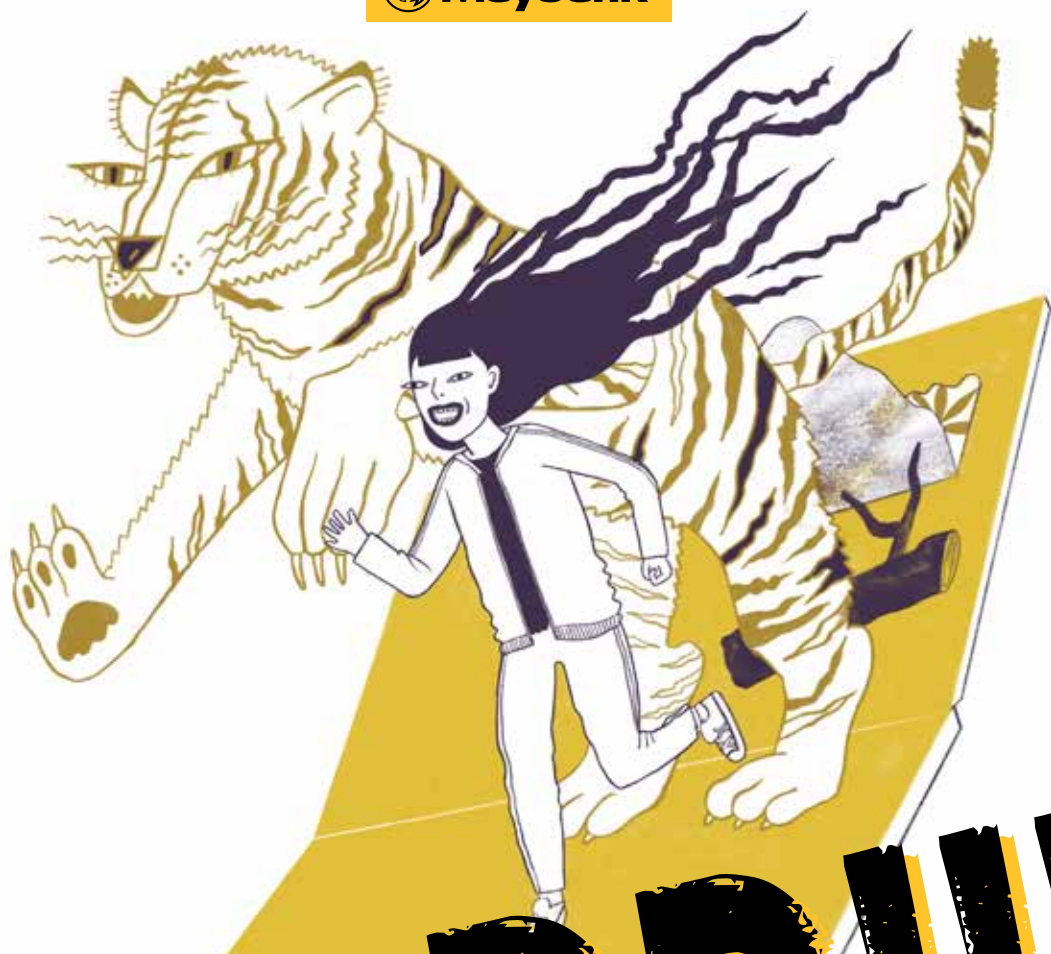




Maybank



**WRRRR!!!**

MAYBANK'S EMERGING WOMEN ARTISTS SHOW 2018



## Chairman's Foreword

For centuries, women have been deeply involved in creating beautiful works of art, whether in the field of music, paintings, dance, drama or literature.

But despite their talent and contributions, many of them have faced opposition and challenges in the early years due to gender bias – be it due to lack of training opportunities, difficulties in selling their works or gaining public recognition. But over time, barriers have been torn down and women have come to the fore. Their stories are one of courage and perseverance, and need to be told over and over again, so that we can appreciate their struggles and learn from their strengths.

For women artists specifically, I believe there is a need to create greater awareness of their contributions to our cultural development, and demonstrate how they have helped enrich our society in their own unique ways.

This is why we have decided to host an art exhibition entitled 'RRRWARRR!!!: Maybank's Emerging Women Artists Show 2018' at our very own Balai Seni Maybank, in conjunction with our International Women's Day (IWD) celebration on 8 March.

The exhibition will feature 31 young and upcoming women artists who specialise in various media, and focus on a variety of subject matters, offering refreshing takes on the realities of everyday life. Coming from vastly different backgrounds, I am sure they have beautiful stories to share about their journeys into becoming full-fledged artists.

Apart from displaying their inspiring works, I believe this exhibition also serves as an important platform for women to showcase their talents and generate conversations that will enrich our artistic discourse today. It is also well timed as the country is continuously looking to enhance our local arts and cultural scene which is an important component for societal progress.

Over the years, Maybank has supported numerous artists, photographers, graphic designers, and writers by sponsoring and promoting a wide range of events to celebrate the unique, diverse, and vibrant cultures in the region. We have been among the pioneers in helping to ensure sustainability of Malaysia's arts and cultural heritage, and we intend to continue this legacy for as long we can.

Our gallery, Balai Seni Maybank will continue to be an exciting and contemporary platform to display works of art by all kinds of artists, and we hope that more women will also be a part of the programmes we plan for the future.

I would encourage women, whether in the arts or in other fields, to be aware that even though the world is changing rapidly, it always opens up pockets of opportunities to express one's self. Never let creative opportunities pass you by. After all, the world is your canvas. Keep pushing, learning, and never be complacent, or as our IWD theme exhorts, "Press for Progress".

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

May each and every one of you find great success in your artistic careers and future endeavours.

Happy Women's Day!

Datuk Mohaiyani Shamsudin  
Chairman of Maybank & Maybank Foundation



## CEO's Remarks

Maybank Foundation as the corporate responsibility arm of Maybank is mandated to create positive, long term impact in the communities in the markets where the Group operates. The Foundation focuses in 6 main areas – Education, Community Empowerment, Environmental Diversity, Healthy Living, Arts & Culture, and Disaster Relief. Recognizing it's importance for future generations, we have involved ourselves in preserving and encouraging the sustainability of our arts and culture, not just in Malaysia but also regionally. Our very own Balai Seni Maybank here has featured the works of many of the country's foremost artists, and we certainly hope to provide the same opportunities to more young emerging talents regionally.

The Balai Seni Art Series is a brand new programme initiated by Maybank Foundation towards this cause. The first art exhibition of the series, **"RRRAWRRR!!! – Maybank's Emerging Young Women Artist Show 2018"** – showcases the work of 31 young emerging women artists from all over Malaysia. These talented women have put their passion and commitment to bring out their own inspiration and creativity through art, where you will be able to see some amazing works.

This exhibition will also help promote each artists' personal development, at the same time celebrating International Women's Day which supports the social, cultural, economic and political achievements of women across the globe. We hope this first Balai Seni Art Series exhibition, **"RRRAWRRR!!! – Maybank's Emerging Young Women Artist Show 2018"** will excite, delight, educate, enable, and contribute towards women empowerment especially among artists and visitors.

Happy International Women's Day!

Shahril Azuar Jimin  
CEO, Maybank Foundation

## CURATOR'S NOTES

by Tan Sei Hon

Maybank Foundation recently gave me an opportunity to curate a few shows for their Balai Seni Art Series, which is part of their initiative to revive the Balai Seni Maybank, one of the earliest corporate galleries in the country. We immediately thought of organizing a women artists show as a way to kick start the exhibition series by coinciding with this year's Women's Day celebration. Working as a part time lecturer at two local private art colleges in KL, I've noticed that over the last 5 years, a large number of every new batch of fine art students are overwhelmingly female. In the case of UiTM, which produces the country's most number of artists, many of their female graduates are already making a name for themselves the moment they enter the local art industry. It would not be too far fetch to predict that the artscene will soon be dominated by women artists in the next few years.

It is interesting to note that women's earliest participation in the local art scene in various capacities happened during the modern colonial era where a number were of privileged backgrounds, from the educated and professional classes or those who either had an unconventional upbringing or had rebelled against the social norms of their times. The majority of our local women artists from the past, no matter how small their numbers were then, portrayed themselves and other women as bold, sexually confident, sophisticated and atypical in their personalities and endeavours, even within conservative cultural settings.

If an artist is a special kind of individual, then women artists are extra special. Its because they've chosen to be involved in a male dominated industry of myth making, culture constructing and meaning generating that often times resemble more of a calling than a profession. It would not be incorrect to assume that the usual challenges facing male artists are similar to those of their female colleagues. However, there are additional pressures where men are spared from having to deal with, what more to give up their art careers for. Women artists are more likely to drop out, sometimes temporarily, often times permanently to settle down and raise children, or to care for their sickly, ailing parents. Some do so to look after siblings, especially those with terminal diseases or those with special needs. Not a small number left to help run their family's business. Now, putting aside these challenges and more, it is on the merits of their works that women artists are to be judged and enjoyed.

And women artists have been at the forefront in contributing interesting to outstanding works of art in terms of technical skill, use of materials,

concepts and approaches. The subject matters too are varied and broad, covering the cultural, socio-political, everyday realities, the personal and formal aesthetics. The following, though not exhaustive, is a list of women artists from the past to present that have in one way or another contributed and enriched the local artscene with some still pushing boundaries and broadening the definitions of art. They are Georgette Chen (1906-1993), Lai Foong Mooi (1931-1995), Nirmala Dutt Shanmughalingam (1941-2016) Siti Zainon Ismail(Dr), Sharifah Fatimah Syed Zubir (Datuk), Fatimah Chik, Norma Abbas, Mastura Abdul Rahman, Sylvia Lee Goh, Eng Hwee Chu, Wong Woan Lee, Nur Hanim Khairuddin, Shia Yih Ying, Bibi Chew, Azliza Ayob, Sharon Chin, Umi Baizurah, Intan Rafiza, Aisyah Baharuddin, Illy Farhana, Yee ILann, Shooshie Sulaiman, Suzy Sulaiman, Tetriana Ahmed Fauzi and Lisa Foo just to mention a prominent few.

On the title of the exhibition, it was taken from Katy Perry's song (yes, I am unabashedly a fan!) but spelt differently. However, the spirit behind the title of this exhibition was inspired by the words 'I am Woman, Hear me Roar!', the opening line from that song sung by the 1970s Australian pop star Helen Reddy.

On the selection of artists for this exhibition, the choices were not difficult to make at all. Many of the participants are former students, friends and recent acquaintances. The rest were through recommendations and a little bit of online research. What we wanted to present for this show was a broad range of styles and subject matters from young and upcoming women artists. We did not include works that are experimental, conceptual and installation pieces as the venue at its current state may not be able to display these pieces properly. The line up of 31 young, upcoming women artists are Amy Nazira, Agnes Lau, Alicia Lau, Caryn Koh, Choo Yan Xin, Dhaniya Yusof, Elizabeth Low, Farrah Ashiela Samsuri, Ho Mei Kei, Jasmine Cheong, Jane Stephanny, Julianne Mei Tan, Jolene Tew, Koo Yeanni, Liew Mei Toong, Lyia Meta, Liew Sze Lin, Marisa Ridzuan Ng, Monica Lee, Mona K.V, Nor Tijan Firdaus, Ng Yee Leng, Nia Khalisa, Ong Cai Bin, Ruby Subramaniam, Sarah Joan Mokhtar, Yasmeen Cheong Pooi Sum, Yasmine Aminanda, Viko Ng, Yuyu Roslan and Zulaiha binti Zulkapli.

We are pleased to showcase the works of these young and emerging women artists and we hope that they will each go on to great success in their future endeavours.

## METAMORPHOSIS

by Mona K.V

I fought a battle...  
An endless war with myself  
Constantly trying to fight the voices inside my head  
"I am not good enough...I am worthless"

Memories of the past haunts, leaving wounds that sting deep  
And they kept coming back no matter how deep I bury them  
But the greatest healer of all, helped them fade  
And time, the healer whispered...

"Don't let the past dictate who you are  
Rise above and bloom out of the darkness like the lotus  
Embrace change and be fearless like the dragonfly  
And learn to let go of things that no longer serves your best self

Embrace your battle scars and wear them with pride  
For they are not mere scars but signs of your inner strength  
Reminders of lessons that will accompany you through life  
Like a permanent tattoo that will forever be a part of you.

To believe in yourself is to own your powers...  
To embrace and accept your flaws and to love yourself...  
To empower yourself from within and to be at peace...  
That's true empowerment.

This may be a silent war,  
But my dear, you too are a warrior..."

Plates



## AMY NAZIRA

(b.1989 Selangor, Malaysia)



"I usually use a female figure as the main subject in my paintings. Maybe it's because i'm also a female, so I know the subject better".

'Going Wild' shows a girl dressed in a tiger costume to represent the difference between two attributes of tenderness and courage. The loving, tender, sensitive and weak nature is often associated with women. However, at present, the impression has changed as girls possess their own strength and courage in an increasingly globalized modern life. For example, life as a female painter is very challenging, as when in the pursuit of a career, there comes with a variety of other commitments. The painting depicts an imperfect figure as a way to focus on weakness, defects, faults, failings, naivety but yet still celebrates their character by using the mark making technique such as bright colours, large and small forms, scale of size, patterns and lines. Each of the figures in my paintings are different according to the situation and idea. The figures may also be distorted, have textured surfaces and the figure itself has its own characteristics. I may also include things as the sub subject as a part of my ideation to deliver a message.

### Going Wild

Oil on canvas

122 cm x 122 cm

2018



## AGNES LAU PIK YOK

(b.1990 Kuala Lumpur, Malaysia)



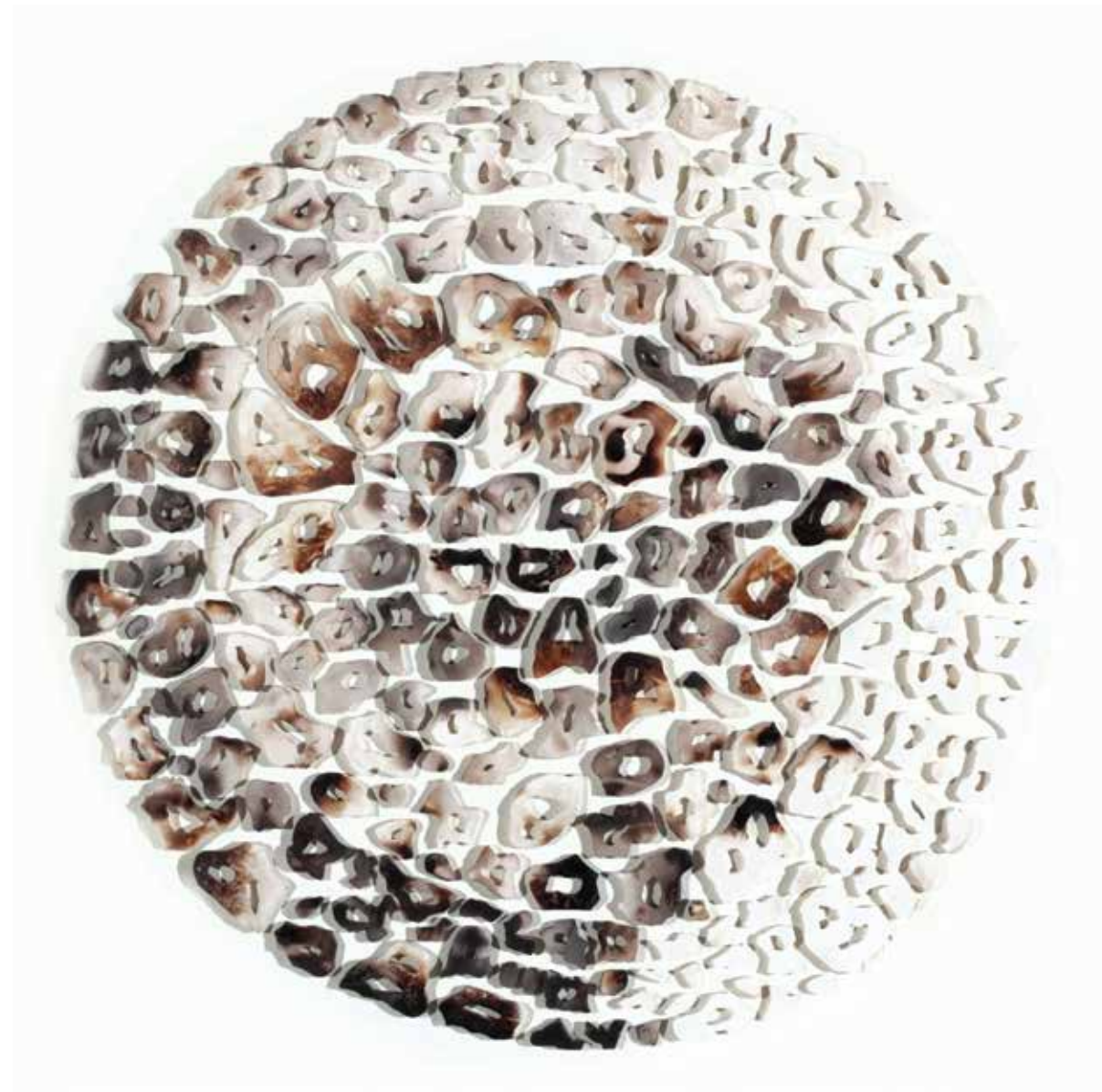
My artistic practice is related to the search of harmony in everyday life. The ordinary yet ignored objects or activities in daily life play a role in my study as I reflect on how we interact through art making. It is an exploratory process that helps to silence the chaotic state of mind. My work lies between systematic and non-systematic processes within a determined time and space. Incorporating both the conscious and unconscious mind, I allow various forms to take place in my work, juggling between drawing, painting and printmaking on different materials.

### Void

Smoke-fired clay, industrial glue, paint  
and varnish on MDF board

91.5cm x 91.5cm

2018





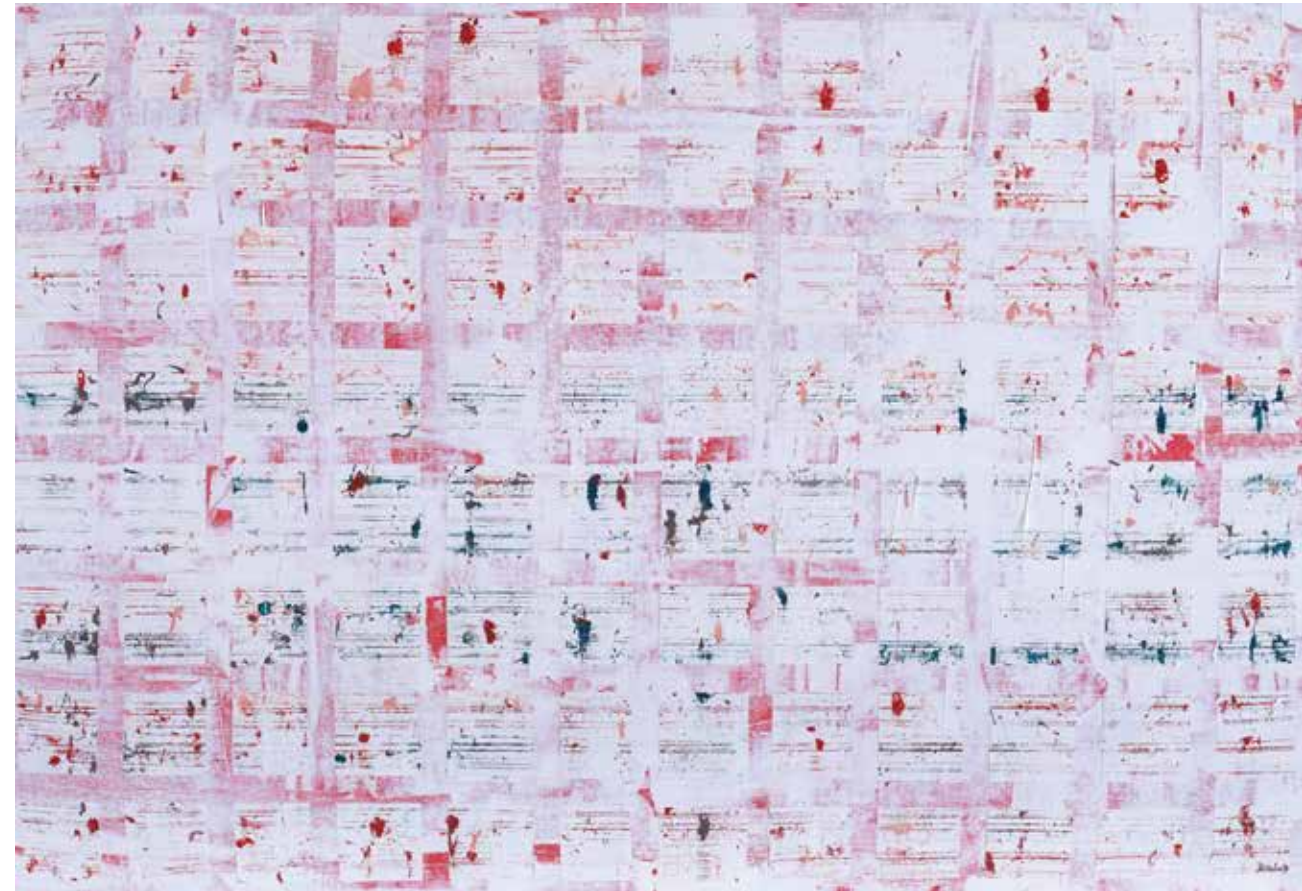
## ALICIA LAU

(b.1995 Kuala Lumpur, Malaysia)



The artistic practice that I pursue responds to my living condition. All the experiences 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 linger in our minds and our responses towards past memories are something that I intend to explore. My practice reflects on the results 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. This idea had drawn me to further explore my artworks in 3-dimensional forms between several disciplines such as sculpture and installation.



### **In The Distance**

Acrylic on canvas

80cm x 120cm

2018



## CARYN KOH

(b.1987 Kuala Lumpur, Malaysia)



Caryn Koh, who has since graduated from Dasein Art Academy and presented with the Outstanding Achievement Award in Fine Arts, has found homage in experimenting with different mediums. From painting, installation to video/audio works prioritising the representation of her subject matter at hand. Her works are introspective in nature and brings forth personal stories and sentiments into them. She examines the human mould and not only in their physical, but also their psychological and emotional make-up. She believes there are interconnections of the different relationships, which creates another dynamic into our being.

Her main focus at present is the issue of identity.

### **Uncontained**

Oil on canvas

121 cm x 91 cm

2017



## CHOO YAN XIN

(b.1997 Kuala Lumpur, Malaysia)



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



### Overlapping Mind Map

Acrylic, paper, oil pastel on canvas

150cm x 180cm

2018



## DHANIYA YUSOF

(b.1997 Selangor, Malaysia)



My work is an expression and observation of my emotions, personal growth and way of blooming into womanhood. I have a deep curiosity to the myriad of ways the female nature can evolve and manifest itself into as i believe that women are indescribable forms of energy. Due to being slightly in denial of my own femininity, my work has served to be a way to observe myself from a second point of view in which my emotions and struggles of being a female is saturated even more and proves to remind me how divine it is to "woman".

### Her Soft Bones

Pressed flowers, silk organza, wood

3 x 3

2018





## ELIZABETH LOW

(b.1997 Selangor, Malaysia)



My work mainly focuses on my upbringing, beliefs and things that surrounds me. Some of my previous paintings focuses on appreciation towards my upbringing and family, specifically my grandmothers. While some artists feel that painting about memories may mean that one is living in the past, I believe that it keeps me rooted and always remind me where I come from. My family has always played an important part in my life, and continue to do so through my art work.

My most recent work is a series called Tempestuous, which is about self-discovery and an on-going journey of over-coming the habit of overthinking. Tempestuous takes a surrealistic and symbolic approach and is an on-going series.

Many things have inspired me over the years. What drives my passion in painting is the ability to create something and to be able to share it. My influences are primarily, everyone around me and the things I see and experience. One of the master artists that I admire and look up to would be Vincent Van Gogh for his ability to move people with deep emotion through his paintings.

### **Tower of Hope**

Acrylic and Oil paint on canvas

30 in x 40 in

2017





## FARRAH ASHIELA SAMSURI

(b.1989 Selangor, Malaysia)



..and if we understand that each human being is only capable in constructing statements out of words and syntax, (1111. Human. 0101. Drawing. Language. 1011. Circle. Pi. Universe. 0001. Seven. Sun. Sound. Set. Soul. 1101. Other. Temporal. Known. Strange. Self. 0111 0011.)

..and in accordance to time, meaning will forever be in a constant change.

As it was. As is..

### Set The Controls For The Heart Of The Sun

1000mm (w) x 1500mm (h) approx. 3ft (w) x 5ft (h)

Watercolour, Giclée Print on Archival Paper

2018





## HO MEI KEI

(b.1993 Kuala Lumpur, Malaysia)



My work incorporates the notion of child's play. Play is a right of childhood, it is spontaneous and fun. It also represents crucial aspects of children's physical, intellectual and social development. It helps in children's education, building social skills and has therapeutic benefits too. My work revisits children's play. It is an innocent kind of playfulness, just like the children where there are no thoughts of worry or commitments. It is as simple as that.

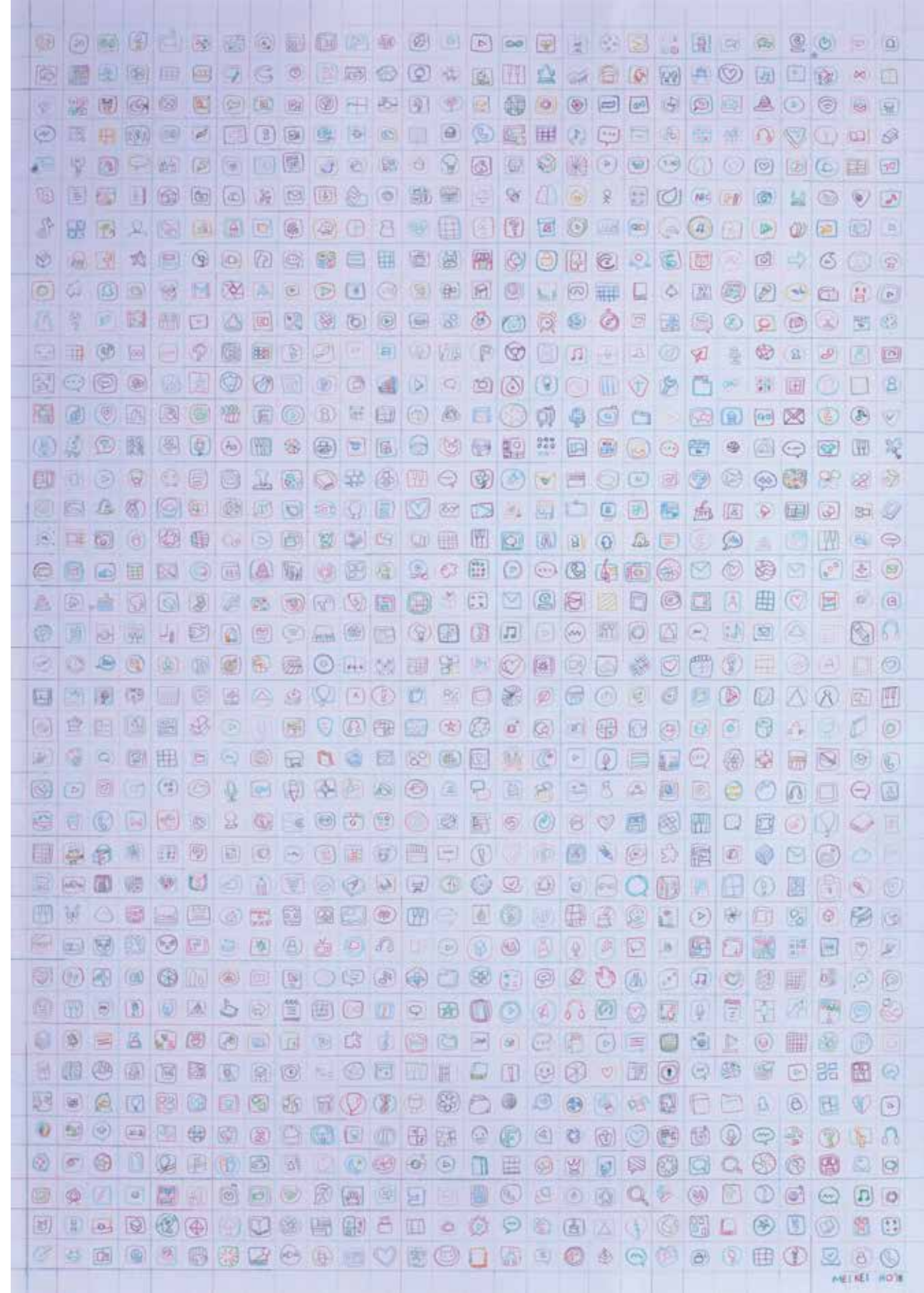
Working as a children's art teacher, I discovered that children reveal their emotions through doodling and tell stories in their drawings. I observe how children doodle and incorporates them into my work. I adopt these images for my paintings and transformed them into my own visual language. It reminds me of the way I was when I was little. This process taps into the memory of my childhood where there were a lot of activities including reading picture books, playing with toys, doodling on exercise books, singing and playing music rather than playing with the latest technological gadgets.

### Circle your application with red colour. (5 marks)

Color pencil on paper

84cm x 59cm

2018





## JASMINE CHEONG

(b.1993 Kuala Lumpur, Malaysia)



I love painting, and all hand made pieces are my favourite. I have an easy-going personality and enjoy the time brewing with my thoughts and creativity. I feel it is my comfortable private space. I love the art of back to nature, I find children's drawing most primitive, simple and a direct expression of art. I have been exploring the direction on the return to our inner creativities and through painting to understand my inner self and the outside world etc., so that every creation of mine has the life of inspiration.

My work explores the inner state of children and play that relates to my part-time job as an art educator. I find that children's paintings posses a most naïve form of artistic expression and play. They are simple, direct, innocent and they reflect their inner state of mind. An inner state is invisible and yet spiritual and relates to our behaviours and actions. I observe the children that I teach and revisits the childhood memories of my own. My work reveals how the innocent children's mind share their feelings and emotions. They capture their actions and joys in play and reflect our own growth. Do we not remember how simple, innocent and happy life was when seeing children play? The states of mind of a child is in contrast to an adult's mind that may lead us to free ourselves or enlightenment.

### Hide in Primary

Radio 25 x Radio 25 x Radio 25 cm

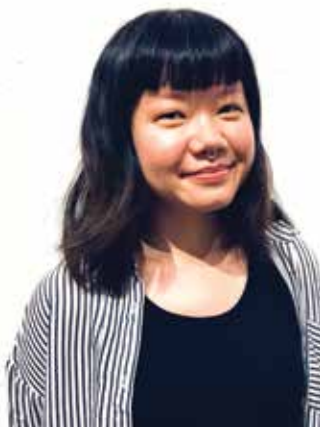
Oil and acrylic on canvas

2018



## JANE STEPHANNY

(b.1989 Indonesian born, Malaysian)



Born in Indonesia, Jane is a multidisciplinary artist who believes that art is an experience influenced by environment. She is often inspired by nature and the absurd situations that go on around her. Jane has a deep passion for printmaking, especially etching, because of the process and rich history behind the practice. She is now fully dedicated to her collective Raksasa Print with Julienne Mei Tan.

### I LOVE FAIRIES

Zinc plate etching

N/A



A.P

'I LOVE FAIRIES'

Jane Stephanny



**JULIENNE MEI TAN**  
(b.1992 Seoul, Korea)



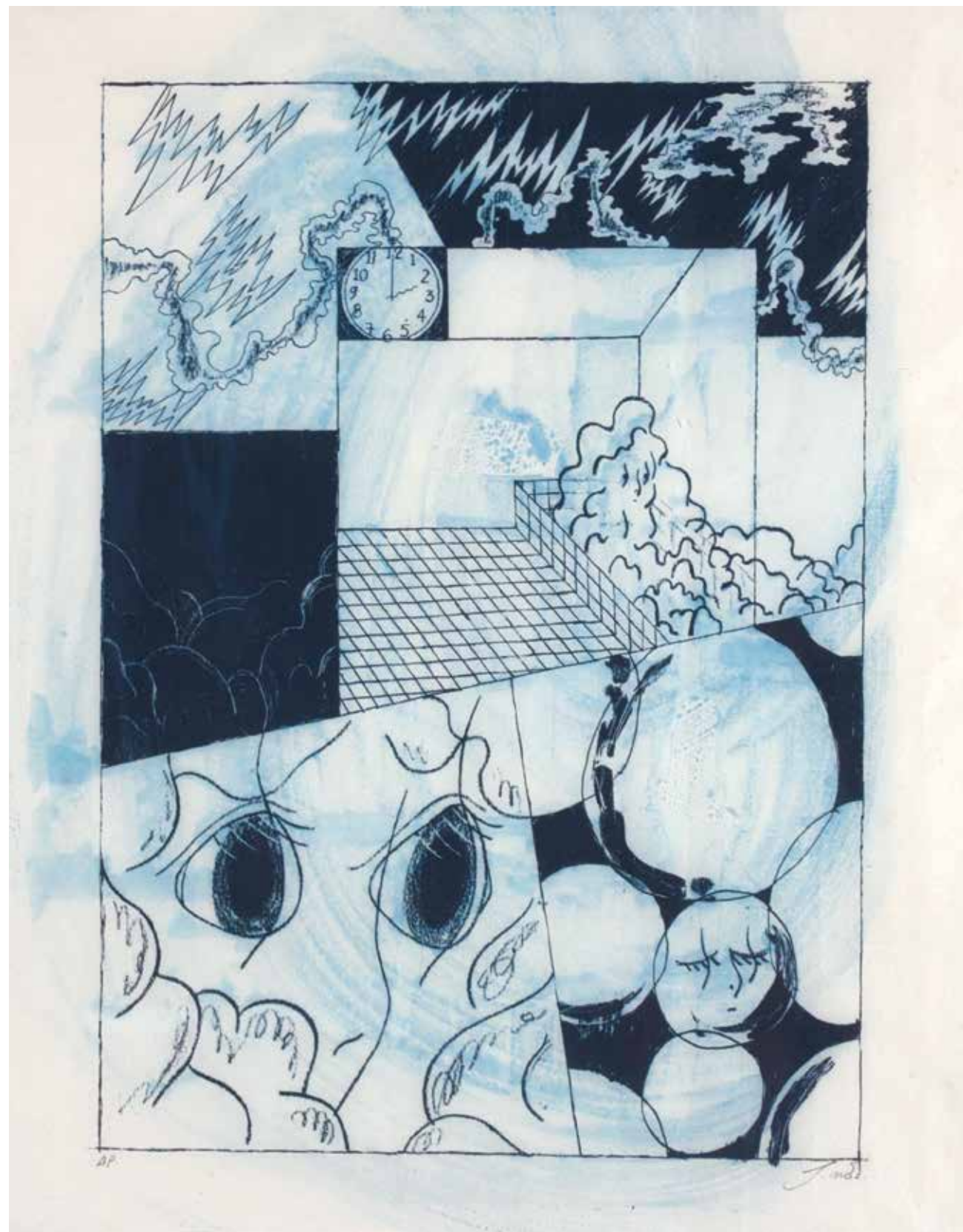
Julienne is a Korean-Cambodian illustrator and printmaker. She grew up between Seoul and Phnom Penh, picking roly pollios and eating spiders. She is often daydreaming about apocalyptic scenarios.

**Untitled**

Silkscreen on Chinese paper

30cm x 42cm

N/A





## JOLENE TEW

(b.1989 Kuala Lumpur, Malaysia)



Jolene Tew is an illustrator and printmaker based in Kuala Lumpur. A graduate at Camberwell College of arts in London with a MA in Illustration. Her works are mainly based on personal observations, strange encounters and witty conversations.



### “Buka Pintu”

Silkscreen on Fabriano paper

71 cm x 32 cm

N/A

## KOO YEANNI

(b.1994 Kelantan, Malaysia)



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 always present in my works.



### Little Paradise

Oil on canvas

102cm x 84cm x 4.5cm

2014



## LIEW MEI TOONG

(b.1996 Johor, Malaysia)



My work explores the people in my life that I observed and encounter at different times and spaces. They record my inner emotional swing and sentiments towards outer experiences, everyday trivialities and personal experiences when encountering people. Time refers to the past, now and moments of a day, whilst space refers to venues, locations and existences that consist of subjective materiality. And, people refers to the familiar and strangers.

The content of the work shuttles between togetherness, parting, sadness and anxiety about the different conditions of life. I enjoy expressing my sensible side with broken images and textured surface. I attempt to present the vicissitudes, the loneliness, depression and helplessness that are found between the causes and effects of life.

"To know myself is to know each other's self." Our existence is based on the existence of others and we are interconnected. Sometimes when I observe people on the streets, it is difficult for me to understand their inner feelings through their faces but sometimes I can as if see through a little.

I adopt the techniques of building, destroying and repairing in my work. It suggests a sense of life mending within the process of arranging, taking away and rearranging. The works allow the viewers to engage in a narrative concerning the complication of life.



### Passerby of Life

Paper, charcoal, gloss gel and acrylic on canvas

102 x 135 cm

2017



## LYIA META

(b.1971 Melaka, Malaysia)



A visual artist, she spent her early childhood admiring her father's paint brush fly across huge expanses of canvas. Each stroke left her in awe and wonder at the magic he wove. As a singer and songwriter with a penchant for speaking through song and turn of phrase, her freedom is found through voice.

Born in Malacca, West Malaysia to a Malaccan Portuguese father and a Sinhalese-Chinese mother, she doodled, sketched and painted from as far back as she could remember. After school she pursued distance studies in Interior Design, got married, had a kid and fell in love with the stage. Making music her life, she sang in various parts of the peninsula but always kept her art close to her heart. Fast forward and she is still singing but her art has become more and more a channel for which she can express herself. She paints what she feels, how she sees life and when she needs to. Her relationship with her art is as fiery as the artist herself. She loves every moment spent in front of the canvas and the peace it brings when it nears completion.

A continual passage to that which we consider our destination, of arriving home. Indeed we each have that journey to make and we walk the path of life that's often wrought with circumstances beyond our control. Tumultuous at times, there will always be light for every dark and vice versa. So walk we must, spectators at times, side by side with time.

The tumultuous skies speak of our journey as it changes with passing time. The light and dark inhabits the same space as it undulates to the rhythm of life. It gives and it will take.

The surrounding landscape our refuge, we seek ourselves and purpose as we stand on this path. An observer, spectator, traveller and a seeker, we WILL reach our destination.

### The Path

Acrylic on canvas

76cm x 102cm

2018

### The View

Acrylic on canvas

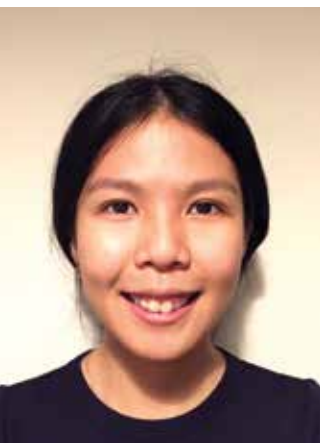
76cm x 102cm

2018



## LIEW SZE LIN

(b.1988 Kuala Lumpur, Malaysia)



I keep thinking about when strong vibrations hit my heart. Some things happened just at the right moment, unplanned. But I know such things do not happen just like that. The feelings probably were already there, slacking under the dust waiting for the right pitch, to make a perfect resonance. It's kind of exactly how i feel when I paint. I want my paintings to be like an unexpected stranger, not immediately attractive. It will take a bit of time to speak about the beauty that exist in the unexpected encounter. With an obsession with textures and the idea of spontaneous forms, I am drawn towards creating abstractly simple shapes, employing earth tones and to play with the interaction of the surface with color and texture, the full and the empty. I want to use this style to explore painting as a field and medium for subtle and refined sensibility.

### **We'll Never Have Today Again**

Oil on canvas

100 x 100 cm

2018





## MARISA RIDZUAN NG

(b.1977 Selangor, Malaysia)



My style of painting lean towards abstract expressionist as it emphasizes on spontaneous, automatic or subconscious creation. Abstract to me is the purest form of art. It comes from one's soul or state of mind.

I find the process very liberating...it's challenging as I practice how to trust myself better, to let go and be free. To be present in the moment and embrace all our senses. Each piece is a discovery of new possibilities.

My attempt is to not create a single centralized form, instead I seek to find balance in dispersing clusters of forms in various sizes and textures.

The medium I favor currently is oil paint from tubes because of the thickness, its rich pigment properties and the sheen it produces. I also use oil paints from the can to cover the thick textures to create the wrinkly effects.

This particular piece was inspired by the mighty eagles I saw during my recent trip to Langkawi.



### Langkawi Eagles

Mixed Media

4' x 5'

2017



## MONICA LEE

(b.1979 Kuala Lumpur, Malaysia)



My main source of inspiration comes from photography. I like black and white photographs because of their classic quality. Thus, my drawings are done in pencils and charcoal.

The idea of using something as simple as a pencil to create a piece of art appealed to me. My style of drawing emphasises the details and textures of the subject matter.

Through this piece, I hope to portray the beauty of the tiger. The tiger has been classified as an endangered species. With awareness and conservation efforts, hopefully they will not face the risk of disappearing forever in the coming decades.

Furthermore, the tiger represents bravery and strength. Hopefully a symbol of inspiration for women to have the courage to press forward and progress. Part of the progress can be as simple as believing in yourself and the courage to be whoever you want to be.



### **The Courageous Tiger**

Graphite and charcoal

29 inch (H) X 54 inch (W)

2018



Mona's love for the Arts developed at the tender age of five. While riding a bus with her family, she chanced upon the murals painted on the walls of the infamous Pudu Prison in KL. Awed by the vibrant colours of the breathtaking nature scenery, she began cultivating a desire to paint; little realizing that it would lead to the pursuit of Art as a career.

Her grandfather identified her talent and the family supported and encouraged her passion. After high school, she completed a water colour course at the National Art Gallery in 2006 under the guidance of renowned watercolour artist, Maamor Jantan.

Soon after, while others pursued further academic education, she took the path less travelled and completed a five- year (2006 to 2010) apprenticeship with artist Jeganathan Ramachandram through Gurukulam, an ancient Indian system of learning, which she closely followed, observed and participated in the daily activities of the artist. She continued pursuing art seriously and enrolled in the Malaysia Institute of Art (MIA) in 2010, majoring in Fine Art. During her three-year course, she continued exhibiting and volunteering in art related projects which included tutoring young children in orphanages. She graduated with distinction and was listed as one of the artists in MIA Alumni's first published art catalogue which included some of the top artists in the country.

Mona's very first art exhibition was when she was 18 and she has since shown her works in many local galleries including the National Art Gallery, Starhill Visual Gallery, Galeri Seni Johor, House of Matahati and many others. She actively participates in many art competitions and has been listed as a finalist of the Malaysian Emerging Artist Award in 2009, Starhill Gallery Visual Art Awards in 2010 and Malaysia Young Contemporaries Award by National Art Gallery in 2010.

In 2011, she initiated a charity art project called 'Soaring Colours' at G13 Gallery. The project consisted of workshops and exhibitions which highlighted art by special artists with autism and Down syndrome. A few emerging artists were roped in for the project where art by the special artists were combined and exhibited together. The project was a success and received overwhelming response and support from the media and art appreciators. The sales from the exhibition were channeled to a home that houses handicapped and special children called Kirtash Handicap Centre.

Her most recent milestone was when she was invited to exhibit her artworks in an International Buddha Art Exhibition at New Delhi, India and the exhibiton was attended by some notable chief guests including Her Highness, Princess of Thailand.

Looking ahead, she will indeed remain an artist and seek to 'utilise art for the larger good and the progress of society'. She strives to be one who uses Art to promote awareness of social issues among the general public and sees art as a powerful communication medium that transcends most forms of differences.

## Metamorphosis

Acrylic on Canvas

2018





## NOR TIJAN FIRDAUS

(b.1986 Selangor, Malaysia)



My motivation resides in the technical challenges implied in the objects left behind. Exploring the materials used in my body of work is an extrinsic and intrinsic aspects of the materials in relationship with the narrative. Like an anthropologist, I am endlessly in search of traces left by other humans.

In short, I try to allow both to satisfy an aesthetic expectation and also cause the viewer to question the object and its relationship to the urban world.

I sincerely hope that my work can bring the viewer to think on the notion of back-and-forth between the immanent and the transcendent

### Mr Big Horns

Discarded E-Waste on Wood Panel, finished with 2k Matte Paint and covered with Epoxy/Epocast PT100 resin

123 cm x 92 cm

2017



## NG YEE LENG

(b.1996 Selangor, Malaysia)



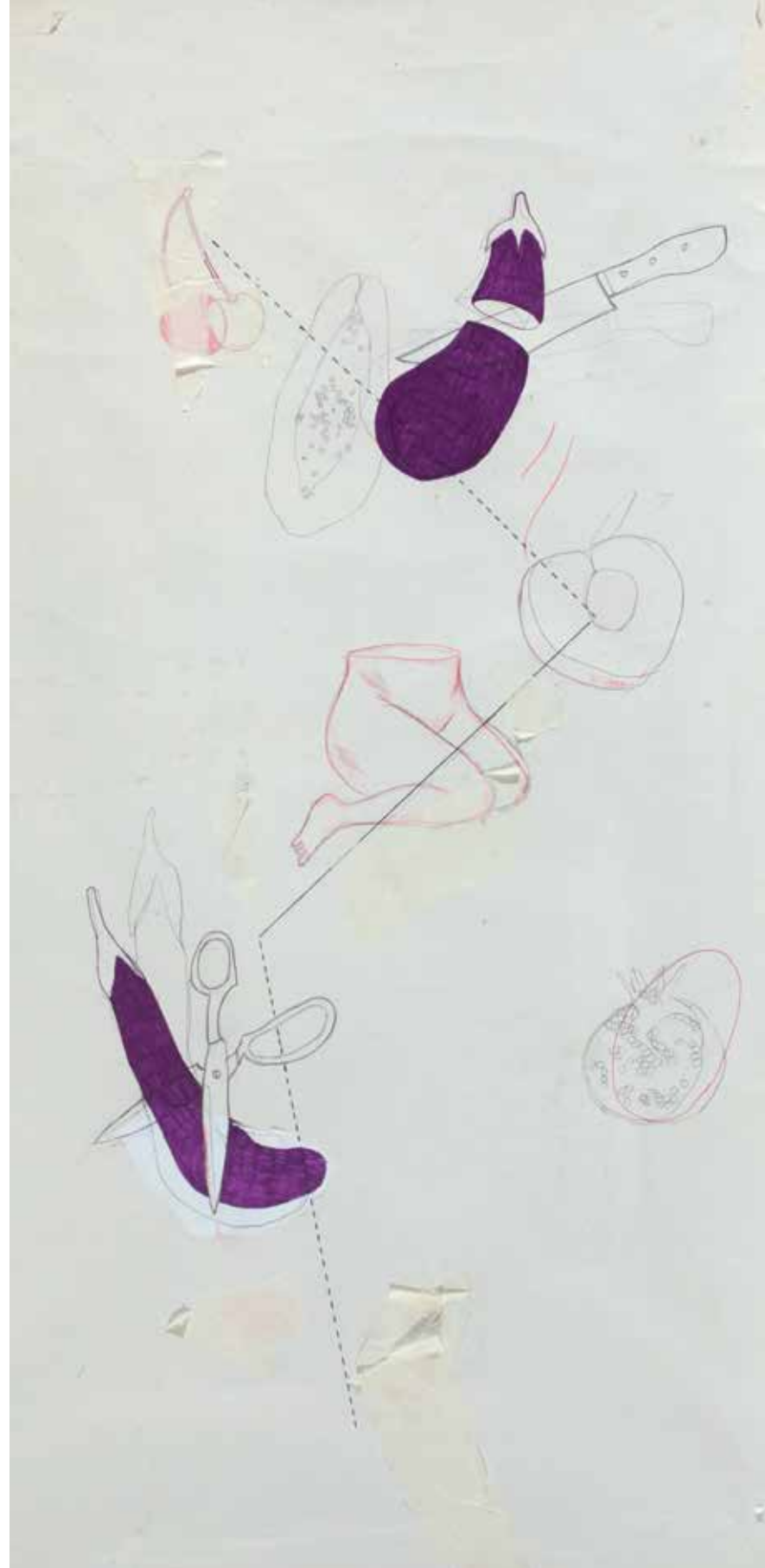
A graduate from the Malaysian Institute of Art with a major in Fine Art, YeeLeng Ng is interested in the social status of women throughout history and in the modern era. Since then, she dwells into the art of feminism to channel her voice as a woman.

### Potong Stim

Pen, graphite, masking tape on paper

50 x 100 cm

2018





**NIA KHALISA**  
(b.1995 Malaysia)



Nia Khalisa, a multidisciplinary artist, explores the engagement of both aesthetics and functionalism in mundane objects and everyday situations. In her recent series 'Apa Kejadah' she delves into functionality of art as home decor. A typical household decoration item such as a wall tapestry can be perceived by the viewer as a 'sejadah' or prayer mat. Likewise, the 'sejadah' when mounted on the wall can be deemed as art. This duality of aesthetics and functionalism continues to be a source of inspiration.

**Apa Kejadah (iii)**

Tinted charcoal, oil pastel, white paint on raw canvas  
38cm x 76cm  
2018



## ONG CAI BIN

(b.1989 Pahang, Malaysia)



Life's experiences inspire me.

My work highlights the various behavioral and psychological aspects of people in their daily lives. People behave and respond differently in different spaces and environments. Being curious, they also enjoy observing their surroundings and other people. Thus the ways of seeing is a visual language between me and my works.

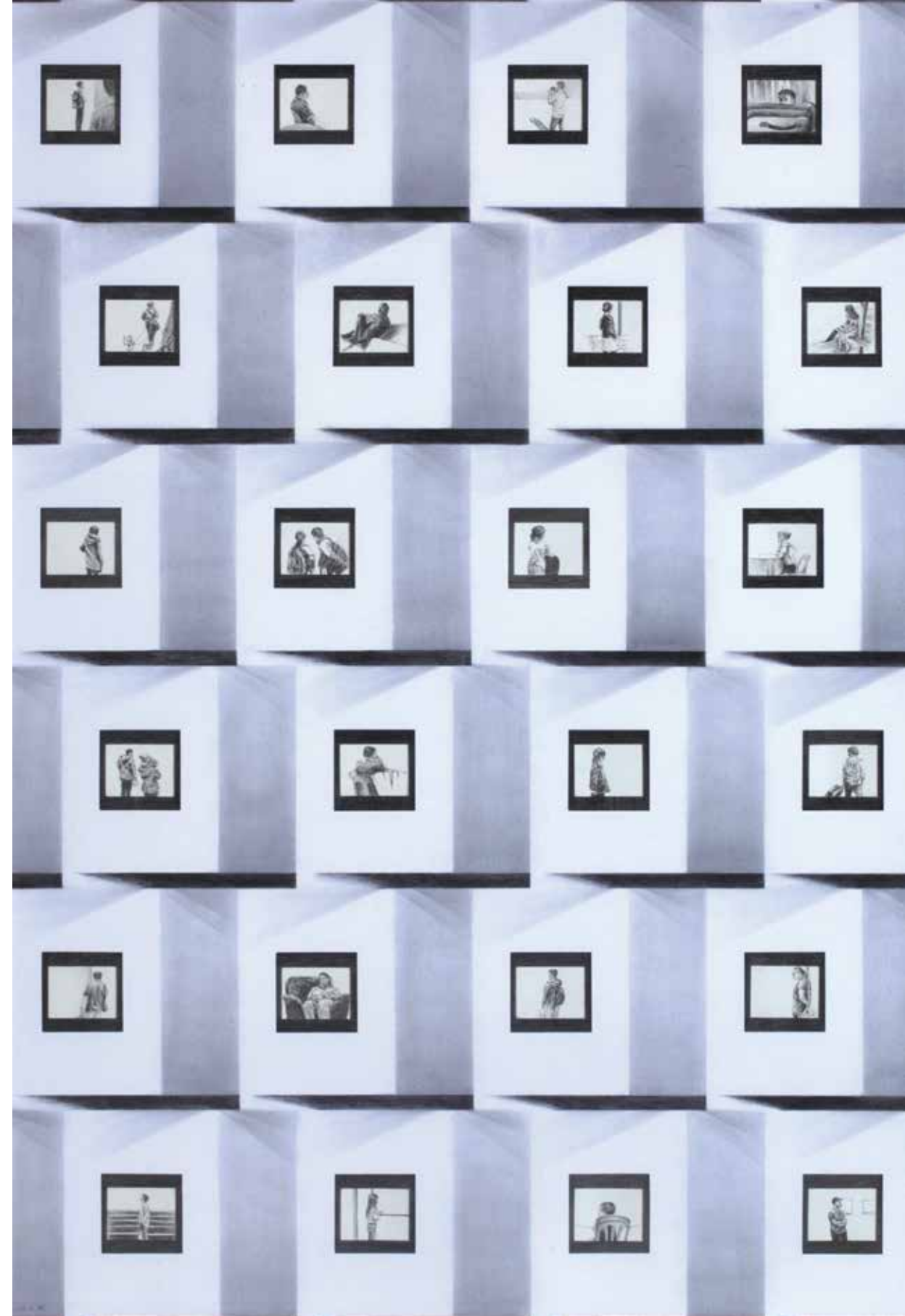
As we all live in an era of space congestion, peeping has become a culture. In 'Peeping' series, I try to portray the issue of 'overshared' culture that reflects the behavior and psychology aspects of human being. Some people may not realize how it affects privacy and safety. I use different medium and methods, from painting to sculpture, from realistic to the surreal, to bring out the stories as told in my works.

### Peep's World II

Pencil on paper

103.5cm(H) x 74.3cm(W)

2018





## RUBY SUBRAMANIAM

(b.1989 Kuala Lumpur, Malaysia)



Ruby Subramaniam combines cultural and religious iconography with contemporary ideas of empowerment. Reflecting on her background as a woman of Malaysian-Indian origin, her's is a voice and vision that is still relatively rare in our country's visual arts space, and she uses it in unexpected ways.

Ruby Subramaniam is also big with the community – she embraces it in the subject of her work, and delivers a message of hope back to them. She believes in creating experiences, therefore she actively works with different communities around the country, with diverse backgrounds which in turn also provides in-depth insights to her work.

She finds the idea of ephemeral art somewhat romantic and beautiful. “I believe art is a prayer and it has to dissolve. The sooner it decays, the faster it lifts your burden.”

Creating art that is of our time – her projects are often a striking combination of visual art, performance, and social media. She interprets current issues while simultaneously drawing on traditional Asian narratives and culture, providing an alternative perspective.



### Rise From The Ashes

Print

3 x 2 ft

2017

## SARAH JOAN MOKHTAR

(b.1983 Selangor, Malaysia)



Drawing draws me in. And drawing draws me out. What drew me to the act of drawing is that I could 'sense' in a powerful way a vital life energy and emotions that transferred via bold and expressive line-making to draw in the viewers and connect them directly to the spirit of the artist/creator, an intrigue that paved my path into a career in Malaysian and international comics and cartoon illustration, and later a tertiary education in Fine Art.

However, turning inwards during crisis in creative submission and surrender, I found drawing these lines is also a way not just to connect to and influence the emotions of others in the outside world but also, turned inwardly (drawn within), a valuable way to create webs and links and threads to a prima materia within to receive insight and information otherwise initially inaccessible and unknowable, leading to growth of soul.

In an act of painterly, inky inverted alchemy, I get the curious sensation of my whole being is turning into the drawing instrument, and what the viewer sees in my work is a revelation of an inner world of archetypes and symbols, of a kind of dangerous abstract Jungian garden of Eden / Alam Al-Mithal in all of us, that, as a woman, mother, daughter and cartoonist, I ponder alongside with them, searching for meaning and answers and occasionally getting lost.

Simply put, once I drew the lines I easily understood so I could draw others to me, but now I find it is a more primal act of drawing lines that also draw me closer to myself, and others to my deeper, less easily understood truths of self, emotions human nature, the psyche and the soul.

### Sun In Hiding

Mixed media (Acrylic and graphite crayon on canvas)

4' x 4'

2018





## YASMEEN CHEONG POOI SUM

(b.1994 Kuala Lumpur, Malaysia)



Portraits done primarily in charcoal are the mainstay of Yasmeen Cheong, a young artist from Kuala Lumpur, and a graduate from Dasein Academy of Art.

While known previously for her portraits of individuals in need of care, primarily residents of old folks' homes, Yasmeen's focus has recently shifted towards the psychology of persons closer to her own 20-something age group, often a tumultuous times of self-discovery for most individuals. Her works expresses much uncertainty and anxiety, based on her own observations of people around her.

We've all gone through those difficult years of our twenties, and can fully identify with the soul-searching and self-questioning, that have been visually transferred by Yasmeen onto the canvas. It's a stage of life where everyone goes through as we find our calling, and craft our path to navigate the many years ahead.

'This series of artworks are about states of mind regarding self reflection. Continuously asking myself while finding who I am meant to be. The current stage is where I found my inner dark side which led me to a sense of fear and panic, resulting in self closure for a period of time. Chains of reality caused immobility and lack of freedom caused words to be unable to express meaning, all of these have been trapped by the thorns of nightmares.

Therefore we please, mock or keep silent to cover our sense of panic, even though when there is an injustice, we never speak out nor call out in pain. Humans could imply about things easily but they are infected with the sickness of unable to speak the truth.'



### **Sleep, Don't Weep**

Charcoal and gesso on canvas

76 x 90cm

2018

## YASMINE AMINANDA

(b.1997, Bandung, Indonesia)



Amira Yasmine Aminanda is a recent graduate from the Malaysian Institute of Art, Kuala Lumpur and has lived in Malaysia for 11 years. She is currently based in Bandung. Her artistic approaches mainly involves performance art and installation works that revolves around time and self-reflection towards her behaviours, or sometimes purely on questioning and contemplating on unnecessary things such as figuring out whether yellow is her favorite colour.

This artwork is part of her ongoing yellow series. It started off where she randomly contemplates on why the color yellow is so significant to her and went into an unnecessary indecisive war with herself, whether she wants it to be her favourite colour, as picking a favourite to her would also mean that one day she might get bored of it. Realising that favouritism is perhaps one aspects of her behaviour that she fears, Yasmine went on to explore her artworks with the colour yellow, just to see and perhaps experiment throughout on how long this obsession with the colour yellow would last.

### **I Like You, What Are You?**

Acrylic and resin on acrylic paint

52 cm x 72 cm

2018





## VIKO ZHIJUNE

(b.1993 Kuala Lumpur, Malaysia)



My work explores my inner world which shifts between sense and sensibilities through dots, lines, shapes and colours. The process of creating enables me to learn more about myself, as self-discovery and as a self-healing practice. In my works, I am less interested in the narrative aspects so as to allow the viewers their own interpretations. Apart from the visual arts, I am also interested in using other means to reveal my inner world.

### Story of The Chapter- Hiding

Mix media on canvas

2017

156cm X 119cm



## YUYU ROSLAN

(b.1993, Kedah, Malaysia)



This series of artworks is a celebration of the imperfections in human beings. The *Perfect Imperfection* series is based on the observations on human facial features and their characteristics. Imperfections means 'faults, blemishes, or undesirable' features that contradicts with perfection, which is having all the required or desirable elements, qualities, or characteristics; as good as it is possible to be. Each one of us is a carrier of unique characteristics as stated in the Qur'an 27:88 (An-Naml, The Ant) *"The work of Allah who has perfected everything (He created). Nobody can label humans as perfect or imperfect as we all should be treated equally and cherished for even our imperfections.*

### Perfect Imperfections 6

Oil paint on canvas  
122 cm x 122 cm  
2018





## ZULAIHA BINTI ZULKAPLI

(b.1979, Perak, Malaysia)



Kain Batik melambangkan budaya Nusantara Melayu penuh keayuan dan kesopanan. (The Batik cloth symbolizes the Malay cultures of Southeast Asia that are both graceful and elegant.)



### Kain Batik Si Gadis Manis

Oil on canvas

55cm x 90cm

2017



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.

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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

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“The test of our progress is not whether we add more to the abundance of those who have much, it is whether we provide to those who have little.” - Franklin Roosevelt



## Acknowledgements

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Happy International Women's Day!

### RRRAWRRR!!! - Maybank's Women Artists Show 2018

This exhibition catalogue is published in conjunction with the exhibition 'RRRAWRRR!!! - Maybank's Women Artists Show 2018' at Balai Seni Maybank, March 8th - March 23rd, 2018.

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VIKO ZHIJUNE  
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