



URPE

painting

an Exposition of Non Figurative Art

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Acknowledgements

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PURE Painting: An Exposition of Non Figurative Art

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Chairman's Message



Abstract art as many of us know is an art form which is open to interpretation, and that is one of the beautiful things about it. It requires you to have an open mind, and you must enter the painting to see where it takes you. Abstract art gives you the freedom to explore the artwork and assign your own meaning to the piece. This personal process enriches a viewer's experience of an artwork.

To close off our Balai Seni Art Series for 2018, we welcome you to our final exhibition of the year entitled 'PURE Painting: An Exposition of Non-Figurative Art'. In this unique exhibition, we aim to showcase art pieces which break away from the norms of objective art and invite you to dive into the world of abstract art.

This exhibition showcases the works of 25 local abstract artists from all walks of life with expertise in various mediums. Their artistic approaches include both geometric and lyrical forms of abstraction and their subject matters vary from the cognitive to the emotive and the spiritual.

We hope their unique artworks and paintings will captivate the hearts of visitors. I believe this exhibition is a significant platform for emerging and veteran artists to share their creativity, allowing them to communicate their ideas across ages, upbringing and ideals.

The year 2018 has definitely been a memorable one for Maybank Foundation's Balai Seni Art Series. We had the opportunity to collaborate with many talented local and international artists as well as renowned curators, who inspired us with their immense creativity. Each of the events we hosted aims to change our lives for the better, expanding our knowledge in the world of arts and giving us a fresh perspective on life.

To recap our Art Series journey this year, we began by celebrating the importance of women of the country by hosting the 'RRRWARRR!!!: Maybank's Emerging Women Artists Show 2018' in conjunction with the International Women's Day. On Global Tiger Day, "The Art of The Tiger" exhibition was held to raise awareness on the depleting number of tigers in the country. For the National and Malaysia Day celebrations, we launched the 'Hidup Bersama – Malaysia @ 55' art exhibition. In between, we also hosted a number of Kata Katha cultural music events that gave us an insight into the beauty of art via music. We also hosted an exhibition featuring deaf artists with the theme "Rhythm of a Thousand Colours", and recently held the 'Maybank Women Eco-Weavers Live Exhibition' which saw weavers and artists from across ASEAN collaborating together to give us yet another perspective of art.

To leave you with something to remember before we begin a new year, we hope that this abstract focused exhibition will excite you and challenge your perspectives of how you perceive art. Let yourself go and let the artwork lift you to higher spheres.

To all artists participating in this exhibition, my heartiest congratulations and deepest appreciation for being part of Maybank's program.

My best wishes for a successful 2019!

Datuk Mohaiyani Shamsudin

Chairman, Maybank & Yayasan Maybank

CEO's Foreword



Maybank Foundation as the Corporate Responsibility arm of the Maybank Group, is mandated to create positive, long term impact in the communities in the market where the Group operates. The Foundation focuses on 6 areas, namely Arts & Culture, Education, Community Empowerment, Environmental Diversity, Healthy Living and Disaster Relief.

Malaysia developed its own artistic direction post *Merdeka*, where the emergence of illustrious batch of artists such as Abdul Latiff Mohidin and the late Syed Ahmad Jamal contributed to the development of the art scene in the country, specifically abstract expressionism. Since then, Balai Seni Maybank which had developed into one of the prominent exhibition galleries had hosted a few outstanding, home-grown abstract expressionists such as the aforementioned Abdul Latiff Mohidin (1988's *Gelombang*), the 1995 National Art Laureate, Syed Ahmad Jamal (1999's *Dari 1956 Hingga 1999*) and Yusof Ghani (2002's *Imajan Malaysia*).

Building on its eminent history, Balai Seni Maybank continues to support local artists by giving them a platform to freely express their spirit through the interpretation of abstracts. This art exhibition entitled 'PURE Painting: An Exposition of Non-Figurative Art' embraces the non-normative artistic style unburdened by traditions left behind by our colonisers while celebrating the embodiment of freedom in the post-independence era.

The exhibition features 25 artists who specialise in various medium and a variety of subject matters, offering refreshing ideas on one's individuality. With the wealth of experience on offering, this art exhibition promises to provide immersive pure abstract art to the viewers. It is hoped that through our Arts and Culture pillar, we are able to encourage practitioners to continue making artistic works, be it the conventional artworks or the non-figurative works while inculcating the appreciation of art among the masses.

Shahril Azuar Jimin

CEO, Yayasan Maybank

THE ART OF ABSTRACTION (AND WHY YOUR 5 YEAR OLD COULD NOT HAVE DONE THAT*)

“The aim of painting is not to reflect history, because this can be found in books. We have a higher conception. Through it, the artist expresses his inner vision.”
- Henri Matisse (1869-1954)

Variouly called non figurative art, non representational art and non objective art but more commonly identified as abstract art or abstract expressionism, there are few defining characteristics shared by all forms of abstract art namely the departure from presenting reality as it is and the absence of recognizable forms. The two basic variations of abstract art are the geometric and the organic/lyrical. The first refers to an approach that emphasizes geometric shapes in basic colors while the second refers to an approach that employ strokes of paints in spontaneous and ‘expressive’ ways. Abstract art can be ‘busy’ or quiet’ in terms of what is presented on canvas depending on an artist’s temperament or outlook.

- So what is the ‘problem’ with this abstract art?

The chief complaint when viewing an abstract piece of work is that it makes no sense as there are no clear recognizable forms or images that viewers can make out. Secondly, the narrative aspect is almost or completely missing. What the viewers see are just patches, strokes and messy daubs of colours or elementary shapes that do not depict a human form, a scenery, an event or story. As humans, it is natural for us to try to make sense of what we are seeing so that we could formulate appropriate responses or take actions befitting the situation or context. It is unsurprising that many are lost for words or struggle to offer intelligent takes on otherwise unintelligible scrawls, scribbles, strokes and strange forms presented before them. Reading the title of the work helps...sometimes. Abstract art relies more on the viewer’s own subjective interpretation or projections to arrive at an understanding that usually differs from that of the artist.

- If abstract art is nonsense, why was it even invented and practiced in the first place?

The story of abstraction in art began with the birth of ‘Modern’ art in the 1900s which saw parallel artistic developments in France, Germany, Italy, Russia and Scandinavian countries moving away from purely representational/figurative art. From 1400 to 1800, Western art, in the service of the royal, religious and mercantile classes, were dominated by Renaissance-inspired academic theories of idealized painting and high art executed

in the Grand Manner. Aside from the commissioned paintings of still life, landscapes and portraiture, popular subject matters were predominantly re-enactments or re presentations of characters or scenes from the past such as religious or historical events, legends and mythologies. It was not until the late 18th and early 19th century that Romanticism, an European phenomenon in art, architecture, literature and music, shifted the focus from conventional and patron-centred themes to the artist’s own emotions and intuitions, elevating the personal and the subjective. They developed their own theoretical basis (the word ‘Sublime’ comes to mind) and glorified the artistic ‘genius’, a non conformist individualist who creates his own original works ‘from nothing’. The political aspects, already present in Neo Classicism from which the Romantics both borrowed and rejected, were pushed further in Social Realism where its most famous advocate, **Gutave Courbert** (1819-1877) informed by the anarchism of **Joseph Pierre Proudhon** (1809-1865), openly celebrated the common labourers and ordinary people engaged in real life daily activities as opposed to the artificiality and artifices in popular and academic art.

The social, cultural and political upheavals coupled with technological advancements and scientific breakthroughs a few centuries earlier in Europe had not only resulted in greater personal liberties, social rights and higher standards of living, it also came with its negative side effects as well. The impact on the environment were the widespread degradation and uncontrolled pollution while on personal levels, the breakdown of traditions and loosening of familial bonds. Alienation and estrangement grew from the rapid changes and increasing commercialization of city life as well as the widening gap between the haves and have-nots.

The quotidian and the vicissitudes of modern life became core subject matters for European artists.

In 1839, when practical photography was made commercially availability to the public, it became one of the chief causes that precipitated the break from representational art because it challenged and devalued the artist’s skill in reproducing reality. Beginning with the Impressionists who sought to capture the effects of light on modern life (immediacy and movement) with their freely brushed colours in short broken strokes of unmixed paints, usually direct from tubes, it led to unprecedented experiments in paint application, choices of subject matter, distortion of forms for expressive effects while using unnatural and arbitrary colours to present emotions or states of mind by artists such as **Vincent Van Gogh** (1853-1890), **Paul Gauguin** (1848-1903), **Paul Cezanne** (1839-1906) and **Henri Matisse**. These avant garde artists are known to us today as the Post Impressionists.

Besides the challenges posed by photography, the exposure to non western cultures and their arts (African, Polynesian, Micronesian, Iberian, the Orient and Native American) through trade and colonization help defined the look and feel of modern art. Mysticism of the eastern and western variety also appealed to the anti-science outlook of these bohemian and avant garde artists. In place of the impossibly well-proportionate marble-like figures and perfectly chiselled features adapted from classical Greek art that became known and admired by the world via the Romans and their Renaissance representing the triumph of logic and reason, modern artists celebrated the primitive and the primordial with their stylized tribal mask images and crude figures as metaphor for humanity's true instincts and impulses undomesticated by 'civilization'. From the oriental visual arts, chiefly Japanese paintings and prints called *Ukiyo-e*, western artists began the process of ejecting the *trompe-l'oeil* illusionism in western painting (made possible with the use of perspectives and chiaroscuro) by progressively collapsing the foreground and the background, with the images in the paintings formed by using only dark outlines and flat colours. The resulting 'flatness' of the painting plane were one of the key features of modern art. **Maurice Denis** (1870-1943) a member of the post impressionist group *Les Nabis*, contributed to the theoretical foundations of Fauvism, Cubism and abstract art with his theories emphasizing the flatness of picture planes and the artist's own will and power as the source of art.

“ When we discovered Cubism, we did not have the aim of discovering Cubism.
We only wanted to express what was in us.”
Pablo Picasso (1881-1973)

Between 1900 and 1911, art groups such as *Le Fauve* (France), *Die Brucke* and *Die Blaue Reiter* (Germany) continued the move away from representational art based on post impressionist and expressionist tendencies. However, it was with Cubism, developed between 1907 and 1911, jointly attributed to **Pablo Picasso** and **George Braque** (1882-1963) that the idea of abstraction without reference to reality was seen possible. Influenced earlier by the works of Paul Cezanne and Paul Gauguin, the Cubists sought to depict the intellectual idea or form of an object, together with its relationship to its surroundings.

This is done by first analyzing an object, then breaking it apart and reassemble it back in an 'abstracted' form while presenting multiple viewpoints simultaneously. Unlike previous approaches to paintings where the subject matters were painted in the studios with posing models and carefully placed props, and later with the Impressionists where painting took place out in the open air to capture on the spot the subject matter in real time, the cubist presented multiple view points of an object from different time and angles allowing the past to flow into the present and the present to merge into the future.

They believe this allows a subject to be presented in greater context. Cubism revolutionized European painting and sculpture and were later widely adopted by the rest of the world. Art groups influenced by Cubism included Italy's Futurists (c.1909-14), French *Orphisme* (c.1910-13), English Vorticists (c.1913-19), Russian Rayonists (c.1912-15) and Constructivists (c.1914-25) Dutch design group *De Stijl* (1917-31) and in America, Synchronism (c.1913-18) and Precisionism (1920s).

“To those that are not accustomed to it, the inner beauty appears as ugliness because humanity in general inclines to the outer and knows nothing of the inner.”
Wassily Kandinsky (from the Concerning the Spiritual in Art)

Between 1910 and 1913, Munich based Russian painter **Vasily Kandinsky** (1866-1944) who was also a member of *Die Blaue Reiter*, Paris based artists Czech painter **Frantisek Kupka** (1871-1957) and Frenchman **Robert Delaunay** (1885-1941) were acknowledged as pioneers of abstract art when they progressively purged their canvases of recognizable forms based on reality. A recent discovery also claimed that Swedish artist and mystic **Hilma Af Klint** (1862-1944) had arrived at pure abstraction before the others by at least a decade earlier. Among the generation of pioneers were the Russians **Kazimir Malevich** (1878-1935) the founder of Suprematism (famous for his Suprematist Composition: White on White painting) which emphasize the supremacy of pure artistic feelings and the absolute of non objectivity through pure basic geometric forms on white backgrounds while his contemporary and rival **Vladimir Tatlin** (1885-1953) championed the practice of art for social purposes and solving modern problems through a 'constructivist' approach. Named 'Constructivism', it was initially welcomed by communist Russia in their process of building a new and modern socialist utopia after the Russian revolution of 1917.

“Art is the path to being spiritual”
Piet Mondrian
(1872-1944)

However, it was the Dutch artist **Piet Mondrian** who like the other abstract art pioneers, were initially inspired by cubism, pushed abstraction to its logical conclusion with his famous paintings composed of vertical and horizontal grids and basic colour purged of all traces of representations. Mondrian had declared that he would abolish all forms with references to external appearances and present art as the aesthetically pure in e.g abstract form, as the mind originally conceived it. The two visible forms of pure abstraction, fluid or lyrical and geometric or hard edge had emerged before the second world war. Its pioneers had consciously rejected centuries of representational/figurative art canon to present explicitly the emotive, conceptual and even the spiritual stripped of its physical embodiment and figurative intermediaries.

This breakthrough however was not well received at all even among avant garde circles with Picasso in a conversation in 1935 dismissively said that “There is no abstract art. You must always start with something. Afterwards you can remove all appearance of reality; there is no longer any danger, because the idea of the object left an indelible mark”¹

After the great devastation of World War I where old empires crumbled, borderlines redrawn and new nations came into existence, fascistic forms of nationalist and totalitarian ideologies emerged. It saw the resurgence of representational art as a useful propaganda tool in the service of the party and state. Modern artists whose personal and ideological outlooks that do not correspond or challenged those held by the fascists, nationalists and socialists were branded as unpatriotic, treacherous or subversive and their works denounced as corrupting, alien and degenerate. Practitioners of modern art (along with the Jews, jazz music and the Negro) were seen as the most degenerate. In his speech at the ‘Degenerate Art’ exhibition (*Entartung Kunst*) in 1937 which showcased pieces haphazardly grouped together from some 16 000 works (post impressionist, symbolist, expressionist, abstract etc) seized by the National Socialists (Nazi) from German art museums, **Adolf Hitler** (1889-1945) triumphantly proclaimed that “works of art which cannot be understood in themselves but need some pretentious instruction book to justify their existence will never again find their way to the German people”.² At the same time, traditional figurative paintings in the neo classical style were presented under the banner of ‘The Great German Art Exhibition’. Figurative art was the chosen ‘German’ art form to represent the National Socialist state. While in Italy, the Futurists had the dubious honour of being the first (and only) avant garde group to enthusiastically embraced the fascism of **Benito Mussolini** (1922-1943). However, in the 1930s, a rival group *Novecento Italiano* which championed the revival of classical painting style from the great periods of Italian art in the past (between 1400 and 1500) became the official art of fascist Italy. By following the examples of Nazi Germany, modern art was condemned and suppressed because it was deemed ‘degenerate’. In the late 1930s, Socialist Russia under **Joseph Stalin** (1878-1953) had also began replacing the role of the Constructivists (with their cubist-futurist approach) with traditional representational art that glorified communist values and the aims of the party. Dismissing modern art as bourgeoisie decadence, Socialist Realism (not Social Realism) was the only form of art permitted to be practiced and promoted. It went on to become the official art of many communist countries (China, Vietnam, North Korea, Laos, Communist bloc of Eastern Europe, parts of Africa and South America etc).

Though the Second World War officially ended in 1945 with greater devastation and loss of lives, another kind of low level conflict was about to begin, the Cold War between communists and capitalists countries. Preoccupied with the issues of existentialism, a new breed of abstract artists emerged with their highly gestural, textural and raw works.

Their visceral, emotive and almost cathartic outpourings on canvas was the opposite of the more composed, measured and even cerebral approach to abstraction a few decades earlier. Though dissimilar in their methods and objectives, these new breed of abstract artists continued the age old rage against official and popular art promoted by the establishment and celebrated in the mainstream.

‘I don’t paint nature. I am nature’
Jackson Pollock (1912-1956)

Between the late 1940s and mid 50s, there was *L’art Informel* in Europe with *Tachisme* and CoBra (Copenhagen, Brussels and Amsterdam) being visible forces of the new abstraction while across the Atlantic ocean to the United States, **Jackson Pollock** with his ‘Action Painting’, became the leading figure of a group of abstract artists based in New York later popularly called the Abstract Expressionists. The United States, especially New York became the new art capital of the world after many modern artists left Europe for America to escape the war and persecution.

The Japanese *Gutai* group of artists were only recently acknowledged for their abstract painting and avant garde experiments in post war Japan. Beginning in the 1960s, other forms of geometric looking abstraction emerged, including Op art, post painterly abstraction and colour field painting. Abstract art was quickly displaced by other more contemporary and accessible art forms namely Pop Art, Photo Realism and conceptual art which utilizes non traditional art approaches such as installation, performance art and happenings that had its origins in Dada (an anti art and anti war movement that emerged after WWI) and the Surrealists (an art movement which explores the subconscious and the irrational) in the 1920s in Europe. Today, abstract art is part of the repertoire of art styles available to contemporary artists.

- Abstract Art in Malaysia: The beginning of a modern Malaysian art form

Tendencies toward abstraction were already discernible in the works of those back from their studies abroad. However, it was the following artists, namely **Syed Ahmad Jamal** (1929-2011) **Abdul Latiff Mohidin**, **Yeoh Jin Leng**, **Ibrahim Hussein** (1936-2009), **Jolly Koh** and **Cheong Lai Tong** who had already been working under various post impressionist and expressionist styles before embracing the abstractionist idiom that were recognized as the proper pioneers of abstract art in the country. Their joint exhibition together with **Anthony Lau** (1933-2016) in 1967 called GRUP at Samat Gallery in the AIA building located at Jalan Lebu Ampang, KL formally solidified their reputation as the country’s leading abstract artists. However, it also received criticism from the more conservative art practitioners who felt that the approach through abstraction were ‘alien’

and unsuitable to the local cultural milieu. It was National Art Laureate Syed Ahmad Jamal who defended and offer a number of reasons why abstract art or to use his term abstract expressionism, was the logical and appropriate artistic direction to be pursued by the artists of the *Merdeka* generation. Syed Ahmad Jamal believed that since we did not inherit a tradition of western art making from our former colonizer (there were no art training institutions under British rule) unlike our neighbours where the Dutch (Indonesia), Spanish (The Philippines), French (Vietnam) and even Thailand, which was never under colonial yoke, had founded art academies in the early 19th century to provide formal training in western art making techniques and ideas, Malaysian artists were free to pursue art forms that were not burdened by the weight of such a 'tradition'.³ To Syed Ahmad Jamal's generation who were the initiators, the participants and witnesses of *Merdeka*, independence meant more than just physical liberation from colonial bondage, it also meant freedom at the individual level, the spirit unshackled to chart new and unexplored ways of being and becoming. As artists of a new found, modern nation, how would they capture the spirit of the times? The answer was the modern art of abstraction. Abstract art truly represented an unprecedented break from the hold of centuries-old representational/ figurative art fundamentals that saw and presented reality from spatial-temporal-sensorial viewpoint. They were also aware that to return and work in the traditional arts of their respective cultures which emphasized collective identity and traditional outlooks would leave no room for modern and autonomous individuals to express the personal and particular in their own singular way. The embracing of 'modern' art especially the abstract idiom (more than a century after its inception in Europe) by our artists had been justified as a 'natural' development from the loose atmospheric watercolor painting styles already practiced by many early local painters. Stylistically, the flow, rhythm and the stylized forms of Islamic-Malay and Chinese calligraphy and art were incorporated by some of these artists into their works while the subject matters, whether inspired by nature, people and places or expressing an ideal or the spiritual in abstracted forms, were very much informed by an outlook shaped and coloured by local realities.

- Can figurative/ representational art capture and express the ideas, emotions and sensations associated with freedom, love, rebellion and the spiritual in a most spontaneous, intuitive and direct way (like music)?

The chief reason behind this exhibition is to reintroduce this dynamic and personal form of artistic expression to new generation of audiences. 60 years after its debut in this country, abstract/ non figurative art and its practitioners remain a minority in an art scene still overwhelmingly dominated by image makers. Abstract art is not a style or skill that can be taught or acquired, rather one arrives individually at abstraction as a way to break free from the skill based training in representational/ figurative art and its outlook we've received could not convey or express the inner aspects of our personality which makes us

human. Abstraction is an act of stripping away layers upon layers of ballast dressing up an idea in accordance to a set of dated ideals that were systematically imposed or promoted as a superior way of looking, understanding and reproducing the external world over other less objective modes of perception and appreciation.

In a world obsessed with appearances and trapped by the Image, abstract art is the expression and celebration of one's individuality

Tan Sei Hon

Curator

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1. Leah Dickerman (editor) 'Inventing Abstraction 1910-1925: How A Radical Idea Changed Modern Art' published by Thames & Hudson. (2012)
2. 'Degenerate Art: Why Hitler Hated Modernism' <http://www.bbc.com/news/magazine-24819441>
3. Syed Ahmad Jamal, 'Seni Lukis Malaysia 57-87' National Art Gallery. (1987)

Recommended reading:

*Susie Hodge, 'Why Your Five Year Old Could Not have Done That: Modern Art Explained' published by Thames & Hudson. (2012)

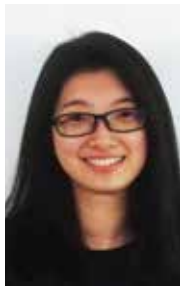
PURE painting

Plates

alicia lau

The artistic practice that I pursue responds to my living condition. All the experience and memories create great impact on myself on a day-to-day basis, and as I respond to it, it starts to affect me in many ways. The interconnection between memories that are lingering in our minds and our response towards the past memories are something that I intend to explore.

My practice reflects on the result of different tension process. By contemplating the understanding of tension that can be created with the interaction between two elements, I intervene tension to create tension. Based on this thought, my practice begins by creating a mark making process on different 2-dimensional surfaces. Through the method of repetition, an element of therapeutic effect is achieved. The actions that are performed are a result between the current mental state and earlier experiences through subconsciousness.



A Point of Hope #2
Acrylic on canvas
150 x 150cm
2018



In A Distance #5
Acrylic on canvas
150 x 150cm
2018



badruddin syah abdul wahab

The paintings portray the metaphor of continuous flow of energy. To visualise such energy is something that can be done in infinite ways, so I have personally attempted to realise a personal interpretation. I have always held on to the belief that a piece of art must always have three intrinsic values: "freedom", "all encompassing" and "resolute", as espoused by the artist Latiff Mohidin. It is when these three values exist in a piece of art then the deepest most personal views of an artist are realised visually. It is not assurance or validation that is sought, rather a self-acceptance that it is a complete visual portrayal untainted by doubt.



Juno
Oil on canvas
122 x 122cm
2018



Still Life
Oil & acrylic on canvas
122 x 122cm
2018



I have always been interested in the existence of the trivial that surrounds us all the time. My artworks consist of my exploration and observation on the traces and the time in a space. This series of textures are a small part of an encompassing whole. The textures on the wall are the elements that recorded time in a space. The forming of the textures is due to the history or the age of the buildings, the materials and the weather. I magnify the textures of the old walls of the buildings in Old Town Ipoh. There are presence without existence due to our overlooked or ignorance/take things for granted. We tend to see the bigger picture of things but overlooked the little details that make up the whole. The motivation of my work is to evoke our sensation and to be concerned about the things in our surrounding.



Wall IV
Acrylic & modelling paste on canvas
128 x 100cm
2017





Wall IX
Acrylic & modelling paste on canvas
122 x 152.5cm
2018

choo yan xin

My work evolves from my interest in revealing happiness through colour, form and space. I am interested in triggering sensory awareness and visual perception of the viewer through a spectrum of colour in different forms to evoke psychological and emotional responses. Rather than attaching any meaning, the works create the experience of dream like space to allow viewers to bring to the piece or take from the piece whatever they wish. The works take forms in painting, sculpture and installation.



Intertwined Movement
Acrylic on canvas
120 x 120cm
2018

Intertwined Movement #2
Acrylic on canvas
120 x 150cm
2018



dennis chan

I have been involved in the world of art since 1973 and never look back since. Over the years, I have gone through numerous experiments and failures before settling on my current art style. As a framer, I often had the opportunity to take a peek behind the scenes of how each artist develop their own art style and the various process they go through to create their artworks. These inside views have inspired me to create my own.

I use different hardware materials to create my artworks because as a framer I understand these materials the best. I can feel their texture, movement and the tone they create as these materials interact with one and the other. As I pour these materials over each other, breathtaking landscapes appear on the canvas. I stopped using brushes in my artwork as I feel that the stroke of the brushes often interfere with the interaction of these materials and leaving me with a less satisfying result. Since then, I 'pour' paintings instead of 'paint' paintings. I let the materials flow on the canvas as I pour them with minimal control and interference.



Signature
Oil on canvas
93 x 87cm
2018



Morning Light
Oil on canvas
126 x 126cm
2018

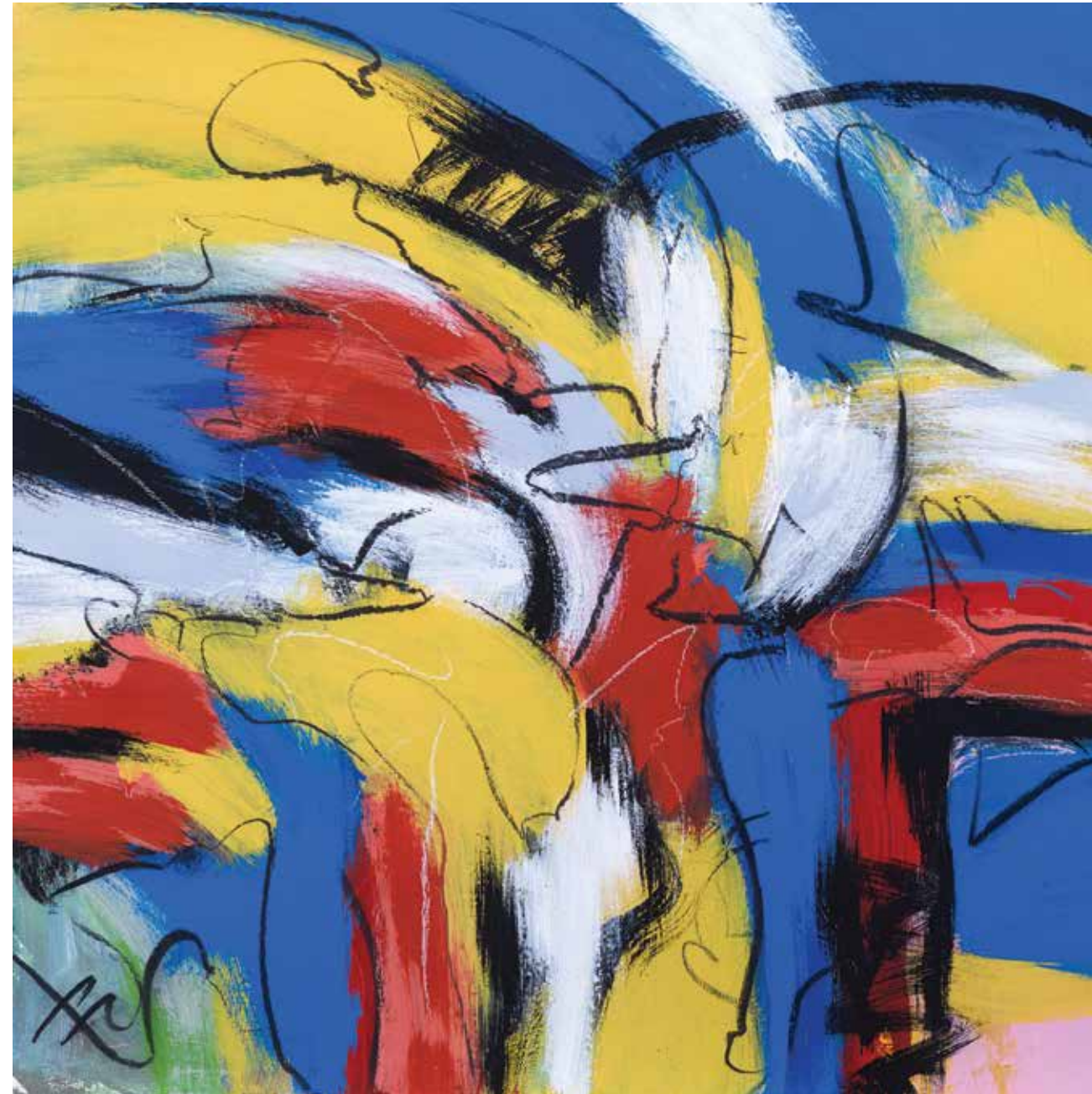


dzul afiq zakaria

Composition and colors are the main components of Dzul Afiq Zakaria works. For him, color is energy while composition symbolizes balance and spaces. When he paints abstract, the session is comparable to contemporary arts, emerge by memories and feelings, each strokes, lines and colors were modeled by his own manifestation. The dynamic interaction of conflicts colors combining with shapes and lines in multiple direction that make up the arts meld together and the different shades of colors used to make the painting flow together to create a harmonious pattern that clashes into a violent frenzy. He is strongly influenced by nature's movements, which produce amusing works that suggest an underlying philosophical archetype.



Pergerakan | Gesture | Isyarat #2
Mixed media on canvas
92 x 92cm
2018



Pergerakan | Gesture | Isyarat #1
Mixed media on canvas
120 x 120cm
2018



The painting here has a form in it, set in motion with elements cooperating together in unison. Each stroke formed may not always be something I want, but when many varieties of strokes and colours come to play – It's as if I'm looking at the "pattern of ever-changing phenomena". Only when it finally sets down, it becomes an evidence – revealing the perceptions that were in my mind.

My approach is to observe the elements and the movements in the painting. The solidified, crystallised formation and fluidity on it brings flow to continuity. The resulting movement of air and realising the temperature of the painting (such as colour tone) sets the mood.

Once we understood the meaning of the 'pretty' and the 'ugly' or the loved and the hated – "comparisons" will be brought to light. It has always been about making a judgement and decision that made the final work done.

Ultimately, it's a reconciliation of myself.



Serah
Oil on canvas
92 x 92cm
2013-2018



Sambut
Oil on canvas
132 x 107cm
2018



fathullah luqman

Digenggamnya bolta phaser raygun pusaka moyangnya yang ditimbus meteor KranggaWalla 1000 tahun yang lalu...masih berbisa ledak yang dimuntahkan senjata yang tiada diendahkan yang sekali pandang hanya macam menggengam pisang masak ranum sahaja...ahh persetankan ini semua, fakta yang tiada keberuntungan buat pihak teratas...yang penting, malam ini Presiden mesti mati.

Di sambungkannya kembali cable yang mula meratap keluar dari apa yang di genggam nya ini..bolta ohh sang bolta! kenapa kinilah masa yang kau pilih untuk mencair?... Arghhhhhhhh!!!

My works represent what's left on the battlefield that day...debris



Tempur Terus (details)
Mixed media on canvas
51 x 41cm (each)
2018



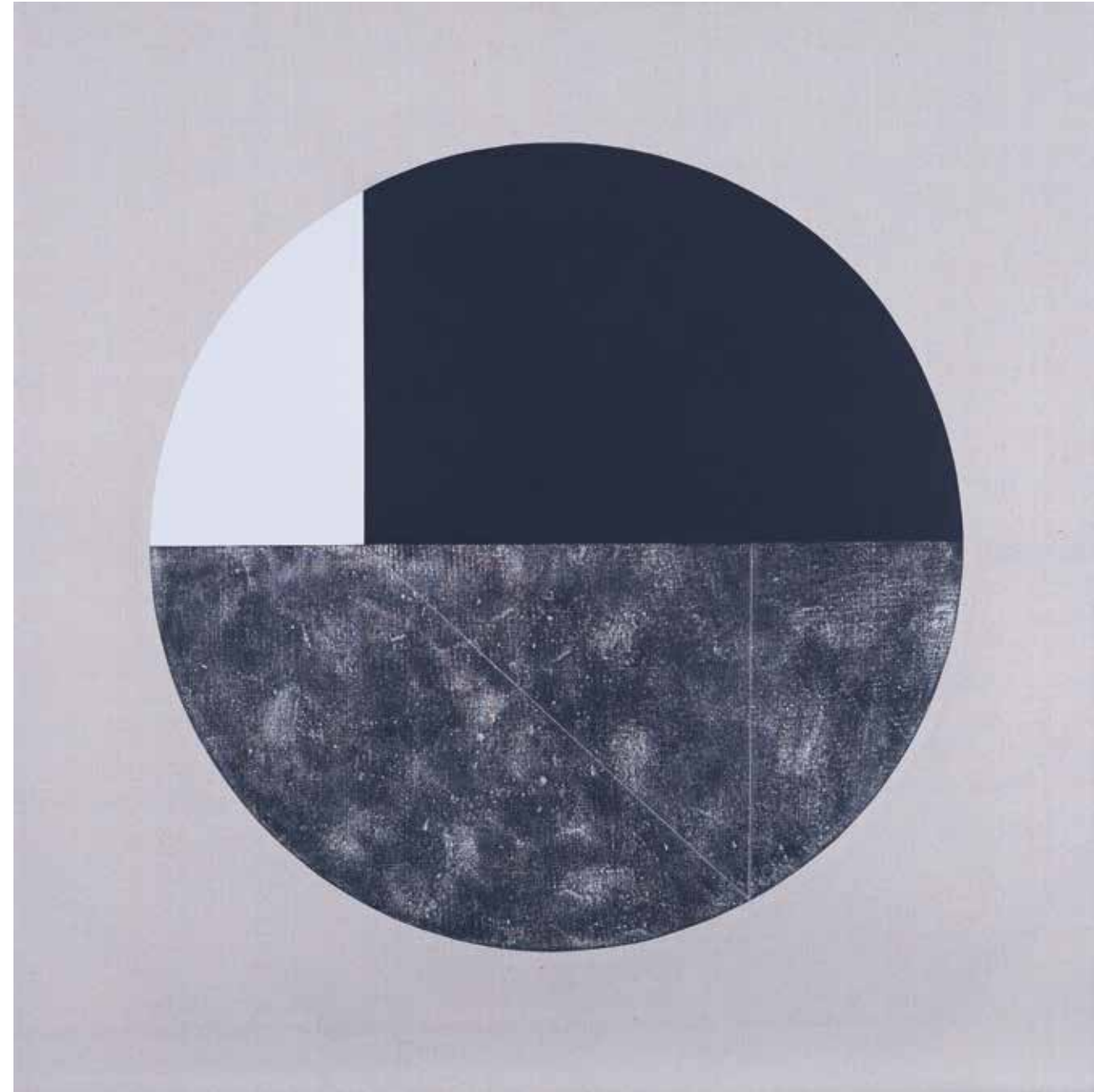
Tempur Terus (set)
Mixed media on canvas
51 x 41cm (each)
2018

I ceased expressionist painting and began works that were object oriented. The drawings from human figures and plant life seems to be the bridge to the way of all my later works . All the art since the Renaissance seemed too men-oriented. I like the object quantity. The forms found in the vaulting of an architecture or even a splatter of tar on the road seemed more valid and instructive and more voluptuous in experience than action paintings. I realized that expressionist painting no longer interests me as a solution to my own problems. I wanted to give up easel painting which I felt was too personal.

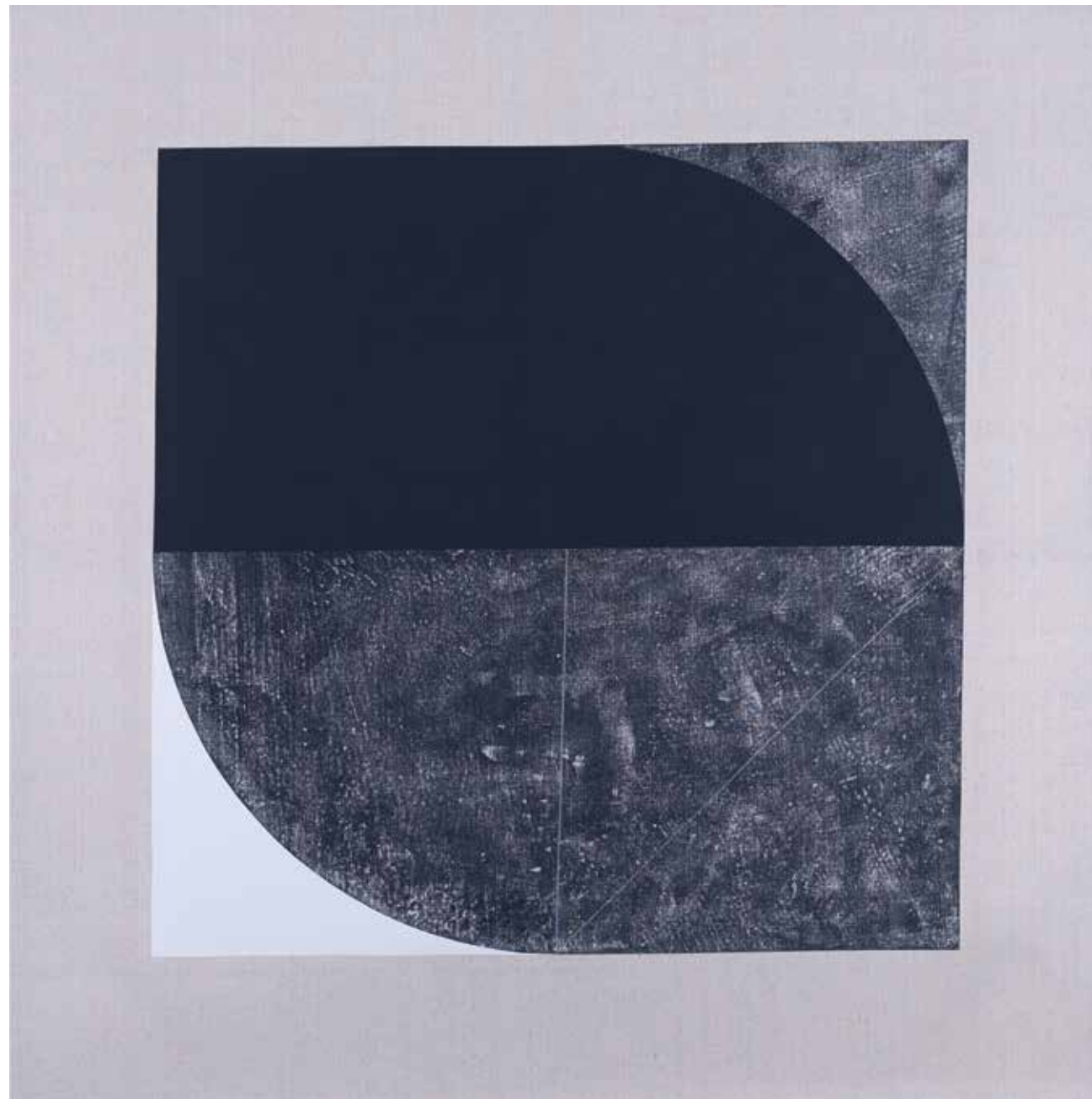
The form of my painting is the content. Making art has first of all to do with honesty and my first lesson to see objectively, to erase all meaning of the thing seen. Then only could the real meaning of it be understood and felt. They are exact observations of the form seen and nothing is changed or added; no shading, no surface marking. They are not an approximation of the thing seen nor are they a personal expression or an abstraction. They are impersonal observations of the form. My work is about structure and it has never been a reaction to abstract expressionism. In my painting, negative space is never arbitrary and the painting is the subject rather than the subject, the painting.



Presence of Light #1
Acrylic on canvas
153 x 153cm
2018



Presence of Light #2
Acrylic on canvas
153 x 153cm
2018



Berkarya adalah salah satu cara untuk saya menyampaikan cerita dan sketsa tentang kehidupan dan pengalaman yang dilalui.

Persekitaran dan pengalaman menjadi sumber inspirasi dalam pengkaryaan dan dalam masa yang sama membawa element sebagai seorang manusia yang bersifat sementara.

Karyanya yang bersifat abstrak ,bermain dengan emosi, simbolik dan penuh makna melalui palitan-palitan berus, jalinan dan ruang wujud dalam setiap komposisi yang berbeza.



Komposisi #1
Acrylic on canvas
122 x 122cm
2018

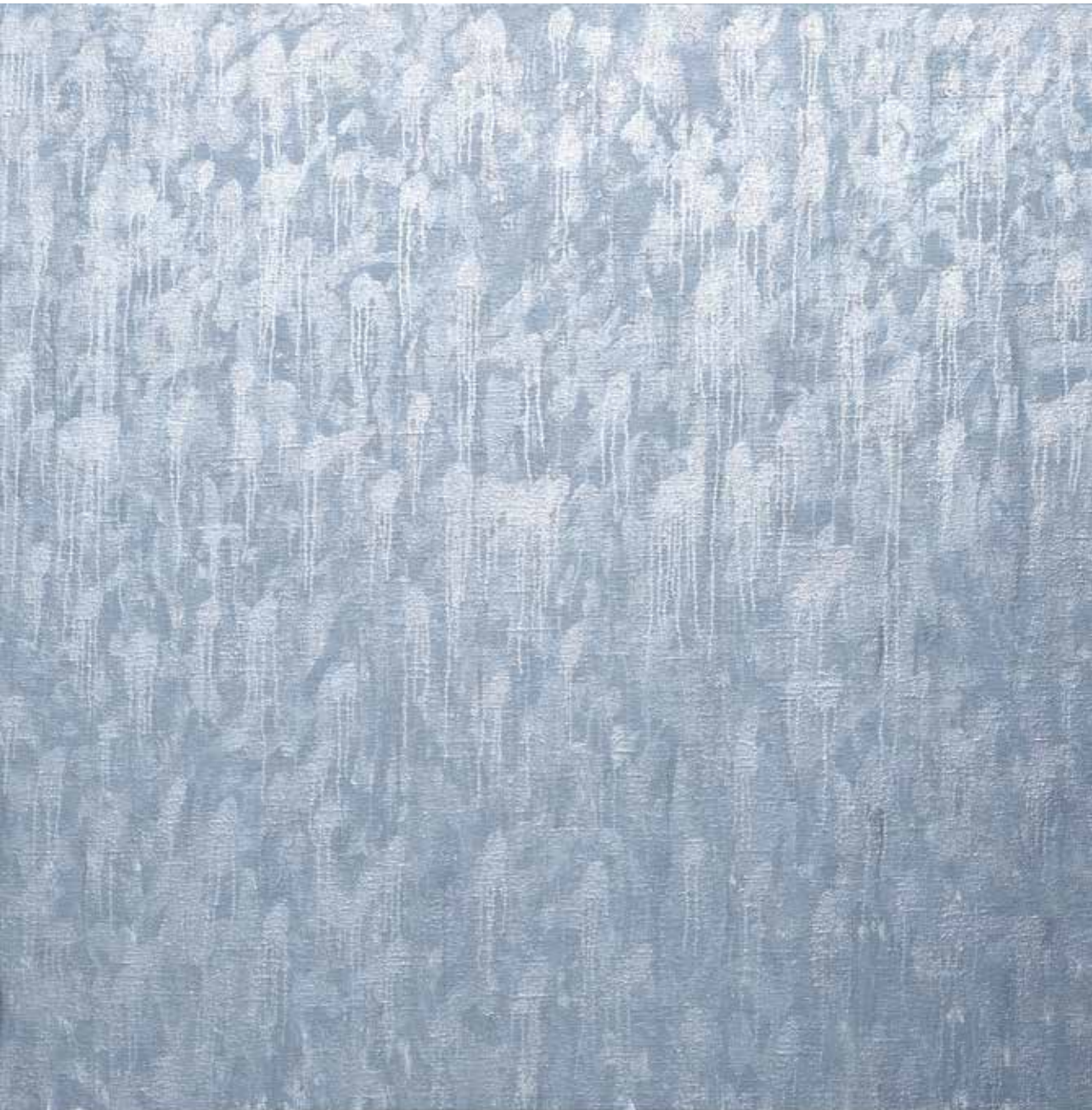


Komposisi #2
Acrylic on canvas
122 x 106cm
2018



fuad arif

My artistic engagement deals with a love towards the energetic obliqueness of reality.

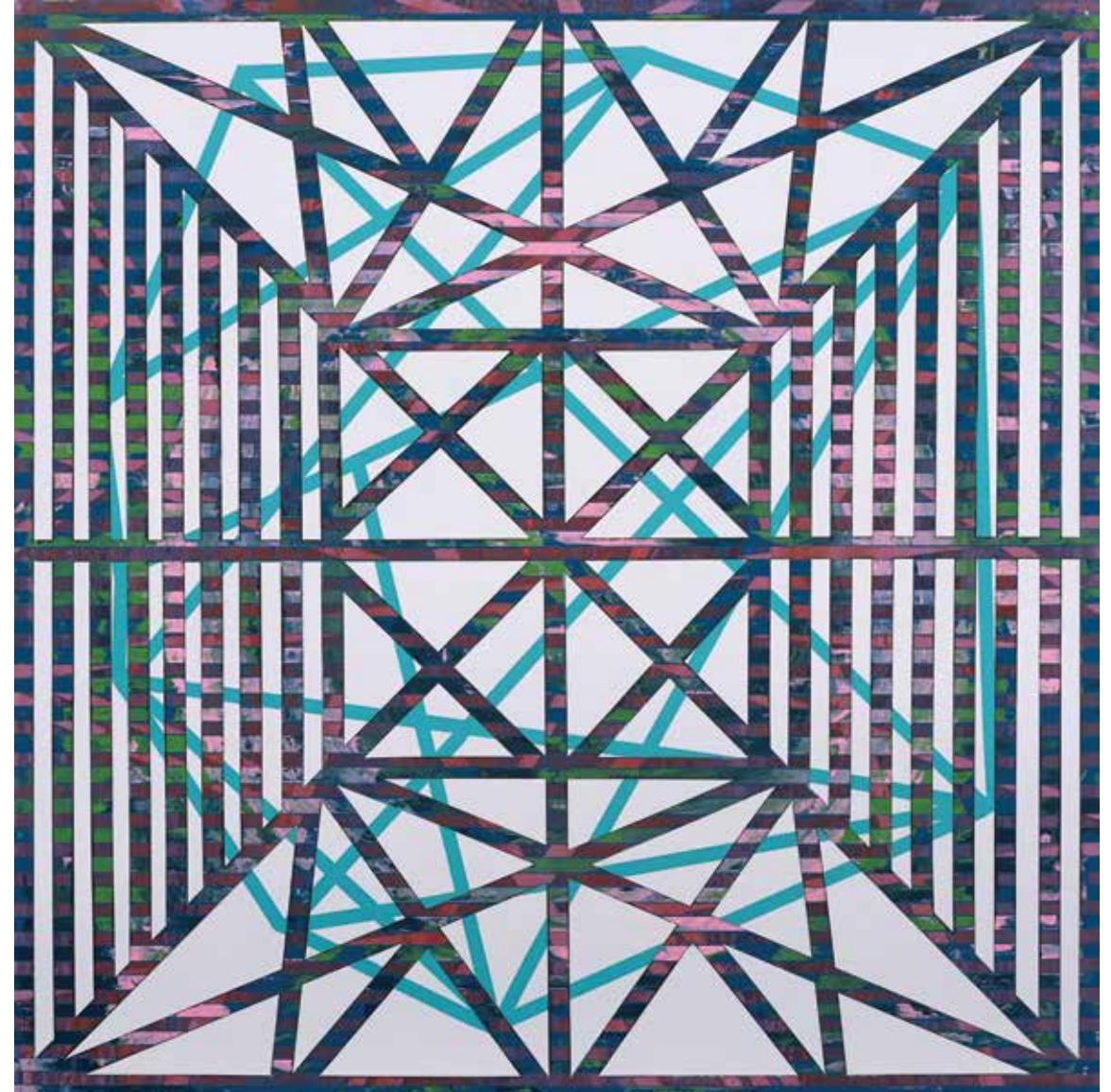


Roh
Acrylic, enamel, aerosol
spray, emulsion & dust on jute
152 x 152cm
2018

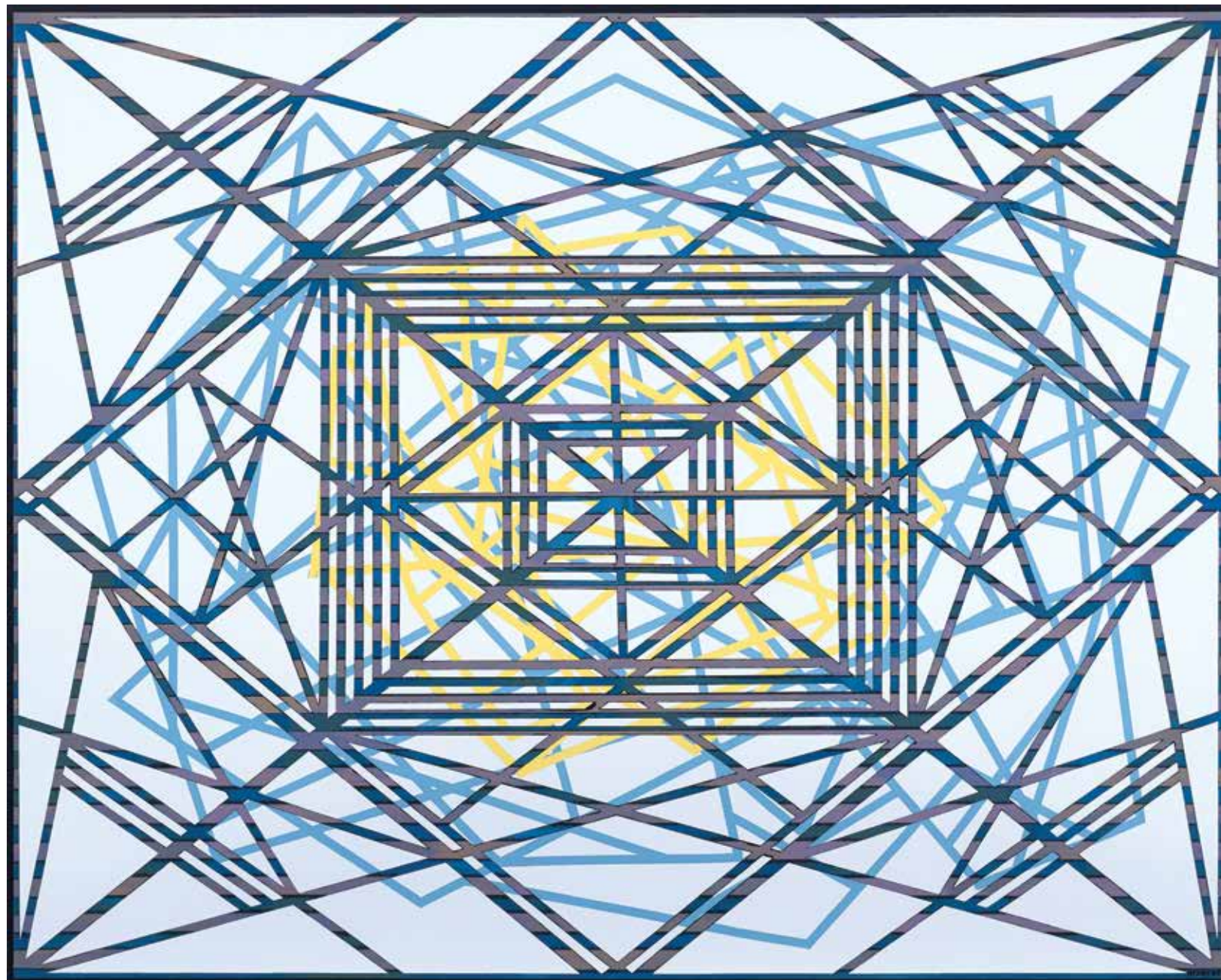
Daulat
Acrylic, emulsion paint,
dust & shellac on jute
183 x 183cm
2018



Karya 'Dimension 1' membawa makna ruang berfikir pengkarya dalam bereksperimentasi terhadap elemen dan prinsip seni seperti penggunaan warna, garisan, ruang, pengu-
langan dan lain-lain untuk menghasilkan sebuah karya berbentuk abstrak. Penglihatan
pengkarya terhadap bentuk dan gaya moden pada masa kini terutama pattern pada de-
sign pakaian, struktur-struktur bangunan, dan sebagainya yang berbentuk geometri juga
turut memberi inspirasi terhadap pengkarya.



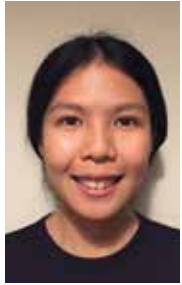
Dimension #1
Acrylic on canvas
92 x 92cm
2017



Dimension #5
Acrylic on canvas
122 x 153cm
2018

liew size lin

For this series, my works feature painted abstract shapes and lines based on land surveyor plans and themes of how I imagine those lines and shapes turn into abstract form. Growing up with my father working as a land surveyor, he influenced me a lot in terms of the geographic, direction and mapping. I use cropped plans and transferred the lines and shapes onto my abstract paintings. Through this process, my works mingle real places and facts with a personal interpretation and imagination, to the point of abstraction.



SR135/WPKL/18/AP1
Acrylic & graphite on canvas
118 x 142cm
2018





LS119/WPKL/18/AP1
Acrylic & graphite on canvas
100 x 170cm
2018

As a child, I was enthralled by the story, "The Secret Garden" by Frances Hodgson Burnett. Today, I am a grown woman on a journey to discover my own "secret garden", the one that is embedded deep within my heart.

Strangely, I had almost forgotten it existed, buried so thick underneath the overgrown tangle of emotional despair and heartache. Yet, as I gather the courage to pull out the weeds, I begin to uncover tiny buds of life beneath the layers of debris. As I tend to my garden, it starts bursting with blooms, rich and warm, bright and beautiful. What an amazing and glorious find, the garden of my heart. It is alive and well!

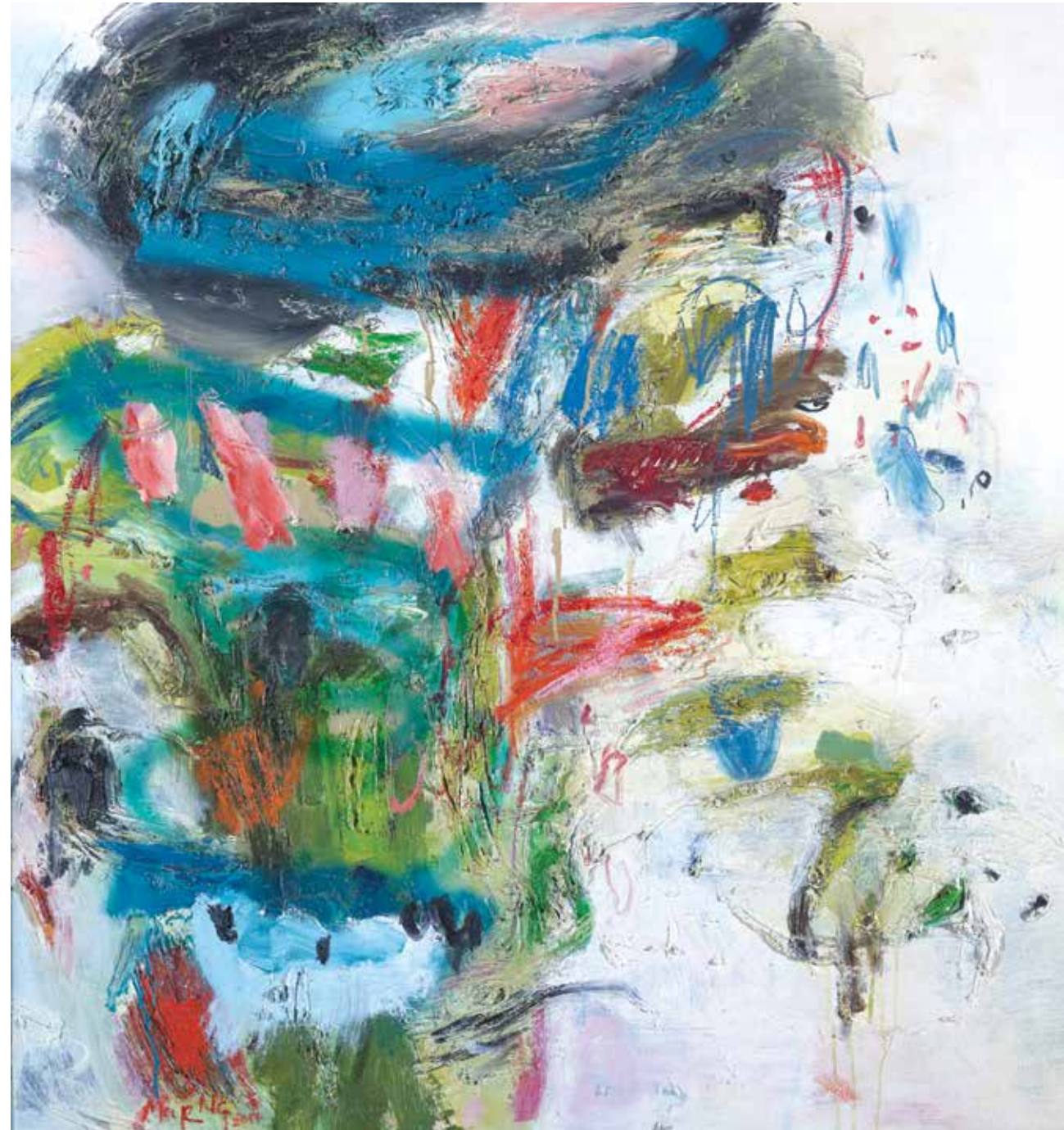
As an artist, I am interested in creating artwork that engages my audience and draws them into my realm of imagination. My style is abstract expressionism, leaning on my subconscious and spontaneous actions which result in gestural brush strokes, seeking balance between chaos and control. In creating "The Secret Garden" series, I drew inspiration from CY Twombly in mark-making and structure in my work, whereas Joan Mitchell inspired me with her prominent brush strokes and use of color.

My mark-making process involves using different tools such as pencils, crayons, charcoal sticks, brushes and pallet knives to produce interesting textures, marks and surfaces. I enjoy using oils for their vibrancy, intensity and versatility. Its buttery consistency also gives me the freedom to create textures and forms, while it can be also be diluted to produce splashes on the canvas.

The abstraction of my subject matter focuses on colour, texture, organic form and the visual language of paint. The backgrounds in my paintings are mostly muted, with bright colour accents outlining forms to introduce greater dimension and depth.



Dreams Come Alive
Mixed media on canvas
122 x 122cm
2018



The Wild Flower
Mixed media on canvas
152.5 x 152.5cm
2017



muhammad izzuddin basiron

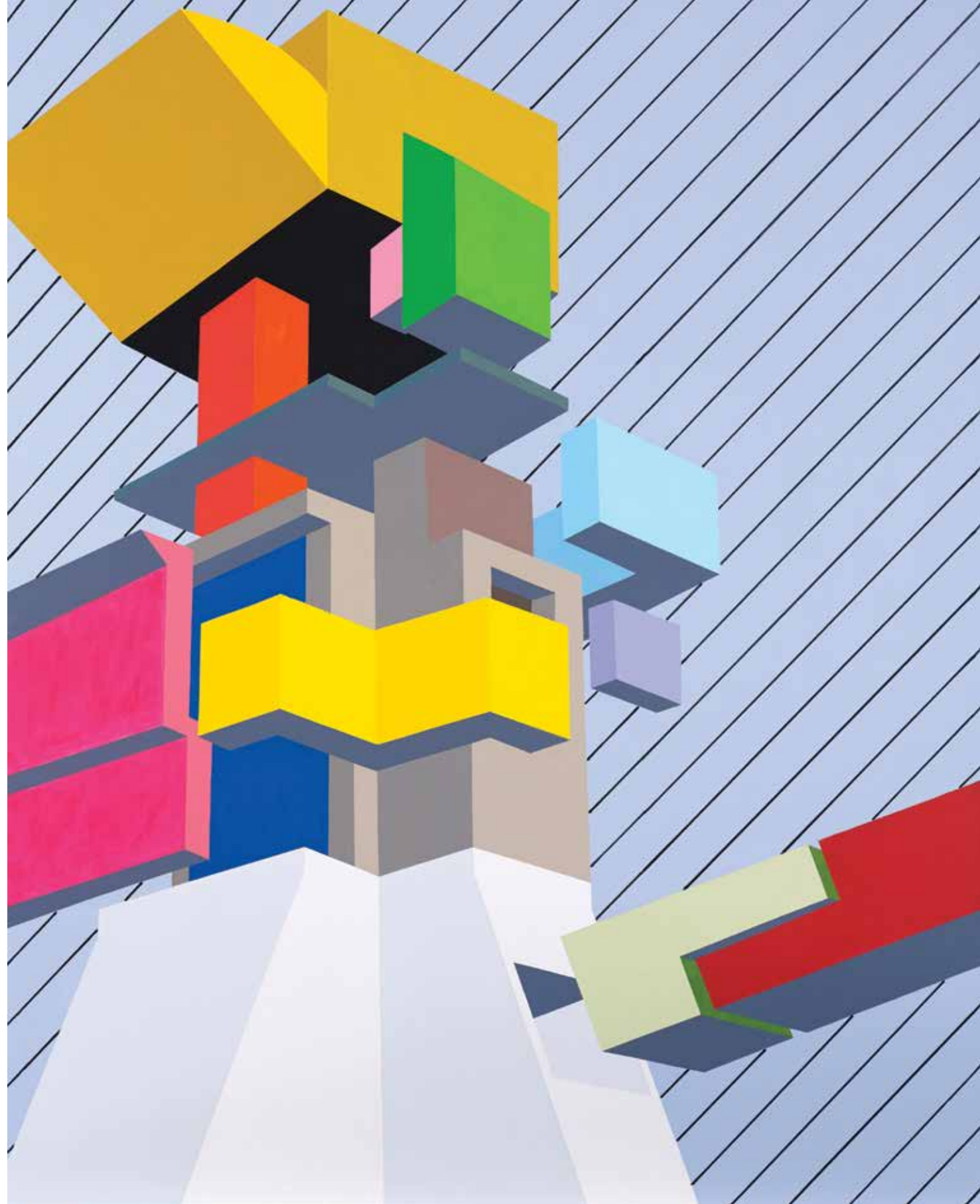
A building is a structure that has a roof and walls and stands more or less permanently in one place. The rise of buildings in Malaysia is in tandem with our pursuit of advanced modernization. I love to see the impact from such developments in the future. The development of the building itself inspires me to be more imaginative and I try to visualize it through what I see in my everyday life to be something that is out of the box.



Pembentukan Blok
Acrylic on canvas
151 x 94cm
2018



Pembentukan Baru
Acrylic on canvas
153 x 122cm
2018



Rhona Malam.

Siri Paya Kering adalah rona-rona pelbagai rupa dan bentuk dalam kelam.
Tiba-tiba saja muncul/hilang muncul lagi entah dari mana
walaupun mata pejam. Aneh ajaib...

Night Rhona

Wetland Dry Series are colors in various shapes and forms in the darkness,
appearing/disappearing and appearing again from nowhere
eventhough the eyes closed. Albeit a strange one..



Rhona Malam- Wetland Dry Series 5
Acrylic on canvas
122 x 155cm
2017



Rhona Malam- Wetland Dry Series 12
Acrylic on canvas
130 x 193cm
2018

From the "Mask Series" to "Deconstructing to Reconstructing" series, my works are based on concepts, continuity, consistency and flow. I present two observations, the first is up-close while the second shows a view that is a few steps back. Both conceal and reveal, a complexity of intricate cluster of lines and brushstrokes, as well as what they ultimately form and the meanings they camouflage.

The lines signify spirituality, faith and personal growth, as one can see, they are interwoven and connected lines and defined as lines that "embodies one's faith in the Creator to guide one through the good and the bad in life".

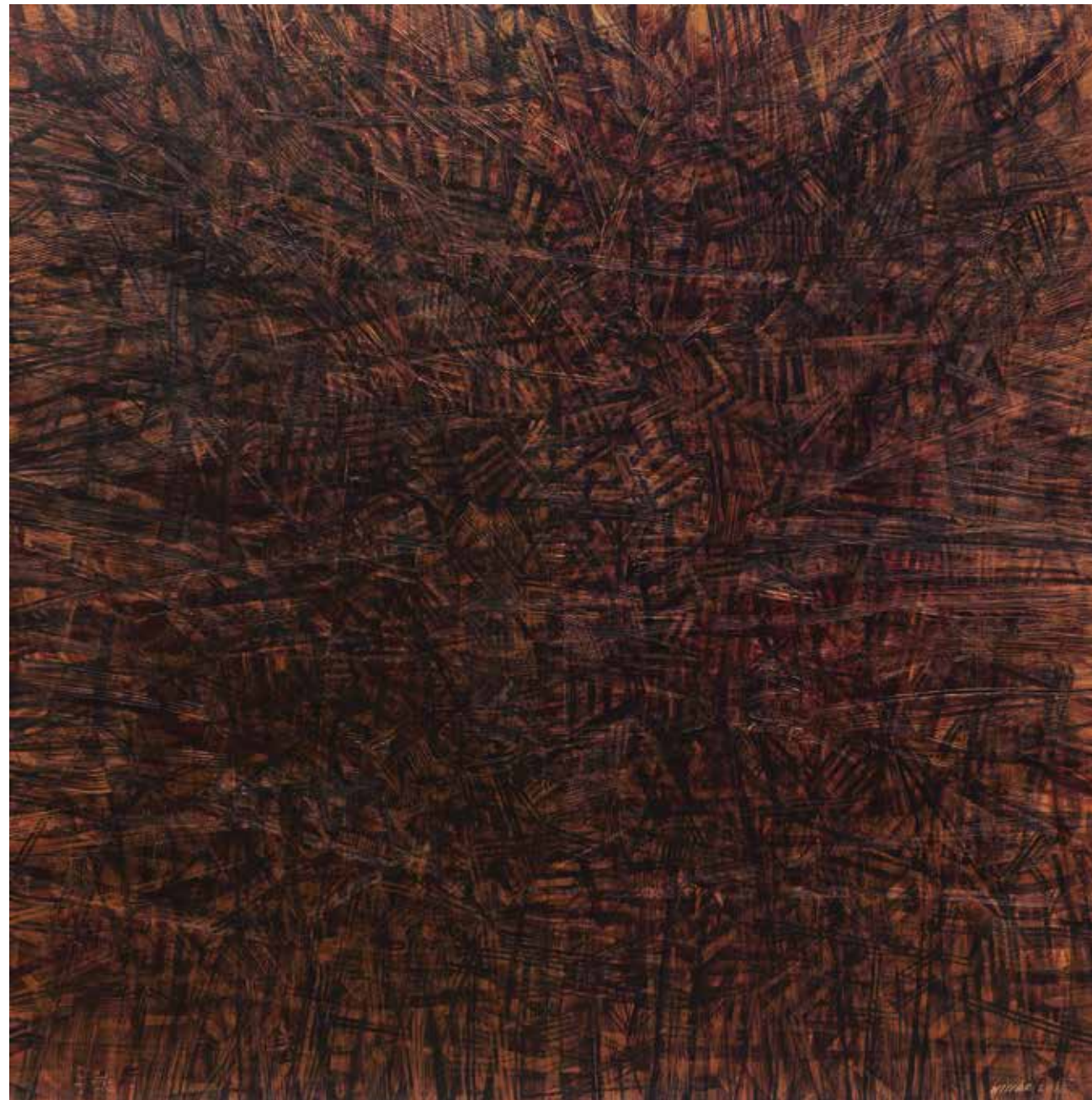
We need faith to have a balanced life.



Reconstructing Series – Builder #1
Acrylic on canvas
152 x 152cm
2018



Reconstructing Series – Builder #2
Acrylic on canvas
152 x 152cm
2018



As a kid, skylines, rows of buildings, the view from rooftops have always inspired me. Also, I love looking at the layers on the buildings, the layers of graffiti, wheat pasted posters, general decay and renovation. Color is based on what I see on these facades- the colors of spray paint next to brick, woods, iron, cement, rustic and the society living in that environment.

Lately I've been paying attention to the flaws and interruptions of residential platforms. I like the way paint drips, stains, broken pipes, and missing tiles break up the composition of the original tilework plan.

My process starts from drawing, overlaying then redraw to balance things out. Usually when I paint I set up problems for myself- I will sabotage certain sections of a composition to give myself something to work against. This way, there are happy accidents, buried images, partially visible layers. At times I find looking at the canvas from different perspectives would reveal a new composition. I have more than one painting going at a time. Every painting has been through dozens of stages, and they slowly get to the point where they seem fully resolved.

Everything captured through my eyes has a certain 'grid' to ideation. Building grid is best way to start inspiration. But, everything is temporary, buildings are constantly being torn down, built, painted over, etc, and so my work is inserted into this lifespan. The lifespan includes moments that are recorded pristinely in my painting.



Rural Rules
Mixed media on canvas
91 x 91cm
2018





Squaters: Rural Composition
Mixed media on canvas
122 x 183cm
2018

In the process of making, *I am concern with the sense of touch itself (strokes). When I begin to draw ordinary things, I realized how extraordinary they are.* In dealing with the elements of expression, I begin to capture all the feelings and thoughts in my mind based on daily situation. I am even affected by sound and rhythm. We can't see it, we have to feel it because the the inner and intangible are abstracted in form and direction.

I use a variety of strokes to represent speed, technique, intensity and so on, because for me, the visual can be anything. The most important thing is the process of making itself.



Freedom: The State of Mind
Oil on canvas
122x 153cm
2018

Suargaloka
Oil on canvas
153 x 122cm
2018



I always feel that in order to create anything, one needs to hold out one's self and be exposed to the elements. In order to come up with a concrete idea or to create a form; one starts from the basic fundamental ideas that are spread out or may I say as "all over the place". The formation of ideas or gathering of these thoughts can be compared to the act of creation in itself, where

"All that is spread out will come together into the shape of an egg"



BIRTH SERIES

What's the significance of an egg?

To me, the egg represents birth; the start and the end. An elliptical shape so stable and strong that not only suppresses various oscillations and echoes inside it that it is able to pursue reproduction of signal sound/wave. I visualize these scattered ideas as atoms and molecules that are spread out and come together due to some invisible connection. It came together in a shape of an egg.

My current work in the Birth Series, which consists of oil on canvas paintings measuring 140cm x 170cm, captures this idea. The free-floating circles and the rigid squares, which are stacked layers upon layers, act as the fundamental structure or the building blocks that determine the essential character of a form. The deep red that arrest the eyes into the painting invites you to look beyond physical form and to feel the energy of formation.

Birth Series: Egg 4
Oil on canvas
140 x 170cm
2018

Birth Series: Egg 5
Oil on canvas
140 x 170cm
2018



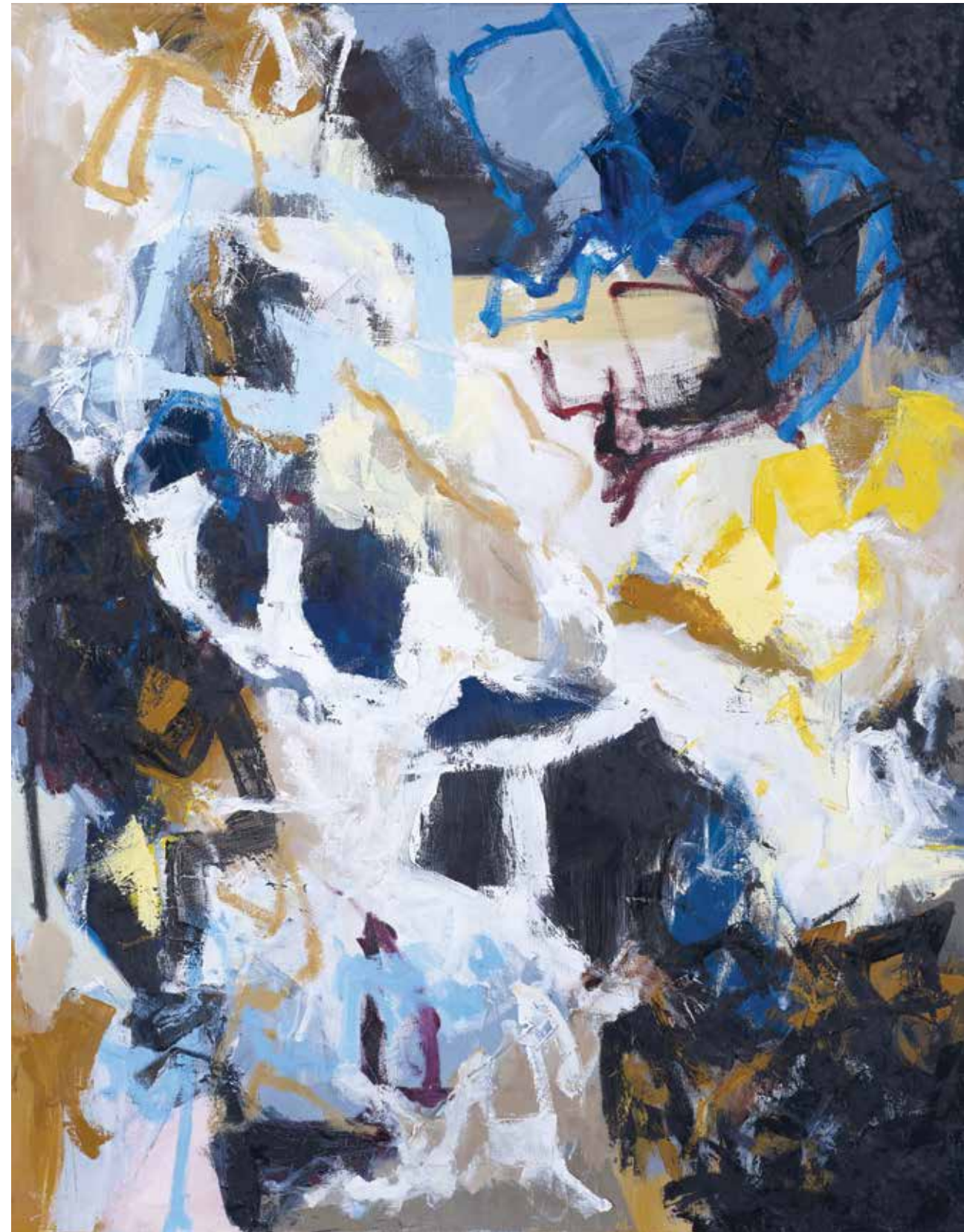
The elements of unpredictability and surprise are the driving forces in my work. Through colour, line, shape and form, I approach the canvas spontaneously using instinct and emotion allowing the painting to unfold on its own.

Expressing myself through my paintings is essential to my being, working in layers of paint that are formed from an accumulation of ideas, thoughts and emotions collected over time which is all encompassing to me, like being inside of the work itself.

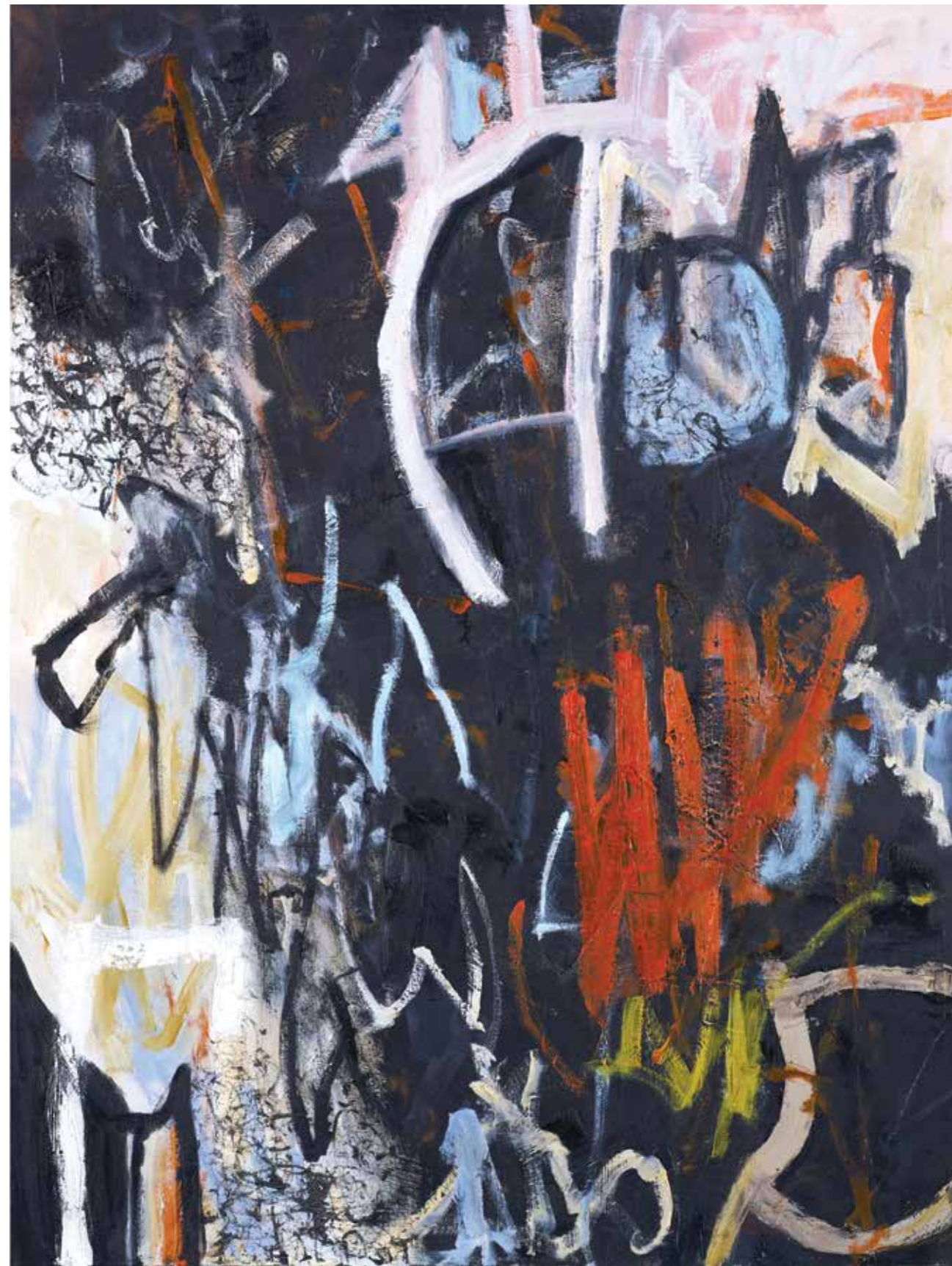
There is a process but never a plan in my paintings as I let my paintbrush take over to dictate what comes next. Large, immediate brush strokes that are bold, bright and full of unexpected use of colour capture energy, mood and movement as I aim to activate sensations, intimate feelings and thoughts within the viewer.



Untitled 2017
Oil on canvas
122 x 92cm
2017



Untitled 2018
Oil on canvas
122 x 92cm
2018



Expression has always been an integral part of my introspective process. Never premeditating my artwork, what I create are dictated by my emotional and spiritual state. Often experimental, colour-driven and free of using paint-brushes or orthodox tools, I create with whatever I have around me and so mixed-media is my preferred stylistic practice. The spontaneity of creating in this approach allows me to respond to my own psychology in an honest and liberating way. My paintings explore themes of femininity, intimacy and identity through a process of self-development. It is important to me to be conscientious of how I am feeling, what am feeling and why am I feeling it, thus painting establishes a deeper and more tender relationship I have with myself.

The works exhibited were produced while reading "Women Who Run With Wolves" by Clarissa Pinkola Estes.

"To be ourselves causes us to be exiled by many others and yet to comply with what others want causes us to be exiled from ourselves."



Doubt
Mixed media on canvas
92 x 92cm
2018



In Bloom
Mixed media on canvas
122 x 92cm
2017



syahrul niza zaini

My works generally captures the experience while observing my surroundings and nature. Expressively depicting my response to the current environmental issue, it is embedded in the very process of making the visual depiction on the canvas surface. This body of work was made in order to connect with the viewer on a certain level of agreement on the thematic environmental issue, which was in hope to generate a new experience by the tangible sensory response or the inner heartfelt connection with the artwork.



Mud Flow #1
Oil on canvas
110 x 160cm
2018



Mud Flow #2
Oil on canvas
110 x 140cm
2018



My new series of work is a development from the previous 'improvisational takes' on painting and drawing. This time, I am mainly focusing on what strokes, lines and textures can be achieved by themselves in a shortest period of time, without further touch ups.

In a way, this series can be seen as akin to live improvised music.



Vibrant
Acrylic on canvas
122 x 152cm
2018



Untitled
Acrylic on canvas
153 x 122cm
2018

Karya saya secara tersuratnya dihasilkan melalui garisan dan textura . Warna permukaan batu, kayu, tanah dan lumpur menjadi subjek inspirasi. Saya cuba memaparkan kekayaan alam dengan warna-warna logam dan pencemaran dengan warna lumpur. Saya melihat alam secara pandangan dekat dengan menimbulkan kesan garisan dan textura. Alam adalah tempat untuk kita diami, sambil meneruskan aktiviti kehidupan. Alam juga tempat kita mencari rezeki. Namun begitu alam ini juga merupakan tempat untuk kita menghadap Illahi.

Secara tersiratnya melalui kesan garisan dan textura yang sarat saya cuba memberi gambaran sinis seolah-olah bumi sedang sakit dan terluka. Kesan lapisan bumi, permukaan tanah, batu dan lumpur adalah sebab kepada berlakunya kesan bencana alam hasil dari tangan manusia sendiri. Banjir lumpur, gempa bumi dan bencana alam berlaku akibat sifat tamak manusia membinasakan alam. Melalui karya karya ini, saya cuba menggambarkan keindahan alam ciptaan Allah, namun dalam masa yang sama saya juga memaparkan kesan bencana alam melalui garisan dan textura. Secara tersiratnya sememangnya Allah telah memberi amaran yang bermaksud "bumi ini dimusnahkan disebabkan oleh tangan-tangan manusia itu sendiri"



Siri Lojing #1
Mixed media on canvas
122 x 152cm
2018



Siri Lojing #2
Mixed media on canvas
122 x 152cm
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.

- alicia lau
- badruddin syah abdul wahab
- choo ai xin
- choo yan xin
- dennis chan
- dzul afiq bin zakaria
- e h chee
- fathullah luqman
- fendy zakri
- fizrie azhan b mohd torikat
- fuad arif
- hidayat arshad
- lieu sze lin
- marisa ridzuan ng
- muhammad izzuddin basiron
- mohd yusof osman
- nizar kamal ariffin
- norlisham selamat
- putra nazri
- roslina 'lyne' ismail (Dr)
- sharifah bahiyah
- sharina shahrin
- syahrul niza zaini
- tey beng tze
- zaharin mohamed