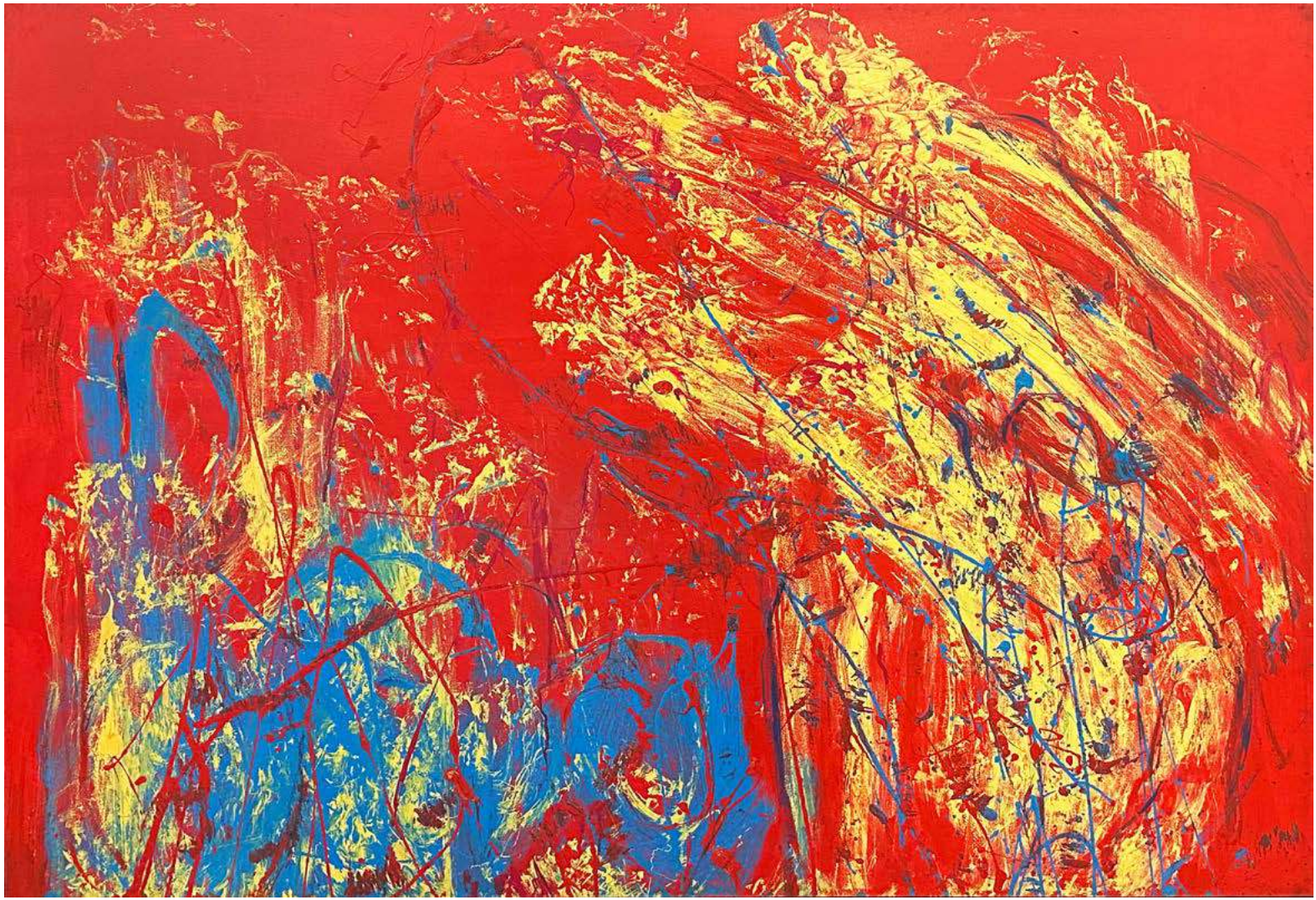


KLAS ART AUCTION

MALAYSIAN & SOUTHEAST ASIAN ART

PETALING JAYA, SUNDAY 29TH NOVEMBER 2026



Lot 66, ***Ibrahim Hussein, Datuk****, Two Workers, 1961*

Auction Day

SUNDAY, 29TH NOVEMBER 2026
Auction starts at 1.00 pm

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

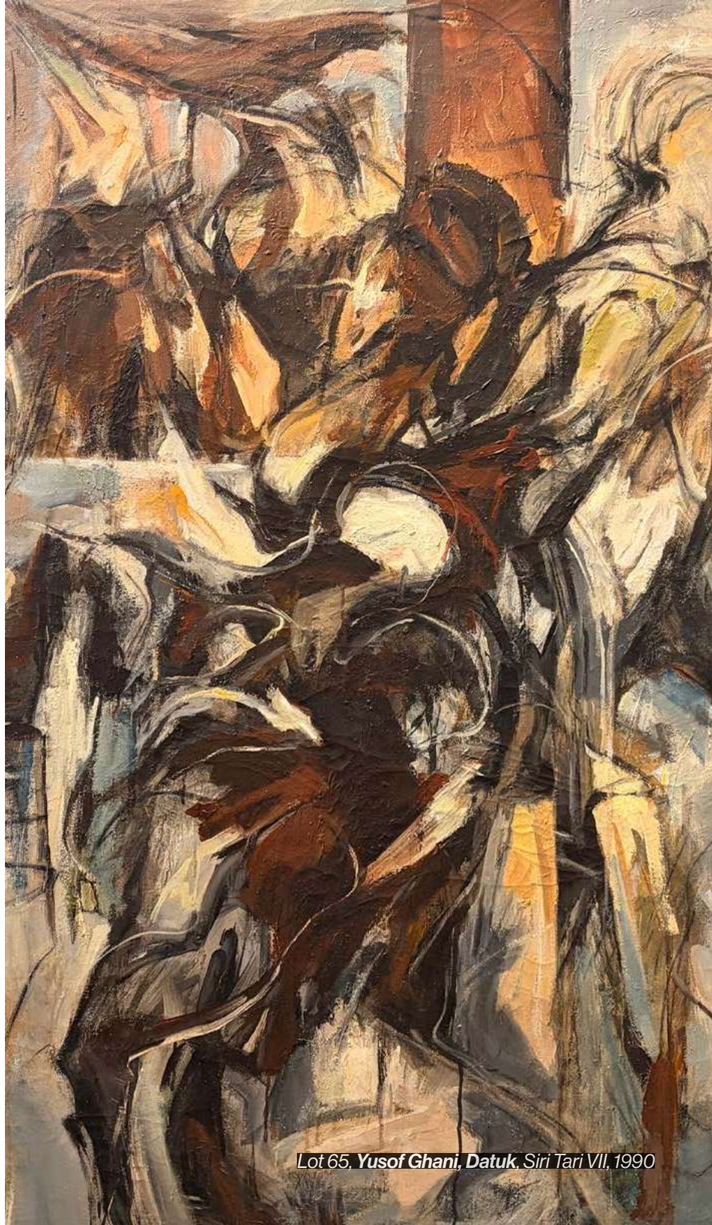
Contact Information

General Enquiries

Nik +6019 333 7668
info@mediate.com.my

WhatsApp +6019 333 7668
info@mediate.com.my

KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART
PETALING JAYA, SUNDAY 29TH NOVEMBER 2026



Lot 65, ***Yusof Ghani, Datuk****, Siri Tari VII, 1990*

KLAS ART AUCTION
MALAYSIAN & SOUTHEAST ASIAN ART

WE ARE BACK @ 31 JALAN UTARA, PETALING JAYA

AUCTION DAY | SUNDAY, 29TH NOVEMBER 2026

KLAS PRIVATE SALE
MALAYSIAN CONTEMPORARY ART

KLAS NOW OPEN @ Pavilion Damansara Heights









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

KLAS Level 3, Lot. 3.36.00, Pavilion Damansara Heights
Tel: +603 2201 7668 Enquiries: +6019 333 7668



Lot 22. Yusof Ghani, Datuk, Siri Tari 1989/90



Lot 67. ***Mohd Hoessein Enas, Dato',*** *Morning Mist 5, 1992*



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

M: +6019 333 7668
T: +603 22017668

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Auction Information	**3**
Glossary	**12 - 22**
Lot 1 - Lot 68	**26 - 113**
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Lot 15, **Chuah Thean Teng, Dato',** *Fishing Village at Night, 1970s*



Lot 39, **Khalil Ibrahim,** *East Coast Series - Figures 17, 1992*

Glossary



1 KHALIL IBRAHIM

EAST COAST FISHERMEN, 2004

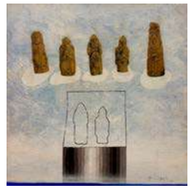
Watercolour on paper
38 x 48 cm
RM 3,000 - 5,000



2 KHOO SUI HOE

STILL LIFE - FLOWER, 1979

Oil on canvas
31 x 31 cm
RM 6,000 - 12,000



3 KHOO SUI HOE

GODS IN THE CLOUDS, 1975

Acrylic and paper collage on canvas laid on board
31 x 31 cm
RM 6,000 - 12,000



4 IBRAHIM HUSSEIN, DATUK

SPORTS SERIES, 1986
EDITION 41/ 200

Offset lithograph
60 x 46 cm
RM 12,000 - 15,000



5 IBRAHIM HUSSEIN, DATUK

SPORTS SERIES, 1986
EDITION 41/ 200

Offset lithograph
60 x 46 cm
RM 12,000 - 15,000



6 NIZAR KAMAL ARIFFIN

DALANG SERIES -
"DUNIA BERBISIK #5", 2015

Acrylic on canvas
152 x 152 cm
RM 25,000 - 55,000



7 LEE JOO FOR

EMOTIONAL FACES, 2001

Acrylic on canvas
75 x 148 cm
RM 12,000 - 18,000



8 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 2,500 - 5,500



9 LYE YAU FATT

CROSSING THE RIVER, 1980s

Mixed media on paper
76 x 55 cm
RM 7,000 - 12,000



10 KENG SENG CHOO

KEDAH FISHING VILLAGE, 1985

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



11 KENG SENG CHOO

FISHING VILLAGE WITH
KEDAH PEAK, 1985

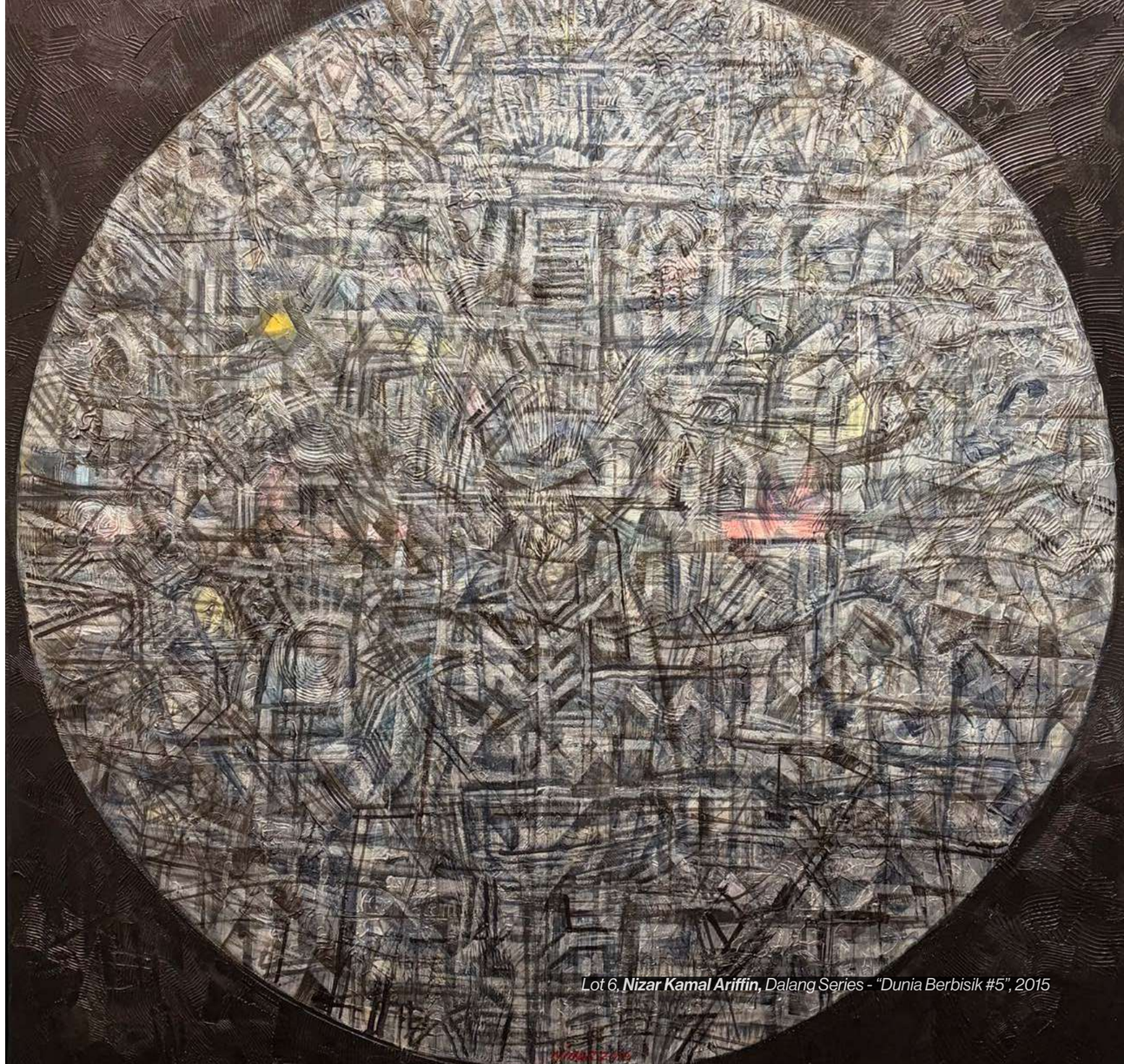
Watercolour on paper
47 x 27 cm
RM 2,500 - 3,500



12 AHMAD NAZRI ABDULLAH

WESTERNHAY HOTEL, KLEBANG,
MELAKA, 1985

Ink on paper
21 x 31 cm
RM 2,500 - 3,500



Lot 6, ***Nizar Kamal Ariffin,*** *Dalang Series - "Dunia Berbisik #5", 2015*



13 JEHAN CHAN

FISHING VILLAGE, MALACCA, 2001

Mixed media on paper
51 x 71 cm
RM 2,500 - 5,000



14 JEHAN CHAN

VILLAGE BY THE SEA, MALACCA, 2003

Mixed media on canvas
111 x 120 cm
RM 3,200 - 6,500



15 CHUAH THEAN TENG, DATO'

FISHING VILLAGE AT NIGHT, 1970s

Batik
46 x 57 cm
RM 8,000 - 14,000



16 KWAN CHIN

AT THE COAST, 2012

Batik
37 x 44 cm
RM 3,800 - 7,000



17 KWAN CHIN

FOOD SELLER, 1970s

Batik
38 x 48 cm
RM 3,000 - 5,000



18 KWAN CHIN

SHEPHERD BOY, 2011

Batik
45 x 38 cm
RM 4,000 - 7,000



19 TAN THEAN SONG

TWO LADIES AT WORK, 1970s

Batik
75 x 48 cm
RM 2,500 - 3,500



20 FUJI ANGGARA

CONVEYING IN NATURE, 2025

Acrylic on canvas
91 x 91 cm
RM 4,500 - 9,000



21 FUJI ANGGARA

RISING WITH AN IDENTITY, 2025

Acrylic on paper
29 x 34 cm
RM 2,500 - 3,500



22 YUSOF GHANI, DATUK

SIRI TARI, 1989/90

Mixed media on canvas
84 x 145 cm
RM 150,000 - 220,000



23 AWANG DAMIT AHMAD

PAYARAMA BARU - ANGKUL DAN JERAMI, 2014

Mixed media on canvas
183 x 183 cm
RM 90,000 - 160,000



24 AWANG DAMIT AHMAD

PAYARAMA BARU - MEMORI PERJALANAN UTARA, 2014

Mixed media on canvas
183 x 183 cm
RM 90,000 - 160,000



*Lot 20, **Fuji Anggara,** Conveying in Nature, 2025*



25 TAY BAK KOI

UNTITLED, 1971

Watercolour and gouache on paper
46 x 44 cm
RM 3,000 - 5,000



26 ONG KIM SENG

TIBET, 1988

Watercolour on paper
52 x 72 cm
RM 22,000 - 35,000



27 WONG KEEN

GREY FIGURE WITH BLACK SHADOW, 1989

Acrylic on museum board
60 x 41 cm
RM 25,000 - 45,000



28 YONG MUN SEN

MISTY MORNING, 1946

Watercolour on paper
26 x 35 cm
RM 8,000 - 14,000



29 YONG MUN SEN

PADDY FARMERS, 1948

Watercolour on paper
38 x 56 cm
RM 12,000 - 18,000



30 JOSE JOYA

MOTHER AND CHILD, 1993

Pastel on paper
49 x 32 cm
RM 30,000 - 70,000



31 ONIB OLMEDA

WOMAN WITH BASKET, 1984

Pastel on paper
85 x 48 cm
RM 8,000 - 18,000



32 CESAR BUENAVENTURA

MARKET SCENE, 1967

Oil on canvas
62 x 92 cm
RM 2,500 - 5,000



33 ALFREDO BUENAVENTURA

ROOSTER FIGHT, 1966

Oil on canvas
62 x 92 cm
RM 2,500 - 5,000



34 PACO GOROSPE

LAGUNA DE BAY

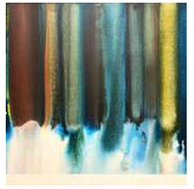
Oil on canvas
61 x 76 cm
RM 2,500 - 3,500



35 JOLLY KOH

BY THE LAKE, 1980

Oil on canvas board
90 x 60 cm
RM 30,000 - 55,000



36 JOLLY KOH

ABSTRACT, 1969

Acrylic on canvas
107 cm x 127 cm
RM 35,000 - 50,000



Lot 36 Jolly Koh, Abstract, 1969



37 KHOO SUI HOE

RAINBOW AND CLOUDS OVER THE ROCK, 1979

Acrylic on canvas
89 x 75 cm
RM 30,000 - 55,000



38 MOHD HOESSEIN ENAS, DATO'

MOTHER AND DAUGHTER, 1973

Pastel on paper
47 x 62 cm
RM 20,000 - 35,000



39 KHALIL IBRAHIM

EAST COAST SERIES - FIGURES 17, 1992

Acrylic on canvas
95 x 103 cm
RM 75,000 - 120,000



40 RAFIEE GHANI

SUNGAI PERAHU MERAH, 2003

Mixed media on canvas
102 x 122 cm
RM 12,000 - 25,000



41 RAFIEE GHANI

PRELUDE TO GARDEN SERIES, CIRCA 1998

Hand painted batik
102 x 97 cm
RM 12,000 - 22,000



42 JALAINI ABU HASSAN

BLUE BOWL, 1999

Mixed media on paper
56 x 76 cm
RM 7,000 - 12,000



43 JALAINI ABU HASSAN

MADRID RE-VISITED, 1998

Mixed media on paper
56 x 76 cm
RM 7,000 - 12,000



44 JALAINI ABU HASSAN

FROM M. RUMI'S POEM, 1999

Watercolour on paper
56 x 76 cm
RM 5,500 - 10,000



45 JALAINI ABU HASSAN

SHELL SMALL DRAWING, 1997

Oil pastel on paper
20 x 20 cm
RM 3,000 - 5,500



46 SUZLEE IBRAHIM

MOVEMENT SERIES - LIGHT WITHIN DARKNESS, 1995

Acrylic and oil on canvas
92 x 116 cm
RM 16,000 - 30,000



47 SUZLEE IBRAHIM

HIGHLANDS, 2004

Acrylic and oil on canvas
90 x 90 cm
RM 9,000 - 15,000



48 ALEX ONG BOON HAU

SUMMER GLORY, 2000

Watercolour on paper
53 x 78 cm
RM 2,500 - 4,500



Lot 37, ***Khoo Sui Hoe,*** *Rainbow and Clouds over the Rock, 1979*



49 CHANG FEE MING

TIME PAST, TERENGGANU

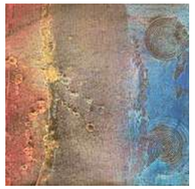
Watercolour on paper
74 x 48 cm
RM 25,000 - 35,000



50 NG FOO CHEONG

UNTITLED, 2004

Acrylic on canvas
78 x 48 cm
RM 3,000 - 5,000



51 NG FOO CHEONG

UNTITLED, 2004

Acrylic on canvas
48 x 78 cm
RM 3,000 - 5,000



52 LUQMAN ZAINAL

HIDDEN GARDEN, 2023

Acrylic on paper
85 x 62 cm
RM 2,500 - 3,500



53 LUQMAN ZAINAL

BLUE IN GARDEN, 2023

Acrylic on paper
84 x 60 cm
RM 2,500 - 3,500



54 LUQMAN ZAINAL

LOVELY GARDEN, 2023

Acrylic on canvas
92 x 76 cm
RM 6,000 - 10,000



55 GU WENDA

UNTITLED FROM THE SERIES MYTHOS OF LOST DYNASTIES

Ink on paper
96 x 59 cm
RM 8,000 - 16,000



56 CHEUNG YEE

SCARLET NINE, 1974

Red pigment on pressed paper (Edition 11/50)
63 x 45 cm
RM 2,500 - 5,000



57 ZHAO GANG

UNTITLED, 2005

Oil on linen
90 x 118 cm
RM 8,000 - 16,000



58 LU HAO

UNTITLED (BICYCLE IN ALLEY), 2006

Acrylic on linen
80 x 100 cm
RM 8,000 - 16,000



59 TAWEE NANDAKWANG

RIVER SCENE, BANGKOK, 1977

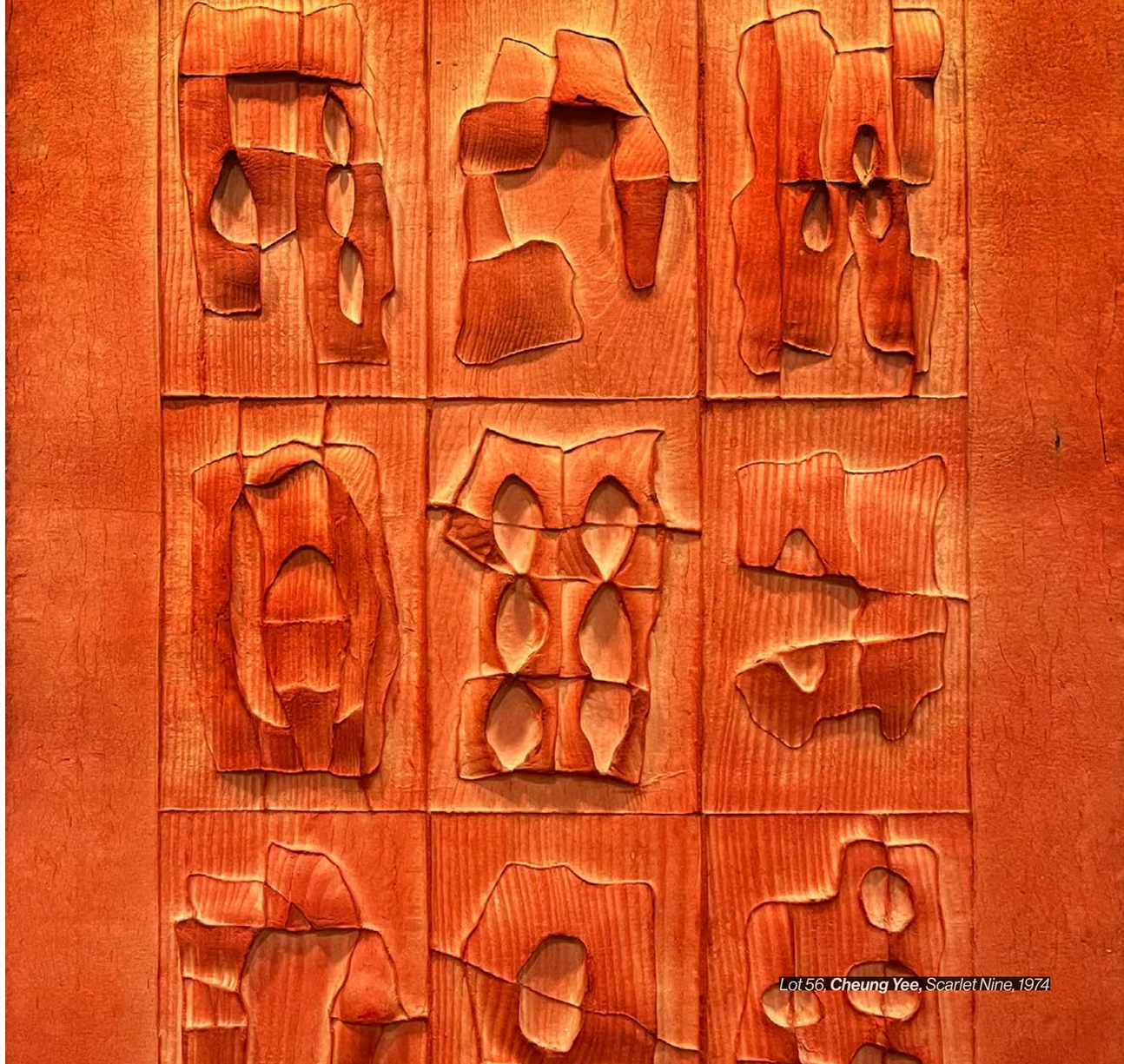
Oil on canvas
43 x 58 cm
RM 2,500 - 5,000



60 PRAYAT PONGDAM

FLOATING MARKET BANGKOK, THAILAND, 1978

Oil on canvas
30 x 40 cm
RM 2,500 - 5,000



Lot 56, ***Cheung Yee,*** *Scarlet Nine, 1974*



61 **RAFIEE GHANI**

TASEK PUTERI BONGSU, 2003

Mixed media on canvas
102 x 122 cm
RM 12,000 - 25,000



62 **RAFIEE GHANI**

TELUK TIGA TEMBIKAI, 2003

Mixed media on canvas
102 x 122 cm
RM 12,000 - 25,000



63 **AWANG DAMIT AHMAD**

PAYARAMA BARU - BERTIUP ANGIN BERALIH AWAN, 2015

Mixed media on canvas
183 x 183 cm
RM 90,000 - 160,000



64 **AWANG DAMIT AHMAD**

EOC - PUN PUN UNGGU, 1993

Mixed media on canvas
76 x 61 cm
RM 70,000 - 120,000



65 **YUSOF GHANI, DATUK**

SIRI TARI VII, 1990

Oil on canvas
147 x 99 cm
RM 240,000 - 380,000



66 **IBRAHIM HUSSEIN, DATUK**

TWO WORKERS, 1961

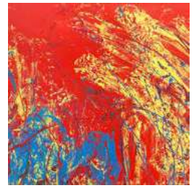
Oil on canvas
41 x 31 cm
RM 130,000 - 180,000



67 **MOHD HOESSEIN ENAS, DATO'**

MORNING MIST 5, 1992

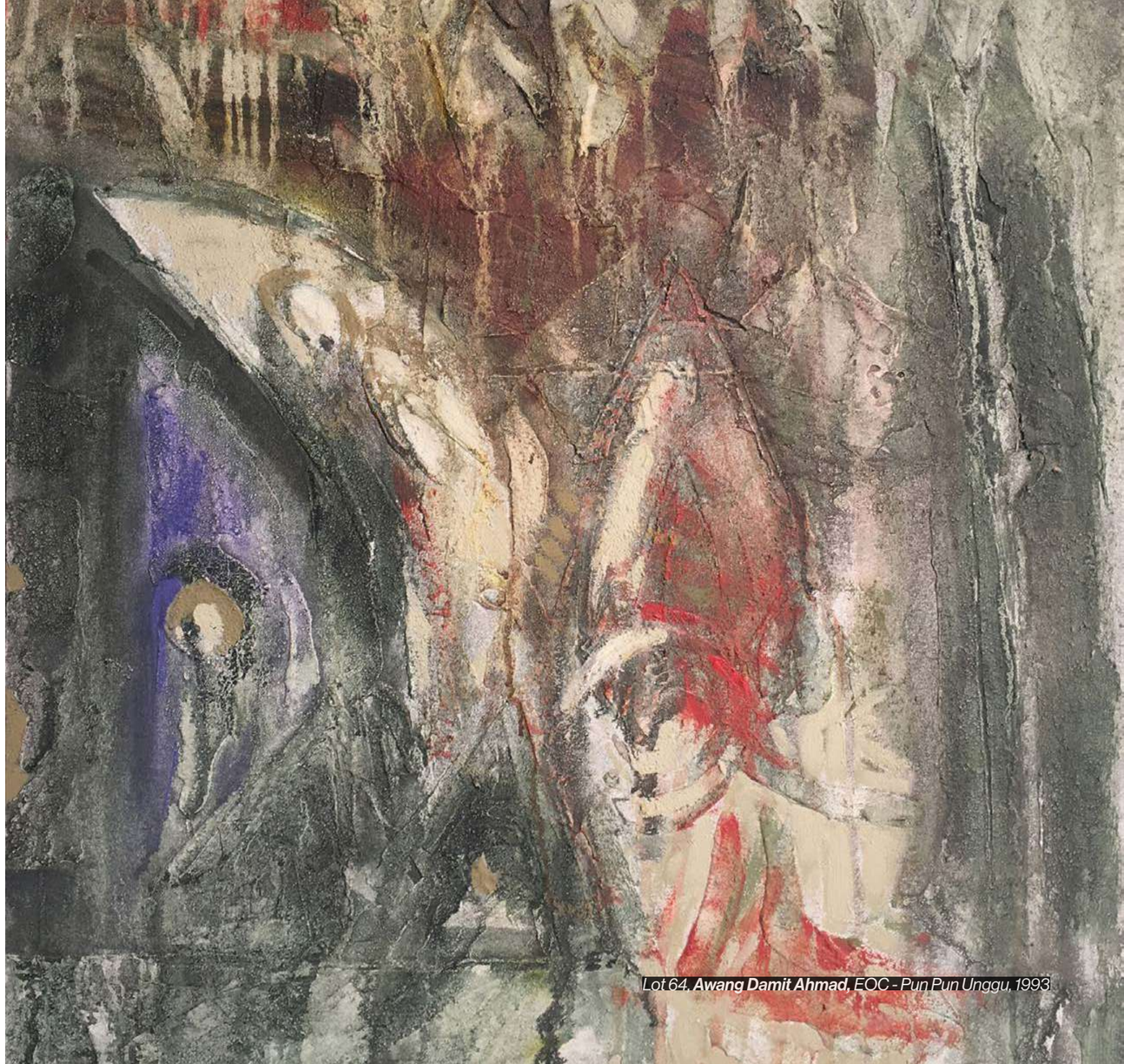
Oil on canvas
121 x 90 cm
RM 150,000 - 250,000



68 **ABDUL LATIFF MOHIDIN**

RED WETLANDS, 2002 (POST RIMBA SERIES)

Oil on canvas
92 x 122 cm
RM 350,000 - 600,000



*Lot 64. **Awang Damit Ahmad**, EOC - Pun Pun Unggu, 1993*



Lot 7 **Lee Joo For**, *Emotional Faces*, 2001

1

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Fishermen, 2004

Watercolour on paper 38 x 48 cm

Signed and dated "Khalil Ibrahim '04" on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,000 - 5,000

Khalil Ibrahim is renowned for his portrayals of Malaysia's East Coast communities and traditions. Born in Kelantan, he graduated from St. Martin's School of Art and Design, London, in 1964, developing a distinctive practice across watercolour, acrylic, oil and batik. East Coast Fishermen (2004) reflects his enduring connection to the fishing communities of his homeland. Through expressive figures and familiar coastal subjects, he celebrates the dignity, resilience and everyday rhythms of Malaysian life.





2

KHOO SUI HOE

B. Kedah, 1939 - 2026

Still Life - Flower, 1979

Oil on canvas 31 x 31 cm

Signed and dated "S H '79" on lower left

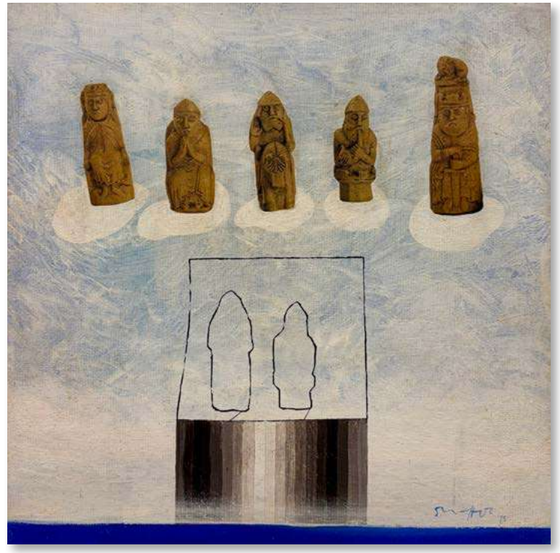
PROVENANCE

Private Collection, Singapore

Singapore gallery label pasted on verso is written artist's name, address, title, medium, dimensions and year of the artwork.

RM 6,000 - 12,000

Khoo Sui Hoe, a graduate of Singapore's Nanyang Academy of Fine Arts, developed an imaginative style combining abstraction, fantasy and expressive colour. In Still Life - Flower, 1979, vivid blue, red and orange blooms fill a vase, complemented by earthy brown tones. The arrangement balances lively colour with a quiet intimacy. Although best known for dreamlike figures and landscapes, Khoo demonstrates equal sensitivity towards an everyday subject, transforming a familiar floral still life into a poetic exploration of colour and form.



3

KHOO SUI HOE

B. Kedah, 1939 - 2026

Gods in the Clouds, 1975

Acrylic and paper collage on canvas laid on board 31 x 31 cm

Signed and dated "Sui Hoe '75" on lower right

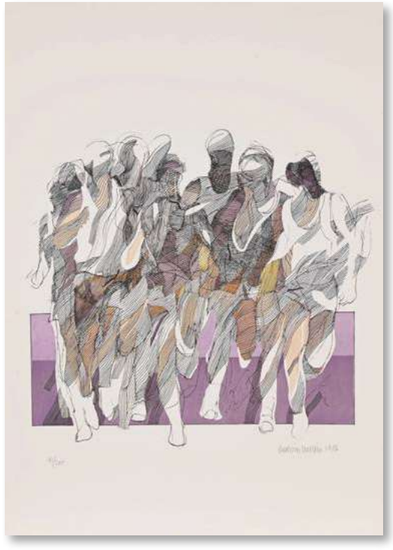
PROVENANCE

Private Collection, Singapore

Singapore gallery label pasted on verso is written artist's name, address, title, medium, dimensions and year of the artwork.

RM 6,000 - 12,000

Khoo Sui Hoe's Gods in the Clouds, 1975, depicts ancient-looking figures suspended within an atmospheric expanse of blue, grey and ivory. Their solemn expressions and distinctive headdresses suggest mythical deities or spiritual guardians, while the abstract marks beneath create a sense of mystery. Educated at the Nanyang Academy of Fine Arts, Khoo developed a poetic approach to figuration. Here, familiar human forms become enigmatic symbols inviting reflection on mythology, memory and the spiritual world.



4

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Sports Series, 1986 Edition 41/200

Offset lithograph 60 x 46 cm

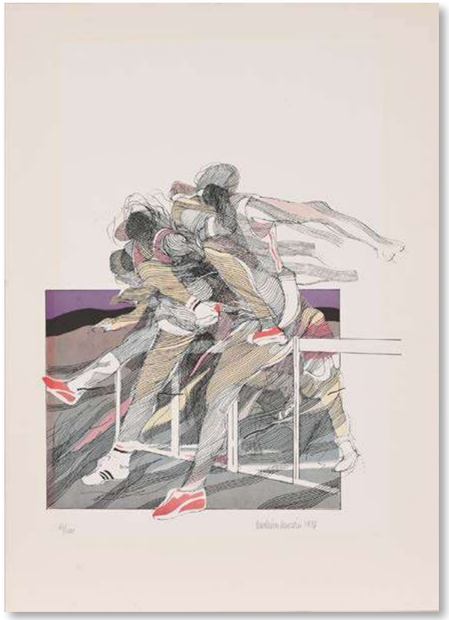
Signed and dated "Ibrahim Hussein 1986" on lower right

PROVENANCE

Private Collection, Singapore

RM 12,000 - 15,000

Datuk Ibrahim Hussein's Sports Series (1986) expresses the exhilaration of athletic movement through flowing lines, carefully balanced colours and graphic precision. Rhythmic forms suggest speed, agility and the determination of sporting competition, transforming physical action into an almost abstract visual experience. These limited-edition offset lithographs reveal Ibrahim's innovative approach to the human figure and his ability to convey energy through economical means. The series remains a striking example of the pioneering Malaysian modernist's graphic practice.



5

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Sports Series, 1986 Edition 41/200

Offset lithograph 60 x 46 cm

Signed and dated "Ibrahim Hussein 1986" on lower right

PROVENANCE

Private Collection, Singapore

RM 12,000 - 15,000

6

NIZAR KAMAL ARIFFIN

B. Pahang, 1964

Dalang Series - “Dunia Berbisik #5”, 2015

Acrylic on canvas 152 x 152 cm
Signed Nizar 2015 on lower middle.
Signed, dated and titled on verso

PROVENANCE

Private Collection, Kuala Lumpur

RM 25,000 - 55,000

In Dalang Series – Dunia Berbisik #5 (2015), Nizar Kamal Ariffin uses meticulously interwoven lines to explore spirituality, liberty, faith and personal growth. A lighter area within the intricate design suggests the balance faith can bring to life. Born in Kuala Lipis, Pahang, in 1964, Nizar studied fine arts and graphics at Universiti Sains Malaysia. Formerly a resident artist at Taman Seni Budaya Pahang, he joined the Conlay Artist Colony in 1998 and pursued art full-time.



7

LEE JOO FOR

B. Penang, 1929

Emotional Faces, 2001

Acrylic on canvas 75 x 148 cm
Signed and dated "John LJFor '01" on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 12,000 - 18,000



Lee Joo For's Emotional Faces (2001) brings together overlapping faces, shifting profiles and expressive gazes in energetic strokes of yellow, red and blue. The densely arranged figures convey varied emotions and personalities, suggesting the complexity of human relationships. Renowned for symbolic imagery influenced by Eastern and Western traditions, Lee frequently explored psychological and spiritual themes. Here, the merging faces form a vibrant composition that invites individual interpretation through their movement, expressions and interplay of colour.







8

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

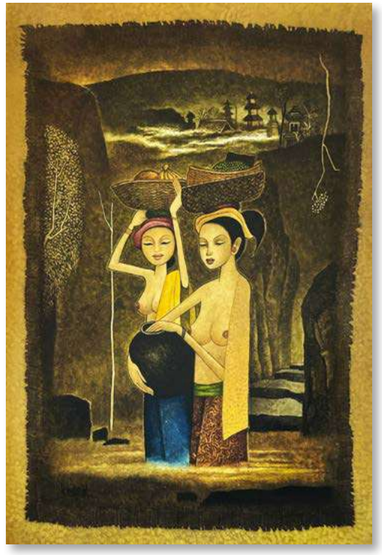
Signed "Nai Tong '88" on lower right. Signed "Nai Tong" on lower right. Signed "Nai Tong" on lower right.

PROVENANCE

Private Collection, Kuala Lumpur

RM 2,500 - 5,500

Tew Nai Tong was known for nostalgic portrayals of old Malaya, combining Nanyang influences with his studies in Paris. His simplified figures, rhythmic lines and luminous colours often explored village life and everyday work. The two coastal watercolours use delicate washes and atmospheric light to evoke tranquil shorelines. In Preparing Food (2012), warm colours and simplified forms turn a domestic task into an intimate portrait. Together, these three works reflect his enduring appreciation of ordinary Malaysian life.



9

LYE YAU FATT

B. Kedah, 1950

Crossing the River, 1980s

Mixed media on paper 76 x 55 cm

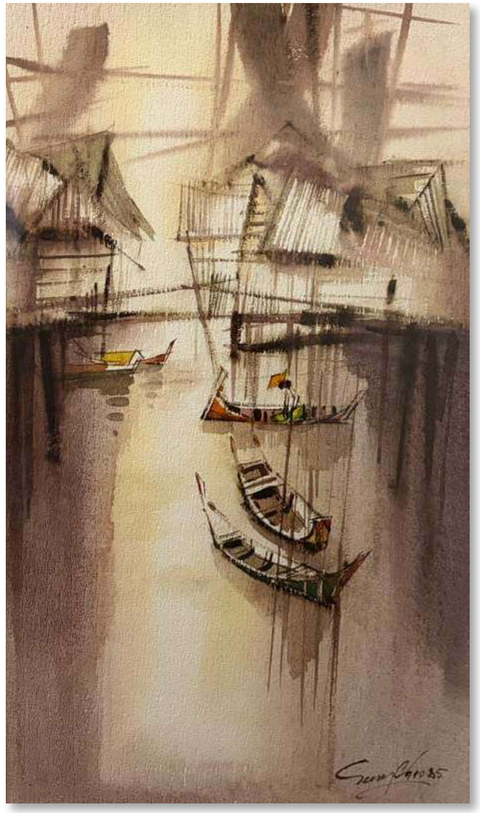
Signed on lower left

PROVENANCE

Private Collection, Kuala Lumpur

RM 7,000 - 12,000

Though deeply inspired by mentor Cheong Soo Pieng's ideas and compositions, Lye Yau Fatt consistently rooted his art in Malaysian themes and lifestyles. Known for warm, earthy tones and drawing from everyday settings, he captures a private moment between two women walking across a river while fetching water and carrying baskets of fruit. Viewers feel as if they are intruding on this exclusive, mystifying scene, where intricate design creates a cosy, homely epitome of serenity.



10

KENG SENG CHOO

B. Kedah, 1945

Kedah Fishing Village, 1985

Watercolour on paper 47 x 27 cm

Signed and dated "Seng Choo '85" on lower right

PROVENANCE

Private Collection, Canada

RM 2,500 - 3,500

Keng Seng Choo's Kedah Fishing Village (1985) depicts sampans resting along a tranquil shoreline, rendered in softly blended earth tones. Delicate watercolour washes and subtle shading create an atmospheric image of traditional coastal life. Born in Alor Setar, Kedah, Choo graduated from the Nanyang Academy of Fine Arts in Singapore in 1965. Recognised for his watercolours and batik works, he captures familiar Malaysian surroundings with sensitivity, celebrating the quiet rhythms and enduring traditions of fishing communities.

11

KENG SENG CHOO

B. Kedah, 1945

Fishing Village with Kedah Peak, 1985

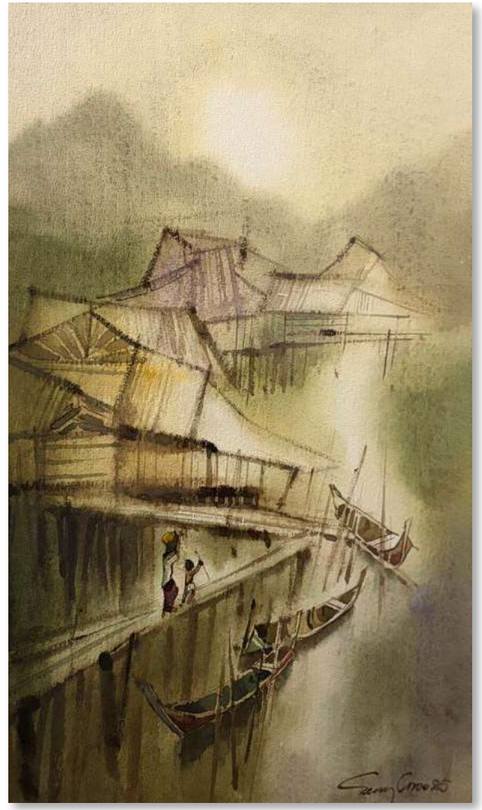
Watercolour on paper 47 x 27 cm

Signed and dated "Seng Choo '85" on lower right

PROVENANCE

Private Collection, Canada

RM 2,500 - 3,500



Fishing Village with Kedah Peak (1985) reflects Keng Seng Choo's flair for luminous watercolours and careful shading. Subtle contrasts of light, dark and texture create an atmospheric depiction of a familiar Malaysian landscape. Born in Kedah in 1945, Choo trained at Singapore's Nanyang Academy of Fine Arts and exhibited in Malaysia and abroad. His accolades include a silver medal at the New York International Art Show and first prize in the 1988 Pastel in Malaysia competition.



12

AHMAD NAZRI ABDULLAH

B. Australia, 1937

Westernhay Hotel, Klebang, Melaka, 1985

Ink on paper 21 x 31 cm

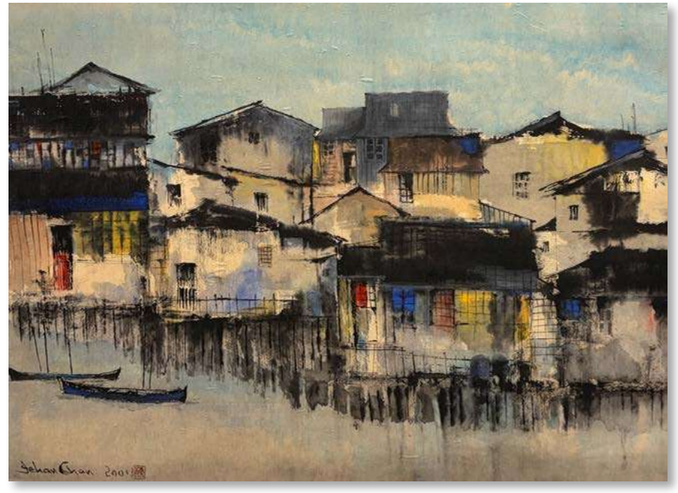
Titled and dated "Westernhay Hotel, Klebang, Melaka, 1985" on lower right.
Signed on lower right.

PROVENANCE

Private Collection, Kuala Lumpur

RM 2,500 - 3,500

In Westernhay Hotel, Klebang Melaka (1985), Nazri Abdullah uses ink, precise lines and tonal contrast to capture the character of an architectural subject. The work offers an insight into his versatility beyond landscapes and royal portraiture. Born in Melbourne in 1937, Ahmad Nazri Abdullah studied at Swinburne Technical College before pursuing painting, advertising and art education. Appointed Selangor Royal Court Artist in 1978, he became recognised for his accomplished portraiture and contribution to Malaysian art.



13

JEHAN CHAN

B. Melaka, 1937 - 2011

Fishing Village, Malacca, 2001

Mixed media on paper 51 x 71 cm

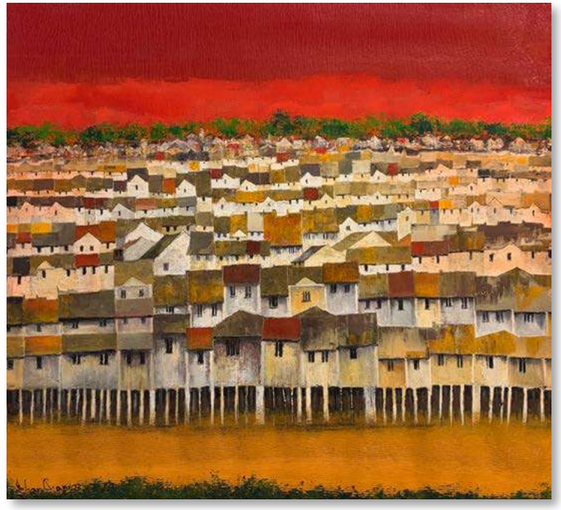
Signed and dated "Jehan Chan 2001" on lower left.
Stamped with artist's seal on lower left.

PROVENANCE

Private Collection, Kuala Lumpur

RM 2,500 - 5,000

Jehan Chan's Fishing Village, Malacca (2001) presents an expansive view of local coastal life, reflecting his longstanding connection to his native Melaka. Born in 1937, he studied at Singapore's Nanyang Academy of Fine Arts under the influence of Cheong Soo Pieng. Jehan became known for incorporating rice paper into watercolours of landscapes and the Malacca River, later adapting the technique for his koi paintings. This scene preserves the atmosphere and cultural character of a traditional fishing village.



14

JEHAN CHAN

B. Melaka, 1937 - 2011

Village by the Sea, Malacca, 2003

Mixed media on canvas 111 x 120 cm

Signed and dated "Jehan Chan '03" on lower left

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,200 - 6,500

Village by the Sea, Malacca (2003) depicts closely clustered stilt houses arranged above golden water. Jehan Chan combines earthy ochres, browns and creams with a vivid red sky, giving the coastal scene both warmth and dramatic contrast. The repeated forms of the wooden houses establish a steady rhythm, while layered textures add depth. Through this stylised depiction of a fishing settlement, Chan celebrates Malacca's maritime heritage and evokes nostalgia for a traditional way of life.



15

CHUAH THEAN TENG, DATO'

B. China, 1914 - 2008

Fishing Village at Night, 1970s

Batik 46 x 57 cm

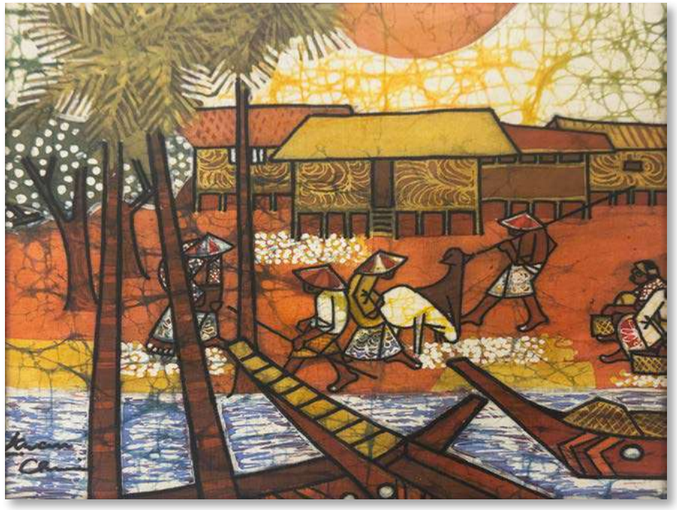
Signed "Teng" on lower right

PROVENANCE

Private Collection, Canada

RM 8,000 - 14,000

In Fishing Village at Night, Dato' Chuah Thean Teng captures the tranquillity of a coastal village beneath the moonlight. Women move among wooden houses while a moored sampan hints at the community's connection to the sea. Celebrated as the father of Malaysian batik painting, Chuah pioneered the use of wax-resist techniques as a fine-art medium. His stylised figures, decorative patterns and harmonious colours turn an ordinary evening scene into an evocative portrait of local heritage.



16

KWAN CHIN

B. Kuala Lumpur, 1946

At The Coast, 2012

Batik 37 x 44 cm

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

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,800 - 7,000

Kwan Chin’s At the Coast (2012) portrays villagers occupied with everyday activities beside the sea. Bright colours, patterned surfaces and animated figures convey the vitality of a close-knit coastal community. Born in Kuala Lumpur in 1946, Kwan studied at Singapore’s Nanyang Academy of Fine Arts before establishing batik as his signature medium. His work celebrates Malaysia’s traditional livelihoods and cultural heritage, using decorative detail to evoke the warmth and movement of village life.



17

KWAN CHIN

B. Kuala Lumpur, 1946

Food Seller, 1970s

Batik 38 x 48 cm

Signed “Kwan Chin” on lower left

PROVENANCE

Private Collection, Kuala Lumpur

Has AP Art Gallery label on the verso

RM 3,000 - 5,000

In Food Seller, Kwan Chin portrays a street vendor attending to customers in an everyday Malaysian setting. Earthy browns create a warm, nostalgic atmosphere, while the gathering around the stall recalls the social importance of traditional street food. Through his skilful use of batik, Kwan transforms a simple transaction into a scene of familiar interaction and community life. The work preserves the character of local streets and celebrates the enduring cultural significance of food and conversation.



18

KWAN CHIN

B. Kuala Lumpur, 1946

Shepherd Boy, 2011

Batik 45 x 38 cm

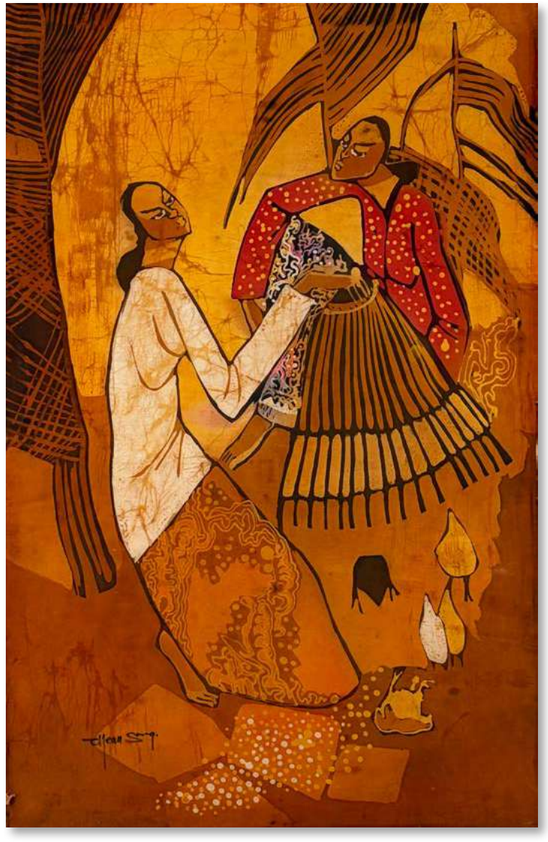
Signed "Kwan Chin" on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 4,000 - 7,000

Kwan Chin's Shepherd Boy (2011) portrays a young boy in a patterned sarong surrounded by grazing cattle and countryside greenery. His rounded features and relaxed presence lend the scene an appealing innocence. Born in Kuala Lumpur in 1946, Kwan trained at the Nanyang Academy of Fine Arts before working in advertising and later embracing batik. His richly coloured works celebrate rural Malaysian life and have been exhibited internationally, including in London and Miami.



19

TAN THEAN SONG

B. Kedah, 1946 - 2017

Two Ladies at Work, 1970s

Batik 75 x 48 cm

Signed "Thean Song" on lower left

PROVENANCE

Private Collection, Canada

RM 2,500 - 3,500

Tan Thean Song's Two Ladies at Work depicts two women in sarongs conversing beside a woven rattan chicken-coop cover, with chickens roaming nearby. Warm ochre and orange tones evoke the familiarity of traditional kampung life. Through batik, Tan gives everyday chores and companionship a gentle narrative quality, capturing a time when work and social interaction were closely connected. The scene celebrates the relaxed pace, domestic routines and communal spirit of rural Malaysian life.

20

FUJI ANGGARA

B. Selangor, 1996

Conveying in Nature, 2025

Acrylic on canvas 91 x 91 cm

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

PROVENANCE

Private Collection, Kuala Lumpur.

Illustrated on page 50 of Fuji Anggara “Mindscape Uprising - Perjuangan Series” exhibition e-catalogue (30 August - 14 September 2025)

RM 4,500 - 9,000

In Conveying in Nature (2025), Fuji Anggara brings two abstract human figures into an undulating landscape. Bold brushstrokes and contrasting purple, blue, yellow and ochre create an energetic interaction between people and their surroundings. Rather than separate the subjects from nature, Anggara allows forms and colours to overlap and merge. The resulting composition explores the relationship between humanity and the natural world, revealing the Selangor-born artist’s expressive approach to contemporary figurative abstraction.



21

FUJI ANGGARA

B. Selangor, 1996

Rising With an Identity, 2025

Acrylic on paper 29 x 34 cm

Signed and dated "Fuji Anggara '25" on lower right

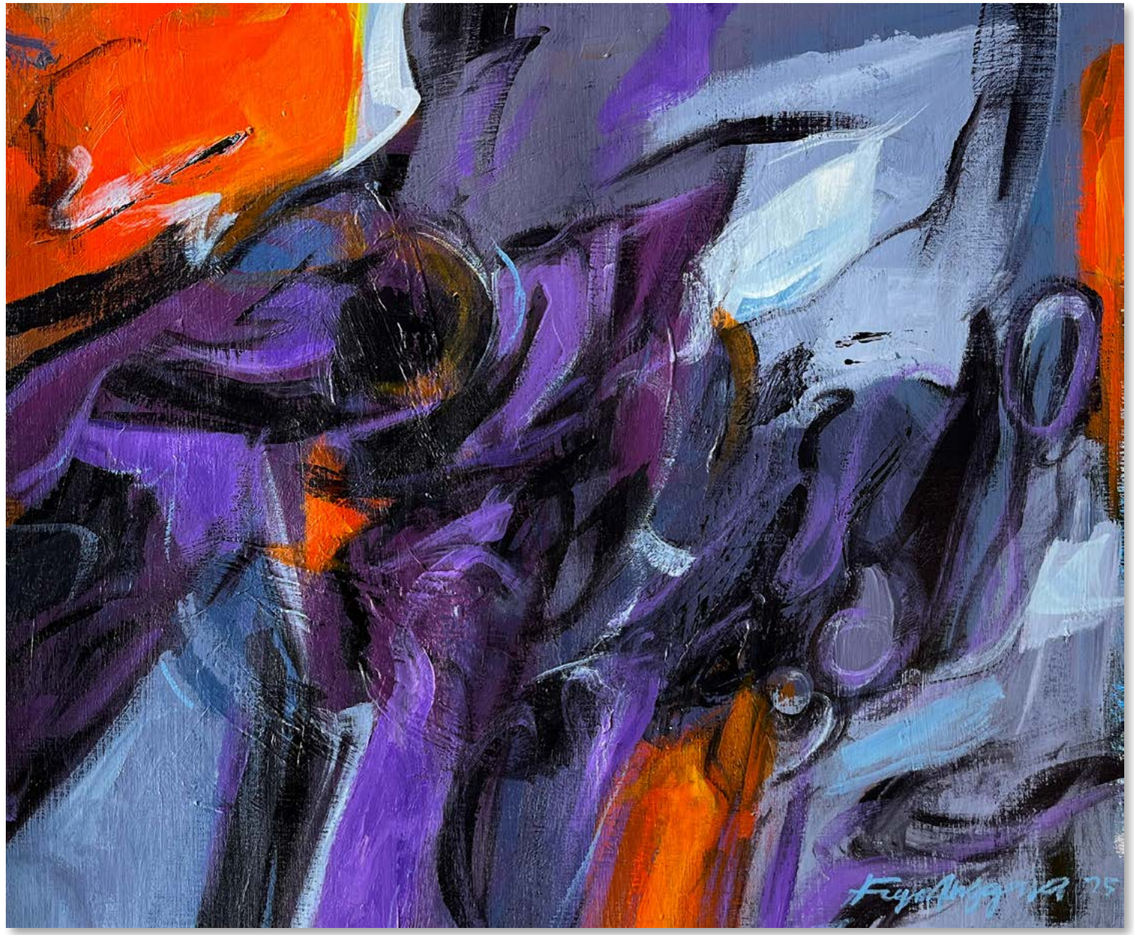
PROVENANCE

Private Collection, Kuala Lumpur.

Illustrated on page 50 of Fuji Anggara "Mindscape Uprising - Perjuangan Series" exhibition e-catalogue (30 August - 14 September 2025)

RM 2,500 - 3,500

Fuji Anggara's Rising with an Identity (2025) explores resilience and self-discovery through dark abstract figures reaching upwards against a luminous orange background. Black, purple and bluish-grey forms contrast with a field resembling a rising sun, suggesting hope and new possibilities. The upward gestures imply determination and the struggle to establish individuality. Through bold colour, visual tension and expressive movement, Anggara offers a reflection on overcoming adversity and seeking one's place in the world.



22

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

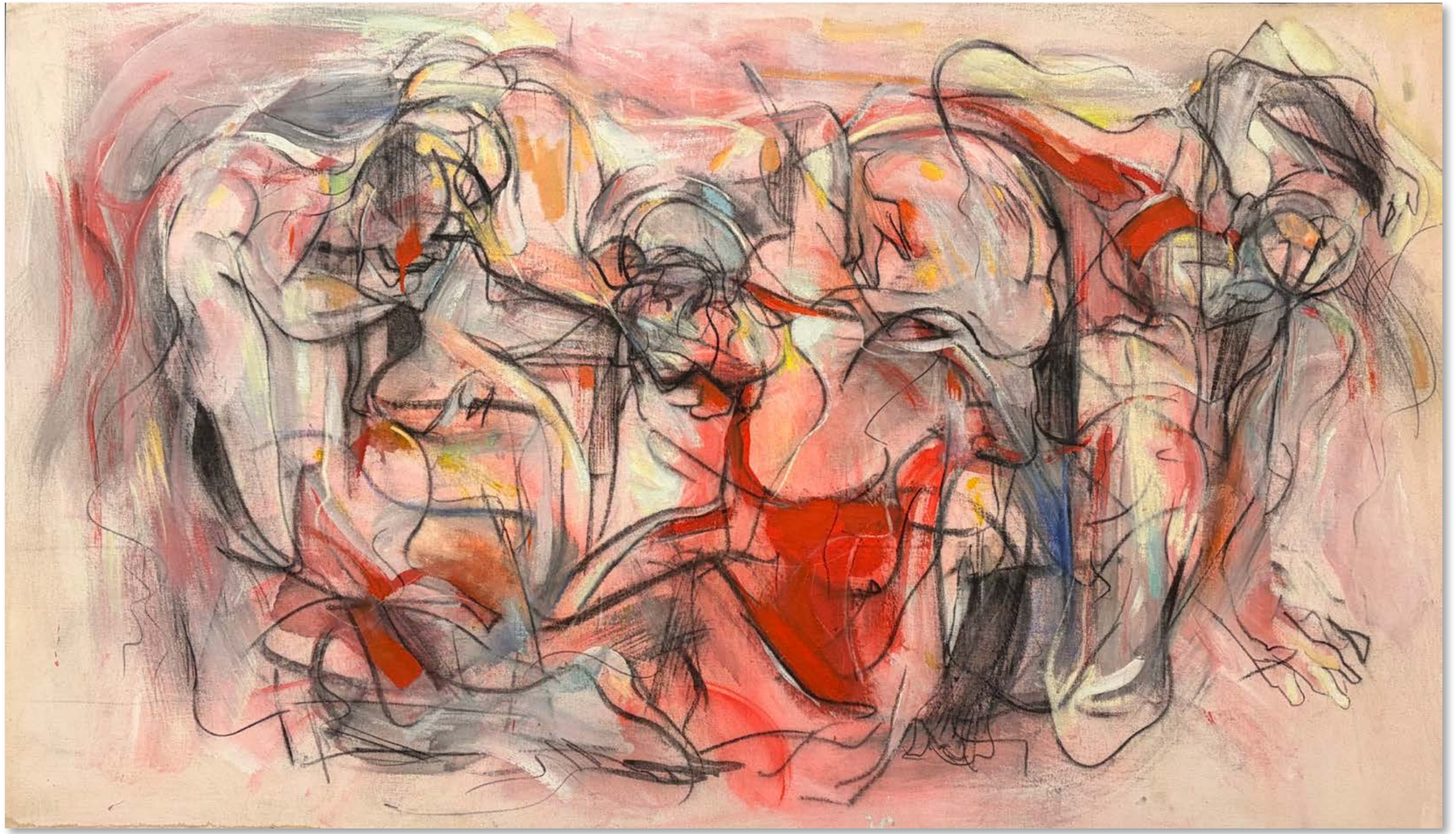
PROVENANCE

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

RM 150,000 - 220,000

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 a 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 to 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.



23

AWANG DAMIT AHMAD

B. Sabah, 1956

Payarama Baru - Angkul Dan Jerami, 2014

Mixed media on canvas 183 x 183 cm

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

PROVENANCE

Private Collection, Kuala Lumpur

RM 90,000 - 160,000

Born in Kuala Penyu, Sabah, Awang Damit Ahmad is one of the most renowned and well-established artists in Malaysia. His father was a fisherman while his mother was a housewife. In 1975, when he was 19, he moved to Selangor to become a technician with Telekom Malaysia. While working as a technician, he cultivated a love for the arts intently and he eventually quit Telekom in 1979 to join Universiti Teknologi MARA (UiTM) in mid 1979. He pursued his Diploma in Fine Arts, which is equivalent to a general degree. During his time in UiTM, he did his practical in Melaka and developed his skills by learning with the best in St. Paul Hills, Melaka. He topped his class in UiTM, graduating in 1983. For two years, he became a full-time artist and completed his first series, Essence of Culture, a prominent and sought after series of works.

Awang Damit Ahmad presents an expressive Payarama Baru - Angkul Dan Jerami composition defined by vigorous brushwork and a striking interplay of colour and texture. Streaks of white, black, grey and orange cut across a layered backdrop of blue and ochre, creating a compelling visual rhythm that draws the viewer into the painting. The bold, gestural marks lend the surface a sense of movement and spontaneity, while the contrasting hues establish an intriguing balance between intensity and restraint.

Through his dynamic use of mixed media, Awang Damit transforms the canvas into an exploration of form, atmosphere and visual expression. The juxtaposition of cool blues against warm ochre and orange creates depth and complexity, while the forceful brushstrokes evoke an underlying energy that shifts across the composition. The work invites viewers to appreciate the expressive possibilities of colour, texture and gesture, reflecting the artist's distinctive contribution to contemporary Malaysian art.



24

AWANG DAMIT AHMAD

B. Sabah, 1956

Payarama Baru - Memori Perjalanan Utara, 2014

Mixed media on canvas 183 x 183 cm

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

PROVENANCE

Private Collection, Kuala Lumpur

RM 90,000 - 160,000

Part of Awang Damit Ahmad's Payarama Baru series, Memori Perjalanan Utara reflects the artist's continued exploration of memory, place and the visual language of abstraction. Created in the same year as Payarama Baru – Angkul Dan Jerami, the work shares a similarly compelling palette of blue and ochre, punctuated by expressive streaks of white, black, grey and orange. These contrasting tones interact across the canvas, creating a layered composition rich in movement and textural interest.



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25

TAY BAK KOI

B. Singapore, 1939 - 2005

Untitled, 1971

Watercolour and gouache on paper 46 x 44 cm

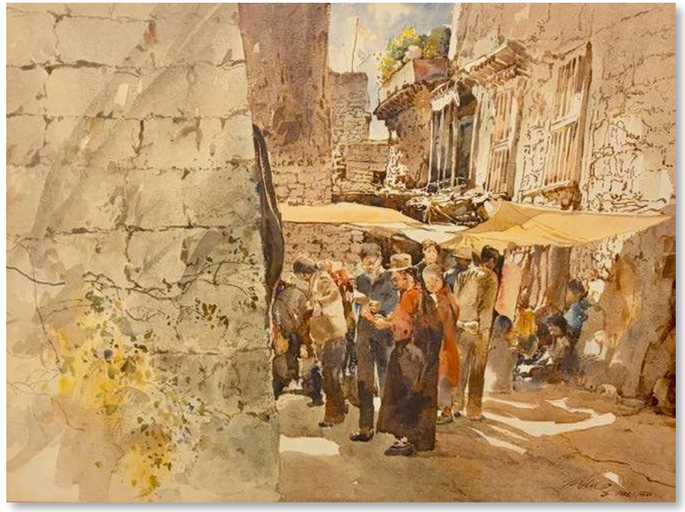
Signed and dated "Bak Koi '71" on lower left

PROVENANCE

Private Collection, Canada

RM 3,000 - 5,000

Tay Bak Koi's Untitled (1971) presents a dreamlike landscape of rugged, fragmented forms in subdued earth tones. Three small figures appear within monumental rock-like shapes, emphasising their scale and isolation. Delicate accents of colour add mystery to the otherwise restrained composition. Dating from the artist's early period, the work transforms an apparently familiar landscape into an atmospheric vision. Its contrast between human presence and the surrounding terrain conveys both solitude and a quiet sense of wonder.



26

ONG KIM SENG

B. Singapore, 1945

Tibet, 1988

Watercolour on paper 52 x 72 cm

Signed, titled and dated "KSeng Tibet '88" on lower left

PROVENANCE

Private Collection, Singapore

RM 22,000 - 35,000

Inspired by his travels, Ong Kim Seng's Tibet (1988) captures a bustling street filled with figures going about daily life. Warm browns and delicate tonal shifts establish the character of the Himalayan setting. Renowned for his mastery of watercolour, Ong brings observational precision and sensitivity to light, architecture and atmosphere. Fluid washes and carefully controlled perspective give the work depth, transforming a travel impression into a lively record of an unfamiliar community and its daily rhythms.

WONG KEEN

The Poetry of the Figure and the Language of Abstraction

Executed in 1989, Grey Figure with Black Shadow is a compelling example of Wong Keen's exploration of the human form through abstraction. Belonging to a significant period in the artist's mature practice, the work reflects his distinctive synthesis of Chinese artistic traditions and the visual language of American Abstract Expressionism. Through a striking arrangement of simplified forms, expressive contours and contrasting colour fields, Wong transforms the human figure into an exploration of space, gesture and pictorial structure.

The composition is characterised by an arresting interplay of geometric forms and organic curves. A monumental grey figure occupies the centre of the picture plane, its contours articulated by delicate, sweeping lines that suggest the human body without submitting to conventional anatomical representation. To its left, an expansive black form creates a dramatic counterpoint, functioning simultaneously as shadow, negative space and an independent abstract presence. The stark white field to the right provides visual balance, while the vertical passages of red and brown introduce a measured chromatic tension. Together, these elements establish a carefully considered relationship between figure and ground, presence and absence.

The title, Grey Figure with Black Shadow, offers an important point of entry into the composition. Rather than employing shadow as a conventional device for modelling volume, Wong gives it an autonomous pictorial identity. The figure consequently appears suspended between representation and abstraction, its physical presence simultaneously asserted and dissolved within the surrounding fields of colour.

The sweeping contour defining the body also recalls the fluid economy of Chinese calligraphy, where a single expressive line can convey both movement and form.

The work is particularly significant within the context of Wong's figurative investigations during the late 1980s and 1990s. His Torso series, developed between approximately 1986 and 1996, explored the female nude through simplified planes, flattened perspectives and solid areas of colour. Moving away from traditional figurative representation, Wong approached the body as an arrangement of shapes and contours, allowing the surrounding space to become an equally important component of the composition. Grey Figure with Black Shadow exemplifies this approach, demonstrating how the human form could serve as a vehicle for broader investigations into abstraction.

The year 1989 also marks an important moment in Wong's career, following a period during which his commitments outside the studio had limited his artistic production. His renewed exhibition activity in the late 1980s coincided with an intensified exploration of abstracted female forms, making the present work particularly representative of this transitional period.

The reverse bears the handwritten inscription identifying the title as Grey Figure with Black Shadow, the medium as acrylic on museum board, the dimensions as 16 by 20 inches, and the artist as Keen Wong, dated 1989. The inscription provides valuable documentary information and records the work's original identification.

Born in Singapore in 1942, Wong Keen is an important figure in the development of Singaporean abstraction and one of the earliest Singapore artists to engage directly with the postwar American Abstract Expressionist movement. His artistic inclinations were encouraged by his mother, Chu Hen Ai, a calligrapher and teacher at Nanyang Girls' High School. Between 1956 and 1960, he studied drawing and painting under Liu Kang and Chen Wen Hsi, two leading pioneers of the Nanyang artistic movement.

At nineteen, Wong held his first exhibition at Singapore's National Library in July 1961. The presentation of seventy five paintings was remarkably successful, with all the works sold, providing funds for his further studies in the United States. That same year, he moved to New York and enrolled at the Art Students League, an institution associated with such distinguished artists as Jackson Pollock and Mark Rothko.

His years in New York proved formative. Immersed in the atmosphere of postwar American modernism, Wong developed an individual approach combining the gestural energy of Abstract Expressionism with the discipline and expressive economy of Chinese calligraphy. His controlled use of paint, often described as a technique of drip and flow, became a distinctive characteristic of his practice. In 1963, he received a Ford Foundation Grant, followed in 1965 by the Edward McDowell Travelling Scholarship, which enabled him to study at Saint Martin's School of Art in London in 1966.

Wong subsequently established his career in the United States, holding exhibitions in New York and elsewhere while continuing to develop his distinctive visual language. During the following decades, his practice evolved through recurring subjects including the female nude, lotus flowers and abstracted landscapes. His treatment of the female figure is particularly distinctive, reducing the body to flattened planes and sinuous contours, sometimes allowing the surrounding background to assume the character of a landscape.

After more than three decades in New York, Wong returned to Singapore for a major exhibition at Takashimaya Gallery in 1996, titled After Thirty Five Years in New York. Presenting more than fifty works, the exhibition traced his artistic development and reaffirmed his position within Singapore's modern art history.

A significant institutional recognition followed in 2006, when the Singapore Art Museum received a donation of sixty three of his paintings from architect Koh Seow Chuan. These works were presented in the 2007 exhibition Wong Keen: A Singapore Abstract Expressionist, which examined the artist's contribution to the development of abstraction and his dialogue between Eastern and Western artistic traditions. Later that year, his work was also included in Encounters and Journeys: Singapore Artists at the National Art Museum of China in Beijing.

Today, Wong Keen occupies a distinctive position in Singapore's postwar art history. His achievement lies in the synthesis of Chinese calligraphic sensibility and international modernist abstraction, establishing a personal artistic language that transcends geographical and cultural boundaries. Grey Figure with Black Shadow, painted in 1989, is a revealing example of this achievement, capturing the artist's enduring fascination with the human form as both subject and abstract expression.



27

WONG KEEN

B. Singapore, 1942

Grey Figure with Black Shadow, 1989

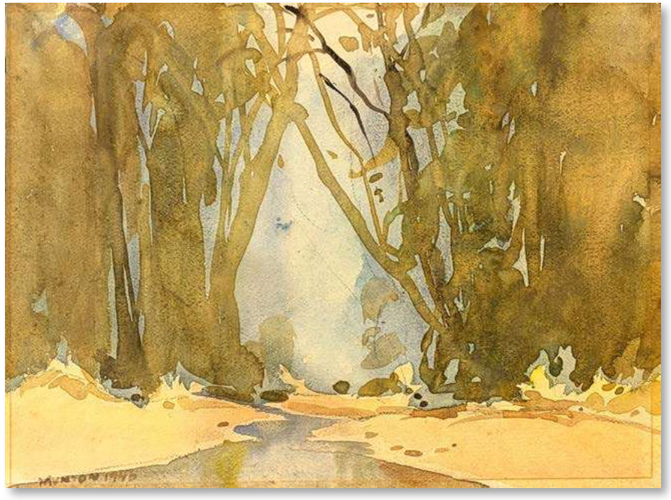
Acrylic on museum board 60 x 41 cm

Signed and dated "Keen Wong '89" on lower right

PROVENANCE

Private Collection, Singapore

RM 25,000 - 45,000



28

YONG MUN SEN

B. Sarawak, 1896 - 1962

Misty Morning, 1946

Watercolour on paper 26 x 35 cm

Signed and dated "Mun Sen 1946" on lower left

PROVENANCE

Private Collection, Singapore

RM 8,000 - 14,000

In Misty Morning (1946), Yong Mun Sen depicts a quiet road disappearing between tall trees softened by dawn haze. Muted browns and gentle watercolour washes create a calm, solitary atmosphere. The receding road draws the eye into the landscape while subtle tonal changes suggest shifting light and mist. A pioneer of modern Malaysian art, Yong frequently found inspiration in familiar surroundings. Here, he transforms a simple countryside view into a poetic study of atmosphere and stillness



29

YONG MUN SEN

B. Sarawak, 1896 - 1962

Paddy Farmers, 1948

Watercolour on paper 38 x 56 cm

Signed and dated "Mun Sen 1948" on lower left

PROVENANCE

Private Collection, Singapore

RM 12,000 - 18,000

Yong Mun Sen's Paddy Farmers (1948) portrays agricultural workers tending the fields, highlighting the perseverance of communities whose livelihoods depend on the land. Fluid watercolour washes and subtle tones capture the openness of the countryside and the rhythms of cultivation. Rather than romanticise rural labour, Yong emphasises its dignity and necessity. As a pioneer of modern Malaysian art, he showed a sustained interest in local landscapes and everyday life, preserving scenes of social and cultural significance.



30

JOSE JOYA

B. Philippines, 1931 - 1995

Mother and Child, 1993

Pastel on paper 49 x 32 cm

Signed and dated "Joya, 20 March 1993" on lower left.

Signed by artist, titled with dimensions and dated on the verso

PROVENANCE

Private Collection, Singapore

RM 30,000 - 70,000

Jose Joya, a leading Filipino abstract expressionist, is recognised for dynamic brushwork, vivid colours and richly textured compositions. Also an influential educator, he helped shape the development of modern Philippine art. Mother and Child (1993) reveals a quieter side of his practice. In pastel, restrained lines and carefully balanced tonal contrasts give the figures dignity and tenderness. The intimate subject demonstrates Joya's sensitivity to human emotion beyond the energetic abstraction for which he is best known.

31

ONIB OLMEDA

B. Philippines, 1937 - 1996

Woman with Basket, 1984

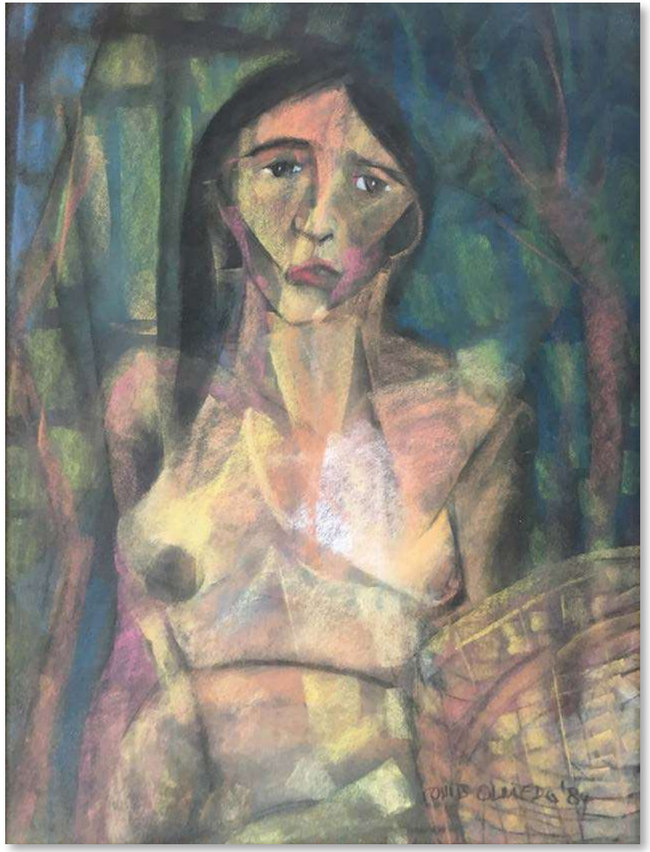
Pastel on paper 85 x 48 cm

Signed and dated "Onib Olmeda" on lower right

PROVENANCE

Private Collection, Singapore

RM 8,000 - 18,000



Filipino expressionist Onib Olmedo used distorted forms to explore psychological anguish and the resilience of the human spirit. His work frequently combined social observation with wit and irony. Woman with Basket (1984) belongs to an artistic practice attentive to people across Manila's social spectrum, from street vendors and workers to society figures. Through expressive figuration, Olmedo revealed emotional depth beneath ordinary appearances, turning the human condition into a subject of both empathy and reflection.



32

CESAR BUENAVENTURA

B. Philippines, 1922 - 1983

Market Scene, 1967

Oil on canvas 62 x 92 cm
Signed and dated "Cesar Buenaventura 1967" on lower right

PROVENANCE
Private Collection, Canada

RM 2,500 - 5,000

Cesar Buenaventura's Market Scene (1967) captures a lively Filipino marketplace, where vendors carry wares and conduct everyday trade. The movement of people and merchandise conveys the resourcefulness of working communities. Known for richly coloured, textured portrayals of farmers, fishermen and rural life, Buenaventura treated labour with warmth and dignity. Born in Manila in 1922, he studied under his father, artist Teodoro Buenaventura, and later became a pupil of Fernando Amorsolo. His paintings preserve familiar scenes of Philippine life.



33

ALFREDO BUENAVENTURA

B. Philippines, 1942 - 1982

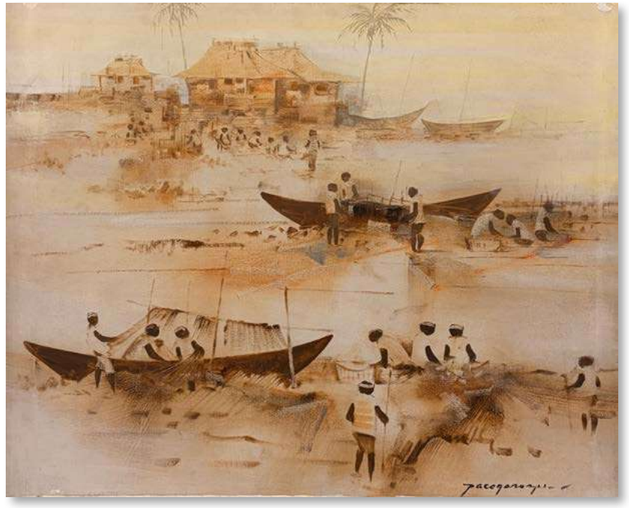
Rooster Fight, 1966

Oil on canvas 62 x 92 cm
Signed and dated "Alfredo Buenaventura 1966" on lower right

PROVENANCE
Private Collection, Canada

RM 2,500 - 5,000

Alfredo Buenaventura's Rooster Fight (1966) captures the tension and movement of a traditional Filipino cockfighting encounter. The subject recalls a longstanding form of rural entertainment and community gathering. Born into a family of artists in Bulacan, Alfredo briefly studied at the University of Santo Tomas before training with his uncle, painter Cesar Buenaventura. He combined impressionistic influences with expressive spatula work, creating richly textured surfaces that bring energy and drama to his compositions.



34

PACO GOROSPE

B. Philippines, 1939 - 2002

Laguna de Bay

Oil on canvas 61 x 76 cm
Signed "Paco Gorospe" on lower right

PROVENANCE
Private Collection, Canada

RM 2,500 - 3,500

Paco Gorospe's Laguna de Bay reflects his fascination with the landscapes and everyday culture of the Philippines. The expansive lake becomes a way to consider the relationship between people and the natural environment. Born in Manila in 1939, Gorospe was largely self-taught, with experiences in the Visayas and Mindanao influencing his distinctive expressive forms and bold colour. His works were exhibited internationally. Here, a familiar setting is transformed into a personal meditation on place, memory and Filipino heritage.



35

JOLLY KOH

B. Singapore, 1941

By the Lake, 1980

Oil on canvas board 90 x 60 cm
Signed "Koh" on lower right
Signed "KOH" on lower right. Originally from Raya Gallery, Melbourne.
Label on the verso with artist name, title and year of work

PROVENANCE
Private Collection, Singapore
Previously Private Collection, Germany

RM 30,000 - 55,000

Jolly Koh's By the Lake (1980) brings together vibrant blues, greens and off-white in a lyrical interpretation of a waterside landscape. The cool colours suggest tranquillity, while lighter passages introduce contrast and a sense of space. Rather than depict nature literally, Koh allows colour relationships to shape the scene. Born in Singapore and raised in Melaka, he became a pioneering figure in Malaysian modernism, developing an expressive style that transforms familiar landscapes into studies of light and atmosphere.

36

JOLLY KOH

B. Singapore, 1941

Abstract, 1969

Acrylic on canvas 107 x 127 cm

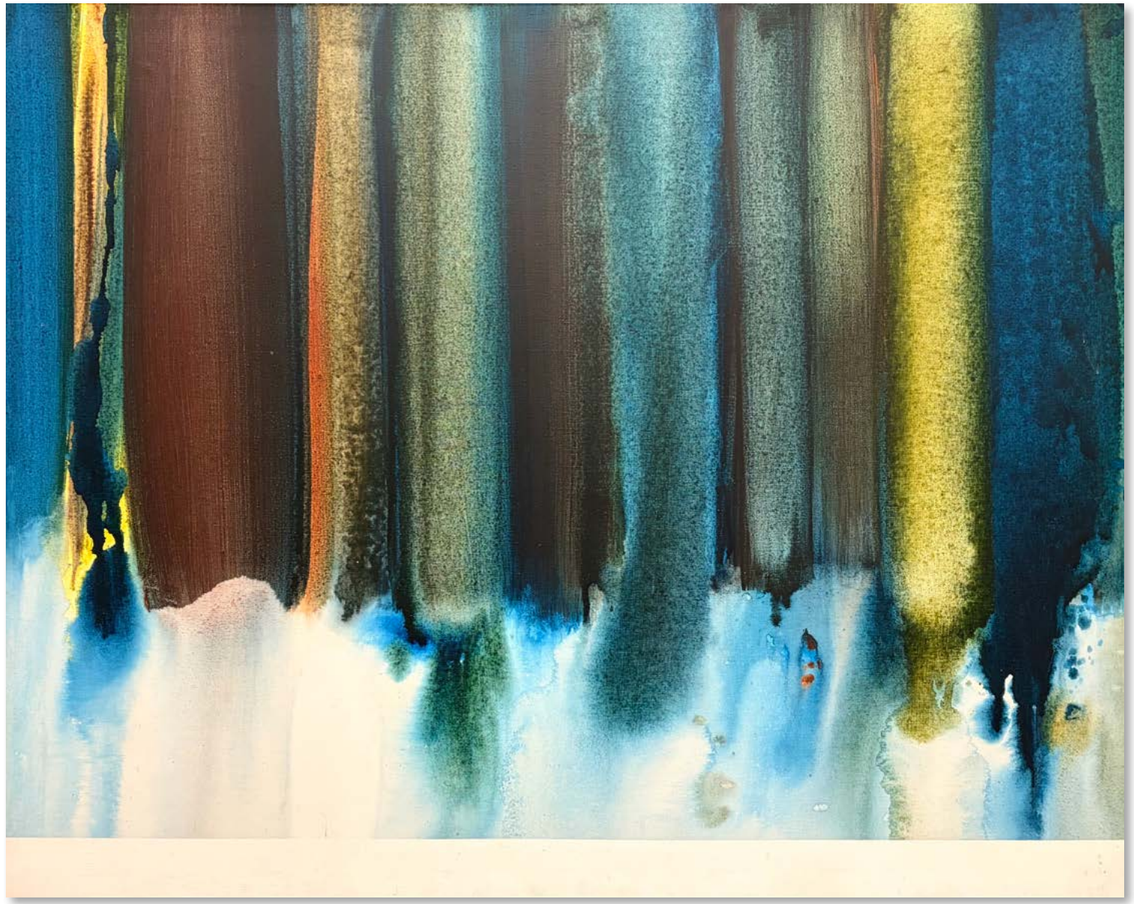
Signed "Koh" on lower right

PROVENANCE

Private Collection, Singapore

Previously Private Collection, Germany

RM 35,000 - 50,000



A pioneer of Malaysian modernism and founding member of GRUP in 1967, Dr Jolly Koh explored relationships between colour, light and space. Abstract (1969) belongs to an early phase of experimentation, preceding his later Stripe and Reflection works. Suggesting landscape without literal imagery, the composition combines lyrical expression with structured form. Koh studied at Hornsey College of Art in London and later at Indiana University. Formerly in a German private collection, this painting reflects the international reach of his practice.

37

KHOO SUI HOE

B. Kedah, 1939 - 2026

Rainbow and Clouds over the Rock, 1979

Acrylic on canvas 89 x 75 cm

Signed "Sui Hoe" on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 30,000 - 55,000

Khoo Sui Hoe's Rainbow and Clouds Over the Rock (1979) presents a luminous yellow background, a partially hidden rainbow and a solid rock beneath the clouds. The contrast between passing light and enduring stone creates a dreamlike sense of wonder. A graduate of the Nanyang Academy of Fine Arts, Khoo developed a poetic visual language influenced by Symbolism, Surrealism and modern painting. Here, familiar natural forms become an imaginative reflection on mystery, colour and atmosphere.



38

MOHD HOESSEIN ENAS, DATO'

B. Indonesia, 1924 - 1995

Mother and Daughter, 1973

Pastel on paper 47 x 62 cm
Signed and dated "Hoessein '73" on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 20,000 - 35,000

Dato' Mohd Hoessein Enas's Mother and Daughter (1973) portrays a tender familial bond through carefully observed features and expressive eyes. Soft pastel tones give the figures warmth and intimacy. Born in Bogor in 1924, Hoessein arrived in Malaya in 1947 and became a leading figure in Malaysian portraiture. A founding member of Angkatan Pelukis Semenanjung, he was appointed Royal Portrait Painter to the Sultan of Selangor in 1990. This work reflects his sensitivity to human character and emotion.



39

KHALIL IBRAHIM

B. Kelantan, 1934 - 2018

East Coast Series - Figures 17, 1992

Acrylic on canvas 95 x 103 cm

Signed and dated "Khalil Ibrahim '92" on lower right.

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

PROVENANCE

Private Collection, Kuala Lumpur

RM 75,000 - 120,000

Khalil Ibrahim's East Coast Series – Figures 17 (1992) captures communal life through elongated, faceless figures painted in luminous blues, violets, greens and ochres. Overlapping forms and rhythmic lines create movement, suggesting work or gathering without prescribing a single narrative. Known for his portrayals of East Coast communities, Khalil moves here towards semi-abstraction while retaining his interest in the human figure. The vibrant composition celebrates unity and vitality through expressive colour and shared movement.





40

RAFIEE GHANI

B. Kedah, 1962

Sungai Perahu Merah, 2003

Mixed media on canvas 102 x 122 cm

Signed "Rafiee Ghani" on lower right.
Signed, titled and dated by artist on the verso

PROVENANCE

Private Collection, Kuala Lumpur

RM 12,000 - 25,000

In Sungai Perahu Merah (2003), Rafiee Ghani combines vivid reds, oranges, yellows, purples and greens in a richly layered abstract composition. Organic shapes and playful marks create visual rhythm, while the title, approximately meaning 'Red Boat River', hints at a landscape narrative. Born in Kedah in 1962, Rafiee studied art in the Netherlands, Malaysia and England. Influenced by expressive European painting, he transforms familiar impressions into imaginative arrangements of colour, texture and movement.



41

RAFIEE GHANI

B. Kedah, 1962

Prelude to Garden Series, circa 1998

Hand painted batik 102 x 97 cm

PROVENANCE

Private Collection, Kuala Lumpur

Acquired from Rusli Hashim Fine Art in 1999

RM 12,000 - 22,000

Rafiee Ghani's Prelude to Garden Series, circa 1998 hand-painted batik brings together everyday household objects against a cheerful yellow background. Their varied shapes, colours and decorative details create a playful sense of movement. Best known for his vibrant, expressive painting, Rafiee applies the same lively visual sensibility to the traditional batik medium. By emphasising the character of ordinary objects rather than their practical use, he transforms a domestic arrangement into a warm, imaginative celebration of everyday life.



42

JALAINI ABU HASSAN

B. Selangor, 1963

Blue Bowl, 1999

Mixed media on paper 56 x 76 cm

Signed and dated "Jai '99" on lower left.

Titled "Blue Bowl" on upper right.

PROVENANCE

Private Collection, Kuala Lumpur

RM 7,000 - 12,000

In Blue Bowl (1999), Jalaini Abu Hassan arranges a cup and saucer, two glasses, a congkak set and a vivid blue bowl into a lively still life. The familiar objects evoke the textures of Malaysian domestic life and traditional pastimes. Known as Jai, the Selangor-born artist often combines personal memories and cultural references with contemporary expression. Here, ordinary household items become a reflection on familiarity, identity and the quiet significance of everyday experiences.



43

JALAINI ABU HASSAN

B. Selangor, 1963

Madrid Re-Visited, 1998

Mixed media on paper 56 x 76 cm

Titled "Madrid Re-Visited" on lower left.

Signed and dated "Jai '98" on lower right.

PROVENANCE

Private Collection, Kuala Lumpur.

Illustrated on page 84 of the "Jai drawing with the mind's eye" book, published in 1999

RM 7,000 - 12,000

Jalaini Abu Hassan's Madrid Re-Visited (1998) reflects on the relationship between travel, place and memory. Working in mixed media, he transforms the idea of returning to Madrid into an expressive response shaped by personal experience. Known as Jai, the artist frequently combines observation, recollection and cultural references in his practice. The work is illustrated on page 84 of Drawing With The Mind's Eye, published by Rusli Hashim Fine Art in 1999, providing an important published reference.



44

JALAINI ABU HASSAN

B. Selangor, 1963

From M. Rumi's Poem, 1998

Watercolour on paper 56 x 76 cm

Signed on lower right and dated "1998"

PROVENANCE

Private Collection, Kuala Lumpur

RM 5,500 - 10,000

Inspired by the mysticism of Rumi's poetry, Jalaini Abu Hassan's From M. Rumi's Poem (1998) explores emotion, spirituality and human experience. Expressive watercolour washes and evocative imagery transform the written word into a quiet visual meditation. The work reveals an introspective dimension of Jai's early practice, in which poetic allusion and symbolic forms invite personal interpretation. Its restrained atmosphere reflects the artist's interest in connecting literary thought with visual expression.



45

JALAINI ABU HASSAN

B. Selangor, 1963

Shell Small Drawing, 1997

Oil pastel on paper 20 x 20 cm

PROVENANCE

Private Collection, Kuala Lumpur.

Illustrated on page 73 of the "Jai drawing with the mind's eye" book, published in 1999 by Rusli Hashim Fine Art, Kuala Lumpur

RM 3,000 - 5,500

Shell Small Drawing (1997) presents a group of seashells against a warm ochre-orange background. Their varied contours, patterns and textures reveal Jalaini Abu Hassan's careful attention to natural forms. The oil pastel medium lends the composition a tactile quality, while the earthy colour heightens the individual shapes. The work is illustrated on page 73 of Jai's Drawing With The Mind's Eye, published by Rusli Hashim Fine Art in 1999, documenting its place in his broader practice.



46

SUZLEE IBRAHIM

B. Terengganu, 1967

Movement Series - Light Within Darkness, 1995

Acrylic and oil on canvas 92 x 116 cm

Signed on lower right

PROVENANCE

Private Collection, Kuala Lumpur

Gallery Shah Alam label on the verso with details of artist's name, title of work, medium, size and year.

RM 16,000 - 30,000

Suzlee Ibrahim's Movement Series – Light Within Darkness (1995) explores the relationship between gestural brushwork, layered paint and expressive colour. Built through deliberate strokes and textured surfaces, the work conveys an emotional state rather than a recognisable subject. Born in Terengganu in 1967, Suzlee trained at the MARA Institute of Technology and later taught at art institutions, including ASWARA. His internationally exhibited practice draws inspiration from travel and the expressive possibilities of abstraction.



47

SUZLEE IBRAHIM

B. Terengganu, 1967

Highlands, 2004

Acrylic and oil on canvas 90 x 90 cm

Signed and dated "Suzlee Ibrahim 2004" towards lower left.

Artist name, title and year written on the verso

PROVENANCE

Private Collection, Kuala Lumpur

RM 9,000 - 15,000

In Highlands (2004), Suzlee Ibrahim uses layered greens and gestural brushwork to suggest the breadth and tranquillity of elevated landscapes. Forms dissolve into shifting colour fields, creating an atmosphere rather than a literal view. Known for rhythmic strokes and expressive abstraction, Suzlee translates his experience of nature into a personal, emotional response. The painting balances the serenity associated with highlands and the energy of spontaneous mark-making, reflecting his lyrical approach to landscape.



48

ALEX ONG BOON HAU

B. Johor, 1951

Summer Glory, 2000

Watercolour on paper 53 x 78 cm
Signed and dated "ALEX B H ONG 2000" on lower right.
Stamped with artist's Chinese seal on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 2,500 - 4,500

Alex Ong Boon Hau's Summer Glory (2000) depicts delicate yellow wildflowers scattered across a lush green field. Fluid watercolour washes give the composition warmth, freshness and a dreamlike quality. Born in Muar, Johor, in 1951, Ong trained at the Kuala Lumpur College of Art and developed a style combining Eastern and Western techniques. Known for his close observation of wildflowers and natural landscapes, he transforms a simple field into a sensitive celebration of nature's beauty.

49

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

Private Collection, Kuala Lumpur

RM 25,000 - 35,000



In Time Past, Terengganu, Chang Fee Ming turns a quiet domestic scene into a reflection on memory and the passage of time. A vivid red sarong rests on a windowsill, while hanging clothes suggest the rhythms of everyday life beyond the frame. Through sensitive attention to fabric, light and architectural details, Chang preserves the warmth and character of traditional Terengganu living. The intimate composition gives significance to an ordinary moment that might otherwise be forgotten.

50

NG FOO CHEONG

B. Kuala Lumpur, 1965

Untitled, 2004

Acrylic on canvas 78 x 48 cm

Signed and dated "Cheong '04" on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,000 - 5,000



Ng Foo Cheong's Untitled (2004) combines fiery reds and oranges with heavily textured paint and contrasting black linear marks. The layered surface creates movement and visual tension, reflecting his expressive approach to abstraction. Born in Kuala Lumpur in 1965, Ng graduated from the Kuala Lumpur College of Art in 1985. His practice explores emotion, form and cultural memory, extending beyond painting to sculpture, ceramics and installation. This energetic work illustrates his interest in colour as a vehicle for expression.



51

NG FOO CHEONG

B. Kuala Lumpur, 1965

Untitled, 2004

Acrylic on canvas 48 x 78 cm

Signed and dated "Cheong '04" on lower right

PROVENANCE

Private Collection, Kuala Lumpur

RM 3,000 - 5,000

In this Untitled work from 2004, Ng Foo Cheong arranges blocks of red, orange, blue and grey into a textured composition. Gradual shifts between the colour fields establish a measured rhythm, while overlapping passages balance structure with spontaneity. The contrasts between warm and cool tones create depth and movement without depicting a literal subject. Through simplified forms and layered surfaces, Ng explores the expressive relationships between colour, space and texture within an abstract visual language.



52

LUQMAN ZAINAL

B. Melaka, 1995

Hidden Garden, 2023

Acrylic on paper 85 x 62 cm

Signed and dated "Luqman Zainal '23" on lower right

PROVENANCE

Private Collection, Kuala Lumpur.

Illustrated in "Lakaran Kertas - An Exhibition of Paperworks by Fuji Anggara & Luqman Zainal" flipbook published by KL Lifestyle in December 2023

RM 2,500 - 3,500

Luqman Zainal's Hidden Garden (2023) imagines a secluded landscape filled with stylised foliage, flowers and a winding blue stream. Greens, purples and deep blues are enlivened by pink accents and yellow-orange blooms. A graduate of Universiti Teknologi MARA, Luqman draws inspiration from photography and natural subjects, including gardens, landscapes and seascapes. His playful forms and expressive colour transform familiar scenery into an inviting, dreamlike environment that moves between observation and fantasy.



53

LUQMAN ZAINAL

B. Melaka, 1995

Blue in Garden, 2023

Acrylic on paper 84 x 60 cm

Signed and dated "Luqman Zainal '23" on lower right

PROVENANCE

Private Collection, Kuala Lumpur.

Illustrated in "Lakaran Kertas - An Exhibition of Paperworks by Fuji Anggara & Luqman Zainal" flipbook published by KL Lifestyle in December 2023

RM 2,500 - 3,500

In Blue in Garden (2023), Luqman Zainal portrays an imaginative botanical scene dominated by shades of blue, accented with pink and white blossoms and ferns. Simplified forms and contrasting colours create a calm, dreamlike atmosphere. Rather than represent a garden precisely, Luqman interprets its plants and rhythms through expressive pattern and colour. The harmonious palette reflects his interest in transforming familiar natural surroundings into poetic spaces shaped by imagination



54

LUQMAN ZAINAL

B. Melaka, 1995

Lovely Garden, 2023

Acrylic on canvas 92 x 76 cm

Signed and dated "Luqman Zainal '23" on lower right

PROVENANCE

Private Collection, Kuala Lumpur.

RM 6,000 - 10,000

Luqman Zainal's Lovely Garden (2023) presents a cheerful setting in refreshing greens and blues. Stylised plants and simplified shapes give the scene a playful contemporary quality, while a black-and-white chequered vase introduces graphic contrast. The painting's bright colours and carefully arranged forms suggest a garden experienced through imagination rather than strict observation. Luqman captures both the vibrancy and tranquillity of nature in this expressive, decorative composition.

55

GU WENDA

B. China, 1955

Untitled from the series Mythos of Lost Dynasties

Ink on paper 96 x 59 cm

Signed and dated in Chinese with two of the artist's chopmarks

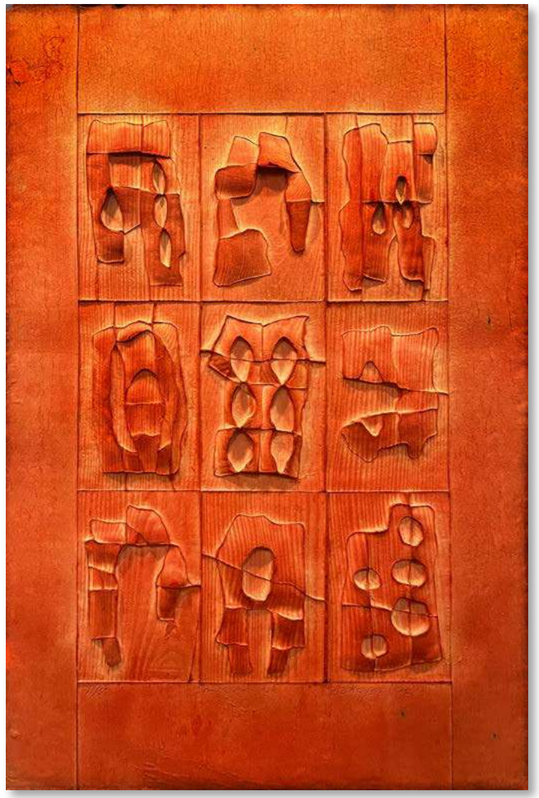
PROVENANCE

Private Collection, Singapore

RM 8,000 - 16,000



Gu Wenda's Untitled from Mythos of Lost Dynasties challenges the authority of traditional Chinese calligraphy by altering, removing and recombining familiar character strokes. The resulting semi-abstract marks become both image and text. Born in Shanghai in 1955, Gu studied and taught at the Zhejiang Academy of Fine Arts before establishing an internationally recognised practice. His experimentation with ink, language and cultural symbolism questions inherited meanings and reimagines the relationship between Chinese tradition and contemporary artistic identity



56

CHEUNG YEE

B. China, 1936 - 2019

Scarlet Nine, 1974

Red pigment on pressed paper (Edition 11/50) 63 x 45 cm

Signed in Pinyin

PROVENANCE

Private Collection, Singapore

RM 2,500 - 5,000

Cheung Yee was a pioneering figure in Hong Kong contemporary art, recognised for innovative work in pressed paper, bronze and wood. His practice brought Eastern and Western influences together through references to Chinese philosophy, mythology and cultural identity. Scarlet Nine (1974), executed in red pigment on pressed paper, reflects his interest in the expressive possibilities of unconventional materials. Through sculptural texture and symbolic form, Cheung sought to bridge inherited traditions with a distinctly modern visual language.



57

ZHAO GANG

B. China, 1961

Untitled, 2005

Oil on linen 90 x 118 cm

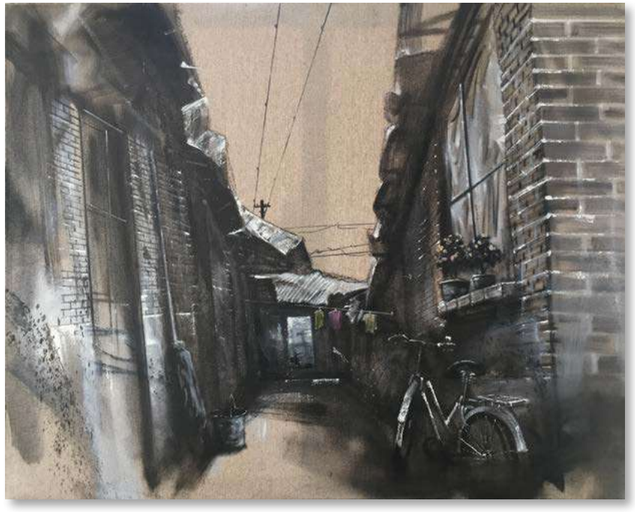
Signed and dated "Gang Zhao 2005" on verso

PROVENANCE

Private Collection, Singapore

RM 8,000 - 16,000

Born in Beijing in 1961, Zhao Gang was the youngest member of the influential Stars Group, an early movement in modern Chinese art. After living in Europe and the United States, he returned to China in 2007 with a perspective shaped by both cultures. His paintings combine Eastern and Western influences with dark humour and references to Chinese history. This Untitled work (2005) belongs to his provocative exploration of memory, identity and the transformations of modern China.



58

LU HAO

B. China, 1969

Untitled (Bicycle in Alley), 2006

Acrylic on linen 80 x 100 cm

Signed in Chinese character and dated "2006" on the verso

PROVENANCE

Private Collection, Singapore

RM 8,000 - 16,000

Lu Hao's Untitled (Bicycle in Alley) reflects his concern with the transformation of China's historic cities. Born in Beijing in 1969, he graduated from the Central Academy of Fine Arts in 1992 and initially became known for ink painting. His later work addressed the tension between cultural heritage and rapid urban development, often through unconventional materials and installations. Here, an everyday urban subject relates to his wider exploration of changing city life and the loss of familiar places.



59

TAWEE NANDAKWANG

B. Thailand, 1925 - 1991

River Scene, Bangkok, 1977

Oil on canvas 43 x 58 cm

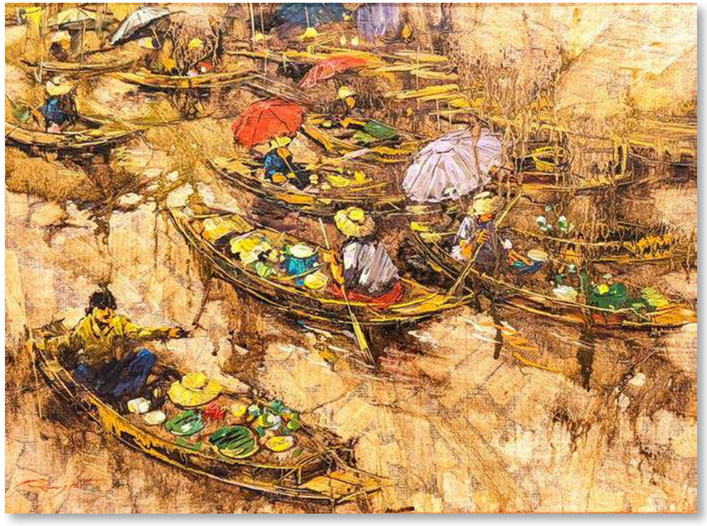
Signed and dated "Tawee Nandakwang 1977" on lower right

PROVENANCE

Private Collection, Canada

RM 2,500 - 5,000

Tawee Nandakwang's River Scene, Bangkok (1977) portrays rustic houses beside a river, with wooden boats moving through the water. The quiet scene recalls a time when rivers shaped everyday livelihoods and transport. Born in Lamphun, Thailand, Tawee studied at Silpakorn University and later in Rome. Influenced by modern European painting, nature and Buddhist thought, he developed a contemplative approach to landscape. This work values atmosphere and personal impression over strict visual realism.



60

PRAYAT PONGDAM

B. Thailand, 1934 - 2014

Floating Market Bangkok, Thailand, 1978

Oil on canvas 30 x 40 cm
Signed "Prayat" on lower left

PROVENANCE

Private Collection, Canada

RM 2,500 - 5,000

Prayat Pongdam's Floating Market – Bangkok, Thailand (1978) depicts vendors trading from wooden boats laden with goods and fresh produce. The crowded waterway captures a tradition central to Bangkok's commercial and social life. Born in Sing Buri in 1934, Prayat studied at Silpakorn University and furthered his training in Rome. A pioneer of modern Thai printmaking, he received numerous honours, including National Artist of Thailand in 1998. The painting celebrates the warmth and vitality of everyday riverside commerce.



61

RAFIEE GHANI

B. Kedah, 1962

Tasek Puteri Bongsu, 2003

Mixed media on canvas 102 x 122 cm
Signed "Rafiee Ghani" on lower left.
Signed, titled and dated by artist on the verso

PROVENANCE

Private Collection, Kuala Lumpur

RM 12,000 - 25,000

Rafiee Ghani's Tasek Puteri Bongsu (2003) bursts with sunlit yellows, reds and oranges, enlivened by contrasting greens and purples. Loosely suggested natural forms and whimsical shapes create an imaginative, almost fantastical landscape. Layered colour and expressive brushwork bring rhythm and spontaneity to the canvas, inviting viewers to explore its shifting details. The composition exemplifies Rafiee's ability to transform impressions of nature into an exuberant abstract world filled with warmth and movement.

62

RAFIEE GHANI

B. Kedah, 1962

Teluk Tiga Tembikai, 2003

Mixed media on canvas 102 x 122 cm

Signed “Rafiee Ghani” on lower left. Signed, titled and dated by artist on the verso

PROVENANCE

Private Collection, Kuala Lumpur

RM 12,000 - 25,000

Teluk Tiga Tembikai (2003) demonstrates Rafiee Ghani’s expressive command of colour and abstraction. Vibrant greens, oranges, purples, reds and yellows interact through organic shapes and richly layered surfaces. Confident brushwork creates visual movement, while the arrangement of forms maintains a lively sense of balance. Rather than describe a recognisable landscape, Rafiee suggests one through colour, texture and imagination. The painting reflects his distinctive approach to contemporary Malaysian art and his playful interpretation of natural surroundings.



63

AWANG DAMIT AHMAD

B. Sabah, 1956

Payarama Baru - Bertiup Angin Beralih Awan, 2015

Mixed media on canvas 183 x 183 cm

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

PROVENANCE

Private Collection, Kuala Lumpur.

Segaris Art Center label with artwork details on the verso

RM 90,000 - 160,000

Awang Damit Ahmad's Payarama Baru – Bertiup Angin Beralih Awan evokes changing winds and clouds through forceful brushwork and textured impasto. Blue and off-white dominate, offset by black, yellow and ochre accents. Born in Kuala Penyu, Sabah, in 1956, Awang Damit studied at MARA Institute of Technology and completed an MFA in Washington, D.C., in 1990. Drawing on Sabah's landscape and cultural memories, his Payarama series explores nature's changing seasons and rhythms through expressive abstraction. A graduate awarded Best Student at his institution in 1983, Awang Damit later developed major bodies of work including Essence of Culture, Marista, Iraga, Payarama and Garismega. His heavily worked surfaces communicate the force and uncertainty of natural change rather than depicting specific weather conditions literally.



64

AWANG DAMIT AHMAD

B. Sabah, 1956

EOC - Pun Pun Unggu, 1993

Mixed media on canvas 76 x 61 cm

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

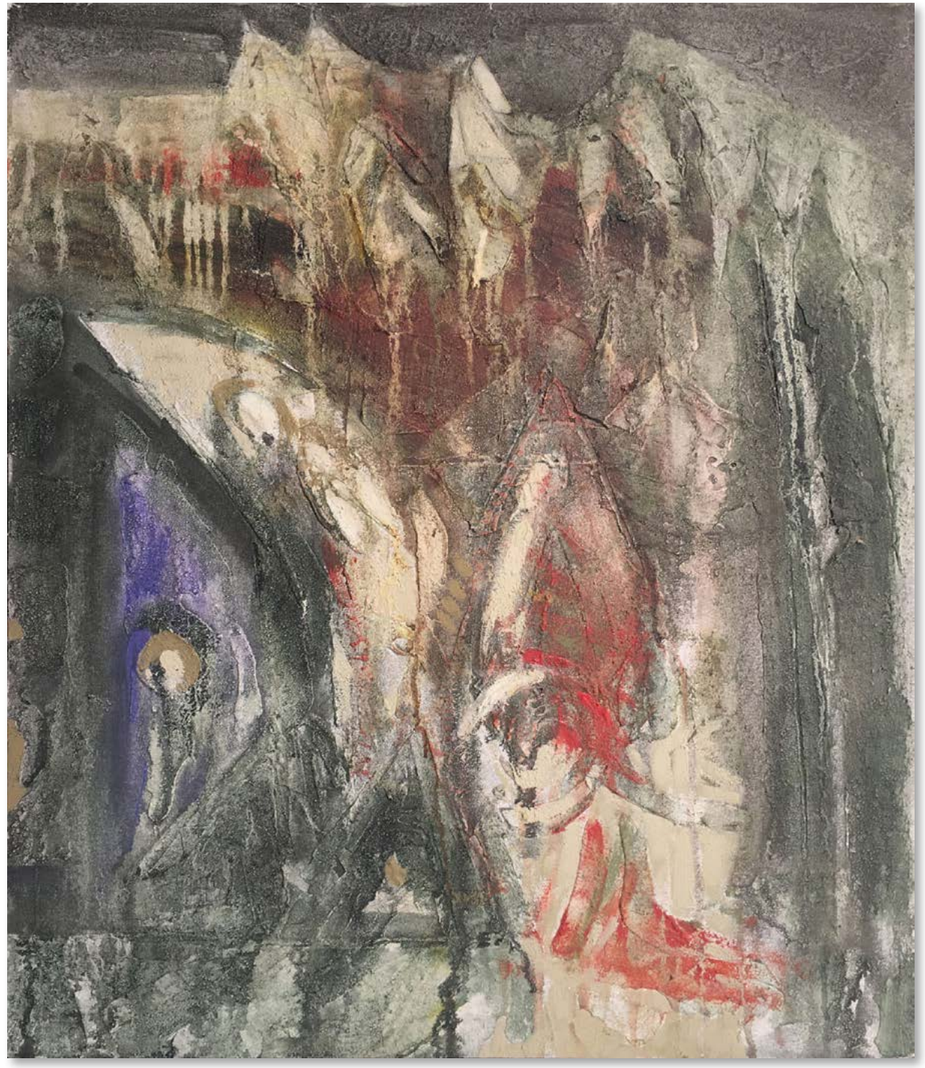
PROVENANCE

Private Collection, Kuala Lumpur

Illustrated on page 29 of "Prime Icons - Malaysia's Most Important Contemporary Artists - Awang Damit Ahmad & Yusof Ghani" book published by KL Lifestyle in July 2024

RM 70,000 - 120,000

Awang Damit Ahmad's EOC – Pun Pun Unggu belongs to his celebrated Essence of Culture series (1985–1995), inspired by childhood memories of rural Sabah. Fragmented forms, forceful brushwork and layered textures evoke resilience, heritage and the relationship between people and nature. Born in Kuala Penyu, he trained at MARA Institute of Technology and later earned an MFA in Washington, D.C. His breakthrough came with the 1991 Salon Malaysia Major Award for Nyanyian Petani Gunung, subsequently acquired by PETRONAS. The series remains central to his distinctive abstract language. His abstract forms transform the activities and hardships of coastal communities into symbols of perseverance. These memories continue to inform his exploration of cultural identity and everyday human experience across successive series.



65

YUSOF GHANI, DATUK

B. Johor, 1950

Siri Tari VII, 1990

Oil on canvas 147 x 99 cm

Signed “Yusof Ghani”, titled “Siri Tari VII” and dated 1990 on the verso

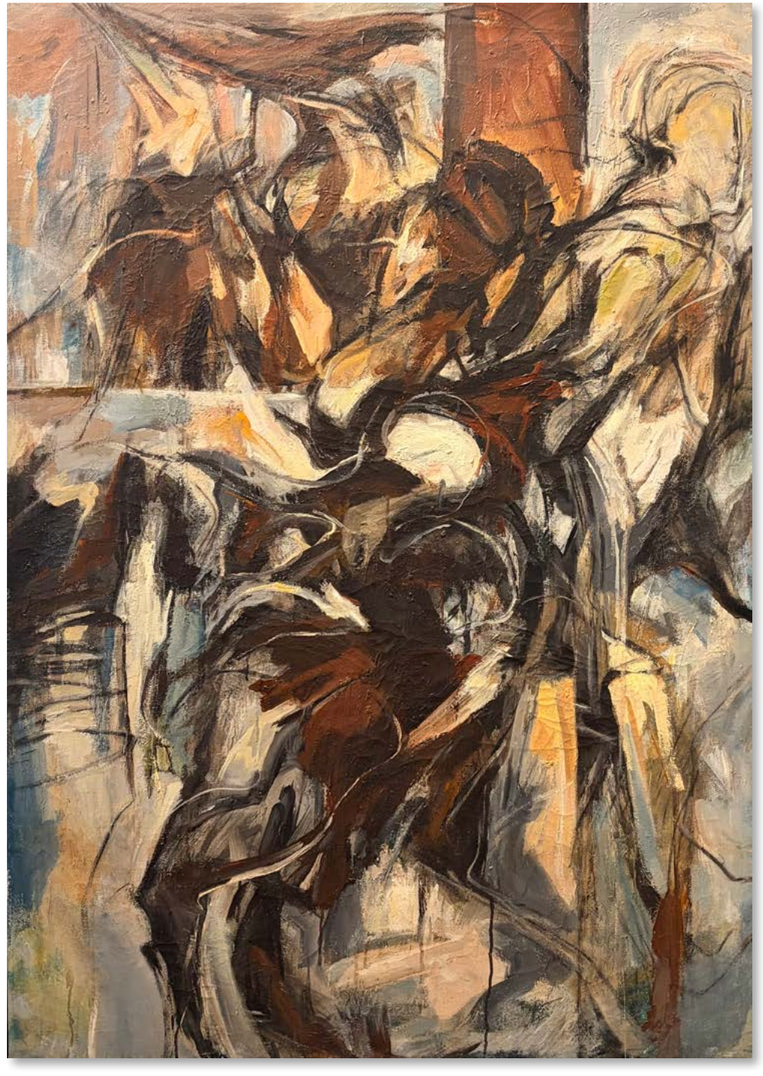
PROVENANCE

Private Collection, Kuala Lumpur

Published and illustrated on page 44 in the Siri Tari - Topeng book by Rusli Hashim Fine Art in 1996

RM 240,000 - 380,000

Datuk Yusof Ghani’s Siri Tari VII (1990) belongs to his celebrated Dance Series, translating human movement into expressive abstract gestures. An earthy range of cream, ochre and deep brown creates tonal depth while allowing rhythm and emotion to dominate. Born in Johor in 1950, Yusof studied fine art at George Mason University and the Catholic University of America. His interest in cultural dance inspired the Tari Series (1984–1992), among his most sought-after works. A former UiTM Associate Professor, he has developed numerous subsequent series exploring human experience and cultural identity. Created during a period when the Tari Series was central to his practice, the painting does not attempt a literal dance scene. Instead, sweeping gestures convey the excitement and spontaneity of movement. Yusof later explored related themes in series such as Topeng, Wayang, Hijau and Wajah, strengthening his place in Malaysian contemporary art.



66

IBRAHIM HUSSEIN, DATUK

B. Kedah, 1936 - 2009

Two Workers, 1961

Oil on canvas 41 x 31 cm
Signed and dated "Ib '61" on lower right

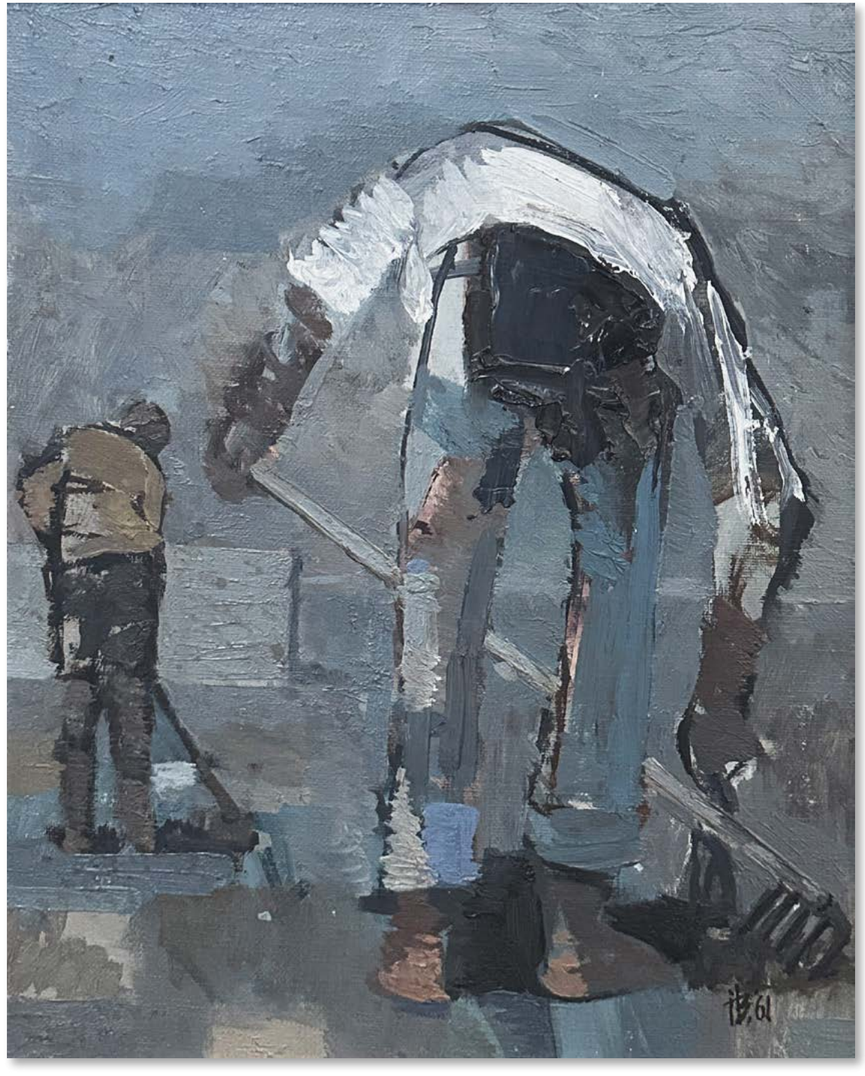
PROVENANCE

Private Collection, Singapore.

Formerly exhibited in the Inaugural Exhibition Galerie Internationale New York in 1963

RM 130,000 - 180,000

Datuk Ibrahim Hussein's Two Workers (1961) depicts two labourers apparently ploughing a field in restrained grey tones. The rural subject reflects the artist's early interest in figuration, preceding his development of the Printage technique. Exhibited at the inaugural Galerie Internationale exhibition in New York in 1963, this early painting offers a significant glimpse into the evolution of his artistic language.



67

MOHD HOESSEIN ENAS, DATO'

B. Indonesia, 1924 - 1995

Morning Mist 5, 1992

Oil on canvas 121 x 90 cm
Signed and dated "Hoessein Enas '92" on lower right

PROVENANCE

Private Collection, Kuala Lumpur.
Illustrated on page 83 of "Dr. Tan Chee Khuan, The Life and Art of Dato' M. Hoessein Enas" book,
The Art Gallery, Penang 1999

RM 150,000 - 250,000

Reputedly one of only five known works from Hoessein Enas' highly sought after Morning Mist series, this evocative composition is believed to have drawn inspiration from Rembrandt van Rijn's celebrated The Bather from 1651. Among the most sensuous and alluring series in Malaysian art, the painting captures the female figure in a moment of quiet intimacy, with her water soaked, slightly hiked up sarong accentuating the graceful contours of her body. Equally captivating are the delicate floral motifs and intricate patterns adorning the fabric, details that lend further refinement to the composition. The work also reflects the influence of Indonesian realist painter Basuki Abdullah (1915–1993), whose celebrated depictions of bathers explored similar themes of feminine beauty and sensuality.

Born in 1924, Mohamed Hoessein Enas arrived in Malaya from Bogor, Java, in 1947. Largely self-taught, he developed a distinctive mastery of European influenced realist portraiture, earning recognition for his portrayals of Malay society, including members of the royal families and several Sultans. In 1956, he spearheaded the formation of Majlis Kesenian Melayu, which later evolved into Angkatan Pelukis Semenanjung, a movement devoted to celebrating Malay ideals of beauty, identity and character. His distinguished career culminated in 1990 with his appointment as Royal Portrait Painter to His Royal Highness the Sultan of Selangor, five years before his passing in 1995.



68

ABDUL LATIFF MOHIDIN

B. Negeri Sembilan, 1941

Red Wetlands, 2002 (Post Rimba Series)

Oil on canvas 92 x 122 cm
Signed on the verso

PROVENANCE

Private Collection, Kuala Lumpur

RM 350,000 - 600,000

Latiff Mohidin's Red Wetlands (2002) transforms a marshland setting into a striking field of orange-red, yellow and iridescent blue. Created during his Voyage period (2001–2008), it also recalls the organic forms of his earlier Rimba Series and his poetry collection Rawa-Rawa. Beneath its vivid palette, the work suggests the ecological importance and fragility of wetlands. A leading Malaysian artist and poet, Latiff studied in Berlin, Paris and New York. His achievements include the SEA Write Award (1984), a National Art Gallery retrospective (2012–2013) and the landmark Pago-Pago exhibition at Paris's Centre Pompidou in 2018. Wetlands support biodiversity and regulate water systems, giving the painting an environmental dimension beyond its dramatic colour. Latiff's artistic achievements span painting, sculpture and literature, and his international training shaped a practice attentive to landscape, travel and poetic imagination. Recognition at Salon Malaysia in 1968 and later literary honours further established his wide-ranging influence.



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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;
"Form"	Form, as the case may be;
"Hammer Price"	the highest bid in Ringgit Malaysia accepted by KLAS, at which a Lot is knocked down by the Auctioneer;
"KLAS"	includes its successors in title and assigns;
"Lot"	an item of property consigned to KLAS by a Seller with a view to sale at the Auction;
"Purchase Price"	the Hammer Price plus the Buyer's Premium and all other applicable taxes and charges;
"Reserve" or "Reserve Price"	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
"Sale"	the sale evidenced by the striking of the Auctioneer's hammer;
"Seller"	the person named as owner or consignor of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), "Seller" includes both the agent and the principal who will both be jointly and severally liable;
"Telephone Bidding Form"	the form prescribed by KLAS from time to time for making Telephone Bids;
"Telephone Bids"	form prescribed by KLAS from time to time for making Telephone Bids; real time bids made by telephone by special arrangement with KLAS, if applicable.
"Bidder"	a person who has duly completed and returned a Bid Registration Form to KLAS and who considers, makes or attempts to make a bid by whatever means at the Auction and includes Buyers;
"Bidding Form"	a form prescribed by KLAS from time to time for registration of a Bidder's intention to bid at the Auction;
"Bid Registration"	a Bidding Form, an Absentee Bidding Form or a Telephone Bidding
"Buyer"	the person who makes the highest bid or offer accepted by KLAS, and/or that person's disclosed principal agreed by KLAS;
"Buyer's Premium"	a payment calculated as the amount equal to 12% of the Hammer Price and payable by a Buyer to KLAS together with all applicable taxes as may be set and revised by the Malaysian government from time to time;
"Catalogue"	the Auction catalogue prepared by KLAS describing and illustrating all Lots for sale by Sellers;
"Contractual Description"	the only Description of the Lot (being that part of the Entry about the Lot in the Catalogue, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds;
"Description"	any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, painter, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, Estimate (including the Hammer Price);
"Estimate" or "Estimated Price Range"	a statement of opinion of the price range within which the hammer is likely to fall;
"Expenses"	costs and expenses including but not limited to legal expenses, charges and expenses for insurance, production of the Catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, transport, delivery reproduction rights' fees, taxes, levies, costs of testing, searches or enquiries relating to any lot, or costs of collection from a defaulting Buyer together with any applicable taxes imposed from time to time;
"Forgery"	an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot;
"Form"	Form, as the case may be;
"Hammer Price"	the highest bid in Ringgit Malaysia accepted by KLAS, at which a Lot is knocked down by the Auctioneer;
"KLAS"	includes its successors in title and assigns;
"Lot"	an item of property consigned to KLAS by a Seller with a view to sale at the Auction;
"Purchase Price"	the Hammer Price plus the Buyer's Premium and all other applicable taxes and charges;
"Reserve" or "Reserve Price"	the minimum price agreed between the Seller and KLAS which is a price within the Estimate, below which the Lot will not be sold;
"Sale"	the sale evidenced by the striking of the Auctioneer's hammer;
"Seller"	the person named as owner or consignor of a Lot in the Consignment Form and who offering a Lot for Sale and includes its agents and personal representatives provided where the person so named identifies another person as his agent, or where the person named on the Consignment Form acts as an agent for a principal (whether such agency is disclosed to KLAS or not), "Seller" includes both the agent and the principal who will both be jointly and severally liable;
"Telephone Bidding Form"	the form prescribed by KLAS from time to time for making Telephone Bids;
"Telephone Bids"	form prescribed by KLAS from time to time for making Telephone Bids; real time bids made by telephone by special arrangement with KLAS, if applicable.



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