



Maybank

Hidup Bersama Malaysia @ 55



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HIDUP BERSAMA: MALAYSIA @ 55

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Hidup Bersama Malaysia @ 55

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*(translated by Ahmad Faezal Mohamed)





Prakata Pengerusi

Assalamualaikum Warahmatullahi Wabarakatuh

Sejak penubuhannya pada tahun 1960, Maybank telah membangun bersama Malaysia dan telah menjadi sebahagian daripada kehidupan rakyat Malaysia sehingga ke hari ini. Hubungan Maybank dengan rakyat Malaysia bukan sahaja terhad kepada operasi perbankan, malah mengharungi pelbagai liku-liku kehidupan bersama rakyat Malaysia sejak kemerdekaan lagi.

Fungsi Maybank sebagai sebuah bank bukan sahaja untuk memberikan khidmat nasihat kepada pelanggannya tetapi juga mendampingi mereka dalam setiap fasa kehidupan. Maybank telah berjaya mewujudkan impak positif di kalangan masyarakat khususnya di mana ia beroperasi. Inilah yang menjadikan hubungan Maybank dengan rakyat Malaysia begitu unik dan kukuh.

Sempena sambutan Hari Kebangsaan dan Hari Malaysia tahun ini, Maybank mengambil peluang untuk mengingati semula saat-saat penting yang telah memperkasakan perpaduan sesama rakyat Malaysia. Sehubungan itu, Yayasan Maybank, organisasi tanggungjawab sosial korporat Kumpulan Maybank, telah melancarkan pameran seni bertemakan "Hidup Bersama: Malaysia@55".

Pameran ini menyaksikan gandingan 13 artis tempatan mempersembahkan hasil karya seni mereka yang menunjukkan kepelbagaian sejarah, budaya, agama dan bangsa di Malaysia. Kemajmukan negara ini dipersembahkan menerusi pameran seni khas di Balai Seni Maybank, yang telah memperkenalkan ramai artis terkemuka dan penggiat seni tanahair. Pameran seni ini adalah usaha berterusan Maybank dalam menyediakan pentas bagi artis-artis baru berkongsi kreativiti dan aspirasi mereka untuk negara tercinta.

Saya berasa bangga dengan kebolehan rakyat Malaysia mengimbuai kembali pengalaman-pengalaman ini menerusi representasi hasil karya mereka. Ini juga memberikan satu peringatan dan iktibar kepada setiap rakyat Malaysia agar menghargai erti kemerdekaan yang sebenar.

Berpegang kepada misi "Menginsankan Perkhidmatan Kewangan", Maybank akan terus memupuk semangat cintakan negara dan menyokong pembangunan negara Malaysia pada masa ini dan akan datang.

Selamat Hari Kebangsaan dan Hari Malaysia.

Datuk Mohaiyani Shamsudin

Pengerusi, Maybank & Yayasan Maybank

Chairman's Foreword

Assalamualaikum Warahmatullahi Wabarakatuh

Since its establishment in 1960, Maybank has grown together with Malaysia and is now an integral part of a Malaysian's life. The relationship between Maybank and Malaysians is not limited to just banking but also through the trials and tribulations that the nation had gone through since independence.

Maybank, as a financial services provider, not only provides advisory services to its customers, but is also at the heart of each stage of their lives. Maybank's success in positively impacting the communities in the market where it operates is a testament of the unique and strong relationship it has built with Malaysians.

To mark the Merdeka and Malaysia Day celebrations this year, we would like to take this opportunity to remind Malaysians of the important moments and events that has helped to strengthen the bonds between us. Therefore, Maybank Foundation, the corporate social responsibility arm of the Maybank Group, has launched the "Hidup Bersama: Malaysia @ 55" art exhibition.

This exhibition brings together 13 local artists showcasing the diverse history, culture, religion and race that exists in Malaysia, through the medium of art. The plurality of our nation is shown through this special exhibition at Balai Seni Maybank, which has introduced many of our renowned artists. The art exhibition is part of Maybank's continuous effort to provide the platform for upcoming artists to share their creativity and aspirations for our beloved country.

I am truly proud with the ability of our people to present our memories and history through artwork. This is also a good reminder and lesson for each Malaysian to appreciate the true meaning of independence. With its mission of "Humanising Financial Services", Maybank will continue to inculcate the spirit of love for the nation and to support the development of Malaysia.

Happy Merdeka and Malaysia Day.

Datuk Mohaiyani Shamsudin

Chairman of Maybank & Maybank Foundation



Prakata

Yayasan Maybank sebagai sayap tanggungjawab korporat Kumpulan Maybank adalah komited untuk mewujudkan kesan positif dan berjangka panjang di dalam komuniti di mana Maybank beroperasi. Yayasan ini mendokong enam teras sebagai tonggak programnya, iaitu Seni dan Budaya, Pendidikan, Pemberdayaan Masyarakat, Kepelbagaian Alam, Hidup Sihat dan Bantuan Bencana.

Balai Seni Maybank mempunyai sejarah yang panjang berikutan penubuhannya pada tahun 1988. Komitmen Maybank terhadap seni, budaya dan warisan kekal mantap dengan sokongan berterusan yang diberikan kepada para pelukis, jurufoto, pereka grafik dan penulis tempatan. Balai Seni telah menyentuh kehidupan ribuan insan — karya seni daripada lebih 300 orang seniman yang dipamerkan di dalam lebih daripada 25 buah pameran telah menyemarakkan semangat dan menggalakkan pelukis baru untuk meneruskan impian mereka. Balai Seni telah mempamerkan karya-karya seniman muda tempatan dan kami berharap dapat memberi peluang kepada lebih ramai penggiat muda yang berbakat di seluruh dunia.

Pameran seni bertajuk 'Hidup Bersama Malaysia @55' meraikan pembentukan Malaysia dengan kemasukan Sabah dan Sarawak 55 tahun yang lalu. Malaysia adalah sebuah negara yang indah yang terdiri daripada pelbagai kaum, agama dan kumpulan etnik yang bersama-sama menyumbang kepada keunikan dan kekayaan budaya negara. Atas sebab itu, rakyat Malaysia dengan bangganya mengadakan sambutan kemerdekaan pada setiap tahun.

Pameran ini menampilkan 12 orang pelukis yang berkarya dalam pelbagai media dan membawa pelbagai perspektif yang menyorot realiti kehidupan harian rakyat Malaysia dari sudut yang menyegarkan. Oleh kerana mereka datang dari latar belakang yang berbagai, saya yakin mereka mempunyai cerita yang tersendiri untuk dikongsi dalam pemaknaan anak Malaysia. Kami telah berusaha memainkan peranan dalam memelihara dan memastikan kemampanan seni dan budaya di negara ini di atas kesedaran betapa pentingnya seni serta bibit-bibitnya dalam kehidupan kita.

Kami menyokong seniman tempatan dengan menyediakan pentas untuk mereka meluahkan semangat merdeka dan patriotik mereka melalui karya seni. Sasterawan Negara yang terhormat, Datuk Seri A. Samad Said akan mendeklamasi puisi 'Hidup Bersama' untuk meraikan perpaduan dan kepelbagaian kaum di Malaysia. Kami juga bekerjasama dengan Maybank Kim Eng untuk membawa persembahan oleh Ensemble Jazz Malaysia WVC semasa upacara perasmian. Negara kita adalah negara yang berbilang bangsa, usaha seniman tempatan mengekspresi pengertian sebagai anak Malaysia melalui karya seni mereka adalah sesuatu yang memberansangkan.

Selamat Hari Merdeka, Malaysia.

Shahril Azuar Jimin

Ketua Pegawai Eksekutif
Yayasan Maybank

Foreword

Maybank Foundation as the corporate responsibility arm of the Maybank Group is committed to creating positive, long term impact in the communities and in the markets where Maybank operates. The Foundation adheres to its six pillars as the cornerstones of its programmes, namely Arts and Culture, Education, Community Empowerment, Environmental Diversity, Healthy Living and Disaster Relief.

Balai Seni Maybank has had a long history following its inauguration in 1988. Maybank's commitment to arts, culture and heritage has been sustained with a long history of support for local artists, photographers, graphic designers and writers. Balai Seni has touched the lives of thousands of people — the artistic works of more than 300 artists displayed in more than 25 exhibitions have inspired and encouraged new artists to pursue their dreams. Balai Seni has featured the works of young local artists and we hope to provide opportunities to more young and talented artists across the globe. The art exhibition entitled 'Hidup Bersama Malaysia @55' celebrates the formation of Malaysia with the inclusion of Sabah and Sarawak 55 years ago. Malaysia is a beautiful country comprised of various races, religions and ethnicities, forming a unique and rich Malaysian culture. For that reason, Malaysians proudly celebrate independence day every year.

The exhibition will feature 12 artists who specialise in various mediums and a variety of subject matters, offering refreshing takes on the realities of everyday life of fellow Malaysians. Coming from different backgrounds, I am sure they have their own beautiful stories to share on what being a Malaysian means to them. To denote the importance of art and its significance in our lives, we have involved ourselves in the preservation and sustainability of our arts and culture.

We believe in supporting the local artists by giving them a platform to freely express their 'Merdeka' spirit and patriotism through their craft. Our esteemed Sasterawan Negara, Datuk Seri A. Samad Said will be reciting his poem 'Hidup Bersama' to commemorate the unity and diversity of the races in Malaysia. We have also collaborated with Maybank Kim Eng for a performance by Malaysian Jazz Ensemble WVC during the officiating ceremony. Our country is a multi-cultural nation and it is great to see local artists expressing the values of being Malaysian through their artworks.

Selamat Hari Merdeka, Malaysia.

Shahril Azuar Jimin

CEO, Maybank Foundation

HIDUP BERSAMA DI USIA 55 TAHUN: MALAYSIA DI SUATU PERSIMPANGAN

Perkara utama yang perlu kita ingat, kita perlu membina negara ini sebagai tempat duduk kita dan seterusnya kita harus hidup bahagia bersama di sini. Marilah kita menyumbangkan bahagian kita ke arah itu, masing-masing dan setiap seorang daripada kita, tidak kira bangsa atau agama.

Terdapat dua idea penting yang dinyatakan di dalam kata pengantar katalog Balai Seni Lukis Negara yang diterbitkan bersempena dengan pameran sulungnya pada tahun 1958. Yang pertama ialah *'Seni mengekspresi dan mencerminkan semangat dan personaliti rakyat yang membentuk sesebuah negara'*. Ia adalah pengakuan yang jelas bahawa melalui seni, dalam hal ini seni visual, jiwa sesebuah negara atau rakyatnya dapat digambarkan dan diperlihatkan. Pameran sulung tersebut, 'Pameran Pinjaman Kebangsaan Yang Pertama' telah dibuka oleh perdana menteri Tunku Abdul Rahman Putra Al-Haj bin Almarhum Sultan Abdul Hamid Halim Shah II (1903-1990) pada ulang tahun Hari Kebangsaan yang pertama. Mempersembahkan karya-karya yang dipinjam oleh para pelukis yang mengambil bahagian dan pengumpul seni, sesuai dengan tajuk, pameran ini memperlihatkan pelbagai gaya dan pendekatan yang mengkagumkan dari barat dan olahan tempatan yang kreatif oleh pelukis perintis kita sendiri. Dari gaya realisme akademik, pasca impresionisme ke seni moden, fokus utama bertumpu kepada landskap tempatan dan penduduk tempatan dalam suasana kehidupan harian mereka.

Pameran ini juga turut menampilkan lukisan dakwat Cina tradisional dan ukiran kayu Mah Meri dan suku Jah Hut yang sememangnya wajar mengambil tempatnya di kalangan karya orang Malaya, seterusnya mencerminkan populasi negara yang berbilang bangsa di mana setahun sebelumnya mereka telah memilih untuk membebaskan diri daripada belenggu penjajahan dan hidup bersama sebagai sebuah negara yang merdeka. Walaupun jalan menuju merdeka sarat dengan ranjau, ancaman terbesar terhadap kemenangan yang diperolehi hasil perjuangan kemerdekaan kita berada di laluan hadapan dalam perjalanan yang bakal dirintis. Sekarang, tiada lagi tuan penjajah untuk dimarah atau dipersalahkan kerana kita sendiri bertanggungjawab di atas segala keputusan yang kita buat. Adakah negara akan rebah akibat tertekan dalam urusan mentadbir dan mengendali diri sendiri atau adakah ia akan bangkit untuk mengambil tempatnya di pentas dunia, dan berdiri dengan yakin dan megah dengan pencapaiannya setakat ini serta mempunyai semangat untuk terus mencapai kejayaan yang lebih tinggi?

Idea penting yang kedua yang dapat dicungkil daripada kata pengantar kepada pameran kebangsaan pertama yang dianjurkan oleh Balai Seni Lukis Negara tersebut terkandung dalam perenggan ini:

'Asas-asas kemerdekaan negara telah dibina dengan baik, dan adalah menjadi tanggungjawab generasi orang Malaya sekarang untuk membangunkan sebuah negara yang akan mendapat inspirasi dari koleksi karya seni yang baik, yang diletak di tempat yang layak dan dapat dilihat oleh semua orang.'

Sesungguhnya tanggungjawab untuk memberi inspirasi kepada rakyat dan memupuk rasa cinta kepada tanahair bukanlah suatu tugas yang mudah. Nasib baik para seniman kita, tak kira usia, bangsa atau agama mempunyai bahu yang bidang dan hati yang besar untuk menggalas tanggungjawab ini bersama-sama dengan rakyat dari pelbagai bidang dan cabang kemahiran yang lain.

Enam tahun selepas tahun 1957, saudara-saudara kita di seberang Laut China Selatan, yang secara kolektif dikenali sebagai Borneo Utara, telah memutuskan untuk bergabung dengan Tanah Melayu untuk membentuk Malaysia. Dengan penyertaan Sabah dan Sarawak, kita telah sama-sama melalui pahit manis dan asam garam kehidupan dan sama-sama memikul yang berat dan menjinjing yang ringan. Perjalanan yang berusia 55 tahun sejak dari tahun 1963 itu telah menempuh titik perubahan pada 9hb. Mei 2018 apabila barisan parti politik yang telah memerintah negara sejak Malaya merdeka dan Malaysia ditubuhkan telah ditolak melalui peti undi pada pilihan raya umum ke 14.

Walapun kita sedang bersiap sedia untuk meraikan Hari Kebangsaan ke 61 pada 31hb. Ogos dan Hari Malaysia ke 55 pada 16hb. September, suasana surreal masih berlegar pada apa yang telah berlaku tiga bulan yang lalu. Meskipun majoriti rakyat Malaysia mengundi untuk membawa perubahan, mereka berbuat demikian di atas dorongan yang berbeza, jadi sudah tentu harapan mereka terhadap kerajaan baru ini juga turut berbeza.

'Jangan kita biarkan perpecahan untuk memecah belah atau menghalang kita, kerana jika kita berbuat demikian, kita gagal. Hendaklah kita sentiasa ingat bahawa setiap tahun yang berlalu, kita harus memastikan bahawa perpaduan dan muhibah, toleransi dan keharmonian, menjadi semakin kuat.'**

Sentimen menyelubungi peristiwa bersejarah ini berkisar dari rasa ghairah ke rasa kecewa, dari rasa yakin yang tidak terhingga ke rasa sinis yang mendalam. Dalam lima tahun akan datang, pelbagai masalah permulaan tentunya timbul dan bagaimana kerajaan sekarang yang tidak berpengalaman menanganinya akan menentukan sama ada ia akan mendapat kepercayaan rakyat untuk terus mentadbir untuk tempoh sedekad yang akan datang. Walau apa pun, hakikat yang harus kita maklum ialah sesebuah kerajaan itu boleh datang dan pergi. Pilihan raya umum kali ini jelas membuktikan hakikat ini. Sekiranya pemerintah diberi mandat untuk mentadbir, ia adalah atas kehendak rakyat. Dan sekiranya mereka kehilangan mandat untuk mentadbir, itu juga atas kehendak rakyat. Inilah hakikat sistem demokrasi. Pada dasarnya, semangat dan kehendak rakyat adalah merupakan daya yang menggerak perjalanan sesebuah negara, yang juga merupakan inspirasi di sebalik pameran ini.

Tajuk pameran ini diambil dari sebuah puisi yang diterbit pada tahun 2003 oleh sasterawan negara Datuk Seri A. Samad Said (l.1935), satu-satunya cendekiawan dari zaman pra-Merdeka yang masih berada di kalangan kita. **'HIDUP BERSAMA: MALAYSIA @55'** diadakan sempena menyambut Hari Kebangsaan dan Hari Malaysia. Ia meraikan kemerdekaan dan kegembiraan hidup bersama selama lebih dari setengah abad — sama-sama mengharungi segala cabaran dan sama-sama menempa seribu rahmat. Ia merupakan tanda sanjung di atas matlamat bersama dan penghargaan di atas keutuhan negara yang terbina dari asas gabungan latar belakang kita yang pelbagai dengan sifat masing-masing yang tersendiri.

Pameran khas ini menampilkan sebanyak 40 buah lukisan oleh 12 orang pelukis jemputan yang meraikan perkembangan budaya dan sosial secara kreatif melalui gaya olahan bukan konvensional yang menggabungkan unsur tradisional tempatan dan barat. Tiga artis yang mempamerkan seni batik moden Malaysia yang berwarna-warni ialah Fauziah Hj Yahaya@Kak Gee, Lim Anuar dan Sherin Ng Lay Hwa. Karya mereka adalah kesinambungan pendekatan awal yang dipelopori oleh pelukis kebangsaan pertama Malaya Datuk Chuah Thean Teng@Teng (1914-2008) yang mendapat pengiktirafan di atas usahanya menukar kraf batik menjadi bentuk seni moden di tahun 1950-an. Beberapa pelukis lain yang menggunakan medium tradisional tempatan dalam cara yang inovatif adalah Low Khay Hooi (keratan kertas tradisional Cina), Pyanz Shariff (lukisan hena atas kanvas) dan Tin Toy yang dengan bimbingan Tok Dalangnya telah mempromosi wayang kulit kepada penonton kontemporari dengan memperkenalkan watak baru serta watak popular dari budaya pop dan kehidupan sebenar. Rozarina Johari pula membawa dua karya tekstil yang menggambarkan fabrik jalinan ikatan dalam masyarakat dan menunjukkan bagaimana rakyat Malaysia dari pelbagai latar belakang dan golongan etnik perlu hidup bersama dalam harmoni. Menyerlahkan ragam personaliti dan gaya hidup penghuni kota adalah karya pelukis kontemporari Donald Abraham, manakala rakan-rakan senegeri beliau dari Sabah dalam pameran ini, iaitu kumpulan seni yang dipanggil Pangrok Sulap (Punk Rock Hut) telah memilih untuk meraikan tradisi kerohanian orang Sabah yang hidup mesra dengan alam semula jadi. Sentimen yang sama turut dikongsi oleh Koo Yean Ni dalam lukisan beliau yang membawa tema seni rakyat. Seorang ahli kumpulan Pangrok Sulap, Jerome Manjat telah bekerjasama dengan seniman veteran seni cetak dan pelukis kontemporari Long Thien Shih untuk menghasilkan karya yang berjudul 'Ling-Spiritus'. Thien Shih turut mempamerkan lukisan asli beliau yang dibuat pada tahun 1964 iaitu sebuah rakaman pemandangan yang biasa kedapatan di Malaysia pada masa itu di mana orang ramai sedang melangsungkan aktiviti kebudayaan seperti permainan, muzik dan tari dalam suasana yang ceria. Tiada perumpamaan yang lebih tepat daripada sebuah band atau orkestra yang bermain muzik bersama-sama untuk mencipta melodi yang lunak bagi menggambarkan konsep kerjasama yang perlu wujud bagi menghasilkan sesuatu yang indah. Lukisan kembar tiga oleh pelukis yang belajar sendiri dan juga pemain muzik, George Danial, yang diberi judul 'Interaksi', menunjukkan kepada kita sikap yang perlu diambil untuk membina negara Malaysia yang lebih baik dan lebih indah.

Kita telah hidup bersama selama lebih dari 55 tahun, adakah kita masih berdiri dengan yakin dan megah dengan pencapaian kita setakat ini serta mempunyai semangat untuk terus mencapai kejayaan yang lebih tinggi?

'Jika kita bersatu dan bekerjasama dengan penuh muhibah dan harmoni, tidak ada had dalam apa yang boleh dicapai oleh rakyat kita pada tahun-tahun akan datang.'***

Selamat Menyambut Hari Kebangsaan dan Hari Malaysia. Sayangi Malaysiaku!

Tan Sei Hon
Kurator

* , ** , *** Semua petikan kata-kata Tunku Abdul Rahman diambil dari <http://www.thesundaily.my/node/239976>

LIVING TOGETHER AT 55 : MALAYSIA AT A CROSSROADS

"The main thing which we have to remember is that we have got to make a home of this country and we have got to live happily together ever after. Let us contribute our share towards it, each and everyone of us, no matter what may be our race or creed."*

There are two pertinent ideas expressed in the short foreword written for the National Art Gallery's catalogue that was published in conjunction with its inaugural exhibition in 1958. One of the lines read 'Art expresses and reflects the spirit and personality of the people who make a nation'. It is a strong acknowledgement that through the medium of art, in this case the visual arts, the psyche and the soul of the collective and the individuals of a particular country can somehow be encapsulated and presented for all to see. The exhibition, entitled 'First National Loan Exhibition' was opened by the country's first premier Tunku Abdul Rahman Putra Al-Haj ibni Almarhum Sultan Abdul Hamid Halim Shah II (1903-1990) on the eve of the nation's first National Day anniversary. Consists mainly of works loaned from the participating artists and private collectors, hence its title, the exhibition showcased an impressive array of diverse styles and approaches adopted from the west and creatively localized by our pioneer artists. From academic realism, Post Impressionism to modern art, the main focus and the subject matters were about the local landscapes, its people and their daily realities. Even traditional Chinese ink paintings and wooden figure carvings of the Mah Meri and Jah Hut tribes were on display, proudly taking their rightful places among the works of fellow Malaysians, thus reflecting the diverse make up of a population that had a year before voted to liberate itself from 500 years of living under colonial yoke to living together as a nation of autonomous beings. Though the road to independence was predictably fraught with much obstacles and challenges however, the biggest threat posed to our hard won sovereignty would be those we're to encounter as we push forward into the uncharted future. Now, there are no colonial masters for us to rage against or to lay the blame for the decisions we make with their inherent consequences. Will we buckle under the pressures of self governance or will we rise to the occasion to secure our place on the world's stage, confident of who we are, proud of what we've achieved thus far and eager to accomplish more?

Sensing this to be the case, the following paragraph states that 'The foundations of Independence have been well laid, and it is the responsibility of the present generation of Malaysians to build upon them a nation which will gain some of its inspiration from a fine collection of works of art, worthily housed and accessible to all'. Indeed, the responsibility to inspire our fellow citizens towards nation building, love for the land and its people is no easy task. Fortunately our artists, regardless of age, race or creed have broad enough shoulders and bigger hearts to cheerfully undertake this duty together with fellow citizens from different fields and specializations tasked with the same responsibilities.

6 years after 1957, our brothers and sisters from across the South China Sea, collectively known as Northern Borneo then, decided to join Malaya to form Malaysia. With Sabah and Sarawak on board, we have travelled together through thick and thin, experienced the highs, shared the lows and everything in between. That 55 year old journey since 1963 came to a sudden pause on 9th May 2018 as the political parties that have ruled the country since Malaya's independence and Malaysia's birth were unceremoniously booted out through the ballot box in the nation's 14th General Elections. As we prepare to celebrate our 61st National Day on 31st August and our 55th Malaysia Day on 16th September, there is still an air of surrealism at what had just transpired 3 months ago. Though the majority of Malaysians voted for change, their motivations for doing so varies and their expectations from the new government may be at odds with one another.

"Let us never allow disunity to divide or disrupt us, for if we do, we fail. Let us always remember that with each passing year, we must ensure that the bonds of unity and goodwill, of tolerance and harmony, grow stronger and stronger."**

The sentiments at this historic turn of events range from the ecstatic to disillusionment, from unbridled optimism to deep cynicism. In the next 5 years, various teething problems will surface and how the present but inexperienced government deals with it will determine if it continues to enjoy the confidence of the people to govern to a full decade. Whatever the case may be, it is important to note that governments come and go. This general election has made it abundantly clear. If they be given the mandate to govern, it is due to the people's will. And should they lose the legitimacy to govern, it is also due to the people's will for that is the reality of living in a democracy. Ultimately, it is the people's spirit and personality that makes a nation, which are the reasons behind this exhibition. Part of the title of this show is taken from a poem written in 2003 by our national laureate Datuk Seri A Samad Said (b.1935), the last remaining intellectual of the pre Merdeka era. '**HIDUP BERSAMA: MALAYSIA @ 55**' is organized to commemorate both the National Day and Malaysia Day. It is a celebration of our independence and the joys of living together for more than half a century in the midst of challenges, abundance and opportunities. It is a recognition of our shared destiny for a better future, and an appreciation of the nation's strength that was built upon the foundations of our diverse backgrounds and personal particularities.

For this special exhibition, we have invited artists who celebrates the social and cultural, creatively expressed in various non-conventional approaches that combined both local traditional and western elements. Three artists showcasing the colourful modern batik art of Malaysia are Fauziah Hj Yahaya @ Kak Gee, Lim Anuar and Sherin Ng Lay Hwa. Their works are a continuation of the approach first pioneered by Malaya's 1st National Painter Datuk Chuah Thean Teng@Teng (1914-2008) who was recognized for his efforts in turning batik, a traditional craft into a form of modern art in the 1950s. A few other artists that uses local traditional mediums in innovative ways are Low Khay Hooi (traditional Chinese paper cuttings), Pyanz Shariff (henna drawings on canvas) and Tin Toy, who with the guidance of his *Tok Dalang* (Master Puppeteer) promotes local *Wayang Kulit* to contemporary audiences by introducing new or popular characters from pop culture and real life. Rozarina Johari who submitted two textile pieces, states that as the fabric that holds society together, Malaysians of various backgrounds and ethnicities need to live together in harmony. Highlighting the diversity of personalities and lifestyles of the peoples in the city are the works of urban contemporary artist Donald Abraham while fellow Sabahans in this exhibition, the members of the art collective called Pangrok Sulap (Punk Rock Hut) choose to celebrate the spiritual traditions and outlooks of the rural Sabah folks who live in harmony with nature. Similar sentiments are shared in the folk inspired paintings of Koo Yean Ni. Pangrok Sulap member Jerome Manjat also collaborated with veteran printmaker and contemporary artist Long Thien Shih for the piece entitled 'Ling-Spiritus'. Thien Shih is also showcasing an original painting done in 1964 that captures the common everyday scenes in Malaysia with the people engaged in cultural activities such as games, music, dancing and others in a joyful mood of festivity and harmony. Nothing better exemplifies the concept of working together in order to produce something beautifully uplifting than a band or an orchestra of musicians performing together. Self taught painter and musician George Danial's painting entitled 'Interaction' show us exactly the kind of attitude and outlook we need to adopt or rediscover, especially in such uncertain times for us to move forward and co-exists for a better and wonderful Malaysia.

We have lived together for 55 years (and more), are we still confident of who we are, proud of what we've achieved thus far and eager to accomplish more?

"If we pull together and work together with the maximum of goodwill and harmony, there is no limit to what our people can achieve in the years to come."***

Have a Happy National and wonderful Malaysia Day. Sayangi Malaysiaku!

Tan Sei Hon
Curator

*** All quotes by Tunku Abdul Rahman were taken from <http://www.thesundaily.my/node/239976>

HIDUP BERSAMA MALAYSIA @55

Sehari selepas pilihan raya umum (PRU) ke 14 saya mencatat ayat ini: *Dengan selesainya keputusan PRU 14, terbentuklah kerajaan baru untuk Malaysia. Perdana Menteri Malaysia baru yang ketujuh berulang kembali kepada Perdana Menteri keempat terdahulu iaitu Tun Dr Mahathir Mohammad. Ramai yang mengharap pencerahan dan perubahan.*

Saya kemudian menggunakan ayat-ayat itu sebagai pembuka kata untuk prakata buku baru Nasir Jani yang akan diterbitkan. Percaturan parti pembangkang yang diterajui oleh Tun Dr Mahathir Mohammad untuk menang baru ini menggunakan strategi lazim dalam pertikaian kuasa semasa dalam kesultanan Melayu lama, iaitu bersekutu dengan kuasa-kuasa yang lain (untuk lebih kuat) melawan lawan.

Tidak jauh bezanya dengan yang berlaku di pertengahan abad ke-19 di Pahang; bila anak Bendahara Ali, Wan Ahmad dan Wan Mutahir berbalah atas hak mewarisi pangkat hingga tercetus perang saudara setelah ayahanda mereka meninggal dunia. Mutahir mendapat sokongan dari Temenggong Ibrahim Johor manakala Ahmad pula mendapat sokongan dari Sultan Muar dan Rembau, juga Terengganu dan Kelantan. Persengketaan anak-anak raja untuk hak kuasa atas sesuatu wilayah atau isu menuntut hak waris akan menjemput cara membentuk perikatan dengan penguasa lain maunya dari ketua orang Cina tempatan atau pun juga dari pemerintah Inggeris atau Siam. Kejadian sebegini banyak berlaku di negeri-negeri Melayu lain.

Tanah Melayu yang sekarang Malaysia adalah salah satu destinasi untuk perantau dari anak-anak negeri dalam Nusantara Melayu sendiri dan juga pedagang-pedagang dari benua lain. Semasa zaman gemilang kesultanan Melayu Melaka, negeri Melaka dengan bandar Melaka menjadi pusat pelabuhan antarabangsa diduduki oleh berbagai bangsa dari berbagai suku Melayu, orang Bugis, Minangkabau, Kerinci, Batak, Jawa, dan kemudian orang India, Arab, Cina, Portugis dan juga Siam. Di Sabah dan Sarawak pula suku Murut, Bajau, Kayan, Dusun, Dayak, Melayu, dan Cina antara lain terdapat di sana. Demografik ini hampir berkekalan hingga kini. Dan dengan perisytiharan kemerdekaan dari penjajah pada tahun 1957 ramai dilayakkan mempunyai kewarganegaraan. Majoritinya bangsa Melayu, China dan India di Semenanjung dan di Sabah Sarawak Iban, Kadazan, Cina dan Melayu.

Kemerdekaan tercapai setelah Tanah Melayu dijajah hingga ke pertengahan abad ke dua puluh oleh tiga kuasa besar dunia kala itu iaitu Portugis, Belanda dan akhirnya Inggeris. Tujuan meluaskan jajahan jelas kerana ekonomi; dan kerana ekonomi juga mereka meluaskan jajahan hingga campur tangan dalam urusan negeri dengan alasan ingin memulihkan keamanan serta menyatukan pemecahan kuasa pembesar-pembesar negeri Melayu. Tetapi sebaliknya yang berlaku. Faktor kerisauan Inggeris yang serius terhadap kemungkinan kehadiran Perancis, Jerman dan Sepanyol di rantau ini mengambil peranan penting di sebalik alasan tadi.

Percampuran tangan penjajah dengan urusan tempatan telah banyak membawa padah dari rusuhan dan pemberontakan rakyat. Dari Lapu-Lapu di Mindanao, Mat Salleh di Sabah, dan di Semenanjung penentang di Pahang di depan oleh Dato' Bahaman, Tok Gajah, dan Mat Kilau, di Nanning Dol Said, Dato' Maharaja Lela di Perak dan Tok Janggut di Kelantan. Terteranya Perjanjian Pangkor tahun 1874 sultan-sultan Melayu digalakkan

mempunyai penasihat Inggeris dan di setiap negeri mempunyai Residen British yang kerap tidak mempunyai perhubungan baik dengan rakyat setempat.

Tanah Melayu atau Malaya kala itu mendapat gelaran "British Malaya". Bukan saja Tanah Melayu adalah dompet Britain tetapi pentadbiran London menganggap Tanah Melayu harus dibentur. Rakyat disyorkan untuk hidup bersama dan hidup bertamadun. Bertamadun yang dimaksudkan Inggeris adalah hidup mengikut corak Inggeris. Fitrah manusia adalah untuk hidup yang menyenangkan. Dan pada dasarnya Inggeris pula mentadbirkan negara ini dengan cara pecah dan perintah. Ini menyenangkan mereka kerana telah ada acuan garis pemisahan antara masyarakat berbilang bangsa di sini. Dengan Inggeris membawa masuk beramai-ramai orang dari benua China dan India khas untuk perniagaan besar mereka (bijih timah dan getah) dan cara pentadbiran mereka pula mengukuhkan garis sempadan antara satu bangsa dengan yang lain turut mengurangkan perhubungan antara bangsa-bangsa di sini yang mencari rezeki dan hidup bersama di sini.

Ramai yang bersetuju kemenangan parti pembangkang di PRU 14 adalah kebangkitan suara rakyat. Ramai menyalahkan ahli-ahli politik yang datang dari golongan bangsawan Melayu yang telah terputus kesedaran kepada rakyat am. Dalam hierarki bangsa Melayu walaupun terdapat golongan raja-raja dan rakyat, kehadiran sultan atau menteri bersama rakyat dalam bersukan atau bersosial bukanlah perkara yang aneh pada ketika dulu. Sultan Selangor Sultan Abdul Samad dikatakan bebas bergaul dengan rakyat menyaksikan bersama perlawanan sabung ayam. Terwujudnya golongan bangsawan Melayu adalah dari pembentukan Inggeris dengan memperkenalkan pendidikan barat (sekolah khas bersistem dan berperantaraan bahasa Inggeris), berpakaian barat (tanjak dan semutar diganti topi) dan bersukan baru (golf dan tennis menggantikan sepak raga) dan ini seterusnya meluaskan jurang antara mereka dengan masyarakat am yang rata-rata kaum petani dan nelayan.

Orang-orang China yang datang ke Tanah Melayu adalah dari kaum petani atau buruh. Mereka datang untuk mencari hidup yang lebih baik dari tempāt asal mereka bukan untuk mencetus pergaduhan. Mereka terdiri dari berbagai kaum berlainan bahasa dan dialek; Teochew dan Kantonis dari kawasan Kwangtung; Hokkien dari Fukien; Hakka dari pergunungan Kwangsi dan Fukien; dan Hainan dari Pulau Hainan. Di Tanah Melayu seperti perantau lain mereka tinggal berkelompok mengikut kaum puak asal mereka di negara China dulu.

Keadaan keras di tempāt kerja, terputus dari corak hidup berkeluarga normal dan akibat penggunaan candu, arak dan judi menyumbang penglibatan kepada kegiatan jenayah yang boleh dilihat mendatangkan untung kewangan yang besar, banyak dan cepat. Untuk perlindungan dan keselamatan diri ramai yang terjerumus ke dalam pertubuhan kumpulan kongsi-kongsi gelap. Pergaduhan kerap berlaku di antara kumpulan-kumpulan kongsi gelap seperti kumpulan kongsi Ghee Hin dan Hai San.

Pendatang India pula rata-rata orang Tamil dari Selatan India dan dari Sri Lanka (Ceylon kala itu) kebanyakan juga dari kaum Tamil, jadi mereka semua di golongkan di bawah kategori orang India oleh Inggeris. Inggeris lebih menyenangi dan memerlukan mereka bukan sahaja di ladang tetapi juga untuk kerja-kerja raya seperti membina jalanraya dan landasan kereta api. Mereka menerima layanan yang lebih keras. Ritual agama (Hindu) dan kuil menjadi tali perhubungan bangsa India tetapi perhubungan terputus dengan bangsa lain dan di tempatkan terpercil di estet-estet yang menimbulkan kesan mendalam dan menyulitkan untuk penyesuaian bagi kemajuan negara kelak.

Penyatuan Sabah dan Sarawak dengan Semenanjung Tanah Melayu membentuk negara Malaysia sebagai satu negara aman damai dan berdaulat. Sekarang Malaysia telah 61 tahun merdeka. Masyarakat berbilang bangsa ini telah hidup bersama antara satu sama lain sejak sebelum merdeka dan ini bukan tidak ada mengundang ancaman dan mengugat perpaduan.

Merdeka Tanah Melayu pada dasarnya bererti Inggeris meninggalkan Tanah Melayu: dalam bentuk zahir, juga pentadbiran dan pengurusan dalam negeri. Antara lain bererti setelah sekian lama Inggeris memerintah dan mentadbir negara ini, sekarang Tanah Melayu ditinggalkan untuk penduduk-penduduk di situ hidup bersama dengan apa yang telah mereka buat dan tinggalkan.

Dari sejarah sebelum merdeka hingga selepas merdeka Malaysia tetap tidak terlepas menghadapi masalah-masalah dalam dan luar negara. Darurat Malaya yang bermula pada tahun 1948 dan berakhir pada tahun 1960 merupakan tempoh getir di mana berlakunya perang gerila menghapus ancaman komunis, manakala konfrontasi dengan negara jiran Indonesia pula telah tercetus pada tahun 1963 selepas pembentukan Malaysia dan berakhir pada tahun 1966, yang mana selepas itu barulah pemimpin kerajaan dapat menumpukan perhatian pada kesatuan kaum untuk mewujudkan satu bangsa iaitu bangsa Malaysia. Kempen muhibah, gotong royong, bahasa kebangsaan dan mengisytiharkan ideologi tentang Rukun Negara.

Malaysia yang berbilang bangsa, berbilang agama, berbilang adat resam, berbilang bahasa, dan berbilang ragam hidup sejak dari tahun lima puluhan cendekiawan Malaysia telah menegaskan akan pentingnya peranan pada satu bahasa kebangsaan iaitu Bahasa Melayu. Bahasa Melayu adalah bahasa asal yang digunapakai sejak zaman kesultanan Melayu dahulu iaitu digunakan di istana dan urusan rasmi. Bahasa Melayu adalah bahasa *lingua franca* di Nusantara Melayu iaitu satu bahasa kegunaan ramai dan seperti bahasa *lingua franca* yang lain ia menerima masuk istilah-istilah dan perkataan-perkataan dari bahasa lain yang ada di situ. Bahasa Melayu juga dipilih sebagai Bahasa Kebangsaan Indonesia dan Brunei. Bahasa mencerminkan jiwa bangsa dan bahasa boleh menegakkan sesuatu tamadun.

Tamadun disukat dari kesenian. Kesenian yang membentuk kehidupan rakyat bermasyarakat dengan kebudayaan. Dari karya-karya dan barang-barang seni yang ditinggalkan kita dapat mempelajari dan memahami kehidupan masyarakat sesuatu zaman. Baik di zaman tamadun Incas, zaman Yunani, zaman Rom, zaman Cleopatra di Mesir, zaman pemerintahan Srivijaya dan Majapahit mau juga tamadun di zaman dinasti-dinasti China dan India. Kesenian punya peranan penting dalam mengenalkan masyarakat setempat bagi mewakili negara. Seni adalah perkara yang hidup dan tumbuh dan seni itu boleh kita dapati dalam kebudayaan hidup bermasyarakat. Masyarakat tanpa budaya adalah masyarakat yang kontang seninya. Bagi Malaysia yang mementingkan keamanan dan kesaksamaan, pendekatan toleransi dan penyesuaian dalam berbudaya juga terlihat.

Pada tahun 1971 Kongres Kebudayaan Kebangsaan diadakan berfokuskan nilai keaslian Tanah Melayu sambil mencari anjakan kefahaman dan keperlakuan seni budaya alternatif yang moden dan kontemporari. Kesenian Malaysia sepatutnya produk dari penduduk yang tinggal beranak pinak di Malaysia dengan memegang pepatah Melayu lama, 'Di mana bumi dipijak di situ langit di junjung'. Dengan berbudayakan hidup begitu akan terjalalah kerangka Rukun Negara yang secara langsung cuba merangkup penduduk-penduduk untuk hidup bersama. Budaya yang hidup di dalam kerangka Rukun Negara.

*Kalau roboh kota Melaka,
papan di Jawa hamba dirikan;
Kalau hati mengikut kata,
Hidup bersama sentosa aman.*

U-Wei Bin HajiSaari



HIDUP BERSAMA MALAYSIA @55

A day after the 14th general election I wrote: With the conclusion of GE14, a new government was formed for Malaysia. The fourth prime minister of Malaysia Tun Dr. Mahathir Mohammad has returned to be the new seventh prime minister. Many are hoping for enlightenment and change.

I then used it as the opening words in the foreword to Nasir Jani's new book which is due to be published soon. The strategy used by the opposition parties led by Tun Dr. Mahathir Mohammad is one that was commonly employed in power struggles in the old Malay kingdoms, which is to join forces with other (stronger) forces in order to defeat your opponent.

The situation was not much different than what happened in the middle of the 19th century in Pahang when Bendahara Ali's sons, Wan Ahmad and Wan Mutahir fought to claim the right to the title upon the death of their father, a conflict which led to the outbreak of a civil war. Mutahir received support from Temenggong Ibrahim of Johor while Ahmad received support from the Sultan of Muar and Rembau, as well as from the Sultans of Terengganu and Kelantan. The jostling for power among offspring of rulers for control over a territory or a claim to the throne would often compel them to forge strategic alliances with another powerful party, including with the local Chinese chieftains or with the British or Siamese government. This happened not infrequently in other Malay states as well.

Malaysia, formerly called the Malay Peninsula was one of the frequented destinations for locals and travellers in the Malay Archipelago as well as traders from other parts of the world. In the golden era of the Malay Sultanate of Malacca, the city state became a bustling international trading port hosting hordes of people from various Malay tribes, Bugis, Minangkabau, Kerinci, Batak, Java, and later Indians, Arabs, Chinese, Portuguese and Siamese. In Sabah and Sarawak, there were the Murut, Bajau, Kayan, Dusun, Dayak, Malays and Chinese. The demographics had changed little since then. And when the country gained independence in 1957, many were eligible for citizenship. The majority were Malays, Chinese and Indians in the Peninsula and Iban, Kadazan, Chinese and Malays in Sabah and Sarawak.

Independence was achieved after Malaya had been under the subjugation of three world powers, namely the Portuguese, the Dutch and finally the British up to the middle of the twentieth century. Economic reasons obviously were the primary impetus for colonial expansion, which led the British to begin to frequently intervene in local affairs ostensibly on the grounds of wanting to restore peace and consolidate the power of the Malay nobles, though that was not what happened. The British were actually very concerned with the possible arrival of rivals France, Germany and Spain in the region.

Their intervention in local affairs caused revolts and uprisings against the colonial authority, led by Lapu-Lapu in Mindanao, Mat Salleh in Sabah, and in the Peninsula, by Dato' Bahaman, Tok Gajah and Mat Kilau in Pahang, Dol Said in Nanning, Dato' Maharaja Lela in Perak and Tok Janggut in Kelantan. After the Pangkor Treaty in 1874, the Malay Sultans were persuaded to have British advisors and in every state a British Resident who often didn't have good relations with the local people.

The Malay Peninsula or Malaya at the time became known as 'British Malaya'. Not only was Malaya considered 'the dollar arsenal' of the British empire, but London also considered moulding Malaya for good measure. The people were encouraged to live together in a civilised way. The civilised way meant the British way. It is human nature to desire to live a pleasant life. Basically, the British were governing the country through 'divide and rule' policy. It made it easy for them since there already existed ethnic divide among the residents. Their bringing in large numbers of people from mainland China and India for their tin and rubber industries and their strategy of divide and rule succeeded in strengthening the ethnic divide among the different groups of people living and seeking their livelihoods here and lessening their interaction with one another.

Many would agree that the victory of the opposition alliance in GE14 was due to the rise of people power. Many blamed the politicians who came from the Malay aristocracy who seemed to have lost touch with the general public. In traditional Malay hierarchical social structure, though there were the royalty and the rakyat, there was a time when it was not uncommon for sultans or ministers to be seen playing sports or socialising with the rakyat. Selangor sultan, Sultan Abdul Samad was said to be interacting openly with his people while taking his daily walks or watching a cockfight. Malay aristocracy was a creation of the British who had introduced western education (special schools based on the British model with English as the medium of instruction), western dressing (caps replacing headgears) and new sports (golf and tennis replacing sepak takraw). This served to further widen the gap between the ruling elite and the common people who, by and large, were farmers and fishermen.

The Chinese who came to Malaya were mostly peasants or labourers. They came in search of a better life, and certainly not to create trouble. They were of different Chinese subgroups and dialects; Teochew and Cantonese from the Kwangtung area; Hokkien from Fukien; Hakka from the Kwangsi and Fukien mountains; and Hainanese from the Hainan Island. In Malaya, like other immigrants, they lived in their own groups.

Hard conditions in the working place, being severed from normal family life, opiates, alcohol and gambling drove them to involvement in criminal activities that were seen to bring great and fast financial profits. To get protection, many joined secret societies and organisations. Fights often broke out between the secret societies such as Ghee Hin and Hai San.

Most of the Indian immigrants were the Tamil people from South India and Sri Lanka (or Ceylon at the time). They were all categorised as Indian by the British. The British preferred them not only for work on their plantations but also for railway construction and road works. They were treated more harshly. Religious rituals (Hindu) and temples became their gathering places and their interaction with other races was minimal as they lived and worked in estates, isolated from others. This was to have a profound impact on integration and nation building efforts.

The unification of Sabah and Sarawak with the Peninsula constituted the formation of Malaysia as a peaceful sovereign state. Today Malaysia has been independent for 61 years. Its multiracial communities had lived alongside each other well before the nation's independence, but it had not been all fine and dandy or without incident.

Independence of Malaya basically meant the British physically leaving the country and leaving behind their system of administration. In other words, after being under colonial rule for so long, the country was now in the hands of the Malayan people to chart their own course with what had been put in place.

Historically before independence and after, the country was not without its share of troubles, both from within and from without. The Malayan Emergency, begun in 1948 eventually ending in 1960, was a bitter period of guerilla warfare involving communist insurgents, while a confrontation with neighbouring Indonesia started in 1963 over the formation of Malaysia and ended in 1966, after which government leaders could now turn their attention to building a united Malaysian nation. Goodwill campaigns and gotong royong were implemented, Malay was declared as the national language and Rukun Negara (National Principles) was formulated.

Malaysia is a multi-racial, multi-religious, multi-ethnic and multi-lingual country whose peoples observe diverse customs and traditions. Malaysian scholars have been stressing on the unifying role of the national language, i.e. Malay language, since 1950's. Malay language had been used in royal courts and official communications since the time of the old Malay kingdoms. Malay was a lingua franca in the Malay Archipelago, a common language for communication, and like other lingua francas, it included loan words borrowed from other languages. Malay was also chosen to be the national language of Indonesia and Brunei. Language is the soul of the nation and language can build a civilisation.

The measure of a civilisation is how it treats its art. Art reflects and informs the culture from which it emerges. From their works of art and cultural artifacts, we learn about the people of an age, such the Incas civilisation, the Greek period, the Roman period, Cleopatra's time in Egypt, the reigns of Srivijaya and Majapahit and the ancient dynasties of China and India.

Our art reflects our diverse communities and the nation. Art is a living thing that is born out of the cultural life of a people. A people without culture is a people without art. In Malaysia, where peace and equality are highly cherished values, a tolerant approach and accommodation is visible in our cultural life.

In 1971, the National Cultural Congress was held to articulate what constituted national culture and identity, at the same exploring a better understanding of forms of alternative modern and contemporary art and culture.

Malaysian art is supposed to be the product of the people who live and make a home in Malaysia. As the old Malay saying goes, 'Where the earth stepped on, there the sky is upheld'. Honouring the way of life where we live is upholding the integrity of Rukun Negara which outlines a philosophy for peaceful co-existence. The peaceful way is enshrined in Rukun Negara.

*Kalau roboh kota Melaka,
papan di Jawa hamba dirikan;
Kalau hati mengikut kata,
Hidup bersama sentosa aman.*

U-Wei Bin HajiSaari

HIDUP BERSAMA

Oleh Datuk Seri A. Samad Said

Suara dari Dinding Dewan
2003

Kita sudah sampai di lereng amat indah, di bawah pelangi, dalam ufuk yang masih mencabar; dan kita ikhlas berjanji untuk bermaruah, tenang dalam segala uji cabar dan debar. Kita mencari hanya yang tulen dan jati, sekata hidup, mengerti dan berbudi.

Kita wajar mendaki lagi kerana puncak yang jauh. Dalam gelora dan tofan tak tercalar tekad kita kerana kemerdekaan mengasuh kita bersuara dalam sopan, yakin menyanggah musuh, tulus menambah kawan, inti tonggak dan menara kebahagiaan.

Kita datang bersama anak-anak yang sedia menyanyi—sihat, teguh, bertekad dan berani. Mengelilingi tasik, mendaki gunung, kita mengajar mereka berjiwa besar dan berbakti. Tanah air akan indah, megah dan bermaruah jika kita sentiasa mensyukuri anugerah Allah; dan bumi akan subur, makmur dan mewah jika kita bekerja dan berikrar hidup bersama.

Tanah air memberi banyak, mesra mendakap kita; kemerdekaan mendorong kita berdiri dan berbakti. Dan kita sudah sampai di lereng indah, pasti tetap mendaki juga, menyanggah musuh, menambah kawan tanpa jenuh, khatir, juga tanpa rawan. Dan dalam alaf baru semangat kita wajar padu, berjalan kita atas nama tanah air dan bangsa—bangga kerana merdeka, megah kerana bahagia.

Anak-anak kita bakal datang tangkas dan berilmu; dan kita, dalam sejarah, bakal syahdu dan bangga, kerana awan yang indah, lapis pelangi lebih mesra, wajah diri dan inti peribadi kita tunjang bagi kehidupan dan kemerdekaan bangsa yang sentiasa sedia belajar mengerti dan tekun hidup bersama.

September 2001

KARYA SENI | ART WORKS

DONALD ABRAHAM

FAUZIAH HJ YAHYA @ KAK G

GEORGE DANIAL

KOO YEAN NI

LOW KHAY HOOI

LONG THIEN SHIH & JEROME MANJAT

LIM ANUAR

PANGROK SULAP (PUNK ROCK HUT)

ROZARINA JOHARI

SHERIN NG LAY HWA

PYANZ SHARIFF

TIN TOY (FUSION WAYANG KULIT)

DONALD ABRAHAM

(b.1981, Sabah)



Donald's works are documents of his observations of fellow Malaysians and their idiosyncratic reactions to seemingly illogical situations portrayed in the low brow art idiom.

Donald's fantastic worlds are populated by old school looking robots interacting with ultra cute or bizarre anthropomorphic characters. The multiplicities of their personalities are made more pronounced by the awkward and absurd situations in which they find themselves, sometimes while operating or engaging with Donald's inventively odd contraptions and appliances, leading to befuddling outcomes. Though it may appear to be daunting a task to decipher the meanings behind the cacophony of images, there exist simple reasons and real life stories (with moral messages even!) behind each of the paintings, and such gems can be discovered just by talking to the artist.

And you will discover that they are basically stories or reflections of who we are.

Malaysians.



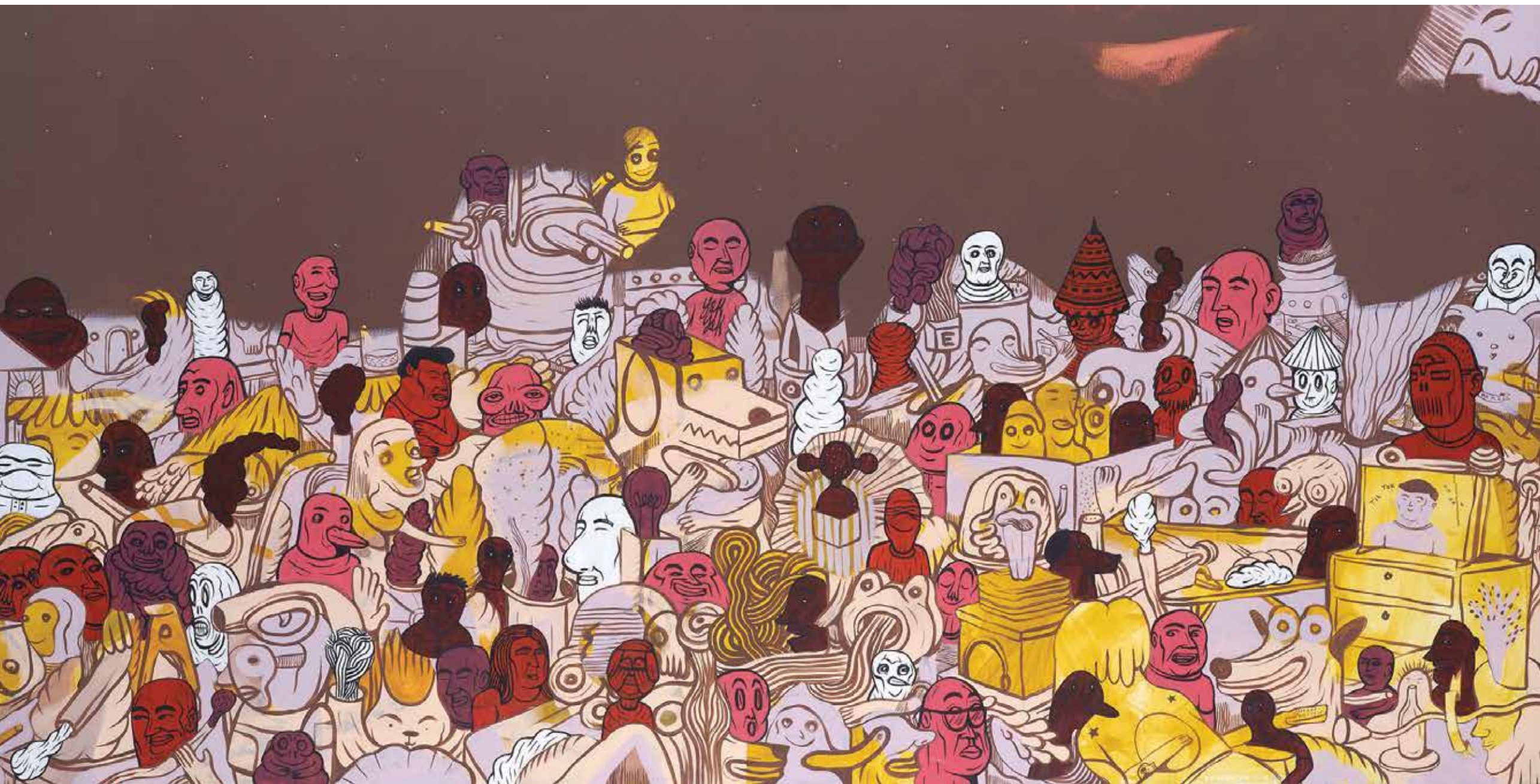
Drama
Acrylic on canvas
86.5 x 137cm
2013



Togetherness
Watercolor on paper
56 x 76cm
2015



Togetherness #1-#6
Acrylic on paper
23 x 31cm (each)
2018



Untitled
Acrylic on canvas
122 x 244cm
2016

FAUZIAH HJ.YAHAYA

(b.1965, Negeri Sembilan)



Fauziah Hj Yahaya who is also known as Kak Gee Conlay is a certified art teacher majoring in ceramics. Active since 1987, Kak Gee was part of the group of artists at the Artists Colony at Jalan Conlay from 1999. Always open to new ideas, Kak Gee is constantly experimenting with different mediums and materials. With her 'Surface Decoration' approach, Kak Gee produces batik-like effects and motifs without the use of wax which she applies on ceramics, glass, coconut shells and stones. Her work celebrates our local cultures and natural surroundings in a style that is unmistakably Kak Gee.



Aku Dan Batik III, IV & V
Acrylic on canvas
122 x 92cm (each)
2018



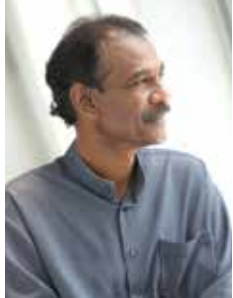
Pucuk Rebung Dayang Senandung
Acrylic on canvas
153 x 153
2009



Aku Dan Batik I & II
Acrylic on canvas
92 x 92cm (each)
2018

GEORGE DANIAL

(b.1961, Perak)



In order to live in peace and harmony, everyone must play their respective parts equally. In music, for a song's rhythm and melody to be in harmony, each musician must know their part and timing when performing together. Only when a song is well performed that the listeners' emotions will be moved or inspired to dance joyfully.

In the case of our beloved Malaysia, when each and everyone of us regardless of age, race or religion, continue to play our part, the end results will be peace, prosperity and harmony for the whole country.



Interaction - Unity

Acrylic on canvas

80 x 80 cm

2009



Interaction
Acrylic on canvas
122 x 183cm (triptych)
2017

KOO YEANNI

(b.1994, Kelantan)



My work is inspired by the naïve as well as the pure and innocent qualities found in folk art and children's art. The spontaneous and unconstrained quality of my work comes from my love of folk art and from years of observation when teaching art to children. I embrace the everyday life, history, traditions and various cultural aspects of my native land through a series of vibrant paintings, collages and embroidery pieces. They record and preserve mainly the social significance of my homeland through a joyful process of imaginative play and observation with the qualities of anthological, nostalgic and the sentimental that are always present in my works.



Hello and Welcome
Oil on canvas
75 x 115cm
2018



A Story of Whispering
Oil on canvas
81 x 128cm
2018

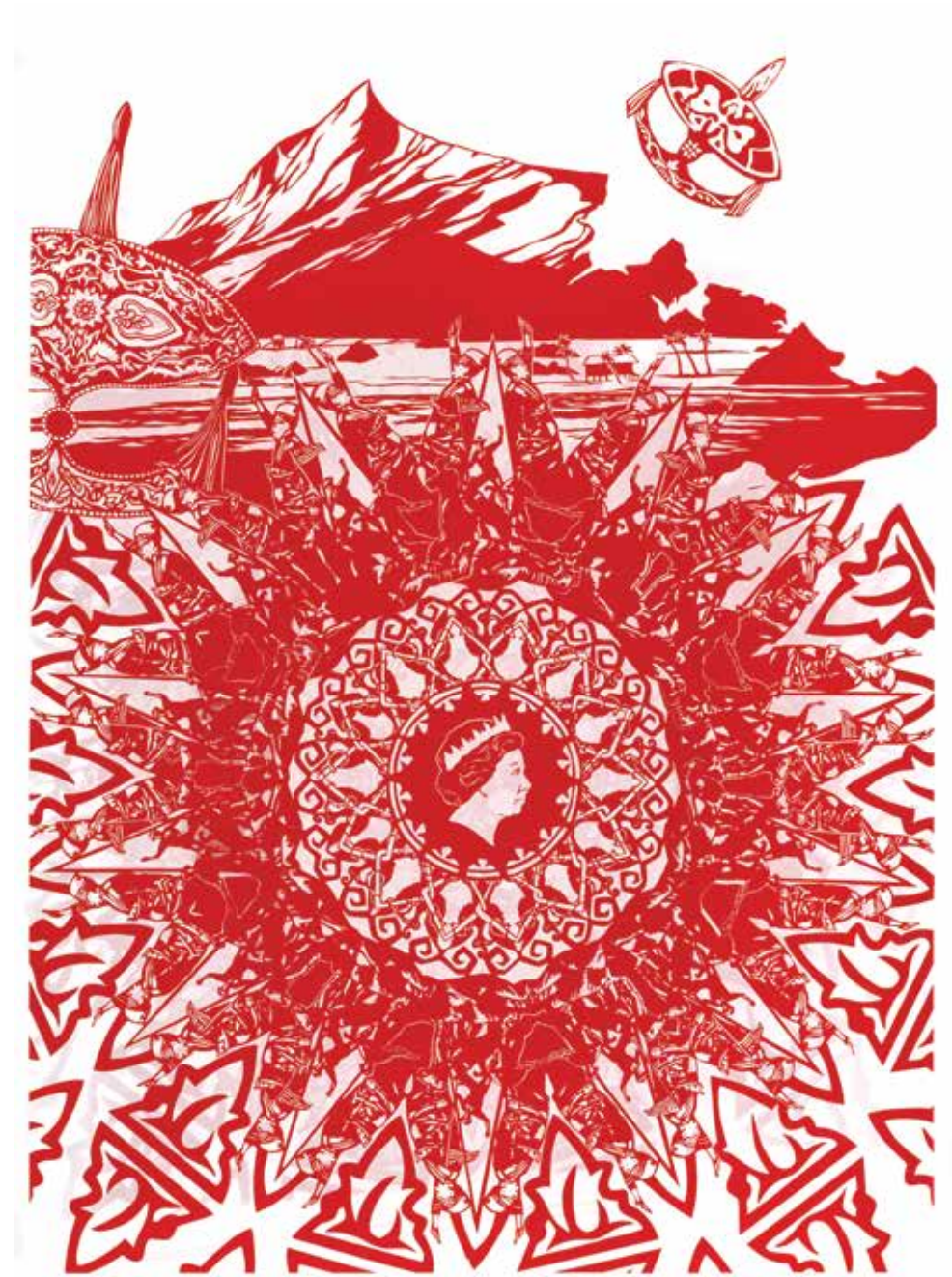


Beyond Fortune
Oil on canvas
82 x 114cm
2018

LOW KHAY HOOI
(b.1976, Kuala Lumpur)

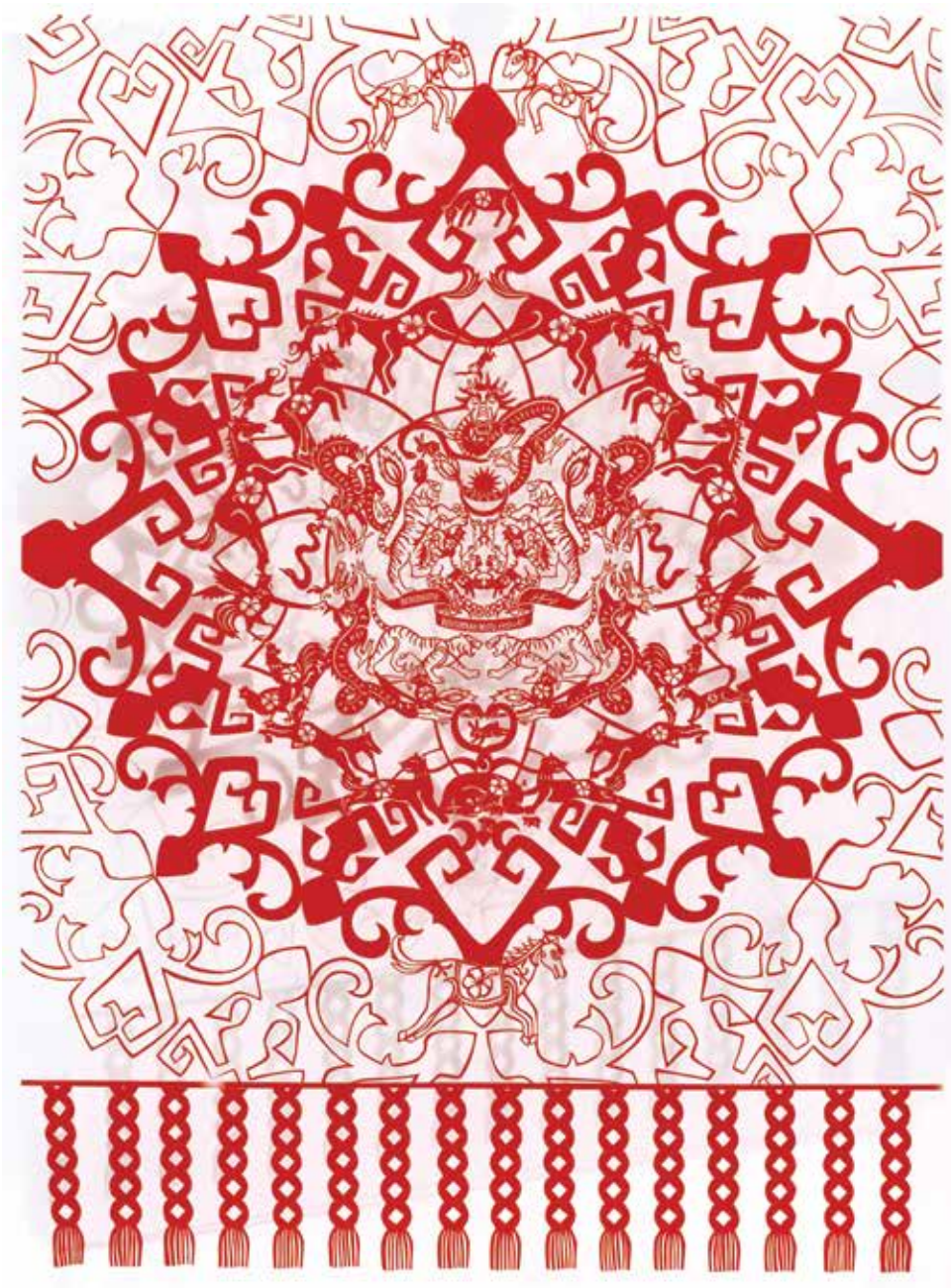


In 2018, Malaysians elected a new government in the General Elections, changing the ruling coalition since the time of Independence and marking the birth of New Malaysia. This is the first Malaysia Day after the establishment of the new Malaysian government. Thus, I use symbols commonly seen in our daily lives (such as the National Emblem, the National Monument and the 12 Chinese zodiac signs), to represent my wishes and hopes for the country.



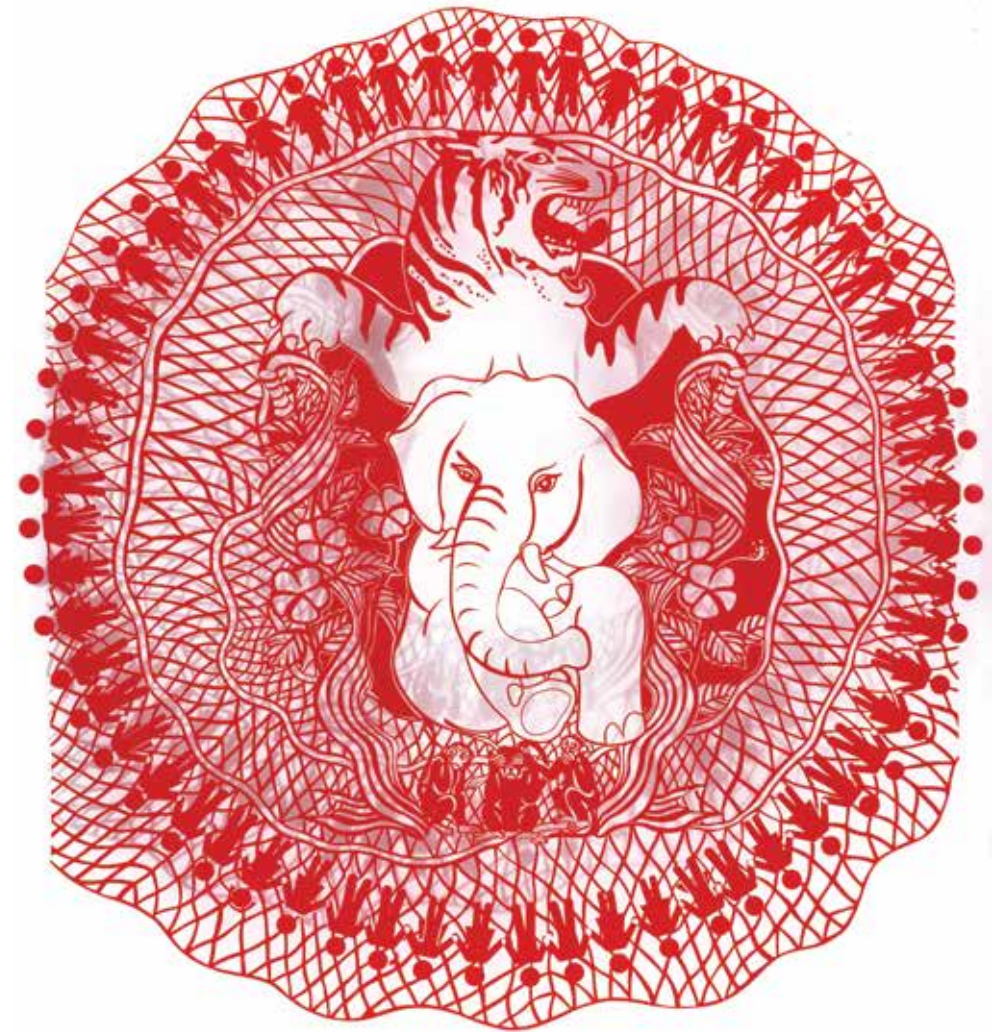
New Malaysia I
Sticker on acrylic sheet
122 x 92cm
2018

"New Malaysia 1" - After the Second World War, Malayans of all ethnicities experienced a political awakening and set up political parties to seek independence from the British colonial government. In 1957, Malaya gained independence. In 1961, our founding father, Tunku Abdul Rahman, publicly proposed the formation of "Malaysia" comprising Malaya, Singapore, North Borneo (now Sabah), Sarawak and Brunei, and received positive feedback from people everywhere. After many trials and tribulations, we finally succeeded in establishing our present country, comprising the Malay Peninsula, Sabah and Sarawak - a free Malaysia.



New Malaysia II
Sticker on acrylic sheet
122 x 92cm
2018

"New Malaysia 2" - The 12 zodiac signs are 12 animals used by the Chinese symbolically to represent the different years in a 12 year cycle. These animals in chronological order are the rat, cattle, tiger, rabbit, dragon, snake, horse, sheep, monkey, chicken, dog and the pig. Each creature represents a year. They also represent various qualities that people aspire to have, such as intelligence, hard work, bravery, gentleness and so on. In 1963, when Malaysia was founded, it was on the Year of the Rabbit. This year, in 2018 (the Year of the Dog), Malaysia ushered in a new political coalition for the first time and a new political scene has emerged. Using 56 different zodiac signs to represent people of different ages, the artist offers his wishes for Malaysia.



New Malaysia III
Sticker on acrylic sheet
122 x 92cm
2018

"New Malaysia 3" - From young, we were taught to be a good child, to study hard, to earn a degree, to find a stable job and live a comfortable life. Therefore, despite the obvious and shocking presence of certain elements in our society, many people choose to remain silent, ignoring or even denying the facts. Fortunately, in recent years, with the change in political atmosphere, the people have gradually discover the 'elephants' hiding in our rooms and have chosen to replace silence with speaking up.

LONG THIEN SHIH

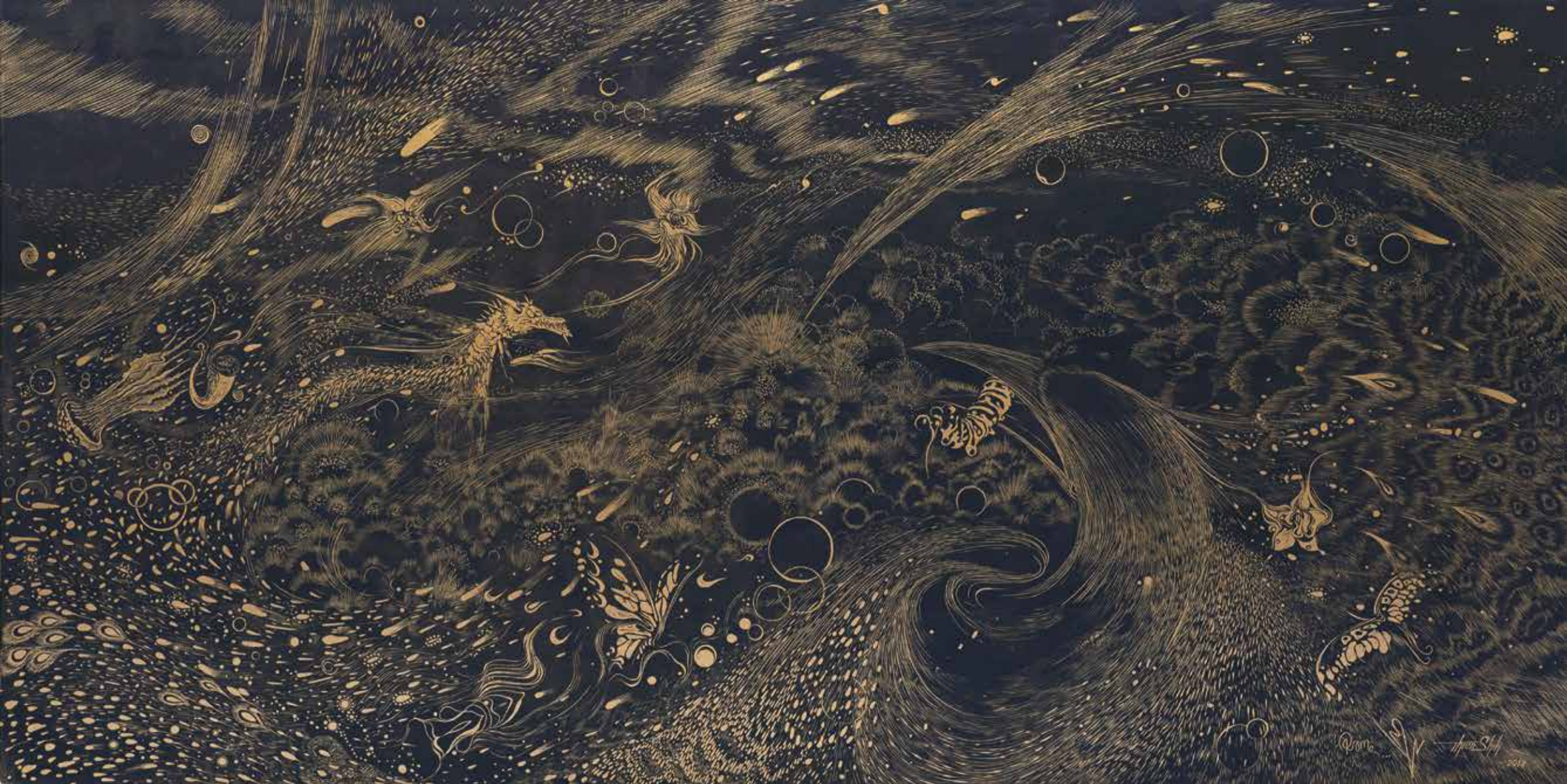
(b.1946, Selangor)



When we gained our independence on 31st August 1957, I was still in Form One. A year later, the National Art Gallery (NAG) was established at the Dewan Tunku Abdul Rahman building located at Jalan Ampang (now MATIC). By the end of 1959, I was already attending art classes held by the Wednesday Art Group (WAG) which took place in one of the quarters within the compound of the NAG. In the years that followed after Merdeka, life as I remembered were both joyful and promising. Promising because the whole nation was engaged in all possible efforts in nation building. It was joyful because the cultural aspects of the citizens from different backgrounds were more visible in daily life. Recreational and cultural activities were everywhere. I saw Wayang Kulit performances in open air public places and there were even Rongeng dances at the B.B. Amusement Park in the middle of Kuala Lumpur Children played sports and chess by the streets while the adults played Mahjong. There were Cock fighting and Silat demonstrations and so on. When I was just beginning to learn oil painting in 1961, I took every opportunity to visit the N.A.G. during weekly intervals. It was there where I learned about Malaysian contemporary art and the Nanyang style of painting of that era. This painting is my interpretation of the Malaysian way of good life in the Nanyang style of the 60s.

Joy of Living
Oil on canvas
119 x 201cm
1964





Spiritus in Latin means spiritual, but the English translation does not cover its wider meaning' as the Chinese "Ling" does. The word "Ling" in Chinese covers a very broad range of interpretation in which no translation is adequate to express its meaning.

I had met the artist Inza Yin in 2016 at the KKB International Artists workshop briefly and again in 2017 at the Sasaran International Artists workshop. Jerome Manjat, whom I met a few years earlier is a devoted printmaker extremely skillful in woodblock printing. Both these artists are less than half my age. Though young, both are highly creative in their own ways. Inza Yin is proficient in ink and wash painting and practices her artistic expressions beyond the conventional generality. Her works are more inclined towards expressing the spiritual aspect of the human condition in the context of the microcosmic of the universe. Recently, she extended her creativity to woodblock printmaking which offers new challenges to her while Jerome has been working in woodblock printmaking for many years, making a name for himself with the Sabah art collective, Pangrok Sulap. As for me, woodblock printmaking is not my technique of choice

until I met Jerome. I discovered that its unique potential for expression can't be achieved either by etching or lithography.

The 3 of us decided to put aside our egos and collaborate, exploring the unknown by working together to produce a work. Each of us has to go beyond what we are already familiar with from our personal experiences to improvise like musicians jamming on one tune. This large print was produced in China during an international artists workshop, the First International Art Festival in Pang Ge Zhuang, Shandong curated by Inza Yin in August this year. This is the first time artists from Malaysia and China collaborated in creating a large woodblock print together in tandem with China's One Belt One Road vision.

Ling—Spiritus
Woodblock print
Created in collaboration with Inza Yin (China),
Jerome Manjat (Sabah)
122 x 244cm
2018

LIM ANUAR

(b. 1969, Kuala Lumpur)



My subject matters have always been closely connected to my years growing up among the rural communities of Tanjung Bungah, Penang. Although these villages are no longer in existence as they have given way to new property developments, the beauty of its surroundings and lively spirit of the kampung folks will forever be etched in my heart and the memories will never be forgotten.

I am also proud to be Malaysian, for our country is independent and rich with a wonderful mix of cultural heritages, religious practices, arts and crafts and great food! We still have so much to learn from one another. I hope Malaysia will continue to progress in harmony while maintaining its cultural diversity.

Happy Malaysia Day!

Harmony Market Street I
Batik on silver linen
85 x 60cm
2018





Harmony Market Street II
Batik on silver linen
85 x 60cm
2018

Harmony Village Neighbours
Batik on silver linen
85 x 115cm
2018



Fishing Village Family
Batik on silver linen
85 x 115cm
2018



The Village Boys Play Football
Batik on silver linen
85 x 115cm
2018

PANGROK SULAP

(Rizo Leong, Jerome Manjat, Mc Feddy, Gregory, Bam, Memeto, Rray dan Saffwan)



Karya pangrok sulap ini berkisar cerita mitos legenda Huminodun atas pengorbanannya. Kepelbagaian budaya serta kehidupan yang terdapat di negeri bawah bayu. Keunikan ini di rai bersama dan membentuk masyarakat harmoni.



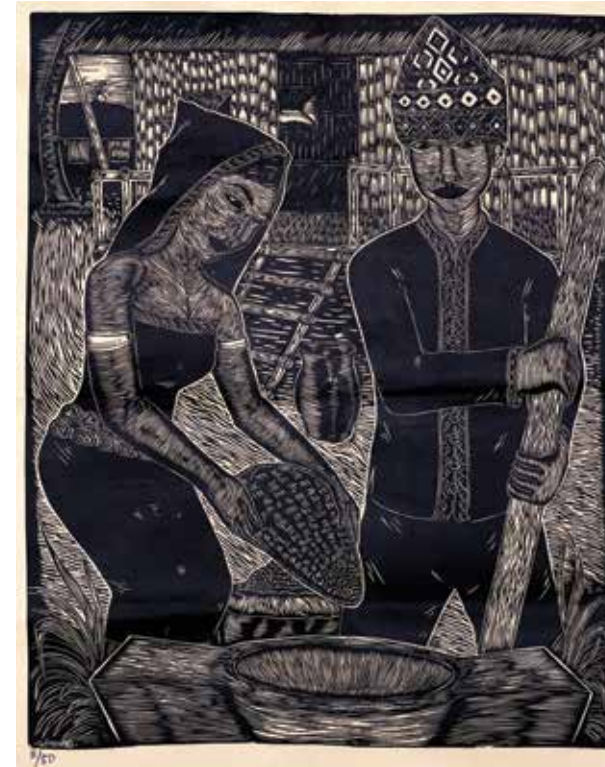
Adat dan Tradisi kebudayaan Borneo

Kaamatan Series I, II, III

Woodblock print & offset ink on blackout cloth

61 x 72cm (each)

2016



Huminodun (bermaksud “yang berkorban”) merujuk kepada anak perempuan Dewa Kinoingan serta isterinya Suminundu yang telah mengorbankan dirinya kepada semangat bumi sebagai balasan untuk hasil tanaman yang lumayan untuk umat manusia. Satu ketika dulu, kaum Kadazandusun mengalami bencana kebuluran kerana tidak ada sumber makanan. Kinoingan berasa belas kasihan terhadap kesengsaraan kaum Kadazandusun dan telah mengorbankan Huminodun dan jasadnya disemadikan di bumi lalu tumbuhlah sebagai sejenis tumbuhan iaitu padi dan dari situlah suku kaum Kadazandusun mendapat sumber makanan. Jasa Huminodun diingati dalam perayaan Tadau Kaamatan yang diadakan setiap tahun bagi meraikan hari tuaian.



Sunduan Do Huminodun
Woodblock print, offset ink, on blackout cloth
4ft x 8ft
2016
Edisi 6/10

ROZARINA JOHARI

(b.1981, Perak)



Siri Gebar Mamma - Koloni adalah penciptaan dengan menggunakan kaedah artistik kerja quilting sebagai teknik. Kesenian ini cuba untuk mengungkap kemungkinan dalam merumuskan seni menggunakan alatan dan media yang tidak konvensional. Bentuk dari pelbagai kepingan kain baharu dan terguna diatur, dijahit dan digarap untuk memberikan kesan tekstur. Prosedur yang panjang memerlukan kesabaran dan kelembutan. Karya seni ini didedikasikan untuk meraikan semangat, keunikan dan persamaan. Kerja ini representasi sebuah koloni yang dibentuk melalui komitmen mendalam dan kekuatan ikatan antara sesuatu persamaan dan perbezaan.

Unit-unit kecil yang dijahit dan terikat oleh benang tipis, lembut hampir halus namun mempunyai kuasa tinggi untuk memegang keping besar ini. Ia bertujuan untuk menggambarkan perpaduan komponen kecil yang berperanan memberi harmoni untuk membawa keseimbangan dan membina hasil yang menarik.

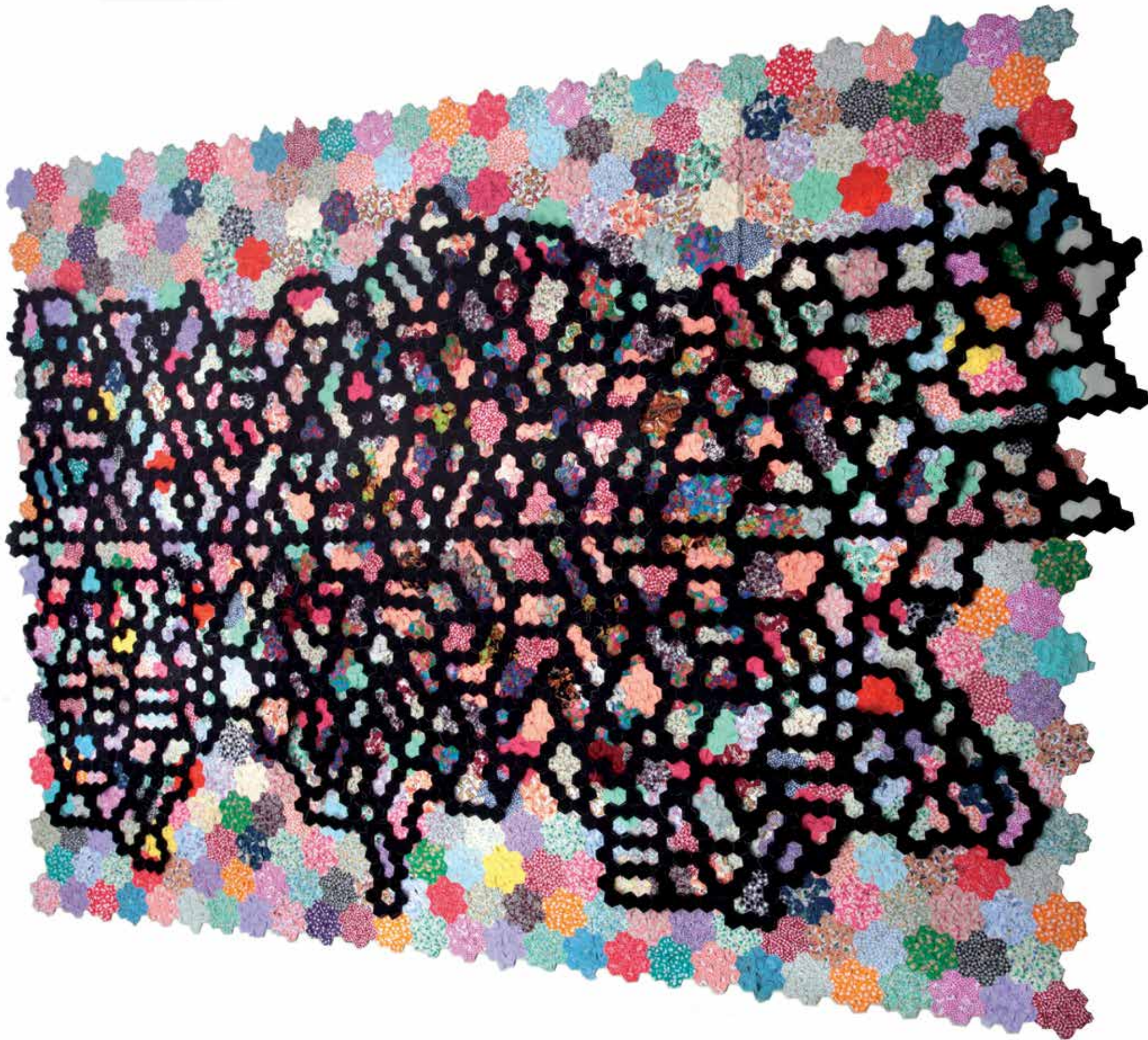
Karya seni ini dicipta oleh ketekunan dan komitmen berterusan untuk memastikan "koloni" tersebar dan terus berkembang. Malaysia sendiri adalah sebuah negara yang dibina oleh ketekunan, usaha dan komitmen berterusan untuk menyatukan bagi memastikan pertumbuhan positif. Koloni ringkasnya merujuk kepada ruang, rumah, atau tempat di mana orang paling banyak diduduki. Ia adalah tempat untuk berkembang dan membina kekuatan.

Unit-unit heksagon dengan warna dan corak yang berbeza melambangkan kepelbagaian dan perbezaan kehidupan manusia di dalamnya. Komponen kecil yang penting adalah nadi yang menjadi penyumbang besar untuk perjalanan yang berjaya yang membentuk koloni ini. Setiap cebisan kerdil dipasangkan dengan teliti dan dilampirkan untuk menyokong pembentukan rupa paras seni ini.



Setiap manusia memiliki persona yang unik, didikan berlainan dan prinsip ikutan berbeza. Kita, manusia hidup bersama dengan harmoni untuk memastikan kejayaan koloni kita yakni, negara kita. Di sebuah koloni, menyaksikan dalam banyak cara bagaimana perbezaan jauh lebih penting diraikan dari disalahertikan. Ia mantra kepada toleransi terhadap persefahaman dan penyatuan. Melalui keupayaan memahami dan toleransi yang mendalam, ia menjadi alat yang besar untuk menjamin keamanan dan keharmonian pada masa akan datang. Buat masa mendatang, koloni mesti mampu dan terus kukuh ketahanannya untuk menghadapi cabaran masa depan; benang rapuh mesti selalu diperbaharui oleh penghuni "koloni" untuk menjamin kelestariannya. Dalam 37 tahun kedewasaan saya di tanah ini, ruang ini dan tempat ini ia menjadi sarang saya, koloni saya, ruang saya yang paling banyak saya duduki. Koloni ini merupakan asal-usul saya yang membentuk diri menjadi orang yang dipenuhi dengan kesefahaman dalam meraikan ketidaksamaan.

Siri Gebar Mamma – Koloni II
Fabric & mixed media
206 x 201cm
2018



Siri Gebar Mamma – Koloni
Fabric & mixed media
235 x 315cm
2018

SHERIN NG LAY HWA

(b.1967, Perak)



Sherin Ng is a self taught watercolour and acrylic artist who has an undying passion for Peranakan culture and the art of Batik.

It is apparent in her attention to detail in all her artworks – the results are a labour of love. No detail is without its meanings for the Peranakan and Sherin exemplifies it.

Sherin's paintings are mostly inspired by her grandmother whom she had spent a lot of time with while growing up. She watched her grandmother Siew Kim from Taiping, lived a Peranakan-influenced life. It is through her grandmother that Sherin would eventually become deeply involved and in love with the art of Batik (Sarung) and the Kebaya.

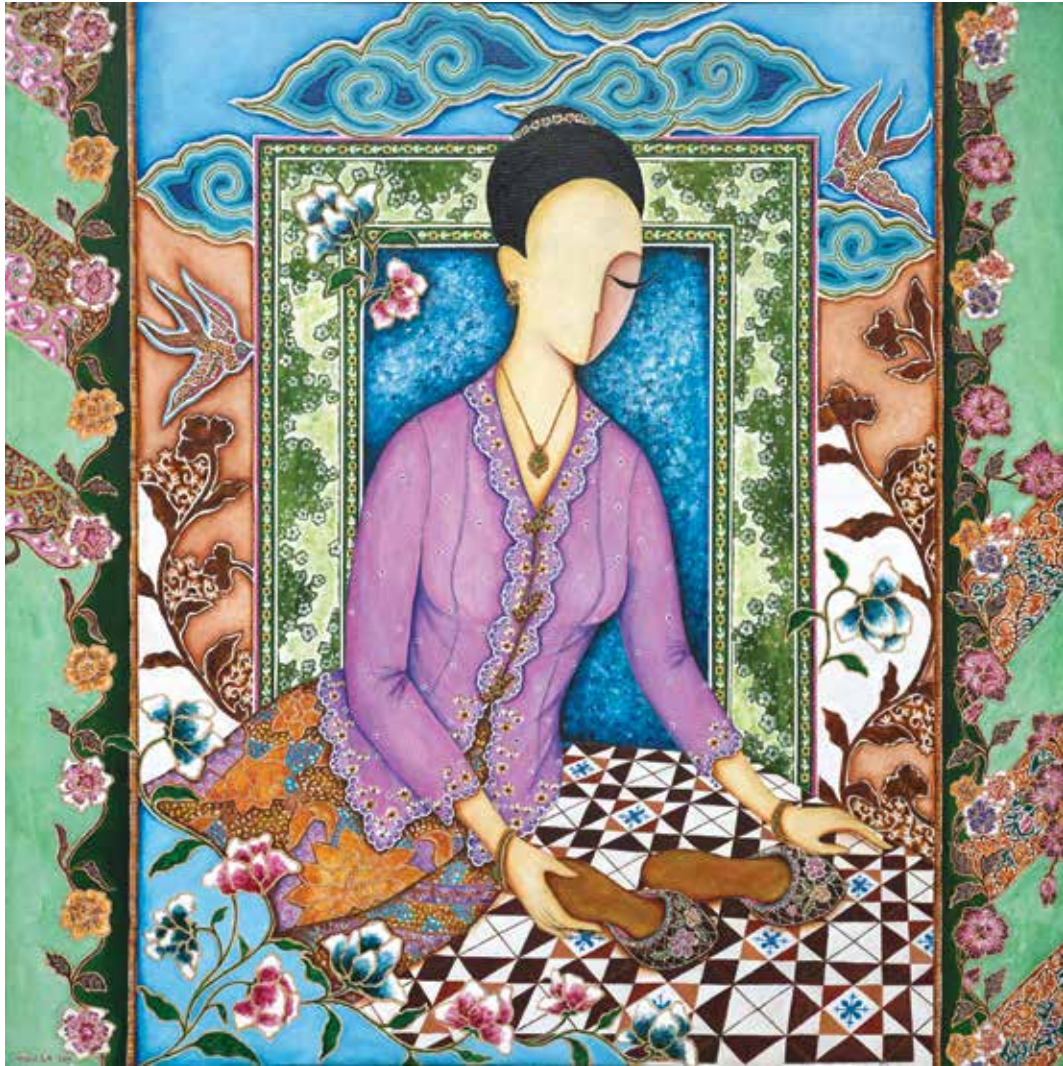
Sweetest Gift

Acrylic & mixed media on canvas

90 x 90cm

2016





My Precious
 Acrylic & mixed media on canvas
 90 x 90cm
 2016



Nyonya Koay Delight
 Acrylic & mixed media on canvas
 80 x 60cm
 2012

PYANZ SHARIFF

(b.1973, Johor)



Sofian Sharifudin who is popularly known as PYZANZ, is one of the very few local self taught artists whose work defies conventional art categorization. PYZANZ came to the ingenious idea of producing images on canvas using henna through his interest in tattoos. PYZANZ, who was a financial planner, had worked as a tattoo artist, using pigments before switching to henna to observe the interdiction set in the Quran. The henna used in his paintings on canvas is specially mixed with other ingredients to ensure it remains sturdy and long lasting. His paintings, usually flora and fauna and organic forms in nature have a certain naive quality but also unique in the effects produced due to his unique approach to an age old traditional practice used to decorate the hands and feet in Asian cultures.

Over the years, instead of capitulating to market forces, PYZANZ's works have become more intricate and complex. He remains steadfast in his own artistic path and works diligently to fulfil the visions of his private world and his surroundings in a style that is his own.



Kuda Kepang Siri V
Henna & acrylic on canvas
100 x 100cm
2018



Belantara Cinta Siri I
Henna on canvas
122 x 170cm
2014



Belantara Cinta Siri II
Henna on canvas
122 x 170cm
2014



Belantara Cinta Siri III
Henna on canvas
122 x 170cm
2014



Bird of Paradise
Henna & acrylic on canvas
100 x 68cm
2014

TIN TOY (FUSION WAYANG KULIT)

(b.1972, Pulau Pinang)



I created my first fusion puppet in the mid of 2012 for an exhibition organized by a friend who wanted us to showcase works that were original or different from those usually seen in the mainstream. As a Malaysian, I wanted to create something that had elements of our local cultures and as a character designer, I immediately thought of the traditional Wayang Kulit teater with its many interesting characters. By the end of that year I became confident enough to explore the ideas I had about fusing traditional wayang kulit puppets with modern elements or those from popular culture. It was because I met the Tok Dalang (Master Puppeteer) Pak Dain at the afore mentioned exhibition. He had traveled all the way from Kelantan to the exhibition to see those fusion puppets that I've created.

Over the years, Pak Dain became a good friend and mentor who instructed me in the traditional art of wayang kulit, its pantang larang and its performative aspects while supportive of my dream of introducing characters from the Star Wars franchise into wayang kulit. Since then we have create and introduced numerous characters and had performed at various places locally and abroad.

The positive receptions to our modest efforts in reviving and making the wayang kulit appealing to a contemporary audience makes me happy as I feel I am contributing to a special aspect of our Malaysian culture. Though the wayang kulit has been designated as a dying art form, I hope that the work we do today will turn this beautiful ancient performing tradition into a new, living art form that will continue to be seen, appreciated and practiced by future generations.



The Dark Knight always appear from out of the darkness. The character is featured standing on a stylized gargoyle whose long wings extend high up to form the character's trademark black cape.

Dark Knight
Ink on leather & wood
56 x 47cm
2015



A very wise and religious old man together with Wak Long who are servants of King Rama.

Pak Dogol
Ink on leather & wood
65 x 43cm
c2008



King Rama and Queen Sita's monkey/man son, who helped King Rama to save Sita Dewi from the Rawana.

Hanuman
Ink on leather & wood
71 x 43cm
c2008



The Green Lantern fights evil with the aid of his magic ring, hence the gigantic warrior hand projecting from his ring seen on the puppet. His other hand holds his namesake – the Green Lantern of Great Power.

Green Lantern
Ink on Polypropylene & wood
48 x 48cm
2015



The main character in WKMTK. The king Sri Rama spent his whole life fighting evil to win back his queen Sita Dewi who was kidnaped by King Rawana.

Sri Rama
Ink on leather & wood
66 x 43cm
c2008



The main character and the leader of the DC superheroes. The puppet is given a floating pose because of the character's flying abilities. His iconic suit features intricate traditional style decoration.

Superman
Ink on leather & wood
53 x 42cm
2015



This superhero moves with lightning speed. To reflect this key trait, lightning motifs adorn the puppet and he is depicted running on of a large bolt of lightning.

The Flash
Ink on leather & wood
47 x 38cm
2015



A sincere servant who was with Princess Sita Dewi when she was captured by King Rawana at his palace.

Wak Long
Ink on leather & wood
39 x 49.5cm
c2008



She's the warrior princess of the Amazons. In order to give the character a more Goddess-like look, she now stands on an elegant Jentayu or the traditional phoenix with her lasso drawn and ready to do battle.

Wonder Woman
Ink on leather & wood
47 x 38cm
2015



The beautiful princess married to King Rama who suffered greatly after she was kidnaped by the evil King Rawana.

Sita Dewi
Ink on leather & wood
46 x 37cm
c2008

This is our wayang kulit version of the new Prime Minister of Malaysia, Tun Mahathir Bin Mohamad. It was such a great honour to reveal this on his birthday (10 July 2018).

Tun Mahathir is such an extraordinary person. He is one of the main people who led Malaysia in changing a new government. We are now in Malaysia 2.0! He has achieved so much but he likes to keep things simple and moderate. Tun Mahathir doesn't like to wear fancy clothes and will often appear in public in a simple grey suit. As traditional wayang kulit characters have very detailed patterns, I had a hard time trying to depict his suit as it was too simple. But in the end I managed to add in just enough elements and patterns to make him look like a wayang kulit, yet maintain the slick minimalist look of his appearance.

Tun Mahathir is in a unique situation for he had become Malaysia's Prime Minister for the second time! He was the 4th Prime Minister (1981-2003) and now he became its 7th. I wanted to convey this information through the character, so I came up with the idea of designing his left pocket looking like the number '7'. The pen in his pocket, like his grey suit is one of his trademarks. I added a second pen to represent his second time in office.

In terms of footwear, I have his character wearing a pair of cheap BATA sandals (based on an image of him that went viral not long ago) which is also a nice reflection of his frugal character.

I've made the background in 2 different colors. The first surrounding color is 'cold' as it represented the previous situation in Malaysia, dark and hopeless. The second 'warm' color around his right hand symbolizes his new leadership which we hope will lead us to a brighter future.



Tun M
Ink on leather & wood
56 x 41cm
July 2018

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 6 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.

DONALD ABRAHAM
FAUZIAH HJ YAHAYA
GEORGE DANIAL
KOO YEAN NI
LOW KHAY HOOI
LONG THIEN SHIH & JEROME MANJAT
LIM ANUAR
PANGROK SULAP
ROZARINA JOHARI
SHERIN NG LAY HWA
PYANZ SHARIFF
TIN TOY (FUSION WAYANG KULIT)

