



KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART
PETALING JAYA, SUNDAY 28th JUNE 2026



Lot. 16, **Awang Damit Ahmad**, *Garis Mega "Hanya Desir Angin...Biarkan"*, 2018

Auction Day

SUNDAY, 28TH JUNE 2026
Auction starts at 1.00 pm

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

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KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART
PETALING JAYA, SUNDAY 28TH JUNE 2026



Lot. 82 **Mohd Hoessein Enas**, *Datuk, Portrait of a Malay Woman*, 1963

KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART

WE ARE BACK @ 31 JALAN UTARA, PETALING JAYA

AUCTION DAY | SUNDAY, 28TH JUNE 2026



KLAS

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



Lot. 35, **Ahmad Zakii Anwar** Legong Dancers, 2000



Lot. 88, **Ibrahim Hussein, Datuk, Figures in Landscape, 1974**

Full Showcase

Date: 8th June - 28th June 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. 90, *Khoo Sui Hoe*, Red River, 2011



Lot. 43, **Cheong Soo Pieng**, *Fishing Village*, 1960



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

M : +6019 333 7668
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Contents

Auction Information	3
Glossary	16
Lot 1 - Lot 90	32
Auction Terms and Conditions	224
Index of Artists	230



Lot. 89, **Syed Ahmad Jamal, Datuk, Al-Mubarak, 2008**

Glossary



1 KHALIL IBRAHIM
EAST COAST FISHERMEN SERIES, 1989
 Watercolour on paper
 12 x 16 cm
 RM 2,500 - 5,000



2 KHALIL IBRAHIM
EAST COAST SERIES, 1997
 Watercolour on paper
 27 x 37 cm
 RM 3,000 - 7,500



3 KHALIL IBRAHIM
EAST COAST SERIES, 1995
 Watercolour on paper
 27 x 37 cm
 RM 3,000 - 7,500



4 YUSOF GHANI, DATUK
SIRI TARI, 1992
 Mixed media on paper
 26 x 26 cm
 RM 3,500 - 7,000



5 ENG TAY
WOMAN IN CHIA, 1980
 Etching on paper (A/P)
 32 x 32 cm
 RM 3,000 - 5,500



6 IBRAHIM HUSSEIN, DATUK
SPORTS SERIES, 1986 (EDITION 41 OF 200)
 Offset lithograph
 60 x 46 cm
 RM 10,000 - 20,000



7 IBRAHIM HUSSEIN, DATUK
SPORTS SERIES, 1986 (EDITION 41 OF 200)
 Offset lithograph
 60 x 46 cm
 RM 10,000 - 20,000



8 YUSOF GHANI, DATUK
SIRI SEGERAK, 2005
 Mixed media on canvas
 51 x 26 cm
 RM 5,000 - 12,000



9 RAFIEE GHANI
TREES, 2010
 Mixed media on paper
 87.5 x 54 cm
 RM 3,000 - 7,500



10 RAFIEE GHANI
RED CLOUDS, 2007
 Mixed media on paper
 88 x 118 cm
 RM 2,500 - 4,000



11 A.B. IBRAHIM
PADDY FIELD, 1960'S & JUNK, 1960'S
 Watercolour on paper
 27 x 38 cm (set of 2 artworks)
 RM 2,500 - 5,000



12 YONG MUN SEN
A MALAYAN KAMPONG, PENANG, 1947
 Watercolour on paper
 27 x 38 cm
 RM 4,500 - 12,000



Lot. 8, Yusof Ghani, Datuk, Siri Segerak, 2005



13 YONG MUN SEN

**PAGODA IN A PARK, 1947
(KEK LOK SI TEMPLE, PENANG)**

Watercolour on paper
54 x 48 cm
RM 18,000 - 35,000



14 YUSOF GHANI, DATUK

**SEGERAK SERIES: PURSUIT
NO. 5, 2004**

Charcoal and acrylic on canvas
93 x 69 cm
RM 35,000 - 75,000



15 AWANG DAMIT AHMAD

BELATAK RAPUH, 2010

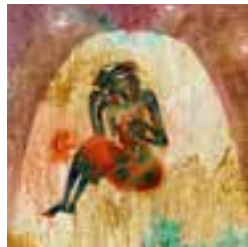
Mixed media on canvas
91 x 91 cm
RM 35,000 - 68,000



16 AWANG DAMIT AHMAD

**GARIS MEGA "HANYA DESIR ANGIN...
BIARKAN", 2018**

Mixed media on canvas
91 x 91 cm
RM 35,000 - 68,000



17 SYED THAJUDEEN

THE COUCH OF LOVE, 1997

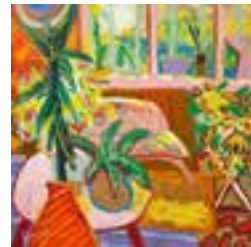
Oil on canvas
59 x 59 cm
RM 12,000 - 25,000



18 RAFIEE GHANI

ORIENTAL SHADES I, 1998

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



19 RAFIEE GHANI

ORIENTAL SHADES IV, 1998

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



20 RAFIEE GHANI

ON THE COAST, 1996

Oil on canvas
67 x 85 cm
RM 10,000 - 12,000



21 RAFIEE GHANI

PAHLAWAN, 2007

Oil on canvas
101 x 75 cm
RM 8,000 - 15,000



22 RAFIEE GHANI

THE WAIT

Oil on canvas
122 x 122 cm
RM 8,000 - 15,000



23 MOHD RADUAN MAN

SKY POEMS, 2011-2015

Oil on linen
103 x 207 cm
RM 18,000 - 22,000



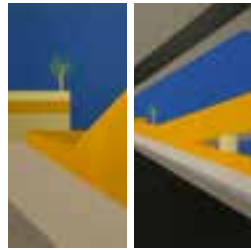
24 YUSOF MAJID

LOVE LANE (PENANG), 2018

Ink and charcoal on paper
80 x 135 cm
RM 3,500 - 7,000

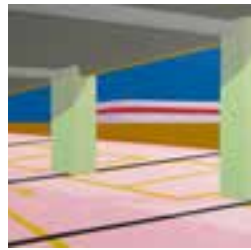


Lot. 13, Yong Mun Sen, Pagoda In A Park, 1947 (Kek Lok Si Temple, Penang)



25 MUHAMMAD IZZUDDIN BASIRON
THE PARK I & THE PARK II, 2023

Acrylic on canvas
61 x 61 cm (set of 2 artworks)
RM 3,000 - 7,000



26 MUHAMMAD IZZUDDIN BASIRON
P, 2023

Acrylic on canvas
92 x 152 cm
RM 4,000 - 9,000



27 KHALIL IBRAHIM
EAST COAST SERIES, 1970'S

Batik
87 x 70 cm
RM 90,000 - 160,000



28 CHUAH THEAN TENG, DATO
MOTHER AND CHILD, 1960'S

Batik
55 x 43.8 cm
RM 22,000 - 55,000



29 KWAN CHIN
RAMBUTAN SELLER, 2015

Batik
85 x 143 cm
RM 12,000 - 25,000



30 ISMAIL MAT HUSSIN
MENDING NETS, 2010

Batik
63 x 78 cm
RM 16,000 - 25,000



31 ISMAIL MAT HUSSIN
WAYANG KULIT, 2009

Batik
73 x 81 cm
RM 16,000 - 25,000



32 CHUAH SEOW KENG
ORANGE SUN OVER FISHING VILLAGE

Batik
60 x 155 cm
RM 3,500 - 5,500



33 M. SUKRI DERAHMAN
KASIHNYA IBU, 2022

Batik
120 x 145 cm
RM 8,000 - 12,000



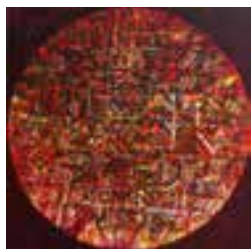
34 CHUAH SIEW TENG & YONG KHENG WAH
UNTITLED (PORTRAIT OF A WOMAN) & PENANG VILLAGE, 1970'S

Batik
88 x 59 cm & 57 x 107 cm (set of 2 artwork)
RM 2,500 - 3,500



35 AHMAD ZAKII ANWAR
LEGONG DANCERS, 2000

Acrylic on canvas
122 x 183 cm (diptych)
RM 80,000 - 160,000



36 NIZAR KAMAL ARIFFIN
DALANG SERIES: SIRI DUNIA BERBISIK 2, 2015

Acrylic on canvas
122 x 122 cm
RM 15,000 - 30,000



Lot. 27, Khalil Ibrahim, East Coast Series, 1970's



37 NIZAR KAMAL ARIFFIN
MASK SERIES, 2009

Acrylic on canvas
100 x 75 cm
RM 3,500 - 5,000



38 SUZLEE IBRAHIM
MEMORY XI-MOVEMENT SERIES, 2005

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



39 JALAINI ABU HASSAN
ORGANICAL SUBSTANCE
(SERIES 5), 1996

Mixed media on paper
111 x 76 cm
RM 15,000 - 35,000



40 JALAINI ABU HASSAN
BANANA BEAT # 2, 1997

Mixed media on paper
101 x 67 cm
RM 12,000 - 25,000



41 JIMMY ONG
MOON GARDEN, 1994

Charcoal on paper
150 x 126 cm
RM 22,000 - 45,000



42 JIMMY ONG
STUDY OF OLD MASTERS
"MICHELANGELO"

Charcoal on paper
31.5 x 24 cm (set of 3 artworks)
RM 12,000 - 25,000



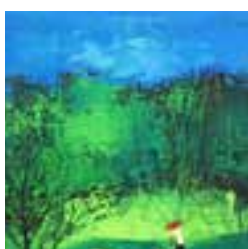
43 CHEONG SOO PIENG
FISHING VILLAGE, 1960

Oil on board
50 x 70 cm
RM 190,000 - 250,000



44 SIEW HOCK MENG
LAZINESS, 1986

Oil on canvas
48 x 63 cm
RM 38,000 - 75,000



45 TAY BAK KOI
DOWN STREAM, 1970'S

Oil on board
30.5 x 25.5 cm
RM 8,000 - 16,000



46 TAY BAK KOI
SUNSET, 1970'S

Oil on board
25.5 x 30.5 cm
RM 8,000 - 16,000



47 LIM CHENG HOE
VILLAGE IN THE FOREST,
SINGAPORE, 1972

Watercolour on paper
37 x 50 cm
RM 12,000 - 25,000



48 LIM CHENG HOE
THE SOLITARY SAMPAN, 1969

Watercolour on paper
33 x 42 cm
RM 12,000 - 25,000



Lot. 48, **Lim Cheng Hoe**, *The Solitary Sampan*, 1969



49 CHUA MIA TEE
THE BELL, CIRCA 1980'S

Watercolour on paper
30 x 40 cm
RM 4,000 - 8,000



50 ONG KIM SENG
SHOP ALLEY, CHINATOWN SINGAPORE

Watercolour on paper
27 x 36 cm
RM 6,000 - 12,000



51 ONG KIM SENG
SINGAPORE CHINATOWN, TERENGGANU STREET MARKET, 1982

Watercolour on paper
50 x 71 cm
RM 12,000 - 25,000



52 TAY CHEE TOH
TWO LOVERS, MALAYSIA, 1968

Ink and gouache on rice paper
96 x 46 cm
RM 6,000 - 12,000



53 EARL LU
PINK ROSES

Chinese ink and watercolour on paper
65 x 39 cm
RM 2,500 - 3,500



54 LYE YAU FATT
TWO SISTERS BY THE RIVER, 1984

Oil on canvas
83 x 83 cm
RM 20,000 - 35,000



55 HAN SNEL
BALI, 1981

Acrylic on board
60 x 66 cm
RM 8,000 - 12,000



56 LEE MAN FONG
"PORTRAIT OF A BALINESE LADY" BALI, 1954

Pastel on paper
45 x 61 cm
RM 50,000 - 90,000



57 YOSHITOMO NARA
COSMIC GIRL (EYES OPEN), 2008

Offset lithographic poster printed in colours on wove, from the edition of 500
72 x 52 cm
RM 25,000 - 45,000



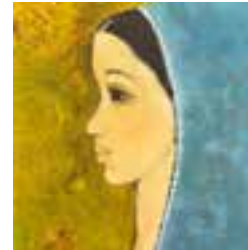
58 JEAN DUFY
BOUQUET DE FLEURS, 1920

Pencil and watercolour on paper laid down on board
56.8 x 46.3 cm
RM 75,000 - 130,000



59 CHUANG CHE
AUGUST, 1967

Oil on collage on canvas
87 x 244 cm
RM 150,000 - 280,000



60 NGUYEN TRUNG
THE LADY, 2007

Oil on canvas
40 x 30 cm
RM 45,000 - 90,000



Lot. 58, **Jean Dufy, Bouquet De Fleurs, 1920**



61 DANG XUAN HOA
OBJECTS IN MY HOUSE, 1995

Oil on linen
59.7 x 80.6 cm
RM 25,000 - 45,000



62 DINH QUAN
CHARMING GIRL

Lacquer on wood
75 x 65.5 cm
RM 5,000 - 9,000



63 VU CAO DAM
UNTITLED, 1970
(EDITION 74 OF 150)

Etching on paper
66 x 51 cm
RM 2,500 - 5,000



64 GEORGE KEYT
UNTITLED, 1965

Oil on canvas and paper
55 x 51 cm
RM 3,000 - 7,000



65 GEORGE KEYT
UNTITLED, 1943

Oil on canvas and paper
37 x 29 cm
RM 3,000 - 7,000



66 GEORGE KEYT
SEATED NUDE WITH FLOWERS, 1982

Gouache on card
63 x 37 cm
RM 8,000 - 12,000



67 GEORGE KEYT
SEATED NUDE, 1982

Gouache on card
63 x 37 cm
RM 8,000 - 12,000



68 SJAFRI
ABSTRACT, 2006

Acrylic on canvas
28 x 28 cm (set of 4 artworks)
RM 2,500 - 5,000



69 SOON LAI WAI
MOONLIGHT SONATA, 2014

Mixed media on canvas
76 x 76 cm
RM 2,500 - 5,000



70 LEE WENG FATT
JALAN LEBU PASAR KL, 2003

Oil on canvas
25 x 55 cm
RM 3,000 - 7,000



71 LEE WENG FATT
**KAMPONG HOUSE SERIES:
BAGAN SERAI II, 2003**

Acrylic on canvas
54 x 79 cm
RM 6,000 - 9,000



72 PETER LIEW
HUTTON LANE I, 2012

Oil on canvas
122 x 92 cm
RM 20,000 - 45,000



Lot. 61, **Dang Xuan Hoa**, *Objects in My House*, 1995



73 CHIA YU CHIAN
FRENCH COTTAGE, 1966

Oil on board
60 x 46 cm
RM 18,000 - 32,000



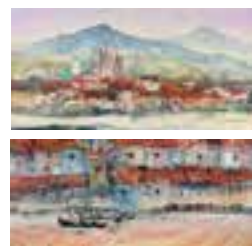
74 CHIA YU CHIAN
COLOSSEUM, ROME

Chinese ink and watercolour on paper
37 x 51 cm
RM 3,000 - 5,500



75 JEHAN CHAN
**HOUSE ON STILTS,
BLUE WATERSCAPE, 1984**

Mixed media on paper
57 x 77 cm
RM 5,000 - 12,000



76 JEHAN CHAN
**CITY BY THE RIVER 1984 &
BOAT, PORT II 1984**

Mixed media on paper
25 x 25 cm (set of 2 artworks)
RM 2,800 - 7,000



77 YAP CHIN HOE
**THE KING AND HIS CONCUBINES,
2003**

Acrylic on canvas
102 x 77 cm
RM 6,500 - 9,500



78 ERIC QUAH
**BERLIN WALL NO.7, 1993,
& BERLIN WALL NO.8, 1993**

Mixed media and collage on paper
12 x 35 cm (set of 2 artworks)
RM 5,000 - 12,000



79 ERIC QUAH
**BREAKING (BERLIN WALL), 1993,
MAKE LOVE NOT WALL, 1993**

Mixed media and collage on paper
12 x 35 cm (set of 2 artworks)
RM 5,000 - 12,000



80 ANTHONIE CHONG
MALE POTRAIT, 1995

Oil on canvas
37 x 51 cm
RM 2,500 - 3,000



81 LEE JOO FOR
A BIRD WHISPERS, 1984

Mixed media on paper
38 x 48 cm
RM 2,500 - 5,000



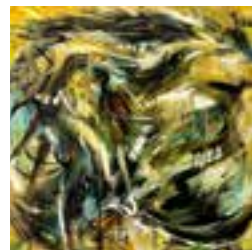
82 MOHD HOESSEIN ENAS, DATUK
**PORTRAIT OF A
MALAY WOMAN, 1963**

Oil on board
73 x 54 cm
RM 40,000 - 70,000



83 MOHD HOESSEIN ENAS, DATUK
**PORTRAIT OF A
MALAY MAN, 1964**

Oil on canvas
60 x 49.5 cm
RM 26,000 - 45,000



84 YUSOF GHANI, DATUK
BIRING SERIES XI, 2006

Oil on canvas
122 x 91 cm
RM 95,000 - 160,000



Lot. 83, Mohd Hoessein Enas, Datuk, Portrait of a Malay Man, 1964



85 YUSOF GHANI, DATUK

SEGERAK SERIES: PLAYERS, 2006

Charcoal and acrylic on linen
127 x 96 cm
RM 60,000 - 120,000



86 AWANG DAMIT AHMAD

GARIS MEGA "AKU AKAN TERUS BERTAHAN", 2016

Mixed media on canvas
183 x 183 cm
RM 110,000 - 180,000



87 AWANG DAMIT AHMAD

GARIS MEGA "TRIBUTE...", 2016

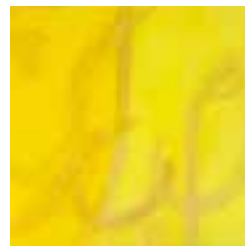
Mixed media on canvas
183 x 183 cm
RM 110,000 - 180,000



88 IBRAHIM HUSSEIN, DATUK

FIGURES IN LANDSCAPE, 1974

Acrylic on canvas
51 x 62 cm
RM 160,000 - 280,000



89 SYED AHMAD JAMAL, DATUK

AL-MUBARAK, 2008

Acrylic on board
51 x 81 cm
RM 70,000 - 140,000



90 KHOO SUI HOE

RED RIVER, 2011

Oil on canvas
177 x 244 cm
RM 220,000 - 400,000



Lot. 85, Yusof Ghani, Datuk, Segerak Series: Players, 2006

1

KHALIL IBRAHIM
B. Kelantan, 1934 - 2018
East Coast Fishermen Series, 1989
Watercolour on paper 12 x 16 cm
Private Collection, Kuala Lumpur
Signed and dated "Khalil '89" on lower right

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 (1989) 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, 1997
Watercolour on paper 27 x 37 cm

Private Collection, Kuala Lumpur
Signed and dated "Khalil Ibrahim '97" on lower right

RM 3,000 - 7,500



This painting, entitled East Coast Fishermen, 1997, is a result of Khalil Ibrahim's drawing and observation. It focuses and portrays the hardworking lives of ordinary people in an East Coast village. The artist's enigmatic and stylised fishermen and the beach using watercolour on paper was a homage to his strong connection and love for the land of his origin. Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. Thereafter, he became a full time artist until his death. He held solo and group exhibitions in Malaysia, Singapore, Indonesia and Switzerland, with most of his works centred around figures and were heavily influenced by east coast fishermen and women.

3

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series, 1995
Watercolour on paper 27 x 37 cm

Private Collection, Kuala Lumpur
Signed and dated "Khalil Ibrahim '95" on lower right

RM 3,000 - 7,500



Khalil Ibrahim's East Coast Fisherman is a series of artworks that captures the essence of life along Malaysia's eastern coastline. Renowned for his ability to portray the daily struggles and resilience of fishermen, Khalil's works often depict these individuals in their natural habitat, surrounded by the sea and their traditional boats. His pieces are characterized by a raw, authentic style that reflects the simplicity and beauty of the coastal communities that evokes the familiar spirit of Khalil Ibrahim's beloved East Coast.

4

YUSOF GHANI, DATUK

B. Johor, 1950

Siri Tari, 1992

Mixed media on paper 26 x 26 cm

Private Collection, Kuala Lumpur

Signed and dated "YG '92" on lower right.

RM 3,500 - 7,000

In Datuk Yusof Ghani's *Siri Tari* (1992), the composition dissolves the human anatomy into a flurry of abstract, energetic brushstrokes, where skeletal lines and frenetic gestures evoke the rhythmic yet turbulent nature of dance. Dominated by a muddy palette of deep blues, ochres, and muted greens, the piece is punctuated by sharp, fiery bursts of orange and red that hint at a passionate, inner friction. Through these aggressive, layered marks and swirling lines, Ghani transforms the traditional dance into a powerful allegory for struggle, survival, and the profound social anxieties of contemporary life.



5

ENG TAY

B. Kedah, 1947

Woman in Chia, 1980

Etching on paper (A/P) 32 x 32 cm

Private Collection, Kuala Lumpur

Signed and dated on lower right. Title "Woman in Chia" written on lower center

RM 3,000 - 5,500

This etching belongs to a period when Tay, having trained at The Art Students League of New York, began to fuse his Southeast Asian heritage with modern graphic sensibilities. The figures, gently abstracted yet emotionally resonant, convene in a harmonious composition that reflects the artist's enduring themes of family, music, and human connection.

Eng Tay is a Malaysian born artist known for his poetic, dreamlike paintings, etchings, and sculptures. His style often captures tender human interactions, family scenes, village life, and gentle expressions of intimacy, with soft colour palettes and a somewhat nostalgic, storybook quality. His figures tend to be simplified, almost stylized, conveying emotion through composition and body language rather than detailed realism.

"Woman in Chia," 1980, fits into his early career phase, during which he was exploring themes of cultural identity, memory, and the human bond.



6

IBRAHIM HUSSEIN, DATUK

B.Kedah, 1936 - 2009

Sports Series, 1986 (Edition 41 of 200)

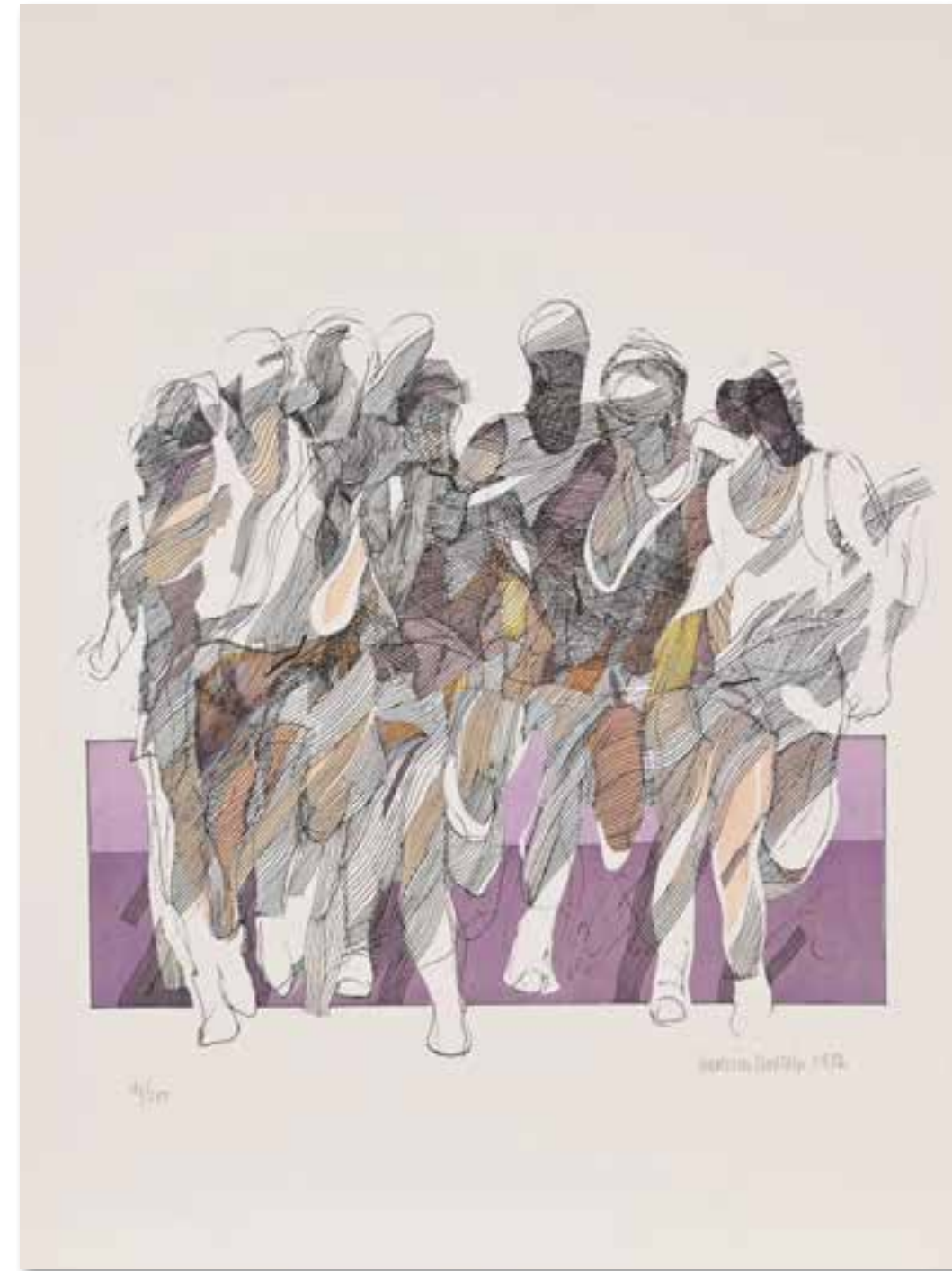
Offset lithograph 60 x 46 cm

Private Collection, Singapore

Signed and dated "Ibrahim Hussein 1986" on lower right

RM 10,000 - 20,000

An international icon and one of Malaysia's most legendary modern masters, Kedah born Datuk Ibrahim Hussein revolutionized the contemporary art scene with his unique invention of "Prismatic Expressionism" a signature technique blending intricate, rhythmic line work with a fluid, luminous sense of space. His profound ability to capture dynamic energy and human striving is brilliantly showcased in his 1986 print work, Sports Series (Edition 41/200), created during a momentous period when he was heavily engaged in celebrating the universal spirit of athleticism and motion. Moving away from static representation, Ibrahim Hussein utilizes his masterly control of clean, sweeping lines and a vibrant, balanced palette to distill the pure essence of human speed, agility, and endurance into a series of flowing, abstract gestures. Rather than depicting a specific athlete or event, the composition captures the breathless, kinetic momentum of bodies in peak physical harmony, where form and movement seamlessly blur into one another. The carefully structured linework creates a vibrating, prismatic tension across the surface, mirroring the intense focus and euphoric energy of competition. By balancing sharp graphic precision with a deeply poetic sense of freedom, Sports Series stands as a captivating testament to Ibrahim Hussein's visionary genius, transforming the raw power of athletic triumph into a timeless, universal monument of rhythm and grace.



7

IBRAHIM HUSSEIN, DATUK
B.Kedah, 1936 - 2009
Sports Series, 1986 (Edition 41 of 200)
Offset lithograph 60 x 46 cm
Private Collection, Singapore
Signed and dated "Ibrahim Hussein 1986" on lower right

RM 10,000 - 20,000



8

YUSOF GHANI, DATUK

B. Johor, 1950

Siri Segerak, 2005

Mixed media on canvas 51 x 26 cm

Private Collection, Kuala Lumpur

Signed and dated "YG '05" on lower right

RM 5,000 - 12,000

Born in Johor in 1950, Datuk Yusof Ghani's artistic trajectory was profoundly reshaped during his studies in the United States, where the visceral, distorted brushwork of American Abstract Expressionists like Willem de Kooning inspired him to fuse Western stylistic freedom with Southeast Asian dynamism. This lifelong exploration evolved brilliantly into his 2005 collection, the Segerak series, which marks a mature consolidation of his earlier themes of human movement. Shifting from the frantic, fragmented chaos of his earlier works, Segerak features more fluid, interconnected, and monolithic human forms that flow together in a harmonious yet powerful momentum. Through sweeping, expressive lines and a vivid palette of rich ochres with hues of yellows and reds, Ghani treats the canvas as a unified field of energy, capturing the resilience, collective strength, and block like structural grace of the human spirit in motion.



9

RAFIEE GHANI

B. Kedah, 1962

Trees, 2010

Mixed media on paper 87.5 x 54 cm

Private Collection, Kuala Lumpur

Signed, dated and titled "Rafiee Ghani 2010 'Trees'" on upper left

RM 3,000 - 7,500

Born in Kulim, Kedah in 1962, Rafiee Ghani is one of Malaysia's most prominent fine artists. He started learning art at the De Virge Academie Voor Bildende Kunst at The Hague in the Netherlands before he continued his studies at Institute Teknologi MARA in Dungun. It was in Europe that Rafiee gained his inspiration and exposure in art where he visited all the great spaces and museums. Consequently, Rafiee drew his inspirations through old masters like Vincent Van Gogh and Henri Matisse and their works. Aesthetics form an important part of Rafiee's paintings where he uses balance and composition to their fullest potential, often producing artwork, which are both aesthetically pleasing and artistic.



10

RAFIEE GHANI

B. Kedah, 1962

Red Clouds, 2007

Mixed media on paper 88 x 118 cm

Private Collection, Kuala Lumpur

Titled 'red clouds', signed 'Rafiee Ghani' and dated '2007' on lower edge of paper

RM 2,500 - 4,000

For Rafiee Ghani, it's all about the mood. It is about feelings. Take for example, he has said that he does not merely paint melons or mangoes, he paints his "feelings" about them. "I am using juxtaposition of forms and colours to bring about that mood in an enclosed space. Having delicate and beautiful things so close, we tend to overlook it. I want to rearrange it. Make it more visible and so that we can stop and look around us." When we look at Rafiee Ghani's paintings, we may notice quite a few things about him and his artworks. There is the love for the environment, and the passionate love for colour and that he looks at the world very differently. Both the colour and abstraction result in a hypnotising piece that beckons the viewer to dissect the narration behind it, trying to understand it and at the same time, change our view of what nature truly is like through Rafiee Ghani's works.





11

A.B. IBRAHIM

B. Kedah, 1925 - 1977

Paddy Field, 1960's & Junk, 1960's

Watercolour on paper 27 x 38 cm (set of 2 artworks)

Private Collection, Canada

Signed "A.B.Ibrahim" on lower right

RM 2,500 - 5,000



Born in Kedah in 1925, A.B. Ibrahim was a pioneering, largely self taught master of Malaysian watercolour painting who became a founding member of the influential Wednesday Art Group, dedicating his career to immortalizing the serene, idyllic essence of the Malayan countryside. His technical brilliance is perfectly captured in his nostalgic 1960s works, Paddy Field and Junk, which exemplify his extraordinary ability to manipulate light, water, and transparency. In Paddy Field, he uses delicate, luminous washes of soft greens and earthy tones to evoke the tranquil, humid atmosphere of Kedah's rural landscape, celebrating the quiet rhythm of agrarian life. Meanwhile, his Junk scenes showcase a masterclass in maritime atmosphere, using fluid wet-on-wet watercolour strokes to balance the sturdy, detailed form of a traditional sailing vessel against a vast, atmospheric expanse of sea and sky. Together, these pieces stand as poetic, romanticized historical records of a bygone era, defined by Ibrahim's hallmark romantic lyricism and deep spiritual connection to his homeland.

12

YONG MUN SEN

B. Sarawak, 1896 - 1962

A Malayan Kampong, Penang, 1947

Watercolour on paper 27 x 38 cm

Private Collection, Kuala Lumpur

Signed and dated "M.S. '47" on lower left

RM 4,500 - 12,000

Born in Sarawak in 1896, Yong Mun Sen is widely revered as the Father of Malaysian Watercolour Painting, having profoundly shaped the nation's early art landscape by co-founding the Penang Chinese Art Club and infusing traditional Chinese landscape sensibilities with Western impressionistic techniques. This brilliant, cross-cultural approach is beautifully epitomized in his 1947 masterpiece, *A Malayan Kampong, Penang*, a work that masterfully captures the essence of post-war rural Malaya. Moving away from rigid realism, Mun Sen utilizes rapid, calligraphic brushstrokes and a highly economical use of fluid, transparent washes to depict a traditional village scene. By cleverly leaving unpainted areas of the paper to act as ambient, tropical light, he brings a luminous immediacy to the thatched dwellings and swaying coconut palms, transforming a simple coastal settlement into a timeless, poetic reflection of early Malaysian identity.



13

YONG MUN SEN

B. Sarawak, 1896 - 1962

Pagoda in A Park, 1947 (Kek Lok Si Temple, Penang)

Watercolour on paper 54 x 48 cm

Private Collection, Kuala Lumpur

Signed and dated lower left. Extension Exhibitions Department
Cleveland Museum of Art. Note Design for a poster 'Malayan
Rubber-Second to None'

RM 18,000 - 35,000

Widely revered as the Father of Malaysian Watercolour Painting, Sarawak born artist Yong Mun Sen pioneered a distinct visual language that brilliantly merged traditional Chinese ink aesthetics with Western watercolour techniques. His masterful command of the medium shines in his exquisite 1947 work, *Pagoda in A Park*, painted during a critical post war period of cultural reflection and artistic rebuilding in Malaya. In this piece, Mun Sen employs his signature fluid, minimalist brushstrokes and a delicate, atmospheric wash to capture the elegant structure of the pagoda nestled within a serene landscape. By leaving strategic areas of the paper untouched, a direct nod to the Chinese concept of *liubai*, he allows the composition to breathe, beautifully capturing the soft, tropical light and a profound sense of spiritual stillness that elevates a local landmark into a timeless masterpiece of early Malaysian modernism.



14

YUSOF GHANI, DATUK

B. Johor, 1950

Segerak Series: Pursuit No. 5, 2004
Charcoal and acrylic on canvas 93 x 69 cm

Private Collection, Kuala Lumpur

Titled, signed and dated "Segerak" on lower left corner and "Yusof Ghani '04" on lower right corner. Illustrated on page 75 of the Malaysian Contemporary Art Book - Aliya and Farouk Khan Collection published in 2010.

RM 35,000 - 75,000

A prominent figure in Southeast Asian contemporary art, Johor born master Datuk Yusof Ghani forged a groundbreaking style by infusing the visceral, energetic brushwork of American Abstract Expressionism with the dynamic realities of his homeland. This lifelong exploration found a particularly urgent momentum in his 2004 masterpiece, Pursuit No. 5, an integral piece from his celebrated Segerak Series. True to its title, the artwork captures a breathless sense of chasing or striving, translating human ambition and forward drive into an intense visual rhythm. Rather than the isolated, frantic panic of his earlier series, Ghani utilizes sweeping, continuous brushstrokes and a contrast of charcoal and acrylic palette to weld his abstract figures into a singular, rushing torrent of energy. By layering bold gestural lines that blend individual bodies into a unified force, Pursuit No. 5 stands as a powerful testament to collective human resilience, determination, and the unstoppable momentum of the shared spirit.



15

AWANG DAMIT AHMAD

B. Sabah, 1956

Belatak Rapuh, 2010

Mixed media on canvas 91 x 91 cm

Private Collection, Kuala Lumpur

Artist Name: Awang Damit Ahmad, Title: Belatak Rapuh,
Medium: Mixed media on canvas, Size: 91 x 91 cm, Year:
2010 written and signed on the verso by the artist

RM 35,000 - 68,000

Widely regarded as a towering figure in Malaysian abstract expressionism, Sabah born master Awang Damit Ahmad is renowned for his raw, tactile canvases that interweave personal memories of rural life with profound commentary on human vulnerability. This intense, soul searching philosophy is brilliantly captured in his 2010 work, *Belatak Rapuh*, an evocative piece from his celebrated *Payarama* series. Foregoing literal representation, Awang Damit Ahmad builds a heavily encrusted, weathered topography using thick mixed media layers, aggressive gestural strokes, and a gritty, earth driven palette that mirrors the fragile state of traditional agrarian communities. The title, evoking a brittle or fragile harvesting basket, serves as a poetic metaphor for the slow erosion of indigenous heritage under the weight of modern progress. By balancing a fierce, instinctive painterly energy with deep cultural nostalgia, *Belatak Rapuh* stands as a powerful testament to Awang Damit Ahmad's ability to turn elemental, abstract forms into a universal meditation on resilience and decay.



16

AWANG DAMIT AHMAD

B. Sabah, 1956

Garis Mega "Hanya Desir Angin...Biarkan", 2018

Mixed media on canvas 91 x 91 cm

Private Collection, Kuala Lumpur

Name, title, medium, dimensions , year and signature on the verso. Has a label from Segaris Art Center on the verso.

RM 35,000 - 68,000

Garis Mega "Hanya Desir Angin... Biarkan", is an explosive emotive piece from Awang Damit Ahmad's celebrated Garis Mega series. Using a heavily textured, mixed media surface, aggressive gestural brushwork, and a dramatic, storm driven palette, Awang Damit creates a powerful sense of atmospheric tension. The subtitle translating to "Only the rustle of the wind... let it be" suggests a poignant acceptance of nature's unpredictable forces and the inevitable passage of time. By balancing a fierce, instinctive painterly energy with a quiet, philosophical introspection, Garis Mega "Hanya Desir Angin... Biarkan" stands as a captivating visual meditation on human resilience, vulnerability, and the sublime power of the natural world.



17

SYED THAJUDEEN

B. India, 1943

The Couch of Love, 1997

Oil on canvas 59 x 59 cm

Private Collection, Kuala Lumpur

Signed and dated "Syed Thajudeen '97" on lower left

RM 12,000 - 25,000

His distinctive style and romantic treatment of his subject matter are influenced by the Indian medieval paintings of Rajasthan and of the Mughal as well as the traditional visual arts integral connection with literature, music, dance, sculpture and philosophy. It is evident from Syed Thajudeen's paintings that more than 40 years as an artist has given Syed Thajudeen the subtlety and reach, indicative of a master painter and has further enhanced the reputation of his works as an integral element of Malaysian art. Syed Thajudeen's works decorate the walls of the National Art Gallery of Malaysia, Singapore Art Museum, corporate buildings and many private homes in Malaysia and abroad.



18

RAFIEE GHANI

B. Kedah, 1962

Oriental Shades I, 1998

Oil on canvas 90 x 99 cm

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

RM 12,000 - 25,000

Recognized as one of Malaysia's most influential contemporary colourists, Kedah born master Rafiee Ghani is renowned for turning everyday environments into vibrant, semi abstract sanctuaries of pure feeling. This distinct talent for capturing atmosphere shines through beautifully in his 1998 work, Oriental Shades I & IV, a masterful study of light, warmth, and memory. Dissolving rigid forms into a cascade of fluid, energetic brushwork, Rafiee employs an intensely saturated, sun drenched palette to distill the exotic spirit of an Eastern interior. Rather than focusing on literal objects, he plays with the rhythmic interplay of deep shadows and ornamental patterns, enveloping the viewer in a space that feels deeply personal yet lingering with mystery. By balancing uninhibited painterly freedom with an inviting, nostalgic charm, Oriental Shades I & IV serves as a captivating visual journey, transforming a static interior into a timeless, sensory celebration of culture and comfort.



19

RAFIEE GHANI

B. Kedah, 1962

Oriental Shades IV, 1998

Oil on canvas 90 x 99 cm

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

RM 12,000 - 25,000



20

RAFIEE GHANI

B. Kedah, 1962

On The Coast, 1996

Oil on canvas 67 x 85 cm

Private Collection, Kuala Lumpur

Signed on lower center

RM 10,000 - 12,000



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

21

RAFIEE GHANI

B. Kedah, 1962

Pahlawan, 2007

Oil on canvas 101 x 75 cm

Private Collection, Kuala Lumpur

Titled, signed and dated "Pahlawan, Rafiee Ghani, 2007" along the bottom edge of painting

RM 8,000 - 15,000

"Pahlawan" (Hero) by Rafiee Ghani is a fascinating masterpiece because it eschews the traditional image of a hero such as an armed warrior and instead utilizes the figures of children. There are two children depicted. The older child stands in the background with arms outstretched as if protecting, while the smaller child stands in the foreground with a more relaxed and naive posture. Here, heroism is not about war, but about courage in simplicity and responsibility. Through this painting, Rafiee Ghani conveys that true heroism exists in everyday love and responsibility. An older brother protecting his younger sibling is the purest form of a hero in the context of humanity. The use of vibrant colours also demonstrates that a hero's struggle does not necessarily have to be dark and grim; it can be something beautiful and filled with hope.



22

RAFIEE GHANI

B. Kedah, 1962

The Wait

Oil on canvas 122 x 122 cm

Private Collection, Kuala Lumpur

Signed and titled "Rafiee Ghani, The Wait" on upper edge of painting

RM 8,000 - 15,000

A master colourist and one of Malaysia's celebrated contemporary painters, Rafiee Ghani has built a distinguished career around the emotional power of colour, composition, and memory. His works often transform everyday objects and intimate domestic settings into poetic meditations on human experience, employing richly layered surfaces and luminous palettes that have become his artistic signature.

In *The Wait*, Rafiee distils an ordinary scene into a profound psychological landscape. A solitary blue chair and table, crowned by a vase of flowers, occupy a vast expanse of golden ochre beneath an immense field of crimson red. The sparse arrangement evokes a sense of anticipation and quiet contemplation, while the absence of a human figure heightens the emotional resonance of the work. The viewer is invited to imagine the unseen presence that has just departed or has yet to arrive. Executed with confidence and lyrical restraint, *The Wait* exemplifies Rafiee Ghani's enduring fascination with colour as an emotional language. The painting stands as a compelling example of the artist's mature practice, where simplicity of subject matter yields remarkable psychological and visual richness.



23

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 18,000 - 22,000

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 skillful 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, metaphor, an ever shifting expanse that invites introspection and quiet reverie.



24

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 3,500 - 7,000



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, 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.



25

MUHAMMAD IZZUDDIN BASIRON

B. Selangor, 1994

The Park I & The Park II, 2023

Acrylic on canvas 61 x 61 cm (set of 2 artworks)

Private Collection, Kuala Lumpur

Artist name, title, medium, dimensions and date written on verso

RM 3,000 - 7,000



Muhammad Izzuddin Basiron is a notable contemporary Malaysian artist whose work explores themes of identity, culture, and social commentary through various mediums, including painting, installation, and multimedia art. Born in Selangor, Izzuddin draws inspiration from his rich cultural heritage and the complexities of modern life, often reflecting on the interplay between tradition and contemporary society. Izzuddin's artistic style is characterized by bold colours, intricate patterns, and a dynamic approach to form. Izzuddin's work frequently incorporates elements of abstraction, allowing him to convey deeper emotional and conceptual messages. By utilizing familiar symbols and motifs from Malaysian culture, he engages viewers in a dialogue about cultural identity and belonging in an increasingly globalized world.

26

MUHAMMAD IZZUDDIN BASIRON

B. Selangor, 1994

P, 2023

Acrylic on canvas 92 x 152 cm

Private Collection, Kuala Lumpur

Artist name, title, medium, dimensions and date written on verso

RM 4,000 - 9,000

Emerging as one of the most promising voices in contemporary Malaysian art, Muhammad Izzuddin Basiron has developed a distinctive visual language rooted in his fascination with urban landscapes, architecture, and the transformative effects of modernisation. A graduate of Universiti Teknologi MARA (UiTM), the Selangor born artist is known for translating the complexities of the built environment into vibrant geometric compositions that balance structure with imagination. His growing reputation was further cemented when he was recognised among the 13 Best Artists in the Malaysia Emerging Artist Award (MEAA).

Created in 2023, P belongs to a significant period in the artist's development, coinciding with his increasing exploration of abstraction and spatial reconstruction. Exhibited as part of The Project Room showcase at KL Lifestyle Art Space, the work exemplifies Basiron's ongoing investigation into form, place, and visual memory. What distinguishes Basiron's practice is his ability to merge the precision of geometry with the emotive power of colour. In P, the canvas becomes a site where structure and spontaneity coexist, revealing the artist's fascination with both the physical realities and psychological impressions of contemporary spaces. The result is a work that transcends representation, offering instead an evocative meditation on the visual language of modern life.



27

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series, 1970's

Batik 87 x 70 cm

Private Collection, Singapore

Signed "Khalil Ibrahim" on lower left

RM 90,000 - 160,000

Khalil Ibrahim graduated from the prestigious St. Martin's School of Art & Design, United Kingdom in 1964. The 'East Coast Ladies', is yet another masterpiece that will render aficionados in awe. This batik work immediately oozes a simple charm to it and one can't help but smile looking at it. A muted background is used here to shed light on the Malay women. In a typical Khalil manner, the artist granted his subjects with fluid motion, signifying the femininity and grace of women.

The vibrant gold palette, depth and feeling it possesses allows spectators to see through Khalil eyes, transporting them to simpler times in the East Coast where the ladies are clad in kebaya and sarongs, tending to their daily chores. Khalil and his prodigal batik works are unfailing in hitting outstanding prices, this is evident with 'Abstract, 1996', in KLAS Art Auction January 2014 which sold for RM132,000.



28

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Mother and Child, 1960's

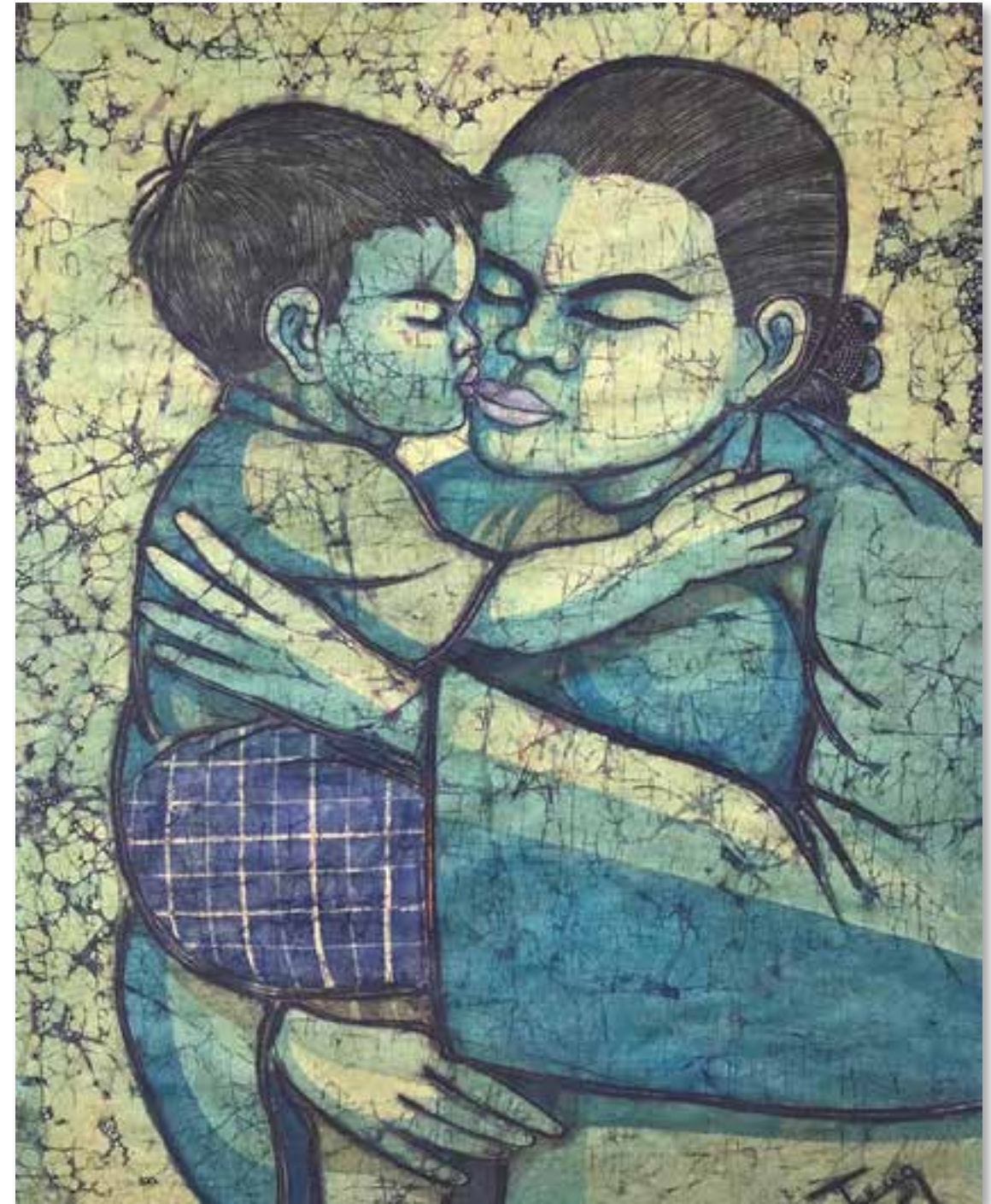
Batik 55 x 43.8 cm

Private Collection, Singapore

Signed "Teng" on lower right

RM 22,000 - 55,000

Dato' Chuah Thean Teng is a renowned Malaysian artist, known for his striking batik paintings. His "Mother and Child" series is one of his most iconic works, which is characterised by its tender and emotional depiction of the bond between a mother and her child. The series features a variety of compositions, but all of them depict the intimate relationship between a mother and her child in a serene and peaceful setting. The mother is often shown holding her child close, with a look of love and tenderness on her face. The child, on the other hand, is shown with a look of contentment and trust in the mother. This artwork was previously sold at Bonhams.





Lot. 29, **Kwan Chin**, *Rambutan Seller*, 2015

29

KWAN CHIN

B. Kuala Lumpur, 1946

Rambutan Seller, 2015

Batik 85 x 143 cm

Private Collection, Kuala Lumpur

Signed and dated "Kwan Chin '15" on center right

RM 12,000 - 25,000

Renowned for his vibrant, nostalgic celebrations of local pastoral life, Kuala Lumpur born artist Kwan Chin has carved an indelible legacy in Malaysian art through his signature, highly stylized depictions of everyday cultural scenes. This joyous dedication to rural narratives is beautifully captured in his 2015 work, Rambutan Seller, which serves as a warm, affectionate tribute to traditional local trade. Utilizing his distinctive batik inspired aesthetic, characterized by bold, flowing outlines and a brilliantly vivid palette, Kwan Chin transforms a common street side encounter into a rich tapestry of community life. Rather than a static portrait, the composition bursts with a rhythmic, graphic energy, masterfully grouping the figures and the overflowing baskets of bright red fruit into a harmonious visual feast. By balancing a playful, illustrative charm with a deep reverence for heritage, Rambutan Seller stands as a captivating testament to Kwan Chin's ability to extract extraordinary beauty from ordinary moments, encapsulating the enduring warmth, abundance, and spirit of Malaysia.



30

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

Mending Nets, 2010

Batik 63 x 78 cm

Private Collection, Kuala Lumpur

Signed and dated "Ismail Mat Hussin 2010" on lower right

RM 16,000 - 25,000

A celebrated master of Malaysian batik art, Ismail Mat Hussin is renowned for his vivid depictions of East Coast village life and cultural traditions. Throughout his career, he transformed everyday scenes into enduring visual records of Malaysia's heritage, capturing the spirit and resilience of local communities.

This 2010 batik painting portrays fishermen gathered around their nets along the shoreline, engaged in the communal labour that has sustained coastal communities for generations. The intricate web of nets dominates the composition, drawing attention to the themes of cooperation, diligence, and shared livelihood. Traditional fishing boats in the background further anchor the scene within Kelantan's maritime culture.

Rendered in Ismail's characteristic palette of earthy browns, ochres, and warm golden tones, the work showcases his mastery of the batik medium through its rich textures and delicate crackle effects. More than a documentary image, the painting is a tribute to the enduring traditions and collective spirit of Malaysia's fishing communities.



31

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 16,000 - 25,000

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.



32

CHUAH SEOW KENG
B. Kelantan, 1945
Orange Sun Over Fishing Village
Batik 60 x 155 cm
Private Collection, Kuala Lumpur
Signed "S.Keng" on lower right

RM 3,500 - 5,500



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.

33

M. SUKRI DERAHMAN

B. Kelantan, 1975

Kasihnya Ibu, 2022

Batik 120 x 145 cm

Private Collection, Kuala Lumpur

Signed and dated "M. Sukri Derahman 2022" on lower right

RM 8,000 - 12,000



An art teacher, M. Sukri Derahman was a protege of the late Ismail Mat Hussin, where he learned batik painting from. He has exhibited in City Art Gallery, Kuala Lumpur in the group exhibition 'Lambaian Kelantan' in 2015, and the Gelora Timur Exhibition in Dita Colour Gallery, Kuala Lumpur in 2016. Drawing from his heritage, Sukri's craftsmanship embodies the spirit of Malaysian artistry, blending vibrant colours and detailed patterns that reflect the natural world and local folklore.



34

CHUAH SIEW TENG & YONG KHENG WAH

B. Penang, 1944 / B. Penang, 1943 - 2017

**Untitled (Portrait of A Woman)
& Penang Village, 1970's**

Batik 60 x 155 cm & 57 x 107 cm (set of 2 artworks)

Private Collection, Canada

Signed "S.Teng" on lower left

Signed "Kheng Wah" on lower right

RM 2,500 - 3,500



A pioneer of Malaysian batik art, Chuah Siew Teng is celebrated for transforming the traditional medium into a sophisticated form of modern artistic expression. His works are distinguished by their poetic sensibility, graceful figures, and subtle interplay of colour and texture.

Portrait of a Woman depicts a contemplative female figure rendered in soft shades of blue, grey, and cream. Resting her head gently upon her hand, the subject exudes a sense of serenity and introspection. The translucent layers and delicate crackle effects characteristic of batik create an ethereal atmosphere, enhancing the painting's emotional depth.

Elegant and understated, this work exemplifies Chuah's mastery in capturing both the physical presence and inner spirit of his subjects, making it a compelling example of his enduring artistic legacy. This charming batik composition by Yong Kheng Wah captures the tranquil beauty of a traditional waterside village. Stilt houses rise above the water while sampans rest peacefully along the shoreline, evoking a way of life closely connected to Malaysia's coastal heritage.

35

AHMAD ZAKII ANWAR

B. Johor, 1955

Legong Dancers, 2000

Acrylic on canvas 122 x 183 cm (diptych)

Private Collection, Kuala Lumpur

Signed and dated "Ahmad Zakii Anwar 2000" on lower right

RM 80,000 - 160,000

Hailed as one of Southeast Asia's foremost contemporary realists, Johor born master Ahmad Zakii Anwar is celebrated for his command of psychological depth, precise draftsmanship, and his profound, spiritual exploration of the human form. This brilliant technical virtuosity and cultural reverence culminate in his striking 2000 work, *Legong Dancers*, a piece that beautifully captures the sacred essence of traditional Balinese dance. Painted with his signature dramatic chiaroscuro and rich, velvety textures, Zakii strips away any distracting theatrical backdrops to isolate the figures against a deep, enigmatic void, training the viewer's focus entirely on their intense concentration and poised anatomy. Rather than a mere superficial recording of a cultural performance, he utilizes subtle, luminous highlights to sculpt the dancers' elaborate costumes and serene facial expressions, capturing the breathless transition between the physical world and the spiritual realm. By balancing arresting realism with a quiet, meditative stillness, *Legong Dancers* stands as a powerful testament to Zakii's ability to paint the sublime, transforming a fleeting moment of ritual movement into a timeless monument of grace and inner dignity.



36

NIZAR KAMAL ARIFFIN
B. Pahang, 1964
Dalang Series: Siri Dunia Berbisik 2, 2015
Acrylic on canvas 122 x 122 cm
Private Collection, Kuala Lumpur
Signed "Nizar 2015" on lower center

RM 15,000 - 30,000

Celebrated for his intellectually rigorous and meticulously structured abstractions, Pahang born artist Nizar Kamal Ariffin has built a distinguished reputation for using geometric precision to explore complex themes of human nature, societal order, and political dynamics. This deeply philosophical approach is masterfully articulated in his 2015 work, Dalang Series: Siri Dunia Berbisik 2. Nizar utilizes his signature vocabulary of sharp, intersecting lines, layered geometric grids, and a highly sophisticated colour palette to symbolize the unseen forces, manipulations, and quiet dialogues that shape our socio political landscape. The complex, labyrinthine composition creates a vibrant tension, suggesting a world operating under hidden directions and whispered narratives. By balancing flawless technical control with a profound conceptual depth, Dalang Series: Siri Dunia Berbisik 2 stands as a captivating visual metaphor for the intricacies of power and human perception, transforming a stark abstract canvas into a powerful commentary on the modern world.



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37

NIZAR KAMAL ARIFFIN
B. Pahang, 1964
Mask Series, 2009
Acrylic on canvas 100 x 75 cm
Private Collection, Singapore
Signed "Nizar, '09" on lower right

RM 3,500 - 5,000

Nizar Kamal Ariffin is a prominent Malaysian artist known for his innovative approach to contemporary art, where he intertwines personal narratives with broader cultural themes. Born in 1964, Nizar's artistic journey is deeply rooted in his experiences and observations of Malaysian society, making his work a profound reflection on identity, heritage, and the human condition. Nizar often employs mixed media in his creations, blending traditional techniques with modern materials. His artworks frequently incorporate elements which showcases his versatility and creativity. One of the hallmarks of Nizar's work is his ability to challenge conventional boundaries, inviting viewers to engage with his pieces on multiple levels.



38

SUZLEE IBRAHIM

B. Terengganu, 1967

Memory XI-Movement series, 2005

Acrylic and oil on canvas 132 x 92 cm

Private Collection, Kuala Lumpur

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

RM 9,000 - 15,000

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



39

JALAINI ABU HASSAN

B. Selangor, 1963

Organical Substance (series 5), 1996

Mixed media on paper 111 x 76 cm

Private Collection, Kuala Lumpur

Signed and dated "Jai 1996" on lower right. Titled "Organical Substance (Series 5 - 1996)" on lower left.

RM 15,000 - 35,000

Widely acclaimed as one of Malaysia's most influential contemporary artists, Selangor born master Jalaini Abu Hassan affectionately known as Jai is celebrated for his intellectually rigorous approach that bridges traditional Malay cultural iconography with cutting edge, postmodern expression. This brilliant technical versatility and inquisitive philosophy are powerfully realized in his 1996 work, *Organical Substance (series 5)*, painted during a highly formative and experimental period of his career following his postgraduate studies abroad.

Foregoing straightforward realism, Jai constructs a richly layered, tactile surface using a sophisticated interplay of mixed media, fluid draftsmanship, and a deep, atmospheric palette. In this series, he treats the canvas as a metaphorical laboratory, examining the raw, elemental structures of life, memory, and heritage through a lens of biological or organic abstraction. Rather than a literal depiction, the ambiguous, morphing shapes look like evolving specimens or fragments of memory suspended in time, creating a compelling tension between the scientific and the deeply spiritual. By balancing masterful draftsmanship with a raw, spontaneous painterly energy, *Organical Substance (series 5)* stands as a captivating testament to Jai's unique ability to find poetic meaning in the fundamental building blocks of existence, transforming abstract matter into a timeless meditation on growth, decay, and resilience.



40

JALAINI ABU HASSAN

B. Selangor, 1963

Banana Beat # 2, 1997

Mixed media on paper 101 x 67 cm

Private Collection, Kuala Lumpur

Signed and dated "Jai '97" on lower right. Titled "Banana Beat #2" on lower left.

RM 12,000 - 25,000

Jalaini Abu Hassan was born in 1963 in Selangor. Fondly referred to as 'Jai' in the Malaysian art scene, he is one of the most established and renowned fine artists of the country. He first obtained his BA in Fine Art at the same institution in 1985 when it was then the Mara Institute of Technology. He continued his MA at the Slade School of Fine Art at the University College of London and then proceeded to pursue his Master in Fine Art at the Pratt Institute in New York. Since then, he has been actively pursuing his passion in the Malaysian art scene while lecturing at UiTM. Jai's work is known to evolve around contemporary objects and issues and has been exhibited in private and public art spaces around the country as well as abroad. He has won awards as an artist while some of his works are permanent collections in corporations and public art galleries like the Balai Seni Lukis Negara and PETRONAS Gallery.



41

JIMMY ONG

B. Singapore, 1964

Moon Garden, 1994

Charcoal on paper 150 x 126 cm

Private Collection, Kuala Lumpur

Signed and dated "JIMMY ONG" on lower left, titled "Moon Garden 1994" on lower center

RM 22,000 - 45,000

A prominent figure in Southeast Asian contemporary figurative art, Singaporean artist Jimmy Ong is known for expressive, large scale works that explore identity, personal mythologies, and human relationships. This focus on psychological depth is captured in *Moon Garden*, a piece that moves away from traditional landscapes to create a stylized, quiet environment filled with emotional undercurrents.

Using fluid lines and a carefully weighted palette, Ong shapes an ethereal, twilight realm where figures and natural elements blend into a nocturnal rhythm. Rather than documenting a literal setting, the canvas acts as a space for the subconscious, letting the symbolic presence of the moon guide the scene's intimate, reflective mood. By balancing solid, sculptural forms with a sense of quiet vulnerability, *Moon Garden* serves as an understated meditation on memory, intimacy, and introspection.



42

JIMMY ONG

B. Singapore, 1964

Study of Old Masters "Michelangelo"
Charcoal on paper 31.5 x 24 cm (set of 3 artworks)

Private Collection, Kuala Lumpur

CICADA Gallery of Fine Arts label on the verso of each artwork states:
Artist: Jimmy Ong, Title: "Study of Old Masters- Michelangelo", Size: 31.5 x 24 cm, Media: Charcoal on Paper. Embossed "study after old masters" on lower left and written in pencil "Michelangelo" on lower center.

RM 12,000 - 25,000



Renowned for his masterful draughtsmanship, Jimmy Ong is among Singapore's most respected contemporary artists, celebrated for his expressive charcoal works that explore the human condition. His drawings reveal an exceptional understanding of anatomy, form, and emotion, reflecting a lifelong commitment to the discipline of figure drawing.

This set of three charcoal studies pays homage to Michelangelo, one of the greatest masters of the Renaissance. Drawing inspiration from Michelangelo's celebrated figures, Ong examines the expressive potential of the human body through dynamic lines, tonal contrasts, and meticulous modelling. The works demonstrate both technical precision and artistic sensitivity, highlighting the artist's deep appreciation for the enduring legacy of classical art.

43

CHEONG SOO PIENG

B. Singapore, 1917 - 1983

Fishing Village, 1960

Oil on canvas laid on masonite board 50 x 70 cm

Private Collection, Kuala Lumpur

Signed and dated "Soo Pieng '60" on lower left

RM 190,000 - 250,000

Cheong Soo Pieng was a pioneer of the Nanyang art style and a key figure in the Singapore modern art scene. He was revered as one of the most prolific artists of his generation and his works are a reflection of his prowess and his creative eye. An incessant innovator who never settled for an established style, Cheong Soo Pieng holds an array of works ranging of many art styles, series and mediums under his repertoire. Even in Fishing Village, he reflects a unique and very distinguished reconfiguration of a wondrous fishing village, incorporating brush strokes that leaves viewers' feeling captivated and intrigued through his view. In lieu of painting realistic shapes and sceneries that people are so used to seeing, Soo Pieng preferred to depict them based on how he personally viewed the subjects. "Ane tu xi ane", Soo Pieng reminded his students time and time again. It means 'this is how things are'. It was his way of saying that one should always look at things in your own, unique way.

A favourite with critics and curators, many have lauded Cheong's works, describing the artist as a pacesetter and a dominant figure in Singapore's modern art scene. Cheong was awarded the Meritorious Service Medal in 1962. To recognise his contributions to Singapore's art history, the former National Museum Art Gallery organised a retrospective exhibition of his works in 1983. Unfortunately, Cheong did not live to see this, four months shy of the exhibition, he died of heart failure on 1 July 1983 at the age of 66. Cheong Soo Pieng's work is in various national and private collections



44

SIEW HOCK MENG

B. Johor, 1942

Laziness, 1986

Oil on canvas 48 x 63 cm

Private Collection, Singapore

Signed and dated "1986, Meng" on center left. Sold at Sotheby's Singapore on April 7th, 2002. Lot 80. Exhibited & Published in the The Scott SEA Art Collection Highlights Exhibition, 27 May to 3 June 2011, The Tanglin Club, Singapore. The Scott Collection, Singapore. Illustrated on page 34 of The Art of Siew Hock Meng VI book published in 2016.

RM 38,000 - 75,000

Born in Johor in 1942, Siew Hock Meng trained at the prestigious Nanyang Academy of Fine Arts (NAFA) in Singapore during the early 1960s, a background that deeply grounded him in both classical European techniques and a distinct Southeast Asian modern sensibility. An established figure in regional realism, he became widely recognized for his sensitive draftsmanship and his ability to capture the quiet, unvarnished nuances of human nature. This observant approach to figurative storytelling is clearly reflected in his 1986 painting, *Laziness*, created during a highly productive period of his career.

Shunning rigid or idealized portraiture, Siew employs a warm, textured palette and a careful play of light and shadow to depict a candid moment of complete relaxation. The composition centers on the heavy, unposed slouch of the subject, capturing the exact weight of rest and unfiltered downtime. Rather than framing inactivity as a flaw, the work presents this state of ease as a quiet, necessary sanctuary from daily demands. By balancing his rigorous Nanyang trained technical precision with genuine empathy, *Laziness* turns a mundane, everyday moment into an intimate study of human comfort and introspection.



45

TAY BAK KOI

B.Singapore, 1939 - 2005

Downstream, 1970's

Oil on board 30.5 x 25.5 cm

Private Collection, Australia

Signed "Bak Koi" on lower right, Raya gallery label on the verso

RM 8,000 - 16,000

Tay Bak Koi masterfully captures the tranquil essence of rural Southeast Asian life through his signature blend of stylized realism and atmospheric abstraction, as seen here in his Downstream painting. The composition is enveloped in a soothing palette of earthy greens and deep blues, evoking the lush, quiet solitude of a riverbank shrouded in nature. A lone fisherman steers his sampan across the water moving downstream, providing a focal point that anchors the vast landscape; this figure, paired with the brilliant, singular pop of a red conical hat, injects a subtle vitality into the otherwise serene environment. Through fluid, textured brushwork and a dreamlike composition, Tay transforms a simple everyday vignette into a poetic, timeless reflection on the harmonious relationship between humanity and the natural world.



46

TAY BAK KOI

B.Singapore, 1939 - 2005

Sunset, 1970's

Oil on board 25.5 x 30.5 cm

Private Collection, Australia

Signed "Bak Koi" on lower right, Raya gallery label on the verso

RM 8,000 - 16,000

Tay Bak Koi shifts his focus toward a deeply atmospheric and monochromatic exploration of light and texture, as beautifully depicted in the painting. Drenched in a warm, sepia toned palette of ochres and deep umbers, the composition radiates the heavy, lingering heat of a tropical dusk. A large, stylized sun hangs suspended in the sky, its soft, glowing circular form casting an ethereal haze over the village scene below. The silhouettes of rustic stilt houses and slender vertical posts anchor the lower half of the frame, capturing the nostalgic essence of a traditional kampong or coastal settlement winding down for the day. Through this heavily textured, almost tactile paint application and semi abstracted composition, Tay beautifully translates the quiet majesty of a fading day into a meditative and timeless tribute to rural tranquility.



47

LIM CHENG HOE

B. China, 1912 - 1979

Village in the Forest, Singapore, 1972

Watercolour on paper 37 x 50 cm

Private Collection, Singapore
Signed "CH Lim" on lower right

RM 12,000 - 25,000

A pioneer of Singapore's watercolour movement, China born Lim Cheng Hoe was renowned for capturing the unique light and shifting landscapes of his adopted home. His mastery is beautifully displayed in his 1972 work, *Village in the Forest, Singapore*, painted at a time when the nation's traditional rural enclaves were beginning to vanish due to rapid urbanization.

Avoiding rigid lines, Lim uses fluid, translucent washes and a spontaneous touch to depict a serene kampung nestled within dense tropical foliage. He expertly allows the watercolour to mimic filtering sunlight, capturing the humid, sun drenched atmosphere of the equatorial climate. By balancing the organic textures of the forest with the simple, weathered village dwellings, *Village in the Forest, Singapore* stands as both an invaluable historical record and a poetic, nostalgic tribute to a gentler era.



48

LIM CHENG HOE
B. China, 1912 - 1979
The Solitary Sampan, 1969
Watercolour on paper 33 x 42 cm

Private Collection, Kuala Lumpur

Signed on lower left. Signed, dated and titled on the verso
Note: An unfinished Kampung scene illustration visible on the verso by the hand of the artist

RM 12,000 - 25,000



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



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

49

CHUA MIA TEE

B. China, 1931

The Bell, Circa 1980's

Watercolour on paper 30 x 40 cm

Private Collection, Singapore

Signed "M.T. Chua" with artist stamp on lower right

RM 4,000 - 8,000

Chua Mia Tee is one of Singapore's most distinguished artists, renowned for his mastery of realist painting and his sensitive portrayals of everyday life. Born in Shantou, China, and later settling in Singapore, Chua gained prominence for works that document the social and cultural fabric of Southeast Asia. While he is widely recognised for his socially conscious oil paintings, his watercolours reveal an equally accomplished command of atmosphere, light, and narrative detail. His works are held in major public and private collections, including those of the National Gallery Singapore. In *The Bell*, Chua Mia Tee captures a moment of quiet observation within a traditional temple setting. Dominating the composition is a large ceremonial bell suspended from a wooden beam, its imposing presence serving as both a visual and symbolic focal point. Beneath it, a monk and a street peddler occupy the scene, their contrasting roles reflecting the intersection of spiritual devotion and everyday life.



50

ONG KIM SENG

B. Singapore, 1945

Shop Alley, Chinatown Singapore

Watercolour on paper 27 x 36 cm

Private Collection, Canada

Signed "K Seng" on lower right

RM 6,000 - 12,000

One of Singapore's most acclaimed watercolour masters and the first artist based outside the West admitted into the prestigious American Watercolor Society (AWS), self taught painter Ong Kim Seng is world renowned for his realistic depictions of local heritage. His extraordinary ability to capture shifting light and atmospheric depth is beautifully realized in Shop Alley, Chinatown Singapore, a work that transforms a historic narrow alleyway into a vibrant visual narrative. Shunning rigid architectural documentation, Ong utilizes fluid, transparent washes and a masterful play between harsh tropical sunlight and deep, cool shadows to bring the old shophouses to life. By balancing sharp technical draftsmanship with a warm, nostalgic energy, the painting serves as both an invaluable historical archive and a timeless, poetic tribute to the island's vanishing street level heritage.



51

ONG KIM SENG

B. Singapore, 1945

Singapore Chinatown, Terengganu Street Market, 1982

Watercolour on paper 50 x 71 cm

Private Collection, Kuala Lumpur

Signed and dated "K Seng '82" on lower left

RM 12,000 - 25,000

Ong Kim Seng's exquisite rendition of a market scene in Chinatown, Singapore in the 1980's, portrays his masterful skill and immaculate detailing from the heritage buildings to the antics of people walking about. Ong Kim Seng is an internationally acclaimed water colourist who has mastered the manipulation of darks in order to give his paintings a luminous glow hence the depth of his paintings. Merging concepts with finesse of execution, the artist presents representative images which are also ethereal in their beauty, flawless in their elemental flow and appropriation of light. The self taught artist has garnered multiple accolades, including the Cultural Medallion in 1990 and seven awards by the American Watercolour Society. To him, "Art is a continuous journey. There may be pitfalls and times where you get stuck. It is up to one to choose a path and go along with it." As an en plein-air realist painter, he stays true to his subject matter, but continues to add an element of intrigue to it by varying the vantage points of his paintings.



52

TAY CHEE TOH

B. Johor, 1941

Two Lovers, Malaysia, 1968

Ink and gouache on rice paper 96 x 46 cm

Private Collection, Singapore

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

RM 6,000 - 12,000

A pioneering force in the Singapore and Malaysian modern art movements, Johor born master Tay Chee Toh is celebrated for his innovative abstraction and fluid, stylized depictions of the human form. This unique visual language is beautifully captured in his 1968 work, *Two Lovers*, painted during a highly experimental period of regional modernism. Employing smooth, elegant contours and a harmonious, balanced palette, Tay distills the essence of intimacy into a series of sweeping, lyrical lines that seamlessly intertwine the two figures. Rather than a literal portrait, he uses organic abstraction to evoke the universal emotional and spiritual connection of love, allowing the forms to gracefully flow into one another. By balancing mid century modernist precision with a deeply poetic, romantic sensitivity, *Two Lovers* stands as a captivating testament to Tay's early mastery, turning a tender human bond into a timeless masterpiece of rhythm and grace.



53

EARL LU

B. Hong Kong, 1925 - 2005

Pink Roses

Chinese ink and watercolour on paper 65 x 39 cm

Private Collection, Canada

Signed in Chinese characters and stamped with artist seal
towards lower right

RM 2,500 - 3,500

Born in Hong Kong and later based in Singapore, Earl Lu was a pioneering artist, curator, and educator whose contributions played a significant role in the development of modern art in Singapore. Celebrated for his sensitive handling of watercolour and Chinese ink, Lu often found inspiration in nature, capturing its beauty with elegance and spontaneity.

In *Pink Roses*, the artist presents a delicate floral arrangement rendered with fluid brushwork and subtle washes of colour. The soft pink blossoms emerge gracefully against a restrained background, highlighting Lu's mastery in balancing expressive freedom with compositional harmony. Through his economical use of line and colour, the work conveys both the vitality and fleeting beauty of nature.

Elegant and timeless, *Pink Roses* exemplifies Earl Lu's refined artistic sensibility and his ability to transform a simple botanical subject into a poetic visual statement.



54

LYE YAU FATT

B. Kedah, 1950

Two Sisters by The River, 1984

Oil on canvas 83 x 83 cm

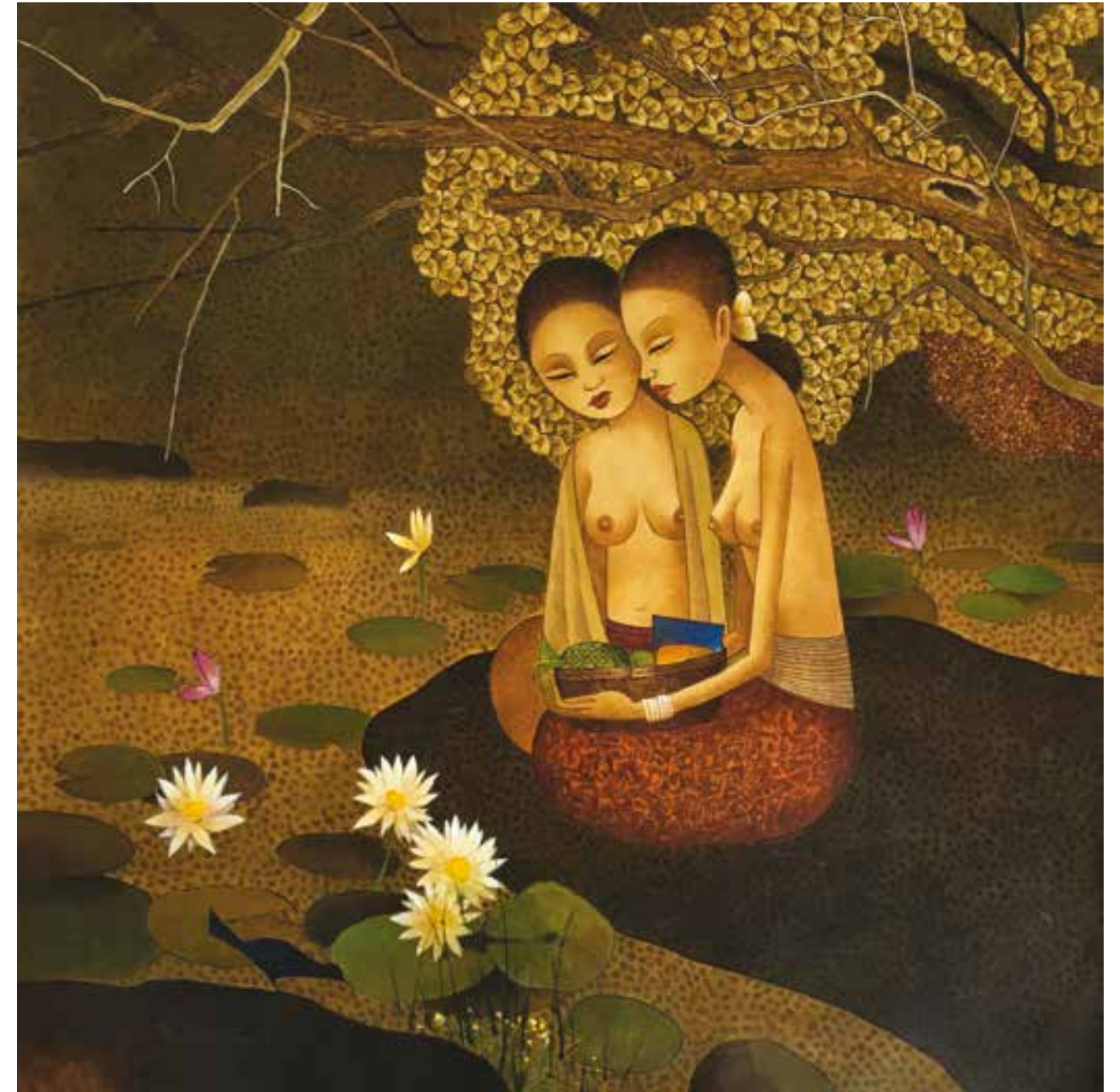
Private Collection, Kuala Lumpur

Signed by artist on lower left and on the verso

RM 20,000 - 35,000

Lye Yau Fatt often produced artworks that were full of the Malaysian theme and lifestyle. He was always very much influenced by his mentor, another renowned artist, Cheong Soo Pieng for his unique manner in combining colours. Using warm tones and hues, *The Two Sisters by the River*, depicts a story of two sisters sitting in the midst of nature and beauty under the glowing tree, by a pond of tranquillity.

Lye Yau Fatt was born in Kedah in 1950, he studied printmaking in New York. He held his first solo exhibition in 1979 at the Sum Art Gallery and has then gone on to win the Open Art Sculpture Award, the Malaysian Watercolour Society Award in 1987 and the PNB Watercolour Landscape Award.



55

HAN SNEL

B. Netherlands, 1925 - 1998

Bali, 1981

Acrylic on board 60 x 66 cm

Private Collection, Singapore

Signed and dated "Bali, 1981" on lower right

RM 8,000 - 12,000



Comes with an attachment of an article showcasing the artist, Han Snel with his family posing with Bali, 1981 work and his other paintings on the verso

A master of Balinese genre painting, Dutch born artist Han Snel originally arrived in Bali as a soldier in 1946, but fell so deeply in love with the island's culture and landscape that he converted to Hinduism and made it his permanent home. His deep immersion into local life is beautifully realized in his 1981 work, Bali, a piece that reflects his signature blend of Western graphic styling and deep Eastern mysticism. Moving away from traditional, densely packed Balinese aesthetics, Snel utilizes a highly stylized, geometric approach with flat planes of color and clean, flowing lines to depict a scene of daily life. The composition masterfully balances form and color, capturing the serene, dignified essence of the Balinese people and their natural surroundings without slipping into exoticized fantasy. By pairing a modern, mid-century graphic sensibility with a deeply personal reverence for his adopted home, Bali stands as a vibrant, poetic tribute to the island's enduring spiritual charm and cultural harmony.



56

LEE MAN FONG

B. China, 1913 - 1988

"Portrait of a Balinese Lady" Bali, 1954

Pastel on paper 45 x 61 cm

Private Collection, Singapore

Signed and dated "MF LIM, 1954 BALI" with the seal of the artist
on the lower right

RM 50,000 - 90,000

Lee Man Fong was born in China in 1913 but settled down in Indonesia. During his days in the Borneo country, Lee Man Fong was awarded a scholarship from the Dutch government and in these seven years abroad in the Netherlands, he fully immersed himself in studying Western art. This present piece is an up close portrait of a Balinese lady using pastel on paper, with immaculate details of the lady's face and hair. Every curve and crevice on the lady's face is artistically highlighted in this artwork, including every strand of hair that's tucked into a ponytail.

Lee, who had a flair for depicting the Indonesian rural life favoured woman as his subject matter, celebrating the female archetype throughout his illustrious career. Works of similar subject matter, the Balinese Women, were sold at the Christie's Asian 20th Century Art (Day Sale) Hong Kong on 28th May 2017, the painting entitled, 'Balinese Woman With Offering' for HKD 437,500 (RM 241,300). At another Christie's Asian 20th Century Art (Day Sale) in Hong Kong on 31st May 2015, Lee Man Fong's Balinese Weaving Girl was sold for HKD 437,500 (RM 241,300). A similar work by the artist named 'A Balinese Woman Weaving' was auctioned off at Sotheby's Modern and Contemporary Southeast Asian Paintings Sale, on 6 October 2014 for an astounding HKD 875,000 (RM 482,557).



57

YOSHITOMO NARA

B. Japan, 1960

Cosmic Girl (Eyes Open), 2008

Offset lithographic poster printed in colours on wove, from
the edition of 500, 72 x 52 cm

Private Collection, Singapore

Published by Baltic Centre for Contemporary Art, Gateshead, UK, on the
occasion of the artist's exhibition from an edition of 500. LITERATURE:
'Yoshitomo Nara: The Complete Works 1984-2010, Volume I', Bijutsu
Shuppan Sha, Tokyo, Japan, 2011, p.143 (illustrated in colour)

RM 25,000 - 45,000

Influenced by elements of popular culture such as anime, manga, Walt Disney cartoons, and punk rock, Yoshitomo Nara creates paintings, sculptures, and drawings of adorable yet sinister childlike characters. Painted with simple bold lines, primary colours, and set against empty backgrounds, these small children and animals often share the canvas with text, knives, plants, and cardboard boxes, among other recurring elements. As one of the fathers and central figures of the Japanese Neo-Pop movement, Nara's work expresses the struggle to find an identity fractured by war, rapid modernisation, and an omnipresent visual culture. Nara's sculptures, made primarily from fibreglass, and his drawings on postcards, envelopes, and scraps of paper, further this exploration using the same elegance of line and simple palette as his paintings.



58

JEAN DUFY

B. France, 1888 - 1964

Bouquet de Fleurs, 1920

Pencil and watercolour on paper laid down on board 56.8 x 46.3 cm

Private Collection, Singapore

Signed and dated "Jean Dufy, 1920" on lower right. Inscribed "Jean Dufy" by a later hand on lower right (left of original signature). Sold at Sotheby's New York in 2009, Lot 63.

RM 75,000 - 130,000

In the 1900's, Jean Dufy decided to pursue a career as a painter after visiting an exhibition put on by the "Cercle de l'Art Moderne" in Le Havre. There, he discovered the works of Picasso and Derain, with whom he became friends years later. After receiving formal training at Le Havre's École des Beaux-Arts where both his brother, Raoul Dufy and Georges Braque had studied. His brother was an established artist in Paris and he took Jean under his wings in 1912. Jean had his first show in 1914 at Galerie Berthe Wall where he presented his watercolours for the first time. Following the favourable response from his first exhibition, he went on to work intensively on his paintings of flowers, landscapes and animals. During the post war period, Jean's painting and unusual choice of canvas; porcelain style bold and vibrant colours that exude a romantic feel. Capturing everyday Parisian life was a clear passion for Jean Dufy but he never missed an opportunity to reflect his impressions in his work after the 1950's. In 1925, Jean Dufy won a gold medal at the L'exposition Internationale des Arts Décoratifs for his porcelain designs, which focused on florals, and animal designs that were commissioned by Theodore Haviland in Limoges. His expertise in combining his loose decorative approach to colours and line during the early years of the 30-year association with Limoges is reflected in his artwork series called The Bouquet de Fleurs. It is a tasteful piece to add to a fine art collection especially since it is by a reputable Parisian artist who has greatly influenced the post expressionism style.





59

CHUANG CHE

B. Beijing, 1934

August, 1967

Oil on collage on canvas 87 x 244 cm

Private Collection, Kuala Lumpur

Signed and dated on lower center, titled on verso

RM 150,000 - 280,000

A leading figure in the Chinese modernist movement and a key member of the Fifth Moon Group, Beijing born Chuang Che is renowned for merging traditional Chinese calligraphy with Western Abstract Expressionism. This pioneering approach is beautifully realized in his 1967 work, August, which moves away from literal landscape painting to capture the raw energy of mid-summer. Using powerful, calligraphic brushstrokes, fluid washes, and rich textures, Chuang evokes the elemental forces of nature rather than documenting a specific place. By balancing the spiritual depth of traditional ink painting with a bold abstract language, August stands as a dynamic, deeply poetic meditation on natural harmony.

60

NGUYEN TRUNG

B. Vietnam, 1940

The Lady, 2007

Oil on canvas 40 x 30 cm

Private Collection Singapore

Signed and dated "Ng Trung '07" on lower left, accompanied with a photo of the certificate of authenticity signed by the artist.

Acquired from Boi Tran gallery, Hue, Vietnam.

RM 45,000 - 90,000

A leading pioneer of Vietnamese modern art, Nguyen Trung is celebrated for beautifully blending European technical structure with Eastern spiritual philosophy. His masterful approach to the female form is perfectly realized in his 2007 work, *The Lady*, which moves away from conventional portraiture to capture an aura of quiet dignity and mystery. Using a muted, sophisticated palette and rich, textured layers, Nguyen Trung relies on elegant lines rather than sharp details to evoke the timeless, poetic essence of Vietnamese womanhood. By balancing minimalist grace with a profound sense of introspection, the piece stands as an ethereal, captivating meditation on inner strength and beauty.



61

DANG XUAN HOA
B. Vietnam, 1959
Objects in My House, 1995
Oil on linen 59.7 x 80.6 cm
Private Collection, Singapore

RM 25,000 - 45,000



62

DINH QUAN

B. Vietnam, 1964

Charming Girl

Lacquer on wood 75 x 65.5 cm

Private Collection, Canada

Signed and dated "Quan, 2007" on lower left

RM 5,000 - 9,000

A prominent maestro of contemporary Vietnamese art, Hanoi born artist Dinh Quan is internationally acclaimed for revolutionizing traditional lacquer painting by infusing it with a bold, surrealist abstract expressionism. His innovative mastery of this ancient medium is brilliantly showcased in his mesmerizing work, Charming Girl, which moves entirely away from rigid, classical portraiture to explore the ethereal and mysterious depths of femininity. Using a highly sophisticated technique of layering, sanding, and polishing natural lacquer, resin, and precious materials like gold and silver leaf, Dinh Quan coaxes a luminous, otherworldly glow from the surface. The composition relies on fluid, sweeping lines and semi abstract, elongated forms that distort and idealize the female silhouette, capturing an inner spiritual essence rather than a literal likeness. By balancing a dramatic play of deep, moody tones with shimmering, incandescent highlights, the painting transforms the subject into a hauntingly beautiful enigma, standing as a powerful and poetic tribute to the timeless grace, sensuality, and hidden strength of the modern woman.



63

VU CAO DAM

B. Beijing, 1908 - 2000

Untitled, 1970 (Edition 74 of 150)

Etching on paper 66 x 51 cm

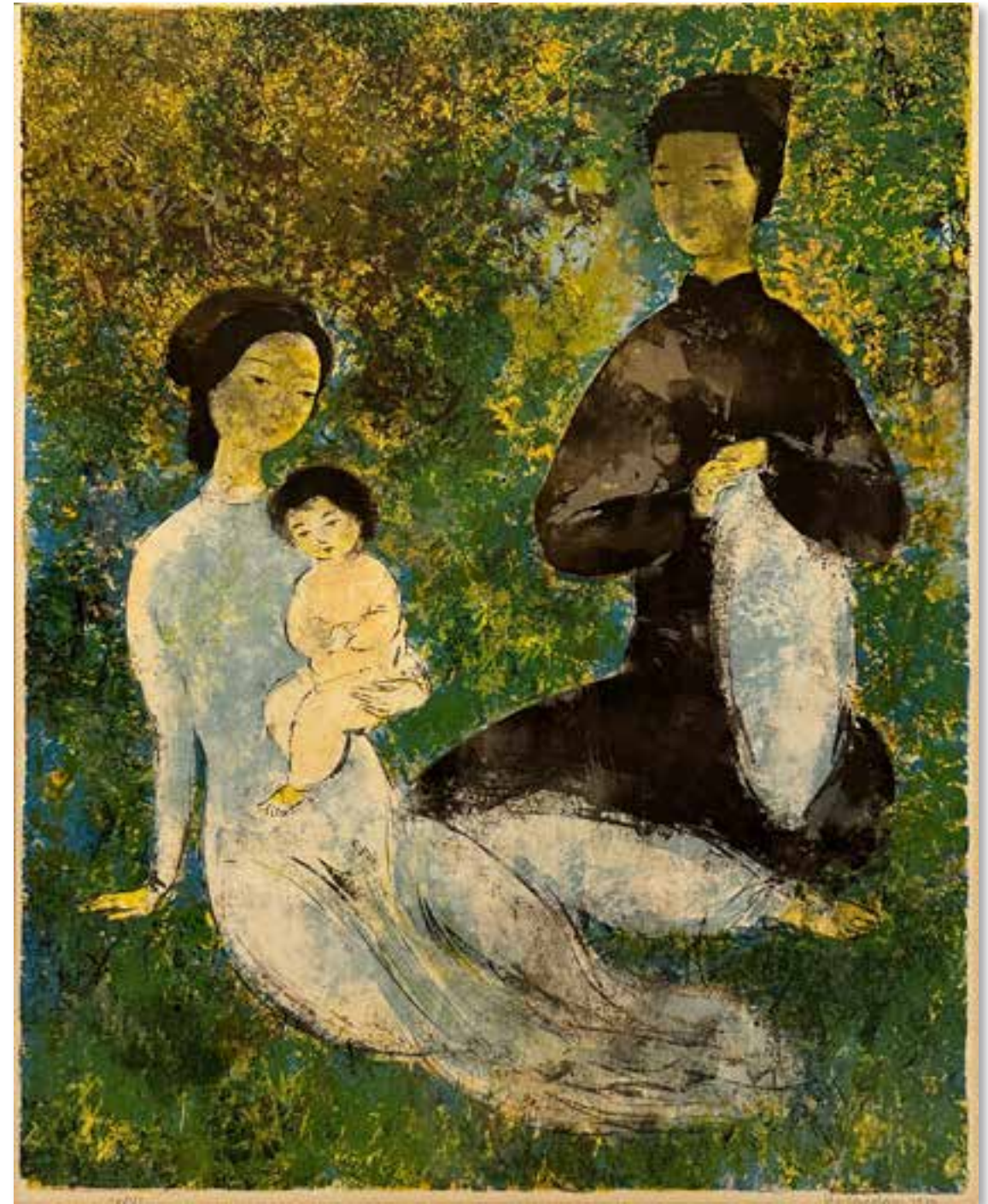
Private Collection, Canada

Signed and dated "Vu Cao Dam '1970" on lower right

RM 2,500 - 5,000

A towering pillar of modern Vietnamese art and one of the pioneering graduates of the École des Beaux-Arts de l'Indochine, Vu Cao Dam is globally celebrated for his unique ability to fuse traditional Vietnamese sensibilities with Western post impressionist techniques. His masterful synthesis of these two worlds is beautifully captured in his 1970 graphic work (Edition 74/150), created during his celebrated later period in the South of France, where his style became deeply lyrical, airy, and flooded with Mediterranean light.

Moving away from rigid representation, this limited edition print utilizes fluid, calligraphic lines and a delicate, romantic colour palette to depict a hallmark theme of his oeuvre, the poetic elegance of Vietnamese figures harmonized with natural elements. The composition relies on soft, sweeping forms and a subtle, atmospheric transparency that evokes a dreamlike sense of nostalgia and quiet romance. Rather than capturing a literal, grounded scene, the artwork projects a utopian vision of peace and universal harmony. By masterfully balancing the delicate philosophy of Eastern ink painting traditions with a sophisticated Western graphic sensibility, this scarce edition stands as an exquisite and timeless example of Vu Cao Dam's cross cultural poetic genius.



64

GEORGE KEYT

B. Sri Lanka, 1901 - 1993

Untitled, 1965

Oil on canvas and paper 55 x 51 cm

Private Collection, Sri Lanka

Signed and dated "G.Keyt '65" on upper left

RM 3,000 - 7,000

George Keyt is widely regarded as one of Sri Lanka's most important modern artists and a pioneering figure in South Asian art. Largely self taught, Keyt developed a highly distinctive visual language that blended elements of Cubism with influences from Indian mural traditions, Buddhist art, and classical literature.

His works are characterised by fragmented forms, flattened pictorial space, and lyrical compositions, often depicting female figures, religious subjects, and scenes inspired by mythology. Rather than adhering strictly to Western Cubist principles, Keyt adapted the style to create fluid, rhythmic images imbued with a distinctly Asian sensibility. Bold outlines, vibrant colours, and interlocking planes became hallmarks of his mature style.

Celebrated internationally for his innovative fusion of Eastern and Western artistic traditions, George Keyt's paintings remain highly sought after for their expressive beauty, cultural depth, and enduring contribution to modern Asian art.



65

GEORGE KEYT

B. Sri Lanka, 1901 - 1993

Untitled, 1943

Oil on canvas and paper 38 x 30 cm

Private Collection, Sri Lanka

Signed and dated "G.Keyt '43" on upper right

RM 3,000 - 7,000



66

GEORGE KEYT
B. Sri Lanka, 1901 - 1993
Seated Nude with Flowers, 1982
Gouache on card 63 x 37 cm
Private Collection, Singapore
Signed and dated "G.Keyt '82" on upper right

RM 8,000 - 12,000

George Keyt was a Sri Lankan artist, born in Kandy, to a Sinhalese Dutch family on April 17, 1902. He was also a poet, known for his vibrant coloured, Cubist like figure paintings. Keyt's artworks are a beautiful matrimony of the Sri Lankan life, calligraphic lines of Henri Matisse, and forms he found in ancient Buddhist and Hindu sculptures, producing a wholly unique style. Keyt was strongly influenced by cubist experiments in perspective, and applied them in a way that was distinctly his own, drawing specifically from Indian artistic traditions. His subjects' enlarged, embodied almond shaped eyes, paired with bold, crisp, heavy lines and expressive grandeur became the defining formal features of his work. This is seen in 'Seated Nude with Flowers, 1982'.



67

GEORGE KEYT

B. Sri Lanka, 1901 - 1993

Seated Nude, 1982

Gouache on card 63 x 37 cm

Private Collection, Singapore

Signed and dated "G.Keyt '82" on lower left

RM 8,000 - 12,000

George Keyt didn't start painting until he was 26, but he quickly went on to become an international giant of Modern art and arguably Sri Lanka's most celebrated 20th Century artist. His unique visual idiom combines European Modernist innovations with the ancient South Asian fresco techniques found at Ajanta and Sigiriya. Despite his clear admiration for cubist and fauvist principles, his subject matter was almost always rooted in local tradition, depicting dancers, shepherdesses and gods, often drawn from Hindu and Buddhist mythology.



68

SJAFRI

B. Indonesia, 1938

Abstract, 2006

Acrylic on canvas 28 x 28 cm (set of 4 artworks)

Private Collection, Kuala Lumpur

Signed and dated "Sjafri 2006" on lower right for all 4 artworks

RM 2,500 - 5,000

Recognized for his masterful contribution to the region's abstract movement, Indonesian born artist Sjafri built a distinguished career by translating pure emotion, spiritual introspection, and the rhythms of nature into a non representational visual language. This lifelong dedication to absolute abstraction is brilliantly showcased in his powerful 2006 set of 4 artworks, Abstract, painted during a mature period of profound artistic confidence and stylistic refinement. Stripping away the constraints of recognizable form, Sjafri utilizes a complex interplay of textured layers, spontaneous brushwork, and a deeply emotive colour palette to construct a world of pure sensory experience. Rather than directing the viewer toward a specific narrative, he lets the sweeping gestural lines and subtle tonal shifts create a dynamic, vibrating energy that invites deeply personal interpretation. By balancing raw, instinctive painterly freedom with a sophisticated sense of structural harmony, Abstract stands as a captivating testament to Sjafri's ability to capture the invisible currents of the human psyche, turning the canvas into a timeless space of contemplative power.



69

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 2,500 - 5,000

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 works 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.



70

LEE WENG FATT

B. Kuala Lumpur, 1967

Jalan Lebu Pasar KL, 2003

Oil on canvas 25 x 55 cm

Private Collection, Kuala Lumpur

Signed and dated "L.W. Fatt '03" on lower left

RM 3,000 - 7,000



Renowned for his dedicated documentation of Malaysia's vanishing architectural heritage, Kuala Lumpur born artist Lee Weng Fatt has built a celebrated career capturing the nostalgic charm and historic soul of old urban landscapes through a romantic impressionist lens. This deep passion for preserving history on canvas is beautifully realized in his 2003 work, Jalan Lebu Pasar KL, which serves as a vibrant visual archive of the capital's historic heart. Painting with his signature thick, textured brushstrokes and a masterful command of natural light, Lee Weng Fatt captures the elegant colonial era shoplots bathed in a warm, atmospheric glow. Rather than focusing on modern commercial chaos, he emphasizes the timeless dignity of the old buildings, using a rich, inviting palette to evoke a profound sense of memory and quiet resilience. By balancing sharp architectural observation with a deeply sentimental atmosphere, Jalan Lebu Pasar KL stands as a powerful love letter to the city's past, transforming a familiar street corner into a timeless monument of cultural identity.

71

LEE WENG FATT

B. Kuala Lumpur, 1967

Kampong House series: Bagan Serai II, 2003

Acrylic on canvas 54 x 79 cm

Private Collection, Kuala Lumpur

Signed and dated "Lee Weng Fatt '03" on lower left

RM 6,000 - 9,000



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

72

PETER LIEW

B. Perak, 1955

Hutton Lane I, 2012

Oil on canvas 122 x 92 cm

Private Collection, Kuala Lumpur

Signed on lower left. Illustrated on page 50 of "Mosaic XIII" coffee table book.

Published in 2013 by KL Lifestyle Art Space

RM 20,000 - 45,000

Peter Liew is widely regarded as one of Malaysia's most accomplished contemporary painters, celebrated for his exceptional mastery of the oil medium and his evocative interpretations of landscape and urban environments. Born in Perak in 1955, he graduated with a Diploma in Fine Art from the Malaysian Institute of Art (MIA), where he later served as a lecturer from 1981 to 1994, nurturing a new generation of artists. In Hutton Lane I, Peter Liew turns his attention to one of Penang's historic streets, capturing the charm and character of its architectural heritage with remarkable sensitivity. Renowned for his mastery of oil painting, Liew transforms the familiar urban landscape into a vibrant study of light, atmosphere, and place.

Executed with rich impasto and expressive brushwork, the painting depicts a row of traditional shophouses bathed in warm sunlight. Layers of textured paint and nuanced colour create a palpable sense of depth and movement, while subtle variations in light evoke the rhythm and vitality of daily life within the historic streetscape. Rather than merely recording architecture, Liew seeks to capture the spirit of the environment and the cultural memories embedded within it.



73

CHIA YU CHIAN

B. Johor, 1936 – 1991

French Cottage, 1966

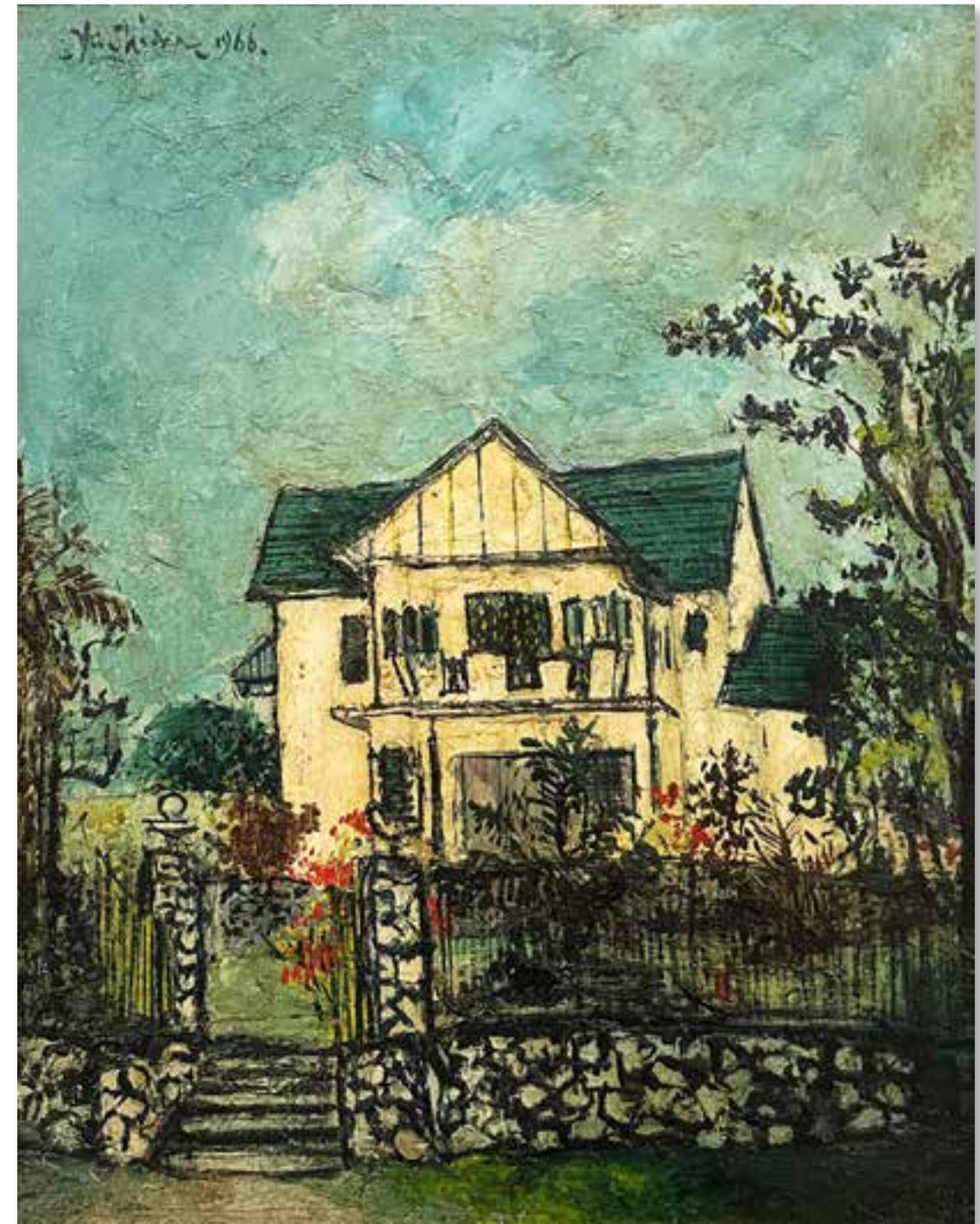
Oil on board 60 x 46 cm

Private Collection, Perak

Signed and dated "Yu Chian, 1966" on upper left

RM 18,000 - 32,000

Chia Yu Chian, a pioneering figure in Malaysian modern art, is celebrated for his expressive landscapes and vibrant depictions of both local and European scenes. Born in Johor in 1936 and trained at the Nanyang Academy of Fine Arts, he later became the first artist from the Straits Settlements to receive a French Government scholarship at the École Nationale des Beaux-Arts in Paris. His 1966 painting French Cottage reflects his Post-Impressionist influences, capturing a rural French scene with bold colour, energetic brushwork, and rich atmospheric depth. Through his expressive handling of paint, Chia transforms an ordinary landscape into a vivid and evocative celebration of place and light.



74

CHIA YU CHIAN

B. Johor, 1936 – 1991

Colosseum, Rome

Chinese ink and watercolour on paper 37 x 51 cm

Private Collection, Perak

Signed "Yu Chian" on upper right

RM 3,000 - 5,500

Chia Yu Chian was renowned for his expressive landscapes and architectural studies inspired by his travels across Europe. His watercolours are particularly admired for their spontaneity, luminous colour, and ability to capture the atmosphere of a place with remarkable economy of brushwork. In this depiction of the iconic Colosseum in Rome, Chia masterfully renders the ancient monument with fluid washes and confident strokes, conveying both its architectural grandeur and enduring historical presence. The interplay of light and shadow enlivens the structure, while the artist's delicate handling of colour imbues the scene with warmth and vitality.

Combining keen observation with painterly freedom, this work exemplifies Chia Yu Chian's ability to transform a celebrated landmark into a vibrant and evocative visual experience, reflecting his deep appreciation for Europe's cultural heritage.



75

JEHAN CHAN

B. Melaka, 1937 - 2011

House On Stilts, Blue Waterscape, 1984

Mixed media on paper 57 x 77 cm

Private Collection, Kuala Lumpur

Signed and dated '84, with artist stamp at lower left corner

RM 5,000 - 12,000

A highly celebrated figure in the evolution of Malaysian watercolour and modern art, Melaka born master Jehan Chan is renowned for his innovative technique of blending traditional watercolour fluency with “cracked rice paper” collages, creating rich, mosaic like textures. His deep affection for local landscapes and coastal serenity is beautifully realized in this 1984 work ‘House On Stilts, Blue Waterscape’.

Moving away from conventional, flat landscape documentation, Chan uses a sophisticated, semi abstract approach where vibrant pigments and fluid washes merge seamlessly into the fractured patterns of his unique paper medium. In House On Stilts, he captures the rustic, timeless charm of a traditional village dwelling elevated over the water, balancing sharp architectural lines against an atmospheric, light drenched backdrop. Meanwhile, Blue Waterscape shifts the focus entirely toward the hypnotic movement of the sea, utilizing a brilliant palette of deep blues, teals, and shimmering highlights to evoke a profound sense of tranquility and depth. By combining a modern, structural texture with the gentle, poetic essence of nature, both works stand as invaluable visual archives of Malaysia’s coastal heritage and a masterclass in atmospheric harmony.





76

JEHAN CHAN

B. Melaka, 1937 - 2011

City by the River 1984 & Boat, Port II 1984
Mixed media on paper 25 x 25 cm (set of 2 artworks)

Private Collection, Kuala Lumpur

Signed and dated "Jehan Chan '84", with artist stamp on lower left corner

RM 2,800 - 7,000



A celebrated master of Malaysian watercolour and a pioneer in modern ink painting, Melaka born artist Jehan Chan is renowned for his innovative "cracked rice paper" technique, which beautifully fuses traditional Chinese painting philosophy with a vibrant, modern impressionism. His exceptional ability to transform local landscapes into lyrical, textured spectacles is masterfully realized in his 1984 works, *City by the River* and *Boat, Port II*, painted during a highly accomplished and definitive period of his career.

In *City by the River*, Chan moves away from flat, literal landscape documentation, employing a masterful play of soft, fluid washes and intricate web like textures to depict an urban waterway shimmering with nostalgic charm. The composition balances architectural forms with natural elements, capturing the gentle, rhythmic reflections of riverside structures in the water below. Similarly, *Boat, Port II* shifts focus to the maritime pulse of the coast, where Chan utilizes sweeping, expressive brushwork and a subtle, atmospheric colour palette to breathe life into the vessels moored at the docks. Rather than rendering static maritime scenes, both canvases thrive on movement and light, using the organic patterns of his cracked paper technique to evoke the humid, sun drenched energy of Malaysia's historic ports. By balancing precise structural placement with a deeply poetic, semi abstract warmth, these works stand as both invaluable visual archives of 1980s coastal life and timeless, mesmerizing tributes to the nation's waterfront heritage.

77

YAP CHIN HOE

B. Selangor, 1970

The King And His Concubines, 2003

Acrylic on canvas 102 x 77 cm

Private Collection, Kuala Lumpur

Signed "Chin Hoe" on lower left

RM 6,500 - 9,500

Celebrated for his exquisite mastery of still life painting, Selangor born artist Yap Chin Hoe has carved a distinct niche in contemporary Malaysian art by combining Western academic precision with a rich celebration of his Peranakan heritage. This meticulous craftsmanship and love for cultural symbolism shine brilliantly in his 2003 work, *The King And His Concubines*. Rather than portraying human subjects, Yap cleverly stages a theatrical, allegorical narrative through the arrangement of porcelain artifacts, where a dominant, regal ceramic piece, the "King", is juxtaposed against an ornate arrangement of surrounding vessels. Rendered with an astonishingly crisp realism, the painting showcases his signature ability to capture the luminous glazes, intricate cobalt blue patterns, and reflective surfaces of antique Nyonya ware. By balancing flawless technical virtuosity with a playful, storytelling composition, *The King And His Concubines* stands as a captivating visual feast that breathes new life into traditional porcelain, turning a static still life into a vibrant, witty commentary on power, beauty, and domestic drama.





78

ERIC QUAH

B. Perak, 1946

Berlin Wall No.7, 1993 & Berlin Wall No.8, 1993
Mixed media and collage on paper 12 x 35 cm (set of 2 artworks)

Private Collection, Singapore

Signed "Eric Quah" on lower right

RM 5,000 - 12,000

A prominent figure in Malaysian contemporary and diaspora art, Perak born master Eric Quah is celebrated for his deeply evocative, semi abstract collage works that explore themes of memory and global history. His ability to capture massive geopolitical shifts through a personal lens is masterfully realized in his companion pieces, Berlin Wall No. 7 and Berlin Wall No. 8, painted in 1993 following the fall of the Cold War barrier. Moving away from flat historical documentation, Quah employs a highly textured mixed media approach, combining heavy impasto, expressive brushwork, and fragmented layers that mimic the scarred, graffiti covered concrete of the wall. While Berlin Wall No. 7 captures the raw, fractured tension and psychological weight of the dividing line through somber tones, Berlin Wall No. 8 shifts toward resilient, hopeful light and breaking forms that suggest liberation and reunification. By balancing a sophisticated abstract expressionist vocabulary with a sensitive observation of human division, both works stand as powerful visual archives and a timeless, poetic meditation on freedom.



79

ERIC QUAH

B. Perak, 1946

Breaking (Berlin Wall), 1993 & Make Love Not Wall, 1993

Mixed media and collage on paper 12 x 35 cm (set of 2 artworks)

Private Collection, Singapore

Signed "Eric Quah" on lower right

RM 5,000 - 12,000

Eric Quah is known for his innovative use of mixed media and collage to explore social, political, and cultural themes. His works often combine found materials, text, and imagery to create visually dynamic compositions that engage with contemporary issues and historical events.

Created in 1993, *Breaking (Berlin Wall)* and *Make Love Not Wall* reflect Quah's response to one of the defining political moments of the late twentieth century namely the fall of the Berlin Wall and the symbolic triumph of freedom over division. Through layered collage elements, expressive mark making, and juxtaposed imagery, the artist examines themes of liberation, human connection, and the dismantling of physical and ideological barriers.

Both works embody Quah's distinctive artistic language, where mixed media becomes a vehicle for social commentary and reflection. Rich in symbolism and historical resonance, these compositions stand as compelling reminders of the universal desire for unity, peace, and understanding in a world often shaped by separation and conflict.

80

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 2,500 - 3,000

Antonie Chong is a respected Malaysian artist known for his expressive portraits and figurative works that reveal a deep understanding of character and human emotion. Working primarily in oil, he combines strong draughtsmanship with a confident handling of colour and texture, creating compositions that are both visually compelling and psychologically engaging.

Male Portrait painted in 1995 exemplifies Chong's ability to capture the individuality and presence of his subject. Through carefully observed features and nuanced brushwork, the artist conveys a sense of dignity, introspection, and quiet strength. The rich application of oil paint and subtle tonal modelling lend the work depth and vitality, drawing the viewer into the sitter's world.



81

LEE JOO FOR
B. Penang, 1929
A Bird Whispers, 1984
Mixed media on paper 38 x 48 cm
Private Collection, Kuala Lumpur
Signed and dated "84 L.J. For" on lower right

RM 2,500 - 5,000

A towering pioneer of Malaysian modern art, Penang born master John Lee Joo For is celebrated for his highly intellectual, avant garde approach to printmaking, painting, and literature, often weaving deep philosophical, spiritual, and metaphorical allegories into his art. His brilliant ability to capture internal psychological landscapes is masterfully realized in his 1984 work, *A Bird Whispers*, painted during a mature period where his style shifted toward profound, enigmatic symbolism.

Moving away from literal representation, Lee Joo For employs a bold, semi abstract composition filled with expressive linework, layered textures, and a highly dramatic, evocative colour palette. Rather than presenting a simple, decorative scene, the artwork introduces the bird as a classical metaphor, a divine messenger or a voice of conscience, whispering hidden truths into a complex visual space. The canvas thrives on a tension between structured forms and fluid, dreamlike shapes, capturing the invisible weight of human thought and spiritual intuition. By balancing a sophisticated, Western avant garde vocabulary with a deeply poetic Eastern mysticism, *A Bird Whispers* stands as a dynamic, intellectually captivating meditation on communication, inner reflection, and the mysterious connections of the soul.



Datuk 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.

82

MOHD HOESSEIN ENAS, DATUK
B. Indonesia, 1924 - 1995
Portrait of a Malay Woman, 1963
Oil on board 73 x 54 cm
Private Collection, Canada
Signed and dated "Hoessein '63" on lower right

RM 40,000 - 70,000

An indelible figure in the landscape of Malaysian art, Indonesian born National Portrait Laureate Datuk Mohd Hoessein Enas championed an akademis, classical realist style that sought to capture the dignity and authentic soul of the nation's people. This dedication to cultural identity shines beautifully in his exquisite 1963 masterpiece, Portrait of A Malay Woman, painted during the historic year of Malaysia's formation. Executed with his signature luminous oil technique and an extraordinary sensitivity to human emotion, the artwork portrays its subject not as a romanticized caricature, but with a refined, graceful presence that commands respect. Enas masterfully captures the soft, natural play of light on the folds of her traditional attire and the serene, contemplative depth in her eyes, infusing the canvas with a quiet psychological gravity. By balancing technical precision with profound empathy, Portrait of A Malay Woman stands as a timeless emblem of post independence national pride, celebrating the quiet strength, elegance, and enduring spirit of Malayan womanhood.



83

MOHD HOESSEIN ENAS, DATUK

B. Indonesia, 1924 - 1995

Portrait of a Malay Man, 1964

Oil on canvas 60 x 50 cm

Private Collection, Canada

Signed and dated "Hoessein '64" on center right

RM 26,000 - 45,000

Widely celebrated as the Father of Malaysian Portraiture, Indonesian born master Datuk Mohd Hoessein Enas dedicated his career to capturing the authentic dignity, grace, and psychological depth of the nation's people through a refined, classical realist lens. This profound dedication to cultural identity is masterfully realized in his striking 1964 work, *Portrait of A Malay Man*, painted during the defining, early days of a newly formed Malaysia. Executed with a commanding sensitivity to human character, Enas uses his signature mastery of oil and a brilliant manipulation of light to sculpt the sitter's features, bringing a sharp psychological depth and quiet gravity to the canvas. Rather than relying on idealized representation, he captures an authentic sense of individuality, evident in the thoughtful gaze and composed posture that reflect a deep seated inner strength. By balancing technical precision with intense empathy, *Portrait of A Malay Man* stands as a powerful cultural milestone, encapsulating the quiet confidence, dignity, and resilient spirit of a people looking toward a new national dawn.



84

YUSOF GHANI, DATUK

B. Johor, 1950

Biring Series XI, 2006

Oil on canvas 122 x 91 cm

Private Collection, Kuala Lumpur

Signed and dated "Yusof Ghani '06" on lower right. Illustrated on page 84 of the Malaysian Contemporary Art Book - Aliya and Farouk Khan Collection published in 2010.

RM 95,000 - 160,000

Hailed as one of Malaysia's most influential contemporary artists, Johor born master Datuk Yusof Ghani built his career on a brilliant synthesis of Western Abstract Expressionist techniques and rich, local socio cultural narratives. This artistic philosophy reached a powerful crescendo in his 2006 work, Biring Series XI, an exceptional piece from his celebrated collection focused on the traditional motif of cockfighting. Rather than a literal depiction of a blood sport, Ghani transforms the canvas into a high stakes arena of human metaphor, utilizing aggressive, lightning fast gestural lines and a fiery, volatile palette to capture the absolute fury of birds in mid clash. The feathers, talons, and raw energy blur into a singular, explosive vortex of motion, stripping away form to expose the primal nature of conflict. Through the frantic and violent rhythms of Biring Series XI, Ghani brilliantly turns the natural aggression of the fighting cocks into a biting commentary on political power struggles, human greed, and the universal nature of competition.



85

YUSOF GHANI, DATUK

B. Johor, 1950

Segerak Series: Players, 2006

Charcoal and acrylic on linen 127 x 96 cm

Private Collection, Kuala Lumpur

Signed and dated "Yusof Ghani '06" on lower right. Illustrated on page 79 of the Malaysian Contemporary Art Book - Aliya and Farouk Khan Collection published in 2010.

RM 60,000 - 120,000

A prominent figure in Southeast Asian contemporary art, Johor born master Datuk Yusof Ghani forged a groundbreaking style by infusing the visceral, energetic brushwork of American Abstract Expressionism with the dynamic realities of his homeland. This profound lifelong study of human kinetics reaches a captivating theatricality in his 2006 work, *Players*, a compelling piece from his mature *Segerak* series. Shifting the thematic focus onto the concept of actors, musicians, or competitors, the painting explores the invisible gravity, camaraderie, and intense psychological interplay that exists between individuals locked in a shared performance. Ghani utilizes sweeping, muscular brushstrokes and a highly textured charcoal and acrylic layered palette to interlock his abstract figures, blending their separate limbs into a monumental, singular wave of kinetic energy. By dissolving the boundaries between the individual "players" and the collective action, the artwork stands as a powerful testament to human synchronization, documenting the intricate, rhythmic dance of collaboration, competition, and the unified drama of life.



86

AWANG DAMIT AHMAD

B. Sabah, 1956

Garis Mega "Aku Akan Terus Bertahan", 2016

Mixed media on canvas 183 x 183 cm

Private Collection, Kuala Lumpur

Signed Artist Name: Awang Damit Ahmad, Title: Garis Mega "Aku Akan Terus Bertahan", Medium: Mixed media on canvas, Size: 183 x 183 cm, Year: 2016
written and signed on the verso by the artist.

RM 110,000 - 180,000

A leading titan of Malaysian contemporary art, Sabah born master Awang Damit Ahmad is highly celebrated for his powerful, emotionally charged abstract expressionism rooted in personal memory, farming life, and social commentary. His signature ability to channel raw human resilience is masterfully captured in his 2016 work, Garis Mega "Aku Akan Terus Bertahan" (The Horizon Line "I Will Continue to Endure"), a piece from his critically acclaimed Garis Mega series. Moving entirely away from literal representation, Awang Damit utilizes heavy, rugged textures, bold gestural brushstrokes, and a dramatic, earthy colour palette punctuated by intense tonal contrasts. Rather than depicting a static landscape, the canvas becomes a battlefield of form and colour, where symbolic shapes and deep layers of paint represent the harsh realities of life and the unyielding strength required to overcome adversity. By balancing the spiritual depth of indigenous heritage with a fierce, international abstract language, the painting stands as a dynamic, deeply moving testament to the enduring power of the human spirit in the face of struggle.



87

AWANG DAMIT AHMAD

B. Sabah, 1956

Garis Mega "Tribute...", 2016

Mixed media on canvas 183 x 183 cm

Private Collection, Kuala Lumpur

Signed Artist Name: Awang Damit Ahmad, Title: Garis Mega "Tribute...",
Medium: Mixed media on canvas, Size: 183 x 183 cm, Year: 2016 written and
signed on the verso by the artist.

RM 110,000 - 180,000

A major figure in Malaysian contemporary art, Sabah born abstract expressionist Awang Damit Ahmad is renowned for channeling raw emotion, agrarian heritage, and cultural memory into powerful visual metaphors. His mastery of textured abstraction is beautifully realized in his 2016 work, *Garis Mega "Tribute..."*, a piece that acts as a profound, reflective milestone in his celebrated artistic journey. Moving completely away from representational forms, Awang Damit employs thick, gestural impasto layers, bold calligraphic lines, and an earthy, dramatic palette to evoke the rugged landscapes and spiritual resilience of his homeland. Rather than depicting a literal scene, the canvas functions as a deeply personal homage, where the heavy, atmospheric layers and structured lines capture a sense of time, struggle, and enduring memory. By masterfully balancing explosive emotional energy with a structured, thoughtful composition, this work stands as a powerful and poetic meditation on human heritage, identity, and the passage of time.



88

IBRAHIM HUSSEIN, DATUK

B.Kedah, 1936 - 2009

Figures in Landscape, 1974

Acrylic on canvas 51 x 62 cm

Private Collection, Kuala Lumpur

Signed and dated "Ibrahim Hussein '74" on lower right. Illustrated on page 95 of the "Ibrahim Hussein", A Retrospective exhibition book for the show held on April 10, 1986 at the National Art Gallery Kuala Lumpur. Illustrated on page 19 in the "777, Celebrating 7 Illustrious Years at KLAS" coffee table book published by KLAS in February 2019.

RM 160,000 - 280,000

This widely recognised and international artist, Datuk Ibrahim Hussein, affectionately regarded as IB, described his abstract works as futuristic and it was through a distinctive ordering of lines that he expressed differing complexities of form and dimensions. IB created an extraordinary legacy of paintings over a half century revolving around his life and humanity, events and personalities.

Seen here in IB's 'Figures in Landscapes', one can discern that most of his works often have a semi figurative or figurative element poised within a flattened and ambiguous space, reverberating complexity and swirls of colours. This particular work emanates a calmness by the soft hues of green. 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.



89

SYED AHMAD JAMAL, DATUK

B. Johor, 1929 - 2011

Al-Mubarak, 2008

Acrylic on board 51 x 81 cm

Private Collection, Kuala Lumpur

Signed and dated "A. '08" on lower right. Illustrated on pages 60 & 61 of the Syed Ahmad Jamal Guru Boje / Guru of Colour Book published in 2014.

RM 70,000 - 140,000

An iconic force in the trajectory of Malaysian modernism, Johor born National Art Laureate Datuk Syed Ahmad Jamal fundamentally shaped the nation's visual identity by synthesising Western Abstract Expressionism with profound spiritual and indigenous philosophies. This lifelong dialogue between the gestural and the sacred culminates beautifully in his late career 2008 masterpiece, Al-Mubarak (The Blessed). Translating divine blessing into visual form, the artwork utilizes Jamal's signature geometric architecture and a luminous, celestial palette to evoke an atmosphere of pure transcendence. Rather than relying on literal representation, he employs dynamic, upward striving lines and radiant fields of colour that simulate a descent of divine light and spiritual grace. By balancing rigorous structural harmony with an ethereal, emotive energy, Al-Mubarak stands as a powerful testament to Jamal's late period mastery, a visual prayer that captures the invisible, uplifting essence of faith, peace, and ultimate benediction.





The Last Dreammaker

REMEMBERING KHOO SUI HOE AND THE POETRY OF A LIFE IN ART

There are artists who record the world as they see it. Then there are artists who create worlds entirely their own. For more than sixty years, Khoo Sui Hoe belonged firmly to the latter. His paintings offered passages into memory, dream and wonder, transforming the landscapes of Kedah and the emotions of everyday life into timeless works of art. As Malaysia bids farewell to one of its most beloved cultural figures, we look back on a remarkable journey that began in a northern village and culminated in a legacy that will forever illuminate the story of Southeast Asian art.

“Few artists paint what they see. The greatest paint what they remember. Khoo Sui Hoe painted what humanity feels.”

Dato' Gary Thanasan

A Life in Colour, Memory and Imagination

The passing of Khoo Sui Hoe marks the close of one of the most remarkable chapters in the history of Malaysian art. For more than six decades, he remained one of the most distinctive voices in Southeast Asian modernism, creating a body of work that transcended geography, language and time. His paintings, at once lyrical and deeply introspective, offered viewers a world suspended between memory and imagination, where children wandered through dreamscapes, lovers drifted beneath moonlit skies, and solitary figures inhabited landscapes charged with mystery and grace.

Among the pioneers of post-war Malaysian art, Khoo occupied a singular position. While many of his contemporaries pursued abstraction, social commentary or formal experimentation, he developed a visual language rooted in poetry, symbolism and personal reflection. His paintings were never simply images; they were emotional landscapes, repositories of memory and vehicles for contemplation.

To encounter a Khoo Sui Hoe painting is to enter a realm where the boundaries between reality and dream dissolve. It is a world shaped by childhood recollections, spiritual inquiry, nature and the enduring search for beauty. Across more than sixty years of artistic practice, he remained faithful to that vision, creating works that continue to resonate with collectors, scholars and audiences throughout the world.

Today, as Malaysia and the wider art community reflect upon his extraordinary legacy, it becomes clear that Khoo Sui Hoe was more than a painter of pictures. He was a painter of humanity, memory and imagination.

Beginnings in Kedah

Born in Kedah in 1939, Khoo's earliest experiences were shaped by the landscapes of northern Malaya. The vast paddy fields, winding rivers, coastal horizons and rhythms of village life would remain deeply embedded in his imagination long after he left home.

Unlike artists formed by urban centres, Khoo's sensibility was shaped by nature. The open skies, changing seasons, and human landscape bonds of Kedah later reappeared throughout his work, not as literal representations, but as emotional and symbolic presences



Khoo Sui Hoe 4 Clouds Landscape, 1971 Oil on canvas 87 x 100 cm



Khoo Sui Hoe with Dato Gary Thanasan during his visit to KLAS @ 31 Jalan Utara in 2018

These memories formed the foundation of a visual language that would mature over the following decades. Even when living abroad, traces of Kedah remained visible in his paintings. The sense of space, serenity and harmony that characterised his mature work can often be traced back to those early encounters with the natural world. His formal artistic education began at the Nanyang Academy of Fine Arts in Singapore, then one of the most important centres of artistic training in Southeast Asia. At NAFA, Khoo encountered a rich mix of artistic traditions, including Chinese ink painting and emerging Southeast Asian perspectives.

Yet even as a student, he demonstrated an independent artistic temperament. Rather than adopting prevailing trends, he sought a visual language that reflected his own experiences, emotions and observations. While many young artists looked outward for inspiration, Khoo increasingly turned inward, drawing upon memory, imagination and personal reflection. This pursuit of individuality would become a defining characteristic of his artistic practice and remain central to his work throughout his career. It also laid the foundation for the distinctive artistic identity that would later earn him widespread recognition.

The Early Years and the Emergence of a Distinctive Voice

By the early 1960s, Khoo had begun producing works that revealed a remarkable artistic maturity. Although still a relatively young artist, he had already developed a visual language that set him apart from many of his contemporaries. These paintings contained many of the elements that would become synonymous with his name: symbolic figures, dreamlike settings, poetic narratives and a deeply personal iconography. Rather than depicting the world as it appeared, Khoo sought to capture emotions, memories and inner experiences, creating compositions that felt both intimate and universal.

Among the significant works from this period is *Affection* (1964), a defining painting of his early career. Rich with symbolism and emotional resonance, the piece transforms personal experiences into universal themes. Its balanced composition, lyrical atmosphere, and emotional depth reveal an artist working with extraordinary confidence. Today, the painting remains a celebrated example of his formative years, highlighted through subsequent exhibitions and auction appearances.



Khoo Sui Hoe Bathers' 6 Oil on canvas 96.5 x 96.5 cm

Unlike many artists whose work reflected the political and social concerns of the era, Khoo deliberately turned inward to explore the vast terrain of the human psyche. His paintings emerged from the quiet reservoirs of memory rather than contemporary ideology, and from the boundless realms of imagination rather than any rigid artistic manifesto. This deeply personal, introspective approach allowed him to bypass transient political trends, ensuring that his creative vision remained entirely authentic and uncorrupted by outside pressures. Yet, what might have seemed like isolation from the world actually proved to be one of his greatest artistic strengths, granting his exceptional work a timeless quality that few of his peers could ever match by offering a sanctuary of quiet, peaceful contemplation in an otherwise turbulent era.

This distinctive approach allowed Khoo to create a remarkably profound and significant body of work that easily transcended the specific boundaries of both time and place. While deeply rooted in his own experiences and private memories, his luminous paintings possess a universal quality that invites viewers from all walks of life to find their own personal meanings within them. The profound emotional sincerity that runs consistently through his work continues to appeal to contemporary collectors, scholars, and museum audiences, firmly reinforcing his reputation as one of Southeast Asia's most enduring and influential modern masters. Ultimately, it is this rare, brilliant combination of an uncompromising personal vision and wide universal appeal that continues to distinguish his exceptional work today.

Children of the Sun: A Masterpiece of Southeast Asian Modernism

No discussion of Khoo Sui Hoe can begin anywhere other than *Children of the Sun* (1965) which was created when the artist was only twenty-six years old, the monumental work stands among the most important paintings produced in Southeast Asia during the twentieth century.

Commissioned by the visionary architect, collector and patron Lim Chong Keat for the newly completed Singapore Conference Hall, *Children of the Sun* represented an extraordinary opportunity for a young artist. Rather than producing a conventional public commission, Khoo created a painting of remarkable ambition and imagination. The work embodied optimism, possibility and the spirit of a region entering a new era.

Painted at Lim Chong Keat's seaside residence in Pasir Panjang, the work emerged through a unique creative process. Elements of the surrounding environment became integrated into the composition itself. Light, shadow and architecture informed the painting's final form, creating a seamless relationship between artwork and environment. The result was extraordinary.

Populated by enigmatic figures bathed in luminous colour, *Children of the Sun* revealed an artist already in possession of a fully developed visual language. Themes that would define his subsequent career including his childhood, spirituality, transcendence, harmony and wonder which were all present within the painting.

Today, the work resides in the collection of the National Gallery Singapore, where it continues to occupy a central place in the narrative of Southeast Asian modern art. Equally important was the relationship it established between Khoo and Lim Chong Keat, one of the most significant artist-patron relationships in the region's art history.

Beyond its artistic significance, the painting also stands as a testament to the vital role that patronage plays in the development of cultural heritage. Khoo's support enabled Lim Chong Keat to pursue his artistic vision with greater confidence and independence, contributing to the growth of modern art in the region. Their collaboration continues to inspire Southeast Asia's artistic community.

Lim Chong Keat and the Importance of Patronage

Throughout art history, visionary patrons have played crucial roles in recognising and supporting exceptional talent.

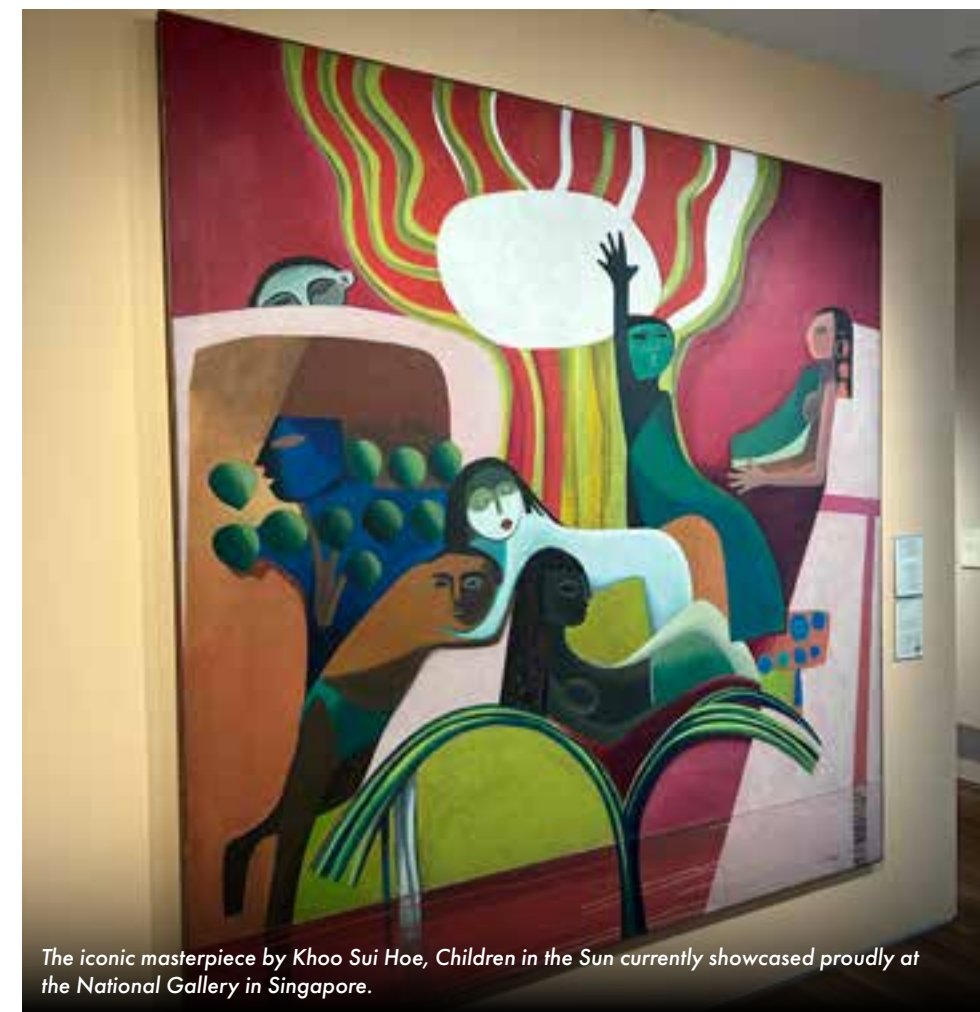
For Khoo Sui Hoe, few figures were more important than Lim Chong Keat. Architect, collector, patron and cultural advocate, Lim recognised Khoo's gifts at a formative stage of his career. His commissioning of *Children of the Sun* demonstrated remarkable confidence in a young artist who had yet to achieve international recognition. The relationship extended far beyond a single commission.

Over subsequent decades, Lim assembled one of the most important collections of Khoo's paintings, preserving works that today are considered essential to understanding the artist's development. Through exhibitions, advocacy and patronage, Lim introduced Khoo's work to wider audiences in Singapore and Malaysia.

Recognition Beyond Malaysia

A defining moment arrived in 1974 when Khoo received the prestigious John D. Rockefeller III Fund Fellowship. The award enabled him to study at the Pratt Graphics Center in New York, exposing him to international artistic developments at a pivotal stage in his career.

The experience broadened his horizons without altering the essence of his artistic vision. Unlike artists who dramatically reinvented themselves after exposure to Western contemporary art, Khoo returned with greater confidence in the universality of his own themes.



The iconic masterpiece by Khoo Sui Hoe, Children in the Sun currently showcased proudly at the National Gallery in Singapore.

The Golden Decade

The 1970s marked a defining and highly celebrated phase in Khoo's artistic career, during which he produced some of his most important large-scale works. Notable among these are *Beach Festival*, currently housed in a private museum collection in Kuala Lumpur, held in the collection of Bank Negara Malaysia, which also preserves a number of his other significant works. These paintings exemplify the technical mastery and distinctive visual language that came to define his mature artistic practice.

It is also important to note that the National Gallery Singapore holds the largest collection of Khoo Sui Hoe's works outside Malaysia, comprising over 23 paintings dating from as early as the 1960s through to the early 1980s. The 1970s marked a defining and highly celebrated phase in Khoo's artistic career, during which he produced some of his most important Works such as, *Call of the Wild* (1966), *Figure in Day Light* (1970), reveal an artist operating at the height of his creative powers. In *Little Couple - Moon River* (1978), figures float effortlessly through symbolic landscapes. Narrative gives way to atmosphere. Colour becomes emotional rather than descriptive. The paintings are deeply personal yet universally accessible. They invite contemplation rather than explanation. For many collectors and scholars, this period represents the fullest expression of Khoo's artistic vision.

The Golden Decade

In 1982, Khoo relocated permanently to the United States. While this represented a major geographical transition, it did little to alter his core artistic direction. If anything, the immense distance further strengthened his relationship with memory, transforming Malaysia from a physical place into a deeply emotional landscape.

The paintings from this specific period reveal an artist reflecting upon his past with increasing clarity and affection. His beautifully distilled compositions remained populated by familiar, evocative motifs, including children, playful swimmers drifting through expansive skies, embracing couples, and symbolic birds.

The remarkable consistency of this unique vision remains one of the most brilliant aspects of his career. Across decades of change, Khoo stayed completely faithful to his created world, refining it to give his art an instantly recognisable identity.



Khoo Sui Hoe Celebration, 2011 Oil on canvas 175 x 244 cm



Khoo Sui Hoe Little Couple - Moon River, 1978 Acrylic on canvas 89 x 87.5 cm

Why His Work Endures

Great art survives because it continues to speak to successive generations. Khoo Sui Hoe's paintings endure because they address core themes central to the human experience: love, memory, wonder, spirituality, nature, and belonging.

These concerns never lose relevance. His paintings invite viewers to slow down and reflect. They reward contemplation, offering moments of quiet discovery. In a world dominated by speed, such qualities have become precious and necessary.

The Human Figure and the Language of Memory

Central to Khoo's work is the human figure. Yet, these figures are rarely portraits in the conventional sense, functioning instead as universal archetypes that tap directly into the collective human experience.

The child represents innocence. The swimmer embodies freedom. The lover symbolises deep connection and companionship. The dancer evokes celebration and spiritual expression. Through these recurring motifs, Khoo developed a sophisticated visual language capable of communicating profound emotional truths. His paintings rarely describe specific events. Instead, they capture raw feelings and atmospheric impressions: a remembered afternoon, a fleeting encounter, a childhood dream, or a moment of quiet reflection.

This remarkable ability to transform fluid memory into a permanent image distinguishes his work from that of many contemporaries, lending his paintings an incredibly personal yet universally appealing quality.

Institutional Recognition

By the late twentieth century, Khoo had become firmly established as one of the most important artists of his generation. His paintings entered major public and private collections throughout the world. Among the institutions holding significant works are the National Art Gallery Malaysia, National Gallery Singapore and the National Gallery of Victoria in Australia.

KLAS Art Auction and a Lasting Legacy Among Collectors

The enduring appreciation of Khoo Sui Hoe's work can also be clearly seen through the numerous superb paintings that have successfully appeared at the prestigious KLAS Art Auction over the years. The extensive KLAS archive provides a remarkable survey of the artist's impressive development across multiple decades. Together, these important works offer valuable, deep insight into the gradual evolution of his distinct visual language, recurring themes, and unique artistic techniques.

Among the most celebrated masterpieces offered were *Affection* (1964), *Call of the Wild* (1966), *Figure in Day Light* (1970), *Wandering at Night* (1970), *Two Standing Between Leaves* (1979), *Dancer I* (1993), *Dancer II* (1993), *Watching* (1995), *Dayak Bride* (1995), and *Little Swimmer* (2005). Each of these benchmark pieces beautifully highlights a specific milestone in his career, brilliantly illustrating how his treatment of form and color shifted while his inner poetic vision remained entirely constant.

Together, these works provide a visual chronology of an extraordinary artistic journey. The sustained demand for these paintings reflects more than market appreciation; it reflects the enduring emotional connection that collectors feel toward Khoo's art. Khoo periodically produces large-scale works shaped by his distinctive, dreamlike sensibility. His paintings are marked by a timeless quality that resists shifting trends, instead resonating through their evocation of universal human experience.

These qualities are clearly evident in *Red River* (2012), painted in the United States. In this composition, Khoo draws upon memory and place, subtly weaving in references to his early years in Kedah. The result is a work that bridges geographies and time, uniting personal recollection with a broader, poetic visual language. It also demonstrates the enduring connection he maintained with his homeland despite decades spent abroad.

A Memorable Encounter in Penang

Among those privileged to have known Khoo personally was Dato' Gary Thanasan, founder of KLAS/ KLAS Art Auction. In 2011, during the preparations for KLAS Art Auction's inaugural showcase in Penang, Dato' Gary had the opportunity to meet and spend time with the artist at Alpha Gallery. The event marked an important milestone for KLAS as it introduced the auction house to collectors and art enthusiasts in Penang. Significantly, the showcase was made possible through the support and assistance of Khoo himself. For Gary Thanasan and many others who encountered him during those years, the memory remains a reminder that behind the celebrated paintings stood a man of exceptional kindness and grace. His generosity and humility left as lasting an impression as the artworks for which he is remembered.



The late artist Khoo Sui Hoe with The Affection painted in 1964

A Legacy Beyond Time

Art history ultimately remembers those who create worlds entirely their own, a rare company to which Khoo Sui Hoe belongs. His paintings are unmistakable, defined by a unique atmosphere, rich symbolism, and deep emotional resonance. From the paddy fields of Kedah to collections worldwide, his art has travelled far while remaining profoundly connected to its origins.

He successfully demonstrated that beauty and depth can coexist, creating a body of work both intimate and timeless. Ultimately, Khoo Sui Hoe was not simply a painter of dreams, but a painter of humanity, ensuring his remarkable legacy endures.



Khoo Sui Hoe Couple in Love, 1990's Oil on canvas 126 x 162 cm

90

KHOO SUI HOE

B. Kedah, 1939 - 2026

Red River, 2011

Oil on canvas 177 x 244 cm

Private Collection, Kuala Lumpur

Signed "Sui Hoe" on lower right. Illustrated on pages 62 of the Khoo Sui Hoe, Inscapes Through The Year exhibition catalogue held from April 29 - May 2012 at Pipal Fine Art.

RM 220,000 - 400,000

Khoo Sui Hoe is widely regarded as one of Malaysia's most distinctive modern painters, celebrated for his dreamlike imagery, lyrical colour fields, and recurring themes of memory, childhood, and riverside leisure. His works often inhabit a poetic space between reality and imagination, where human figures, landscapes, and symbolic environments merge into a quietly surreal visual language. In *Red River* (2011), oil on canvas, Khoo extends his long standing fascination with water as both a physical and psychological motif. Across his career, riverine settings have functioned as sites of recollection and emotional reflection, places where figures drift in states of ease, intimacy, or introspection. This work continues that lineage, suggesting not just a landscape, but a remembered world shaped by sensation and nostalgia.

Typical of Khoo's mature practice, the painting is expected to balance simplified figurative forms with expressive colour and fluid composition, where the river becomes more than subject matter, it acts as a metaphor for time, memory, and the flow of life. His handling of oil on canvas in this period often favors a softened, atmospheric surface, allowing figures and environment to dissolve gently into one another, reinforcing the sense of a half remembered dream.



IMPORTANT NOTICE

AUCTION TERMS AND CONDITIONS

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

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

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

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

Section 1

NOTICE TO BIDDERS

General

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

KLAS is Seller’s Agent Only

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

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

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

Tests

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

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

(a) are statements of opinion only; and

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

Bidder’s Duty to Inspect

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

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

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

Condition Reports and Estimates

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

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

Storage Cost

All uncollected lots after the auction will be stored

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

Disclaimer and Limitation of Liability

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

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

Counterfeits

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

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

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

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

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

(e) there were methods of establishing that

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

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

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

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

Seller’s Liability to Bidders and Buyers

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

Bids

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

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

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

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

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

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

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

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

Conduct of the Auction

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

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

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

may decide;

(c) to withdraw any Lot;

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

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

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

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

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

After the Sale

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

1.28 Risk and responsibility for the Lot

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

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

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

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

Payment and Delivery

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Section 2

CONTRACT OF SALE BETWEEN SELLER AND BUYER

General

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

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

Seller's Undertakings and Representations

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

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

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

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

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

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

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

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

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

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

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

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

Withdrawal of Lots

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

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

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

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

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

Risk, Property, Delivery and Payment

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

Miscellaneous

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

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

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

Section 3

PROVISIONS APPLICABLE TO ALL PARTIES

Governing law

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

Jurisdiction

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

Copyright

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

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

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

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

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

"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at the Auction;
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"Estimate" or "Estimated Price Range"	a statement of opinion of the price range within which the hammer is likely to fall;
"Expenses"	costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time;

"Forgery"	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
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"Reserve" or "Reserve Price"	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
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Lot 73, **Chia Yu Chian**, *French Cottage*, 1966

Index of Artists & Lot Number

A.B.Ibrahim	11	Mohd Raduan Man	23
Ahmad Zakii Anwar	35	Muhammad Izzuddin Basiron	25,26
Anthonie Chong	80	Nguyen Trung	60
Awang Damit Ahmad	15,16,86,87	Nizar Kamal Ariffin	36,37
Cheong Soo Pieng	43	Ong Kim Seng	50,51
Chia Yu Chian	73,74	Peter Liew	72
Chua Mia Tee	49	Rafiee Ghani	9,10,18,19,20 21,22
Chuah Seow Keng	32	Siew Hock Meng	44
Chuah Siew Teng	34	Sjafri	68
Chuah Thean Teng, Dato'	28	Soon Lai Wai	69
Chuang Che	59	Suzlee Ibrahim	38
Dang Xuan Hoa	61	Syed Ahmad Jamal, Datuk	89
Dinh Quan	62	Syed Thajudeen	17
Earl Lu	53	Tay Bak Koi	45,46
Eng Tay	5	Tay Che Toh	52
Eric Quah	78,79	Vu Cao Dam	63
George Keyt	64,65,66,67	Yap Chin Hoe	77
Han Snel	55	Yong Mun Sen	12,13
Ibrahim Hussein, Datuk	6,7,88	Yong Kheng Wah	34
Ismail Mat Hussin	30,31	Yoshimoto Nara	57
Jalaini Abu Hassan	39,40	Yusof Ghani	4,8,14,84,85
Jean Dufy	58	Yusof Majid	24
Jehan Chan	75,76		
Jimmy Ong	41,42		
Khalil Ibrahim	1,2,3,27		
Khoo Sui Hoe	90		
Kwan Chin	29		
Lee Joo For	81		
Lee Man Fong	56		
Lee Weng Fatt	70,71		
Lim Cheng Hoe	47,48		
Lye Yau Fatt	54		
M. Sukri Derahman	33		
Mohd Hoessein Enas, Datuk	82,83		



Lot 15, **Awang Damit Ahmad** *Belatak Rapuh*, 2010



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