



Maybank

RRRAWRRR!! 2022

ARUS

Maybank's Southeast Asian
Emerging Women Artist Exhibition

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ARIUS

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Emerging Women Artist Exhibition

ACKNOWLEDGEMENTS

This catalogue is published in conjunction
with RRRRAWRRR!!! 2022 : ARUS
Maybank's Southeast Asian Emerging Women Exhibition
a virtual exhibition
by Balai Seni Maybank

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Publisher
Maybank Foundation
Malayan Banking Berhad (3813-k)
Mezzanine Floor, Menara Maybank
100 Jalan Tun Perak
50050 Kuala Lumpur
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Printed by
Purinto Press Sdn Bhd
No 36, Jalan PBS 14/8
Taman Perindustrian Bukit Serdang
43300 Seri Kembangan, Selangor

This book is published on
310gsm art card and 157gsm art paper.

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When Balai Seni Maybank was reopened to the public after a decade-long hiatus in 2018, the gallery was re-envisioned not only as a platform to carry out one of our six corporate social programmes that is to promote the artistic creativity of emerging local talents, but also to include selected artists from countries in the region where we do business.

For us to continue our work, we decided that Balai Seni Maybank would operate as a virtual gallery for the time being while we ride out the pandemic. Fast forward to 2022, the gallery in its current online form has hosted more than 10 exhibitions (including two *MyTIGER Values* competition) as well as our show entitled *Being ASEAN*, which was exhibited in Dubai's World Expo. Going virtual not only allowed us to overcome the challenges of bringing shows under Maybank to the public but it has also made it easy for us to have interesting participations from around the region as can be seen from this exhibition.

Entitled *Arus*, which means 'flow' in Malay, this exhibition is presented to you under the *RRRWARRR: Maybank's Emerging Women Artists* series that is held annually in conjunction with the International Women's Day celebration. Now in its fifth edition, this series sees more artist participation from the region. Though we have had international participants since the first *RRRWARRR* in 2018, this time however marks a concerted effort to involve East Malaysian artists namely from Sabah and Sarawak. This was made possible thanks to our guest curator **Suzy Sulaiman** who first contributed as our guest writer in *RRRWARRR 2019* to curating last year's excellent *Nafas* for *RRRWARRR 2021*. She is a visual artist, curator, and producer with more than a decade's experience in the local and international scene.

The focus on Southeast Asia is both timely and exciting. A fast-developing region that is home to almost 9% of the world's population, Southeast Asia being the ancient sites of many great civilisations in the past is now poised for a renaissance. Their respective contemporary art practitioners, though separated by geography and nationality, are shaped, and informed by shared cultural heritages as well as common modern values. We are pleased to be able to highlight and celebrate these artists as part of our International Women's Day event.

My thanks to Suzy and her team, **Sonia Luhong Wan** and **Harold Egn Aswar** as well as to all the participating artists namely **Mira Hector**, **Venice Foo** and **Memeto Jeck** (Sabah), **Wendy Teo** and **Catriona Maddocks** (Sarawak), **Ng Hui Hsien** and **Ila** (Singapore), **Nazurah Usop**, **Susannah Sitai Liew** and **Maziyah Yussof** (Brunei Darussalam), **Mira Rizki Kurnia** (Indonesia) as well as **Pauline Despi** and **Issay Rodriguez** (The Philippines).

Happy International Women's Day!

Khairudin Abdul Rahim
CEO, Maybank Foundation

IMAGINED PLACES, VIRTUAL SPACES

By Suzy Sulaiman

In broad strokes, *Arus* is planned to be the first exhibition of three, to present a survey of women art practices in Southeast Asia. The intention is to expand the invitation over three years to fully include the ASEAN region. The expansion of the geographical grounds of the survey also comes with the expansion of the curatorial team. In *Arus*, the curatorial team of Sonia Luhong, Egn and Suzy Sulaiman spread across Malaysia as they are based in Kuching, Kota Kinabalu and Kuala Lumpur. Humbled by the offer to take the wheel for a second consecutive year, I am confronted with the opportunity to ponder over valuable lessons learned from the first show. Critical discussions, meetings and artists interviews ensued as necessary behind-the-scenes interaction revealed the potential of seemingly unassuming “online show” to become a junction for knowledge production and archive for women contemporary art practitioners in Southeast Asia.

Arus; the Malay word for currents, movements, flow and circulation; captures both layers of inquiry. *Arus* implies both electrical currents and water currents. The former points to the virtual reality (VR) nature of the exhibition; a show that exists inside computer servers across the world, while the latter of water currents that indicate the fluid territories of Southeast Asia.

VR exhibition presents curators with the challenge of representation. While it is a conducive environment for digital-based and time-based artwork such as installations and video art, however it poses a challenge for artworks that are physical and tactile in nature.

National borders and VR exhibitions provide the creative tension of this show. While national borders are fixed, reinforced by nationalistic views and well-defined; VR spaces are boundless and accessible to anyone with an internet connected device. *Arus* traverses over two planes simultaneously; one as an inquiry of its medium; the other as a curatorial inquiry of geographies.

Curatorial Inquiry

What does national borders mean in a virtual world? In many ways, the liquescence of the virtual world mirrors the fluidity of pre-colonial territories of this region inspired by questions posed by artist and Ruangrupa co-founder; Ade Dermawan's at *Arus Balik* exhibition (NTU, Singapore 2019); “We were all once sea people. Our ancestors were masters of the seas, rivers and waterways. We lived on the water. When did we stop? Why did we stop and settle on land; moved inwards onto the terrain?” I pursued his query with how has our perception of geography changed with this shift from water to land.

As we moved from water to land, our boundaries became apparent. Galvanised by colonialism and now reinforced as sovereign states, we form connections (social structure, power relations) with our bodies and the environment. Within this amphibious fluctuation, it is interesting to rethink geography not as earthly physical territory but as a person's relationship with the terrain and everything that inhabits it, such as communities, nature and culture that exist on this land mass. Critical discourses in communities, domestic spaces social reproduction and bodies emerge under studies in Feminist geographies (Antoinette, Dirgantoro: 201?). Antoinette and Dirgantoro pinned the term “intimate geographies” to describe the pursuit of “gendering as an analytical description of the process through which being a woman is integrated in analysis of, for example labour, state and the city”.

Arus 2022 presents 13 artists from Malaysia, Brunei, Singapore, Indonesia and the Philippines. I will discuss the zones of intimacy discerned from the *Arus* collection.

Ecology reimagined

Wendy Teo's *Organs of the Earth* is an experimental project that explores 2D black and white drawings in virtual reality. Wendy starts with a cell; the basic building block of life, where the drawings erupt into an "abstract yet familiar landscape" as visitors can interact with the drawings. VR presents every visitor a unique traveling experience in her drawings.

There are parallels between Ng Hui Hsien and Wendy Teo's works as both artists' usage of micro materials to resemble macro images of landscapes and land formation. Hui Hsien's images are created without a camera and entirely made in a darkroom using found organic matter such as rocks, roots and earth. Described as photograms, they are made by "placing organic materials directly on or close to photographic papers themselves, bearing shadows and shapes of the materials that rested above". It results in landscape-like images that are both cosmological and geological.

Ila presents two single channel video titled *Taman Hutan* and *Turun*. *Taman Hutan* is a film presented in four chapters; underscoring the impact of colonial gardens. Gardens are forms of human intervention; an effort to exert control over nature. Ila's artwork attempts to extract colonial narratives from man-made gardens in Singapore.

In *Turun*, we hear Madam Salmah's voice reminiscing of the times when her late husband would seek permission from the "semangat" or spirit of the sea by means of diving. Her storytelling draws her listeners in as we wonder what is factual and fictional. This video is a collaboration with Tysha Khan and Bani Haykal and is a response to Changi Beach. There is a strong contrast between how one perceives Singapore a hyper-modern city-state; yet through Ila's works, she triggers what has been erased and forgotten.

In Issay Rodriguez's *Cosmic Garden*, she experiments with Ultraviolet induced visible fluorescence (UVIVF) photography on vegetable flowers. UVIVF shows some materials emit visible light when being exposed to ultraviolet light. In this work, Issay offers us another insight into the world of bees and how flowers are perceived. Under UV light, certain parts of the flower become more obvious to the bee, necessitating pollination.

Bodily interactions with environment

Sound is a medium that is integral to the appreciation of one's surroundings and is also becoming of the rising new art genre of the 21st century. A growing number of artists are exploring sound as a form of expression and understanding their environment. Two sound-based artworks are part of this exhibition.

Sound as a form of subtle instructions to people, like in that of traffic light crossings and elevators. Mira wonders to the extent of influence and authority sound has over everyday lives, especially those living in the city. Sound is way to depict the environment, and it is created "from the interaction between humans, objects, the environment, and the situation that is produced to make the audience 'present'". In *Pasar Tjihapit - Groceries Series*, Mira collected sounds from the market, the chopping of meat, the chatter of buyers, et cetera known as "situational sounds" and crafted them into a music composition.

Extending this notion of sound as an artform is Pauline Vicencio Despi's work. A Manila native, Pauline embraced the audio textures around her and influenced her art-making; "from her grandfather's machines to the gushing Dampalit river situated close to her home".

Her installation titled *A Steady, Wavering Tone* combines sound, touch, and movement as she connects the different objects in her installation with mics and sensors; turning the normal everyday objects into musical instruments. She collaborates with Mark Rambo who is an analog synth-maker. As a visitor moves closer to the art piece, the sound becomes louder and when they move away; the sound dies down; hinting an invisible relationship between artwork and visitors. The immersive experience of stepping on pebbles, touching the cloth, ringing the bells creates what art writer Iñigo de Paula calls a "visceral currency to the space".

Body and mythology

Our world is shaped by the recollections of the past that we wish to carry with ourselves. Venice Foo's experimental approach creates a palpable tension between craft and painting. In her art work *Emersed*, Venice uses gold threads to outline the lotus leaves, emphasising the water edge. It depicts a human-like creature rising from the waters, amongst the lotus flowers. Venice relates an empowering analogy "when its roots are in the dirtiest waters, the Lotus produces the most beautiful flower".

This journey of mythology is continued in Memeto Jeck's work *Bambarayon: Semangat Padi* or the rice spirit, produced as a woodcut print on paper. Sacrificing for the greater community speaks volumes about the value system in Kadazan Dusun's community and the customary Pesta Kaamatan as a reminder of the community's appreciation and honour of the sacrifice made by its creator for the survival of their people. Her artwork is gritty textured in strong black and white.

Catriona draws parallels between her Western roots and her new home in Kuching in her artwork titled *Pua Lambton Ngelampat*. The fluidity of the image between the two counterpoints of East and West is apparent in Catriona's choice of medium; the tracing paper. The translucent quality of tracing paper is symbolic to the meeting of these versions of serpents; Northern England "The Lambton Worm", and "Nabau", an Iban shape-shifting water serpent on a dream-like reality.

While Catriona and Memeto Jeck's representation of the indigenous are in forms of mythology, Susannah Anak Rogo Sitai Liew and Mira Hector apply this in their everyday lives. Mira Hector's *Di Bawah Kulung* is based on her father's stories of his youth partying under their "kulung", a traditional house. Mira imagines women in batik against a backdrop of indigenous motifs is unmistakably pop-art in nature. Susannah pursues contemporary indigenous representations in her *Iban Girl* and *Lun Bawang*. Informed by art nouveau composition, the damsels are flanked with flowers and traditional patterns.

The usage of patterns is also apparent in Maziyah Yusof's artwork. She is a proud Muslim and mother, and begins her practice informed by these two lenses. Her choice of patterns, colours and composition may look playful and whimsical at first glance. However, upon closer inspection, Maziyah inserts symbolism in her pieces like baby growing in a womb, radiating lotus flowers, and water creatures.

Growth - a life sustaining strength - is also present in Nazurah's artwork. *It Starts from Within Ourselves* and *Pride* each have a central focus point that radiates outwards. Perhaps this is telling of the process of doodles, where the drawing begins and ends organically. Her intricate linework juxtaposed with bright multicoloured dots in *It Starts from Within Ourselves* is a form of controlled chaos.

The *Arus* exhibition is a confluence of women artists from different countries in ASEAN. As the first installment of three, there are curatorial plans for it to include all countries under ASEAN. This strong geographical rationality is contrasted with the fluidity of the medium it is presented in; a virtual reality exhibition that one visits online. In relating to physical geographies of countries and national borders; *Arus* also explores the "intimate geographies" that are locations and positions created by relationships with communities and one's self.

To end this, I would like to raise two observations gained through this curatorial process. Co-curator Sonia Luhong Wan has observed a strong current of Bornean creatives who are actively taking claim over their heritage and narrative with agency. Also, co-curator Harold Egn Eswar stated the matriarch system is a traditional system in Sabah; and perhaps in other indigenous or traditional communities in Southeast Asia; where women are recognised in the communities as community leaders, mothers, spiritual leaders and physicians

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THIS RIVER, THIS SEA

By Sonia Luhong Wan

We are finally here.

Our rivers have converged into the same sea and we are finally here. You will find, in this sea, some names you might know and some names you will come to know.

In this sea you will also find our sisters from Borneo. Some descend from those whose origin stories are one with the heavy Bornean mist, some descend from those who braved the great unknown in search of new origins, and some have just recently braved this great unknown themselves; merging origins to create new stories.

All call Borneo mother, sister, and friend.

These are real, contemporary stories from lived experiences forged by the cultures, politics, and terrains of the island—and beyond. In Southeast Asia, there are probably few other places as exoticised and poorly understood as Borneo. Portrayed widely (and wildly) in media, literature, and visual art but still overlooked even by fellow countrymen and artists—Borneo is home to three young nations—the time is ripe for us to pay attention to the island’s vibrant talents carving their unique trajectories on the regional and international stage. In the past decade, there has been an increasingly active movement among Bornean creatives to rediscover their heritage and reclaim agency over their narrative, subverting the gaze that has long reduced Borneans into faraway, colourful tribespeople dancing against the backdrop of lush, impenetrable forests. The flight from Kuala Lumpur to Kuching is only one hour forty-five minutes, the forests have long been raped, and Borneans are sharing memes on Facebook as much as anyone else.

As a Bornean myself, the opportunity to co-curate *Arus* (thank you, Suzy!) is a high honour—and a tough one, too. One, for many women artists in the region, parenthood and/or work have made sustaining life as an artist very much a challenge. Practical support to research and produce art here is lacking; becoming a mother spells almost a death knell to one’s artist life. As such, one’s existing body of work either needs reorganising, is limited, or stalled. Looking at the far-too-common sight of young children in the primary care of their mothers, it is easy to see why—regardless, it is fair to say that for the Bornean art scene to progress, the role of women (and men) must be elevated beyond patriarchal expectations. Institutions need to ensure that support and space are given to women and other underrepresented groups to create in a conducive, fair environment.

Two, it is challenging to work around limited slots when you have many names to recommend. The names I have ultimately chosen here are names I feel deserve a more dedicated introduction to the global audience. These individuals have put a lot of thought into their work, and I hope that you enjoy their works and perspectives as much as I have enjoyed them.

Catriona Maddocks and Wendy Teo are part of the quintet that bears the Malaysian flag in *Arus*. Drawing heavily from her time in the UK and Sarawak, Catriona uses the spiritual Iban woven cloth, the *pua kumbu*, as a backdrop for exploring commonalities between the two regions she calls home. On the other hand, nature is Wendy’s muse as she centres it in her juxtaposition between the natural world and digitised reality, her two-dimensional drawings and the three-dimensional space.

Contributing to much-needed Bruneian representation are Maziyah Yussof, Nazurah Usop @ doodlesandcolors, and Susannah Anak Rogo Sitai Liew @ Suzi. Maziyah explores life—both in the water of the womb and on the water of the river—reflecting on its vibrancy as well as the spiritual and cultural significance that lines its veins. Nazurah’s signature organic patterns weaving through the canvas are a meditation on diversity, inclusivity, healing, and harmony in spite of the existing status quo. Looking within at her mixed lineage for inspiration, Susannah leverages on personal research and daily experiences to draw out the beauty and strength of her communities for all to admire.

It was an interesting experience to see what the artists offered when no specific theme was given—“It is a women’s show by Maybank” was essentially the gist of my briefing—and perhaps it is best that way. Unhindered by conceptual fences, free to choose, these are artworks the artists want us to see, the stories they want us to hear. While these artworks are for a women’s show, I believe these are ultimately very human perspectives all the same, with something for each of us to resonate with in *Arus*.

God-willing, if the potential of *Arus* receives enough appreciation across the board, we will be able to see more names in a series of succeeding exhibitions. Borneo’s story is only one of many rivers making up the great sea of Southeast Asia’s story. This story is growing, and there is always space for new authors.

THE CLUELESS HUSBAND, FATHER... MALE CURATOR

By Harold Egn Eswar

The Sabah art scene is at its infancy, so many things to be discovered, and probably some re-discovering of the arts and cultures needs to be done. The natives of Sabah cultures have been dominated by female figures, like the Bobohizan or priestesses of the Kadazan and the Dusun tribes. A lot of communities in the rural are led by women leaders. It has been in the Sabahan “system” that these matriarchal figures play an important role in the community, mothers, spiritual leaders, physicians, and so much more.

In the near past of Sabah’s history, a male dominated society can be seen in the leadership system of the state, whether in companies, the administrative ministries or political parties. Male dominance has been a norm after the formation of the country. Today, we see a bit of change, here and there. Gender equality movements are making their way into city communities, women in the rural areas such as Tambunan, Tulid and Pensiangan are also reached out to, they are being taught of their rights, what they can and cannot do in their social environment. In recent times, we can see an obvious change in the numbers of domestic violence cases, family planning awareness, number of female in the workforce, women getting tertiary education and so much more, things are getting better, but we are not there yet.

Not to forget the arts. Female artists are making their way powerfully into the scene, just as strong as any female force in the country. Even when female artists were not many back in the day, we can still see a strong presence of individual artists making their mark in the Sabahan art history. Artists such as the late Tina Rimmer, Christianne Goonting and Yee I-Lann, to name a few, are great contributors of the scene. I believe that through the arts, a lot of frustrations, dissatisfactions towards society could be represented by the works of these female art practitioners.

When I was approached by the curator to co-curate this show, I was with mixed feelings. On one hand I was happy that a male curator was selected to co-curate an all-female art exhibition, but on the other hand I had so many questions to ask, not just to the curators and the organisers but also to myself as a male art worker trying to make a relevant mark in the art scene. Am I qualified enough to be shouldering such huge responsibility? Honestly, it’s safe to say my understanding towards the opposite sex is very limited. I mean, I don’t even fully understand my wife, my female colleagues and so on. The “average” female persons are complicated enough for me, what more female artists. Till today, I have had the opportunity to meet and

work with a great number of female artists and it has been a unique challenge and privilege to work with them, having these experiences, I consider myself extremely fortunate.

For *Arus*, I have selected three artists: Memeto Jeck, Mira Hector and Venice Foo. All three have something different to offer. Memeto Jeck has been exhibiting around the world along with her fellow collective members from Pangrok Sulap. Being a printmaking artist, Memeto’s ability to tell her stories in her artworks are beyond impressive. Pangrok Sulap has a majority of male printmakers, but Memeto has no problem being a figure of authority in the established art collective. Literally all the members listen to Memeto.

Mira Hector is one of the few female tattooists in the Sabah tattooist community, although Mira is an emerging artist, still trying to establish her own personal artistic style, it’s safe to say she is still looking for herself, I see that she has a good sense of direction where she is able to see her style develop. She brings with her not only her experiences but also the stories of her senior family members, Mira rooted to her heritages, beliefs and values.

Venice Foo, a nature-inspired artist who dabbles with various types of media such as origami, needle works and installations. I see Venice as a free-spirited, highly potential art practitioner who can bring a new discussion on mixed media art in Sabah. Looking at her works, I see an intergenerational approach, meaning a combination of styles from yesteryears and also from “device driven” approached e.g., digital prints on art cards embroidered with glass beads made by the indigenous people of Sabah.

I hope my selection of artists will bring a good discussion in this show. Me being a male co-curator in an all-female show, I have to admit, I am a bit proud of myself, but at the same time, I really hope to show an example to the audience, not of my knowledge, but what I do not know about the female artists’ community, and the female community as a whole, and there are so many times that I find myself being ridiculously clueless, but despite all my shortcomings, I am willing to learn, and I humbly reach out to all of you ladies, to make this discourse an experience we can all learn from each other.

CURATOR



Suzy is a graduate from the Art and Design School, University Teknologi MARA Malaysia. She is an installation artist, designer, and curator. She was part of the curatorial team for the Young Contemporaries (Bakat Muda Sezaman) organised by the National Art Gallery, Kuala Lumpur in 2019; and a curator for exhibitions such as *Merata Suara: Voices of the Margins* produced by Projek Dialog and the Australian High Commission in 2018 and *Media Art Kitchen: Reality Distortion Field* (2012-2013), a survey exhibition of media art organised by Japan Foundation. She was a research fellow for Asia Center in 2015 for her research on fabrication labs in southeast Asia and Japan.

Suzy was selected to participate in an artist-in-residency organised by Bellas Artes Project (2018) in Manila, The Philippines. Her sound installation *Jungle of Nusa* (2020) received the General Prize award at the Youfab Global Creative 2019. Suzy's artwork was exhibited at Media Ambition Tokyo (MAT) in February 2020 in Tokyo, Japan.

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COLLABORATORS



Sonia Luhong Wan is a self-taught contemporary visual artist from Kuching, Sarawak. A graphic designer by training currently working in the space of renewable energy, her diverse artistic and professional portfolio reflects the constant exploration of intersectionality in both her own life and her art. Besides creating art, Sonia has also been actively involved in her local art community since 2014. Through her involvement with various creative initiatives, she has curated and facilitated various art programmes and exhibitions especially among emerging and outsider creatives from Malaysia and beyond. Ultimately, at the core of her practice, Sonia seeks to facilitate conversations that contribute towards making art accessible, exciting, and sustainable for all.



Based in Kota Kinabalu, Sabah, Harold Reagan Eswar is an interdependent artist and curator who has been involved with the local arts community and abroad since 2010. He holds a Diploma in Architectural Design from University Teknologi Malaysia and works as an engineer assistant at the Kota Kinabalu City Hall in Sabah. Among his curatorial experience include curating for exhibitions such as Pangrok Sulap's solo exhibition titled *Lopung is Dead* at A+ Works of Art, Kuala Lumpur in 2018; *With Gratitude* group exhibition at Sabah Art Gallery in 2018; *Being MAPHILINDO*, Sabah Art Gallery's first international contemporary art exhibition co-organised by Japan Foundation in 2015; *Circus:KL* at Artemis Gallery, Publika, Kuala Lumpur in 2013; to name but a few. As an artist, and a member of the Cracko Art Group, he creates whimsical, surrealist-graffiti style paintings that illustrate social and political concerns. He held his first solo exhibition titled *RIP: Revolution in Progress* at LoyarBurok Community Centre, Kuala Lumpur in 2012. He has participated in numerous group exhibitions in Malaysian and abroad since 2010.

ARTISTS AND ARTWORKS

Catriona Maddocks
Ila
Issay Rodriguez
Maziyah Yussof
Memeto Jeck
Mira Hector
Mira Rizki Kurnia
Nazurah Usop
Ng Hui Hsien
Pauline Despi
Susannah Sitai Liew
Venice Foo
Wendy Teo

CATRIONA MADDOCKS



b. 1985, United Kingdom
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Catriona Maddocks is a curator, artist and researcher from the United Kingdom and based in Sarawak, East Malaysia. Her cross-disciplinary work focuses on collaborative platform building, and developing spaces in which to explore identity, community narratives and cultural histories within a contemporary context.

Catriona received her BA(Hons) in Fine Art in 2006 from the UK, and MA in Arts Management in 2017 from Malaysia, and was a recipient of the 2020 Krishen Jit Fund. She is the co-founder of Catama, an award-winning social enterprise reimagining traditional craft practices in Sarawak, and Borneo Bengkel, a platform for creative and cultural practitioners.

Catriona's art work is greatly informed by her curatorial practice of weaving stories together and finding points of reference and crossovers between cultures. While her curatorial practice has been her primary focus in recent years, she has exhibited her work sporadically throughout the last decade. Her on-going illustrated series 'Pua' explores Gaelic and Bornean myths and legends, and ideas of national identity and sense of self.



Pua Lambton Ngelampat
Paint, pen & ink on tracing paper
84.1 x 59.4 cm
2022

b. 1985, Singapore
shahila.baharom@gmail.com



The intimate works of visual and performance artist Ila, incorporate objects, moving images and live performance. Through weaving imagined narratives into existing realities, she seeks to create alternative nodes of experience and entry points into the peripheries of the unspoken, the tacit and the silenced. Using her body as a space of tension, negotiation and confrontation, her works generate discussion about gender, history and identity in relation to pressing contemporary issues. Her work has been shown at Deck (2021); National Gallery Singapore (2020), The Substation; NTU Centre for Contemporary Art; National Design Centre (2019); Coda Culture; and ArtScience Museum (2018).

Turun
Single channel video,color & sound
19:30 mins
2020





Taman Hutan
Single channel video, color & sound
60.14 mins
2021

In collaboration with Bani Haykal

ISSAY RODRIGUEZ

b. 1991, Manila, The Philippines
rodriguezissay@gmail.com



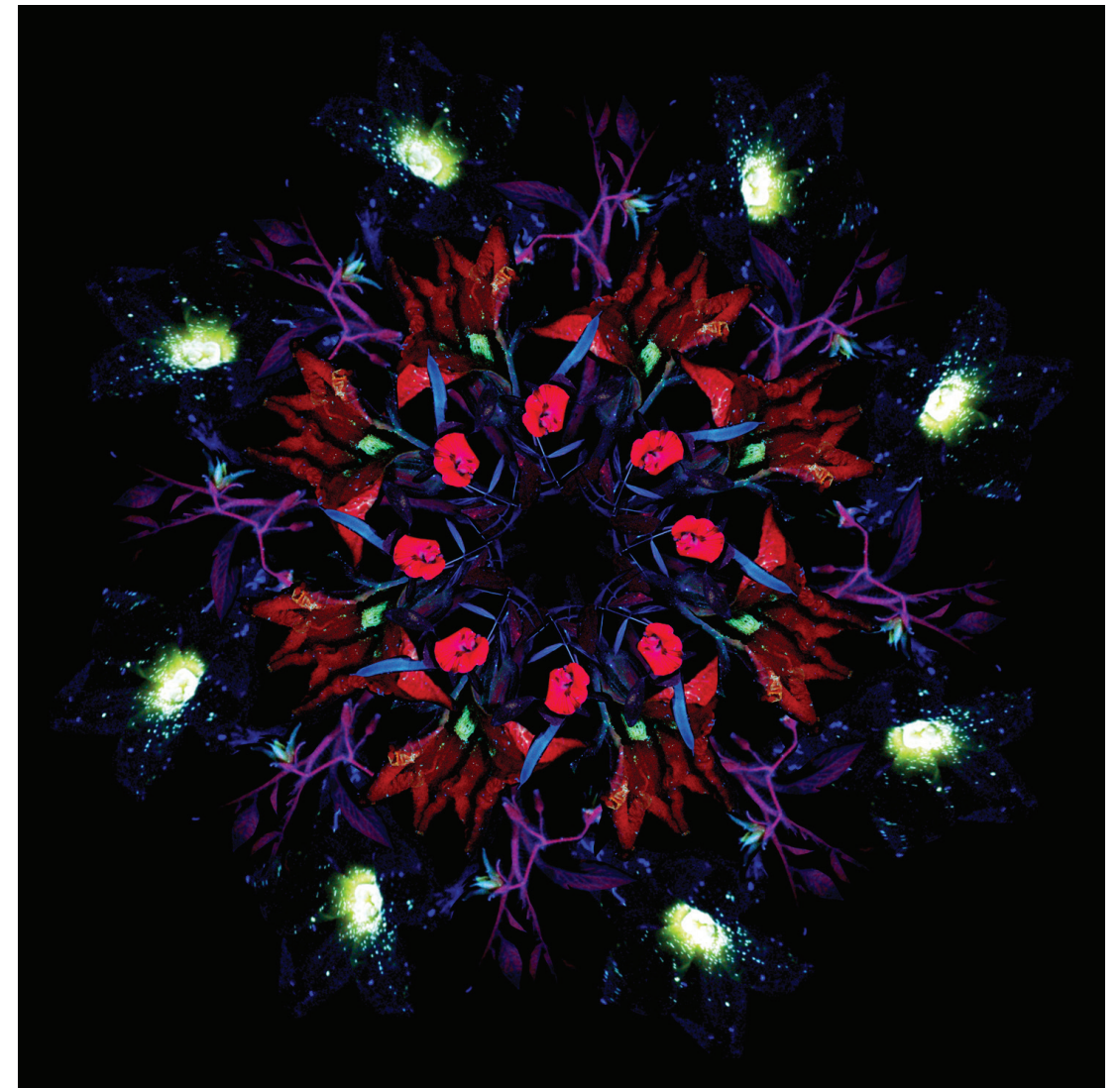
Issay Rodriguez obtained a Bachelor of Fine Arts degree from the University of the Philippines. She was a Jose Moreno Foundation scholar and received a bursary to attend the École Nationale Supérieure des Beaux-Arts, Paris before graduating with the Outstanding Thesis Award in 2013.

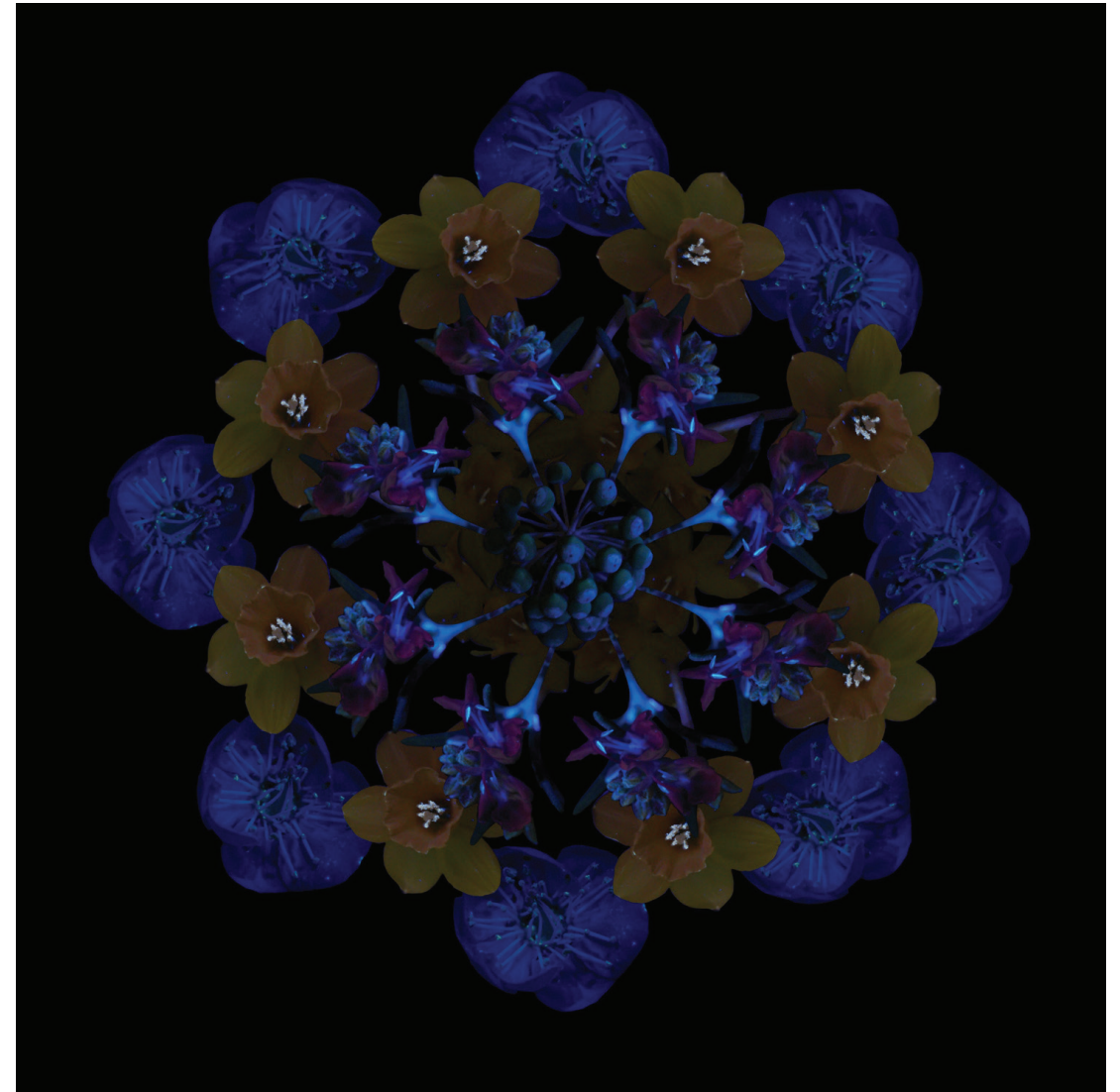
Rodriguez's current art practice revolves around projects that deal with themes on humanism and ecology. Through research and community engagements enabled by artist residencies and interdisciplinary collaborations, she is able to work on projects that allow oneself to think about how thoughts, emotions, and values can be explained or expressed through art and technology.

Recent projects and residencies include *Brighter Than Many Ever See*, Silverlens, Makati (2021) *Doon AR/VR Project*, art n/23 AFP incubator space, (2020); *B+*, Bamboo Curtain Studio, Taipei (2019); *Vanishing In The Process: Exploration of Dream States and Symbolism*, between LIR Space, Yogyakarta, and 98B Manila; Bellas Artes Projects in Bataan (both 2017 to 2018); and a collaborative project for Viva Arte Viva 57th Venice Biennale (2017).

Her works were shortlisted for *Fernando Zobel Visual Arts Prize* (2018); awarded *Patnubay ng Sining at Kalinangan* for Visual Arts (2017); First Grantee: *Portfolio Art Prize / 10 Artists Supporting Artists* (2020); and is the 6th Filipino Artist Resident: Gasworks, London Artist Residency (2022).

Cosmic Garden #1
Collage of vegetable flowers photographed in UVIVF
122 x 122 cm
2022





Cosmic Garden #2
Collage of vegetable flowers photographed in UVIVF
122 x 122 cm
2022

MAZIYAH YUSSOF

b. 1988, Brunei
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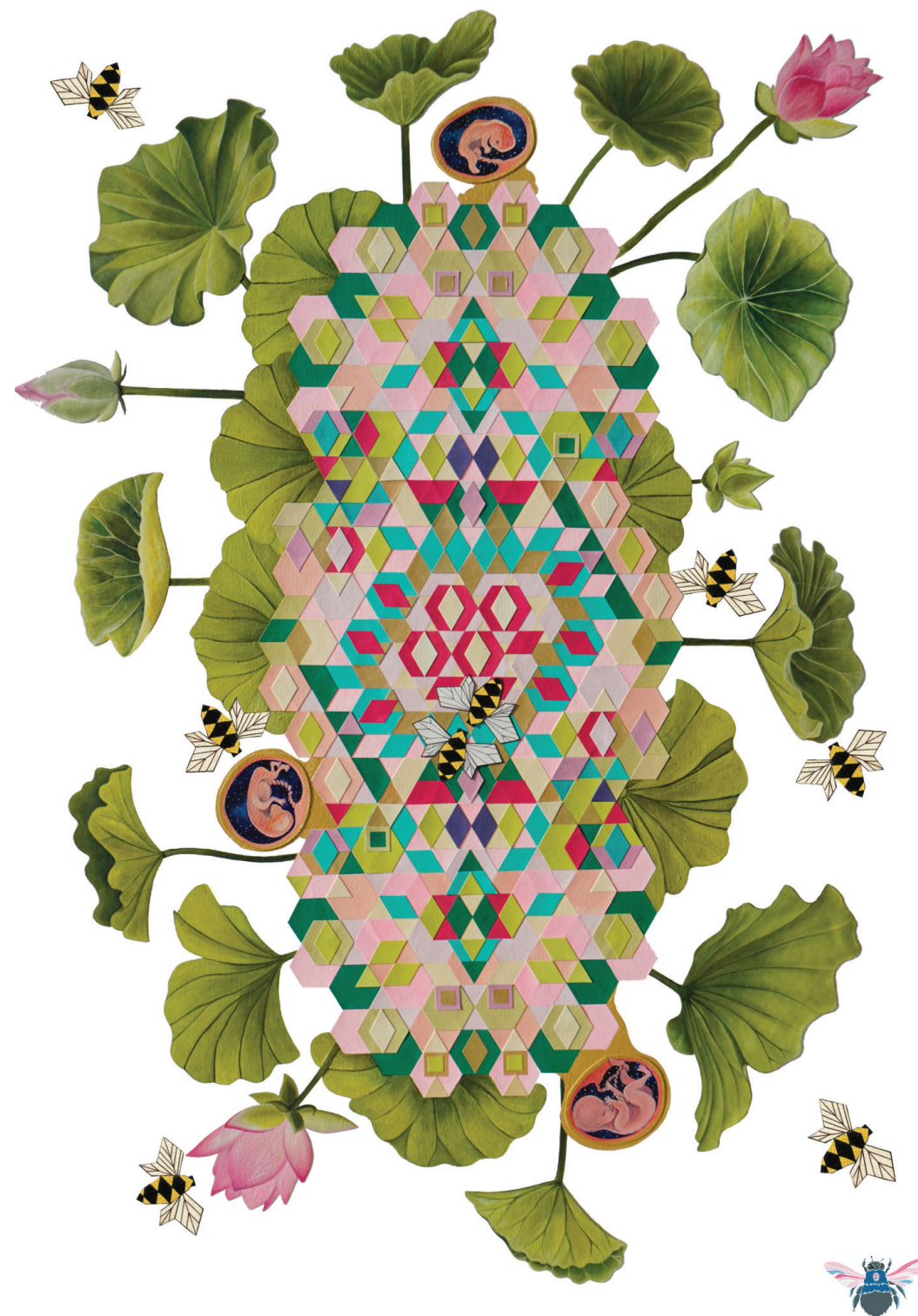


Maziyah Yussof is a multidisciplinary artist who specialises in painting, pattern-making and digital illustration. Her strong connection to her Islamic faith and experiences of motherhood inspire a lot of the works that she creates. The subject of her work heavily draws inspiration from Brunei's landscape and is often playful and dreamlike in tone. Her work primarily revolves around the theme of creation, nature and fertility.

Maziyah has a Bachelors in Fine Art from the University of Southampton and a Masters in Education from the University of Bath. She is a teacher by profession, an active and accomplished member in the Brunei creative industry and has exhibited her works in Brunei, South Korea, the Philippines and the UK. She held her first solo exhibition in 2019 where she exhibited over 40 original artworks.

Padian
Digital illustration
48 x 33 cm
2020





Creator II
Mixed media on canvas
100 x 70 cm
2018



MEMETO JECK

b. 1988, Sabah, Malaysia
tasyareenajekaria@gmail.com



Tasyareena aka Memeto Jeck is a member of artist-collective Pangrok Sulap that was established in Ranau, Sabah Malaysia in 2010.

She has been actively working together with the collective consisting of indigenous Dusun and Murut artists, musicians and social activists who are dedicated to empowering rural communities through art. Memeto uses art as a medium to express her ideas on gender equality and women empowerment.

She has been participating in exhibitions locally and internationally. Her recent exhibitions include *Reka:Cetakan* at Hin Bus Depot, Penang (2021); *Carving Reality: Contemporary Woodcut Exchange Exhibition from East Asia* at The Backroom Kuala Lumpur (2020) and *Art to Heart* at Gallery Seni Dermaga DiRaja in Brunei Darussalam (2019).

She has been actively facilitating art workshops such as Printmaking Workshop with Art Mediators at Dhaka Art Summit, Bangladesh (2020); *Bengkel Cungkil dan Cetak* at Fakulti Seni dan Warisan, Universiti Malaysia Sabah (2019); *Romantika Demokrasi* at Publika, Kuala Lumpur (2019); Mobile Triennale: Aichi Triennale in Shitara-Cho Nagoya Japan (2019); Kawan Saa Woodcut Workshop in Shin-Okubo Earthdoo, Tokyo, Japan (2019).



Bambarayon
Woodcut print on paper
38 x 53 cm
2022

MIRA HECTOR

b. 1993, Sabah, Malaysia
tondu.bunga@gmail.com



Mira Hector is currently based in Kota Kinabalu, Sabah. Mira's art is heavily stemmed by her native Borneon roots showcasing her region and heritage. The beauty of merging influences from different cultures has honed her art in an inspirational aspect. Mira paints women as a symbol of boldness and illustrate them with her own personal approach. She aspires to stir a cultural revival through her inspired Bornean patterns and batik designs artwork.



Di Bawah Kulung
Acrylic, watercolor & ink on paper
21 x 29.7 cm
2020

MIRA RIZKI KURNIA

b. 1994, Bandung, Indonesia
mirarizkikurnia@gmail.com



Mira Rizki Kurnia is a New Media artist who uses sound and its interactivity in her artistic practice. Relying on her sensibility of sound form, Mira explores the possibilities of sound-making through the interaction with environment. She displays the sound-making process and involves the audience in her sound installation by recording the sound's existence. Her idea is to try to make people aware of their presence among the other entities in this world. Her works tend to be domestic because her aim is to amplify the ubiquitous event of sound by showing its process. Daily objects and activities are often used as her material and being manifested in her artistic practice.



Pasar Tjihapit- Groceries Series
Digital photography & sound composition
8.48 mins
2020

In collaboration with GURU



NAZURAH USOP

b. 1988, Brunei
doodlesandcolors@gmail.com

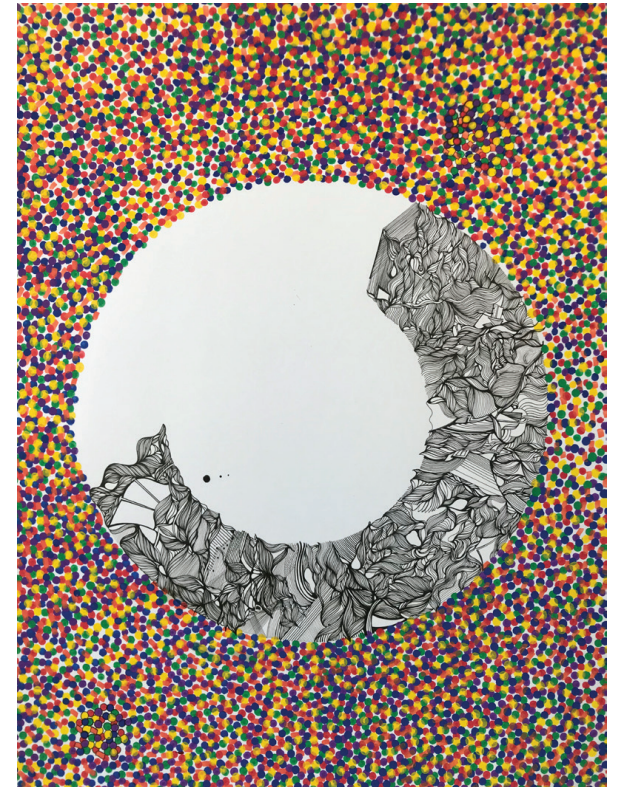


Under the pseudonym doodlesandcolors, Nazurah Usop is a Brunei-based visual artist whose style of hard-edged abstracts and organic cultural patterns is best described as an experimental journey into the human mind through the myriads of shapes and colours. While her work has been featured locally extensively, she has represented Bruneian artists in Malaysian and Vietnamese galleries as well.

She takes inspiration from music, buildings, and as an 'artist', from social issues. Her signature organic patterns do not just simply resonate as 'flora and fauna', but they also symbolise growth.

It Starts from Within Ourselves
Ink & acrylic on paper
84 x 59 cm
2021

Pride
Ink & acrylic on paper
84 x 59 cm
2020



NG HUI HSIEN

b. 1982, Singapore
nhuihsien@gmail.com

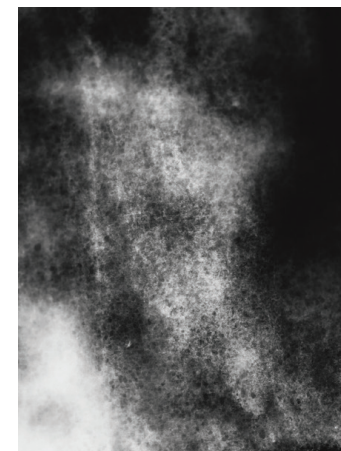


Ng Hui Hsien is an artist, educator, and researcher. Her art practice uses photography as a medium to explore themes such as (im)materiality and interconnectivity. She strives for her images, installations, and artist books to be gateways through which audiences can connect with themselves and the non-human world; they are sites where the unconscious can find expression, indirectly or otherwise.

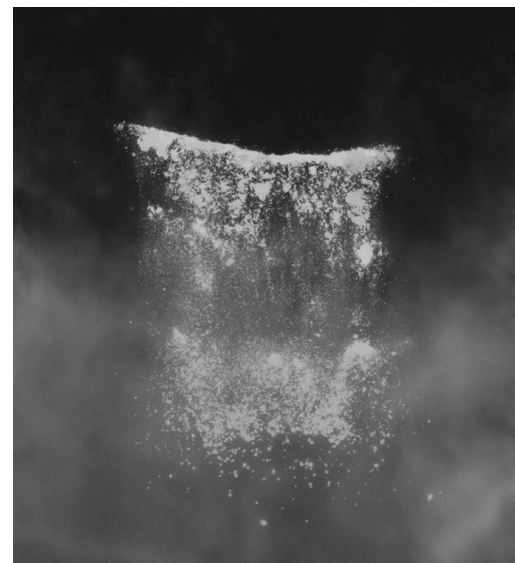
Hui Hsien graduated from the University of West of England with a MA in Photography (Distinction). Her works have been internationally exhibited in institutions and photography festivals including solo shows at the Reykjavík Museum of Photography (Iceland), Comma Space (Singapore), and Objectifs Centre of Photography and Film (Singapore).



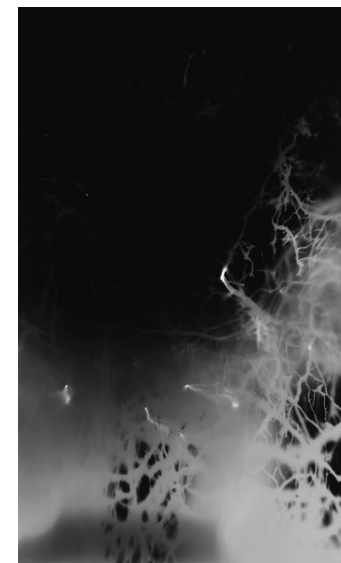
Myth #1
Silver gelatin prints on matte
fibre-based paper
19.5 x 26.9 cm
2020



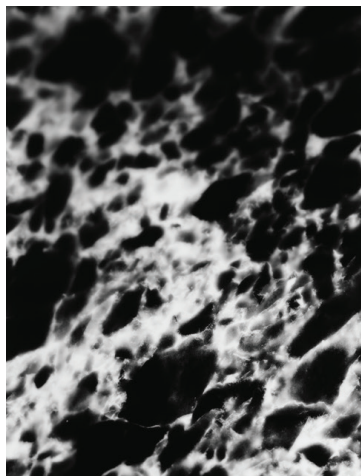
Myth #2
Silver gelatin prints on matte
fibre-based paper
27 x 20.4 cm
2020



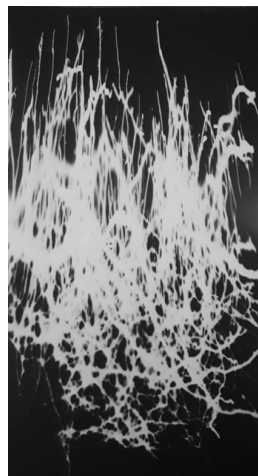
Myth #3
Silver gelatin prints on matte
fibre-based paper
29.2 x 26.5 cm
2020



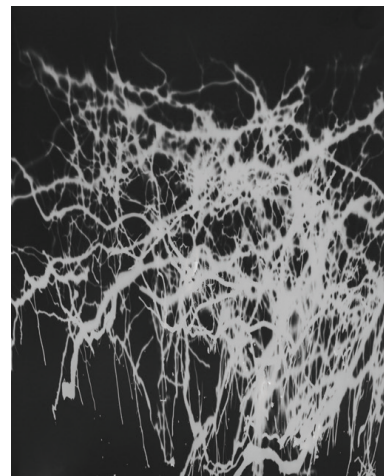
Myth #4
Silver gelatin prints on matte
fibre-based paper
27 x 16.5 cm
2020



Myth #5
Silver gelatin prints on matte
fibre-based paper
26.5 x 35 cm
2020



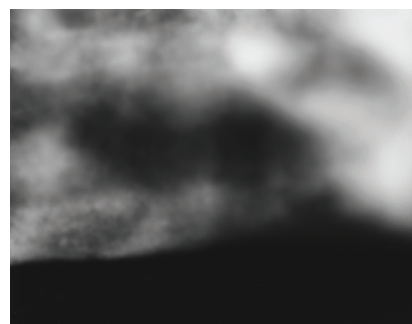
Myth #6
Silver gelatin prints on matte
fibre-based paper
34 x 18.8 cm
2020



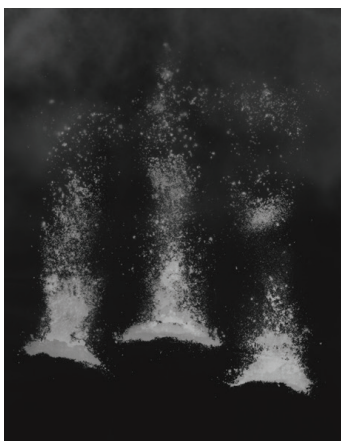
Myth #7
Silver gelatin prints on resin-coated paper
25 x 20.3 cm
2020



Myth #8
Silver gelatin prints on matte fibre-based paper
26.5 x 35 cm
2020



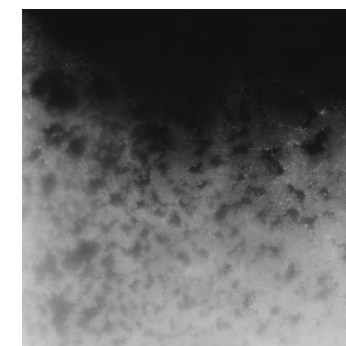
Myth #9
Silver gelatin prints on matte
fibre-based paper
27.5 x 34.5 cm
2020



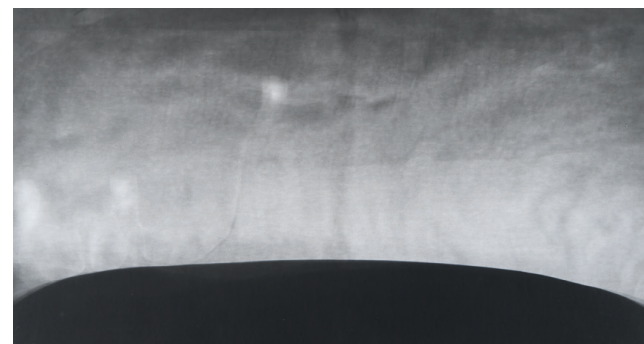
Myth #10
Silver gelatin prints on
matte fibre-based paper
34.8 x 26.7 cm
2020



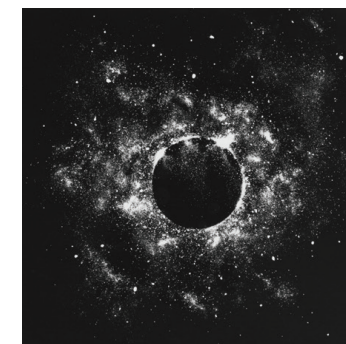
Myth #11
Silver gelatin prints on matte
fibre-based paper
39.5 x 29 cm
2020



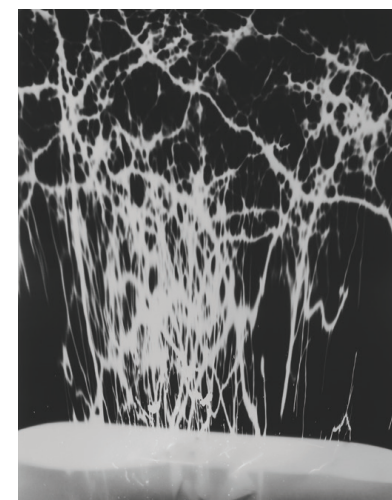
Myth #12
Silver gelatin prints on matte
fibre-based paper
21 x 21 cm
2020



Myth #13
Silver gelatin prints on matte
fibre-based paper
12.5 x 23.7 cm
2020



Myth #14
Silver gelatin prints on matte
fibre-based paper
26.5 x 35 cm
2020



Myth #15
Silver gelatin prints on
matte fibre-based paper
34.9 x 26.6 cm
2020



Myth #16
Silver gelatin prints on matte
fibre-based paper
27.5 x 28 cm
2020

PAULINE VICENCIO DESPI

b. 1982, Manila, The Philippines
paulinevdespi@gmail.com



Growing up in the gritty suburbs of Manila, Pauline Vicencio-Despi learned to embrace the noise and textures of the environment as both her home and her playground. The sound of the machines in her grandfather's workshop and the flow/ movement of the Dampalit river behind their house influenced the style and theme of her art.

Pauline's mixed media works involve synthesising percussive and industrial sounds with moving or static imagery, expanding the dimension in which the image can be experienced or viewed - to create her brand of unique narrative fiction. She has collaborated with fellow visual artists, musicians, dancers and sound artists in various improvised live performances and exhibits.

A video and sound artist for a studio called 'The Acid House', Pauline is also one-half of 'Sublingua, Submachines', a sound/ video experimental laboratory she shares with her husband. Their exhibits include *New Weave* Singapore/Australia (2021); *Glass Feathers*, *Amniotic*, *Music For The Impaired* (2013 Art Fair Philippines); and *Babel*, which was also screened in Kuala Lumpur, London, Montreal and New York.

She has recently concluded her fourth solo show called ***Wave Form and Eclipses*** and doing an A/V series *New Simulation* for Sublingua, Submachines; and pen and ink series called *Siamese, Snakes*.



A Steady, Wavering Tone
Installations
Variable dimensions
2019

SUSANNAH SITAI LIEW



b. 1990, Brunei
susannah.sitai43@gmail.com

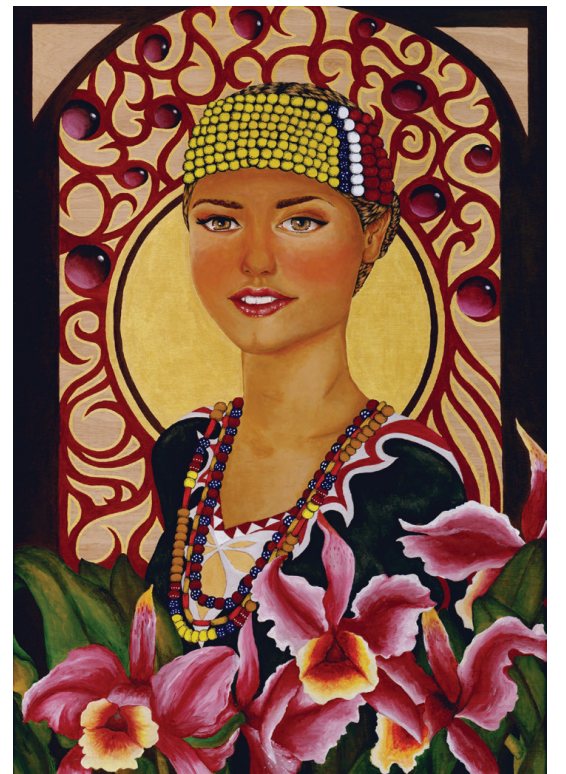
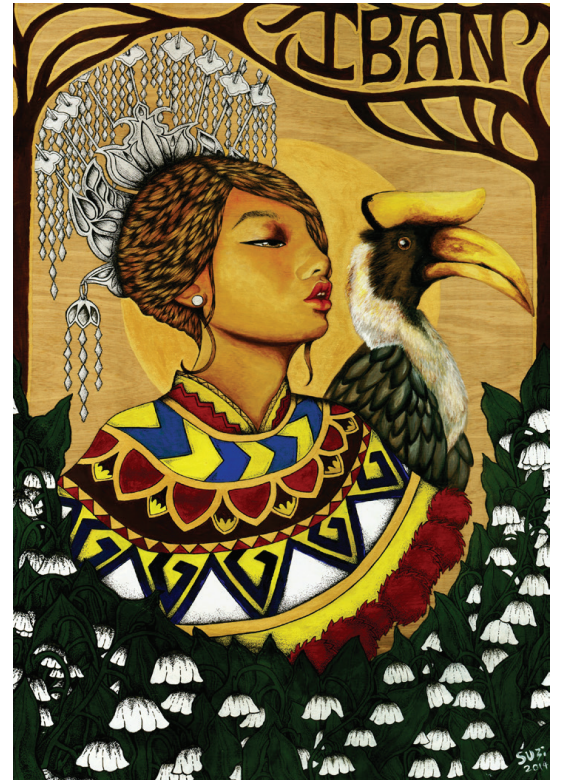
Susannah Anak Rogo Sitai Liew is born and raised in Brunei Darussalam. She goes by her artist name Suzi Sitai. She comes from a diverse lineage of Lun Bawang, Iban, and Hakka.

She completed her Bachelor of Arts in Creative Arts and Technology at Universiti Brunei Darussalam in 2015. She proceeded to work as an art lecturer at a local college. She has recently completed her Master of Arts in Cultural Policy and Arts Management in University College Dublin in 2020. Her artworks have been exhibited on numerous occasions nationally and internationally and have been featured in numerous national publications.

Her works are deeply influenced in the styles of Symbolism, Surrealism and Art Nouveau. She tends to experiment and use a variety of mix media; ink, watercolour and acrylic. Most of her works are based upon her personal dedication, fascination and interest in the cultural identities of Borneo - showcasing the diversity of the island's indigenous culture and its rich biodiversity.

The Iban Girl
Ink & acrylic on wood
90 x 60 cm
2014

The Lun Bawang Girl
Ink & acrylic on wood
90 x 60 cm
2018



VENICE FOO

b. 1996, Sabah, Malaysia
chauxhien@gmail.com



Venice Foo is a full-time artist based in North Borneo. She has always been inspired by nature, which is her biggest source of inspiration. From paintings to needle works, Venice's works are meticulously detailed and brightly coloured. She is currently experimenting with different medium like origami, making installation with yarn and tattoo art. Venice is also currently preparing for her very first solo exhibition.



Emersed

Ink, colored pencils, graphite & embroidered with
gold colored thread on paper
21 x 29.7 cm
2017-2022

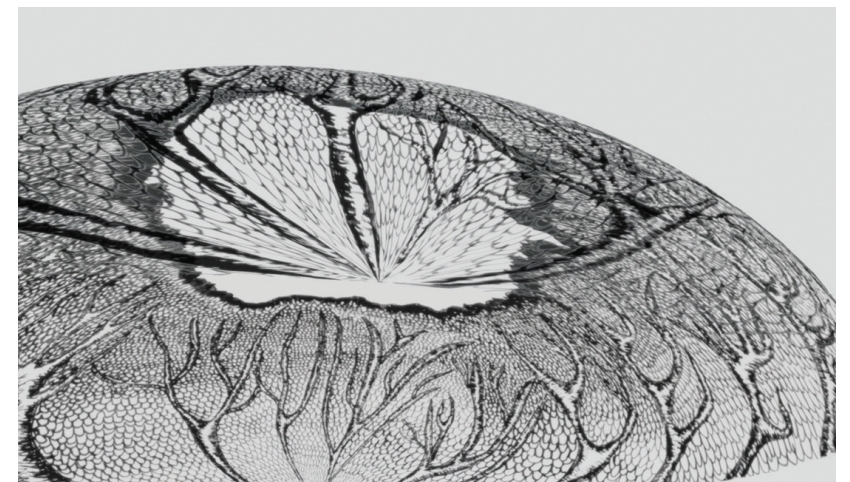
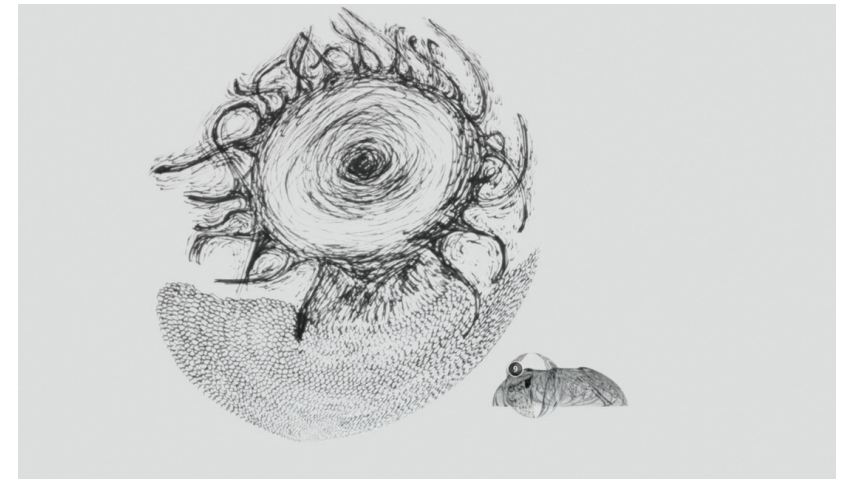
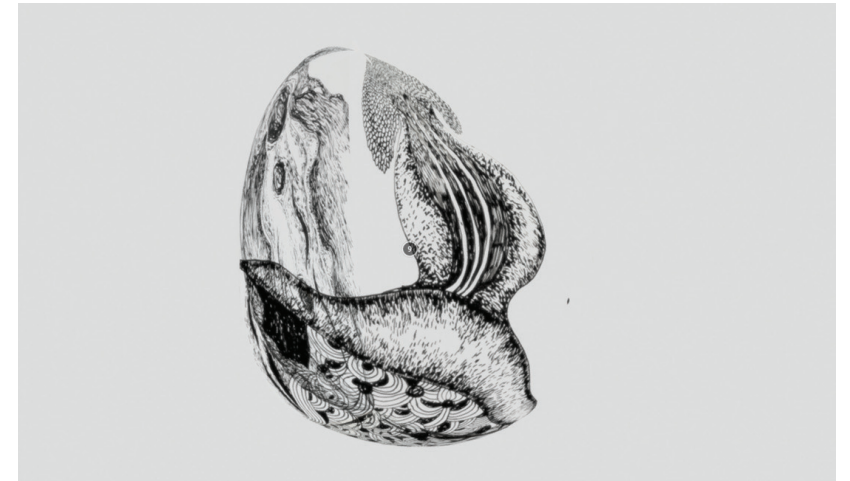
WENDY TEO

b. 1984, Sarawak, Malaysia
wendyteobt@gmail.com



Wendy Teo is a ARB/RIBA (UK) Chartered Architect and founder of Borneo Laboratory, a multidisciplinary practice based in Borneo Malaysia. Teo is also a visiting scholar in Feng Chia University (Taiwan) as an Assistant Professor. In Teo's research and pedagogical direction, she and her team focuses on embedding social-culture dialogue in forming architectural innovation. Born in Borneo, Teo received her B.Arch (Dist.) from Taiwan Feng Chia University, M.Arch (Dist.) from Bartlett, UCL. During her career with Foster and Poster, Teo also accomplished her ARB Part III course from Cambridge University and qualified as LEED green associate. Teo's projects were endorsed by a number of international awards such as Holcim Sustainable Next Generation Award (First Prize), Archiprix, Threadneedle Prize and more. Her projects were exhibited across the UK, France, Germany, Slovenia, Turkey and Taiwan. One of the notable exhibitions is 2013/14 Archilab *Naturalising Architecture* exhibition curated by Pompidou Center director Frédéric Migayrou and FRAC Orlean Director Marie-Ange Brayer. Teo was nominated by British Council as a fellow in 2018 'Woman of the Future' South East chapter organised by AVIVA group.

The Organs of Earth - The Mythical Landscape
Virtual reality design
Variable dimensions
2020



ABOUT MAYBANK FOUNDATION



Maybank Foundation has been the strategic driver of Maybank Group’s community programs since it was inaugurated in 2010, in conjunction with the Group’s 50th anniversary. The Foundation’s mandate is to create positive, long-term impact in communities in the markets where Maybank operates. It strives to identify programs that will have the most tangible and sustainable results, in line with Maybank’s mission of humanising financial services.

Maybank Foundation focuses on six key areas, namely;

EDUCATION	COMMUNITY EMPOWERMENT	HEALTHY LIVING	ARTS & CULTURE	ENVIROMENTAL DIVERSITY	DISASTER RELIEF
Empower future leaders in the finance community	Ensure inclusiveness of those in the communities	Promote community compassion	Promote artistic creativity of the youths	Help protect the planet’s diversity for future generations	Mobilize employees together with partners in disaster situation, locally and regionally

In all six areas and in every country it operates in, Maybank Foundation is focused on activities and programs that would create meaningful, measurable and sustainable impact, in line with Maybank’s mission of humanising financial services.

