



KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART
PETALING JAYA, SUNDAY 19th APRIL 2026

KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART

WE ARE BACK @ 31 JALAN UTARA, PETALING JAYA

AUCTION DAY | SUNDAY, 19TH APRIL 2026



KLAS

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



Lot. 86, Ibrahim Hussein, Dato', Untitled, 1974

Auction Day

SUNDAY, 19TH APRIL 2026

Auction starts at 1.00 pm

KL Lifestyle Art Space(KLAS)

31, Jalan Utara,
46200 Petaling Jaya, Selangor

Contact Information

General Enquiries

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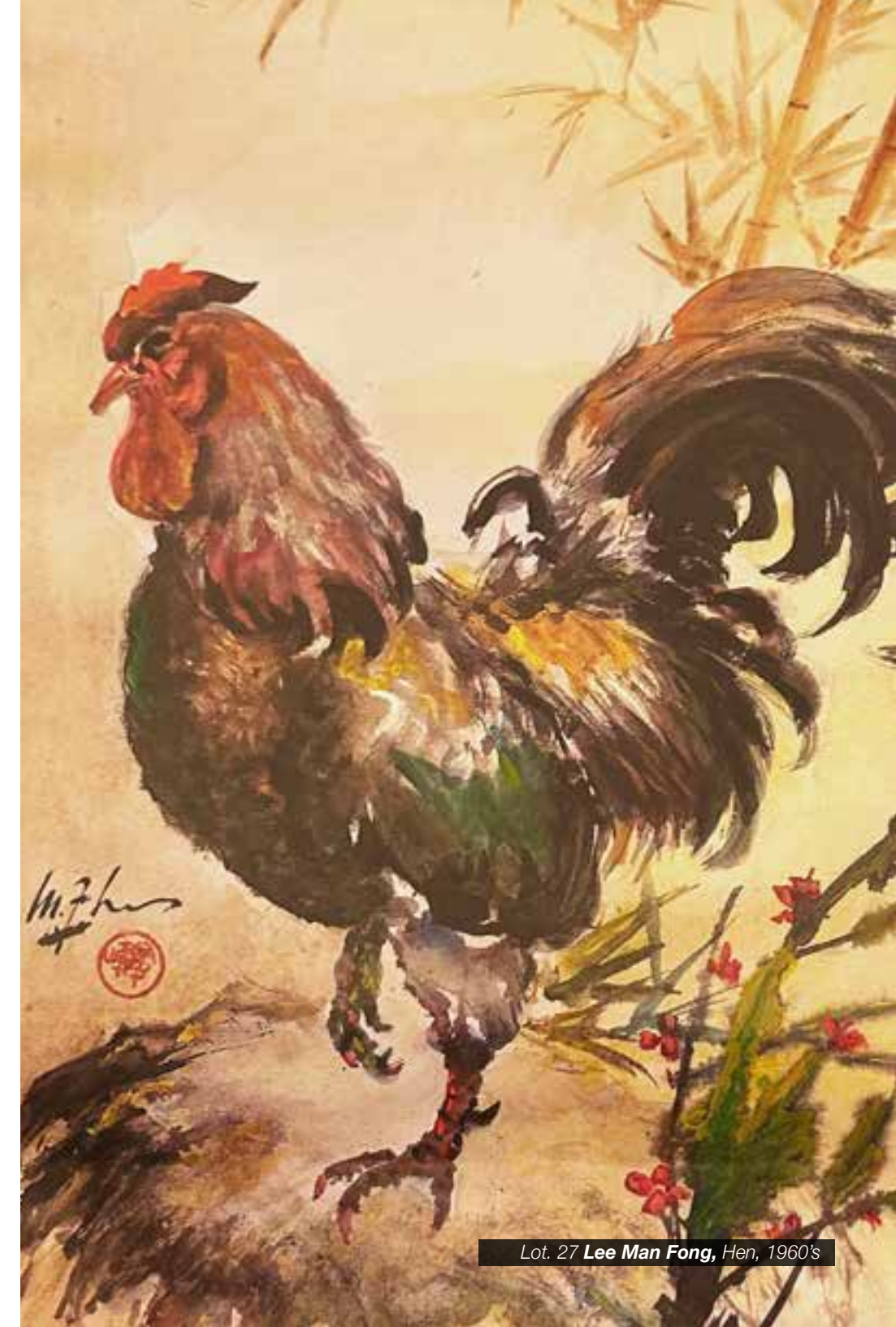
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KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

PETALING JAYA, SUNDAY 19TH APRIL 2026



Lot. 27 Lee Man Fong, Hen, 1960's



Lot. 41, **Abdul Latiff Mohidin**, Shiraz II, 2000

Latiff
2000



Lot. 89, Yusof Ghani, *Datuk, Siri Tari IV*, 1988

Full Showcase

Date: 4th April - 19th April 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. 47, **Khalil Ibrahim**, *East Coast Landscape*, 1999



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

M : +6019 333 7668
T : +603 2201 7668

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Glossary	14
Lot 1 - Lot 90	30
Auction Terms and Conditions	220
Index of Artists	226



Lot. 15, Kwan Chin, *Fruit Seller*, 2003

Glossary



1 KHALIL IBRAHIM
EAST COAST SERIES
- FISHERMEN, 1987

Watercolour on paper
26.5 x 31 cm
RM 2,500 - 5,000



2 KHALIL IBRAHIM
EAST COAST SERIES
- LADIES, 2000

Watercolour on paper
12 x 16 cm
RM 2,500 - 5,000



3 KHALIL IBRAHIM
MODESTY SERIES, 2001

Watercolour on paper
30 x 50 cm
RM 4,500 - 7,500



4 YUSOF GHANI, DATUK
BIRING DRAWING #VIII, 2006

Mixed media on canvas
28 x 21 cm
RM 5,000 - 9,000



5 ABDUL LATIFF MOHIDIN
SIRI GELOMBANG, 1993

Mixed media on paper
18 x 27 cm
RM 25,000 - 40,000



6 MAAMOR JANTAN
PEMANDANGAN - RUMAH
PAPAN, 2019

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



7 MAAMOR JANTAN
PEMANDANGAN - PULANG, 2019

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



8 RAPHAEL SCOTT AHBENG
LANDSCAPE IN BIDI, 2010

Oil on board
23 x 31 cm
RM 2,800 - 5,500



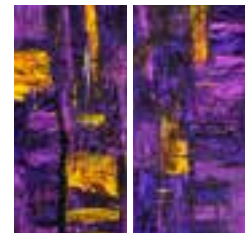
9 RAPHAEL SCOTT AHBENG
BREEZE, 2012

Oil on board
23 x 30.5 cm
RM 2,800 - 5,500



10 BHANU ACHAN
EXCAVATIONS I, 2016

Mixed media on paper
59 x 42 cm
RM 2,800 - 4,500



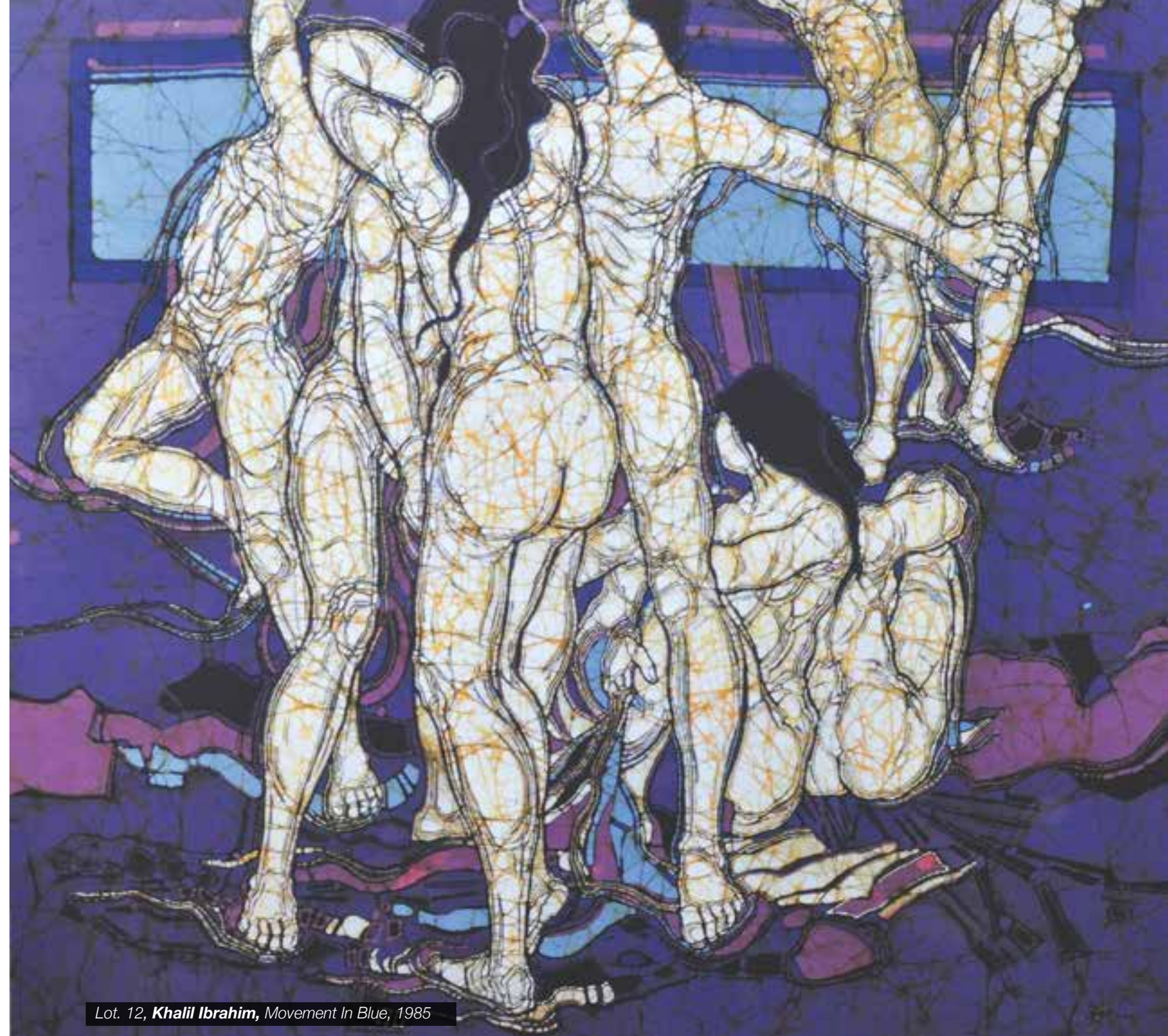
11 BHANU ACHAN
SYMPHONY OF COLOURS IN
PURPLE AND TAN I & II, 2016

Oil on paper
109 x 80 cm (2 Artworks)
RM 6,000 - 10,000



12 KHALIL IBRAHIM
MOVEMENT IN BLUE, 1985

Batik
92 x 92 cm
RM 120,000 - 160,000



Lot. 12, *Khalil Ibrahim, Movement In Blue, 1985*



13 CHUAH THEAN TENG, DATO'

FISHING VILLAGESCAPE,
PENANG 1970'S

Batik
85 x 56 cm
RM 14,000 - 20,000



14 CHUAH THEAN TENG, DATO'

FISHING VILLAGESCAPE II,
PENANG 1970'S

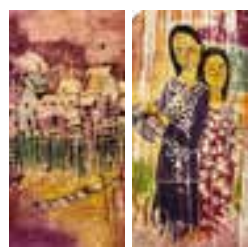
Batik
90 x 60 cm
RM 14,000 - 20,000



15 KWAN CHIN

FRUIT SELLER, 2003

Batik
85 x 142 cm
RM 12,000 - 22,000



16 LEE LONG LOOI

FISHING VILLAGE 1970'S,
TWO SISTERS, 1970'S

Batik
47 x 63 cm, 45 x 45 cm (2 Artworks)
RM 2,500 - 5,000



17 CHUAH SEOW KENG

VILLAGE IN PENANG, 1970'S

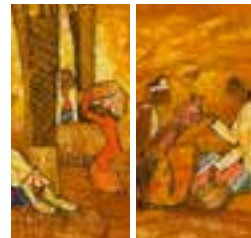
Batik
55 x 86 cm
RM 2,500 - 5,000



18 TAN THEAN SONG

FARMERS, 1970'S,
FISHERMEN AT SUNRISE, 1970'S

Batik
64 x 42 cm (2 Artworks)
RM 2,500 - 5,000



19 TAN THEAN SONG

RUBBER TAPPERS, 1970'S,
TAKING A BREAK, 1970'S

Batik
79 x 53 cm (2 Artworks)
RM 2,500 - 5,000



20 SEAH KIM JOO

THREE WOMEN, 1970'S

Batik
83 x 32 cm
RM 3,000 - 7,000



21 ONG KIM SENG

KUALA TERENGGANU,
MALAYSIA, 1996

Watercolour on paper
55 x 74 cm
RM 16,000 - 30,000



22 TAY BAK KOI

BY THE RIVER, 1980'S

Acrylic on canvas
114 x 130 cm
RM 22,000 - 35,000



23 THOMAS YEO

ABSTRACT LANDSCAPE, 1970'S

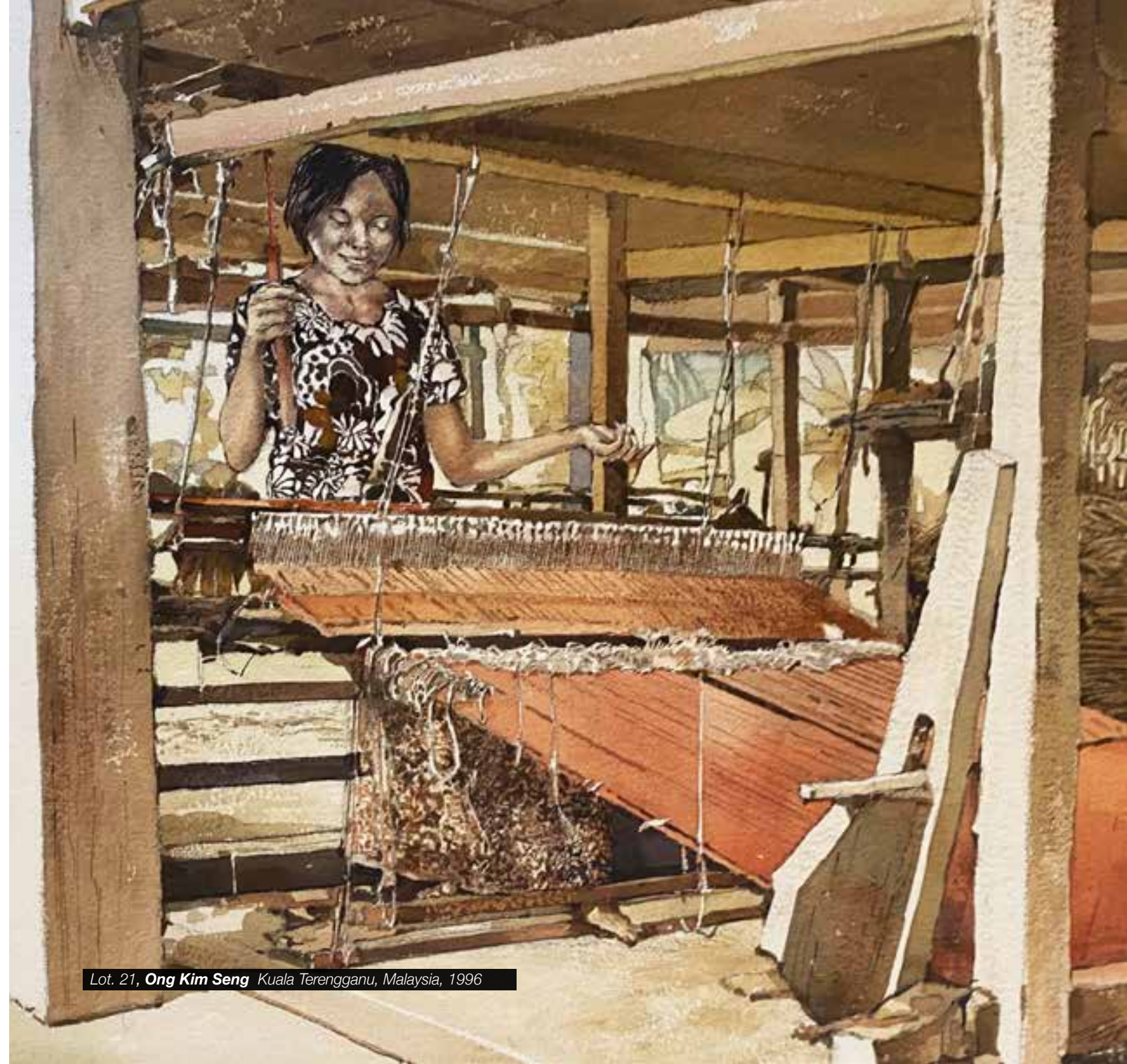
Mixed media on paper laid on board
60 x 77 cm
RM 6,000 - 12,000



24 THOMAS YEO

ABSTRACT LANDSCAPE, 1970'S

Mixed media on paper laid on board
20 x 24.5 cm
RM 4,500 - 7,000



Lot. 21, Ong Kim Seng Kuala Terengganu, Malaysia, 1996



25 THOMAS YEO
ABSTRACT LANDSCAPE, 1970'S

Mixed media on paper laid on board
71 x 45 cm
RM 6,000 - 12,000



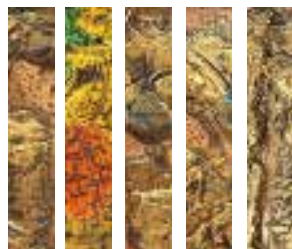
26 CHOO KENG KWANG
ANGKOR WAT, 1964

Oil on canvas
74 x 100 cm
RM 20,000 - 35,000



27 LEE MAN FONG
HEN, 1960'S

Mixed media on paper
40 x 28 cm
RM 80,000 - 120,000



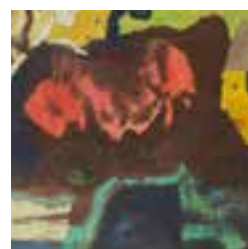
28 SJAFRI
ABSTRACT

Mixed media on canvas
23 x 23 cm (5 Artworks)
RM 2,500 - 5,000



29 ALFREDO BUENAVENTURA
BOUNTY FROM THE SEA, 1970'S

Oil on canvas
60 x 90 cm
RM 2,500 - 5,000



30 LUIS CHAN
UNTITLED, 1987

Watercolour on paper
20 x 26 cm
RM 2,500 - 5,000



31 CHUANG CHE
LANDSCAPE #1, 1970

Acrylic and collage on canvas
129.5 x 167.5 cm
RM 100,000 - 160,000



32 RAN IN-TING
VIEW OF THE TAMSUI RIVER

Monochrome watercolour
19.7 x 29.5 cm
RM 5,000 - 7,500



33 RAN IN-TING
A RURAL LANE, FORMOSA

Monochrome watercolour
19.7 x 29.5 cm
RM 5,000 - 7,500



34 DAVID BROMLEY
BUTTERFLIES, 2015

Acrylic on canvas with metal leaf grinding
91 x 183 cm
RM 16,000 - 30,000



35 BUI HUU HUNG
MANDARIN DAUGHTER, 2001

Lacquer on wood
122 x 121 cm
RM 40,000 - 70,000



36 DINH QUAN
TWO LADIES WITH LOTUS

Lacquer on wood
120 x 90 cm
RM 6,000 - 12,000



Lot. 35, **Bui Huu Hung** Mandarin Daughter, 2001



37 RAFIEE GHANI
ORIENTAL SHADES II, 1998

Oil on canvas
90 x 99 cm
RM 12,000 - 25,000



38 RAFIEE GHANI
ORIENTAL SHADES III, 1998

Oil on canvas
90 x 99 cm
RM 12,000 - 25,000



39 ISMAIL ABDUL LATIFF
LEMBAH PELAMIN ALAM... TIOMAN BIRU II, 1993

Acrylic on paper
75 x 55 cm
RM 9,000 - 15,000



40 ISMAIL ABDUL LATIFF
LEMBAH PELAMIN ALAM... TIOMAN BIRU I, 1993

Acrylic on paper
75 x 55 cm
RM 9,000 - 15,000



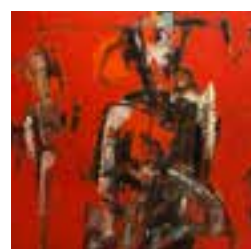
41 ABDUL LATIFF MOHIDIN
SHIRAZ II, 2000

Oil on canvas
35 x 92 cm
RM 100,000 - 160,000



42 IBRAHIM HUSSEIN, DATUK
UNTITLED, 1980

Acrylic on canvas
38 x 38 cm
RM 70,000 - 120,000



43 AWANG DAMIT AHMAD
GARIS MEGA - TERUS MENYALA, 2019

Mixed media on canvas
122 x 122 cm
RM 65,000 - 90,000



44 AWANG DAMIT AHMAD
PAYARAMA SERIES - AFTER HARVEST, 2013

Mixed media on canvas
122 x 122 cm
RM 85,000-100,000



45 MOHD HOESSEIN ENAS, DATO'
PORTRAIT OF A MALAY WOMAN, DATIN SITI ZAHARA (WIFE OF HOESSEIN ENAS), 1949

Oil on canvas
61 x 48 cm
RM 80,000 - 150,000



46 LONG THIEN SHIH
FISHES ON THE RACK, 1962

Oil on masonite board
43 x 54 cm
RM 12,000 - 18,000



47 KHALIL IBRAHIM
IMAGINARY EAST COAST LANDSCAPE, 1999

Oil on canvas
51 x 61 cm
RM 60,000 - 75,000



48 RAHMAT RAMLI
EAST COAST WOMEN BY THE SEA, 2009

Oil on canvas
53 x 136 cm
RM 6,000 - 12,000



Lot. 43, Awang Damit Ahmad, Garis Mega - Terus Menyala, 2019



49 ISMAIL MAT HUSSIN
WAYANG KULIT, 2009
 Batik
 73 x 81 cm
 RM 25,000 - 38,000



50 ISMAIL MAT HUSSIN
WAU, 2003
 Watercolour on paper
 38 x 51 cm
 RM 8,000 - 15,000



51 ISMAIL MAT HUSSIN
WEAVING, 2004
 Watercolour on paper
 56 x 76 cm
 RM 8,000 - 15,000



52 A.B. IBRAHIM
FISHING VILLAGE, 1960'S
 Watercolour on paper
 27 x 38 cm
 RM 2,500 - 5,000



53 A.B. IBRAHIM
**FISHING VILLAGE WITH VIEW OF
 KEDAH PEAK, 1960'S**
 Watercolour on paper
 27 x 38 cm
 RM 2,500 - 5,000



54 ABDUL MULTALIB MUSA
BIRING 3.1, 2007
 Lasercut mild steel with granite base
 60 x 30 x 30 cm
 RM 24,000 - 36,000



55 MOHD RADUAN MAN
VOYAGE I, 2011
 Mixed media on aluminium
 91 x 91 cm
 RM 10,000 - 14,000



56 RUZZEKI HARRIS
THE NUTMEG DEMOLISHER, 2009
 Mixed media on metal sheet
 130 x 205 cm
 RM 7,000 - 15,000



57 SIVARAJAH NATARAJAN
ZEBRA CROSSING, 2020
 Acrylic on canvas
 46 x 102 cm
 RM 2,500 - 5,000



58 SIVARAJAH NATARAJAN
GERHANA, 2021
 Bitumen on canvas
 46 x 102 cm
 RM 2,500 - 5,000



59 MOHD RADUAN MAN
SKY POEMS, 2011-2015
 Oil on linen
 103 x 207 cm
 RM 22,000 - 35,000



60 AHMAD ZAKII ANWAR
NEO-NIRVANA 2, 2001
 Acrylic on canvas
 69 x 207 (Triptych)
 RM 30,000 - 60,000



Lot. 49, *Ismail Mat Hussin, Wayang Kulit, 2009*



61 PUAN SRI NORMA ABBAS
INDO CONNECTION NO. 6 1999
 Collage, printworks & mixed media on canvas
 104 x 165 cm
 RM 60,000 - 90,000



62 MOHD KHAIRUL IZHAM
DI PINGGIR KOTA, 2019
 Acrylic on canvas
 152 x 152 cm
 RM 7,000 - 15,000



63 FAUZUL YUSRI
TUNGGAL, 2018
 Acrylic on canvas
 153 x 153 cm
 RM 3,500 - 7,000



64 ANTHONIE CHONG
UNTITLED, 1995
 Oil on canvas
 121 x 90 cm
 RM 3,000 - 5,000



65 ANTHONIE CHONG
MALE PORTRAIT, 1995
 Oil on canvas
 37 x 51 cm
 RM 5,500 - 9,000



66 SOON LAI WAI
MOONLIGHT SONATA, 2014
 Mixed media on canvas
 76 x 76 cm
 RM 3,500 - 7,000



67 KELVIN CHAP
VIBRATION OF NATURE, 2022
 Mixed media on canvas
 131 x 131 cm
 RM 6,000 - 10,000



68 KELVIN CHAP
BEAUTY OF NATURE, 2016
 Mixed media on canvas
 131 x 131 cm
 RM 6,000 - 10,000



69 SUZLEE IBRAHIM
MELODY SERIES - CONTRAST II, 2009
 Acrylic and oil on canvas
 122 x 92 cm
 RM 5,000 - 9,000



70 SUZLEE IBRAHIM
REFLECTION SERIES - CONSTRUCTION OF THE GESTURE, 2012
 Acrylic and oil on canvas
 90 x 90 cm
 RM 6,000 - 11,000



71 YUSOF MAJID
CARROT CLUB HEIST, 2011
 Watercolour and charcoal on paper
 80 x 135 cm
 RM 4,000 - 9,000



72 YUSOF MAJID
LOVE LANE (PENANG), 2018
 Ink and charcoal on paper
 80 x 135 cm
 RM 4,000 - 9,000



Lot. 62, Mohd Khairul Izhah, Di Pinggir Kota, 2019



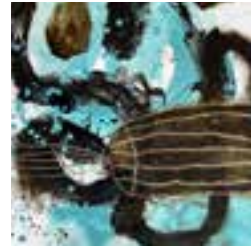
73 MOHD. FADLI YUSOFF
PASIR DASAR SABAK, 2020

Acrylic on canvas
122 x 183 cm
RM 25,000 - 40,000



74 JALAINI ABU HASSAN
HIGHER SERIES, 2023

Mixed media on paper
76 x 56 cm
RM 5,000 - 7,000



75 JALAINI ABU HASSAN
STUDY FOR FORMS, 2021

Bitumen and mixed media on paper
54 x 42 cm
RM 3,500 - 5,000



76 JEHAN CHAN
**MALACCAN COASTAL
LANDSCAPE, 1993**

Mixed media on canvas
112 x 121.5 cm
RM 12,000 - 25,000



77 JEHAN CHAN
FISHING VILLAGE, 1966

Chinese ink and watercolour on paper
36 x 89 cm
RM2,500 - 5,000



78 JEHAN CHAN
FISHING VILLAGE, 1967

Chinese ink and watercolour on paper
43 x 91 cm
RM2,500 - 5,000



79 JEHAN CHAN
FISHING VILLAGE, 1980'S

Mixed media on paper
19.5 x 27 cm
RM 2,500 - 4,500



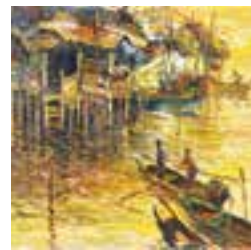
80 JEHAN CHAN
UNTITLED, 1966

Chinese ink and watercolour on paper
89 x 43 cm
RM 2,500 - 5,000



81 ENG TAY
JOY, 1980 EDITION 8/150

Etching on paper
44 x 48 cm
RM 2,500 - 5,000



82 TAN PENG HOOI
FISHING VILLAGE IN PENANG, 1965

Oil on canvas
50 x 64 cm
RM 2,500 - 5,000



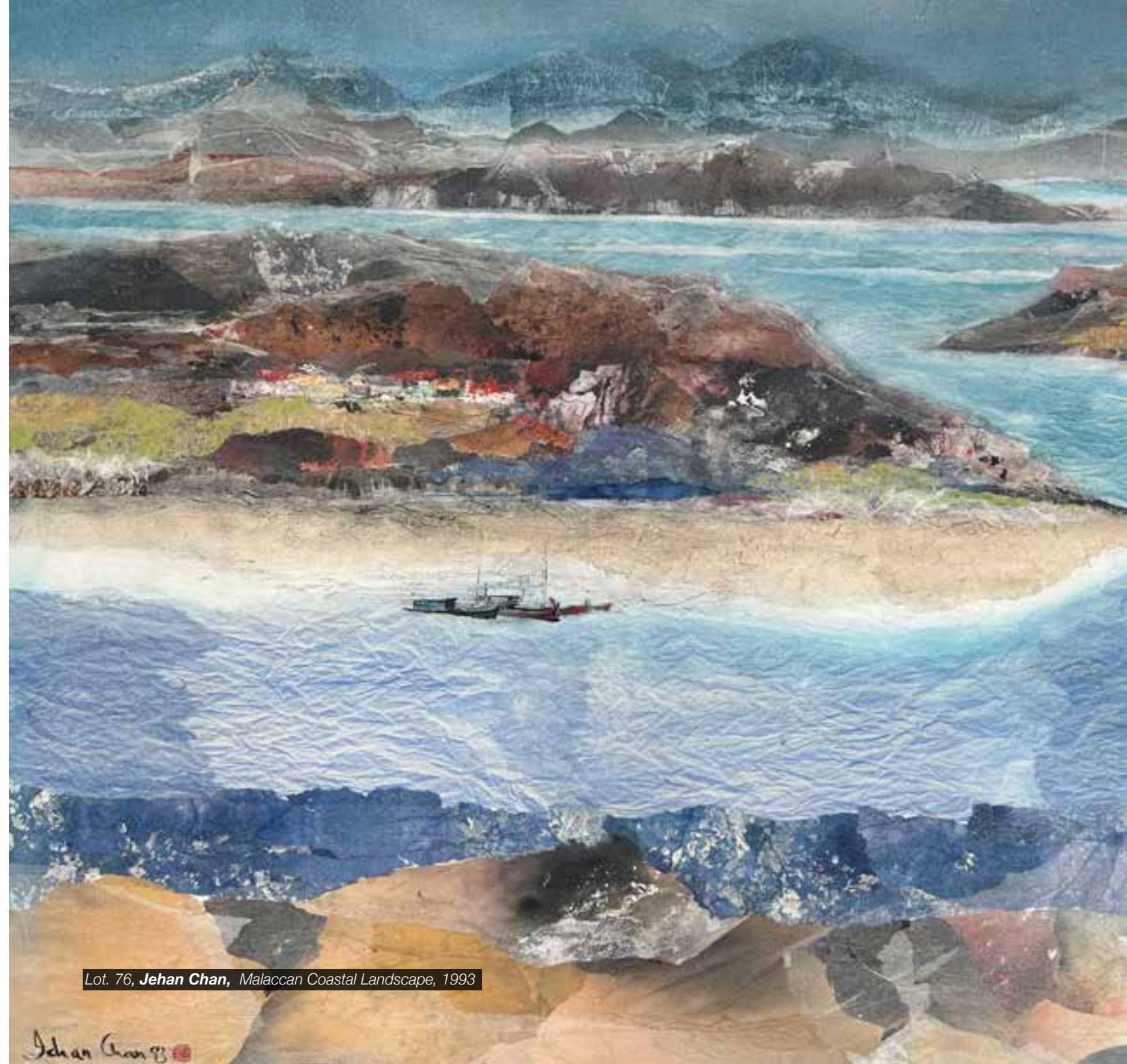
83 LIM AH CHENG
**METAMORPHOSIS - FOLDING PAPER
PLANES, 2009**

Oil on canvas
152 x 122 cm
RM 6,000 - 10,000



84 RAPHAEL SCOTT AHBENG
KLINKANG RANGE, 2010

Acrylic on canvas
31 x 61 cm
RM 4,500 - 8,500



Lot. 76, Jehan Chan, Malaccan Coastal Landscape, 1993

Jehan Chan 93



85 RAPHAEL SCOTT AHBENG
GUMBANG, 2010

Acrylic on canvas
31 x 61 cm
RM 4,500 - 8,500



86 IBRAHIM HUSSEIN, DATUK
UNTITLED, 1974

Acrylic on canvas
60 x 50 cm
RM 95,000 - 160,000



87 AWANG DAMIT AHMAD
IRAGA BELATAK RAPUH II, 2007

Mixed media on canvas
204 x 173 cm
RM 120,000 - 180,000



88 YUSOF GHANI, DATUK
SENGGARANG - HIJAU SERIES, 1999

Mixed media on canvas
163 x 203 cm
RM 180,000 - 300,000



89 YUSOF GHANI
SIRI TARI IV, 1988

Oil on canvas
104 x 140 cm
RM 180,000 - 250,000



90 KHALIL IBRAHIM
EAST COAST SERIES, FIGURES 17,
1992

Acrylic on canvas
95 x 102.5 cm
RM 50,000 - 90,000



Lot. 88, **Yusof Ghani**, Senggarang - Hijau Series, 1999

1

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series - Fishermen, 1987

Watercolour on paper 26.5 x 31 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim '87" on lower left

RM 2,500 - 5,000

Khalil Ibrahim, born in Kelantan, was one of Malaysia's most esteemed artists. Educated at the Central St Martins School of Art and Design in London, he was renowned for his mastery across various mediums, including watercolour, acrylic, and batik. Khalil's East Coast Fishermen Series (1987) is a compelling watercolour on paper work that exemplifies Khalil's deep connection to Malaysia's East Coast, portraying fishermen engaged in their daily routines. The composition captures the essence of coastal life, highlighting the resilience and communal spirit of the fishing communities. Khalil's use of vibrant colours and dynamic brushwork reflects both the tranquility and challenges of life by the sea .



2

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series - Ladies, 2000

Watercolour on paper 12 x 16 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim '00" on lower right

RM 2,500 - 5,000

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



3

KHALIL IBRAHIM
B. Kelantan, 1934 - 2018
Modesty Series, 2001
Watercolour on paper 30 x 50 cm
Private Collection, Kuala Lumpur
Signed and dated "Khalil Ibrahim 2001" on lower right

RM 4,500 - 7,500



A refined example from Khalil Ibrahim's Modesty series, this 2001 watercolour captures a rhythmic procession of elongated nude figures rendered in soft, translucent washes. His earthy palette and fluid contours lend the composition a quiet elegance, balancing sensuality with restraint. Faceless and anonymous, the figures embody a universal human presence poised between movement and stillness. Through its delicate treatment and introspective tone, the work reflects Khalil's mastery in conveying both vulnerability and dignity within the simplicity of form.

4

YUSOF GHANI, DATUK
B. Johor, 1950
Biring Drawing #VIII, 2006
Mixed media on canvas 28 x 21 cm
Private Collection, Kuala Lumpur
Signed and dated "YG '06" on lower right

RM 5,000 - 9,000

Part of Datuk Yusof Ghani's acclaimed Biring series, this work exemplifies the artist's exploration of movement, rhythm, and gestural abstraction. Executed with energetic, sweeping strokes, the composition layers bold reds, blacks, and ochres against softer tonal washes, creating a sense of dynamic tension and flow. Moving away from figuration, the Biring series captures a choreographed interplay of form and spontaneity, reflecting the artist's mature visual language. Biring Drawing #VIII stands as a compelling example of Yusof Ghani's ability to translate physical energy into expressive, abstract form.



5

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Siri Gelombang, 1993

Mixed media on paper 18 x 27 cm

Private Collection, Kuala Lumpur

Signed and dated "Latiff '93" on lower right

RM 25,000 - 40,000

Abdul Latiff Mohidin is an artist that likes to invent his own rules to create new things. The Gelombang series represents a powerful culmination of the artist's lifelong exploration of form, movement, and the natural world. Executed in mixed media on paper, this work reveals a more intimate and immediate approach, with gestural marks that balance spontaneity and control. The composition suggests both physical and emotional currents, embodying Latiff's poetic sensibility and his ability to merge Southeast Asian influences with modernist abstraction. Latiff was born in 1941 and received his training in art at Hochschule fur Bildende Kunste in Germany, Atelier La Courriere in France and Pratt Graphic Centre in America. Among the honours and awards he has received are the Salon Malaysia's 1968 second prize in Graphic Design and the Malaysian Literary Awards for four years in a row, the National Literary Award in 1984 and 1986 and the Southeast Asian Writers Award in 1984 for writing.



6

MAAMOR JANTAN

B. Kedah, 1961

Pemandangan - Rumah Papan, 2019

Watercolour on paper 42 x 59 cm

Private Collection, Kuala Lumpur

Signed and dated "Maamor Jantan '19" on lower right

RM 2,500 - 5,000



Maamor Jantan is a Malaysian artist known for his watercolour paintings of landscapes, village scenes, and everyday life. Born in 1961, he started his career as a machinist before working as a curator's assistant and eventually pursuing art full-time. Jantan's work is characterized by its vibrant colours and detailed depictions of rural Malaysian life. He is considered one of the most prominent contemporary Malaysian artists.

This "Pemandangan Series" piece beautifully reflects the cultural tapestry of Malaysia, celebrating human daily life in simple, rural surroundings.

7

MAAMOR JANTAN

B. Kedah, 1961

Pemandangan - Pulang, 2019

Watercolour on paper 42 x 59 cm

Private Collection, Kuala Lumpur

Signed and dated "Maamor Jantan '19" on lower right

RM 2,500 - 5,000



With an aptness for village scenes, night scenes and the likes, the "Pemandangan Series - Pulang" is executed in Maamor's own mannerism, layered with mysticism, colours and an ethereal quality to it. The tranquility that comes with this work is undeniable, transporting its viewers to simpler times in a rural setting. The artwork depicts a typical village scene, where a lone figure seen walking, returning to his home in the kampong. Jantan's use of bold brushstrokes and layered textures enhances the visual impact, inviting viewers to immerse themselves in the atmosphere. The interplay of light and shadow adds depth, while the carefully composed composition highlights the importance of dialogue and connection in everyday life.

8

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Landscape in Bidi, 2010

Oil on board 23 x 31 cm

Private Collection, Kuala Lumpur

Signed, dated, and titled "RSA 10 Bidi" on lower right

RM 2,800 - 5,500

Raphael Scott Ahbeng has a particularly strong, individualist persona. He is mostly recognised for his energetic depictions of the Sarawakian rainforests and his bizarre interpretation of nature, making him distinct from his contemporaries. His abstract perspective of nature is not only robust, but also unusual and odd to those who are used to naturalistic ways of painting them. The canvas is decorated through heavy, forceful movements of the brush, creating an impactful piece that cannot be overlooked. It is loud; it is vigorous and filled with artistic value. His visual renditions of nature have once again pulled us into his whimsical world.



9

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Breeze, 2012

Oil on board 23 x 30.5 cm

Private Collection, Kuala Lumpur

Signed, dated, and titled "RSA 10 Breeze" on lower right

RM 2,800 - 5,500

This piece is engulfed in various shapes, colours and shades. Struck with visual wonder, the audience is left to discover more and more colours as they explore the canvas, each colour special and diverse, as trees and floras are in the forests. Raphael paints with his entire being, letting his brush and artistic mind take control of the colours and shapes that make up this creation. There is a wild interaction between these colours, filling this piece with a peculiar and eccentric personality. Raphael Scott AhBeng, a Bidayuh, hails from Sarawak and is one of the most prominent Borneo artists. He attended Bath Academy of Art in Britain, where he studied Art and Photography. He won the First Prize for the Sarawak Shell Open art competition in 1959, 1982 and 1983 Third Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991.



10

BHANU ACHAN

B. Kuala Lumpur, 1949

Excavations I, 2016

Mixed media on paper 59 x 42 cm

Private Collection, Singapore

Signed and dated "Bhanu '16" on lower right

RM 2,800 - 4,500

Achan's works often explore themes of inner reflection, the human spirit, and the environment, rendered through his abstract yet expressive use of colour and form. His mastery of various media, including oil, acrylic, and mixed media, allows him to experiment with textures and layers, creating compositions that invite viewers to contemplate both the physical and metaphysical realms.

Bhanu Achan was initially sent to India to study medicine, where he began to delve further into the teachings of Hinduism, yoga, dharma and karma. This spiritual side is ever present in his paintings. His career has spanned for about forty years and his artworks have been part of the National Art Gallery's collection.





11

BHANU ACHAN

B. Kuala Lumpur, 1949

Symphony of Colours in Purple and Tan I & II, 2016

Oil on paper 109 x 80 cm (2 Artworks)

Private Collection, Kuala Lumpur

Signed and dated "Bhanu '16" on lower right

RM 6,000 - 10,000

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

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



12

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Movement in Blue, 1985

Batik 92 x 92 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim '85" on lower left

RM 120,000 - 160,000

Combining both his love for batik and fascination for the nude human body, Khalil Ibrahim pieces together this beautiful batik composition of various figures in different poses, each showcasing the contours, shapes and lines of the nude body. Slightly different from his usual earthy, warm, brawny tones, Khalil ventures into a cooler mood and atmosphere, with contrasting colours making an appearance every now and then.



13

CHUAH THEAN TENG, DATO'
B. China, 1914 - 2008
Fishing Villagescape, Penang 1970's
Batik 85 x 56 cm

Private Collection, Canada
Signed "Teng" on lower left

RM 14,000 - 20,000

A master of modern batik painting, Chuah Thean Teng is celebrated for elevating the traditional wax resist textile technique into a refined fine art form. *Fishing Villagescape, Penang*, executed in the 1970s, exemplifies his mature period where composition, atmosphere, and cultural memory converge with lyrical restraint. In this work, Teng captures the quiet poetry of a coastal settlement, likely inspired by the fishing communities of Penang. Clustered wooden houses on stilts emerge through a soft, almost dreamlike haze, their angular forms balanced with delicate tonal transitions. The diffused palette of warm ochres, muted reds, and gentle greens creates a luminous, mist laden ambiance, evoking early morning light or the lingering humidity of the shoreline. The presence of a solitary boat in the foreground further anchors the scene in the rhythms of daily village life, subtly narrating the livelihood of its inhabitants.



14

CHUAH THEAN TENG, DATO'
B. China, 1914 - 2008
Fishing Villagescape II, Penang 1970's
Batik 90 x 60 cm
Private Collection, Canada
Signed "Teng" on lower left

RM 14,000 - 20,000

Characteristic of Teng's technique, the controlled application of wax outlines defines the architectural structures, while the flowing dyes imbue the composition with a painterly softness unique to batik. This interplay between structure and fluidity is a hallmark of his oeuvre, demonstrating his technical mastery and artistic sensitivity. Painted during a pivotal decade when Malaysian modern art was gaining identity and international recognition, Fishing Villagescape I and II, Penang stands as both a cultural document and an aesthetic achievement. It reflects Teng's enduring fascination with local landscapes and communities, while affirming his legacy as the pioneer who transformed batik into a distinguished medium of modern expression.



15

KWAN CHIN

B. Kuala Lumpur, 1946

Fruit Seller, 2003

Batik 85 x 142 cm

Private Collection, Kuala Lumpur

Signed "Kwan Chin" on lower right Comes with a certificate of authenticity signed by the artist

RM 12,000 - 22,000

Kwan Chin was born in Kepong, Kuala Lumpur in 1946. He attended the Nanyang Academy of Fine Art in Singapore where he learned to use traditional art materials. Soon after, he decided to enter the world of advertising but instantly changed his career path after being introduced to the medium of batik, which is a popular art and craft skill in West Malaysia. His batik works are rich in colour and is widely known around the world, having been exhibited in London and Miami. This particular piece shows Kwan Chin creatively capturing the scene of a group of women selling fruits in a serene forest backdrop. The women are dressed in vibrant colours alongside captivating patterns and prints, unmistakably exhibiting the artist's expertise in mixing different designs and motifs, cohesively blending them all to a single unique artwork.





16

LEE LONG LOOI

B. Kedah, 1942 - 2023

Fishing Village 1970's, Two Sisters, 1970's

Batik 47 x 63 cm, 45 x 45 cm (2 Artworks)

Private Collection, Canada

Signed "LongLooi Lee" on lower right

RM 2,500 - 5,000



Lee Long Looi creatively brings a fishing village scene such as this work to a whole new level by using muted hues of maroon and earthy brown, making it a visual treat altogether. All the colours, shapes and use of space work harmoniously together, unified and pleasing to the eye. The artwork is the epitome of simplicity at its best. This endearing and happy piece is filled with Lee Long Looi's personality, the drawn out features of the subjects, the simplicity that is the palette and the techniques and the entire piece put together is effortlessly appealing. Lee Long Looi only incorporates limited colours in this canvas, choosing instead to keep it simple but at the same time, seems to be lost in thought, quiet and demure or a slight bit wary. 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.

17

CHUAH SEOW KENG

B. Kelantan, 1945

Village in Penang, 1970's

Batik 55 x 86 cm

Private Collection, Canada

Signed "S.Keng" on lower right

RM 2,500 - 5,000



Known as one of Malaysia's leading artists, Chuah Seow Keng is popular for his batik and watercolour paintings. Born in 1945 in Kelantan, Malaysia, Seow Keng now makes his home in Penang. In 1968 he was awarded a scholarship to study at the Suddeutsche Kunststoff-Zentrum in Wurzburg, Germany. Seow Keng was exposed to the art of batik painting by his father, the renowned artist Chuah Thean Teng, who pioneered batik painting as a fine art form. Chuah Seow Keng's artworks often delve into cultural narratives and personal experiences. Through his batik creations, he captures moments of cultural significance, depicting traditional ceremonies, scenes of everyday life, or symbolic motifs that reflect his cultural heritage. His art becomes a visual narrative, inviting viewers to explore and appreciate the diverse and rich tapestry of cultural identities. In this painting, Seow Keng displays his skills in batik as splashes of bright colours form a picturesque village scene.



18

TAN THEAN SONG

B. Kedah, 1946 - 2017

Farmers, 1970's, Fishermen at sunrise, 1970's

Batik 64 x 42 cm (2 Artworks)

Private Collection, Canada

Signed on lower right

RM 2,500 - 5,000

Tan Thean Song works mainly in the batik medium, although he also paints in watercolours and Chinese ink. This 1970's work with the typical cracking line technique peeking through depicts a family of farmers working closely with each other. At the background, the orange hues of the sun's rays can be seen filtering between the trees, creating a beautiful halo. Fishing Village is a captivating work by Malaysian artist Tan Thean Song, created in the 1970s. This piece beautifully encapsulates the serene essence of coastal life in Malaysia, showcasing traditional fishing practices. Tan employs a harmonious colour palette, combining earthy and bright tones with vibrant hues to depict fishermen going about their daily activities against a backdrop of gentle waves and lush surroundings. The meticulous attention to detail reflects the artist's deep appreciation for local culture and heritage. Through this artwork, Tan Thean Song not only celebrates the beauty of fishing communities but also preserves their stories and significance in Malaysian history.





19

TAN THEAN SONG

B. Kedah, 1946 - 2017

Rubber Tappers, 1970's, Taking a Break, 1970's

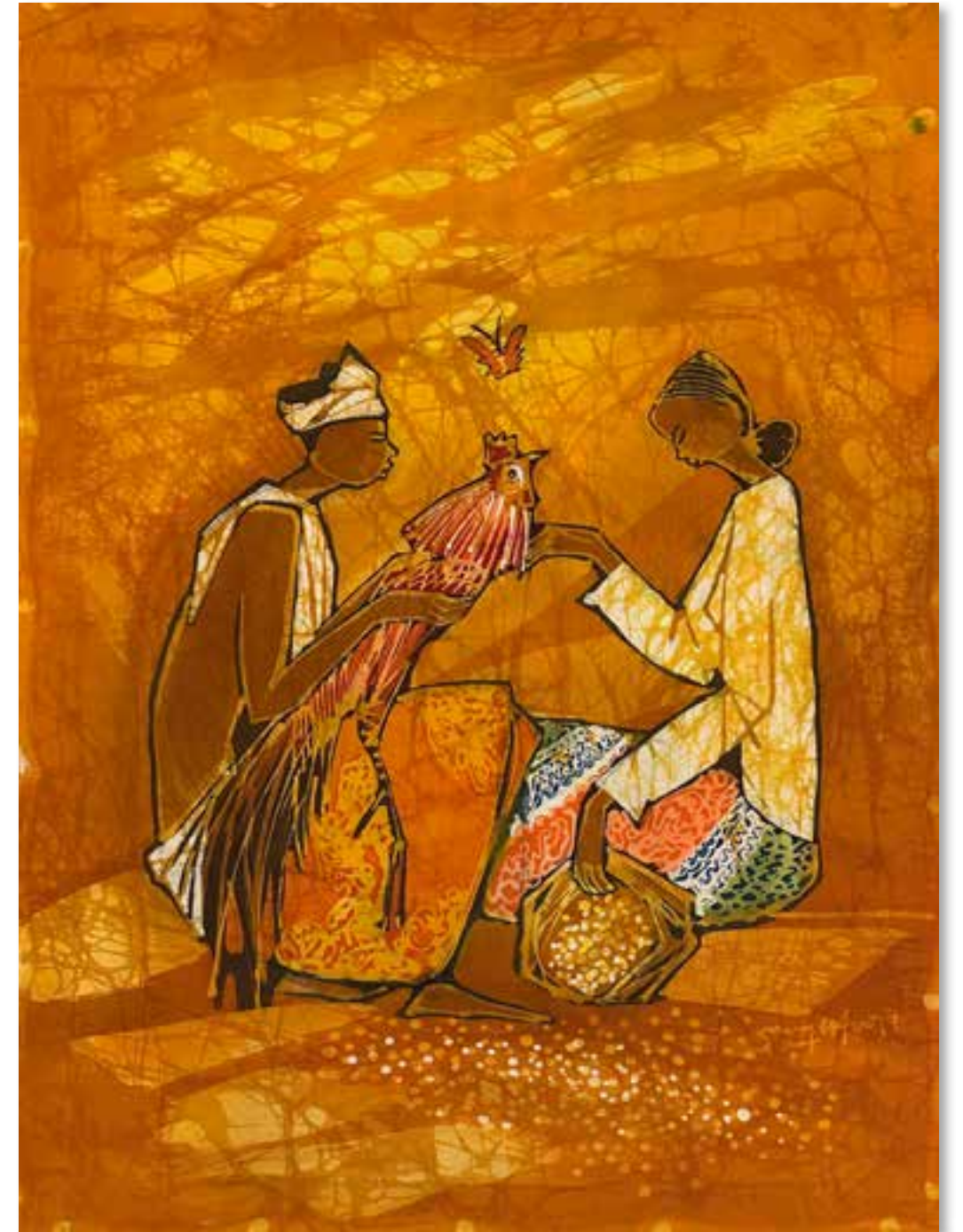
Batik 79 x 53 cm (2 Artworks)

Private Collection, Canada

Signed on lower right

RM 2,500 - 5,000

Tan studied at the Nanyang Academy of Fine Art in Singapore and won the 2nd Prize (Batik) in the 1969 Salon Malaysia with Flying Kite, which is now in the collection of the National Art Gallery. Tan also won 1st Prize in the Malayan Young Artists competition in 1964. He took part in the Adelaide Expo when Georgetown and Adelaide sealed their 'sister cities' relationship in 1974. Rubber Tappers, created in the 1970s, is a compelling tribute to one of the country's most iconic rural occupations. Tan's stylisation of the human form, elongated, simplified, yet expressive imbues the scene with both grace and purpose, elevating a quotidian activity into a poetic narrative of livelihood and perseverance. This 1970's work has a muted backdrop with the typical cracking line technique. It shows a couple sitting on the ground, taking a break surrounded by nature.



20

SEAH KIM JOO

B. Singapore, 1939

Three Women, 1970's

Batik 83 x 32 cm

Private Collection, Kuala Lumpur
Signed "Seah Kim Joo" on lower right.

RM 3,000 - 7,000

Born in 1939 and raised in Terengganu, Seah Kim Joo was exposed to the process of traditional batik making very early in his career as an artist. His passion for batik painting only grew in the 1950s, when the Penang based artist Chuah Thean Teng first pioneered painting using the batik medium. It also resulted in Seah being an ardent follower of the late Chuah and his works, since the manifestation of contemporary themes in a traditional medium was regarded as a direct expression of Nanyang regionalism. Seah's works is nature and people, apart from occasional abstract pieces. Perhaps it was the cultural background of his upbringing in Terengganu that influenced his choice of subject matters. Ever equipped with an ethereal quality, 'Three Women' is a batik work rendered in brown earthy tone where three ladies are portrayed with motif lined sarongs and tops.



21

ONG KIM SENG

B. Singapore, 1945

Kuala Terengganu, Malaysia, 1996

Watercolour on paper 55 x 74 cm

Private Collection, Australia

Signed, titled and dated "Ong Kim Seng, Kuala Terengganu, Malaysia '96" on lower right

RM 16,000 - 30,000

Ong Kim Seng's exquisite rendition of a woman weaving cloth in a Kuala Terengganu village setting, portrays his masterful skill and immaculate detailing from the heritage buildings to the antics of people going about their daily activities. 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."



22

TAY BAK KOI

B. Singapore, 1939 - 2003

By the River, 1980's

Acrylic on canvas 114 x 130 cm

Private Collection, Canada

Signed "Bak Koi" on lower right

RM 22,000 - 35,000

By the River by Singaporean artist Tay Bak Koi, painted in the 1980s, is a serene and contemplative depiction of rural life. The artwork features three figures seated and fishing by a river, surrounded by lush greenery and tranquil waters. Tay's signature style characterized by simplified forms and muted tones creates a peaceful, idyllic atmosphere. Through soft brushstrokes and delicate colour contrasts, this piece captures a quiet, reflective moment, evoking a deep sense of harmony with nature. Tay Bak Koi was an artist renowned for his portrayals of fishing villages, kampung scenes and urban landscapes. He 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.



23

THOMAS YEO

B. Singapore, 1936

Abstract Landscape, 1970's

Mixed media on paper laid on board 60 x 77 cm

Private Collection, Singapore

Signed "T.Yeo" on lower right

RM 6,000 - 12,000



Thomas Yeo's Abstract Landscape, created in the 1970s, exemplifies his innovative approach to landscape painting. Combining elements of abstraction with vivid colours, Yeo transforms natural scenes into emotive compositions that evoke a sense of movement and rhythm. His use of bold brush strokes and layered textures captures the essence of the landscape while inviting viewers to engage with the work on a deeper, emotional level. This piece reflects Yeo's mastery in blending realism with abstraction, showcasing his artistic evolution during this period.

24

THOMAS YEO

B. Singapore, 1936

Abstract Landscape, 1970's

Mixed media on paper laid on board 20 x 24.5 cm

Directly acquired from the artist

Signed "T.Yeo" on lower left

RM 4,500 - 7,000

Thomas Yeo is a renowned Singaporean artist celebrated for his abstract and semi-abstract works that often explore themes of nature, landscapes, and human emotions. Born in 1936, Yeo is known for his innovative use of mixed media, vibrant colour palettes, and dynamic compositions. His artistic style is characterized by a harmonious blend of Eastern and Western influences, reflecting his deep understanding of both traditions. Over his extensive career, Yeo has received numerous accolades and has exhibited internationally, establishing himself as a significant figure in the Southeast Asian art scene.



25

THOMAS YEO

B. Singapore, 1936

Abstract Landscape, 1970's

Mixed media on paper laid on board 71 x 45 cm

Directly acquired from the artist

Signed "T.Yeo" on lower left

RM 6,000 - 12,000

Through his travels, Thomas Yeo has experienced the ever changing and urbanisation of Singapore. Although he mentioned that everybody in Singapore is familiar with construction and digging works in the city and despite it being a detriment, it actually inspired him to create works of art. He captures eloquently a landscape lush with greenery, trees and hills using the colours of fall. It brings about a feeling of serenity and of escapism, as the artist paints the perfect, calming place to set your eyes on. Born in 1936 in Singapore, Yeo graduated from the Nanyang Academy of Fine Arts in 1960 and then studied at the Chelsea School of Art and Hammersmith College of Art & Architecture in London. He served as the chairman of the Shell Discovery Art Awards and the president of the Modern Art Society, Singapore.



26

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 20,000 - 35,000

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.



27

LEE MAN FONG

B. China, 1913 - 1988

Hen, 1960's

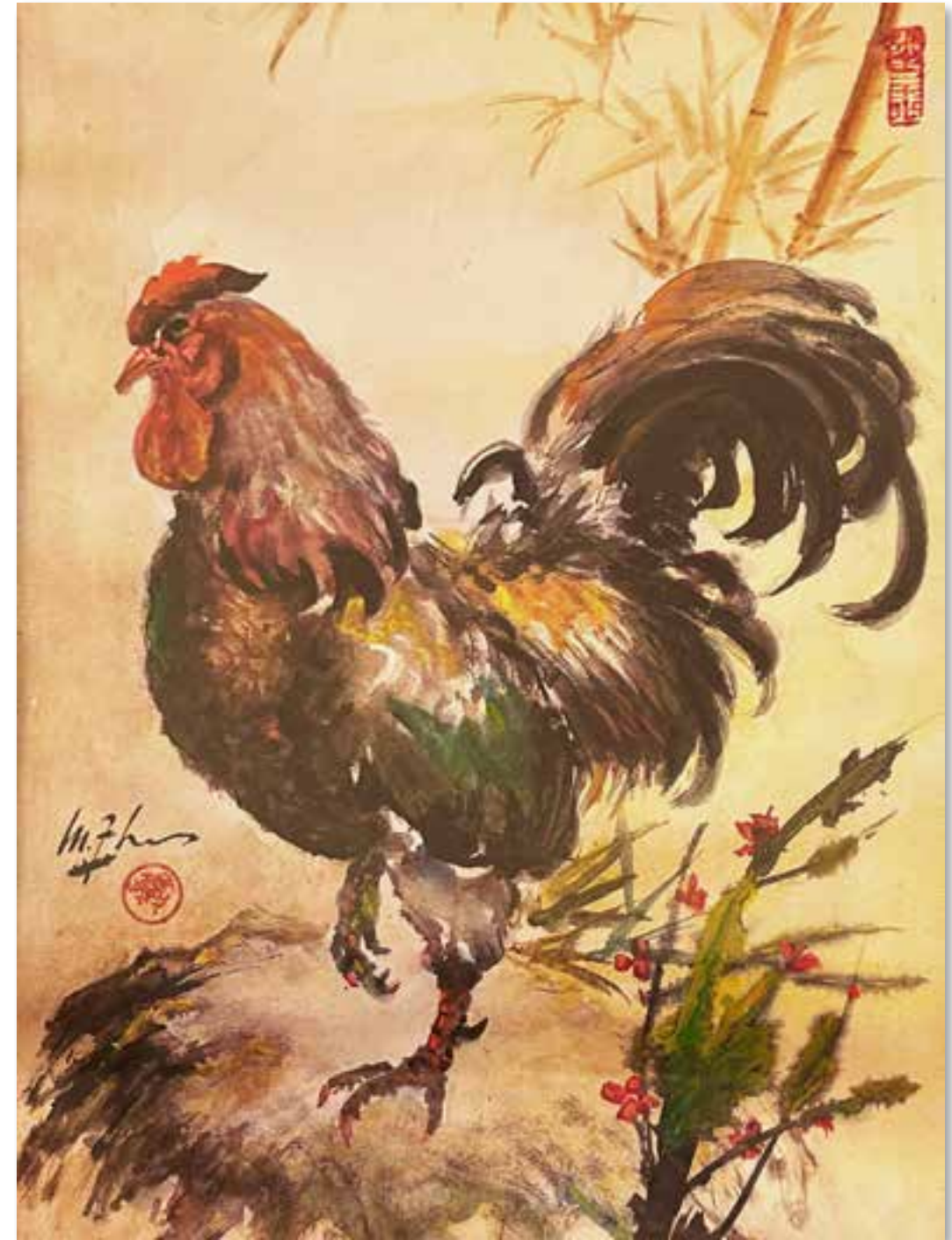
Mixed media on paper 40 x 28 cm

Private Collection, United Kingdom

Signed "Im.Fong" on lower left and stamped with artist's Chinese seal on lower left and top right

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. In this intimate mixed media work on paper, the humble hen is elevated into a subject of quiet dignity, embodying the artist's deep affinity with nature and his meditative approach to form. Executed with fluid brushwork and delicate tonal gradations, the composition reveals Lee's signature synthesis of Eastern ink traditions and Western painterly techniques. The hen is portrayed with a gentle vitality, its posture alert yet serene capturing a fleeting moment of stillness. Subtle washes and expressive linework imbue the subject with both texture and spirit, while the minimal background allows the viewer to focus on the essence of the creature. Works such as this reflect Lee Man Fong's enduring fascination with everyday subjects, transformed through his poetic vision into timeless studies of life and balance.



28

SJAFRI

B. Indonesia, 1938

Abstract

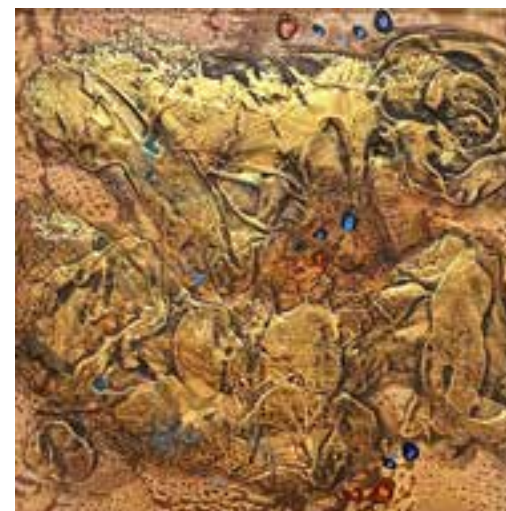
Mixed media on canvas 23 x 23 cm (5 Artworks)

Private Collection, Canada

Signed "Sjafri" on lower right

RM 2,500 - 5,000

Sjafri was born in 1938 in Indonesia. He had always been fond of painting since he was little, and his talent was evidently displayed when he was a student at the Teachers College. He would enter numerous painting competitions in college and always ended up winning first place every time he participated. Later, Sjafri continued his studies at the Institute of Fine Arts in Indonesia where he learnt from the late pioneer painter, Sindudarsono Sudjojono. This was when Sjafri sharpened his understanding and skills in fine art. Sjafri's approach and technique was contemporary as opposed to the typical cultural compositions. This was considered revolutionary for artists of his generation and one which many collectors love.



29

ALFREDO BUENAVENTURA

B. Philippines, 1942 - 1982

Bounty from the Sea, 1970's

Oil on canvas 60 x 90 cm

Private Collection, Canada

Signed "Buenaventura" on lower left

RM 2,500 - 5,000

Alfredo Buenaventura was born into a distinguished family of artists in Bulacan, a province north of Manila, Philippines. After studying art for a short period at the University of Santo Tomás, Alfredo was placed under the tutelage of his uncle, the painter Cesar Buenaventura, who was at the peak of his artistic career as a painter, mainly of Impressionist landscapes. Alfredo used a spatula to create the expressionist fillings that characterise his works and contrasted this technique with the subtle impressionism he learned from his uncle. Alfredo died of a heart disease, shortly before his fortieth birthday. Known for his vibrantly colourful and thickly painted depictions of landscapes and people of the Philippines, Alfredo often depicted farmers ploughing fields or fisherman coming back from the sea, focusing on quiet scenes of everyday domestic and agrarian life. This painting, entitled 'Bounty from the Sea' is evidence of Alfredo's hallmark in portraying fishermen handing over their bounty to the women at shore, ready with big wicker baskets to collect and sell them.



30

LUIS CHAN

B. Hong Kong, 1905-1995

Untitled, 1987

Watercolour on paper 20 x 26 cm

Private Collection, United Kingdom

Signed and dated "Luis Chan, 1987" on lower left

RM 2,500- 5,000

Luis Chan began painting in Hong Kong in the late 1920s, using techniques of English landscape watercolour painting. His style evolved as the city went through a half century of dramatic change. By the 1960s his paintings had become dreamscapes using a psychedelic vocabulary to portray the subconscious life of the city and the psyche of the post-war generation. Among those artists born in the twilight of the Qing Dynasty, such as Lin Fengmian and Xu Beihong, who also pursued Western style art, no one resonated more intimately with our time and place in history than Luis Chan. Throughout his long and prolific career, Luis Chan created a body of works that ranged from surreal Chinese ink landscapes and fantastical portraits, to graphic collage and bold experimentations reminiscent of "action" painting. From his first solo debut exhibition in 1935 until his final show in 1993 at the age of 89, Luis Chan presented 47 solo exhibitions.



31

CHUANG CHE

B. Beijing, 1934

Landscape #1, 1970

Acrylic and collage on canvas 129.5 x 167.5 cm

Private Collection, Singapore

Signed and dated on lower center, titled on verso

RM 100,000 - 160,000

Like much of the artist's oeuvre, the artwork, an extension of Chuang Che's forte is the coalescence of Abstract Expressionism and Chinese traditions, with blocks of white and bright yellow offset by fluid black strokes reminiscent of landscape screen paintings. One can discern that the textured, large format abstractions are the hallmark of Chuang's works who has stressed that his objective is to bring together Western and Eastern artistic sensibilities. The artwork, 'Landscape No.1, 1970' was featured in the Forsythe Gallery in Ann Arbor, Michigan and was then sold on behalf of The American Red Cross in Greater New York through Sotheby's New York in 2006.



32

RAN IN-TING

B. Taiwan, 1903-1979

View of the Tamsui River

Monochrome watercolour 19.7 x 29.5cm

Private Collection, Kuala Lumpur

Formosa signed and inscribed 'RAN IN-TING FORMOSA' (lower right) and also signed in Chinese with artist's seal (lower right)

RM 5,000 - 7,500

Ran-In-Ting, also known as Lan YinDing, was a Taiwanese watercolour artist whose work is recognised around the world for its expressive rendition of Taiwan's landscape. He was able to capture the essence of his subjects with fluidity and sensibility, whether he was using watercolours or ink as his medium. Born in north-eastern Taiwan in 1903, he is said to have painted his first picture at the age of 13, a mural on a temple wall in his home village of a dragon wreathed by clouds. Ran successfully exhibited at the Imperial Fine Arts Academy exhibitions in Japan, the Teiten, in 1926 and 1929. Also in 1929, he was appointed as Art teacher at Taihoku First Girls High School and Taihoku Second Girls High School. In the same year, Ran successfully exhibited in the Japanese Teiten exhibition, with his watercolour piece entitled On the Street. He also exhibited in Taiwan and was active in furthering watercolour painting in Taiwan, being a founding member of the Taiwan Painting Research Institute for the study of Western painting.



33

RAN IN-TING

B. Taiwan, 1903-1979

A rural lane, Formosa

Monochrome watercolour 19.7 x 29.5cm

Private Collection, Kuala Lumpur

Formosa signed and inscribed 'RAN IN-TING FORMOSA' (lower right) and also signed in Chinese with artist's seal (lower right)

RM 5,000 - 7,500





Lot. 34, David Bromley, Butterflies, 2015

BROMLEY

34

DAVID BROMLEY

B. England, 1960

Butterflies, 2015

Acrylic on canvas with metal leaf grinding 91 x 183 cm

Private Collection, Kuala Lumpur

Illustrated on page 55 of "The World of David Bromley" exhibition book Published in 2017 by KL Lifestyle Art Space

RM 16,000 - 30,000

Over the past 20 years, David's work has fostered widespread acclaim and notoriety in Australia and internationally. He has exhibited on nearly every continent including Asia, Europe, Africa and America. "The vibrant city hum and clatter of trams and busy streets, which I also love, has though meant that butterflies don't visit me as they did in Byron. Fortunately, when I am in the studio, my mind and my brush travels through my imagination and I am in a place my dreams take me!" Bromley's raw appreciation for nature has led him to create many paintings with organic subjects, Butterflies being one of his highlights. This painting gives us a glimpse through his creative lens, where all the characters and subjects in his work is portrayed from the garden of his mind.



35

BUI HUU HUNG

B. Vietnam, 1957

Mandarin Daughter, 2001

Lacquer on wood 122 x 121 cm

Private Collection, Kuala Lumpur

Signed on lower left and stamped with artist's seal on lower right

RM 40,000 - 70,000

Bui Huu Hung is a leading contemporary Vietnamese artist internationally recognised and celebrated for his masterful use of lacquer and gold leaf. Hung's practice spans abstract, figurative, and landscape works, though he is best known for his elegant portraiture, particularly depictions of women in traditional attire set within dreamlike, symbolic spaces. His distinctive technique involves layering pigments with lacquer, often enriched with gold and silver leaf and crushed eggshell, creating luminous surfaces of remarkable depth and refinement. Even within this image, the richly textured red garment and the luminous gold background evoke the opulence of these materials, which are hallmarks of his distinctive practice. Mandarin Daughter not only captures the elegance of Vietnamese heritage, but also exemplifies the artist's skill in reinterpreting traditional techniques for a contemporary audience.



36

DINH QUAN

B. Vietnam, 1964

Two Ladies With Lotus
Lacquer on wood 120 x 90 cm

Private Collection, Kuala Lumpur

Signed on lower right

RM 6,000 - 12,000

Dinh Quan graduated from Hanoi University of Fine Art in 1990 and has progressively held many exhibitions in Vietnam and foreign countries such as Thailand, Singapore, Japan, Hong Kong, Europe and the United States. Dinh Quan has adapted his lacquer art to combine other artistic disciplines such as sculpture and is constantly experimenting with innovative and more complex techniques. He has become something of a national treasure as an artist and his work is highly regarded in his home country. *Two Ladies with Lotus* exemplifies Dinh Quan's mastery of Vietnamese lacquer painting, where tradition and contemporary expression are seamlessly intertwined. Renowned for his refined, almost ethereal depictions of the female form, the artist presents two elegantly poised women clad in traditional attire, their serene expressions evoking a quiet introspection. The lotus, an enduring symbol of purity, grace, and spiritual awakening in Vietnamese and Buddhist culture serves as the central motif, reinforcing the contemplative mood of the composition. Set against a rich interplay of deep reds, blacks, and luminous gold, the figures appear suspended in a timeless, dreamlike space.



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37

RAFIEE GHANI

B. Kedah, 1962

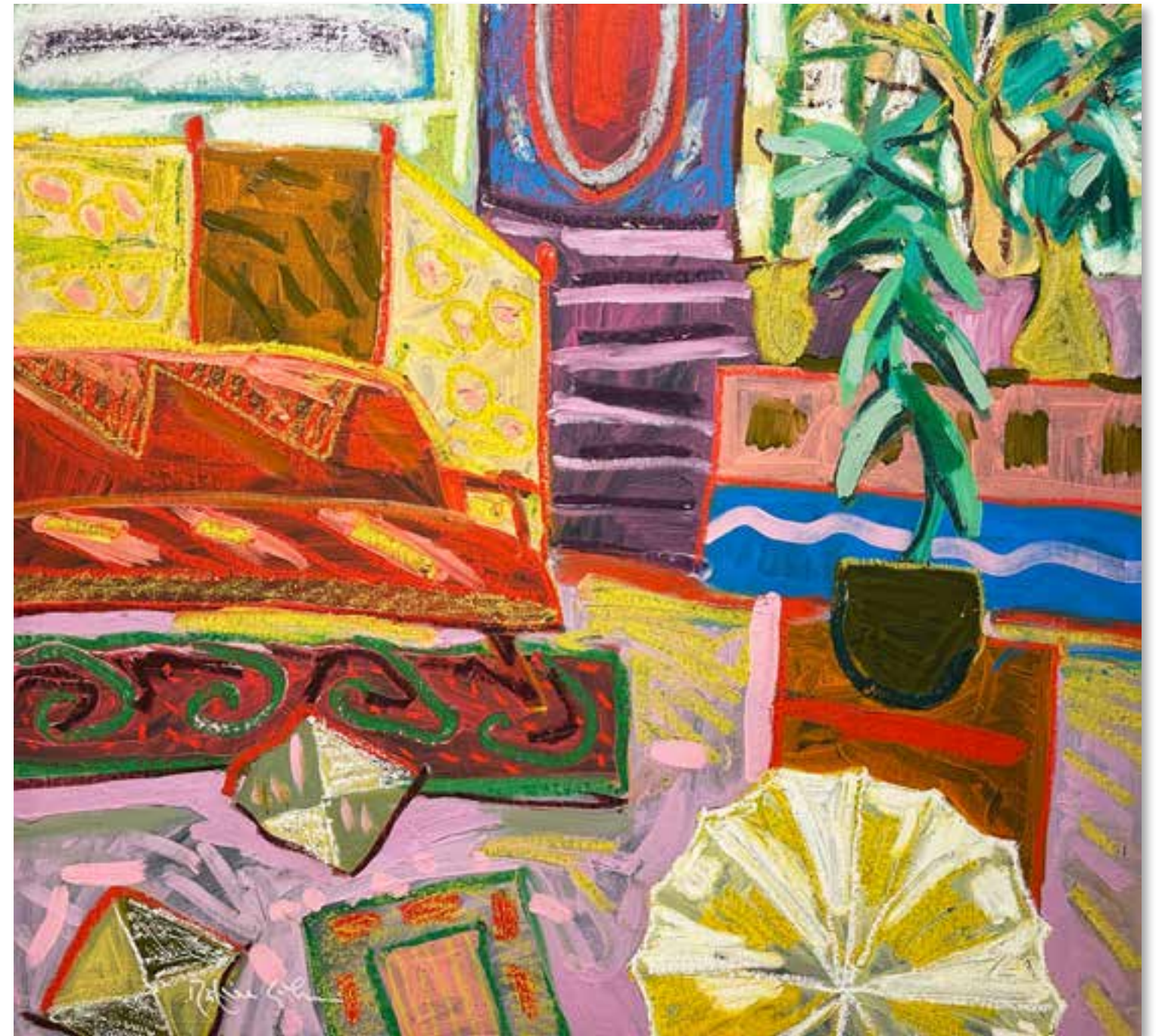
Oriental Shades II, 1998

Oil on canvas 90 x 99 cm

Private Collection, Kuala Lumpur
Signed "Rafiee Ghani" on lower left

RM 12,000 - 25,000

Painted in 1998, Oriental Shades II & III exemplifies Rafiee Ghani's distinctive visual language, where everyday interiors and decorative elements are transformed into vibrant, stylised compositions. Rich in colour and pattern, the work juxtaposes bold reds, yellows, and greens with layered textures, creating a dynamic interplay between structure and ornamentation. Drawing from both local and regional influences, Rafiee Ghani reinterprets familiar motifs like furniture, textiles, and botanical forms into flattened planes and rhythmic arrangements. The compositions reflect a keen sensitivity to space and design, balancing abstraction with recognisable elements to evoke a sense of place that is at once intimate and expressive. A compelling example of the artist's practice in the late 1990s, the Oriental Shades series of works captures his ability to merge decorative aesthetics with painterly spontaneity, underscoring his contribution to contemporary Malaysian art.



38

RAFIEE GHANI

B. Kedah, 1962

Oriental Shades III, 1998

Oil on canvas 90 x 99 cm

Private Collection, Kuala Lumpur
Signed "Rafiee Ghani" on lower left

RM 12,000 - 25,000



39

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Lembah Pelamin Alam... Tioman Biru II, 1993

Acrylic on paper 75 x 55 cm

Private Collection, Kuala Lumpur

Signed and dated "Ismail Latiff '93" on lower right

RM 9,000 - 15,000

Ismail Abdul Latiff's artworks are the epitome of vibrant, alive and energetic. Same can be said with these 2 Tioman Biru I & II artworks, featuring a harmonious blend of various colours, resulting in a masterpiece of motion on canvas. These are the types of sceneries that one encounters only in dreams or in the figments of the imagination, but very difficult to put into words and even tougher to revisualize. There is no better place than our dreams, and there is no better artist to paint those dreams apart from Ismail Latiff. He usually incorporates folklore, myths and legends into his artworks and the end result is usually a flurry of fantastical colours of absolute magic as depicted in his paintings. These works will leave art enthusiasts fascinatedly confused and curious, allowing them to explore each work through their own imagination and perceptions.



40

ISMAIL ABDUL LATIFF
B. Melaka, 1955
Lembah Pelamin Alam... Tioman Biru I, 1993
Acrylic on paper 75 x 55 cm
Private Collection, Kuala Lumpur
Signed and dated "Ismail Latiff '93" on lower right

RM 9,000 - 15,000





41

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Shiraz II, 2000

Oil on canvas 35 x 92 cm

Private Collection, Kuala Lumpur

Signed and dated "Latiff 2000" on lower right and titled "Shiraz II" on lower left

RM 100,000 - 160,000

Shiraz II by Abdul Latiff Mohidin reflects the artist's deep engagement with the cultural and poetic heritage of Central Asia. Inspired by his travels, the work distils impressions of the historic city of Shiraz into a dynamic abstract composition. Executed with gestural fluidity and layered colour, the painting reveals Latiff's signature calligraphic forms and lyrical sense of movement. Rather than depicting a specific scene, it evokes a sensorial memory of place where architecture, landscape, and script merge into a unified visual language. Created during a mature phase of his practice, Shiraz II exemplifies the artist's ability to translate cross cultural experiences into refined, expressive abstraction, affirming his position as a leading figure in Southeast Asian modern art.

42

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Untitled, 1980

Acrylic on canvas 38 x 38 cm

Private Collection, Kuala Lumpur

Signed and dated "ibrahim hussein '80" on lower left

RM 70,000 - 120,000

Datuk Ibrahim Hussein, or Ib, as he was more affectionately known, was born in 1936 in a village called Sungai Limau in Kedah. He studied at the Nanyang Academy of Fine Arts in Singapore, and then continued his studies in London at the Byam Shaw School of Art and the Royal Academy Schools. One international critic described his abstract work as "futuristic and it is through a distinctive ordering of lines that he expresses differing complexities of form and dimensions." Ibrahim Hussein used a medium which he devised himself called "printage" - a mixture of printing and collage. He passed away due to a heart attack in 2009. Celebrated as one of Malaysia's most forward thinking artists and recognised for his work both internationally and on home ground, Ibrahim Hussein has a body of work that spans more than half a century and has left an extraordinary legacy of paintings that revolve around his perceptions of life, humanity, his country and the personalities that he met throughout the years.



43

AWANG DAMIT AHMAD

B. Sabah, 1956

Garis Mega - Terus Menyala, 2019

Mixed media on canvas 122 x 122 cm

Private Collection, Kuala Lumpur

Signed, titled with year and dimensions on the verso

RM 65,000 - 90,000

Even without discovering the meaning and message behind Awang Damit, one is able to tell that this is a highly emotional piece, much like the rest of his works. That is what makes his paintings appealing in the first place, combined with the rare gift of artistry. Those familiar with his works know that his works are always, always heavy with emotion, as if they carry the burden on one's shoulders in canvas form. Born and brought up in Kuala Penyu, Sabah, Awang Damit spent most of his teen years learning painting from various artists whilst traveling around the state. He initially came to Selangor to work as a technician for Telekom Malaysia, but found that art was something he truly was passionate about. He eventually left the telecommunications company, and took his Diploma in Fine Arts in Universiti Teknologi Mara (UiTM) and Masters Degree in the United States.



44

AWANG DAMIT AHMAD

B. Sabah, 1956

Payarama Series - After Harvest, 2013

Mixed media on canvas 122 x 122 cm

Private Collection, Kuala Lumpur

Signed, titled with year and dimensions on the verso

RM 85,000 - 100,000

After Harvest from the Payarama series by Awang Damit Ahmad, is a compelling example of the artist's highly sought after abstract language rooted in memory and place. Drawing from his formative years in Sabah, the work captures the residual energy of the land following cultivation imbued with both intensity and quiet reflection. Distinguished by its richly layered surface, the composition reveals Awang Damit's signature gestural dynamism, with sweeping textures, cascading drips, and a nuanced interplay of earthy hues heightened by striking accents of blue and orange. This tactile depth and painterly confidence lend the work a powerful visual presence, making it both immersive and evocative. Works from the Payarama series are widely regarded as among the artist's most important contributions, marking a mature period in his practice where personal history and abstraction converge with exceptional clarity. After Harvest stands as a strong and collectible piece, embodying the expressive force and cultural resonance that define Awang Damit Ahmad's enduring appeal in the Southeast Asian art market.



Dato' Hoessein Enas

PAINTER OF PEOPLE



Zoebaidah in 1991 with Datuk Hoessein Enas's artwork *East Coast Girl* (1985) in the background

Zoebaidah is a genial, energetic woman with a broad smile. Born in Medan in 1942, Zoebaidah is Datuk Mohd Hoessein Enas' first born and eldest of his seven daughters and two sons. The unspoken bond between father and daughter is not only evident in the stories that she recalls but even down to the sophistication that Zoebaidah projects.

Stylish Painter

"My dad was a stylish man!" Zoebaidah tells us, "He had a taste for imported Italian brands back then and of course he would never be without his signature pipe. But at the same time he was always so warm and generous. He loved to joke around but always spoke softly, kindly and with great poise."

Much the same could be said of Zoebaidah. Her hospitality knows no bounds as she serves homemade tapioca cakes and spring rolls, the culinary arts being her chosen field as opposed to her father's well-known indulgence with oils, pastels and acrylic. As she recalls her father with great affection, she always carried herself with the same poise you would just imagine her father would have had.

"My earliest memory of my father was that he was not around!" continues Zoebaidah with a touch of humour that must surely have signalled the apple doesn't fall too far from the tree. "But I remember missing him a lot and always wondering where he was."

Early Years

Between 1945 and 1947, Zoebaidah had no clue where her father was. It emerged later that he had fled Indonesia, where he was born in order to escape the struggle for independence and upheaval at the time. Hoessein Enas was said to have helped Labuhan Bilik to print bank notes and even rode a trishaw in Singapore during that time before finally settling in Penang and sending for his wife and children in 1947. This was the year that the young Zoebaidah was reunited with her father.

"I remember we lived in a shophouse in Penang," Zoebaidah says, "with Bengali bakers downstairs. I still remember my dad taking me to Penang Hill within the very first few days of arriving there."

The family with Zoebaidah and her two brothers and one young sister at that time were overjoyed to be united with their father. Though they wondered whether they would be returning to Indonesia, Zoebaidah still remembers being told by her mother that they would stay, because that was where her father was.



Zoebaidah, the oldest daughter of the late Dato' Hoessein with siblings and children

"We never questioned our parents back then," Zoebaidah explains. "I was only five years old and didn't know much. We were just happy to be together and as I grew up and had more brothers and sisters, I would help to look after everyone."

After only a year in Penang, the family moved to Kuala Lumpur, first to Kampung Baru and later to Jalan Cochrane. This was where Hoessein Enas finally had a studio that led to a most productive phase of his life. Zoebaidah was living in the Jalan Hose house until she completed her schooling, started working and right up until her marriage in 1965. Later, Hoessein and the family would move to Bukit Damansara where he lived until his passing.

Dedicated Artist

"We always knew he painted," Zoebaidah remembers with great pride. "But we didn't know the extent of his passion when we were young. It was in Jalan Hose that we really saw how much he loved it, locking himself away for hours, listening to his favourite Latin records, smoking his pipe and painting."

That certainly paints an accurate picture of the dedicated painter that Hoessein Enas was, who also had a dash of panache to his character. Throughout his life, he always had a full-time job, including working at the Malaysian Film Unit in Jalan Bangsar, a research artist with the Museum and Aboriginal Research Department and most famously as the director of Stage and Design for Radio Television Malaysia. Hoessein was so passionate about his art that he would paint furiously in his own time, often working until the early hours of the morning.

Loving Father

Besides the many famous dignitaries and celebrities that Hoessein painted, his family was also his favourite subjects. Zoebaidah recalls how she was once made to sit every day, posing for her father for weeks, wearing the same Malay dress. Her father would call her endearingly by her nickname "Bet" and she couldn't refuse.

"I remember I was in Form 3 and had to study for exams," Zoebaidah recalls, smiling. "I didn't really want to do it because it was tiring and I had to revise! But we would still do it because we loved him and he was very insistent." The painting with which Zoebaidah spoke of is one of Hoessein Enas' most loved paintings now, titled *Portrait of Zoebaidah* (1958). Zoebaidah was not alone as the entire family was engaged from time to time as models.



Portrait of Zoebaidah, 1958

Oil on canvas 82 x 66.5 cm

SOLD RM 132,000

KLAS Art Auction 30 September 2012

After Zoebaidah's marriage in 1965, her own family would move to Kota Baru for work and would return to Kuala Lumpur seven years later when her own first child began attending school. All through that time while she was away and whenever she was back in Kuala Lumpur, she would always visit her parents, and her father had subsequently formed a very good relationship with her husband.

Lessons in Life



Hoessein Enas sitting with Zoebaidah directly behind

Hoessein's open nature was the one great lesson Zoebaidah keeps with her. "My father taught me to make friends with everyone," Zoebaidah says. "Whether you are Malay, Chinese, Indian or any other race, I was always taught to be open just like my father. Until today I have plenty of friends and I am very happy."

These days Zoebaidah keeps herself busy with volunteer work with charities and also spending time with her friends either cooking or taking walks in the Lake Gardens. They even go on yearly trips overseas together. Her fulfilment has come directly from the influence and nature of her father.

Although Zoebaidah admits that her mother was the one to go to for most everyday issues, Hoessein was always there for her to talk about the important things. His understanding and loving nature was what endures in Zoebaidah's mind.

Doting Grandfather

"My father loved to give gifts," Zoebaidah says, pointing at paintings in pastel of her own children and grandchildren adorning the living room walls, signing off as "Kakek" or grandfather in Indonesian as Hoessein liked to refer to himself within the family.

"He was so generous with the young ones, always. Holiday time and celebrations like Hari Raya was always great. Also, every Father's Day we would always gather and celebrate with him. I remember so much joy and happiness during those times and we miss him."

Sadly, Hoessein passed away in 1995. But his memory lives strongly in Zoebaidah and everyone else who have been fortunate enough to be touched by his personality or his paintings. "Painting is in my blood," Zoebaidah relays how Hoessein Enas used to tell her. "He was from a poor, simple kampung family. He didn't have a diploma or degree, he was just naturally good and his passion was so great. I am so proud and grateful to have a father like him."

Zoebaidah ends by sharing with us another nugget of wisdom from the great man: "'Art is life and life is art', my father always used to say." That went a long way to explain Hoessein's art and work. Ultimately he was interested in life and people, captured through his portraits.

Thankfully through Zoebaidah we learn that Hoessein was very much loved, especially by his family, and he was a terrific personality. Hoessein Enas was not just a Painter of People, but also the People's Painter.

45

MOHD HOESSEIN ENAS, DATO'

B. Indonesia, 1924 – 1995

Portrait of a Malay Woman, Datin Siti Zahara (wife of Hoessein Enas), 1949

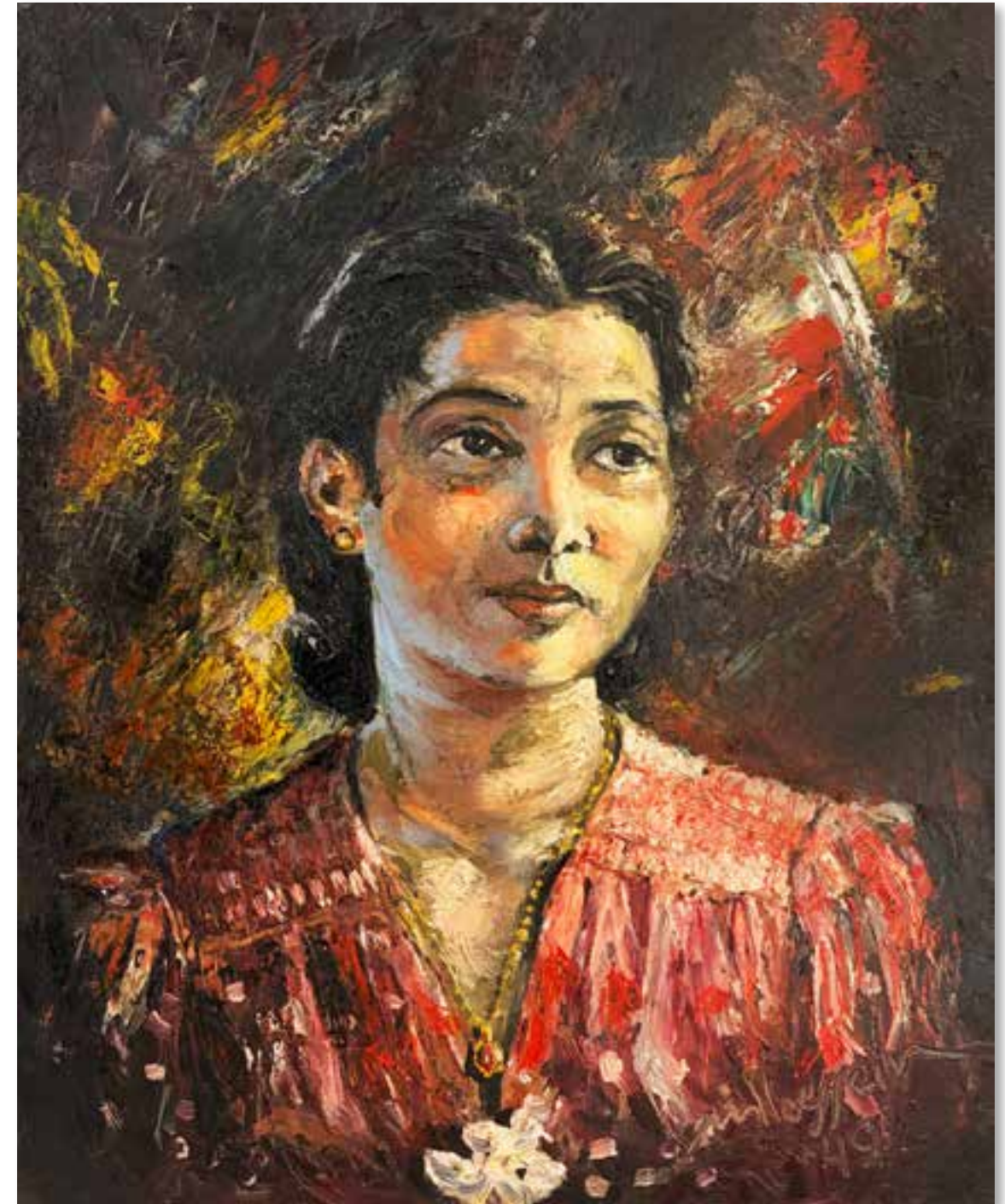
Oil on canvas 61 x 48 cm

Private Collection Singapore

Signed and dated 'Hoessein Enas '49' on lower right

RM 80,000 - 150,000

Portrait of a Malay Woman (1949) by Dato' Hoessein Enas represents the earliest known portrait by the artist, executed during his formative years in Indonesia prior to his emergence as Malaysia's foremost portraitist. Painted on the cusp of Malaya's pre-independence period, the work is both historically and artistically significant, marking the genesis of Hoessein Enas' lifelong commitment to dignified, humanistic representation. Already, the composition reveals his assured handling of paint and acute sensitivity to character, qualities that would later define his celebrated oeuvre. As a founding member of Angkatan Pelukis Semenanjung, Hoessein Enas would go on to shape the trajectory of modern Malaysian art, with works now held in major institutional collections including Tenaga Nasional, Bank Negara Malaysia and Petronas, Khazanah Nasional etc. Works from this earliest Indonesian period are exceptionally rare, offering a compelling insight into the origins of a national artistic identity.



46

LONG THIEN SHIH

B. Selangor, 1946

Fishes on the Rack, 1962

Oil on masonite board 43 x 54 cm

Private Collection, Kuala Lumpur

Signed and dated "Thien Shih '62" on lower left

RM 12,000 - 18,000

Long Thien Shih studied art in Atelier 17 and Atelier de Lithographic, Ecole Nationale Superieure des Beaux- Arts, both in Paris. Thereafter, he studied at the Royal College of Art in London. He has won awards such as the First Prize in the 1961 Young Malayan Artists Competition in Kuala Lumpur and the 1992 Prints Prize in Salon Malaysia and has produced many artworks, using various mediums. The artist's proclivity for illustrating scenes of yesteryear is endearing and evokes a flood of memories, evident in this piece. This particular oil on masonite artwork depicts a fisherman drying fishes on a rack. The artist's skills are evidently portrayed in his use of cool toned hues and details of marine life. This rare and nostalgic scene is hard to come by, and Long has brilliantly executed with masterful brushstrokes. Besides a myriad of private collectors, Long Thien Shih's works are also collected by Bank Negara Malaysia.



47

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

Imaginary East Coast Landscape, 1999

Oil on canvas 51 x 61 cm

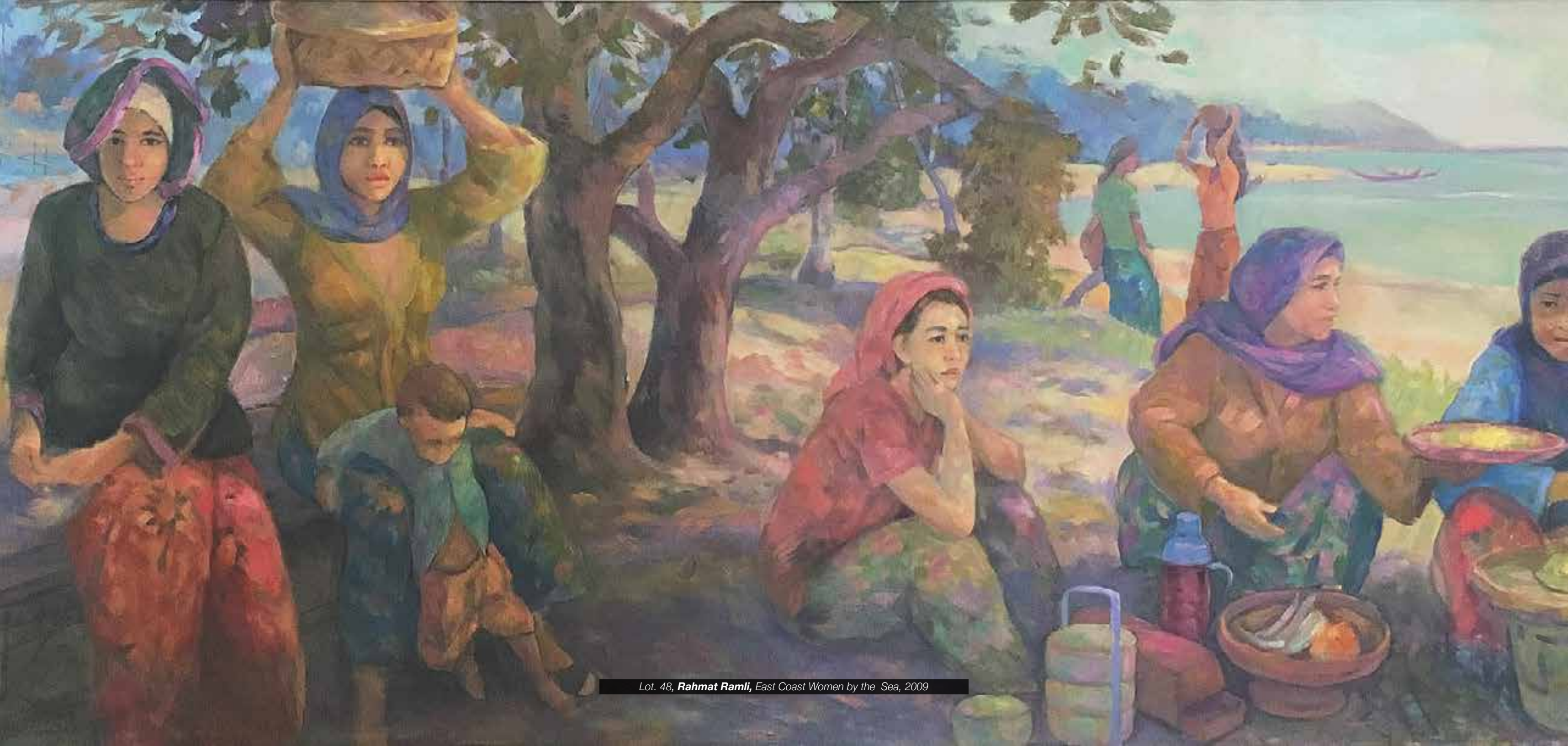
Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim 99" on lower right

RM 60,000 - 75,000



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



Lot. 48, **Rahmat Ramli**, *East Coast Women by the Sea*, 2009



48

RAHMAT RAMLI

B. Thailand, 1964

East Coast Women by the Sea, 2009

Oil on canvas 53 x 136 cm

Private Collection, Kuala Lumpur

Signed and dated "Rahmat Ramli 09" on lower right

RM 6,000 - 12,000

Rahmat Ramli is a Malaysian Asian Modern & Contemporary artist who was born in 1964. While little is known about the artist, rural Malaysian life seems to be his area of interest when it comes to his works. This painting depicts a scene at a beachside setting. Women, dressed in traditional baju kebaya and kurung, dominate the painting, illustrating the norms and every day of women with a simple life, possibly in the East Coast countryside.

49

ISMAIL MAT HUSSIN

B. Kelantan, 1938 -2015

Wayang Kulit, 2009

Batik 73 x 81 cm

Private Collection, Kuala Lumpur

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

RM 25,000 - 38,000

Rich in cultural resonance and narrative depth, *Wayang Kulit* by Ismail Mat Hussin stands as a compelling homage to one of Malaysia's most cherished traditional art forms. Executed in batik, the work demonstrates the artist's exceptional command of line, tonal subtlety, and storytelling, hallmarks that have firmly established his reputation within the Southeast Asian art canon. The composition captures an intimate moment behind the scenes of a shadow puppet performance. Musicians, rendered in fluid yet deliberate outlines, gather in quiet concentration as they animate the rhythmic pulse of the performance through traditional instruments. At the centre, the dalang orchestrates the narrative, bringing to life an array of intricately detailed puppets, each figure echoing the rich visual language of Malay folklore. Ismail's restrained palette, dominated by earthy greys and muted hues, enhances the timeless quality of the scene, allowing the viewer to focus on the interplay between figure, craft, and tradition. Through his sensitive and meticulous batik technique, Ismail Mat Hussin not only records a vanishing tradition but elevates it into a poetic visual narrative.



50

ISMAIL MAT HUSSIN

B. Kelantan, 1938 -2015

Wau, 2003

Watercolour on paper 38 x 51 cm

Private Collection, Kuala Lumpur

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

RM 8,000 - 15,000

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



51

ISMAIL MAT HUSSIN

B. Kelantan, 1938 -2015

Weaving, 2004

Watercolour on paper 56 x 76 cm

Private Collection, Kuala Lumpur

Signed and dated "Ismail Mat Hussin 2004" on lower right

RM 8,000 - 15,000

It's well established that Ismail Mat Hussin has a knack for depicting scenes, infusing colours, wonder and nostalgia onto canvas, batik or paper. He is one of the prominent artists who infuses his entire being into his work, making the viewer feel as if they know the artist himself just by looking at the painting. This endearing work takes one on a journey to the rural kampungs where ladies make a living off weaving fabric. This piece presents tranquillity, reminisces the past and daily experiences of people in the East Coast. The calm and soothing earth tones are something Ismail Mat Hussin has a proclivity for, using them often in his works.



52

A.B. IBRAHIM

B. Kedah, 1925 - 1977

Fishing Village, 1960's

Watercolour on paper 27 x 38 cm

Private Collection, Canada

Signed "A.B.Ibrahim" on lower left

RM 2,500 - 5,000



A.B. Ibrahim excelled in creating and romanticising local landscapes only with the watercolour medium. It is a common, everyday and modest scene carrying a quiet and tranquil mood that accompanies the atmosphere of villages. 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 prowess 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. Fishing Village, 1960's is a postcard perfect scene of a fishing village in Kedah that brings one back to simpler times before the Internet.

53

A.B. IBRAHIM

B. Kedah, 1925 - 1977

Fishing Village with View of Kedah Peak, 1960's
Watercolour on paper 27 x 38 cm

Private Collection, Canada

Signed "A.B.Ibrahim" on lower left

RM 2,500 - 5,000



Famously known as the self taught artist based in Alor Setar, A.B Ibrahim spent a large amount of time in Penang, selling his artworks along Penang Road and Chulia Street. Other than being one of the founding members of Persatuan Pelukis Melayu (Society of Malay Artists) in Singapore, his work "Malacca Gate" is also a permanent collection of the National Art Gallery in Kuala Lumpur and the Royal Museum in Alor Setar.

The artist is well known for his rural landscape and this work is evident of that. A.B Ibrahim brings to life a local fishing village, demonstrating his prowess, paying attention to minute details such as the light breeze that tickles the coconut fronds and the view of Kedah Peak in the background amidst the clear blue skyline.

54

ABDUL MULTHALIB MUSA

B. Penang, 1976

Biring 3.1, 2007

Lasercut mild steel with granite base 60 x 30 x 30 cm

Private Collection, Kuala Lumpur

RM 24,000 - 36,000

At a glance, Biring 3.1 is seen consisting of a series of sliced vertical 'S' resembling a totem like structure. Abdul Multhalib showcases the bond between the study of geometry within nature and the two dimensional plane, and questions the effect of realising his thoughts in a three dimensional environment. The Twist series represent a new oeuvre for Multhalib Musa (one that has evolved from an earlier series). The series takes inspiration from Yusof Ghani's paintings entitled 'Biring Series', exhibited in a gallery in 2007. The action and movement from the cock fight, Yusof's subject matter, inspired Multhalib to create a series that echos the blurring pace of bodies in motion. The artist's fascination with Yusof Ghani's works also led him to work on Biring inspired sculptures for Yusof in the same year. Multhalib Musa can be regarded as one of Malaysia's leading contemporary sculptors. He is known for his 'fluid metal sculptures' which seem to be effortlessly carved out of metal. The contradiction of transforming a hard material like metal into a supple, pliable form which catches and bounces light off it, reflects Multhalib's interest in exploring light and the manipulation of his medium.



55

MOHD RADUAN MAN

B. Pahang, 1978

Voyage I, 2011

Mixed media on aluminium 91 x 91 cm

Private Collection, Kuala Lumpur

Signed and dated on lower right "Raduan Man 2011"

RM 10,000 - 14,000

Voyage I by Mohd Raduan Man is a striking mixed media work on aluminium that encapsulates the artist's poetic exploration of journey and memory. A solitary sailing vessel, set against a richly layered ground of text and markings, evokes themes of navigation, migration, and discovery. The industrial aluminium surface enhances the work's textured, weathered aesthetic, while its muted palette lends a sense of quiet nostalgia. Both visually compelling and conceptually resonant, this piece is a fine example of Raduan's distinctive practice and will appeal to collectors of contemporary Malaysian art.



56

RUZZEKI HARRIS

B. Penang, 1984

The Nutmeg Demolisher, 2009

Mixed media on metal sheet 130 x 205 cm

Private Collection, Kuala Lumpur

Signed and dated "Ruzzeki '09" on lower left

RM 7,000 - 15,000



The Nutmeg Demolisher (2009) is a compelling mixed media work by Ruzzeki Harris, distinguished for his dynamic fusion of pop surrealist aesthetics and incisive social commentary. The composition often centred on the imposing presence of a bulldozer set against a graffiti-laden wall juxtaposes raw urban imagery with themes of disruption, transformation, and cultural tension. Renowned for his engagement with pop culture iconography and layered symbolism, Ruzzeki Harris constructs figurative narratives that oscillate between the familiar and the surreal. His practice reflects a keen awareness of contemporary society, rendered through a bold visual language that is both playful and critical. An award winning artist, notably recognised with the Gold Award at the UOB Painting of the Year in 2018, Ruzzeki has established himself as a significant voice within Malaysia's contemporary art landscape.

57

SIVARAJAH NATARAJAN

B. Kuala Lumpur, 1967

Zebra Crossing, 2020

Acrylic on canvas 46 x 102 cm

Private Collection, Kuala Lumpur

Signed and dated "Sivarah Natarajan 2020" on lower left, Illustrated on page 20 of "Surreal Symphony, 2023" exhibition catalogue- an exhibition of paintings and drawings by Sivarah Natarajan.

RM 2,500 - 5,000



Sivarah Natarajan, born 1967, is a multidisciplinary practitioner whose work bridges the visual and performing arts. He graduated with a Fine Art degree from the Malaysian Institute of Art in 1992, laying the foundation for a career that spans painting, curation, and stagecraft. Beyond his studio practice, Sivarah plays a pivotal role in the performing arts as curator, technical director, as well as lighting and set designer for Sutra Foundation productions, where his visual sensibility enhances the immersive quality of performance.

58

SIVARAJAH NATARAJAN

B. Kuala Lumpur, 1967

Gerhana, 2021

Bitumen on canvas 46 x 102 cm

Private Collection, Kuala Lumpur

Signed and dated "Sivarah Natarajan 2021" on lower left, Illustrated on page 13 of "Surreal Symphony, 2023" exhibition catalogue- an exhibition of paintings and drawings by Sivarah Natarajan.

RM 2,500 - 5,000



Sivarah's solo exhibition, Dance of Forever in year 2002, was held at Concorde Hotel, reflecting his enduring engagement with movement and theatricality. Over the years, he has received numerous accolades, including Best Set Design at the BOH Cameronian Arts Awards in 2005 and Best Lighting Design at the same awards in 2010. In 2014, he was further honoured by Astro Vaanavil with a special award recognising his dedication, professionalism, and significant contributions to the arts. Both artworks, Zebra Crossing and Gerhana were part of the Surreal Symphony 2023 exhibition of paintings and drawings by the artist.

59

MOHD RADUAN MAN

B. Pahang, 1978

Sky Poems, 2011-2015

Oil on linen 103 x 207 cm

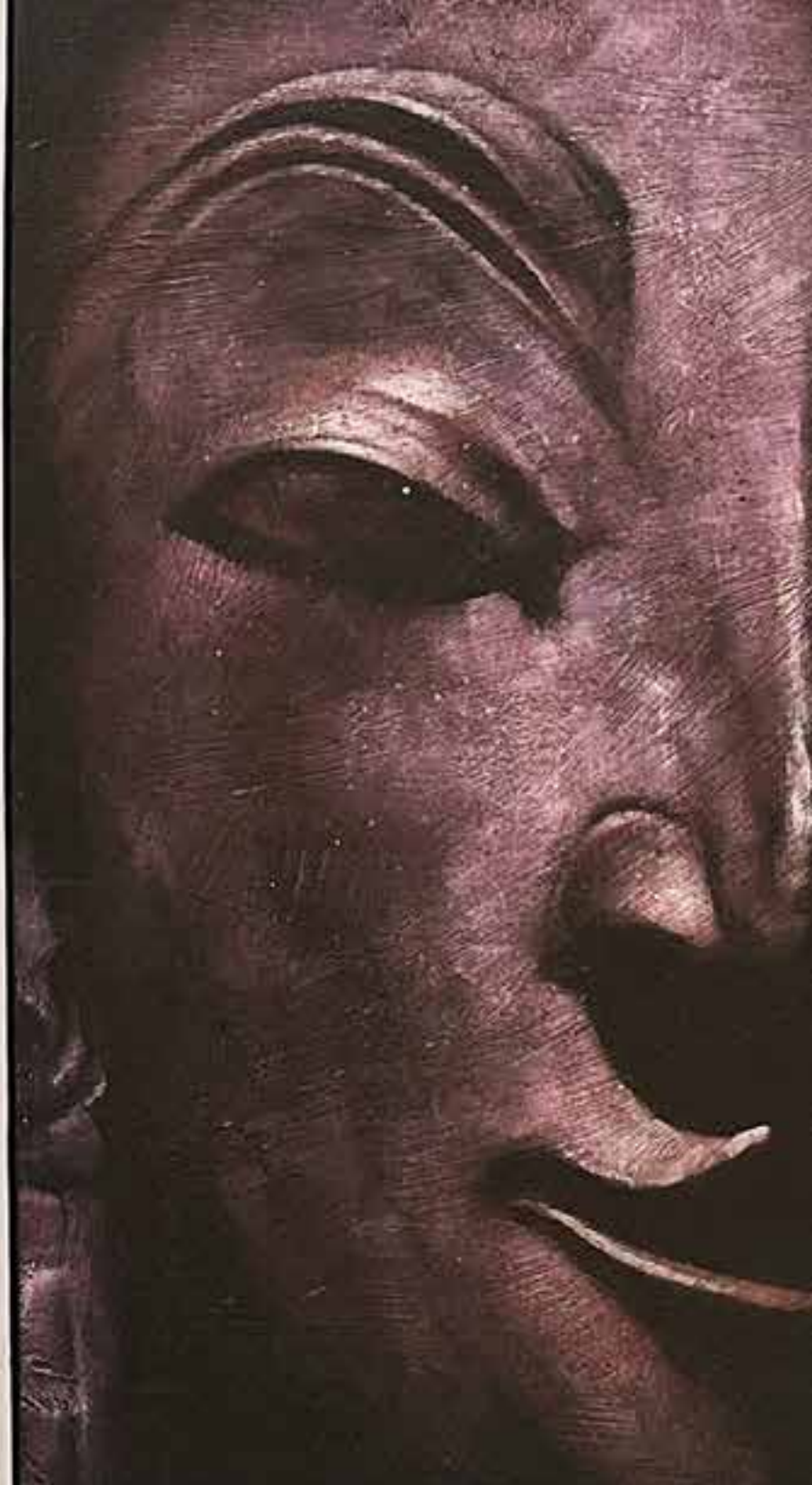
Private Collection, Sabah

Signed and dated "Raduan Man 11-15" on lower left

RM 22,000 - 35,000

Raduan Man favours a combination of media to project his imaginative approach in making art, combining printmaking and painting using a multitude of materials such as wood, aluminium and canvas, adapting skilful printmaking techniques onto canvas. Raduan Man graduated with a BFA at UiTM in 2000 and followed it up with a double Masters, first in Painting at the University of Wolverhampton, UK in 2003, and then in Printmaking at the Camberwell School of Art, UK in 2006. He won the Juror's Award in the Tanjong Heritage Art Competition in 2002. Since his first solo called Fresh Markings at NN Gallery in 2003 where he showed works of oil, acrylic and woodprints, he has had seven solo shows namely Living Metal in 2012. Sky Poems is a lyrical and contemplative oil on linen work by Raduan Man, an artist celebrated for his nuanced exploration of light, atmosphere, and the poetics of the natural world. Executed over several years, the painting reflects a sustained meditation on the sky as both subject and metaphor, an ever shifting expanse that invites introspection and quiet reverie.





Lot. 60, **Ahmad Zaki Anwar**, *Neo-Nirvana 2*, 2001



60

AHMAD ZAKII ANWAR

B. Johor, 1955

Neo-Nirvana 2, 2001

Acrylic on canvas 69 x 207 (Triptych)

Private Collection, Kuala Lumpur

Signed and dated "Ahmad Zakii Anwar 05" on lower right

RM 30,000 - 60,000

Ahmad Zakii Anwar is celebrated for his deeply introspective works that explore spirituality, identity, and the human condition through a refined, almost meditative visual language. His paintings often draw from classical aesthetics while confronting contemporary existential themes. In *Neo-Nirvana 2* (2001), a striking triptych, Ahmad Zakii Anwar presents a contemplative visual meditation on transcendence and inner awakening. The three panel composition unfolds like a quiet narrative, inviting the viewer into a liminal space between the physical and the metaphysical. Rendered with his characteristic precision and subdued tonal palette, the work exudes a sense of stillness that is both haunting and serene. Zakii's figures, often solitary and introspective are imbued with a sculptural quality, evoking classical traditions while remaining distinctly modern. In this triptych, the repetition and subtle variation across panels suggest a progression or transformation, echoing the philosophical notion of "nirvana" as a state of release and enlightenment. The composition's restrained elegance and psychological depth exemplify the artist's mastery in balancing form, light, and emotion. *Neo-Nirvana 2* stands as a compelling example of his exploration into themes of spirituality and the subconscious. Highly sought after by collectors, works from this era mark the consolidation of his signature style where realism meets symbolism, and silence speaks volumes.

61

PUAN SRI NORMA ABBAS

B. Kuala Lumpur, 1951

Indo Connection No. 6 1999

Collage, printworks & mixed media on canvas 104 x 165 cm

Private Collection, Kuala Lumpur

Signed and dated "Norma Abbas. 1999" on lower right

RM 60,000 - 90,000



This evocative mixed media work by Puan Sri Norma Abbas reflects the artist's signature fusion of figuration and abstraction. A striking female portrait anchors the composition, her stylised features and enigmatic gaze conveying both poise and introspection. Set against a vivid, layered background, the work juxtaposes lush organic tones with a more complex field of symbolic marks and gestural forms which hallmarks of Abbas' printmaking influenced practice. These elements suggest a coded, deeply personal narrative, inviting viewers to explore themes of identity, memory, and emotional duality. Painted during a mature phase of her career, this piece exemplifies Abbas' ability to translate intimate experiences into richly textured, visually compelling compositions.

62

MOHD KHAIRUL IZHAM

B. Pahang, 1985

Di Pinggir Kota, 2019

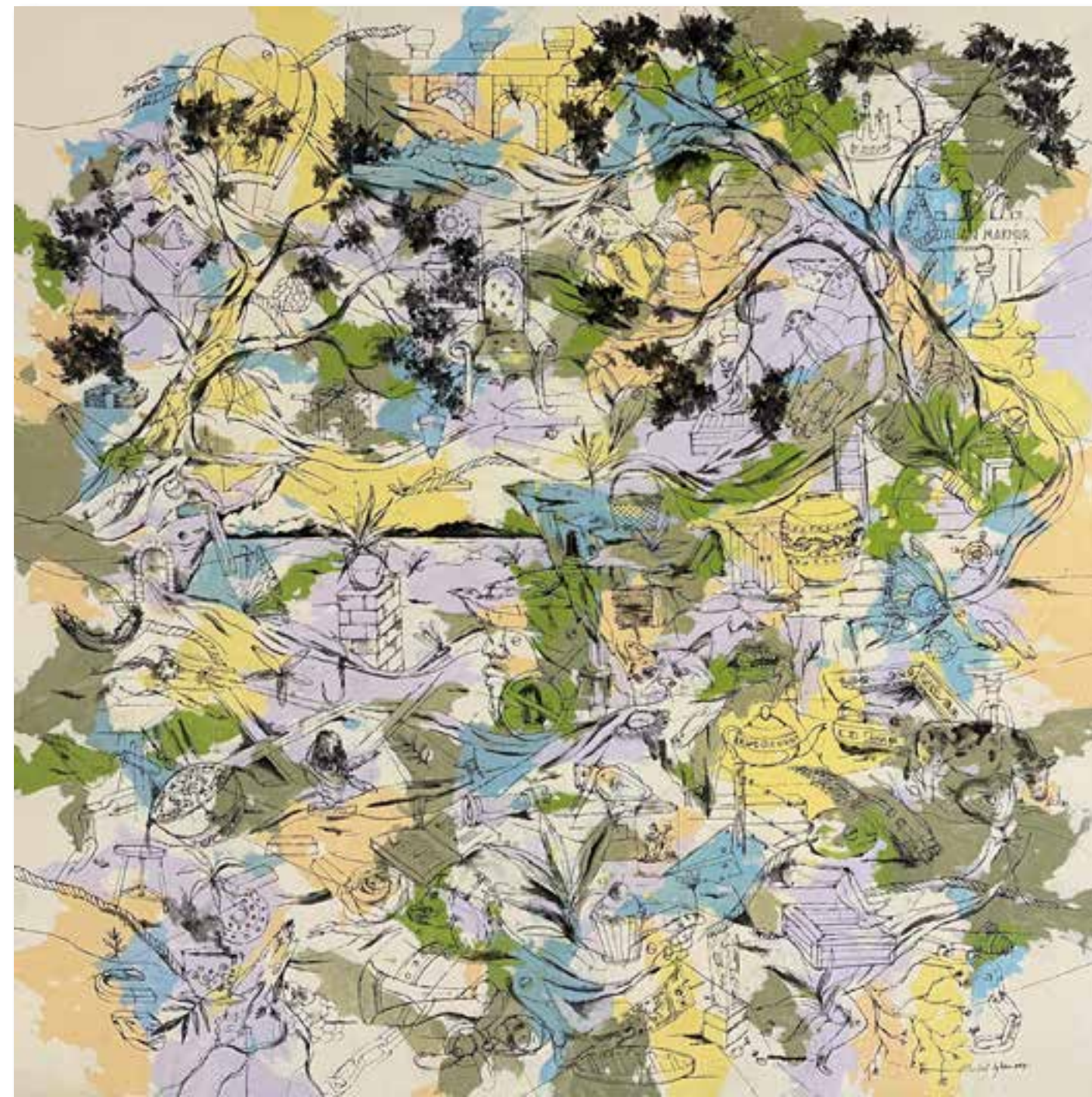
Acrylic on canvas 152 x 152 cm

Private Collection, Kuala Lumpur

Signed and dated "Khairul Izhah, 2019" on lower left

RM 7,000 - 15,000

Mohd Khairul Izhah is a contemporary Malaysian artist known for his distinctive and enigmatic style. Born in 1985, he has quickly gained recognition for his unique approach to painting. Izhah's work often explores themes of memory, time, and the complexities of human experience. His paintings, characterized by layers of colour and texture, invite viewers to delve into a world of introspection and contemplation. Pastel hues sweep across the canvas for Mohd Khairul Izhah's 'Di Pinggir Kota, 2019' piece. A closer observance reveals the artist's favourite themes - trees, butterflies and dragonflies to name a few. Interlaid between these motifs are drawings of both mundane and interesting items such as a king's crown, mechanical rat, a top, China vase, tea pot, a throne and many more. Khairul Izhah is known to portray an enigmatic and elusive mood in his subjects. His brushes of colour create rough silhouettes in an expressionistic manner with details, contours and crevices accurately captured.



63

FAUZUL YUSRI

B. Kedah, 1974

Tunggal, 2018

Acrylic on canvas 153 x 153 cm

Private Collection, Kuala Lumpur

Signed "Fauzul Yusri" on lower left and dated "2018" on lower right

RM 3,500 - 7,000

Fauzul Yusri was born in Kedah, Malaysia. He received formal art education at the University Teknologi MARA (UiTM) from 1996 to 1999. After completing his studies, he came under the apprenticeship of master Malaysian artist and curator, Yusof Ghani. Heavy bodied pigments like oil paints, pumice & industrial texture paste compliment the signature surface scarring, loose irreverence, and layering that have become fundamental to the structure of Fauzul's images. As a result, the viewer may dissect the image in terms of spatial and textural depth, which animates isolated figures and forms so that they appear to float. Fauzul has received attention from prominent collectors including renowned British architect, Norman Foster, and received numerous awards in painting competitions, including Galeri Shah Alam and Jury Award 2004 Bakat Muda Sezaman. He has held over 14 solo exhibitions – the latest being 'BATU' in 2023 at TAKSU. Executed with a refined handling of medium, *Tunggal* demonstrates Fauzul's ability to create depth and resonance through minimal means. The work resists overt narrative, instead offering an introspective space where meaning unfolds gradually. Its subtle interplay of form and void speaks to broader philosophical concerns like identity, presence, and the search for equilibrium.



64

ANTHONIE CHONG

B. Perak, 1971

Untitled, 1995

Oil on canvas 121 x 90 cm

Private Collection, Kuala Lumpur

Signed and dated "A.Chong '95" on lower left

RM 3,000 - 5,000

Anthonie Chong is a noted Malaysian contemporary artist recognised for his evolving practice from emotionally charged figurative works to stylised, concept driven imagery. Trained in Graphic Design at the Perak Institute of Art, he began his career in education and design before committing fully to art. He rose to prominence in the 1990s with introspective figurative paintings, later developing his distinctive "e-monk" series that blends surrealism, technology, and spiritual themes. A recipient of the Philip Morris ASEAN Art Awards (Malaysia, 1998), Chong has exhibited widely and his works are held in important regional collections, including the Singapore Art Museum.



65

ANTHONIE CHONG

B. Perak, 1971

Male Portrait, 1995

Oil on canvas 37 x 51 cm

Private Collection, Kuala Lumpur

Signed and dated "A.Chong '95" on lower left

RM 5,500 - 9,000



66

SOON LAI WAI
B. Penang, 1970
Moonlight Sonata, 2014
Mixed media on canvas 76 x 76 cm
Private Collection, Sabah
Signed and dated "Lai Wai 2014" on lower left

RM 3,500 - 7,000

Born in Penang, Soon Lai Wai initially moved to Kuala Lumpur in the early '90s to pursue a career in advertising, as a graphic designer. Although he had a background in art education from Saito Academy, where he learned the basic foundation and skills to painting, he started out as a graphic designer. Many years later, he felt the need to leave the stressful industry, and also felt that his creativity was limited in the field. Having studied Chinese painting, he began combining his knowledge of Oriental strokes and painting style with oils and acrylics. A lover of nature, many of his paintings are inspired by the vibrant colours he sees in the lush Malaysian landscape, with its tropical flora and fauna. Moonlight Sonata is one of the many captivating canvas work created by Soon Lai Wai. Rendered in a harmonious palette of purples, the painting transforms a simple floral composition into an evocative study of mood, light, and rhythm.



67

KELVIN CHAP

B. Indonesia, 1975

Vibration of Nature, 2022

Mixed media on canvas 131 x 131 cm

Private Collection, Kuala Lumpur

Signed and dated "Kelvin Chap 2022" on lower right. Artist name & signature, title, medium, size and year written on the verso

RM 6,000 - 10,000

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



68

KELVIN CHAP

B. Indonesia, 1975

Beauty of Nature, 2016

Mixed media on canvas 131 x 131 cm

Private Collection, Kuala Lumpur

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

RM 6,000 - 10,000

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



69

SUZLEE IBRAHIM

B. Terengganu, 1967

Melody series - Contrast II, 2009

Acrylic and oil on canvas 122 x 92 cm

Private Collection, Kuala Lumpur

Signed and dated "Suzlee Ibrahim 2009" on lower left. Signed by artist, title, date, and medium written on the verso

RM 5,000 - 9,000

Contrast II from Melody series is a striking abstract canvas by Suzlee Ibrahim, known for his dynamic explorations of colour, rhythm, and spatial tension. Executed in bold splashes of blue, red, white, and black, the composition captures a sense of movement and energy, evoking both visual music and emotional intensity. Suzlee Ibrahim's work often balances spontaneity with compositional precision, and in Contrast II, this tension is palpable, vibrant gestures collide and harmonize across the canvas, creating a layered interplay of depth and texture. The painting reflects the artist's ongoing investigation into the expressive potential of abstraction, where colour, form, and motion converge to generate a visceral impact.



70

SUZLEE IBRAHIM

B. Terengganu, 1967

Reflection series - Construction of Gesture, 2012

Acrylic and oil on canvas 90 x 90 cm

Private Collection, Kuala Lumpur

Signed and dated "Suzlee Ibrahim 2012" on lower right. Signed by artist, title, date, and medium written on the verso

RM 6,000 - 11,000

Suzlee Ibrahim is one of Malaysia's most renowned abstract expressionist painters, celebrated for his dynamic compositions and bold use of colour. Born in 1967 in Terengganu, Suzlee's artistic journey spans over three decades, during which he has exhibited both locally and internationally. His works are often defined by their expressive brushstrokes, vibrant colour schemes, and a deep emotional intensity that reflects his connection with nature, life experiences, and cultural heritage.



71

YUSOF MAJID

B. England, 1970

Carrot Club Heist, 2011

Watercolour and charcoal on paper 80 x 135 cm

Private Collection, Kuala Lumpur

Signed and dated "Y.Majid, 2011" on lower right. Titled "Carrot Club Heist" on lower left

RM 4,000 - 9,000



Part of Yusof Majid's ongoing exploration of narrative driven compositions, Carrot Club Heist showcases his ability to balance storytelling with visual sophistication. A playful yet conceptually sharp work that exemplifies the artist's signature blend of humour, social observation, and satirical commentary that is executed with his characteristic precision, the piece juxtaposes whimsical imagery with subtle narrative undertones, inviting viewers to consider the tensions between everyday life, society, and imagination.

72

YUSOF MAJID
B. England, 1970
Love Lane (Penang), 2018
Ink and charcoal on paper 80 x 135 cm
Private Collection, Kuala Lumpur
Signed and dated "Y.Majid, 2018" on lower right

RM 4,000 - 9,000



Love Lane by Yusof Majid marks a departure from the artist's typically bright, dreamlike landscapes. Set in the historic Love Lane of Penang, the painting depicts heritage buildings in a deliberately derelict state, evoking a somber, reflective atmosphere. Part of the NBD Series (Nature, Buildings, and Daleks), Love Lane engages with local political and satirical themes, showcasing Yusof Majid's ability to blend social commentary with evocative visual storytelling. First presented at Nadine Fine Art in 2018, the work demonstrates the artist's versatility in exploring mood, memory, and place, moving beyond his customary cheery palette into deeper, more contemplative territory.

73

MOHD. FADLI YUSOFF

B. Kelantan, 1974

Pasir Dasar Sabak, 2020

Acrylic on canvas 122 x 183 cm

Private Collection, Kuala Lumpur

Acquired from CIMB Artober in 2025. Comes with a certificate of authenticity signed by the artist

RM 25,000 - 40,000



Fadli Yusoff's practice stands out in Malaysian contemporary art for its blend of refined realist technique with conceptual depth, where visual storytelling meets cultural and philosophical inquiry. His ability to sustain both technical quality and reflective content makes his work compelling for collectors interested in figurative and narrative driven art. This captivating Pasir Dasar Sabak painting presents a serene coastal scene where two women, elegantly dressed in traditional sarongs, sit gracefully on the edge of a weathered wooden sampan. The composition radiates tranquility, capturing the soft interplay of sunlight on sand, sea, and the textured fabrics of their attire.

74

JALAINI ABU HASSAN

B. Selangor, 1963

Higher Series, 2023

Mixed media on paper 76 x 56 cm

Private Collection, Kuala Lumpur

Signed and dated "Jai 2021 KL" on lower right

RM 5,000 - 7,000

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



75

JALAINI ABU HASSAN

B. Selangor, 1963

Study for Forms, 2021

Bitumen and mixed media on paper 54 x 42 cm

Private Collection, Kuala Lumpur

Signed and dated "Jai 2021 KL" on lower right

RM 3,500 - 5,000

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



76

JEHAN CHAN
B. Malacca, 1937 - 2011
Malaccan Coastal Landscape, 1993
Mixed media on canvas 112 x 121.5cm
Private Collection, Australia
Signed and dated '93 lower left

RM 12,000 - 25,000

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. His watercolour paintings showcase his adeptness at capturing the ephemeral qualities of natural light and its transformative effects on his subjects. 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.



77

JEHAN CHAN

B. Malacca, 1937 - 2011

Fishing Village, 1966

Chinese ink and watercolour on paper 36 x 89 cm

Private Collection, Canada

Signed and dated "Jehan Chan '66" on lower right. Stamped with artist Chinese seal

RM 2,500 - 5,000



Works from late 1960's by Jehan Chan represent an important early phase in the artist's development, where his mastery of Chinese ink and watercolour on paper began to fully emerge. During this period, his depictions of fishing villages already demonstrate a confident synthesis of traditional Chinese brush techniques with local Malaysian subject matter. In these early works, Jehan Chan captures the essence of coastal life through fluid, economical brushstrokes and subtle tonal washes. Clusters of wooden houses, moored boats, and quiet waterways are rendered with a poetic restraint, often enveloped in a soft, atmospheric haze. The compositions favour mood over detail, evoking a sense of stillness and timelessness that reflects the rhythms of village life.

78

JEHAN CHAN

B. Malacca, 1937 - 2011

Fishing Village, 1967

Chinese ink and watercolour on paper 43 x 91 cm

Private Collection, Canada

Signed and dated "Jehan Chan '67" on lower right. Stamped with artist chinese seal

RM 2,500 - 5,000



79

JEHAN CHAN
B. Malacca, 1937 - 2011
Fishing Village, 1980's
Mixed media on paper 19.5 x 27 cm
Private Collection, Kuala Lumpur
Signed "Chan" in lower right

RM 2,500 - 4,500

Jehan Chan was born in 1937 in Melaka. He was an outstanding and well known watercolourist. The composition of this work provides an expansive view of the fishing village. Viewers are treated to an immense sense of appreciation of Malaysia's local culture and the subtlety of the work that lets you appreciate it for a longer period. There can't be a better artist to showcase the wonders of Malacca than Jehan Chan who has lived there his entire life. Jehan Chan had found his trademark style when he first fused rice paper into his watercolours of landscapes and the Malacca River, and then bigger slabs to simulate lotus leaves in his hugely popular acrylic paintings of koi (Japanese carps). He reflected the best of his tutelage in the Nanyang Academy of Fine Art (NAFA, Singapore), under the personal supervision of the great Cheong Soo Pieng.



80

JEHAN CHAN
B. Malacca, 1937 - 2011
Untitled, 1966
Chinese ink and watercolour on paper 89 x 43 cm
Private Collection, Canada
Signed and dated "Jehan Chan '66" on lower left.
Stamped with artist chinese seal

RM 2,500 - 5,000

A compelling early work by Jehan Chan, this 1966 Chinese ink and watercolour on paper exemplifies the artist's distinctive synthesis of Eastern aesthetics and modernist sensibility. Executed with remarkable restraint and elegance, the composition centres on a languid female figure, rendered in fluid, calligraphic lines that echo the traditions of classical Chinese ink painting while embracing a contemporary, stylised form. The figure's elongated posture and introspective gaze evoke a quiet sensuality, heightened by the delicate interplay of negative space and textured washes. Earthy ochres, muted reds, and soft teal accents create a harmonious palette, while the crackled, almost antiqued surface lends the work a timeless, tactile quality.



81

ENG TAY

B. Kedah, 1947

Joy, 1980 Edition 8/150

Etching on paper 44 x 48 cm

Private Collection, Canada

Signed and dated "Eng Tay '80" on lower right, titled "Joy" on lower center and written edition 8/150 on lower left. Illustrated on page 87 of "Eng Tay, The Exhibition" book published in 2009 by Galeri Petronas

RM 2,500 - 5,000

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.



82

TAN PENG HOOI

B. Penang, 1942

Fishing Village in Penang, 1965

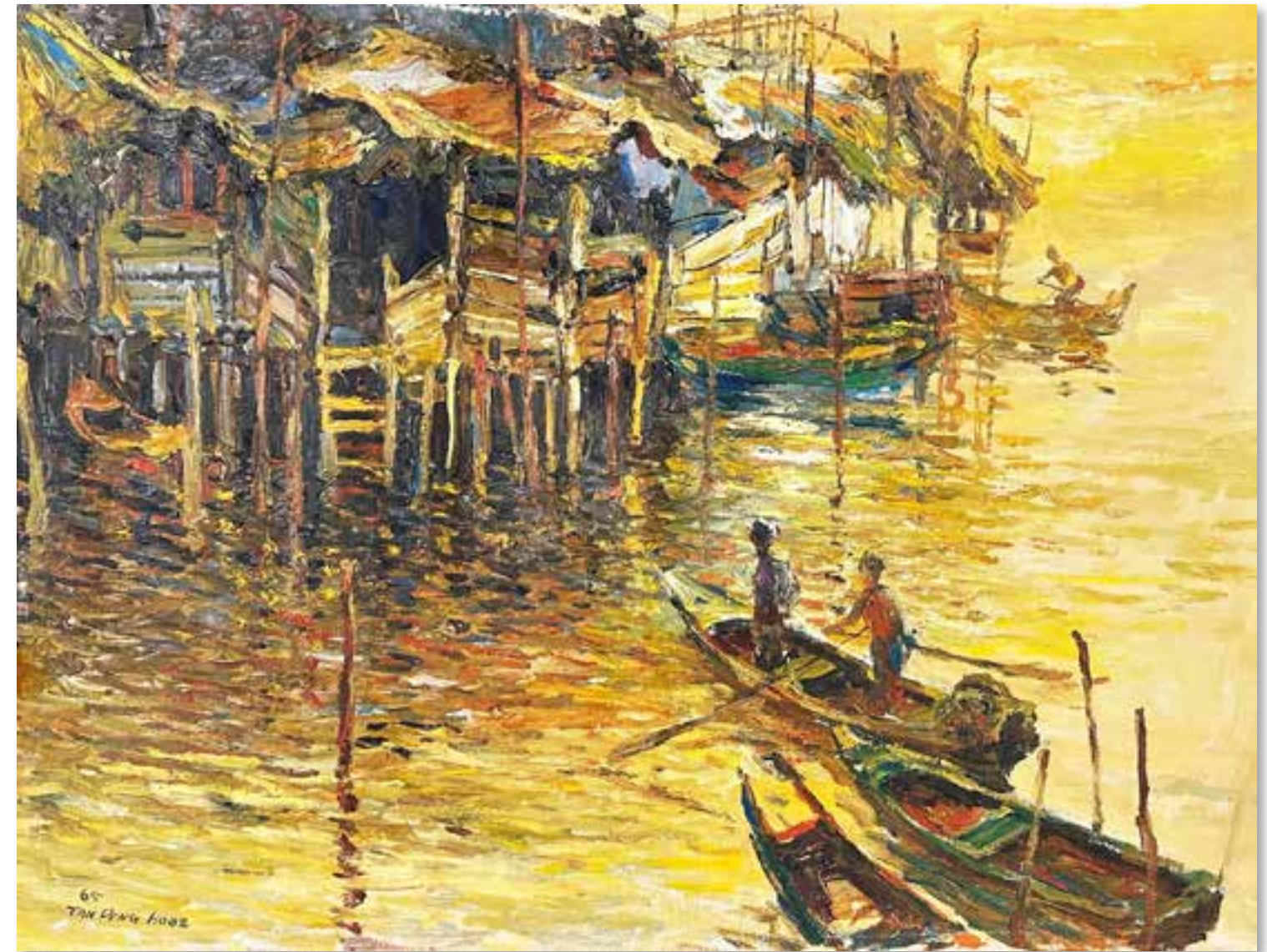
Oil on canvas 50 x 64 cm

Private Collection, Canada

Signed and dated "Tan Peng Hooi '65" on lower left

RM 2,500 - 5,000

This painting illustrates the simple charm of a fishermen's village. The soothing palette Tan Peng Hooi employs here makes one long for such a tranquil space, an escape from complications and qualms. This piece, despite being compact with details to parade Tan Peng Hooi's skills, is very realistic and it also comes off as being almost therapeutic, exuding a warm feeling to anyone who lays their eyes upon it. Tan Peng Hooi was born in 1942 in Penang. He has a strong artistic reputation, especially since he is a self taught artist. His works are known to have been widely influenced by John Constable and J. M. Williams Turner, two very renowned British artists during his time.



83

LIM AH CHENG

B. Selangor, 1968

Metamorphosis - Folding Paper Planes, 2009

Oil on canvas 152 x 122 cm

Private Collection, Singapore

Signed and dated "Lim Ah Cheng 2009" on lower right. Illustrated on page 30 of "Lim Ah Cheng - Metamorphosis 2009" book published by Art Accent. Comes with certificate of authenticity from Ode Art Contemporary gallery.

RM 6,000 - 10,000

Born in Selangor in 1968, Lim Ah Cheng graduated from the Malaysian Institute of Art in 1989. He is best known for his horse paintings, where expressive brushwork and fluid lines capture both motion and spirit. Over the years, his works have been widely exhibited in Malaysia and abroad, earning him recognition for his ability to transform traditional subjects into contemporary statements of vitality and grace. Through careful structuring of form and space, the artist creates a sense of quiet movement in this composition. Part of the Metamorphosis series, this 2010 work exemplifies Lim Ah Cheng's ability to transform everyday imagery into contemplative visual narratives.



84

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Klinkang Range, 2010

Acrylic on canvas 31 x 61 cm

Private Collection, Selangor

Signed, titled and dated "RSA, Klinkang Range '10" on lower right

RM 4,500 - 8,500



Ahbeng distils the essence of a mountainous terrain in Klinkang Range situated within the Sabal Forest Reserve in Sarawak into a dynamic interplay of form, colour, and texture. Rather than adhering to literal representation, the composition captures the rhythm and structure of the range through layered planes and gestural brushwork, evoking both the physical presence and atmospheric mood of the environment. Executed with a confident handling of acrylic, Klinkang Range reveals the artist's sensitivity to tonal variation and spatial depth, where shifting hues and bold contours suggest the changing light and energy of the landscape. The painting resonates with a sense of movement and vitality, transforming a specific locale into an expressive, almost abstracted vision of nature.

85

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Gumbang, 2010

Acrylic on canvas 31 x 61 cm

Private Collection, Selangor

Signed, titled and dated "RSA, Gumbang '10" on lower right

RM 4,500 - 8,500



This vibrant acrylic composition of Gumbang, a remote Bidayuh village in the Bau district of Sarawak by Raphael Scott Ahbeng captures the spirit and energy of place through a rich and expressive visual language. Renowned for his dynamic use of colour, Ahbeng transforms the rural landscape into a vivid tapestry of forms, where a myriad of hues converge to evoke the vitality of village life and its surrounding environment. Rather than a literal depiction, the composition distills the essence of Gumbang into rhythmic patterns and layered textures, reflecting both its physical terrain and cultural resonance.

86

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Untitled, 1974

Acrylic on canvas 60 x 50 cm

Private Collection, Kuala Lumpur

Signed and dated "Ibrahim Hussein 74" on lower left

RM 95,000 - 160,000

Celebrated as one of Malaysia's most forward thinking artists and recognised for his work both internationally and on home ground, Ibrahim Hussein has a body of work that spans more than half a century and has left an extraordinary legacy of paintings that revolve around his perceptions of life, humanity, his country and the personalities that he met throughout the years. Seen here in Ib's 'Untitled' work from 1974, one can discern that most of his works often have a semi figurative or figurative abstraction element poised within a flattened and ambiguous space, reverberating complexity and swirls of colours. He often emitted lines, colours and shapes onto canvas in direct response to the world around him, imploring all who viewed his art to be as moved as he was by the struggles and pleasures in the world.



87

AWANG DAMIT AHMAD

B. Sabah, 1956

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

Private Collection, Kuala Lumpur
Signed, titled and dated on the verso

RM 120,000 - 180,000

Awang Damit Ahmadn - Iraga Belatak Rapuh II It takes you by surprise, this painting. Either that, or you will be stunned with bewilderment. This piece by Awang Damit Ahmad is heavy with emotion. One can tell that it is a very emotional painting, an angry one at that. The harsh brush strokes, the bold and livid colours seem to interest the viewers from the first look. As an artist who finds inspirations from his childhood memories and reminiscing of the past, these may have transformed a bad memory, an angry memory into a painting on a canvas. In its entirety, this piece speaks of unsettlement, conflict or a certain kind of antagonism. The whites could represent innocence, and it is slowly tarnished by the harsh black, grey and orange, incessantly ruining the spotlessness of the whites.



88

YUSOF GHANI, DATUK

B. Johor, 1950

Senggarang - Hijau Series, 1999

Mixed media on canvas 163 x 203 cm

Private Collection, Kuala Lumpur

Signed and dated "Yusof Ghani, 99" on lower right

RM 180,000 - 300,000

The series Hijau (beginning circa 1998) consists of paintings that can be seen as abstract landscapes. These are influenced by an encounter the artist had in Sarawak; the sight of felled logs by a riverbank brought home the reality of the rape of Nature. The intense, diagonal strokes detailed in the foreground in rich shades of red were integrated with delicate hilly terrains to create a profound sense of depth and grandeur. Senggarang from this series is one of the largest size single canvas Hijau exhibited at the Petronas exhibition by the artist, Yusof Ghani.



89

YUSOF GHANI, DATUK

B. Johor, 1950

Siri Tari IV, 1988

Oil on canvas 104 x 140 cm

Private Collection, Kuala Lumpur

Signed, titled with year and dimensions on the verso. Illustrated on page 64 of the Malaysian Contemporary Art Book – Aliya and Farouk Khan Collection published in 2010.

RM 180,000 - 250,000



In *Siri Tari IV*, Ghani employs expressive brushwork and dynamic compositions to capture the essence of dance, reflecting both personal and universal narratives. The painting showcases his exploration of abstraction and figuration, influenced by his studies in the United States and his Malaysian heritage. This work, along with others in the series, highlights Ghani's ability to convey complex emotions and social commentary through visual art. This series delves into themes of movement, identity, and cultural expression, drawing inspiration from dance as a metaphor for the human experience.

90

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series, Figures 17, 1992

Acrylic on canvas 95 x 102.5 cm

Private Collection, Kuala Lumpur

Signed and dated "Khalil Ibrahim 92" on lower right. Signed, titled with year and dimensions on the verso.

RM 50,000 - 90,000

A vibrant testament to movement, colour, and human connection, Figures 17 from 1992 by Khalil Ibrahim exemplifies the artist's masterful ability to distil the essence of communal life into dynamic, abstracted forms. Executed in acrylic on canvas, the composition pulsates with rhythmic energy as elongated figures rendered in luminous blues and layered with rich violets, greens, and ochres interact within a kaleidoscopic landscape. Khalil Ibrahim, celebrated for his evocative portrayals of East Coast Malaysian life, moves here beyond strict figuration into a more expressive, semi abstract language. The figures, faceless yet animated, suggest a shared narrative, perhaps a scene of daily labour or communal gathering imbued with a sense of unity and quiet vitality. His intuitive handling of colour and overlapping planes creates both depth and motion, inviting the viewer to navigate the painting as a living, breathing environment.



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(a) are statements of opinion only; and

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

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1.8 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.

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All uncollected lots after the auction will be stored

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

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

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

(e) there were methods of establishing that

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

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

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

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

Seller’s Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

may decide;

(c) to withdraw any Lot;

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

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

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

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

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

After the Sale

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

1.28 Risk and responsibility for the Lot

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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

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

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



Lot 38, **Rafiee Ghani**, *Oriental Shades III*, 1998

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