

KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

PETALING JAYA, SUNDAY 18th OCTOBER 2026



Lot. 88, ***Abdul Latiff Mohidin,*** *Rock Landscape, 2019*

Auction Day

SUNDAY, 18TH OCTOBER 2026
Auction starts at 1.00 pm

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

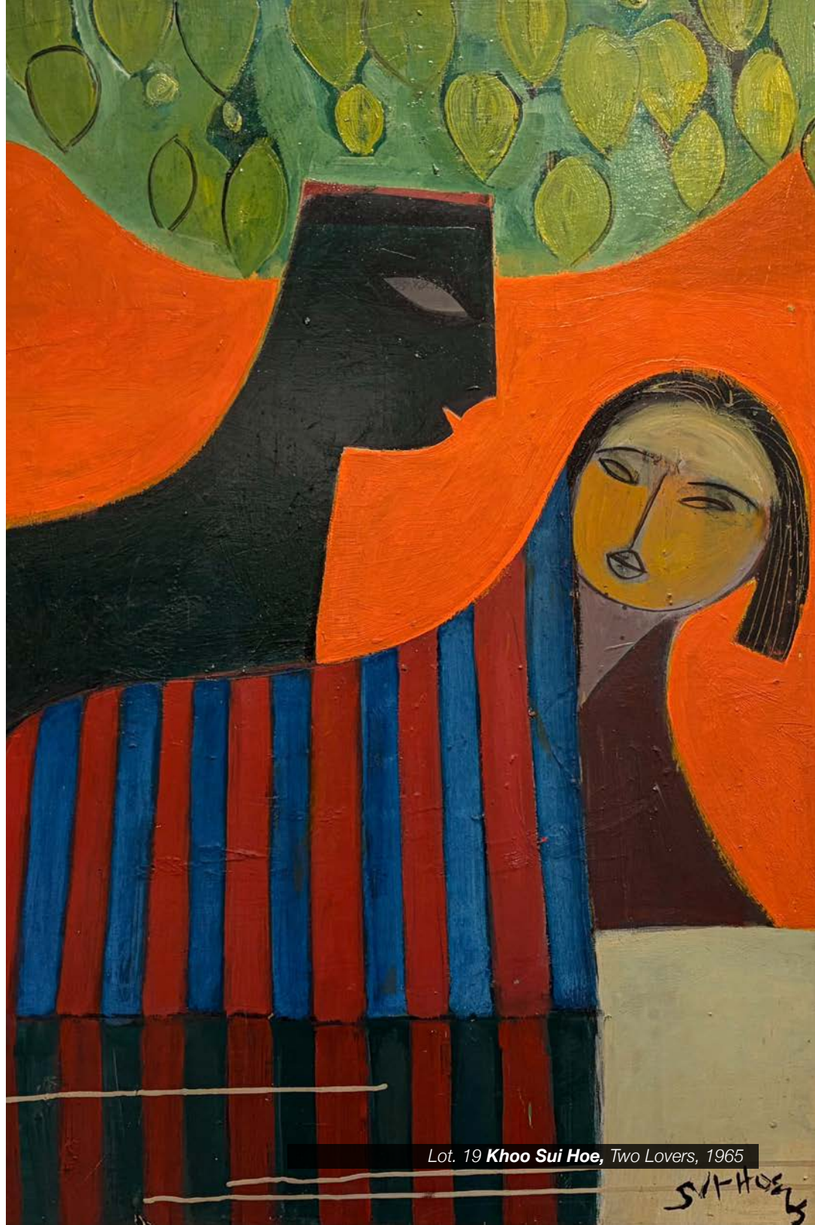
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KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART
PETALING JAYA, SUNDAY 18TH OCTOBER 2026



Lot. 19 ***Khoo Sui Hoe,*** *Two Lovers, 1965*

KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART

WE ARE BACK @ 31 JALAN UTARA, PETALING JAYA

AUCTION DAY | SUNDAY, 18TH OCTOBER 2026



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



Lot. 34, ***Yusof Ghani, Datuk,*** *Siri Tari, 1989/90*



Lot. 32, ***Abdul Latiff Mohidin,*** *Red Landscape, 2014*

Full Showcase

Date: 23rd September - 18th October 2026
Venue: KL Lifestyle Art Space (KLAS)
31, Jalan Utara,
46200 Petaling Jaya, Selangor
Tel: +603 22017668

Open Monday - Sunday
From 10.00 am - 7.00 pm



Lot. 48, ***Ismail Mat Hussin,*** *Durian Seller at Siti Khadijah Market, Kota Bharu, 2011*



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

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Lot. 87, **Yusof Ghani, Datuk,** *Siri Topeng Wayang, Musang Berjanggut, 1997*



Lot. 70, **Bui Huu Hung,** *Portrait of a Lady, 1999*

Glossary



1 KHALIL IBRAHIM

EAST COAST FISHERMEN SERIES, 1989

Watercolour on paper
12 x 17 cm
RM 2,500 - 5,000



2 KHALIL IBRAHIM

EAST COAST SERIES, 2006

Watercolour on paper
44 x 56 cm
RM 4,000 - 10,000



3 YUSOF GHANI, DATUK

SIRI TOPENG, 1995

Oil on canvas
26 x 26 cm
RM 3,500 - 7,000



4 YUSOF GHANI, DATUK

SIRI TOPENG, 1994

Mixed media on paper
37 x 26 cm
RM 3,500 - 7,000



5 YUSOF GHANI, DATUK

SIRI SEGERAK, 2012

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



6 FUJI ANGGARA

FIGURE STUDY, 2025

Charcoal on paper
81 X 57 cm
RM 3,000 - 7,000



7 FUJI ANGGARA

DI ANTARA DUA TANAH, 2025

Mixed media on paper
78 x 54 cm
RM 3,000 - 7,000



8 JALAINI ABU HASAN

BURDEN OF THE WORLD, 2024

Bitumen and mixed media on paper
115 x 97 cm
RM 12,000 - 22,000



9 JALAINI ABU HASAN

CAT, 1987

Compressed charcoal on paper
120 x 105 cm
RM 5,000 - 9,000



10 JALAINI ABU HASSAN

FROM M.RUMI'S POEM, 1998

Watercolour on paper
56 x 76 cm
RM7,000 - 12,000



11 JALAINI ABU HASSAN

DESEMBER LEWAT HUJUNG, 1999

Mixed media on paper
75 x 56 cm
RM 7,000 - 12,000



12 JALAINI ABU HASSAN

HIGHER SERIES, 2023

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



Lot. 6, ***Fuji Anggara,*** *Figure Study, 2025*



13 RAPHAEL SCOTT AHBENG

BIRD DELIGHT, 1996

Acrylic on board
75 x 43 cm
RM 2,500 - 5,000



14 RAPHAEL SCOTT AHBENG

JEMBAWANG LAMA, 2012 & SUBDUED LIGHT, 2012

Acrylic on canvas
22 x 30 cm (set of 2 artworks)
RM 5,000 - 9,000



15 TAJUDDIN ISMAIL, DATO'

MIRAGE (EDITION 188/500), NIGHT JOURNEY NO.5 (EDITION 168/500)

Limited Edition Print On Paper
37 x 35 cm
RM 3,500 - 5,500



16 SUZLEE IBRAHIM

REFLECTION SERIES: FALLING SKIES, 2012

Acrylic and oil on canvas
91 x 91 cm
RM 7,000 - 12,000



17 SUZLEE IBRAHIM

PANGKOR SERIES: PANGKOR I, 2007

Acrylic and oil on canvas
91 x 91 cm
RM 7,000 - 10,000



18 KHOO SUI HOE

MANY FACES, 1990

Watercolour on paper
62 x 62 cm
RM 7,500 - 15,000



19 KHOO SUI HOE

TWO LOVERS, 1965

Acrylic on board
110 x 82 cm
RM 40,000 - 90,000



20 ZULKIFLI YUSOFF

ISLAND PEOPLE, 1997

Acrylic on canvas
152 x 152 cm
RM 45,000 - 65,000



21 RAFIEE GHANI

KOPI DAN BUAH, 1999

Oil on canvas
59 x 51cm
RM 5,000 - 12,000



22 RAFIEE GHANI

PRELUDE TO THE GARDEN SERIES, CIRCA 1998

Hand painted silk batik
102 x 109 cm
RM 10,000 - 18,000



23 RAFIEE GHANI

THE GARDEN OUTSIDE VII, 1999

Oil on paper
38 x 41 cm
RM 2,500 - 5,500



24 RAFIEE GHANI

THE GARDEN OUTSIDE XI, 1999

Oil on paper
71 x 52 cm
RM 3,800 - 7,000



Lot. 20, ***Zulkifli Yusoff,*** *Island People, 1997*



25 **BHANU ACHAN**

LANDSCAPE SERIES I, 2014,
LANDSCAPE SERIES II, 2014

Oil pastel on paper
58 x 41 cm (set of 2 artworks)
RM 3,800 - 8,000



26 **BHANU ACHAN**

ROCKS IN WATER II
(ROCK EXPLORATION SERIES), 2017

Mixed media on canvas
91 x 68 cm
RM 3,500 - 7,000



27 **BHANU ACHAN**

ROCKS IN WATER I
(ROCK EXPLORATION SERIES), 2017

Mixed media on canvas
91 x 68 cm
RM 3,500 - 7,000



28 **CHANG FEE MING**

MORNING IN TERENGGANU, 1989

Watercolour on paper
74 x 54 cm
RM 30,000 - 55,000



29 **CHANG FEE MING**

TIME PAST, TERENGGANU

Watercolour on paper
74 x 48 cm
RM 30,000 - 55,000



30 **MAAMOR JANTAN**

PEMANDANGAN SERIES, 2019

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



31 **A. B. IBRAHIM**

TEPI PANTAI & TEPI SAWAH PADI

Watercolour on paper
18 x 27 cm (set of 2 artworks)
RM 2,500 - 5,000



32 **ABDUL LATIFF MOHIDIN**

RED LANDSCAPE, 2014

Oil on canvas
168 x 244 cm
RM 830,000 - 1,350,000



33 **YUSOF GHANI, DATUK**

SIRI SEGERAK: EMERGING, 2005

Oil on canvas
200 x 200 cm
RM 400,000 - 700,000



34 **YUSOF GHANI, DATUK**

SIRI TARI, 1989/90

Mixed media on canvas
84 x 145 cm
RM 180,000 - 300,000



35 **AWANG DAMIT AHMAD**

GARIS MEGA
“DI SINI KU BERTEDUH”, 2016

Mixed media on canvas
183 x 182.5 cm
RM 100,000 - 160,000



36 **AWANG DAMIT AHMAD**

BELATAK RAPUH, 2010

Mixed media on canvas
91 x 91 cm
RM 35,000 - 60,000

Lot. 35, ***Awang Damit Ahmad,*** *Garis Mega “Di Sini Ku Berteduh”, 2016*



37 NIZAR KAMAL ARIFFIN

MASK SERIES
"SHUT AND BLINK", 1999

Papier mache on plywood
56 x 56 cm
RM 2,500 - 4,000



38 ABDUL MULTHALIB MUSA

UNTITLED, 2003

Mild steel sculpture
H: 69 cm x D: 16 cm x W: 30 cm
RM 12,000 - 22,000



39 LIM LEONG SENG

COOLIE SERIES, 2000

Sculpture
H: 58 cm x D: 31 cm x W: 20 cm
RM 6,000 - 12,000



40 ONG KIM SENG

NEPAL

Watercolour on paper
52 x 72 cm
RM 14,000 - 25,000



41 ONG KIM SENG

YUNNAN, CHINA, 1992

Watercolour on paper
55 x 74 cm
RM 14,000 - 25,000



42 TAY BAK KOI

UNTITLED
(SCENE WITH BOATS), 1970

Watercolour and guoache on paper
42 x 91 cm
RM 5,000 - 12,000



43 CHEN WEN HSI

GIBBONS

Chinese ink and colour on paper
137 x 66 cm
RM 55,000 - 75,000



44 THOMAS YEO

SCENERY, 1987

Watercolour on paper
75 x 58 cm
RM 3,500 - 7,000



45 SEAH KIM JOO

KENYAN MUSICIANS, 1970s

Batik
49 x 76 cm
RM 2,500 - 5,000



46 CHUAH THEAN TENG, DATO'

MOTHER AND CHILD, 1970s

Batik
61 x 44 cm
RM 7,500 - 15,000



47 KWAN CHIN

RUBBER TAPPERS
BROWN SERIES, 2012

Batik
45 x 38 cm
RM 2,500 - 6,500



48 ISMAIL MAT HUSSIN

DURIAN SELLER AT SITI KHADIJAH
MARKET, KOTA BHARU, 2011

Batik
112 x 112 cm
RM 20,000 - 32,000



Lot. 46, ***Chuah Thean Teng, Dato',*** *Mother and Child, 1970s*



49 TAY MO LEONG, DATO'

RUBBER ESTATE SERIES, 1960s

Batik
58 x 88 cm
RM 5,000 - 12,000



50 TAY MO LEONG, DATO'

LEGONG DANCERS, 1980s

Watercolour on paper
75 x 56 cm
RM 3,500 - 7,000



51 YONG KHENG WAH

PENANG FISHING VILLAGE, 1970s

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



52 LUQMAN ZAINAL

FRESH GARDEN, 2023

Acrylic on canvas
92 x 77 cm
RM 2,500 - 3,800



53 LUQMAN ZAINAL

BLUE LAGOON, 2023 &
LAKE GARDEN, 2023

Acrylic on paper
81 x 56 cm
RM 2,500 - 3,800



54 MAAMOR JANTAN

DRAGONFLY SERIES I, II, III 2009
(TRIPTYCH)

Watercolour on paper
107 x 72 cm (set of 3 artworks)
RM 14,000 - 26,000



55 AHMAD NAZRI ABDULLAH

THE PARK, 1998

Oil on canvas
102 x 76 cm
RM 3,000 - 5,000



56 WONG KEAN CHOON

FLUORESCENT KAMPUNG, 1993

Watercolour on paper
54 x 74 cm
RM 2,500 - 5,000



57 TAN CHOON GHEE

MALAY KAMPONG VILLAGE, 1962

Chinese Ink on paper
58 x 33 cm
RM 3,500 - 7,000



58 JEHAN CHAN

MALACCA RIVER, 1968,
COASTAL SCENE - MALACCA

Oil on canvas, Mixed media on paper
48 x 66 cm, 16 x 20 cm (set of 2 artworks)
RM 2,500 - 5,000



59 CHEW TENG BENG, DR

ABSTRACT, 1981

Acrylic on canvas
110 x 116 cm
RM 2,500 - 5,000



60 ENG TAY

THE YOUNG BEAUTY, 1995

Oil on canvas
120 x 152 cm
RM 90,000 - 150,000



*Lot. 60, **Eng Tay,** The Young Beauty, 1995*



61 **LYE YAU FATT**

TWO SISTERS, 1980s

Mixed media on paper
75 x 55 cm
RM6,000 - 12,000



62 **TEW NAI TONG**

UNTITLED (1988), UNTITLED, PREPARING FOOD (2012)

Watercolour on paper (2 artworks),
Oil on canvas (1 artwork)
37 x 56 cm, 71 x 52 cm, 46 x 61 cm
RM 5,000 - 10,000



63 **TAN CHOON GHEE**

PENANG STREET SCENE, 1993

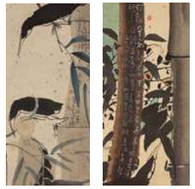
Watercolour and ink on paper
31 x 47 cm
RM 2,500 - 5,000



64 **LEE LONG LOOI**

FISHING VILLAGE, PENANG, 1981

Watercolour on paper
54 x 22 cm
RM2,500 - 3,800



65 **CHEAH THIEN SOONG**

BAMBOO, 1970s
BLESSINGS, 1970s

Chinese ink on rice paper
35 x 23 cm (set of 2 artworks)
RM 2,500 - 5,000



66 **RAPHAEL SCOTT AHBENG**

MOON SHEATH, 2012

Oil on canvas
92 x 62 cm
RM 3,000 - 9,000



67 **ISMAIL ABDUL LATIFF**

WILD ORCHID...NIGHT OF LOVERS NO.02, 2023

Acrylic on museum board
40 x 28.5 cm (set of 2 artworks)
RM 3,200 - 6,000



68 **ISMAIL ABDUL LATIFF**

WILD INSPIRATION NO.01 (2015)
PINANG MASAK (2015)
PERSISIR LAMPUNG (2015)

Acrylic on paper
29 x 19 cm (set of 3 artworks)
RM 2,800 - 6,500



69 **ISMAIL ABDUL LATIFF**

ANGIN ANGKASA (2022)
LOST IN THE WILD NO.3 (2014)
MUSTIKA BIRU NO.2 (2020)
MUSTIKA BIRU NO.3 (2020)

Acrylic on paper
29 x 19 cm(2 artworks), 30.5 x 23 cm (2 artworks)
RM 3,500 - 7,000



70 **BUI HUU HUNG**

PORTRAIT OF A LADY, 1999

Lacquer on wood
122 x 122 cm
RM 35,000 - 75,000



71 **NGUYEN THANH CHUONG**

UNTITLED, 2002

Lacquer on wood
39 x 29 cm
RM 2,500 - 5,000



72 **NGUYEN THANH CHUONG / DINH QUAN**

FAMILY (2002), UNTITLED (2000)

Lacquer on wood
39 x 29 cm (set of 2 artworks)
RM 4,500 - 7,000

Lot. 61, ***Lye Yau Fatt,*** *Two Sisters, 1980s*



73 NGUYEN THANH BINH

THE MOTHER, 2008

Oil on canvas
79 x 94 cm
RM 5,000 - 10,000



74 LE MINH

FISHING VILLAGE WITH MOORED BOATS, 1964

Oil on canvas
49 x 30 cm
RM 2,500 - 3,500



75 GEORGE KEYT

UNTITLED, 1984

Acrylic on canvas
40 x 44 cm
RM 30,000 - 75,000



76 GEORGE KEYT

UNTITLED, 1984

Acrylic on canvas
44 x 40 cm
RM 30,000 - 75,000



77 LAXMAN PAI

JEEVANOTSAV, 1995

Oil on canvas
62 x 62 cm
RM 10,000 - 22,000



78 LAXMAN PAI

LOTUS, 1973

Pen & ink on paper laid on card
55 x 37 cm
RM 2,500 - 5,000



79 SUNIL DAS

GALLOPING HORSES I, II, III

Charcoal on paper
60 x 90 cm
RM 7,000 - 15,000



80 SAKTI BURMAN

MOTHERS AND CHILDREN, 1966

Watercolour and in
k on paper
48.3 x 62.2 cm
RM 2,500 - 5,000



81 NIKHIL RANJAN PAL

DREAMING, 1999/2000

Watercolour on rice paper pasted on board
26 x 25 cm
RM 2,500 - 3,500



82 SYED THAJUDEEN

MOON OF RAMADAN, 1986

Oil on canvas
85 x 85 cm
RM 10,000 - 18,000



83 SHARIFAH FATIMAH, DATO'

UNTITLED, 1999

Oil on canvas
56 x 56 cm
RM 40,000 - 60,000



84 SHARIFAH FATIMAH, DATO'

SAILING, 2019

Mixed media on paper
42 x 31 cm
RM 6,000 - 8,000



Lot. 77, ***Laxman Pai,*** *Jeevanotsav, 1995*



85 KHOO SUI HOE

THE LONE BATHER, 1979

Oil on canvas
76 x 66 cm
RM 38,000 - 65,000



86 KHOO SUI HOE

THE BEACH BOY, 1970s

Oil on canvas
90 x 90 cm
RM 40,000 - 70,000



87 YUSOF GHANI, DATUK

SIRI TOPENG WAYANG - MUSANG BERJANGGUT, 1997

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



88 ABDUL LATIFF MOHIDIN

ROCK LANDSCAPE, 2019

Acrylic on canvas
76 x 76 cm
RM 260,000 - 380,000



89 AWANG DAMIT AHMAD

IRAGA "INJAP BERALIH ARAH", 2007

Mixed media on canvas
183 x 183 cm
RM 100,000 - 160,000



90 AWANG DAMIT AHMAD

JEJAK WAKTU "REBAN...", 2017

Mixed media on canvas
183 x 244 cm
RM 135,000 - 180,000



Lot. 90, ***Awang Damit Ahmad,*** *Jejak Waktu "Reban..", 2017*

1

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Fishermen Series, 1989

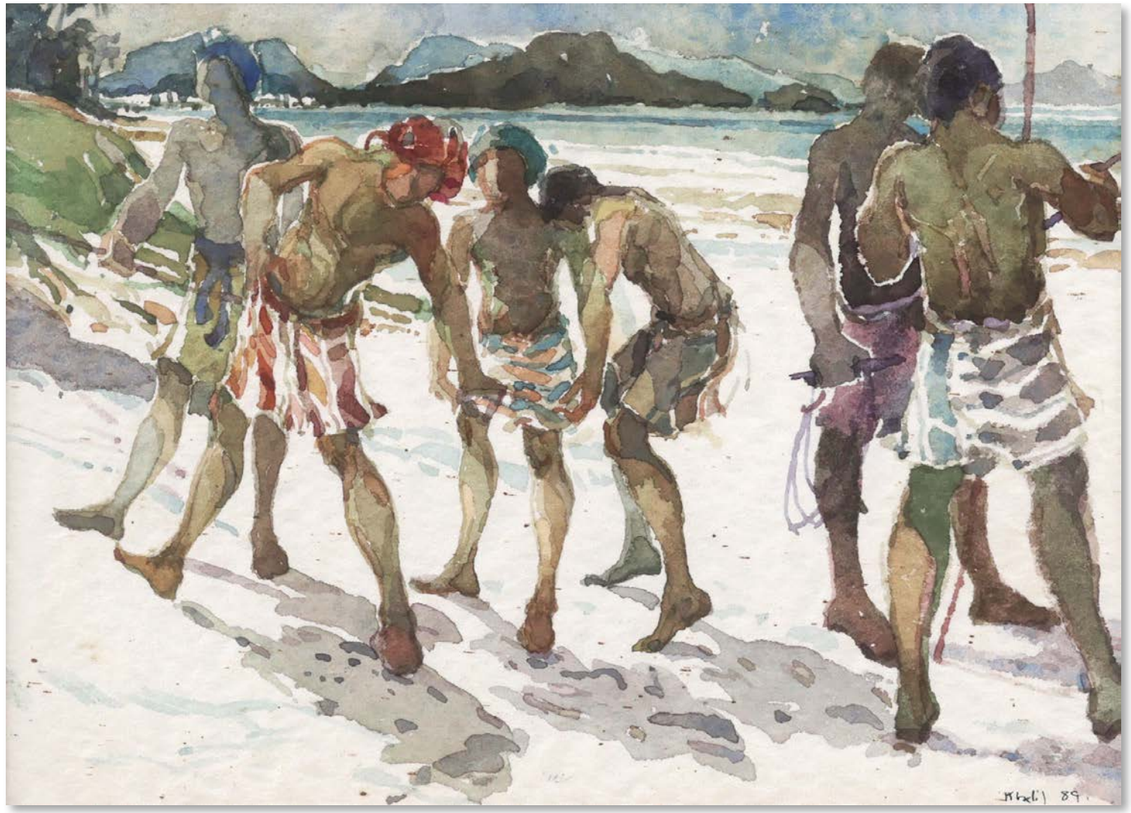
Watercolour on paper 12 x 17 cm

Signed and dated “Khalil ‘89” on lower right

PROVENANCE

Private Collection, Kuala Lumpur

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 work on paper 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 tranquillity and challenges of life by the sea.

2

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series, 2006

Watercolour on paper 44 x 56 cm

Signed “Khalil Ibrahim ‘006” on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 4,000 - 10,000



A result of Khalil Ibrahim’s drawing and observation, this work focuses on the hardworking lives of ordinary people in an East Coast village. The artist’s enigmatic and stylised beach using watercolour on paper is an illustration of 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 in 2018. He has 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

YUSOF GHANI, DATUK

B. Johor, 1950

Siri Topeng, 1995

Oil on canvas 26 x 26 cm

Signed “YG” on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,500 - 7,000

“We’re like hiding behind masks, sometimes for good reasons and sometimes not.”
When Yusof Ghani took trips to Sarawak in 1988 and 1991, he was immediately taken with the masks of the Kenyah and Kayan villagers. He claimed, “I found masks interesting as they could be used as motifs in paintings to make a cultural statement about ceremony and rituals. They can also be used to preserve our slowly eroding local cultures and offer opportunities for a social commentary on human pretensions and falsehoods.” Topeng is basically an expression of faces, there are simply no nice images in it. It combines mixed media and oil in controlled structures, intensified by outlines, showing Ghani’s effort to explore new forms and visual approaches that are to the point, solid, structured and meaningful, such as in the case of this piece of artwork.
Born in 1950 in Johor, Malaysia, Ghani frequented a small movie theatre that was run by a family member as a young boy, where he developed a predisposition towards painting to depict movement and a sense of time through cowboy films. He cites Pollock and de Kooning as his early inspirations, but he eventually began to develop his unique style in painting, with masks being his theme for many years as a motif to explore human emotions and circumstances. The masks often appear displaced, implying the rough state us human beings are often in.



4

YUSOF GHANI, DATUK

B. Johor, 1950

Siri Topeng, 1994

Mixed media on paper 37 x 26 cm

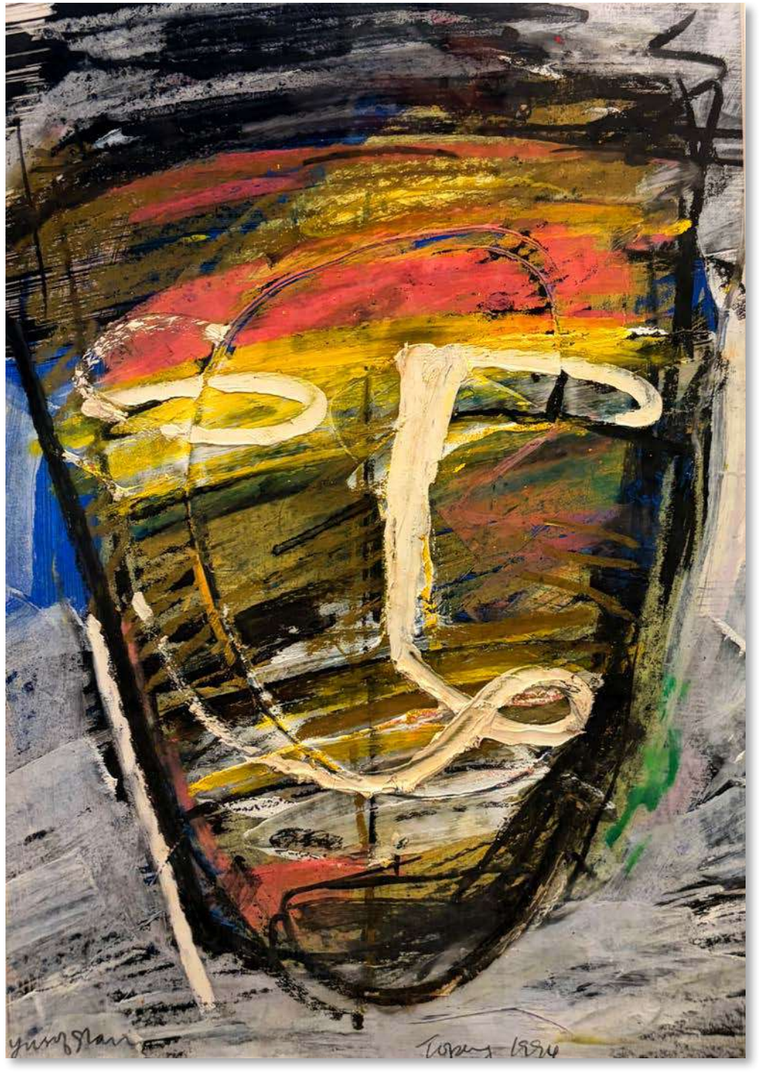
Signed “Yusof Ghani” on lower left. Titled and dated “ Siri Topeng 1994” on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,500 - 7,000

A compelling work from Yusof Ghani’s celebrated Siri Topeng, this 1994 composition explores identity and psychological states through the recurring mask motif. Executed with vigorous, gestural marks and layered textures, the abstracted visage emerges amid dynamic lines and earthy hues, conveying tension and emotional intensity. The work exemplifies Ghani’s expressive language of the 1990s, where form and gesture combine to evoke the complexities of the human condition.



5

YUSOF GHANI, DATUK

B. Johor, 1950

Siri Segerak, 2012

Mixed media on paper 36 x 52 cm

Signed and dated “Yusof Ghani ‘12” on lower right.

PROVENANCE

Illustrated in the “Prime Icons Exhibition of Two Important Malaysian Contemporary Artists” catalogue hosted by KLAS in July 2024

Private Collection, Kuala Lumpur

RM 5,000 - 12,000

Yusof Ghani is a Malaysian Asian Modern & Contemporary painter who was born in 1950. In this work, the figures, seen as a formative generator and embodiment of movement is radically altered by Yusof Ghani. He dismantles and transforms them into monochrome and curving lines. They are almost forceful, and at times, even awkward. Graphic components consisting of straight and curving lines as well as cross-hatching clusters, are dominant and profuse. The juxtaposition of this piece is as so, as if all the movements involved in the piece are converging towards a meeting point, even while they maintain their own distinct space and characteristics. It is the bridging of realism and abstraction. It is perhaps the absence of colours that gives this painting that polished, fluid flair.



6

FUJI ANGGARA

B. Selangor, 1996

Figure Study, 2025

Charcoal on paper 81 x 57 cm

Signed and dated “Fuji Anggara ‘25” on lower left

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,000 - 7,000

In Figure Study, Fuji Anggara distils the human form into an expressive study of line, gesture and tonal depth. Working in charcoal, the artist embraces both precision and spontaneity, allowing areas of darkness and light to shape the figure with striking immediacy. The simplicity of the medium lends the work an intimate, contemplative quality, while the assured handling of charcoal reveals Fuji’s sensitivity to anatomy and movement. This quietly compelling study demonstrates the enduring power of the human figure as a subject for artistic exploration.



7

FUJI ANGGARA

B. Selangor, 1996

Di Antara Dua Tanah, 2025

Mixed media on paper 78 x 54 cm

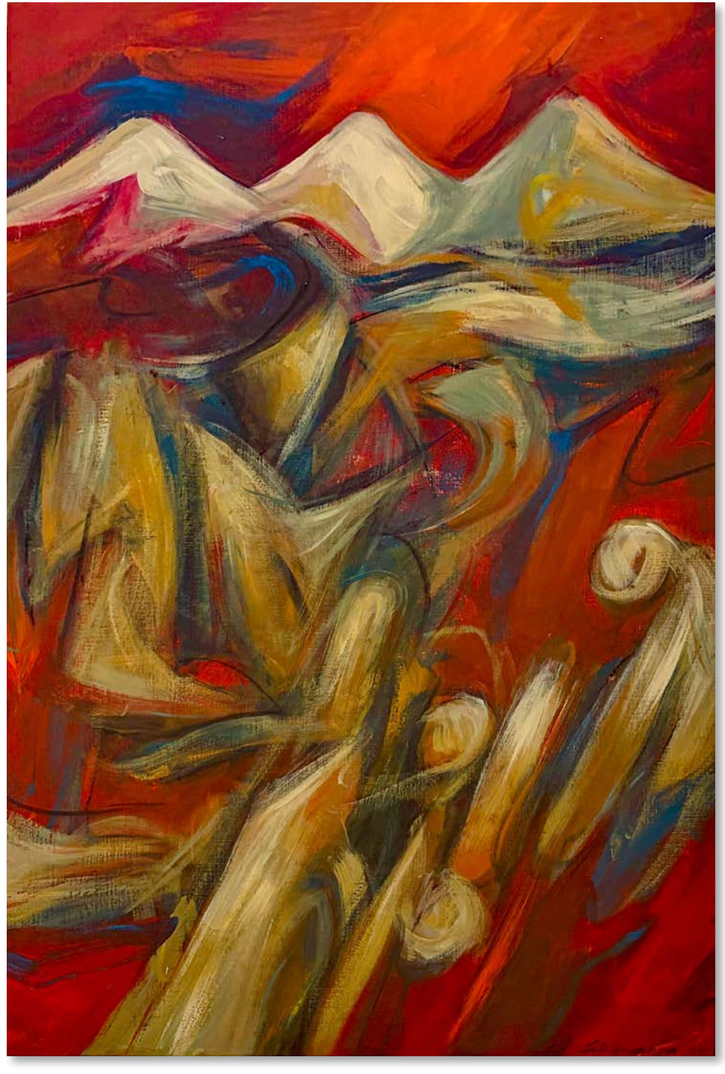
Signed and dated “Fuji Anggara ‘25” on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,000 - 7,000

At just 30 years old, Selangor-born artist Fuji Anggara is an emerging voice whose practice reflects a thoughtful engagement with identity, place and the human experience. A graduate of UiTM, Anggara brings together layered materials and expressive marks in Di Antara Dua Tanah, creating a visual tension between the familiar and the unknown. The work’s title, meaning “Between Two Lands”, evokes a sense of transition and belonging, inviting the viewer to contemplate the spaces, both physical and emotional that exist between where we come from and where we are going.



8

JALAINI ABU HASAN

B. Selangor, 1963

Burden of the World, 2024

Bitumen and mixed media on paper 115 x 97 cm

Signed and dated “Jai 2024” on lower right.

PROVENANCE

Illustrated on page 93 of Jalaini Abu Hassan’s “Chronology - A Collection of Masterpieces from 1988 - 2024” exhibition by KLAS in end 2024.

Private Collection, Kuala Lumpur

RM 12,000 - 22,000

Jalaini Abu Hassan presents a solitary figure weighed down by an imposing load, transforming a simple act of carrying into a powerful meditation on human struggle and endurance. Rendered in bitumen and mixed media, the figure emerges through expressive lines, earthy tones and richly weathered textures, giving the work a raw, almost visceral presence. The bowed posture and downward gaze evoke exhaustion, yet also quiet resilience. Through this compelling image, Jalaini reflects on the burdens carried not only by individuals, but by humanity as a whole.
This work is illustrated on page 93 of Jalaini Abu Hassan: Chronology – A Collection of Masterpieces from 1988–2024, presented by KLAS in its 2024 exhibition.



9

JALAINI ABU HASAN

B. Selangor, 1963

Cat, 1987

Compressed charcoal on paper 120 x 105 cm

Signed on lower right.

PROVENANCE

Illustrated on page 48 of Jai: Drawing With the Mind's Eye book, 1999.
(Work is unframed)

Private Collection, Kuala Lumpur

RM 5,000 - 9,000

Created in 1987, Cat exemplifies Jalaini Abu Hassan's early mastery of charcoal as a medium for expressive drawing. Through bold, gestural strokes and the rich tonal possibilities of compressed charcoal, the artist transforms the familiar feline subject into a striking study of form, movement and character. The work reflects Jalaini's enduring fascination with drawing as a direct and instinctive means of expression. Notably, Cat was illustrated in the artist's Jai's Drawing with Mind's Eye catalogue, further underscoring its place within his significant body of drawing works.



10

JALAINI ABU HASSAN

B. Selangor, 1963

From M. Rumi's Poem, 1999

Watercolour on paper 56 x 76 cm

Signed on lower right and dated "1998"

PROVENANCE

Private Collection, Kuala Lumpur

RM7,000 - 12,000

Rooted in the timeless mysticism of Rumi's poetry, Jalaini Abu Hassan's From M. Rumi's Poem is a delicate meditation on emotion, spirituality and the human experience. Through expressive watercolour washes and poetic imagery, Jalaini transforms the written word into a visual reverie, quiet, mysterious and deeply introspective. A compelling work from the artist's earlier period, it reveals his enduring fascination with the meeting of poetry, symbolism and visual expression.



11

JALAINI ABU HASSAN

B. Selangor, 1963

Desember Lewat Hujung, 1999

Mixed media on paper 75 x 56 cm

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

PROVENANCE

Illustrated on page 27 of Jalaini Abu Hassan’s “Chronology- A Collection of Masterpieces from 1988 - 2024” exhibition by KLAS in end 2024.

Private Collection, Kuala Lumpur

RM7,000 - 12,000

In Desember Lewat Hujung, Jalaini Abu Hassan captures a fleeting moment of reflection through an expressive interplay of line, texture and layered media. The evocative title, translating roughly as “December Has Passed”, suggests the passage of time and the lingering traces of experiences left behind. Characteristic of Jalaini’s drawing-led practice, the work balances spontaneity with emotional depth, allowing marks and forms to emerge with an almost instinctive energy. Executed in 1999, it offers an intimate glimpse into the artist’s exploration of memory, time and the human condition.



12

JALAINI ABU HASSAN

B. Selangor, 1963

Higher Series, 2023

Mixed media on paper 76 x 56 cm

Signed and dated “Jai 2023 KL” on lower right

PROVENANCE

Illustrated on page 89 of Jalaini Abu Hassan’s
“Chronology- A Collection of Masterpieces from 1988 - 2024”
exhibition by KLAS in end 2024.

Private Collection, Kuala Lumpur

RM 5,000 - 7,000

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



13

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Bird Delight, 1996

Acrylic on board 75 x 43 cm

Titled “Bird Delight”, signed “RSA” and dated ‘96 on lower right

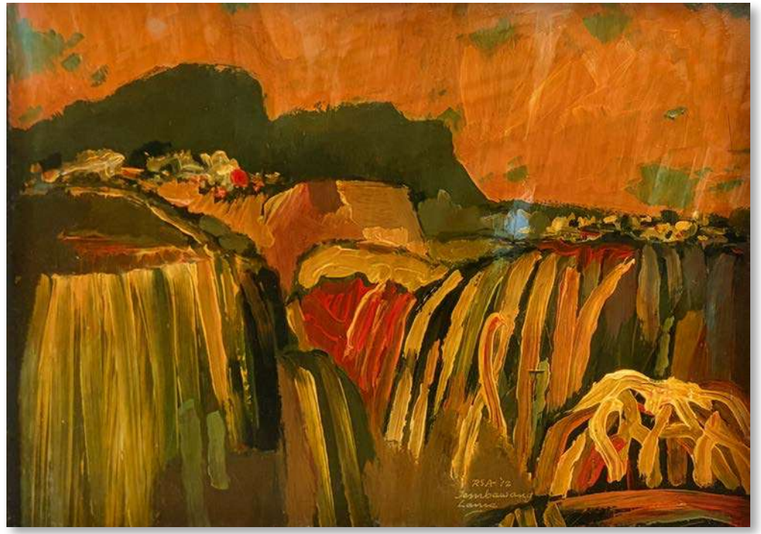
PROVENANCE

Private Collection, Kuala Lumpur

RM 2,500 - 5,000

Raphael Scott Ahbeng transforms the natural world into a vibrant tapestry of colour, movement and organic forms. Against a deep, atmospheric ground, flashes of blue, orange, red and white suggest birds, blossoms and foliage, creating an almost dreamlike garden alive with energy. The artist’s spontaneous brushwork and rich layering give the composition a sense of rhythm and discovery, characteristic of his distinctive visual language. Painted in 1996, this lively work celebrates nature not through literal representation, but through colour, imagination and joyful abstraction.







14

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Jembawang Lama, 2012 & Subdued Light, 2012

Acrylic on canvas 22 x 30 cm (set of 2 artworks)

Signed and dated “RSA’12” and titled “Jembawang Lama” on lower right.
Signed and dated “ RSA ‘12” and titled “Subdued Light” on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM5,000 - 9,000

Jembawang Lama - It is known to whoever is familiar with Raphael Scott AhBeng’s works that his interpretation of nature and beauty is different from the rest of his contemporaries.
They have been modified into something that is purely AhBeng’s style, both atypical and bizarre. These modifications, his reinterpretations are not unwelcome. In fact, they appeal to the eyes and the emotions.
In Jembawang Lama, Raphael Scott Ahbeng revisits the landscape through a richly expressive and deeply personal visual language. Broad, vigorous brushstrokes transform the terrain into a tapestry of earthy greens, ochres and fiery oranges, evoking the warmth and untamed character of disappearing rural landscapes. Rather than a literal depiction, the scene is filtered through memory and emotion, with the dramatic orange sky lending the work a nostalgic, almost dreamlike atmosphere.

Subdued Light - Although the title of this piece is “Subdued Light”, the beauty and the artistic skill of the artist is anything but that, as seen in this piece. Perhaps it is subdued in his selection of colours, as it is limited, the opposite of his usual works that employ almost every colour available. Another way AhBeng’s works charm the viewer is through the subtle, meandering way it catches the eye. It does not give off an immediate reply to a question, but it beckons the viewer to come and dissect the hidden meaning and blend of colours.
Raphael Scott AhBeng, a Bidayuh, hails from Sarawak and is one of the most prominent Borneo artists. He attended Bath Academy of Art in Britain, where he studied Art and Photography. He won the First Prize for the Sarawak Shell Open art competition in 1959, 1982 and 1983 and Third Prize in the Natural Malaysia art competition in Kuala Lumpur in 1991.





15

TAJUDDIN ISMAIL, DATO'

B. N. Sembilan, 1949

Mirage (Edition 188/500), Night Journey No. 5 (Edition 168/500)

Limited Edition Print On Paper 37 x 35 cm (set of 2 artworks)

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

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,500 - 5,500

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

Rendered as part of his mid career abstract print series, Mirage and Night Journey distil Tajuddin Ismail's contemplative approach to nature's gestural and atmospheric qualities. Both compositions unfold in a rhythm of muted tonal fields in hazy blues and varying purples that evoke shifting reflections or ephemeral landscapes. Executed in a limited edition, these print works reflect the artist's ongoing dialogue between minimal form and emotional resonance. Compositional space is used sparingly, allowing subtle variances in hue and texture to evoke a meditative, dreamlike vista.

16

SUZLEE IBRAHIM

B. Terengganu, 1967

Reflection Series : Falling Skies, 2012

Acrylic and oil on canvas 91 x 91 cm

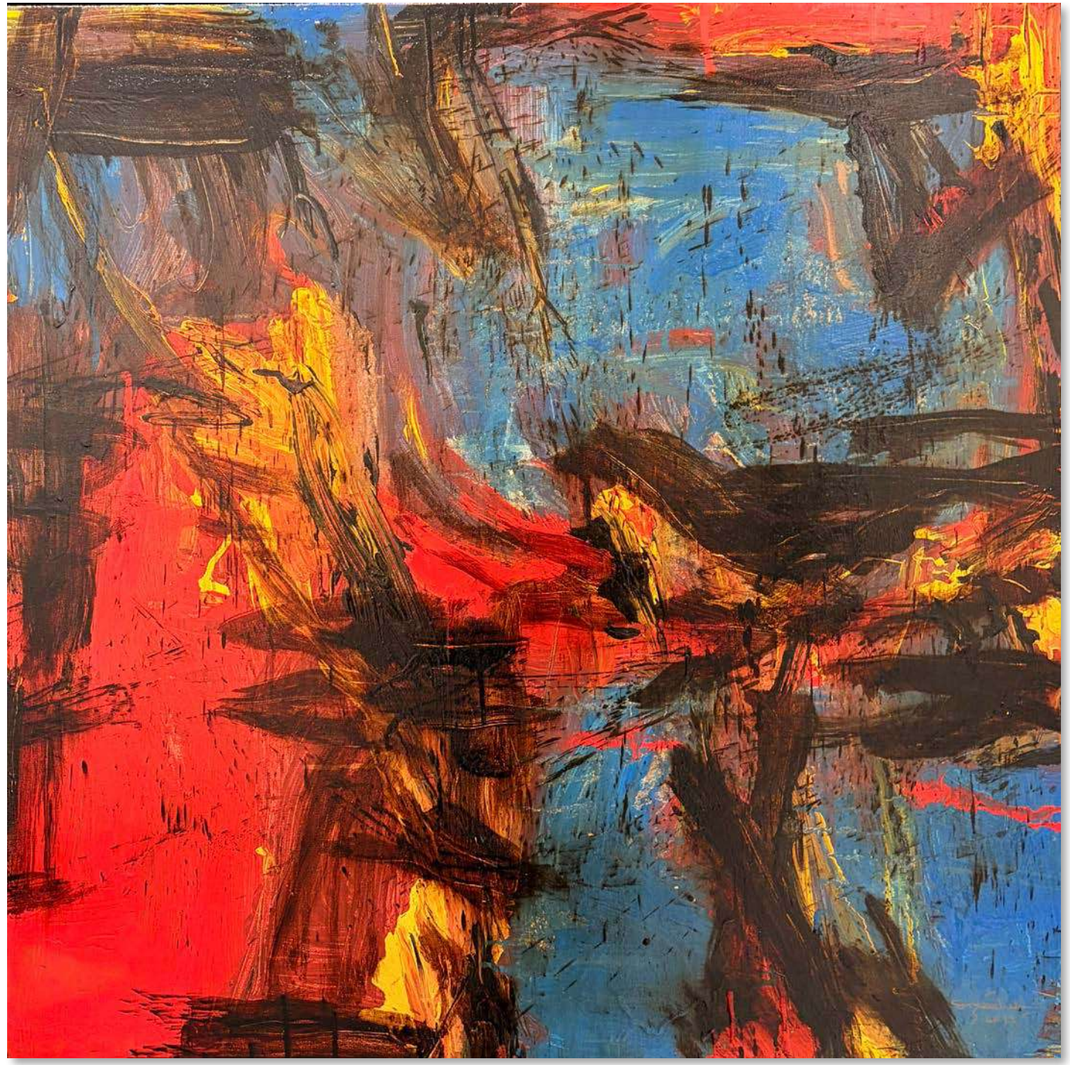
Signed and dated “Suzlee Ibrahim 2012” on lower right. Artist’s signature, title, medium and year written on the verso. Comes with certificate of authenticity.

PROVENANCE

Private Collection, Kuala Lumpur

RM 7,000 - 12,000

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



17

SUZLEE IBRAHIM

B. Terengganu, 1967

Pangkor Series: Pangkor I, 2007

Acrylic and oil on canvas 91 x 91 cm

Signed and dated “Suzlee Ibrahim 2007” towards lower right. Artist name, title and year written on the verso

PROVENANCE

Private Collection, Kuala Lumpur

RM 7,000 - 10,000

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



18

KHOO SUI HOE

B.Kedah, 1939 - 2026

Many Faces, 1990

Watercolour on paper 62 x 62 cm

Signed on lower right.
Illustrated on Page 191 of “The Painted World of Khoo Sui Hoe - A Retrospective Exhibition” hosted by the Penang State Art Museum in 2007

PROVENANCE

Illustrated on Page 191 of “The Painted World of Khoo Sui Hoe - A Retrospective Exhibition” hosted by the Penang State Art Museum in 2007

Private Collection, Singapore

RM 7,500 - 15,000

In Many Faces, Khoo Sui Hoe creates a mesmerising composition of stylised faces, arranged within a warm palette of glowing oranges and pinks. Delicate lines and translucent washes create a dreamlike rhythm, while the repeated faces suggest themes of identity, human connection and the many facets of the self. The central face, surrounded by smaller expressions, lends the work a quiet sense of mystery and introspection.
Illustrated on page 191 of The Painted World of Khoo Sui Hoe – A Retrospective Exhibition, hosted by the Penang State Art Museum in 2007.



19

KHOO SUI HOE

B.Kedah, 1939 - 2026

Two Lovers, 1965

Acrylic on board 110 x 82 cm

Signed and dated “Sui Hoe ‘65” on lower right.

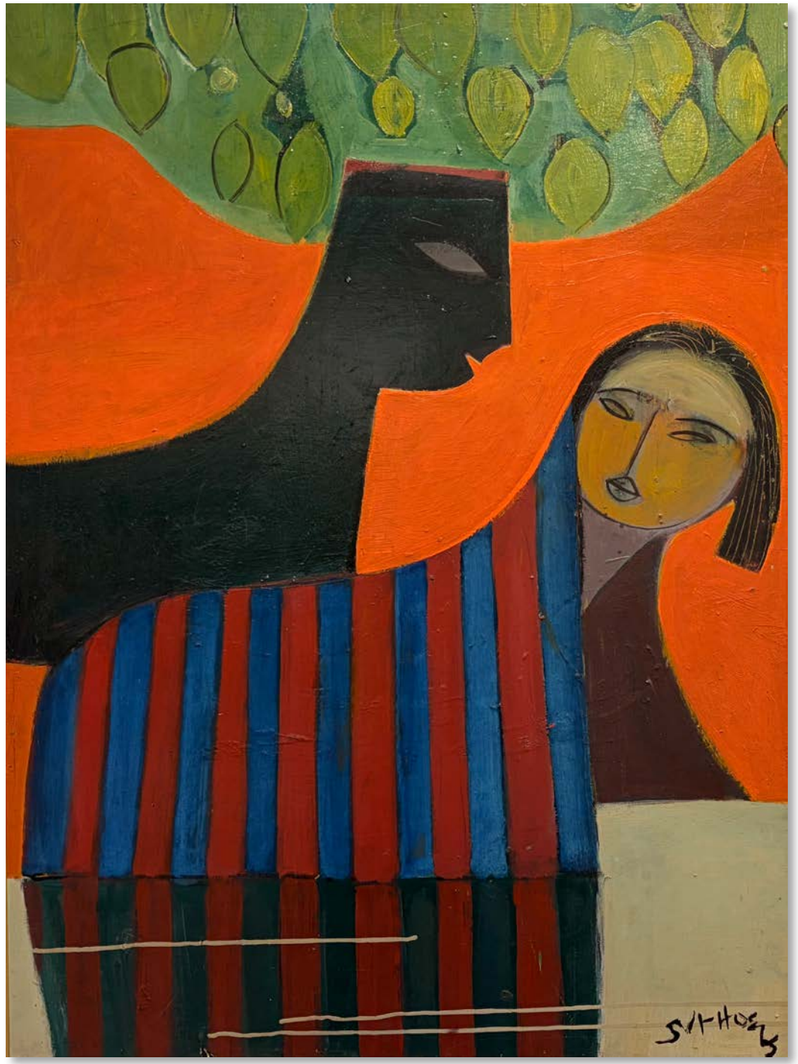
PROVENANCE

Previously exhibited and sold by Raya Gallery, Melbourne

Private Collection, Australia

RM 40,000 - 90,000

Painted in 1965, Two Lovers belongs to an important formative period in Khoo Sui Hoe’s career, when the human figure was emerging as a central theme in his artistic vocabulary. The intimate pairing of two figures reflects Khoo’s early exploration of human relationships, rendered with a sensitivity that would later develop into his distinctive dreamlike and poetic visual language.



20

ZULKIFLI YUSOFF

B. Kedah, 1962

Island People, 1997

Acrylic on canvas 152 x 152 cm

Signed “Z Yusoff ‘97” on lower center. Signed and titled on verso.

PROVENANCE

Acquired by the collector from NN Gallery in 2014

Private Collection, Penang

RM 45,000 - 65,000

A large, bold streak of orange handsomely puts this beautiful masterpiece together. It attracts the attention, beckoning the viewer to come closer and inspect the hidden meaning behind another of Zulkifli’s art-cum narration. His omnipresent caricatures and character parodies flock together, with their own unique idiosyncrasies injected into them. This may very well be derived from and inspired by the artist’s ongoing dialogue on the nation and its people, as Zulkifli dissects the ethnicities through his chosen medium.

Zulkifli Yusoff is one of Malaysia’s most established contemporary artists. His first interest in art began when his father gave him a copy of Art Today back in 1979. Since then, his passion in the arts grew and he continued to set a career in the subject. Zulkifli is known to be a very versatile and explorative artist and he has worked in various types of mediums that encompasses painting as well as with sculptures. Apart from that, he is also known for his installation pieces. Zulkifli’s early art training came from the MARA Institute of Technology in Shah Alam where he graduated with a Diploma in Fine Art from the School of Art and Design. He then continued to pursue his degree in the United Kingdom at the Manchester Polytechnic’s Faculty of Art and Design before setting out to establish his name in the Malaysian art scene.



21

RAFIEE GHANI

B. Kedah, 1962

Kopi dan Buah, 1999

Oil on canvas 59 x 51cm

Signed “Rafiee Ghani” on lower right.

PROVENANCE

Acquired from Rusli Hashim Fine Art Gallery in 1999

Private Collection, Kuala Lumpur

RM 5,000 - 12,000

In Kopi dan Buah, Rafiee Ghani transforms familiar domestic objects into a vibrant celebration of everyday life. A cup of coffee and a freshly sliced papaya share the table with an abundant arrangement of flowers and foliage, creating an intimate still life filled with warmth and sensory richness. The composition reflects Rafiee’s distinctive approach to still life, where ordinary objects become symbols of comfort and quiet pleasure. His 1990s works frequently explored interiors, plants, flowers, food and fruits, expressed through dynamic colour and expressive brushwork.
Born in Kulim, Kedah, in 1962, Rafiee studied in Holland, at Institut Teknologi MARA and later Manchester Polytechnic, developing a practice deeply influenced by his travels and his admiration for artists such as Vincent van Gogh and Henri Matisse.



22

RAFIEE GHANI

B. Kedah, 1962

Prelude to Garden Series, Circa 1998

Hand painted silk batik 102 x 109 cm

Comes with a receipt of purchase from Rusli Hashim Fine Art Gallery.

PROVENANCE

Acquired from Rusli Hashim Fine Art Gallery in 1999

Private Collection, Kuala Lumpur

RM 10,000 - 18,000

Rafiee Ghani translates the exuberance of a tropical garden onto silk, filling the composition with brilliant colour, energetic forms and an abundant sense of life. Closely recalling his celebrated Garden series, the work is a joyful interplay of vivid blooms, lush foliage and organic shapes, where colour takes centre stage. The fluidity of hand painted batik lends an added softness and spontaneity to the composition, allowing the colours and forms to flow freely across the square format. The work captures Rafiee's distinctive ability to transform the familiar beauty of nature into an exuberant, almost dreamlike celebration of colour and movement.



23

RAFIEE GHANI

B. Kedah, 1962

The Garden Outside VII, 1999

Oil on paper 71 x 52 cm

Signed “Rafiee Ghani” on lower right.

PROVENANCE

Acquired from Rusli Hashim Fine Art Gallery in 1999

Private Collection, Kuala Lumpur

RM2,500 - 5,500

In both The Garden Outside VII and XI works, Rafiee Ghani revisits one of his most recognisable subjects - the garden with a quieter and more contemplative sensibility. Painted in oil on paper, the artworks echo the organic forms and layered composition of his celebrated Garden and Le Jardin series, but are distinguished by a more subdued and harmonious palette. The interplay of foliage, flowers and expressive marks creates an intimate impression of nature, allowing colour and atmosphere to take precedence over literal representation.

Born in Kulim, Kedah, in 1962, Rafiee Ghani is one of Malaysia’s prominent contemporary artists. He began his art education at the De Vrije Academie Voor Beeldende Kunst in The Hague in 1980, before continuing at Institut Teknologi MARA and later Manchester Polytechnic, where he obtained a Master of Fine Prints in 1987. His artistic language is strongly influenced by European masters including Vincent van Gogh and Henri Matisse, evident in his distinctive use of vibrant colour, dynamic brushwork and expressive composition.



24

RAFIEE GHANI

B. Kedah, 1962

The Garden Outside XI, 1999

Oil on paper 71 x 51 cm

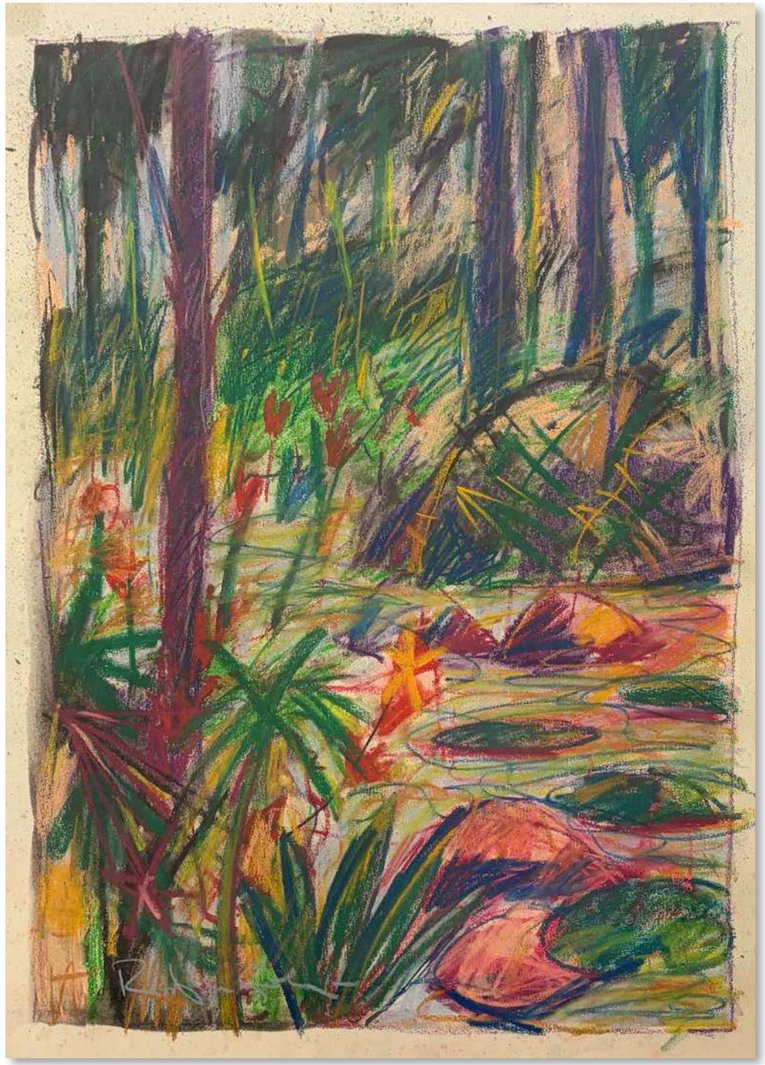
Signed “Rafiee Ghani” on lower left.

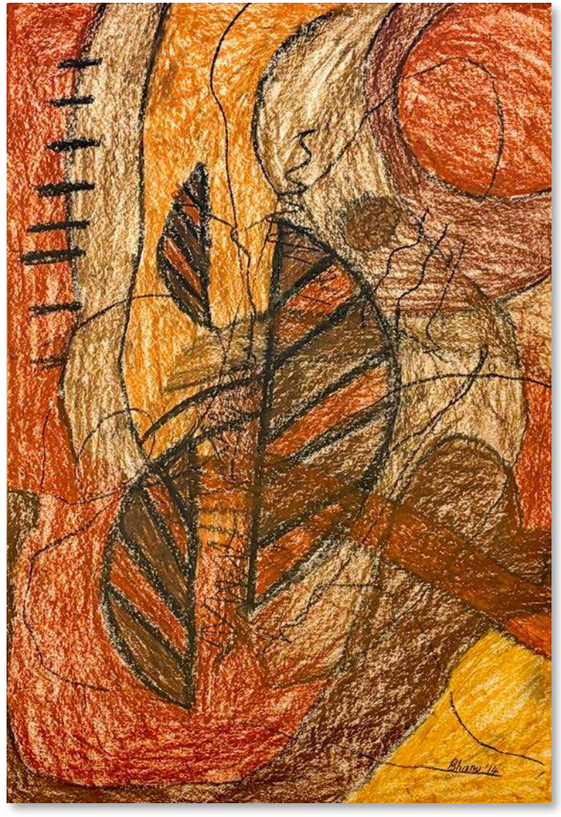
PROVENANCE

Acquired from Rusli Hashim Fine Art Gallery in 1999

Private Collection, Kuala Lumpur

RM3,800 - 7,000





25

BHANU ACHAN

B. Kuala Lumpur, 1949

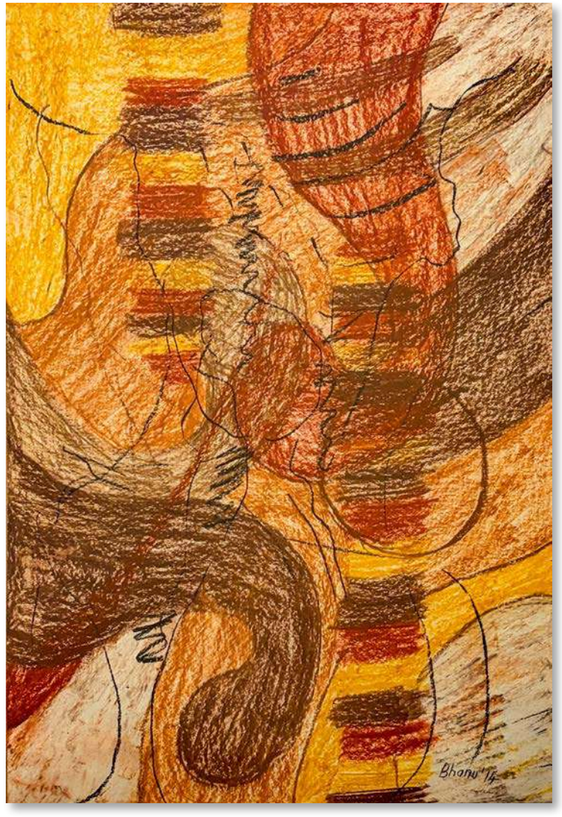
Landscape Series I, 2014
Landscape Series II, 2014

Oil pastel on paper 58 x 41 cm (set of 2 artworks)

Signed and dated “Bhanu ‘14” on lower right

PROVENANCE
Private Collection, Selangor

RM 3,800 - 8,000



Kuala Lumpur born artist, Bhanu Achan is quietly content with life. He was meant to be an artist. His love for art has guided him through the twists and turns of his life to be where he is today. Leaving high school with an impeccable academic record and with a brilliant future ahead, Achan enrolled in medical school in India. Experiences in that deeply spiritual land introduced to him the divine and mystical side of reality that he eventually manifested in art. His growing ardour for his paint and brushes gave him no choice but to forsake medicine. Achan returned to Malaysia, an artist and has never looked back since. Over the course of his 40-year career of creating art, Achan has produced spectacular masterpieces with consistent frequency. His gift for artistry is derived from his love for nature.
One of the defining characteristics of Bhanu’s art is his ability to evoke emotion through simplicity. His works often feature bold, sweeping brushstrokes and organic shapes that symbolize growth, movement, and transformation. The spiritual undertones in his pieces suggest a meditative quality, encouraging introspection and a deeper connection to nature.

26

BHANU ACHAN

B. Kuala Lumpur, 1949

Rocks In Water II (Rock Exploration Series), 2017

Mixed media on canvas 91 x 68 cm

Signed and dated “Bhanu ‘17” on lower right.

PROVENANCE

Acquired from the artist in 2017

Private Collection, Kuala Lumpur

RM 3,500 - 7,000

In Rocks in Water I & II, Bhanu Achan explores the meeting of solid form and fluid movement through a striking palette of blues and purples, punctuated by expressive streaks of black. Rather than depicting rocks and water literally, the artist distils their essence into layered colour, texture and spontaneous gestural marks. The cool hues create a sense of depth and tranquillity, while the darker strokes introduce rhythm, movement and a subtle sense of tension.

Bhanu Achan is known for his abstract interpretations of nature and landscape. Initially sent to India to study medicine, his exposure to Hindu philosophy, yoga and spirituality profoundly influenced his artistic direction. His works seek to move beyond literal representation, translating nature into contemplative compositions that reflect both his inner world and his enduring fascination with the natural environment. His works are held in the permanent collection of the National Art Gallery.



27

BHANU ACHAN

B. Kuala Lumpur, 1949

Rocks In Water I (Rock Exploration Series), 2017

Mixed media on canvas 91 x 68 cm

Signed and dated “Bhanu ‘17” on lower right.

PROVENANCE

Acquired from the artist in 2017

Private Collection, Kuala Lumpur

RM 3,500 - 7,000



28

CHANG FEE MING

B. Terengganu, 1959

Morning in Terengganu, 1989

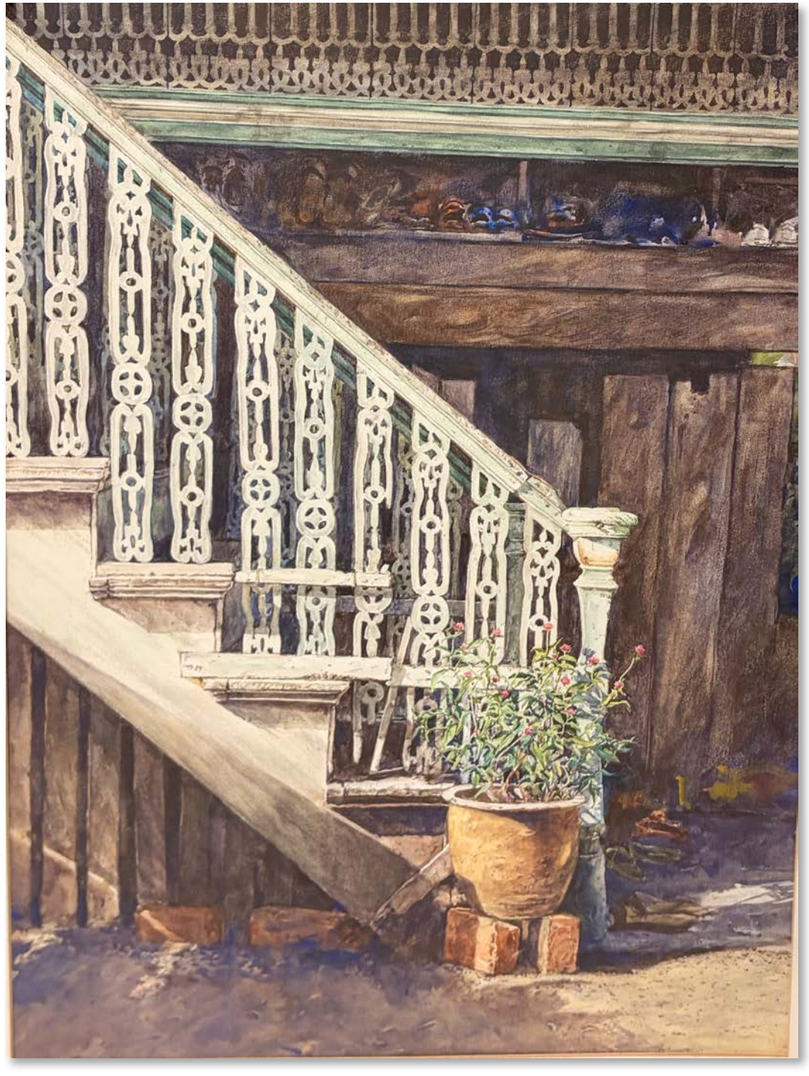
Watercolour on paper 74 x 54 cm

Acquired from Galeri Wan in the 1990s.
Label on verso from Galeri Wan

PROVENANCE
Private Collection, Kuala Lumpur

RM 30,000 - 55,000

Chang Fee Ming captures the quiet charm of a traditional Terengganu setting through a carefully observed architectural detail. A white staircase decorated with delicate motifs rises against the composition, while a potted plant at its base introduces a touch of natural life. The simplicity of the scene is elevated through the artist's sensitive handling of light, pattern and subtle tonal variations, creating an atmosphere of stillness and warmth.
Born in Terengganu in 1959, Chang Fee Ming is a self-taught artist who began his career in the early 1980s and went on to become one of Southeast Asia's most acclaimed watercolourists. His early works were deeply rooted in the people, landscapes and traditional way of life of his home state, subjects he continues to revisit throughout his career. His mastery of light, texture and intricate detail, together with his extensive travels across Asia, has given his watercolours a distinctive sense of place and poetic realism.
Morning in Terengganu is an intimate example of his early engagement with the architectural and cultural character of his homeland.



29

CHANG FEE MING

B. Terengganu, 1959

Time Past, Terengganu

Watercolour on paper 74 x 48 cm

Signed “F.M.Chang” and stamped with the artist’s Chinese seal on lower left

PROVENANCE

Acquired from Galeri Wan in the 1990s

Private Collection, Kuala Lumpur

RM 30,000 - 55,000

In Time Past, Terengganu, Chang Fee Ming transforms an intimate domestic scene into a poignant reflection on memory and the passage of time. A vibrant red sarong rests prominently on the window sill, its rich colour drawing the eye, while clothes hanging inside the room suggest the quiet rhythms of everyday life. Through his sensitive treatment of light, fabric and architectural detail, Chang captures the warmth and authenticity of traditional Terengganu life, preserving a moment that might otherwise quietly disappear.



30

MAAMOR JANTAN

B. Kedah, 1961

Pemandangan Series, 2019

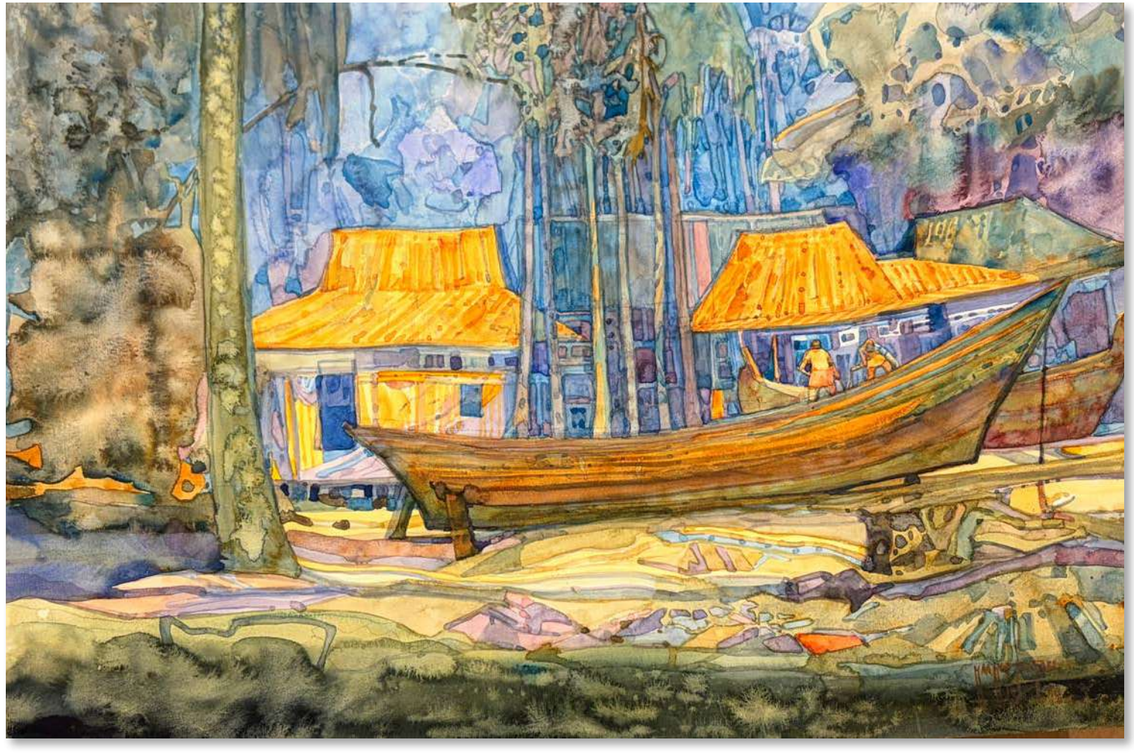
Watercolour on paper 42 x 59 cm

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

PROVENANCE

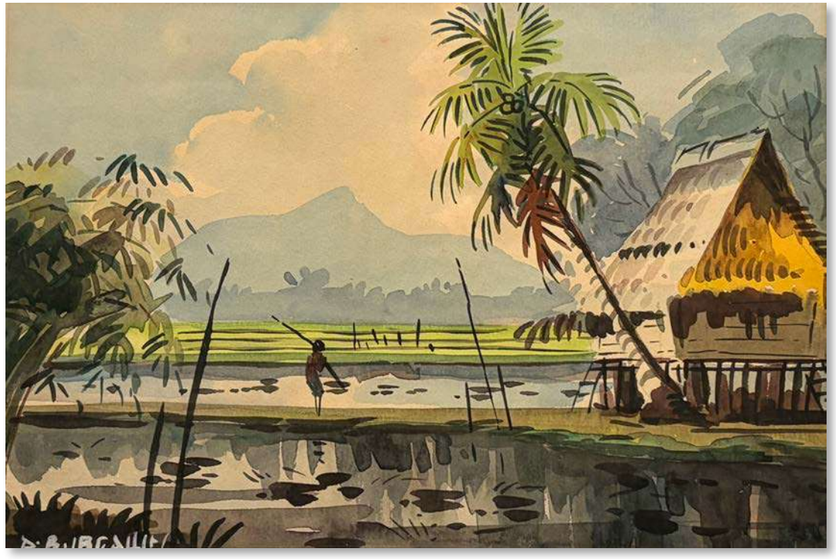
Private Collection, Sabah

RM 2,500 - 5,000



Maamor Jantan is a Malaysian artist known for his watercolour paintings of landscapes, village scenes, and everyday life. Born in 1961, he started his career as a machinist before working as a curator’s assistant and eventually pursuing art full time. Jantan’s work is characterized by its vibrant colours and detailed depictions of rural Malaysian life. He is considered one of the most prominent contemporary Malaysian artists. Maamor has an unconventional approach to art; he employs a unique style of using delicate tones of blotched and bleached colours and pairs it with his deep fondness for kampung scenes.





31

A. B. IBRAHIM

B. Kedah, 1925 -1977

Tepi Pantai & Tepi Sawah Padi

Watercolour on paper 18 x 27 cm (set of 2 artworks)

Signed “A. B. Ibrahim” on lower left

PROVENANCE

Private Collection, Kuala Lumpur

RM 2,500 - 5,000

These two watercolours capture the timeless beauty of the Malaysian countryside and coast that became synonymous with A. B. Ibrahim’s artistic vision. In Tepi Pantai, a traditional sampan rests quietly by the shore, framed by coconut palms and kampung houses, evoking the peaceful rhythm of a seaside village. Its companion, Tepi Sawah Padi, turns to the rural landscape, celebrating the open expanses and gentle atmosphere of the paddy fields.

Born in Alor Setar, Kedah, in 1925, A. B. Ibrahim was a largely self taught painter and one of the founding members of Persatuan Pelukis Melayu (Society of Malay Artists, Malaya). He devoted much of his career to watercolour, becoming renowned for romanticising local landscapes and everyday kampung life. His nostalgic depictions of paddy fields, fishing villages, coconut groves and boats remain important visual records of a Malaysia that has gradually disappeared.

32

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Red Landscape, 2014

Oil on canvas 168 x 244 cm

Signed and dated “Latiff ‘14” on lower right

PROVENANCE

Illustrated on Pages 66-67 of Latiff Mohidin - Seascape Recent Paintings from 2010 - 2014 exhibition book organized and published by Opera Gallery, Singapore and The Edge Galerie, Kuala Lumpur in 2014.

Private Collection, Singapore

RM 830,000 - 1,350,000

Monumental in scale and intensely atmospheric, Red Landscape is a powerful example of Abdul Latiff Mohidin’s celebrated late Seascape paintings. Bathed in a commanding red palette, the work transforms landscape into an almost dreamlike vision, with land, sea and horizon dissolving into bold organic forms and expressive textures. The result is both mysterious and meditative, nature distilled through the artist’s distinctly poetic modernist vocabulary.

Red Landscape belongs to the important body of paintings presented in Seascape: Recent Paintings from 2010–2014, held at Opera Gallery, Singapore and subsequently at The Edge Galerie, Kuala Lumpur in 2014.

Latiff Mohidin is one of Malaysia’s most important modernist artists, celebrated internationally as a painter, sculptor and poet. His landmark Pago-Pago series and later bodies of work, including Mindscape, Gelombang and Seascape, have shaped the course of Southeast Asian modern art.



33

YUSOF GHANI, DATUK

B. Johor, 1950

Siri Segerak: Emerging, 2005

Oil on canvas 200 x 200 cm

Signed “Yusof Ghani” on lower right

PROVENANCE

Illustrated on Page 74 of the Malaysian Contemporary Art Book - Aliya and Farouk Khan Collection published in 2010.

Private Collection, Kuala Lumpur

RM 400,000 - 700,000

A brilliant and commanding composition from Datuk Yusof Ghani’s celebrated Segerak series, Emerging is an arresting study in shades of green. Across its expansive square canvas, rhythmic forms appear to surge, overlap and emerge from within the picture plane, creating a captivating sense of movement and energy. The layered greens give the work an organic, almost otherworldly presence, while the fluid gestures reveal the artist’s distinctive mastery of colour, rhythm and abstraction.

Johor-born Datuk Yusof Ghani is one of Malaysia’s foremost contemporary artists. Best known for his expressive figurative and abstract series, ncluding Siri Tari, Siri Topeng, Siri Wayang and Siri Segerak, his works explore movement, human emotion and the complexities of contemporary life. At an impressive 200 × 200 cm, Emerging is a visually commanding work and a notable example of Yusof Ghani’s distinctive abstract language.



34

YUSOF GHANI, DATUK

B. Johor, 1950

Siri Tari, 1989/90

Mixed media on canvas 84 x 145 cm

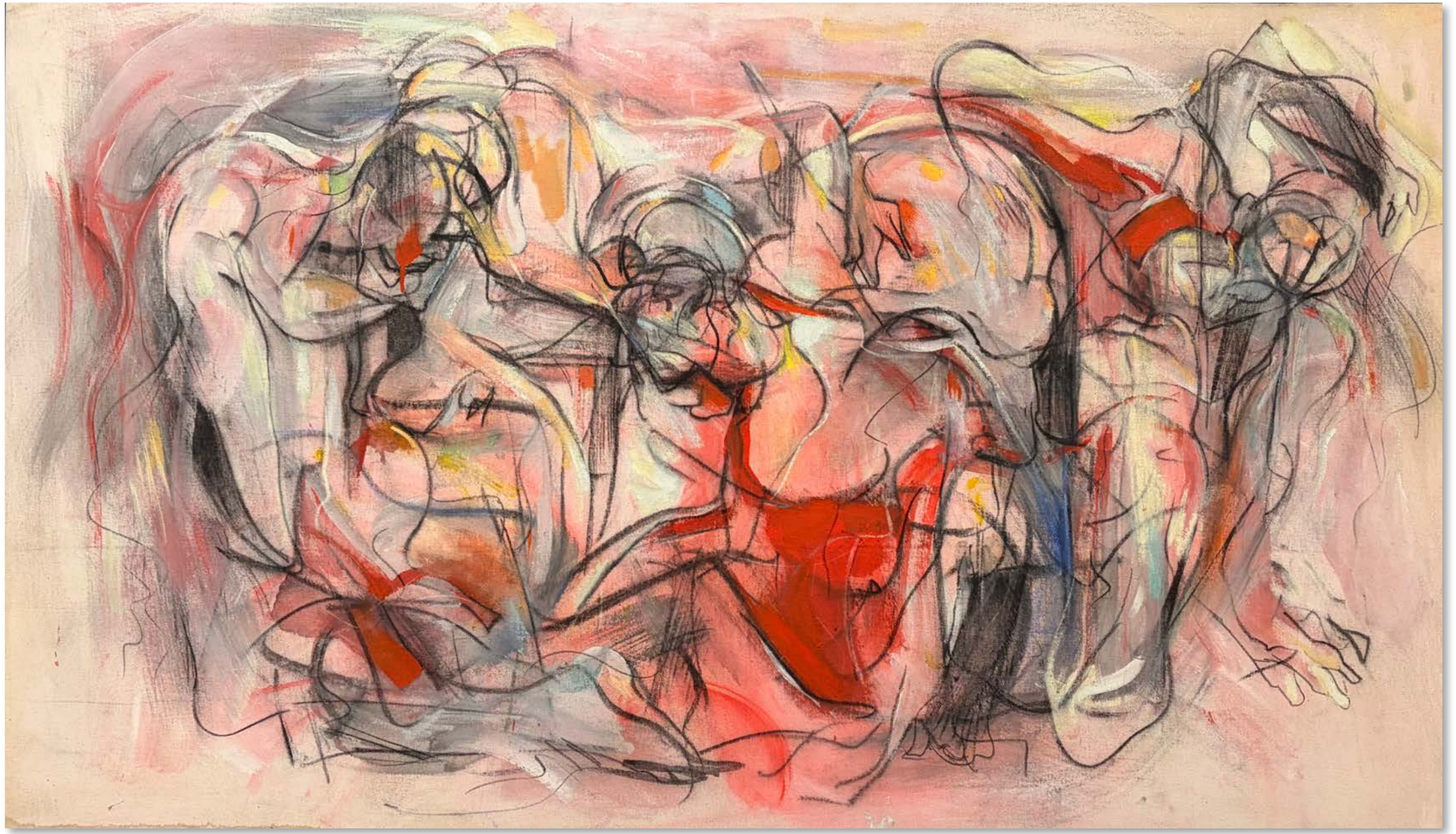
Signed and titled by the artist on the verso

PROVENANCE

Acquired from Galeri Wan, Kuala Lumpur in the 1990s. Comes with Gallery label on the verso.

Private Collection, Kuala Lumpur

RM 180,000 - 300,000



Yusof Ghani was born in 1950 in Johor, Malaysia. He is a painter, sculptor, writer, professor and curator. His works blend painting and drawing into a visual entity with controlled play of sculptural and collage elements. He did his early Siri Tari (Dance Series) for his thesis. It has strong message content on culture and the theme also allowed him to experiment with lines, movements, and colours.

This work from the Tari Series revolved around social remarks, and until this day, remained as his most popular and coveted series. In this series, he uses dance paintings to portray human behaviour and to experiment with lines, movement and colour. Despite how elegant this painting of dancing looks, it was never intended to be graceful. The lines and sketches on this artwork were executed freely and spontaneously in a frenzied and haphazard manner. “Life is sometimes like dancing, we move about with no purpose but we get lots of pleasure out of it,” said Yusof.

35

AWANG DAMIT AHMAD

B. Sabah, 1956

Garis Mega “Di Sini Ku Berteduh”, 2016

Mixed media on canvas 183 x 183 cm

Artist name, title, medium, size and year on the verso. Signed by the artist on the verso.

PROVENANCE

Formerly in the private collection of Pantau Iraga Art Space.

Private Collection, Kuala Lumpur

RM 100,000 - 160,000

A powerful and richly layered abstraction, Garis Mega “Di Sini Ku Berteduh” exemplifies Awang Damit Ahmad’s distinctive visual language of expressive mark making and earthy, elemental colour. Against a compelling field of green and blue, bold sweeping strokes in blue, white, black and ochre intersect and build a dynamic sense of movement across the monumental square canvas.
The work reflects Awang Damit’s enduring engagement with memory, landscape and the rhythms of life, expressed through gestural abstraction rather than literal representation. Its impressive scale, vibrant palette and direct provenance from the artist make this a particularly compelling work for collectors of Malaysian contemporary art.



36

AWANG DAMIT AHMAD

B. Sabah, 1956

Belatak Rapuh, 2010

Mixed media on canvas 91 X 91 cm

Artist name, title, medium, size and year on the verso. Signed by the artist on the verso.

PROVENANCE

Private Collection, Kuala Lumpur

RM 35,000 - 60,000

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.



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37

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Mask Series - "Shut and Blink", 1999

Papier mache on plywood 56 x 56 cm

Signed and dated "Nizar '99" on lower center

PROVENANCE

Private Collection, Kuala Lumpur

RM 2,500 - 4,000

A compelling early work from Nizar Kamal Ariffin's celebrated Mask Series, Shut And Blink reflects the artist's fascination with identity, perception and the human condition. The tactile papier-mâché surface gives the composition a distinctive sculptural quality, while the mask motif invites contemplation of what is concealed and revealed beneath the human exterior. Nizar's Mask series, which began in 1998, marked an important chapter in his ongoing search for truth, self-discovery and the meaning of life.

Coming from Kuala Lipis, Pahang, Nizar Kamal Ariffin joined SENIKA, Pahang's art society, in 1984 and later studied Fine Arts and Graphics at Universiti Sains Malaysia. After moving to Kuala Lumpur in 1993, he became a full-time artist and joined the Conlay Artist Colony at the Malaysia Craft Complex in 1998. His highly individual practice is recognised for meticulous mark making and deeply introspective themes.



38

ABDUL MULTHALIB MUSA

B. Penang, 1976

Untitled, 2003

Mild steel sculpture H: 69 cm x D: 16 cm x W: 30 cm

PROVENANCE

Private Collection, Kuala Lumpur

RM 12,000 - 22,000

This intriguing example of Abdul Multhalib Musa's distinctive approach to metal sculpture transforms the industrial rigidity of mild steel into a dynamic, organic form. The sculptural structure reflects the artist's fascination with movement, geometry and the relationship between art and architecture, creating a sense of fluidity despite the inherent solidity of its material.

Anyone familiar with Malaysia's contemporary art scene can certainly recognise Abdul Multhalib Musa as one of the country's leading contemporary sculptors. His unique and energetic sculptures have earned him not only a name for himself, but several awards, residencies and commissions. Abdul Multhalib was born in Penang, in 1976. He gained a degree in architecture from Universiti Teknologi MARA in 2000. Sculpture and the allied arts have always been integral parts of an architect's training. This sparked a hidden fire and generated an interest in the arts. Multhalib uses his experience and degree in architecture by seamlessly materialising it into his works.



39

LIM LEONG SENG

B. Singapore, 1950

Coolie Series, 2000

Sculpture H: 58 cm x D: 31 cm x W: 20 cm

PROVENANCE

Private Collection, Singapore

RM 6,000 - 12,000

A characterful tribute to Singapore's working-class heritage, this bronze sculpture captures a labourer in motion, carrying a large gunny sack, an evocative image of the everyday workers once familiar in the bustling streets and back lanes of old Chinatown. The carefully observed posture and sturdy form give the figure a sense of dignity, strength and quiet perseverance, while the bronze medium lends permanence to a disappearing chapter of Singapore's social history.

Lim Leong Seng is a celebrated Singaporean sculptor and painter whose practice frequently draws upon the country's multicultural heritage and everyday life. A graduate of Baharuddin Vocational Institute, he studied Chinese painting and Buddhist thought from an early age and became a full-time sculptor in 1990. His extensive body of work includes bronze sculptures depicting rickshaw riders, samsui women and other figures from Singapore's past. To date, Lim Leong Seng has created over 30 public sculptures which can be seen all over Singapore and received several major art awards, including the Jurors' Choice at the Philip Morris Group of Companies Singapore Art Awards in 1997.



40

ONG KIM SENG

B. Singapore, 1945

Nepal

Watercolour on paper 52 x 72 cm

Signed and titled “KSeng Nepal” on lower right

PROVENANCE

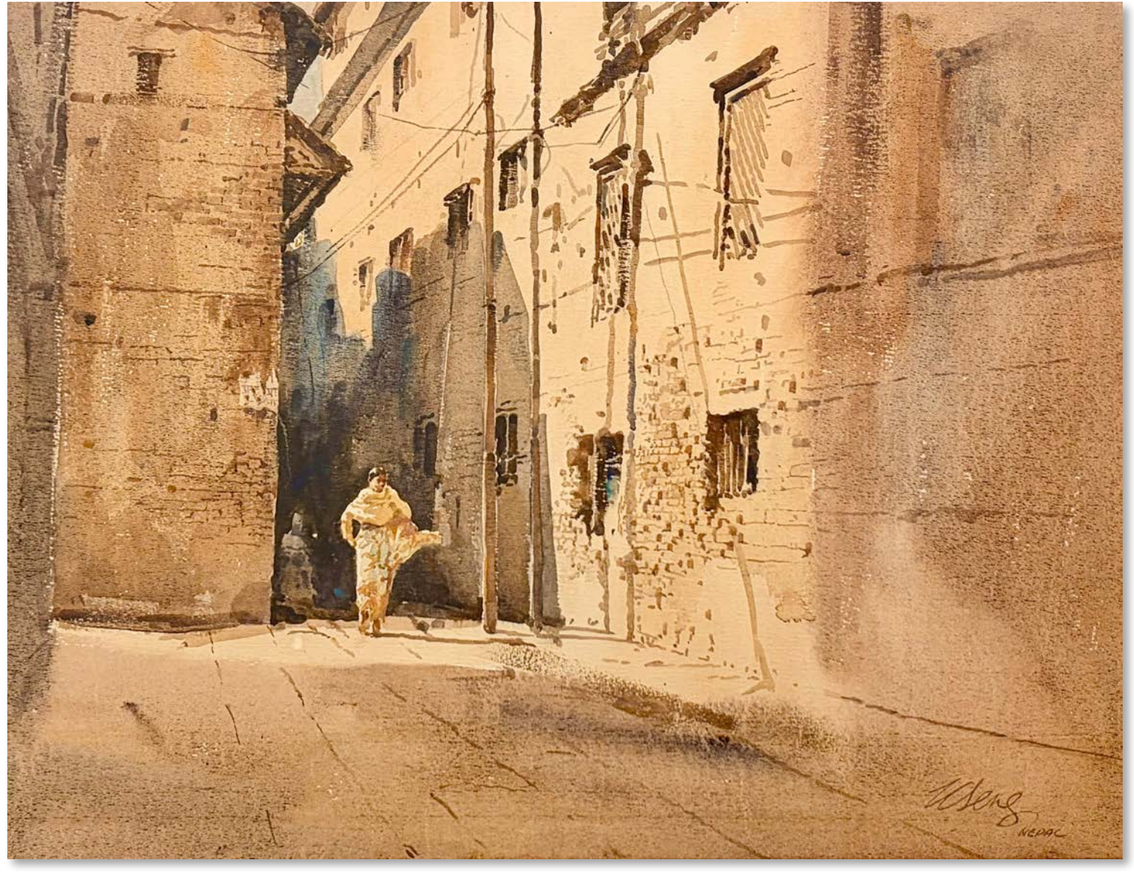
Private Collection Singapore

RM 14,000 - 25,000

A captivating example of Ong Kim Seng’s celebrated Nepal paintings, Nepal captures the distinctive atmosphere and character of the Himalayan region through the artist’s masterful handling of light, colour and detail. His fluid watercolour technique brings the scene to life with remarkable freshness, reflecting his fascination with Nepal’s landscapes, architecture and people.

Born in Singapore in 1945, Ong Kim Seng is a self taught artist and one of Asia’s most acclaimed watercolourists. He became a full time artist in 1985 and was awarded Singapore’s prestigious Cultural Medallion for Visual Arts in 1990. That same year, he became the first Asian outside the United States to be admitted to the American Watercolour Society, later receiving its distinguished Dolphin Fellowship. His many journeys to Nepal inspired an important body of work and helped establish his international reputation.

A fine example of the lyrical, atmospheric watercolours for which Ong Kim Seng is renowned.



41

ONG KIM SENG

B. Singapore, 1945

Yunnan, China, 1992

Watercolour on paper 55 x 74 cm

Signed, titled and dated “KSeng Yunnan, China ‘92” on lower left

PROVENANCE

Private Collection Singapore

RM 14,000 - 25,000

A beautifully atmospheric work from Ong Kim Seng’s travels through China, Yunnan, China captures the quiet character of an everyday market scene with remarkable warmth and immediacy. A solitary vendor sits behind a richly stocked stall, surrounded by jars, produce and sundry goods, while the weathered architecture and softly filtered light evoke the timeless charm of old Yunnan. Ong’s sensitive handling of light, shadow and earthy tones gives the scene a strong sense of place, while his spontaneous brushwork retains the freshness of a moment observed first-hand. Born in Singapore in 1945, Ong Kim Seng is a celebrated, largely self taught watercolourist renowned for his lyrical depictions of landscapes, architecture and everyday life.



42

TAY BAK KOI

B.Singapore, 1939 - 2005

Untitled (Scene with Boats), 1970

Watercolour and gouache on paper 42 x 91 cm

PROVENANCE

Private Collection, Canada

RM 5,000 - 12,000

A tranquil and evocative composition, Scene with Boat captures Tay Bak Koi's enduring fascination with Singapore's waterways and the disappearing landscapes of a bygone era. The elongated format allows the boat and surrounding environment to unfold rhythmically across the picture plane, while his delicate handling of watercolour and pastel creates a dreamlike atmosphere. Tay was particularly known for transforming familiar scenes into poetic images shaped by memory, observation and imagination.

A second generation Singapore artist, Tay Bak Koi studied at the Nanyang Academy of Fine Arts under influential pioneers including Cheong Soo Pieng and Georgette Chen. Working across oil, watercolour, gouache and mixed media, he became renowned for his fishing villages, kampungs, urban landscapes and iconic buffalo imagery. In 1969, he received a major commission to produce approximately 300 paintings for the Hilton Hotel Singapore, a milestone that enabled him to pursue painting full time. His works were subsequently exhibited extensively in Singapore and internationally.



43

CHEN WEN HSI

B. China, 1906 - 1991

Gibbons

Chinese ink and colour on paper 137 x 66 cm

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

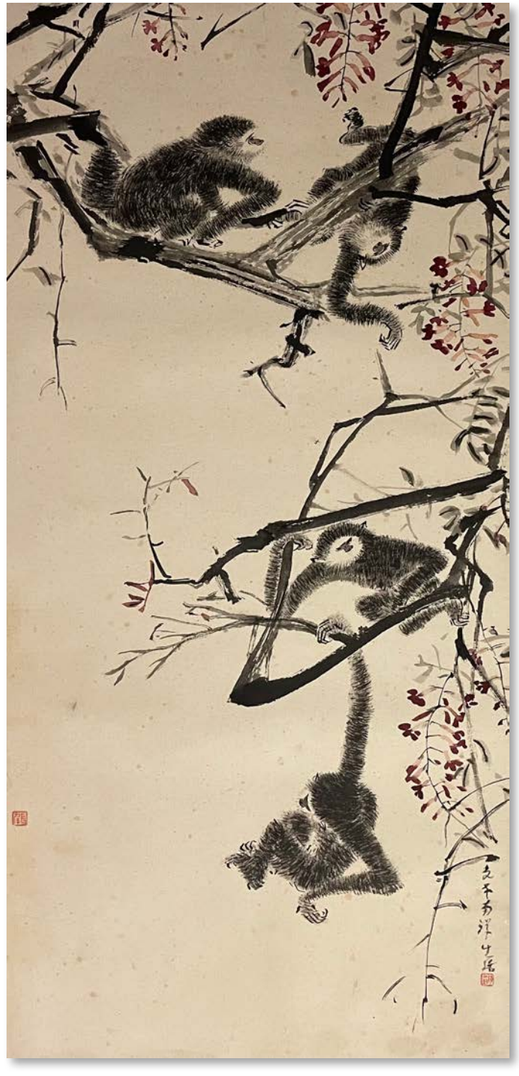
PROVENANCE

Private Collection, Penang

RM 55,000 - 75,000

Chen Wen Hsi was a pioneering figure of the Nanyang art movement and is particularly admired for his depictions of animals and nature. Among his most recognisable subjects were gibbons, which he studied closely and rendered repeatedly in Chinese ink, capturing their character through economical brushwork, expressive movement and careful observation. The importance of this motif within his practice is underscored by Two Gibbons Amidst Vines, another of his celebrated compositions, which appears on the reverse of Singapore's S$50 banknote.

In Gibbons, several animals occupy the branches at different heights, creating a lively sense of interaction across the vertical composition. Chen varies the density of his ink to distinguish the soft fur of the gibbons from the more decisive strokes of the branches, while touches of red foliage introduce warmth and visual contrast. The generous areas of open space prevent the composition from becoming crowded, giving the work an elegant rhythm and allowing each figure to retain its own presence within the scene.



44

THOMAS YEO

B. Singapore, 1936

Scenery, 1987

Watercolour on paper 75 x 58 cm

Signed “t.yeo” on lower left

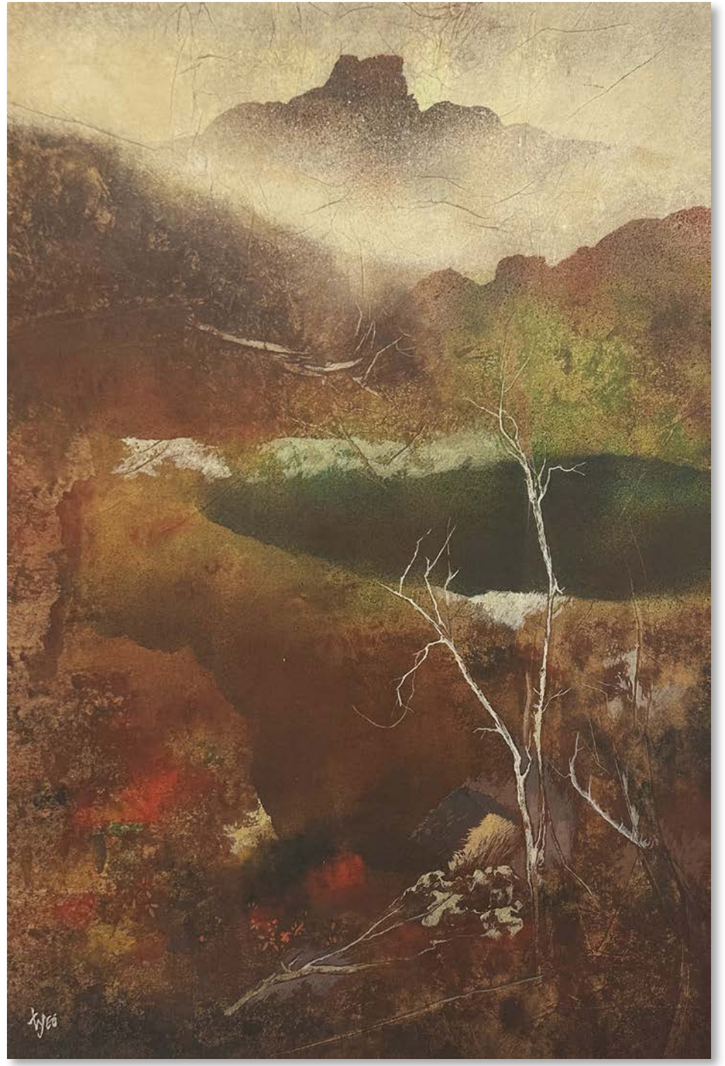
PROVENANCE

Private Collection, Singapore

RM 3,500 - 7,000

Thomas Yeo is one of Singapore’s foremost second generation artists, celebrated for his evocative landscapes that bridge representation and abstraction. A graduate of the Nanyang Academy of Fine Arts who later furthered his studies at the Chelsea School of Art and Hammersmith College of Art in London, Yeo has long been admired for his masterful command of colour, texture and atmosphere. In recognition of his significant contribution to Singapore’s visual arts, he was awarded the prestigious Cultural Medallion in 1984.

Painted in 1987, Scenery exemplifies Yeo’s lyrical interpretation of the natural world. Rather than recording a specific locale, the artist evokes an imagined landscape where mist-laden mountains, tranquil waters and delicate skeletal trees emerge through layered washes of earthy browns, olive greens and luminous ochres. The composition possesses an ethereal stillness, with subtle tonal transitions creating an illusion of depth and quiet contemplation. Fine linear accents and textured passages reveal Yeo’s intuitive handling of watercolour, transforming the medium into one of remarkable richness and atmosphere.



45

SEAH KIM JOO

B. Singapore, 1939

Kenyan Musicians, 1970s

Batik 49 x 76 cm

Signed on lower right

PROVENANCE

Private Collection, Canada

RM 2,500 - 5,000



Seah Kim Joo, born in Singapore in 1939, is an established second generation artist. He was raised in Terengganu, where he was exposed to the process of traditional batik making, which became his signature medium used to portray scenes of Singapore. Seah attended the Nanyang Academy of Fine Arts in 1959 and later became the vice chairman of its Alumni Association. Characteristic of the second generation of Singapore artists, Seah pushes the creative boundaries of the established Nanyang style through the use of non conventional mediums, such as batik.
Kenyan Musicians captures a lively ensemble of musicians rendered in Seah Kim Joo's characteristic stylised forms and richly patterned costumes. The warm ochre and amber palette, punctuated by intricate batik motifs, gives the work a striking rhythmic energy, while the elongated instruments and expressive figures create a strong sense of movement and musicality.

46

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Mother and Child, 1970s

Batik 61 x 44 cm

Signed "Teng" on lower left

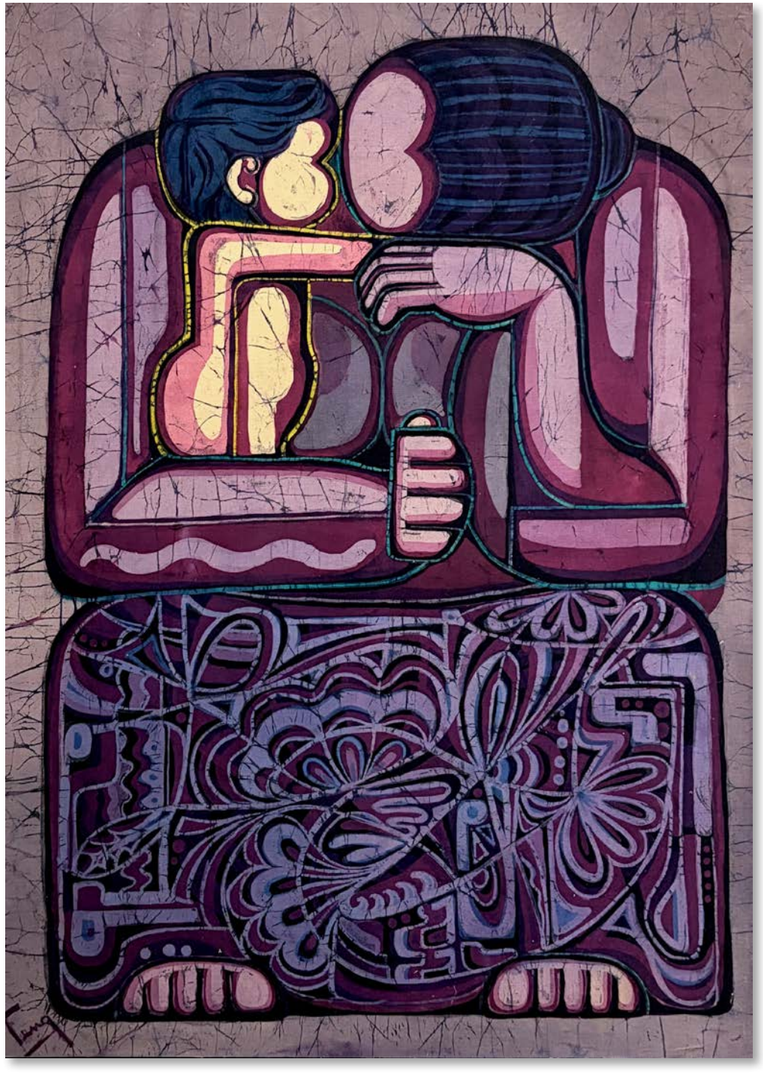
PROVENANCE

Private Collection, Canada

RM 7,500 - 15,000

Born in Fujian, China, Dato' Chuah Thean Teng studied at the Amoy (Xiamen) Art Institute before emigrating to Malaya. He settled in Penang in 1936 and initially ran a commercial sarong factory.

Dato' Chuah Thean Teng is widely celebrated as the "Father of Malaysian Batik Painting" for transforming traditional textile crafts into a respected fine art medium. 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.



47

KWAN CHIN

B. Kuala Lumpur, 1946

Rubber Tappers - Brown Series, 2012

Batik 45 x 38 cm

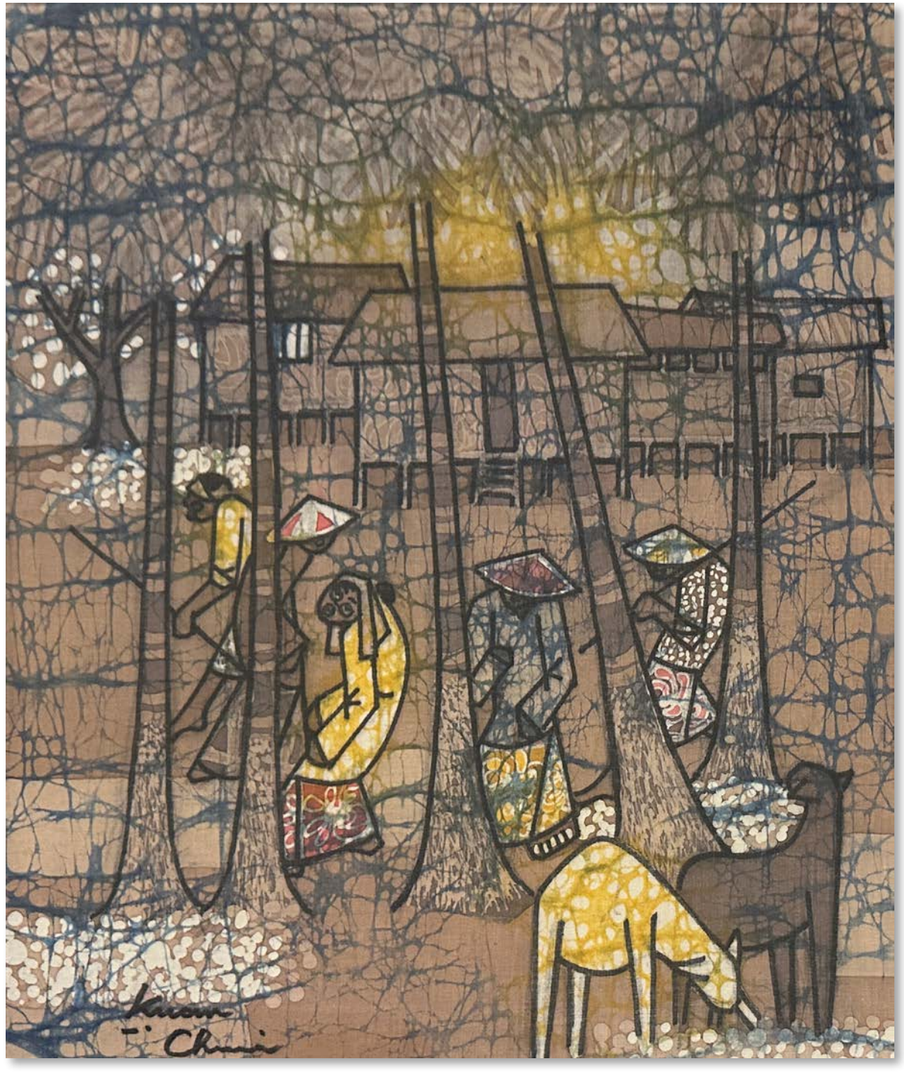
Signed “Kwan Chin” on lower left. Comes with certificate signed by the artist

PROVENANCE

Private Collection, Singapore

RM 2,500 - 6,500

Malaysian batik master Kwan Chin is known for adding his own twist of Nanyang style to his works. This artwork demonstrates Kwan Chin’s ability to encapsulate a group of rubber tappers through geometric shapes. Similar to his other works, the extraordinary usage of sprawling broken lines to mimic batik art is what sets his paintings apart, a must-have piece in every art enthusiast’s collection. In calmer, soothing tones of muted genus of browns, Kwan Chin captures the tranquil life of the countryside and of the village folk carrying on with their routines. It is notable that Kwan Chin has a penchant for the ordinary kampung life, showcasing the rural life in lively colours and convoluted details in both of his art and batik.



48

ISMAIL MAT HUSSIN

B. Kelantan, 1938 - 2015

Durian Seller at Siti Khadijah Market, Kota Bharu, 2011

Batik 112 x 112 cm

Signed and dated “Ismail Mat Hussin, 2011” on lower right.

PROVENANCE

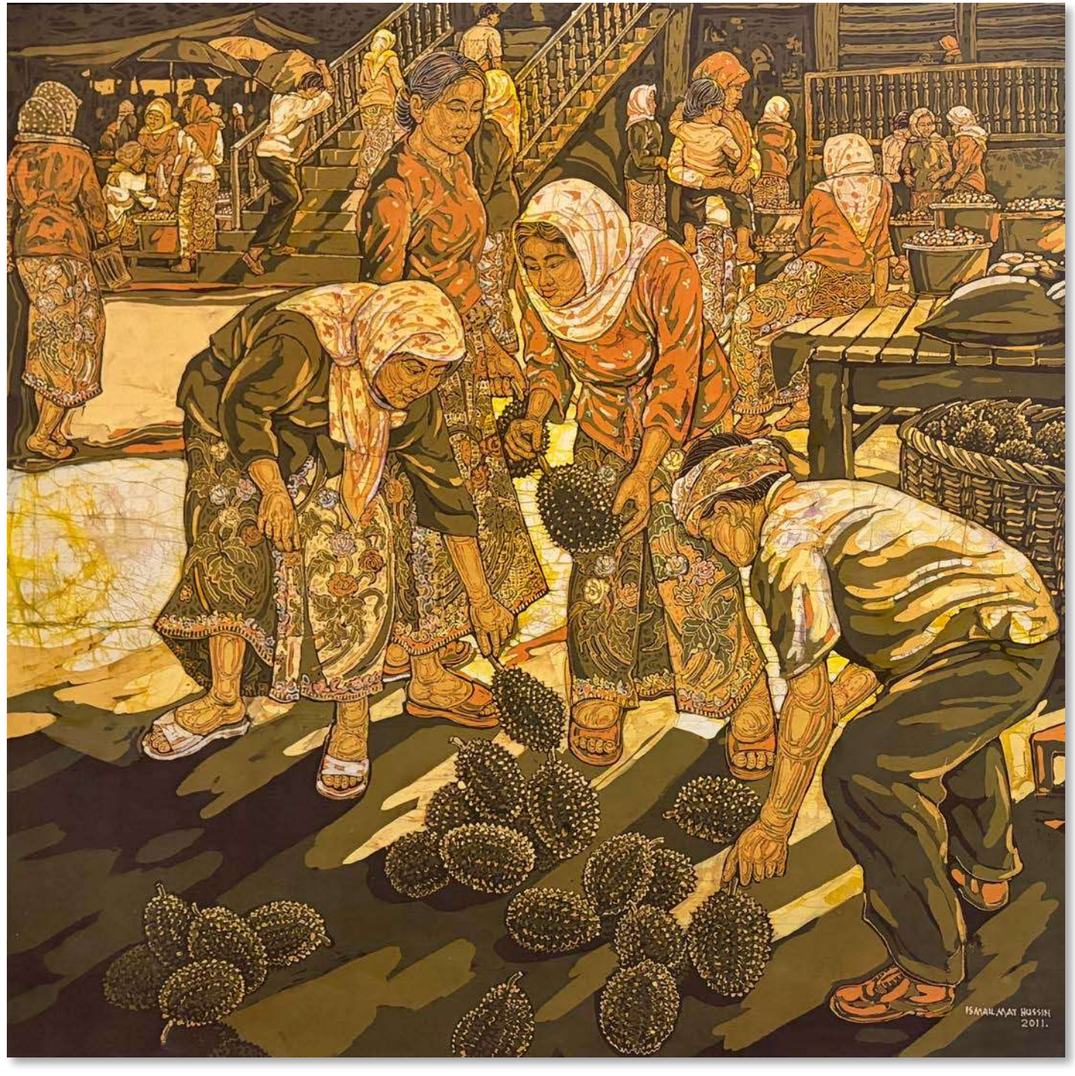
Was acquired directly from the artist.

Private Collection, Kelantan

RM 20,000 - 32,000

Born in Pantai Sabak, Kota Bharu, Ismail Mat Hussin studied under Nik Mahmood before becoming a protégé of Khalil Ibrahim. He became a full-time artist in 1968 and remained closely devoted to the batik medium throughout his career.

In Durian Seller at Siti Khadijah Market, Kota Bharu (2011), Ismail captures the bustle of the market through vendors handling and selling durians, with the fruit prominently scattered across the foreground. His intricate batik technique, warm earthy palette and detailed figures transform the everyday scene into a vivid record of Kelantanese life and culture.



49

TAY MO LEONG, DATO'

B.Penang, 1938

Rubber Estate Series, 1960s

Batik 58 x 88 cm

Signed "Tay Mo Leong" on lower left

PROVENANCE

Private Collection, Kuala Lumpur

RM 5,000 - 12,000

"He is known for innovative double-resist process on batik painting."
Dato' Tay Mo Leong created this arresting vision through batik, a combination of the right colours making this piece seem enigmatic and almost intimidating in its beauty.
Cast against a shadowy background which provides the ethereal atmosphere, the direction with which the artist works creates the illusion that something simple as rubber-tapping can look so awe inspiring. The lines and details of batik are palpable here, making this piece seem more unique and breathtaking than it already is.
Dato' Tay Mo Leong was born in Penang in 1938. He studied art at the Provincial Taipei Normal College (Fine Art) in Taipei from 1957 to 1960. Known for being one of the foremost Malaysian artists to employ the batik medium, his work is frequently described as abstract, experimental, daring and free. He is the chairman of the Art Gallery Committee of Penang, a member of the State Museum Board and the president of the Penang Watercolour Society since 1985.



50

TAY MO LEONG, DATO'

B. Terengganu, 1967

Legong Dancers, 1980s

Watercolour on paper 75 x 56 cm

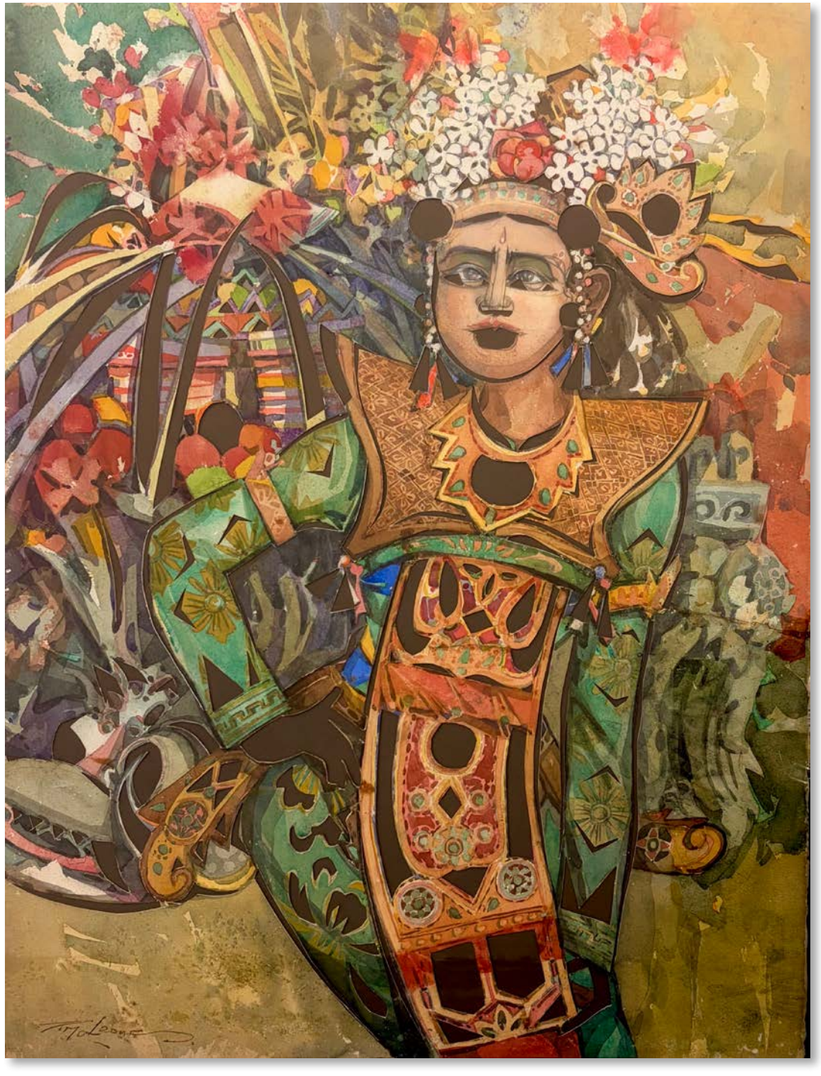
Signed "Tay Mo Leong" on lower left

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,500 - 7,000

Dato' Tay Mo Leong transports viewers to the enchanting world of Balinese culture and tradition. With masterful brushwork and a palette rich in vibrant colours, Tay Mo Leong captures the essence of the Legong Dance, a mesmerizing Balinese ceremonial performance. Each stroke of the brush conveys the dancer's graceful movements and the rhythmic harmony of her gestures. Against a backdrop of azure skies and tranquil landscapes, the dancer comes to life, her vibrant costume and adorned accessories adding to the spectacle. Through this creation, Tay Mo Leong not only pays homage to Balinese heritage but also invites viewers to experience the timeless allure of this ancient dance form.



51

YONG KHENG WAH

B. Penang, 1945 - 2017

Penang Fishing Village, 1970s

Batik 89 x 58 cm

Signed “Kheng Wah” on lower left

PROVENANCE

Private Collection, Canada

RM 2,500 - 5,000

Yong Kheng Wah is a Malaysian artist known for his vibrant and expressive works that often explore themes of nature, culture, and identity. His art is characterized by bold colours, intricate patterns, and a dynamic composition that reflects the rich cultural heritage of Malaysia. Yong’s unique style and innovative approach have earned him recognition both locally and internationally, making him a prominent figure in the contemporary art scene.



52

LUQMAN ZAINAL

B. Melaka, 1995

Fresh Garden, 2023

Acrylic on canvas 92 x 77 cm

Signed and dated “Loqman Zainal ‘23” on lower left.

PROVENANCE

Illustrated in the “Lakaran Kertas - An Exhibition” of paperworks by Fuji Angara and Luqman Zainal curated by KLAS in Dec 2023 - Jan 2024

Private Collection, Kuala Lumpur

RM 2,500 - 3,800

A vibrant and contemporary interpretation of the garden, Fresh Garden reflects Luqman Zainal’s fascination with nature while introducing a distinctly Western, almost David Hockney-esque sensibility in its stylised forms, bold colour relationships and flattened pictorial space. The composition balances decorative foliage with playful geometry, transforming the familiar garden into an imaginative and dreamlike setting.

Luqman Zainal is an emerging Malaysian artist who holds a Diploma and Bachelor’s Degree in Fine Art from UiTM. Drawing from his interest in photography, he combines observed reality with imagination, deliberately manipulating perspective, colour, line and form to create poetic and romantic landscapes.

Fresh Garden belongs to a notable group of 2023 garden paintings by the artist, reflecting a period of increasing confidence and refinement in his distinctive visual language.





53

LUQMAN ZAINAL

B. Melaka, 1995

Blue Lagoon, 2023 & Lake Garden I, 2023

Acrylic on paper 81 x 56 cm

Signed and dated “Loqman Zainal ‘23” on lower left.

PROVENANCE

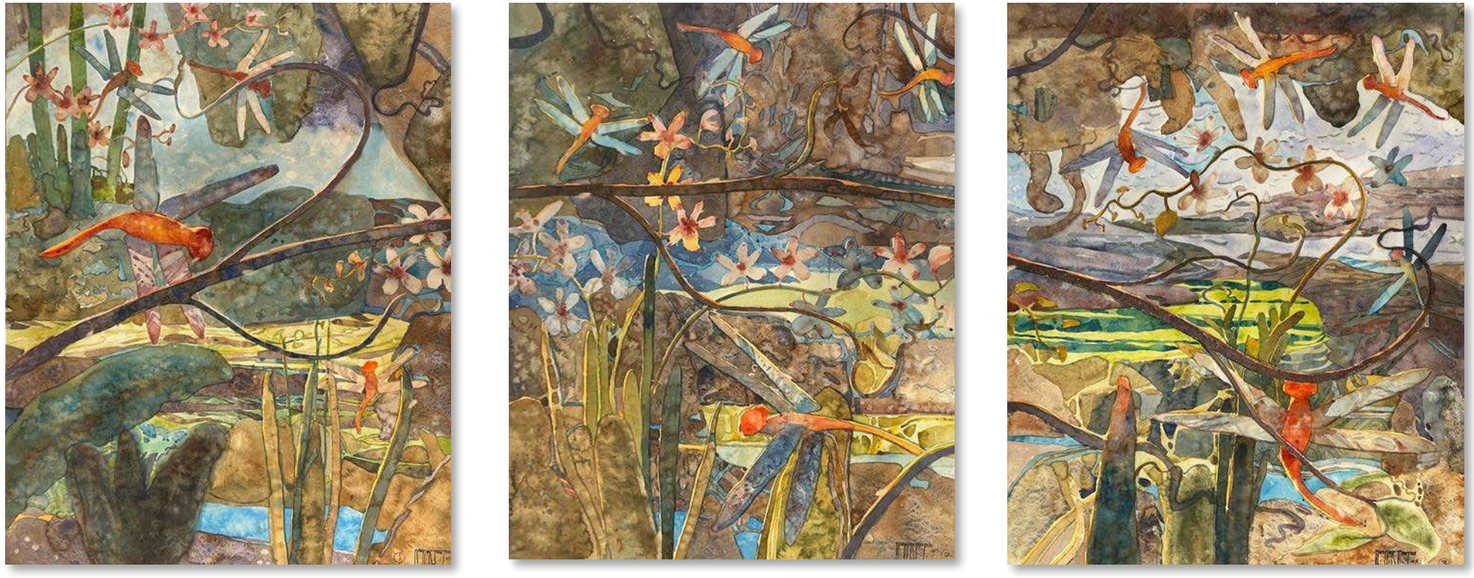
Illustrated in the “Lakaran Kertas - An Exhibition” of paperworks by Fuji Anggara and Luqman Zainal curated by KLAS in Dec 2023 - Jan 2024

Private Collection, Kuala Lumpur

RM 2,500 - 3,800



Presented as a pair, Blue Lagoon and Lake Garden I offer two poetic interpretations of nature through Luqman Zainal’s distinctive, dreamlike visual language. Drawing on stylised trees, foliage and layered organic forms, the works move beyond literal landscape to create imagined spaces filled with colour, rhythm and atmosphere. The pairing is particularly appealing for the way the two compositions complement one another while retaining their individual character.



54

MAAMOR JANTAN

B. Kedah, 1961

Dragonfly series I, II, III 2009 (Triptych)

Watercolour on paper 107 x 72 cm each (set of 3 artworks)

Signed and dated “Maamor Jantan ‘09” on lower right for each artwork

PROVENANCE

Private Collection, Kuala Lumpur

RM 14,000 - 26,000

Starting out as an apprentice machinist before landing a job as an assistant curator for an art gallery in Kuala Lumpur, Maamor Jantan received his initial introduction here to the world of visual arts and its artists. It was only after meeting the inimitable Khalil Ibrahim in 1984 and studying under him for more than a decade that he ventured into art.

The Cakcibor Series (Dragonfly series), which has become his signature motif in recent years, is the primary medium for his artwork. He demonstrated his close relationship with Nature by depicting the “cakcibor” with their delicate, transparent wings. “I wished for others to comprehend the fragility of life. At the same time, I did not want them to harm the environment and I wanted them to understand how critical it is to preserve our ecology”, the artist said.

55

AHMAD NAZRI ABDULLAH

B. Australia, 1937

The Park, 1998

Oil on canvas 102 x 76 cm

Signed and dated '98 on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,000 - 5,000

A serene and beautifully atmospheric landscape, The Park captures Ahmad Nazri Abdullah's gift for transforming nature into a quiet moment of contemplation. The tranquil setting and harmonious treatment of light and foliage create a sense of stillness, inviting the viewer into a peaceful retreat away from the bustle of everyday life. Nazri's landscape paintings are known for their sensitivity to atmosphere, light and the natural environment. Ahmad Nazri Abdullah was born in 1937, in Melbourne, Australia. He studied at Swinburne Technical College when he was 15 and his career began as a regional creative director for an advertising firm before becoming a lecturer at the Mara Institute of Technology (ITM), now known as UiTM. He was then appointed Selangor Royal Court Artist by Sultan Salahuddin Abdul Aziz Shah. He has painted 145 official portraits, 12 of which are of the Yang di-Pertuan Agong.



56

WONG KEAN CHOON

B. Perak, 1942

Fluorescent Kampung, 1993

Watercolour on paper 54 x 74 cm

Signed and dated “Kean Choon ‘93” on lower left

PROVENANCE

Private Collection, Kuala Lumpur

RM 2,500 - 5,000

Based in Ipoh, Perak, Wong Kean Choon is a veteran Malaysian watercolourist who graduated from the Nanyang Academy of Fine Arts, Singapore in 1965, where he studied under Nanyang art pioneers Chen Chong Swee and Cheong Soo Pieng. A passionate advocate of plein-air painting, Wong is recognised for his delicate, translucent watercolours imbued with expressive light and atmosphere.

Active in the Malaysian and regional art scene since 1976, Wong has exhibited widely across Malaysia and Asia. He has also served as a lecturer at the Perak Institute of Art and as president and life member of the Perak Art Society. His achievements include the 2nd Prize in the Ipoh City Status Art Competition (1988) and the Contribution Award from the Contemporary Malaysia Watercolour Association (2022). His works are held in collections including the Bank Negara Malaysia Museum and Art Gallery.

Fluorescent Kampung (1993), a watercolour on paper, reflects Wong’s distinctive sensitivity to light and colour, capturing the charm and atmosphere of a Malaysian village scene with his characteristic fluid and luminous brushwork.



57

TAN CHOON GHEE

B. Penang, 1930 - 2010

Kampong Scene, 1962

Chinese Ink on paper 58 x 33 cm

Signed and dated “Tan 1962” on lower right.

PROVENANCE

Gallery Label on verso with description and date of artwork

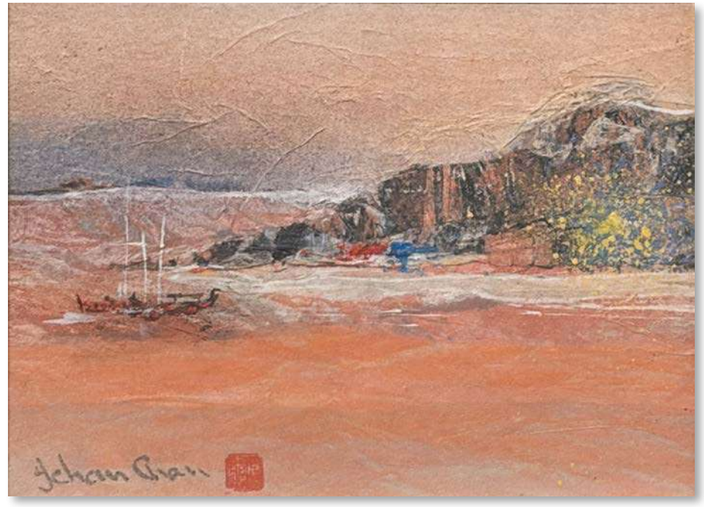
Private Collection, Singapore

RM 3,500 - 7,000

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







58

JEHAN CHAN

B. Melaka, 1937 - 2011

Malacca River, 1968, Coastal Scene - Malacca

Oil on canvas, Mixed media on paper 48 x 66 cm, 16 x 20 cm (set of 2 artworks)

Signed “Jehan Chan ‘68”on lower right,
Signed “Jehan Chan” on lower left and stamp with Chinese seal

PROVENANCE
Private Collection, Singapore

RM 2,500 -5,000

Jehan Chan’s Malacca River is a captivating portrayal of the iconic river that flows through the historic city of Malacca, Malaysia. The artwork captures the vibrant life along the riverbanks, featuring traditional wooden boats gliding through the water, flanked by historic structures. Chan employs a vivid colour palette, blending warm tones with cool hues to evoke the natural beauty of the landscape. His brushwork conveys movement and tranquility, inviting viewers to immerse themselves in the scene. The painting reflects the rich cultural heritage of Malacca, merging history and nature into a harmonious composition.

Jehan Chan has the ability to capture moments of serenity and contemplation. Through his meticulous brushwork and subtle tonal variations, Chan portrays landscapes, seascapes and still life scenes with a sense of poetic grace. Each painting invites the viewer to pause, immerse themselves in the quietude of the scene, and appreciate the inherent beauty found in the everyday. His watercolour paintings showcase his adeptness at capturing the ephemeral qualities of natural light and its transformative effects on his subjects. Whether it be the soft glow of dawn breaking over a fishing village or the meticulous portrayal of fishing boats, Jehan Chan’s skilful brushwork and delicate washes imbue his artworks with a luminosity that brings each scene to life.

59

CHEW TENG BENG, DR

B. Terengganu, 1938

Abstract, 1981

Acrylic on canvas 110 x 116 cm

Signed in Chinese character by the artist

PROVENANCE

Private Collection, Canada

RM 2,500 - 5,000

Chew Teng Beng is an abstract artist well known for his distinct combination of fusing Eastern and Western motifs. He's an alchemist when it comes to the blending of colours, displaying a strong visual acuity while bringing forth his work's sense of gentility and sensitivity. A sought-after Fulbright-Hays scholarship sponsored his art studies at the Cranbrook Academy of Art in Michigan in 1967 until 1968. Due to his excellence in his art studies, he was also able to receive a scholarship from the University of Michigan in Ann Arbor to further his Bachelor of Fine Arts the following year, followed by his master's degree. He then went into lecturing life drawing and printmaking in the same university under a teaching fellowship. Dating from 1981, this Untitled work reveals Dr. Chew Teng Beng's distinctive modernist sensibility, where colour, form and gesture converge in a dynamic abstract composition. His confident handling of acrylic creates a sense of movement and visual tension, inviting the viewer to discover shifting forms and rhythms within the canvas.



60

ENG TAY

B. Kedah, 1947

The Young Beauty, 1995

Oil on canvas 120 x 152 cm

Signed on lower right

PROVENANCE

Private Collection, Singapore

RM 90,000 - 150,000

A master of quiet emotion and poetic simplicity, Eng Tay's The Young Beauty encapsulates his lifelong exploration of intimacy, femininity, and tradition. Rendered in his signature style of soft contours and warm, muted palettes, the young subject appears both timeless and immediate, a serene figure suspended in contemplative stillness. Tay's formative years in Malaysia, followed by his artistic training in New York, shaped his unique visual language, which blends Eastern narrative sensibilities with Western formal techniques. The Young Beauty demonstrates this synthesis, inviting the viewer into a meditative space that transcends cultural and temporal boundaries.

Widely collected across Asia, Europe, and North America, Tay's work continues to resonate for its lyrical celebration of human connection and everyday ritual. This piece, dated 1995, marks a mature period in Tay's career, notable for its emotional depth and compositional refinement.



61

LYE YAU FATT

B. Kedah, 1950

Two Sisters, 1980s

Mixed media on paper *75 x 55 cm*

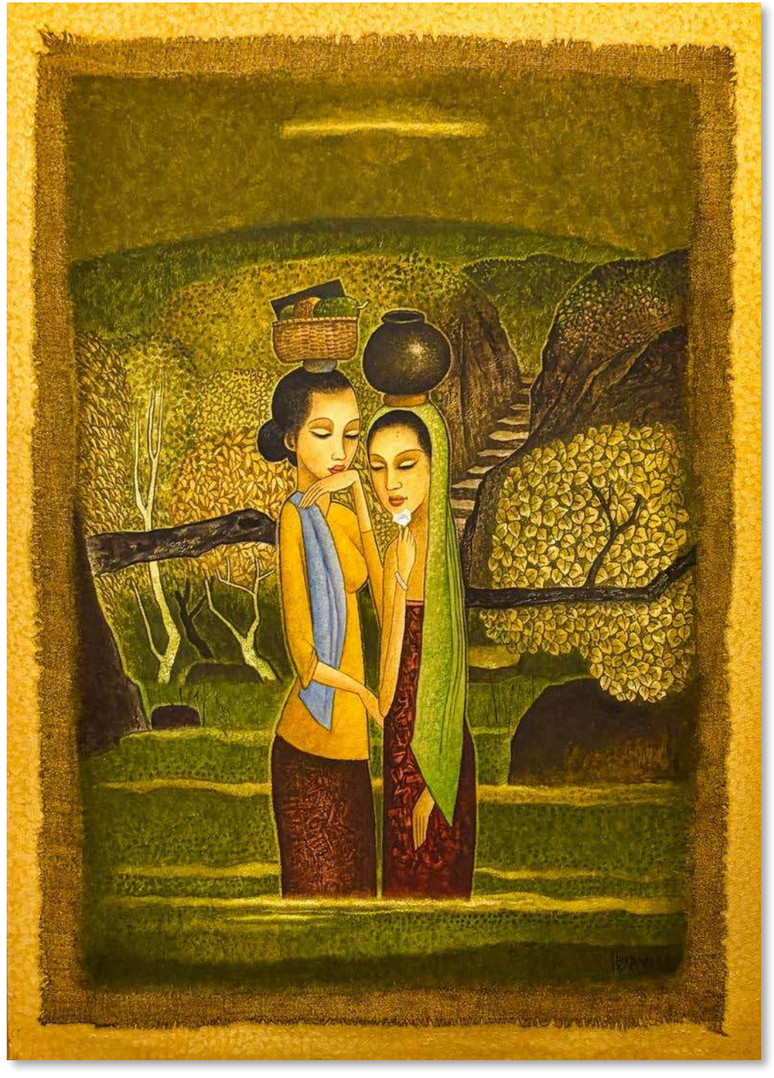
Signed “Henry Lye” on lower right

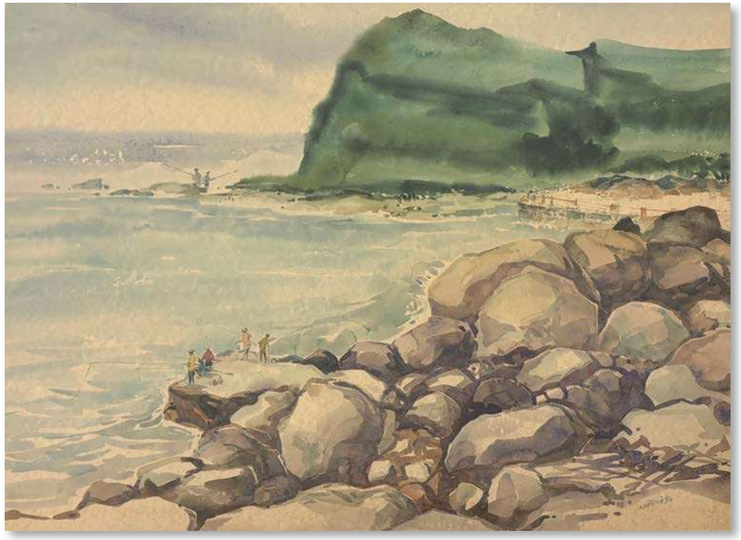
PROVENANCE

Private Collection, Kuala Lumpur

RM 6,000 - 12,000

Lye Yau Fatt often produced artworks that were full on 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’ piece executed circa 1980’s depicts a story of two sisters crossing the river in the midst of nature and beauty. Lye Yau Fatt was born in Kedah in 1950 and he later went on to study 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.









62

TEW NAI TONG

B. Selangor, 1936 - 2013

Untitled, 1988, Untitled, Preparing Food, 2012

Watercolour on paper (2 artworks) Oil on canvas (1 artwork)

37 x 56 cm, 71 x 52 cm, 46 x 61 cm

Signed “Nai Tong ‘88” on lower right. Signed “Nai Tong “ on lower right.
Signed “Nai Tong” on lower right.

PROVENANCE

Private Collection, Kuala Lumpur

RM 5,000 - 10,000

Tew Nai Tong was a celebrated Malaysian painter known for his nostalgic portrayals of everyday life in old Malaya. Influenced by both Nanyang traditions and his studies in Paris, he developed a distinctive figurative style characterised by simplified forms, rhythmic lines and luminous colour. His subjects often centred on village life, women at work, rural landscapes and coastal scenes, capturing the quiet rhythms and simple pleasures of a bygone era.

Watercolour Works – Beach Landscapes Tew Nai Tong’s beach landscapes reveal his sensitive handling of watercolour, translating the tranquillity of the Malaysian coastline through delicate washes, simplified forms and atmospheric light. His compositions evoke a gentle sense of place, where sea, sky and shoreline come together in a harmonious and nostalgic vision.

Oil on Canvas – Woman Preparing Food In his depiction of a woman preparing food, Nai Tong turns an ordinary domestic activity into a quietly intimate portrait of everyday life. His characteristic simplified forms and warm tonal palette lend the figure a timeless quality, celebrating the dignity, familiarity and rhythm of traditional village life.

63

TAN CHOON GHEE

B. Penang, 1930 - 2010

Penang Street Scene, 1993

Watercolour and ink on paper 31 x 47 cm

Signed and dated “Choon Ghee 1993” on lower left.

PROVENANCE

Acquired directly from the artist circa 1993

Private Collection, Kuala Lumpur

RM 2,500 - 5,000



Tan Choon Ghee captures the timeless charm of Penang’s streets in this lively watercolour and ink composition. Delicate washes and expressive ink lines bring out the character of the traditional streetscape, architecture and everyday activity, reflecting the artist’s keen observation of Penang’s unique urban heritage. The work possesses the freshness and spontaneity that have made Tan Choon Ghee’s street scenes enduringly evocative.

64

LEE LONG LOOI

B. Kedah, 1942 - 2023

Fishing Village, Penang, 1981

Watercolour on paper 54 x 22 cm

Signed and dated “Long Looi Lee ‘81” on lower left

PROVENANCE

Private Collection, Canada

RM 2,500 - 3,800

Lee Long Looi was a prominent Malaysian artist whose practice embraced painting, drawing and printmaking, often drawing inspiration from the people, landscapes and everyday life of Southeast Asia. His works are distinguished by their sensitive observation and strong sense of atmosphere. In Fishing Village, Penang, Looi captures the quiet rhythm of coastal life, depicting fishing boats gathered alongside a traditional stilt village. Rendered in delicate watercolour washes, the composition conveys the gentle movement of the water and the intimate relationship between the fishing community and its surroundings. The elevated wooden dwellings and boats create a nostalgic portrait of Penang’s disappearing coastal heritage.



65

CHEAH THIEN SOONG

B. Negeri Sembilan, 1942 - 2024

Bamboo, 1970s, Blessings, 1970s

Chinese ink on rice paper 35 x 23 cm (set of 2 artworks)

Signed and stamped with artist Chinese seal in red

PROVENANCE

Private Collection, Sabah

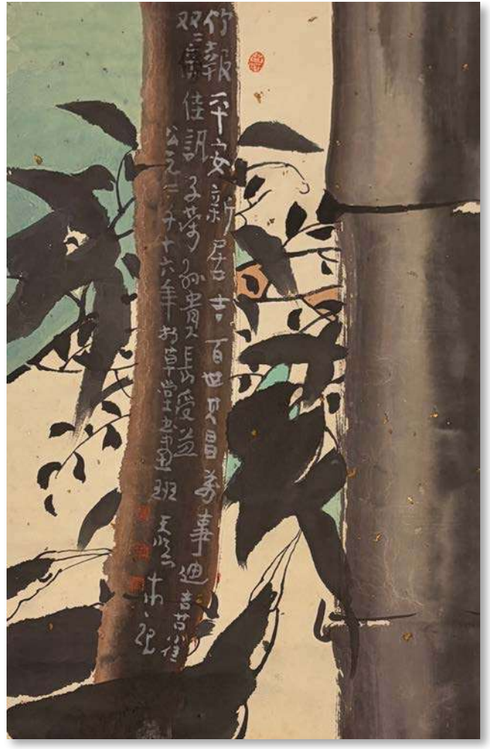
RM 2,500 - 5,000

Dr. Cheah Thien Soong was a contemporary Malaysian ink painting artist regarded as part of the second generation of Nanyang style ink painters. A graduate of Chung Hua High School, Seremban, he continued his artistic education at Singapore's Nanyang Academy of Fine Arts. His practice combines the discipline of traditional Chinese ink with personal reflections on life, character and human values.

In Bamboo, Cheah transforms this humble plant into a powerful symbol of humility, resilience and integrity. The bamboo's ability to bend yet endure becomes a metaphor for inner strength, reflecting the artist's belief that true character is revealed through hardship and life's trials.

Blessings, meanwhile, embraces the auspicious spirit of Chinese ink tradition. Its imagery conveys heartfelt wishes for peace, prosperity, family harmony and enduring good fortune, making the work both visually contemplative and rich in cultural symbolism.





66

RAPHAEL SCOTT AHBENG

B. Sarawak, 1939 - 2019

Moon Sheath, 2012

Oil on canvas 92 x 62 cm

Signed, dated and titled “RSA 12, Moon Sheath” on lower right

PROVENANCE

Private Collection, Kuching, Sarawak

RM 3,000 - 9,000

The late artist’s work, entitled Moon Sheath, depicts a full moon at the centre of the painting, amid a stream of blue to resemble the night sky and a frenzy of shapes frame either side of the work. If you take a step back, it’s almost as if the artist portrayed a point of view where one is lying on the ground while surrounded by giant trees, looking up into the night sky.

Raphael Scott Ahbeng was born in Bau in 1939 and was one of the most renowned abstract artists that Malaysia has ever produced. Educated in the UK at the Bath Academy of Art, Raphael was known for his large canvases of overlapping light-coloured mountains which exude an airy feel. Before turning to paintings full-time, he was once a teacher, cartoonist and a radio producer. Nature and landscapes are two things that Raphael Scott AhBeng holds dear to his heart. In classic AhBeng style, he expresses his love for the solitary environments with a stunning painting. In this piece AhBeng depicts his true spirit and adoration for nature, all the while injecting bits and pieces of his personality.



67

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Wild Orchid...Night of Lovers No.02, 2023

Acrylic on museum board 40 x 28.5 cm (set of 2 artworks)

Signed “Ismail Latiff” on lower center

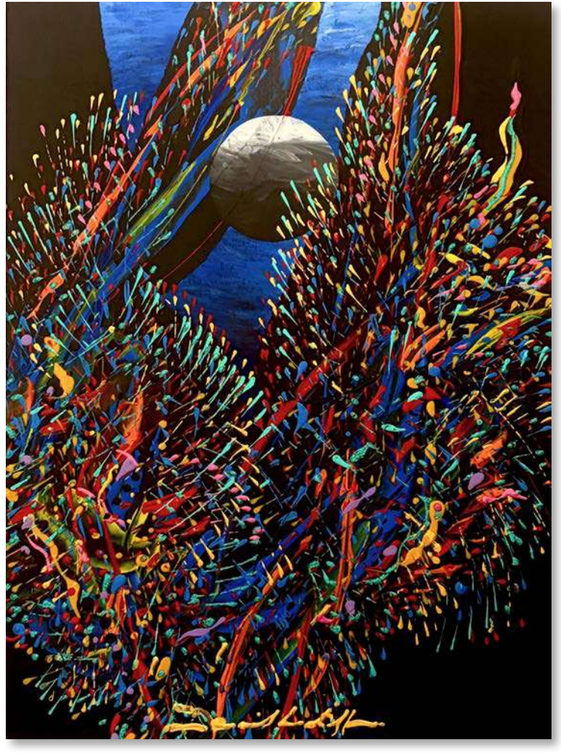
PROVENANCE

Private Collection, Kuala Lumpur

RM 3,200 - 6,000

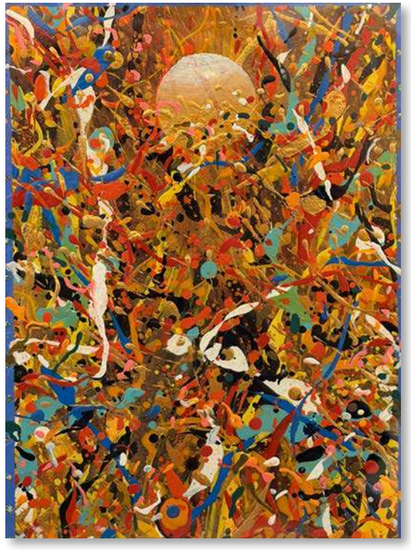
Ismail Abdul Latiff is renowned for his distinctive visual language, where mystical landscapes, celestial forms and organic imagery merge into richly layered compositions. His works often evoke an otherworldly realm, with the recurring moon-like circle serving as a striking focal point within his imaginative universe.

In Wild Orchid…Night of Lovers, the artist unleashes a vibrant fusion of red, blue, yellow, green, orange and black, creating an energetic interplay of colour, line and form. The two works are alive with flowing organic shapes and rhythmic marks, while the luminous circular form at the centre draws the eye into an imagined nocturnal landscape. The bold palette and spontaneous gestures create a sense of movement and mystery, characteristic of Ismail Abdul Latiff's poetic exploration of nature, the cosmos and the unseen world.











68

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Wild Inspiration No.01, 2015, Pinang Masak , 2015, Persisir Lampung, 2015

Acrylic on paper 29 x 19 cm (set of 3 artworks)

Signed “Ismail Latiff” on lower center

PROVENANCE

Private Collection, Kuala Lumpur

RM 2,800 - 6,500

Presented as a set of three, these works reveal Ismail Abdul Latiff’s energetic handling of colour and surface on an intimate scale. Each composition is densely worked with vivid passages of orange, yellow, red, blue and green, creating richly layered fields in which line, gesture and texture appear to move continuously across the paper.
Although closely related in palette and execution, the three works retain their own individual character, with shifting concentrations of colour and mark-making giving each composition a distinct rhythm. Viewed together, they form a lively and cohesive group, demonstrating Ismail’s ability to build visual intensity through repeated gestures, contrasting hues and densely interwoven forms.






69

ISMAIL ABDUL LATIFF

B. Melaka, 1955

Angin Angkasa, 2022, Lost in the Wild No.3, 2014, Mustika Biru No.2, 2020, Mustika Biru No.3, 2020

Acrylic on paper 29 x 19 cm(2 artworks), 30.5 x 23 cm (2 artworks).

Signed “Ismail Latiff” on lower center

PROVENANCE

Private Collection, Kuala Lumpur

RM 2,800 - 6,500

Presented as a group of four, these works explore striking shifts in colour and atmosphere. The first two compositions are charged with warm, energetic passages of orange, yellow and green, while the latter pair moves into a cooler, more meditative field of deep blues. Despite these contrasting palettes, the works share a strong sense of visual movement, with densely layered marks creating surfaces that seem to pulse and expand beyond their compact format.

The circular forms suspended within each composition act as quiet points of focus amid the surrounding activity, creating a compelling balance between stillness and motion. Viewed together, the four works form a varied yet cohesive ensemble, moving from vibrant warmth to cooler, more subdued tones while maintaining a consistent sense of depth, rhythm and atmosphere.

70

BUI HUU HUNG

B. Vietnam, 1957

Portrait of A Lady, 1999

Lacquer on wood 122 x 122 cm

Signed on lower right and has artist seal stamped on upper left

PROVENANCE

Private Collection, Canada

RM 35,000 - 75,000

Bui Huu Hung, born in Hanoi in 1957, is a Vietnamese artist celebrated for his contemporary approach to traditional lacquer painting. He began studying lacquer techniques at a young age and became especially known for portraiture, often depicting elegant female figures dressed in traditional or regal attire. His works combine the lustrous qualities of lacquer with restrained compositions and richly decorative surfaces.
In this large-scale work, a solitary female figure sits against an expansive golden ground, her vivid orange-red attire creating a striking contrast with the luminous surface. The frontal pose, composed expression and carefully folded hands lend the sitter a sense of quiet dignity, while the surrounding negative space heightens her presence. Subtle textural variations within the gold and finely rendered details of her costume demonstrate Hung's ability to balance decorative richness with simplicity and stillness.



71

NGUYEN THANH CHUONG

B. Vietnam, 1949

Untitled, 2002

Lacquer on wood 39 x 29 cm

Signed and dated “t.chuong ‘02” on upper right

PROVENANCE

Private Collection, Kuala Lumpur

RM 2,500 - 5,000

Nguyen Thanh Chuong emerged as a distinctive voice in modern Vietnamese art through a practice that reinterprets traditional subjects with a simplified, contemporary visual language. Born in Bac Ninh Province in 1949 and trained at the Hanoi College of Fine Arts, he is particularly recognised for compositions that favour flattened forms, strong colour relationships and a refined sense of structure.

In this Untitled work from 2002, the figure is presented with an almost sculptural simplicity, defined by broad planes of ochre, red and muted blue. The tilted head, lowered eyes and carefully poised hands give the sitter a reflective, inward-looking presence, while the surrounding blocks of colour frame the composition with a strong sense of balance. Rather than relying on detail, Nguyen Thanh Chuong uses shape, posture and colour to create a quiet emotional intensity.



72

NGUYEN THANH CHUONG / DINH QUAN

B. Vietnam, 1949/ B. Vietnam, 1964

Family, 2002, Untitled, 2000

Lacquer on wood 39 x 29 cm, 39 x 30 cm (set of 2 artworks)

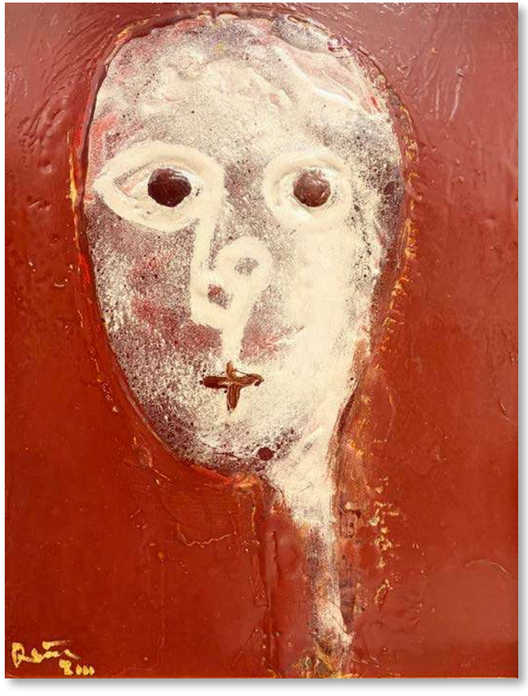
Signed and dated “t.chuong ‘02” on upper right.
Signed and dated “Quan 2000” on lower left

PROVENANCE
Private Collection, Kuala Lumpur

RM 4,500 - 7,000

In Family (2002), Nguyen Thanh Chuong arranges a group of figures through simplified shapes, compact gestures and a warm palette of red, orange, green and ochre. The overlapping bodies and closely gathered faces create a strong sense of togetherness, while the flattened composition gives the scene a playful, almost architectural structure. Despite the economy of detail, the work conveys warmth and familiarity through posture, proximity and colour.
Dinh Quan’s Untitled (2000) presents a markedly different mood. A solitary face emerges against a deep reddish ground, rendered with a deliberately spare and ghost-like quality. The enlarged eyes, simplified features and textured surface give the work an enigmatic presence, balancing vulnerability with a sense of quiet unease. Viewed alongside Nguyen Thanh Chuong’s lively family scene, the work introduces a striking contrast between collective warmth and solitary introspection.





73

NGUYEN THANH BINH

B. Vietnam, 1954

The Mother, 2008

Oil on canvas 79 x 94 cm

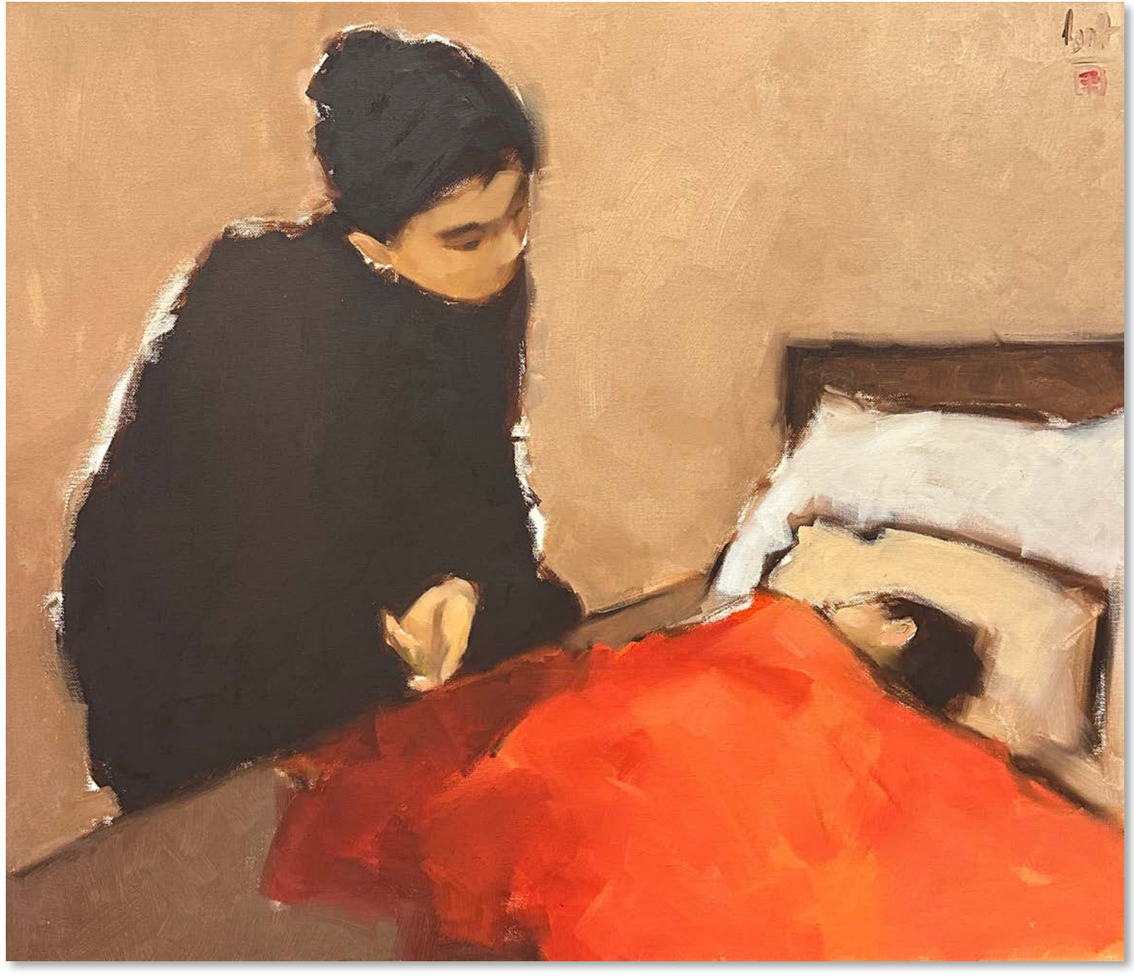
Comes with certificate of authenticity from Apricot Gallery, Hanoi, Vietnam as well as signature and seal on upper right

PROVENANCE

Private Collection, Kuala Lumpur

RM 5,000 - 10,000

Nguyen Thanh Binh's The Mother (2008) is a poignant celebration of maternal love and quiet devotion. Executed in oil on canvas, the composition depicts a mother beside a bed where her child lies peacefully asleep, capturing an intimate, everyday moment with remarkable tenderness. Rendered in the artist's signature style of elongated figures, soft contours, and a muted colour palette, the painting conveys a profound sense of serenity, protection, and unconditional affection. The understated composition invites viewers to reflect on the enduring bond between mother and child, transforming a simple domestic scene into a universal expression of love. Born in Hanoi in 1954, Nguyen Thanh Binh is one of Vietnam's most acclaimed contemporary painters, renowned for his lyrical figurative works that celebrate women, family, and the quiet beauty of everyday life. The Mother exemplifies the artist's mature style, where refined simplicity and emotional restraint create works of timeless elegance. With its evocative atmosphere and gentle humanity, this painting is a highly desirable example of Binh's enduring artistic vision and broad international appeal.



74

LE MINH

B. Vietnam, 1937

Fishing Village with Moored Boats, 1964

Oil on canvas 49 x 30 cm

Signed and dated “Le Minh ‘64” on lower right.

PROVENANCE

Gallery Label on verso with description and date of artwork.

Private Collection, Canada

RM 2,500 - 3,500

Le Minh captures the quiet poetry of coastal life in Fishing Village with Moored Boats, painted in 1964. The composition centres on a cluster of fishing boats resting along the shoreline, creating a tranquil scene shaped by the intimate relationship between the fishing community and the sea. Through rich oil textures and carefully layered tones, the artist conveys the atmosphere of a traditional Vietnamese fishing village, where boats, water and humble dwellings form a harmonious rhythm. The work possesses a nostalgic quality, offering a glimpse into a simpler way of life while demonstrating Le Minh’s sensitive handling of light, colour and everyday subject matter.



75

GEORGE KEYT

B. Sri Lanka, 1901-1993

Untitled, 1984

Acrylic on canvas 40 x 44 cm

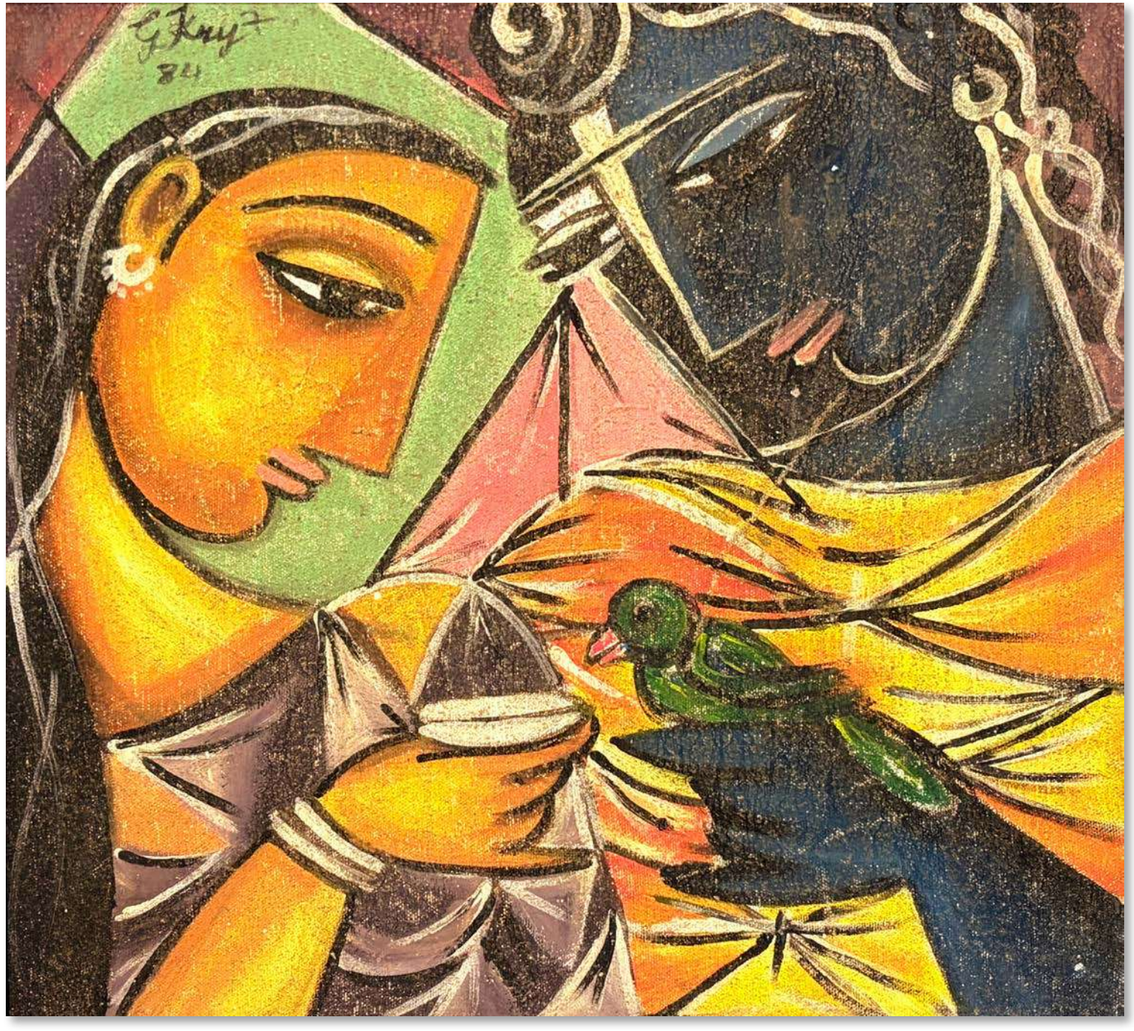
Signed and dated “G.Keyt ‘84” on upper left

PROVENANCE

Private Collection, Sri Lanka

RM 30,000 - 75,000

George Keyt was a celebrated Sri Lankan modernist artist, born in Kandy in 1901. His distinctive visual language brought together influences from South Asian artistic traditions and European modernism, often expressed through stylised figures, bold contours and richly decorative compositions. In this Untitled work from 1984, Keyt presents a serene female figure accompanied by a vividly rendered bird, surrounded by flowing lines and patterned forms. The warm, expressive palette and flattened shapes create a strong decorative rhythm, while the close arrangement of the figures lends the composition an intimate and contemplative quality. The work reflects Keyt’s enduring interest in the human figure, symbolism and the blending of tradition with modernist expression.



76

GEORGE KEYT

B. Sri Lanka, 1901-1993

Untitled, 1984

Acrylic on canvas 44 x 40 cm

Signed and dated “G.Keyt ‘84” on upper right

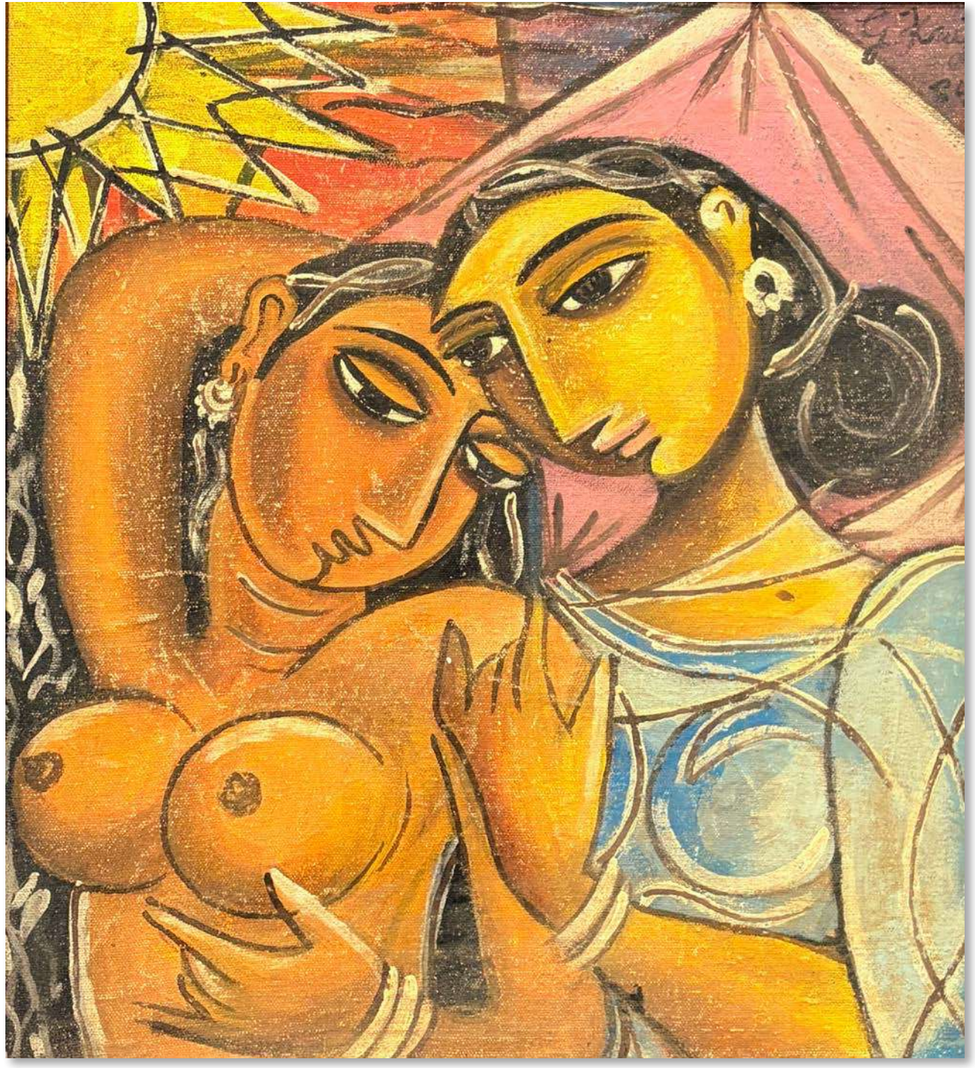
PROVENANCE

Private Collection, Sri Lanka

RM 30,000 - 75,000

Keyt’s paintings often explore themes of intimacy, affection and the human figure, particularly through closely intertwined compositions of women and lovers. His figures are frequently stylised with elongated features, sweeping contours and expressive gestures, creating a sense of both tenderness and emotional intensity.

In this Untitled work from 1984, the close positioning of the two female figures reinforces these recurring themes of human connection and companionship. Their overlapping forms and gentle gestures create a feeling of closeness, while the warm palette and rhythmic lines lend the composition a soft, almost lyrical quality.



77

LAXMAN PAI

B. India, 1926 - 2021

Jeevanotsav, 1995

Oil on canvas 62 x 62 cm

Signed and dated “Laxman Pai ‘95” on lower right.
Artist name, title, year and dimensions written on the verso

PROVENANCE
Private Collection, Kuala Lumpur

RM 10,000 - 22,000

Laxman Pai was one of the leading figures of modern Indian art, born in Margao, Goa. He trained at the Sir J.J. School of Art in Mumbai and later spent a decade in Paris, where exposure to European modernism enriched his distinctive visual language. He was a three-time Lalit Kala Akademi National Award recipient, received the Padma Shri in 1985 and Padma Bhushan in 2018, and served as Principal of the Goa College of Art from 1977 to 1987.

In Jeevanotsav, Pai celebrates the vitality and sensuality of life through a striking female figure enveloped by an exuberant profusion of flowers. Bold, rhythmic lines and vibrant hues of orange, yellow, red and blue create a richly textured composition in which figure and nature appear to merge. The expressive, almost dreamlike treatment of the woman reflects Pai’s characteristic use of stylised human forms, nature and decorative motifs, while the floral abundance lends the work a sense of joy, beauty and celebration.

Notably, Jeevanotsav was also the title of a 1995 solo exhibition by Laxman Pai, documented in the Tuli Research Centre’s archive.



78

LAXMAN PAI

B. India, 1926 - 2021

Lotus, 1973

Pen & ink on paper laid on card 55 x 37 cm

Signed and dated on lower right.

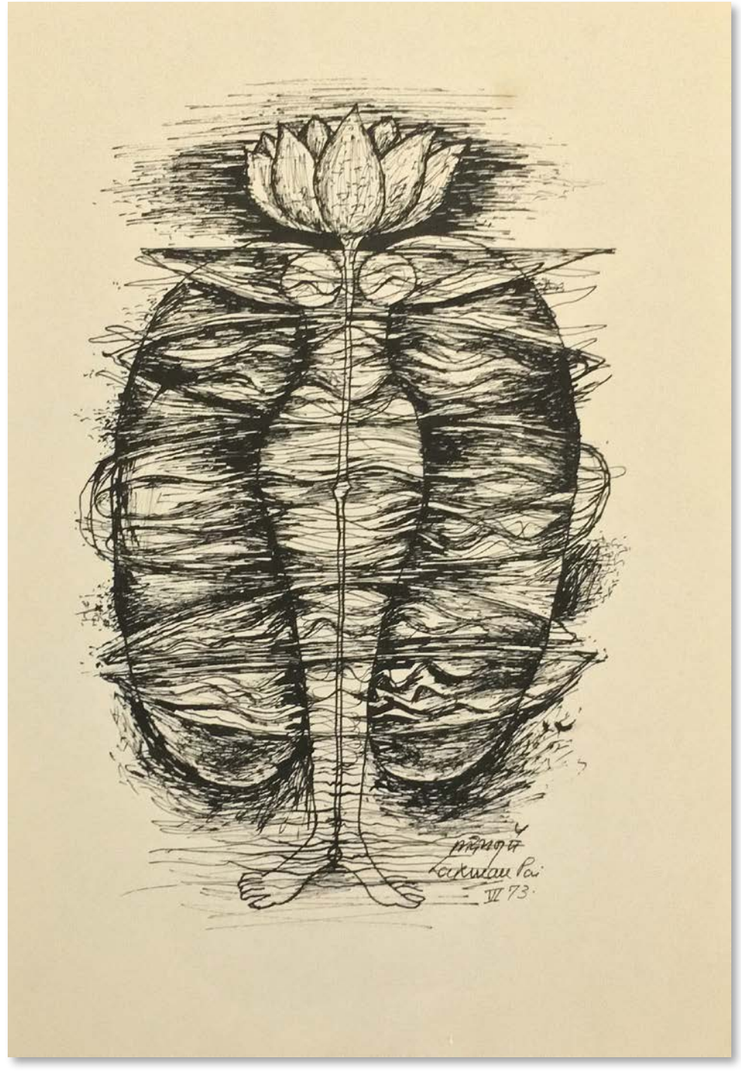
PROVENANCE

Comes with the invoice of purchase from Roseberry Auction, London from the Sale on 22nd October 2019, Lot 511.

Private Collection, Kuala Lumpur

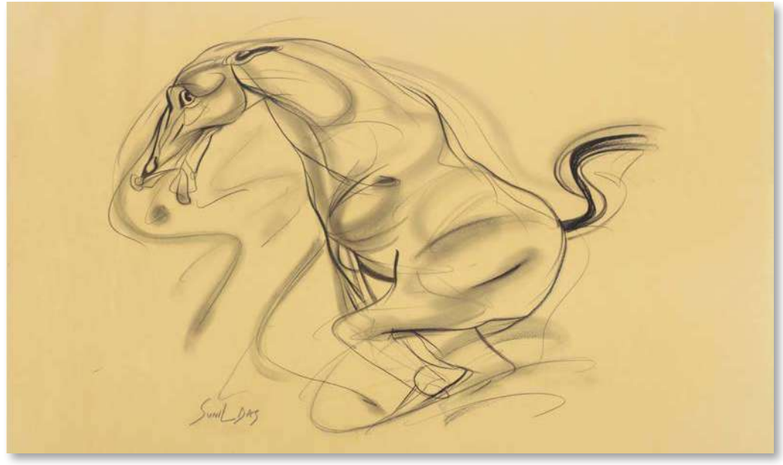
RM 2,500 - 5,000

Born in January 1926 in Margao, Goa, India, Laxman Pai received his earliest art education in India's Sir J. J. School of Art in Mumbai. The artist has admitted to having a deep and intense adoration for natural beauty, as this artwork suggests. While Pai usually paints with bright and bold colours, this pen and ink work is in monochrome, drawing greater focus to the image depicted. At first glance, one might notice the flower petals at the top forming the head, before seeing the leaves making the arms and the body leading down to the legs and feet of a human. Nature in all her glory and human characters have always been the subject of Pai's artwork, and this piece is where he continues to explore the relationship between humans and their environments.









79

SUNIL DAS

B. India, 1939 - 2015

Galloping Horses I, II, III

Charcoal on paper 60 x 90 cm

Signed Sunil Das on lower right.

PROVENANCE

Comes with the invoice of purchase from Chiswick Auction London from the Sale on 29th June 2022

Private Collection, Singapore

RM 7,000 - 15,000

Sunil Das (1939–2015), one of India's important modernist painters from Bengal, established his reputation through his extraordinary and energetic depictions of horses. A graduate of the Government College of Art & Craft, Calcutta, Das was already gaining recognition during his student years, becoming the youngest recipient of the Lalit Kala Akademi Award and later receiving a scholarship to study at the École Nationale Supérieure des Beaux-Arts in Paris. He was awarded the Padma Shri in 2014 for his contribution to Indian art.
The horse became the defining subject of Das's artistic vocabulary. He once recalled having drawn thousands of horses during the 1950s and 1960s, captivated by their movement, muscular force and untamed energy. In this set of three Galloping Horse works, swift, assured strokes capture the animals in dynamic motion, conveying a sense of speed, tension and freedom. Das's characteristic economy of line allows each gesture to carry tremendous expressive force, transforming the horse from a mere subject into a powerful symbol of vitality and the human spirit.
His celebrated horse imagery earned him the affectionate nickname "Ghora Das", while his later fascination with the drama of Spanish bullfighting further informed his exploration of movement, strength and instinct. Across these three works, Das's spontaneous brushwork and expressive minimalism reveal the enduring power of one of modern Indian art's most recognisable visual motifs.

80

SAKTI BURMAN

B. India, 1935

Mothers and Children, 1966

Watercolour and ink on paper 48.3 x 62.2 cm

Signed and dated “Sakti Burman 66” on lower right.

PROVENANCE

Comes with the invoice of purchase from Weschler’s Auction, USA from the Sale on 12th December 2021, Lot 30.

Private Collection, Singapore

RM 2,500 - 5,000

Born in Kolkata in 1935, Sakti Burman studied at the Government College of Arts and Crafts, Kolkata, and later at the École Nationale des Beaux Arts in Paris. Burman uses pointillism and a marbling technique achieved by blending oils with acrylics to create fresco-like works on paper and canvas. Burman’s paintings often evoke a surrealist feel, referencing multiplicities of time and place. His art drew extensively from Hindu and European mythology, as well as from the artist’s own memories. Suggesting surrealism, his paintings are populated by humans, animals and cityscapes that are dreamlike in appearance. His defining oeuvre owes largely to his technique of marbling, which he arrived at after years of experimentation. Burman travelled to Italy in 1958 and his encounter with the frescoes of Giotto, Piero de la Francesca and Simone Martini inspired him to assimilate their monumentality and textures in his works.



81

NIKHIL RANJAN PAL

B. India, 1958

Dreaming, 1999/2000

Watercolour on rice paper pasted on board 26 x 25 cm

Signed “Nikhil Pal’ on lower right

PROVENANCE

Private Collection, Canada

RM 2,500 - 3,500

Nikhil Ranjan Pal (b. 1958) is an Indian contemporary artist known for his sensitively stylised figurative works, particularly his poetic portrayals of women. He studied Painting at Visva-Bharati University’s Kala Bhavan, Santiniketan, completing both his BFA and MFA. His works have been exhibited extensively across India and internationally, including in Hong Kong, Singapore, the United Kingdom and the United States.

In Dreaming, Pal creates an intimate and contemplative portrait through delicate watercolour washes on rice paper. The softly rendered female figure conveys a quiet sense of introspection, while Pal’s restrained palette and sensitive handling of line create an atmosphere of reverie and stillness. The simplicity of the composition allows the subject’s expression and inner world to take centre stage, reflecting the gentle romanticism characteristic of Pal’s figurative practice.

Notably, Dreaming was previously offered at auction as Lot 95 in 2023, with provenance from the Javitri Shah Collection, Utrecht.



82

SYED THAJUDEEN

B. India, 1943

Moon of Ramadan, 1986

Oil on canvas 85 x 85 cm

Signed on lower left. Artist name, title and medium written on the verso.
Artist signed " Syed Tajudeen " and dated 1.6.1986 on the verso

PROVENANCE
Private Collection, Kuala Lumpur

RM 10,000 - 18,000

The moon is not only Earth's faithful friend, but as Thajudeen puts it, it is also a Muslim's companion. This piece speaks volumes even at the first glance, not only because of how otherworldly it appears, but also because of how the painting seems to quietly beckon you to come closer and observe it some more, to find out the story behind it. To Muslims and non-Muslims alike, we all are aware of how imperative a role the moon takes on especially during the holy month of Ramadhan. The age-old tradition of Arabian travellers consulting the moon and the stars in the sky for navigational purposes is still being practised today, particularly for calculating the days before Eid Al Fitr and prayer times. In essence, this painting was created to honour the great moon. Within this painting lie the matters of divinity, spirituality, tranquillity and romance. Syed Thajudeen was born Syed Thajudeen Shaik Abu Talib and is known as one of the best poetic artists in the Malaysian art industry. Syed Thajudeen initially was sent to study medicine but the fire he had for art could not be extinguished. Convincing his parents to let him study art, he eventually attended the Government College of Arts and Crafts in Madras. His works are exhibited by Petronas, the National Art Gallery of Malaysia and the Singapore Art Museum.



83

SHARIFAH FATIMAH, DATO'

B. Kedah, 1958

Untitled, 1999

Oil on canvas 56 x 56 cm

PROVENANCE

Private Collection, Kuala Lumpur

RM 40,000 - 60,000

Dato' Sharifah Fatimah Syed Zubir is known for her distinctive abstract compositions, often built around bold colour, layered forms and a strong sense of rhythm. Her works frequently explore emotion, spirituality and the relationship between colour and inner experience, using abstraction as a way of expressing mood rather than depicting the visible world literally.

In this Untitled work from 1999, vibrant reds, greens and darker tones are arranged through overlapping geometric and gestural forms, creating a composition that feels both energetic and carefully balanced. The layered shapes appear to shift and interlock across the canvas, generating a strong sense of movement and visual tension. Through her expressive use of colour and form, Dato' Sharifah transforms the composition into an evocative exploration of atmosphere, emotion and abstraction.



84

SHARIFAH FATIMAH, DATO'

B. Kedah, 1958

Sailing, 2019

Mixed media on paper 42 x 31 cm

PROVENANCE

Private Collection, Kuala Lumpur

RM 6,000 - 8,000

In Sailing, Sharifah Fatimah creates a dynamic composition through sweeping gestures, layered textures and sharply contrasting passages of blue, red and white. The intersecting forms appear to surge diagonally across the surface, giving the work a strong sense of momentum and suggesting the movement of a vessel cutting through wind and water.

Despite its abstract language, the composition carries an unmistakable feeling of movement and direction. Areas of dense colour are balanced by lighter, open passages, creating a rhythm that feels both energetic and controlled. The result is a visually spirited work in which colour, line and texture come together to evoke the sensation of a journey in motion.



85

KHOO SUI HOE

B.Kedah, 1939 - 2026

The Lone Bather, 1979

Oil on canvas 76 x 66 cm

Signed “Sui Hoe” on lower left

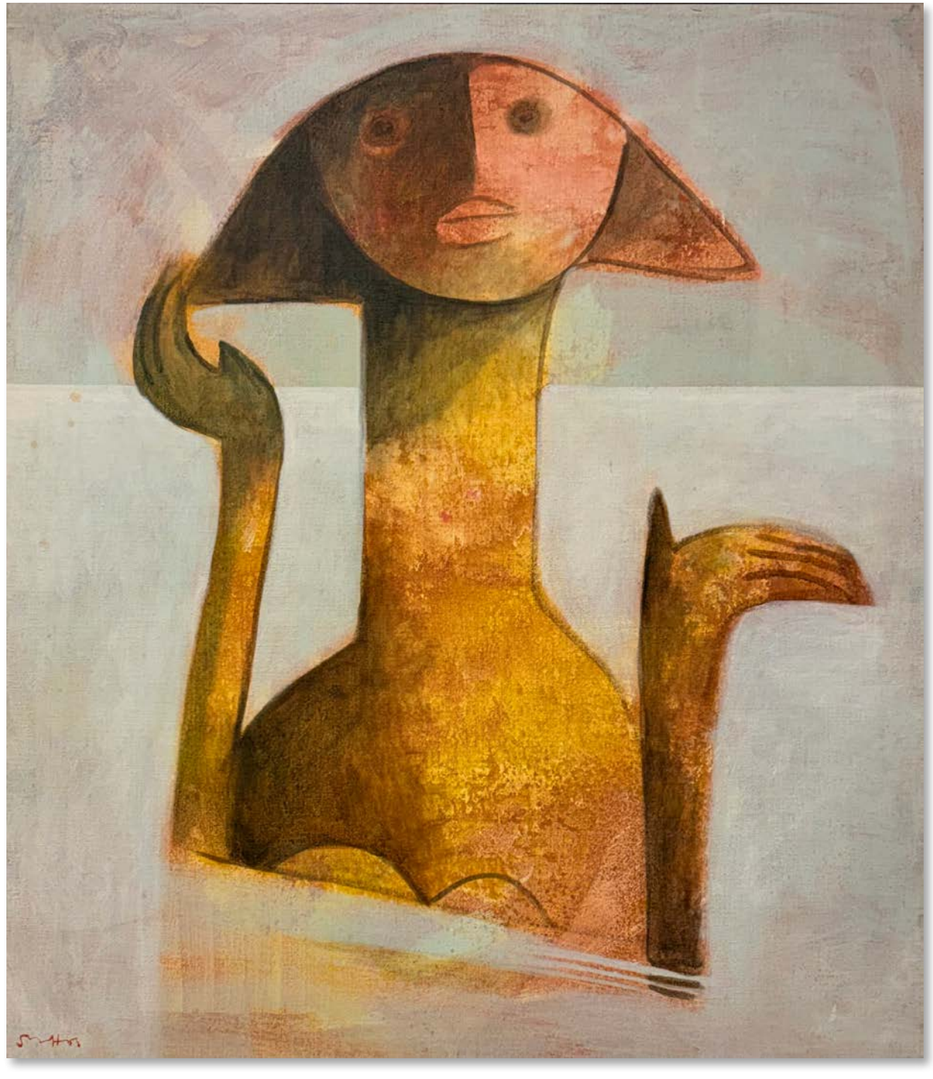
PROVENANCE

Private Collection, Kuala Lumpur

RM 38,000 - 65,000

Khoo Sui Hoe presents a solitary female figure immersed in the quiet tranquillity of nature. With her short hair and serene expression, she appears completely at ease within her secluded surroundings, while the still water and darkening evening sky enhance the work’s dreamlike atmosphere. The composition reflects Khoo’s recurring exploration of solitude, innocence, fantasy and freedom.

A leading figure of the Nanyang art tradition, Khoo pursued a full-time career in art after graduating from the Nanyang Academy of Fine Arts in 1961. He later received the John D. Rockefeller III Fund grant in 1974 to study at the Pratt Graphic Center in New York. His distinguished career has been celebrated through numerous solo and retrospective exhibitions, including The Painted World of Khoo Sui Hoe at the Penang State Art Gallery in 2007.



86

KHOO SUI HOE

B.Kedah, 1939 - 2026

The Beach Boy, 1970s

Oil on canvas 90 x 90 cm

Signed “Sui Hoe” on lower left

PROVENANCE

Private Collection, Kuala Lumpur

RM 40,000 - 70,000

Khoo Sui Hoe’s The Beach Boy captures the carefree spirit of childhood through an expressive, dreamlike composition. A young boy stands with arms outstretched, embracing the sea breeze as a striped piece of fabric ripples beside him, creating a lively sense of movement and freedom. Khoo’s expressive brushwork, abstracted forms and rich colours reflect his enduring interest in childhood memories and fantasy.
His distinctive visual language merges familiar landscapes and everyday imagery with surrealism and abstract elements, creating dreamlike worlds charged with emotional resonance. Best known for his evocative landscapes, mask-like faces, natural forms and imaginative objects, Khoo often emphasises selected details to heighten their expressive and almost theatrical quality. His captivating interplay of colour, form and symbolism transforms the canvas into simple yet refreshing worlds, painted with a palpable sense of joy and wonder.



87

YUSOF GHANI, DATUK

B. Johor, 1950

Siri Topeng Wayang, Musang Berjanggut, 1997

Mixed media on canvas 91 x 91 cm

Signed “Yusof Ghani”, titled “Musang Berjanggut and dated “1997” on the verso.

PROVENANCE

Illustrated in the “Prime Icons Exhibition of Two Important Malaysian Contemporary Artists” cataloogue hosted by KLAS in July 2024

Private Collection, Kuala Lumpur

RM 75,000 - 150,000

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



88

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Rock Landscape, 2019

Acrylic on canvas 76 x 76 cm

Signed and dated “Latiff 2019” on lower right.
Artist name, title and year on the verso

PROVENANCE
Private Collection, Kuala Lumpur

RM 260,000 - 380,000

A seminal figure in Malaysian modern art, Abdul Latiff Mohidin is celebrated for his poetic fusion of nature, abstraction and Southeast Asian visual sensibilities. His landscapes often move beyond literal representation, transforming natural forms into expressive, almost elemental compositions. In Rock Landscape, Latiff Mohidin reimagines the rugged contours of geological formations through a striking palette of red, yellow and fiery orange. The warm hues give the rock-like forms an ignited, molten quality, evoking sun-baked stone, volcanic heat and the elemental fire of the natural landscape. Set against an equally vibrant ground, the formations appear to emerge organically from the surface, blurring the boundary between landscape and abstraction. The work demonstrates the artist’s ability to distil nature into powerful forms, colour and energy while retaining a profound sense of place.



89

AWANG DAMIT AHMAD

B. Sabah, 1956

Iraga "Injap Beralih Arah", 2007

Mixed media on canvas 183 x 183 cm

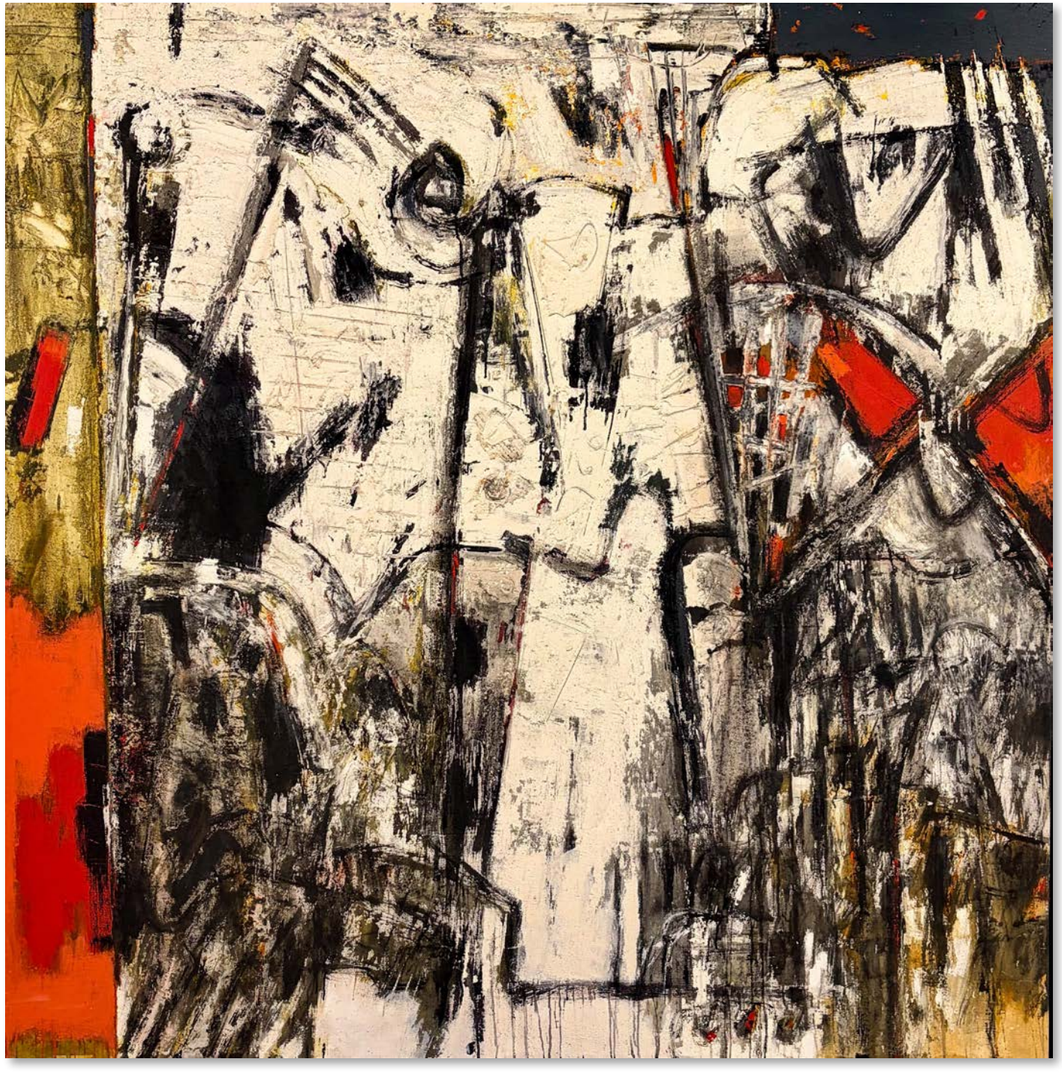
Artist name, title, medium, size and year of work by the artist on the verso.
Signed by the artist on the verso

PROVENANCE

Private Collection, Kuala Lumpur

RM 100,000 - 160,000

In Iraga "Injap Beralih Arah", Awang Damit Ahmad constructs a forceful composition around a pale central field marked by fractured black lines, vigorous strokes and flashes of red and ochre. The loosely defined forms appear to collide and shift across the surface, creating a sense of interruption and changing direction, while the contrasting areas of dense pigment and exposed ground give the work a raw visual immediacy.
At an imposing 183 x 183 cm, the square format allows these competing gestures to unfold on a monumental scale. Sharp linear passages cut through heavier, darker areas of paint, while the vivid red accents punctuate the composition and draw the eye across the canvas. The result is an intense, highly charged work in which structure and disorder are held in constant tension.



90

AWANG DAMIT AHMAD

B. Sabah, 1956

Jejak Waktu “Reban...”, 2017

Mixed media on canvas 183 x 244 cm

Artist name, title, medium, size and year of work by the artist on the verso. Signed by the artist on the verso

PROVENANCE

Private Collection, Kuala Lumpur

RM 135,000 - 180,000

In Jejak Waktu “Reban...”, Awang Damit Ahmad assembles a dense interplay of fragmented forms, layered textures and contrasting colour. Broad passages of green, blue, black and white are interrupted by smaller accents of red, creating a composition that feels both structured and unsettled. The overlapping shapes suggest a shifting visual landscape, where forms emerge, recede and collide across the surface.

The expansive horizontal format heightens this sense of movement, allowing the eye to travel through a succession of compressed and open spaces. Heavy areas of pigment are balanced against lighter passages, giving the work a strong internal rhythm. Through this tension between order and disruption, Awang Damit creates a composition that is visually complex yet carefully controlled.



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 it in the normal course of KLAS's business and the business of its affiliated companies.

Notices

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

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

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

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

Any notice sent to KLAS shall be sent to:

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

Severability

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

Interpretation

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

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

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

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

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

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

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

APPENDIX - DEFINITIONS AND GLOSSARY

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

"Absentee Bidding Form"	the form prescribed by KLAS from time to time for Bidders wishing to bid without being present at the Sale Venue on the day of the Auction;
"Absentee Bids"	firm bids made prior to the commencement of the Auction received via a duly completed Absentee Bid Form from a Bidder who is not present at the Auction;
"Auction"	the auction of art pieces organized by KLAS described in the Catalogue;
"Auctioneer"	the representative of KLAS conducting the Auction;
"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at the Auction;
"Bid Registration"	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding
"Buyer"	the person who makes the highest bid or offer accepted by KLAS, and/or that person's disclosed principal agreed by KLAS;
"Buyer's Premium"	a payment calculated as the amount equal to 12% of the Hammer Price and payable by a Buyer to KLAS together with all applicable taxes as may be set and revised by the Malaysian government from time to time;
"Catalogue"	the Auction catalogue prepared by KLAS describing and illustrating all Lots for sale by Sellers;
"Contractual Description"	the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds;
"Description"	any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, painter, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, Estimate (including the Hammer Price);
"Estimate" or "Estimated Price Range"	a statement of opinion of the price range within which the hammer is likely to fall;
"Expenses"	costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time;
"Forgery"	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
"Form"	Form, as the case may be;
"Hammer Price"	the highest bid in Ringgit Malaysia accepted by KLAS, at which a Lot is knocked down by the Auctioneer;
"KLAS"	includes its successors in title and assigns;
"Lot"	an item of property consigned to KLAS by a Seller with a view to sale at the Auction;
"Purchase Price"	the Hammer Price plus the Buyer's Premium and all other applicable taxes and charges;
"Reserve" or "Reserve Price"	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
"Sale"	the sale evidenced by the striking of the Auctioneer's hammer;
"Seller"	the person named as owner or consignor of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), "Seller" includes both the agent and the principal who will both be jointly and severally liable;
"Telephone Bidding Form"	the form prescribed by KLAS from time to time for making Telephone Bids;
"Telephone Bids"	form prescribed by KLAS from time to time for making Telephone Bids; real time bids made by telephone by special arrangement with KLAS, if applicable.

"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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"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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