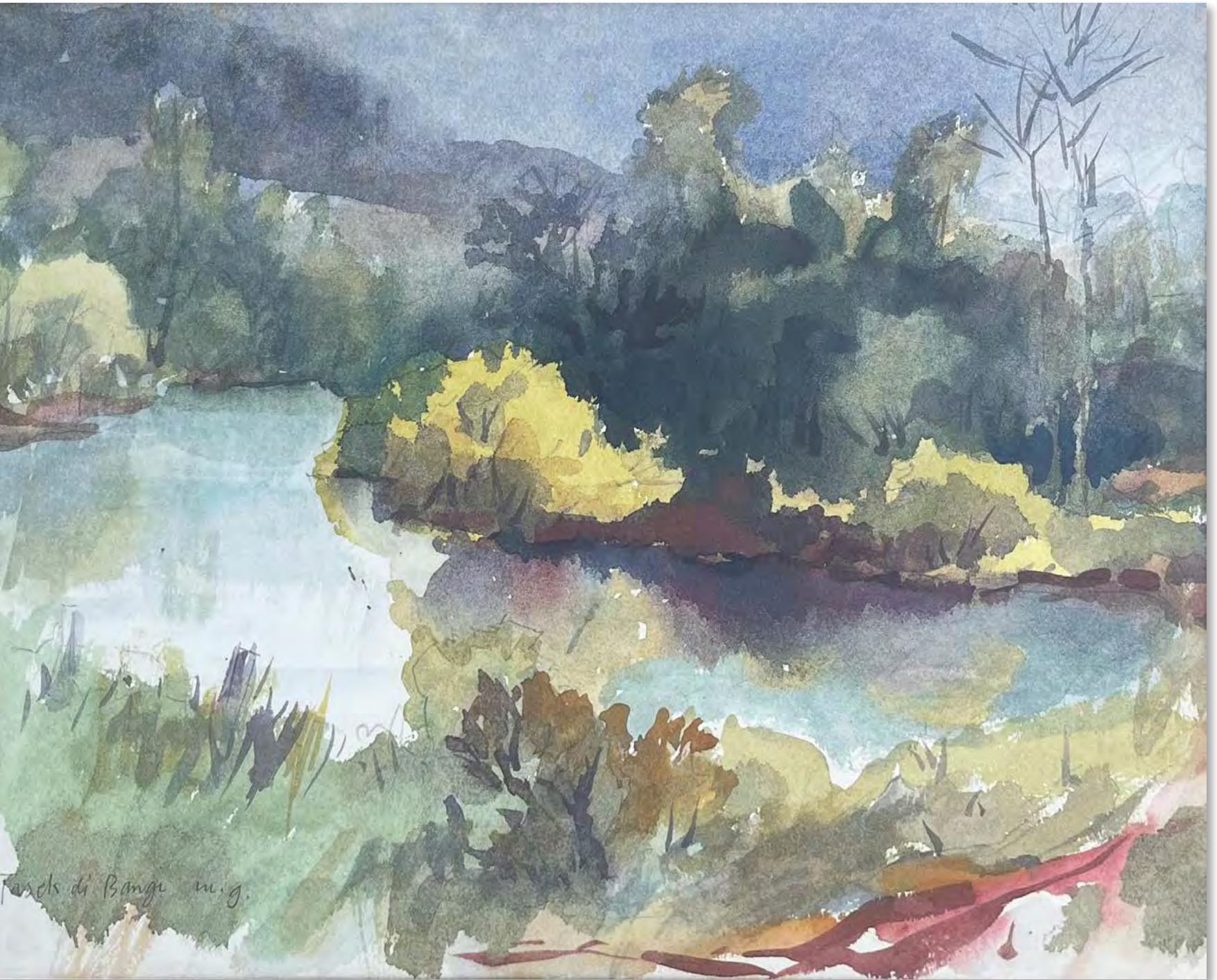
Watercolour on paper 29 x 37 cm

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 Ghazali evokes nostalgia with this piece.



79

YONG MUN SEN

B. Sarawak, 1896 -1962

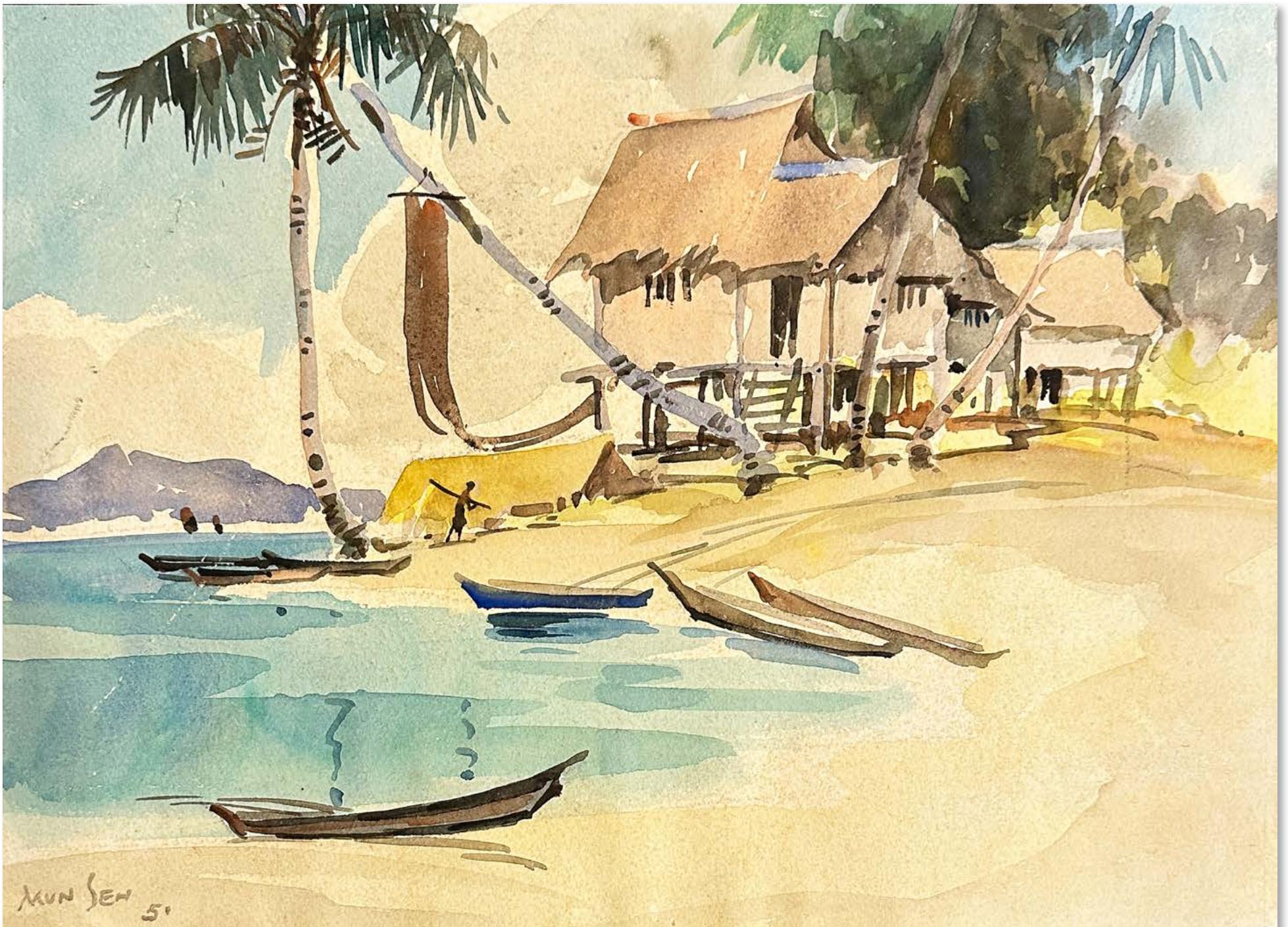
Penang Fishing Village, 1951
Watercolour on paper 28 x 38 cm

Private Collection, United Kingdom

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

RM 12,000 - 18,000

Executed in 1951, the work reflects Yong Mun Sen's pivotal role in shaping early Malaysian watercolour works. It embodies his ability to balance Western watercolour techniques with local subject matter, preserving a poetic vision of Malaya's coastal life during a formative period in the nation's visual history. The composition depicts a quiet shoreline where traditional wooden boats rest lightly on shallow turquoise waters, their simple forms rendered with economical, confident brushstrokes. In the mid-ground, a kampung house on stilts, roofed with thatch, sits comfortably among leaning coconut palms. The palms arc gently across the picture plane, their trunks and fronds guiding the eye through the scene and lending a rhythmic structure to the composition.



80

YONG MUN SEN

B. Sarawak, 1896 -1962

Forest Village, 1947

Watercolour on paper 27.5 x 38 cm

Private Collection, United Kingdom

Signed and dated "MUN SEN '47" twice, lower left and lower right

RM 12,000 - 18,000

This work by Yong Mun Sen presents a quiet rural scene enveloped by dense tropical foliage, rendered with sensitivity to light, atmosphere, and everyday life. Towering trees dominate the composition, their trunks rising vertically and diagonally to form a natural frame around a modest kampung house set slightly back in the picture plane. The foliage is painted in layered washes of deep greens, olive, and muted blues, with darker pigments pooling and bleeding to suggest the heaviness and humidity of the tropical environment. These shadowed canopies contrast gently with the warm, sunlit yellows and ochres that filter through the trees and illuminate the ground beneath. True to Yong Mun Sen's watercolour technique, the work relies on economy of line, fluid brushwork, and the expressive use of negative space. The unpainted areas of paper serve as light-filled ground, while loose, confident strokes define shadows and structure without rigidity.



81

YONG MUN SEN

B. Sarawak, 1896 -1962

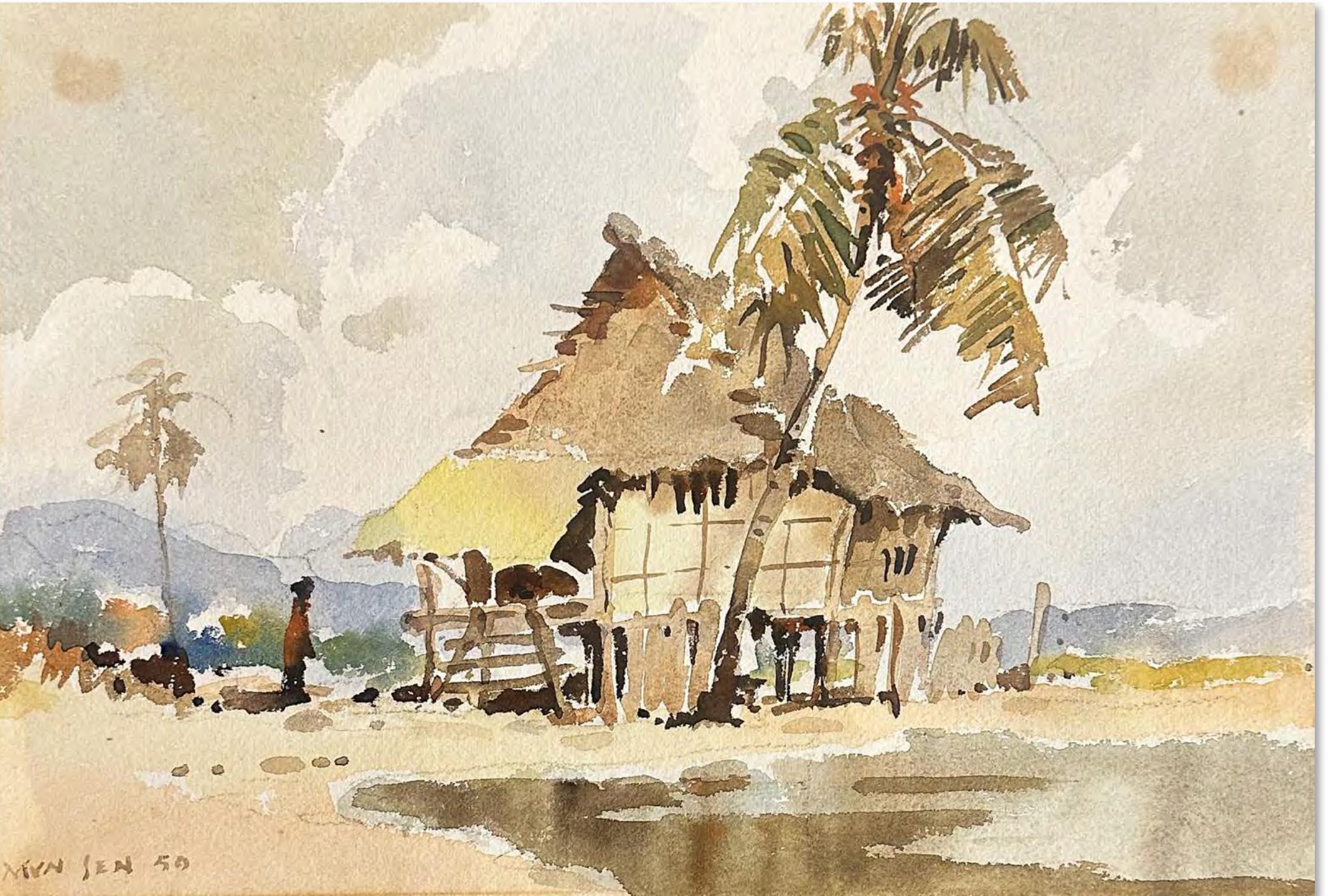
Kampong House, Penang, 1950

Watercolour on paper 29 x 39 cm

Private Collection, United Kingdom

Signed and dated "MUN SEN '50" on lower left

RM 12,000 - 18,000



82

TAN CHOON GHEE

B. Penang, 1930 - 2010

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

Watercolour on paper 36 x 44 cm

Private Collection, Johor

Stamped with artist seal inscribed with Chinese character "Ghee"

RM 4,000 - 8,000

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.



83

JEHAN CHAN

B. Melaka, 1937 - 2011

Malacca Scenery, 1994

Ink and watercolour on paper 55 x 77 cm

Private Collection, Kuala Lumpur

Signed and dated "Jehan Chan '94" and artist Chinese seal stamped on lower left

RM 4,000 - 7,500

Jehan Chan has the ability to capture moments of serenity and contemplation. Through his meticulous brushwork and subtle tonal variations, Chan portrays landscapes, seascapes and still-life scenes with a sense of poetic grace. Each painting invites the viewer to pause, immerse themselves in the quietude of the scene, and appreciate the inherent beauty found in the everyday. Whether it be the soft glow of dawn breaking over a fishing village or the meticulous portrayal of fishing boats, Jehan Chan's skilful brushwork and delicate washes imbue his artworks with a luminosity that brings each scene to life.



84

TAN CHEE HON

B. Johor, 1975

Sanctuary (Inner Landscape Series), 2009
Oil on linen 86 x 115 cm

Private Collection, Kuala Lumpur

Signed and dated "tchon 2007-08" on lower left

RM 3,800 - 6,800

Sanctuary reflects Tan Chee Hon's quiet, contemplative approach to landscape, where nature becomes a space of refuge and inward reflection. Executed with restrained tonality and careful modulation of light, the composition evokes stillness and emotional calm rather than overt drama. Tan's sensitive handling of atmosphere often through softened forms and subtle transitions draws the viewer into a meditative encounter with the scene.



85

WANG PAN-YOUN

B. Taiwan, 1909 - 2017

Blue House

Watercolour on paper 38 x 53 cm

Private Collection, Kuala Lumpur
Signed WANG P. Y on lower right

RM 10,000 - 18,000

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



86

LEE MAN FONG

B. China, 1913 - 1988

Rooster, 1960's

Mixed media on paper 42 x 29 cm

Private Collection, United Kingdom

Signed "M.F.Lee" and stamped with artist Chinese seal on lower left.

RM 80,000 - 120,000

Lee Man Fong stands as one of the most culturally significant and visually poetic artists to emerge from Southeast Asia in the twentieth century. Born in Guangzhou in 1913 and later becoming a central artistic figure in the Malay Archipelago, his life and work reveal an extraordinary synthesis of influences that crossed continents and traditions. The present masterpiece reveals this depth of understanding with exceptional clarity. The rooster stands confidently upon a textured stone, its body angled in a proud, upward movement, while its head is lifted toward an unseen horizon as if caught mid call. The composition captures a moment that is both energetic and serene. The gesture of the bird is poised between stillness and motion, and its expressive posture suggests the first call of morning and the promise of awakening. The tail feathers are rendered with sweeping arcs that echo classical Chinese ink calligraphy, yet the body possesses the fullness and weight of European realism.



87

YAYOI KUSAMA

B. Japan, 1929

Pumpkin, 2000 (Red)

Screenprint in colours on paper 30 x 35 cm

Private Collection, Singapore

Signed and dated in plate lower right, numbered 192/ 200 in pencil to the margin lower left, lithograph on Mori Museum

RM 14,000 - 18,000

Yayoi Kusama was raised in Matsumoto and trained at the Kyoto School of Arts and Craft. The focus of her studies was the traditional Japanese painting style called Nihonga. When she moved to New York City in 1958, she became part of the New York pop art movement. Her works are primarily in the form of sculptures and installations, but she also actively paints, writes, and explores various forms of art. Often, her work showcases some attributes of feminism, minimalism, surrealism, Art Brut, pop art, and abstract expressionism, and is infused with autobiographical, psychological, and sexual content. She has been acknowledged as one of the most important living artists to come out of Japan. The artist has a keen obsession with dots due and floral motifs, the aftermath of her childhood hallucinations. She sees dots as the epicentre of the universe and intends to bring people back to the nature of the universe.



88

YAYOI KUSAMA

B. Japan, 1929

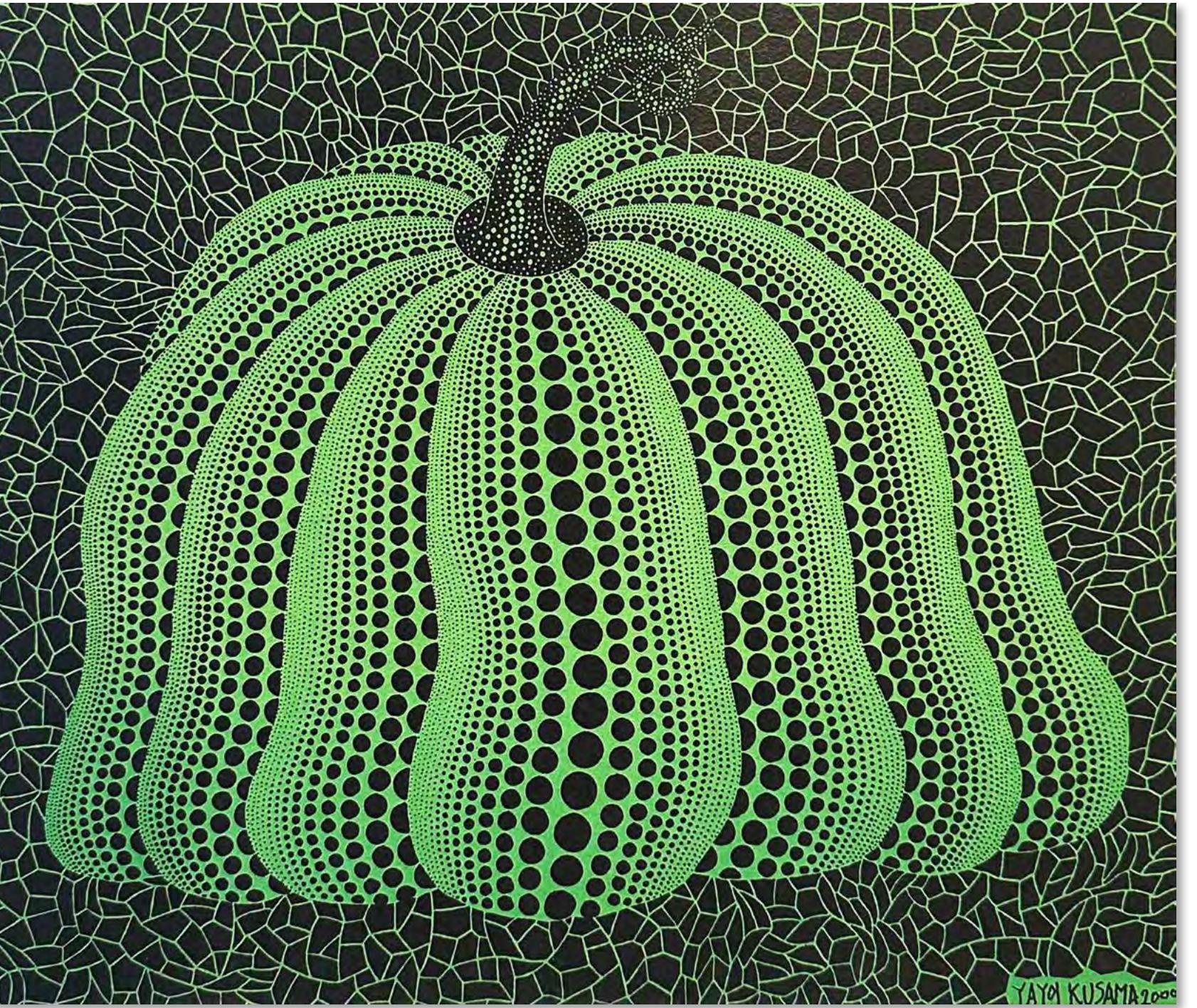
Pumpkin, 2000 (Green)

Screenprint in colours on paper 30 x 35 cm

Private Collection, Singapore

Signed and dated in plate lower right, numbered 38/ 200 in pencil to the margin lower left, lithograph on Mori Museum

RM 14,000 - 18,000



TAKASHI MURAKAMI

B. Japan, 1962

Blue Flower & Skulls, 2012 (Edition 277/300)

Offset lithograph on smooth wove paper 69 x 53 cm

Private Collection, Singapore

Published by Kaikai Kiki Co., Ltd., Tokyo

Hand-signed and numbered by the artist.

RM 10,000 - 22,000

Takashi Murakami, a Japanese artist and cultural phenomenon, has become synonymous with the vibrant, boundary-pushing world of contemporary art. Blending elements of pop culture, anime, and traditional Japanese art, Murakami's iconic style embodies a fusion of East and West, high and low, and challenges the very notion of artistic categorisation. Murakami's art often features bright, playful characters that he refers to as "Superflat," characterised by their bold colours, intricate details, and exaggerated features. Through these characters, he explores themes of consumerism, mass media, and the tension between art and commerce. With an uncanny ability to navigate the realms of fine art and popular culture, Murakami creates visually stunning pieces that simultaneously captivate and provoke thought. Beyond his visually striking works, Murakami has also made significant contributions to the art world as a curator and entrepreneur. He established the Superflat movement, a term he coined to describe his artistic philosophy and the flattened aesthetics of contemporary Japanese visual culture. Murakami's influence extends beyond the realm of art, as he has collaborated with renowned fashion brands, musicians, and even created his own brand, Kaikai Kiki, which promotes the works of emerging artists.



KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Model in St Martins, 1964 (St Martin Series of Artworks)**Acrylic on board 73 x 44 cm**

Private Collection, Kuala Lumpur

Signed and dated "Khalil '64" on lower right. Illustrated on page 118 of
"The Art Journey of Khalil Ibrahim" retrospective book published by KLAS in 2015

RM 25,000 - 35,000

Painted during Khalil Ibrahim's formative years in London, this Model in St Martin's work offers a rare and intimate glimpse into the artist's academic training at Saint Martin's School of Art. Executed in acrylic on board, the work reflects a period when Khalil was rigorously engaging with life drawing, observation, and modernist pictorial structure. The composition centres on the posed figure, rendered with confident, economical lines and flattened planes of colour. Eschewing academic rigidity, Khalil introduces a quiet expressiveness through simplified forms and subtle tonal contrasts, revealing his sensitivity to the human presence rather than anatomical exactitude. The restrained palette and direct handling underscore the influence of post-war British modernism, while hinting at the artist's emerging personal language. This early London period work stands as an important document of artistic development capturing a moment when technical discipline, modernist influence, and personal intuition began to coalesce in the work of one of Malaysia's most respected modern artists.



91

DZULKIFLI BUYONG

B. Kuala Lumpur, 1948 -2004

Kucing Di Padang, 1996/97

Oil on board 56 x 62 cm

Private Collection, Kuala Lumpur

Signed and dated "DB '96" on lower left.
Artist name and title written on the verso.

RM 38,000 - 75,000

Dzulkifli Buyong received his art education at the Victoria Institution from 1961 to 1965, studying under V.I.'s well-known artist and art teacher, Patrick Ng, and was a regular member of the Wednesday Art Group. Before he was nineteen years of age, he had already been exhibiting publicly and had won many prizes. Hailed as a prodigy, he was regarded as a teenage sensation of the Malaysian art scene and the darling of the Kuala Lumpur art circles. Dzulkifli describes himself: "I like to paint children, colourful games, and subjective paintings about my surroundings. Beauty is not important. Better common things that other people don't see. Everyday happenings, children particularly, their gaiety and liveliness." This piece is exactly that, as he captures with paster on paper a mother cat and her kitten.



92

YEOH JIN LENG

B. Perak, 1929

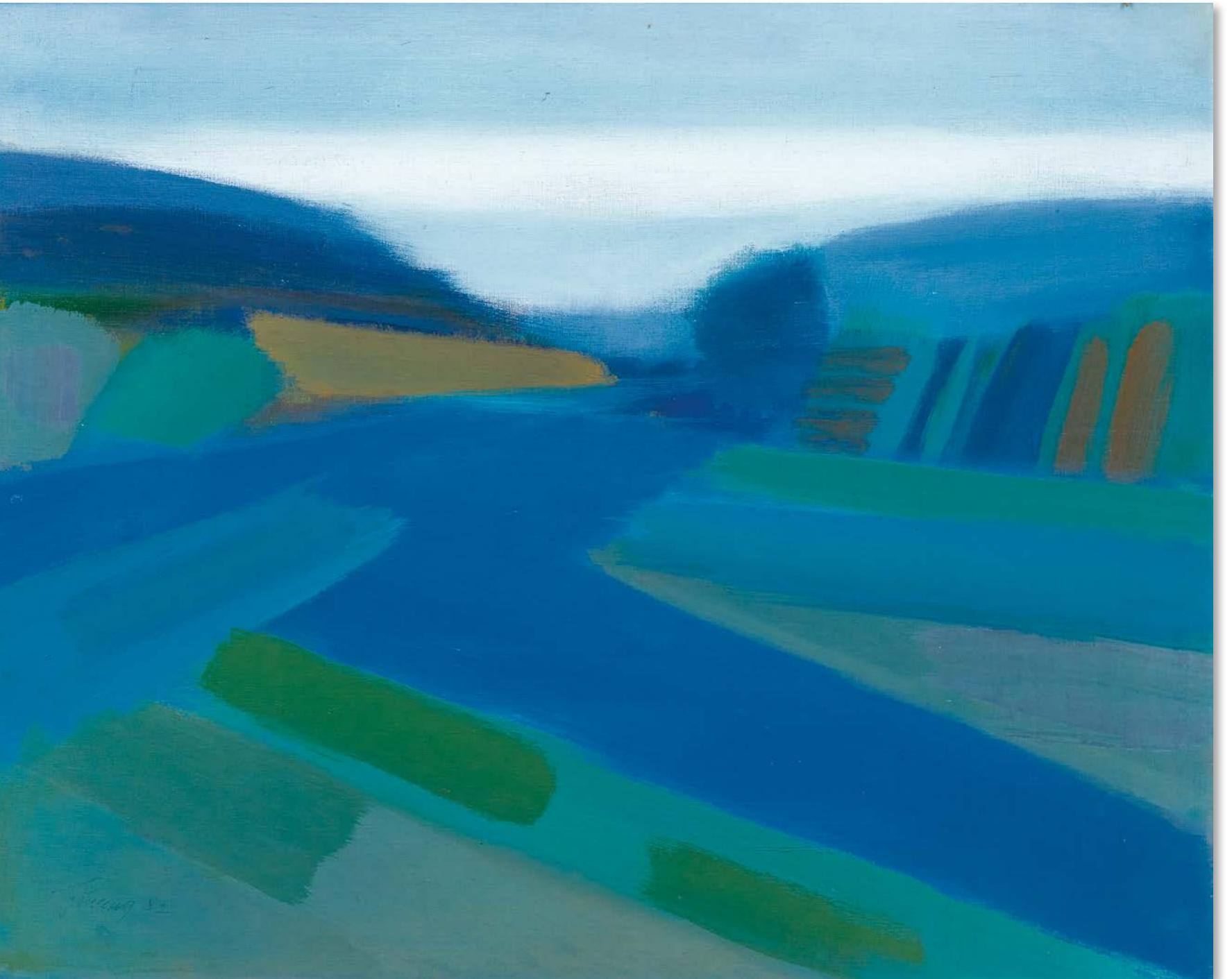
Melawati Series, 1982
Acrylic on canvas 71 x 89 cm

Private Collection, Kuala Lumpur

Signed and dated "Jin Leng 82" on lower left

RM 70,000 - 100,000

Jin Leng was initially a teacher in Ipoh and then joined the Malayan Teachers' Training College in Kirby, Liverpool. He developed an interest in art before becoming a pioneer teacher in Kuala Terengganu. Thereafter, he received the first federal scholarship to further his art studies at the Chelsea School of Art and also the Institute of Education at the University of London. When he returned to Malaysia, he became an artist and a potter and was a fulltime lecturer at the Specialist Teachers' Training Institute, Cheras until 1983. Subsequently, he was the President of Society for Art Education from 1974 to 1983, the Founder-Member and Vice President of the Malaysian Artists' Association, the Dean of Studies at the Malaysian Institute of Art, Kuala Lumpur and Member of the Board of Trustees, National Art Gallery, Kuala Lumpur. His first solo exhibition was at the British Council, Kuala Lumpur in 1965 and he was honoured with a retrospective exhibition by the National Art Gallery in Kuala Lumpur in 1996.



93

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Tao Landscape (Homage To Lao Tzu), (Post Rimba Series), 1999

Oil on canvas 92 x 92 cm

Private Collection, Kuala Lumpur

Signed and dated "Latiff '99" on lower right

RM 250,000 - 450,000

Abdul Latiff Mohidin's Tao Landscape (Homage to Lao Tzu) is part of his Post-Rimba series, a body of work that marks a shift from his earlier, nature-based imagery toward a more philosophical and introspective mode of abstraction. The painting is deeply informed by the Tao Te Ching and the Taoist concept of wu-wei, or non-action—an idea that emphasises natural flow, spontaneity, and harmony with the forces of the universe. In this work, swirling, calligraphic lines move across the surface in an organic, rhythmic manner, recalling the tangled forms of mangrove roots and creeping vegetation. These gestures feel instinctive rather than controlled, mirroring the Taoist ideal of action that arises effortlessly, without force or resistance. The composition resists rigid structure, allowing forms to emerge and dissolve fluidly, as though guided by an unseen natural order.



94

AHMAD ZAKII ANWAR

B. Johor, 1955

Rangda#3

Acrylic on canvas 120 x 180 cm (Diptych)

Private Collection, Singapore

Signed and dated 'Ahmad Zakii Anwar 97' (lower right); inscribed with the artist's signature and date on the verso. This work was illustrated in the artist's landmark Singapore solo exhibition, Ahmad Zakii Anwar: Distant Gamelan, held at Art Focus Gallery from 22 May to 3 June 1998.

RM 55,000 - 88,000

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



95

RAFIEE GHANI

B. Kedah, 1962

Beach Watcher, 2010
Oil on canvas 122 x 116.5 cm

Private Collection, Kuala Lumpur

Signed "Rafiee Ghani", titled "beach watcher" and dated 2010 on lower edge of painting

RM 12,000 - 18,000

A solitary figure seen from behind, quietly contemplating the coastal horizon. Rendered in bold, expressive colours and thick impasto, the painting emphasises mood and sensation over literal detail. The simplified figure anchors the composition, while the textured landscape conveys movement and light. This work reflects Rafiee Ghani's ongoing interest in the relationship between the human presence and nature, capturing a moment of introspection and quiet observation.



96

RAFIEE GHANI

B. Kedah, 1962

River Down Below, 2012

Watercolour on paper 91 x 140 cm

Private Collection, Kuala Lumpur

Dated, signed and titled "2012, Rafiee Ghani , River Down Below" on lower left

RM 9,000 - 15,000

Executed in watercolour, the work demonstrates the artist's assured handling of fluid washes and spontaneous mark making, allowing colour and form to merge naturally. Loose, expressive brushstrokes suggest the movement of water and surrounding terrain, while a restrained yet luminous palette conveys atmosphere and depth. Rather than describing the scene in detail, Rafiee Ghani distils the essence of place, balancing structure with freedom. This work reflects his sensitivity to landscape and his ability to translate observation into an evocative, painterly composition, reaffirming his versatility across mediums.



97

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.



98

YUSOF GHANI

B. Johor, 1950

Segerak Series, 2012
Charcoal on paper 52 x 36 cm

Private Collection, Kuala Lumpur

Signed and dated "Yusof Ghani '12" on lower right

RM 5,000 - 12,000

Yusof Ghani's Segerak is a vigorous abstract composition that investigates human strength and motion through bold, expressive gestures. Executed in charcoal, the work is marked by rapid, sweeping lines that convey heightened energy and emotional intensity. The figures remain deliberately indistinct, suggesting the mutable nature of human existence and reflecting the layered complexities of social and cultural relationships.



99

YUSOF GHANI

B. Johor, 1950

Nightwalkers II, 2006

Chalk & charcoal on canvas 120 x 110.5 cm

Private Collection, Kuala Lumpur

Signed and dated "Yusof Ghani '06" on lower right

RM 70,000 - 130,000

Yusof Ghani is a prominent Malaysian artist known for his expressive abstract works that often embrace themes of identity, culture, and the human experience. His series "Siri Segerak" (or "The Segerak Series") typically explores the movement and energy inherent in the human form, often through dynamic brushwork and vivid colours. "Nightwalkers II," created in 2005, is part of this thematic exploration. The painting generally encapsulates the essence of movement and rhythm, reflecting the artist's interest in the way humans interact with their surroundings, particularly at night. The use of colour and form in this work likely aims to evoke a sense of emotional depth and connection to the experiences of walking and the narratives that emerge in nocturnal settings.



IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1 NOTICE TO BIDDERS

General

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

KLAS is Seller's Agent Only

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

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

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

Tests

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

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

- (a) are statements of opinion only; and
- (b) may be revised prior to the Lot being offered for Sale (including whilst the Lot is on public view).

Bidder's Duty to Inspect

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

condition of a Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or dimensions of the Lot. Lots are available for inspection prior to the Sale and it is for a Bidder to satisfy himself 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 himself does 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 identity. 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 or in cleared funds. Until that time, the Buyer acquires no title or ownership in the Lot. KLAS and the Seller are not obliged to release the Lot to the Buyer until full settlement of the Purchase Price.

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

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

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

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

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

- (a) to forthwith terminate and annul the Contract of Sale;
- (b) to charge the Buyer, the Seller's and KLAS's Expenses;
- (c) to charge interest at a rate not exceeding 6% (six per cent) per annum on the full amount due to the extent that it remains unpaid for more than four (4) weeks after the date of the auction;
- (d) to forfeit the Buyer's earnest deposit;
- (e) to commence proceedings for its recovery together with interest and Expenses to the fullest extent permitted under applicable law;

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

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

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

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

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

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

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

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

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

(c) the Seller breached any provisions of these Auction Conditions in any material respect; or

(d) KLAS believes it would be improper to include that Lot in the Sale.

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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

"Forgery"	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
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Lot 65, **Yusof Ghani**, Biring Series - Study #7, 2009

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