



Maybank

Sayang menyayang

A Batik Fine Art
Tribute to Merdeka
and Malaysia

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and Malaysia

Acknowledgements

SAYANG MENYAYANG: A Batik Fine Art Tribute to Merdeka and Malaysia

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100 Jalan Tun Perak
50050 Kuala Lumpur
www.maybankfoundation.com

Maybank Foundation Team

Editor

Surinam Yusoff

Translator

Surinam Yusoff

Exhibition Team

Tan Sei Hon (Curator)
Mimie Baharuddin (Exhibition Manager)
Puah Chin Kok (Photographer)
Yan (Designer)

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NEGARAKU

Negaraku,
Tanah tumpahnya darahku,
Rakyat hidup,
Bersatu dan maju!

Rahmat bahagia,
Tuhan kurniakan,
Raja kita,
Selamat bertakhta!

Rahmat bahagia,
Tuhan kurniakan,
Raja kita,
Selamat bertakhta!

RUKUN NEGARA

BAHAWASANYA NEGARA KITA MALAYSIA mendukung cita-cita hendak:

Mencapai perpaduan yang lebih erat dalam kalangan seluruh masyarakatnya;
Memelihara cara hidup demokratik;
Mencipta satu masyarakat yang adil di mana kemakmuran negara akan dapat dinikmati secara adil dan saksama;
Menjamin satu cara liberal terhadap tradisi-tradisi kebudayaannya yang kaya dan berbagai corak;
Membina satu masyarakat progresif yang akan menggunakan sains dan teknologi moden.

MAKA KAMI, rakyat Malaysia, berikrar akan menumpukan seluruh tenaga dan usaha kami untuk mencapai cita-cita tersebut berdasarkan atas prinsip-prinsip yang berikut:

KEPERCAYAAN KEPADA TUHAN

KESETIAAN KEPADA RAJA DAN NEGARA

KELUHURAN PERLEMBAGAAN

KEDAULATAN UNDANG-UNDANG

KESOPANAN DAN KESUSILAAN

WHEREAS OUR COUNTRY, MALAYSIA nurtures the ambitions of:

Achieving a more perfect unity amongst the whole of her society;

Preserving a democratic way of life;

Creating a just society where the prosperity of the country can be enjoyed together in a fair and equitable manner;

Guaranteeing a liberal approach towards her rich and varied cultural traditions; and

Building a progressive society that will make use of science and modern technology.

WE, the citizens of Malaysia, pledge our united efforts to attain these ends guided by these principles:

BELIEF IN GOD

LOYALTY TO KING AND COUNTRY

SUPREMACY OF THE CONSTITUTION

RULE OF LAW

COURTESY AND MORALITY

Prakata



Ketika kita melangkah masuk ke suku ketiga tahun 2020, sambutan ulang tahun hari kemerdekaan negara menjelma. Walaupun impak global COVID-19 yang melanda negara kita awal tahun ini adalah amat besar, kami merasa amat bangga kerana dapat terus memberi kesan positif kepada komuniti melalui langkah-langkah inovatif dan berwaspada untuk melaksanakan mandat yang diberi.

Oleh itu, kami amat bersyukur kerana dapat mempersembahkan pameran seni secara maya untuk kali kedua sebagai sebahagian daripada program Balai Seni Art Series yang diadakan bersempena dengan Hari Kemerdekaan ke 63 (31 Ogos) dan Hari Malaysia (16 September). Bertajuk **SAYANG-MENYAYANG: A Batik Fine Art Tribute to Merdeka and Malaysia**, pameran seni ini bertujuan untuk mengingatkan kita supaya terus berpegang pada visi Malaysia sebagai negara yang gagah dan indah, serta terus bersatu padu menempuh susah senang bersama.

Demi semangat juang dan patriotisme, pameran Merdeka tahun ini sekali lagi menampilkan seni batik, salah satu warisan budaya yang amat disayangi di Malaysia dan antara seni tekstil yang paling dikagumi di dunia. Pameran ini akan mempamerkan 57 buah lukisan yang dihasilkan dalam media batik oleh sejumlah pengamal seni batik yang terkenal di negara ini. Sepuluh dari karya yang dipersembahkan adalah dari koleksi Maybank yang merupakan nama-nama tersohor seperti Khalil Ibrahim, Ismail Mat Hussein, Lee Kian Seng dan Yusof Hj Abdullah.

Karya-karya yang dipilih menggambarkan keceriaan suasana hidup di Malaysia, lanskap dan ekosistem digubah membentuk komposisi yang menawan, sekali gus menonjolkan nilai ekspresi batik yang penuh dengan perincian yang mengagumkan. Warisan budaya, yang mesti kita hargai.

Selamat Hari Merdeka dan Selamat Hari Malaysia.

Shahril Azuar Jimin
Ketua Pegawai Eksekutif
Maybank Foundation
Ogos 2020

Foreword

As we move into the third quarter of 2020, the annual Merdeka celebration is soon upon us. Great though the impact of the global phenomenon of COVID-19 that took our country by storm early in the year has been, we are proud to able to continue to positively impact our communities as we continue to be vigilant and innovative in implementing our mandate.

As such, we are pleased to present the second virtual art exhibition as part of our Balai Seni Art Series to be held in conjunction with Malaysia's 63rd Hari Merdeka (31 August) and Malaysia Day (16 September). Aptly titled **SAYANG-MENYAYANG: A Batik Fine Art Tribute to Merdeka and Malaysia**, this art exhibition reminds us to continue upholding a vision of a resilient and beautiful Malaysia whilst we stay united through thick and thin.

In the spirit of patriotism and freedom, the Merdeka exhibition this year will again feature batik art, one of Malaysia's best loved cultural heritage and one the world's most respected textile arts. The exhibition will showcase 57 paintings done in the batik medium by some of the country's most accomplished batik practitioners. Ten pieces will come from our corporate collection boasting notable names such as Khalil Ibrahim, Ismail Mat Hussein, Lee Kian Seng and Yusof Hj Abdullah.

The selected works portray delightful scenes of Malaysian life, the country's landscape and ecosystem moulding into beautiful compositions, which all testify to the unique expressivity of batik signifying its intricateness. A cultural heritage, that we must treasure.

Happy Merdeka Day and Happy Malaysia Day.

Shahril Azuar Jimin
Chief Executive Officer
Maybank Foundation
August 2020

SAYANG MENYAYANG: A TRIBUTE TO MERDEKA AND MALAYSIA

*Sayang menyayang
Cinta dikenang
Perasaan menjadi rindu
Ohh ohh*

Ilham untuk menamakan tajuk pameran ini sebenarnya muncul secara tiba-tiba pada akhir bulan Mac semasa tempoh Perintah Kawalan Pergerakan. Ia berpunca dari lagu ‘Sandar pada Kenangan’, yang ditulis oleh M. Nasir dan dinyanyikan oleh Jamal Abdillah (JA) dan Ogy Ahmad Daud (OAD) dalam filem tahun 1984 bertajuk ‘Azura’. Mungkin ia adalah tindak balas separa sedar atas kemunculan berita-berita menakutkan yang datang bertubuh-tubi dari media massa, yang telah menimbulkan keresahan dan kerinduan kepada zaman yang lebih selesa, yakni zaman kanak-kanak saya pada tahun 1980an. Walaupun berusia lebih dari tiga dekad, lagu ini masih segar kerana penyampaian yang bertenaga oleh Jamal Abdillah, salah seorang vokalis terulung di negara ini, dan juga kerana liriknya yang kena.

JA: Mengapa kita harus bersengketa

OAD: Kerana fitnah dan salah sangka

JA: Apa yang telah terjadi pada kenangan

OAD: Sememangnya aku tak pernah melupakan

JA: Mengapa masih ada perasaan benci

OAD: Kerana cinta dan percaya luput dalam perasaan

JA: Apa yang harus kita lakukan

OAD: Kita sandarkan pada KENANGAN

Wawasan 2020 atau Vision 2020, yang dilancarkan pada tahun 1991 di bawah Rancangan Malaysia Keenam, membayangkan bahawa dalam masa tiga dekad, negara akan mencapai status negara maju sepenuhnya dalam semua dimensi, iaitu dari segi ekonomi, politik, sosial, rohani, psikologi dan budaya. Ia membayangkan perpaduan nasional dan kesatuan sosial yang kukuh dan pencapaian yang tinggi dalam keadilan sosial, kestabilan politik, tadbir urus, kualiti hidup dan kebanggaan nasional.

Namun siapa sangka pada tahun 2020 kita akan terjerumus ke kancang pergolakan dan ketidaktentuan yang maha hebat? Tahun ini tiba dengan wabak virus global yang telah membantunkan segala aktiviti sosial, budaya dan ekonomi di seluruh dunia dan membawa rasa takut, panik dan sengsara. Tiga bulan masuk tahun baru, Malaysia dikejutkan pula dengan pemerintahan baru, setelah ketua kerajaan sebelumnya tiba-tiba meletak jawatan, iaitu semasa coronavirus mula merebak.

Ekonomi negara yang terjejas oleh kejatuhan harga minyak dan kemerosotan ekonomi pada umumnya, menjadi lebih terkesan akibat dari kawalan pergerakan yang dikenakan berbulan-bulan lamanya untuk membendung wabak Covid19. Pakar-pakar ekonomi meramalkan lebih banyak pekerja dari pelbagai sektor akan diberhentikan pada tahun ini dan juga tahun hadapan, dan kadar pengangguran dan kes insolvensi dijangka meningkat. Tidak susah untuk memberikan prognosis suram yang panjang lebar, tetapi cukuplah dengan mengatakan bahawa pada tahun ini nampaknya kita tidak dapat merayakan ulang tahun ke 63 kemerdekaan Malaya dan ulang tahun ke 57 pembentukan Malaysia dalam suasana yang paling ceria.

Anda mungkin tertanya-tanya, apa kaitannya dengan pameran ini? Baiklah, ada beberapa perkara yang perlu diambil kira dalam menganjurkan pertunjukan sempena kemerdekaan dan pembinaan negara bangsa. Sesungguhnya, dalam masa kesusahanlah manusia itu diuji. Maka, ada akan bangkit dan menjadikan segala sesuatu yang biasa jadi luar biasa kerana terdorong oleh rasa tanggungjawab dan semangat bakti. Ada pula yang akan terdorong oleh kepentingan diri. Fitnah dan salah sangka berleluasa. Apabila rasa cinta dan percaya mula luput, apa yang tinggal adalah rasa curiga dan takut. Apa yang harus kita lakukan?

Kita sandarkan pada KENANGAN.

Kita sering terdengar generasi lama yang suka mengimbau tentang masa lampau. Tentang masa lalu yang jauh lebih indah daripada masa kini. Namun begitu, jika kita renung sepintas lalu sejarah dunia 200 tahun yang lepas, ternyata wujud perperangan di sana sini, juga kemiskinan dan wabak penyakit. Hidup ini sememangnya penuh dengan cabaran dan ketidakpastian. Mungkin itulah sebabnya mengapa kita cenderung untuk mengenang saat-saat yang bahagia dan teringat akan budi orang kepada kita.

Tidak kira bangsa, agama atau fahaman politik, rakyat biasa akan selalu mencari jalan untuk hidup rukun dan bekerjasama sebaik mungkin. Kita teruskan kehidupan kita walaupun segalanya tidak menentu dalam arena politik, pasaran jatuh dan bangun, ekonomi merosot ataupun krisis kesihatan sesekali datang melanda. Wajah kita mungkin terpaksa ditutup dengan topeng muka tetapi semangat Merdeka akan tetap berkobar. Cinta yang tersemat pada tanah air dan antara satu sama lain tak akan pudar.

Bulan-bulan yang mendatang dijangka menyaksikan cabaran yang lebih besar bagi negara Malaysia. Kita akan asak dari pelbagai penjuru; dari sudut kesihatan awam, dari sudut ekonomi dan politik serta geopolitik. Ketidaktentuan akan terus menyelubungi suasana, namun marilah kita ketepikan rasa takut dan curiga. Mari kita fikirkan masa-masa damai dan makmur yang kita alami sebagai sahabat, jiran dan juga sebagai rakyat Malaysia. Marilah kita ambil kekuatan dari perjalanan yang telah kita tempuh.

Hubungan yang harmonis di kalangan rakyat dari pelbagai latar belakang dan kaum dan lanskap tanah air yang mengagumkan sentiasa memberi inspirasi kepada para seniman. Segalanya digambarkan dalam lakaran, cetakan, lukisan dan foto dari tahun 1930-an hingga ke hari ini, sama ada ia memaparkan suasana santai di desa mahupun kesibukan di kota, ataupun kaum lelaki dan wanita yang sedang bekerja, beriadah atau meraikan hari kebesaran. Namun apa yang luar biasa di sini ialah satu usaha untuk menggambarkan subjek berkenaan dalam gaya kraf tradisi tempat yang telah melahirkan sebuah genre seni visual baru. Ia juga satu usaha yang telah berjaya meraih pujian kritis dari dalam dan luar negara.

Muncullah **Chuah Thean Teng @ Teng** (1914-2008) dan seni batik yang menjadi tumpuan pada pameran Merdeka 2020 dan Hari Malaysia 2020 ini. Berasal dari Jawa, Indonesia, kaedah batik adalah teknik pencelupan lilin yang diterapkan pada seluruh kain. Teng, yang telah belajar melukis batik daripada seorang pembuat batik Indonesia, telah menggunakan *tjantingnya* untuk membuat lukisan yang menggambarkan penduduk tempatan dan cara hidup mereka, beliau tidak melukis motif dan corak batik yang biasa dibuat. Meskipun mahir dalam gaya naturalisme dan juga gaya School of Paris, beliau akhirnya menemui gayanya yang tersendiri melalui percubaan yang dibuat dengan menggunakan teknik lilin dan pewarna pada tahun 1950-an.

Teng telah berupaya mencipta suatu bentuk seni rupa yang baru daripada satu kraf tradisi yang sememangnya digemari ramai. Beliau diiktiraf sebagai Pelukis Nasional pertama di Tanah Melayu dan sering mendapat penghargaan dari dalam dan luar negara. Karya-karyanya adalah merupakan seni gubahan batik yang melakar tentang kehidupan di negara ini, di mana kaum lelaki kerap digambarkan sedang membanting tenaga di medan kerja dan setiap kanak-kanak kelihatan cukup makan dan tidak berada jauh dari pangkuhan kasih ibunya. Malaya dan kemudiannya Malaysia telah diabadikan oleh Teng dalam lukisan batiknya sebagai sebuah negara yang didiami oleh bangsa yang lemah lembut, bahagia serta menanam budi dengan alam.

Pelukis lain yang muncul selepas Teng juga telah memberikan sumbangan yang besar kepada perkembangan batik sebagai satu cabang seni rupa. Mereka adalah **Tay Mo Leong** (l. 1938), **Khalil Ibrahim** (1934-2018), **Ismail Mat Hussein** (1938-2015) dan **Fatimah Chik** (l. 1947). Dalam pameran ‘Painting Batik: An Exhibition and Tribute’ pada tahun 2019, kami memberi penghormatan kepada pembuat batik **Wan Nong Abdul Rahman bin Ahmad** (1934-2013) yang pada akhir tahun 1970-an telah mempelopori lukisan berus pada kain yang diregangkan dan menggabung kaedah tjanting yang popular di kalangan pelukis dan penggemar batik.

Pada pameran ini, kami amat berbesar hati dapat mempersembahkan karya tiga anak Teng iaitu **Chuah Siew Teng** (l. 1944), **Chuah Seow Keng** (l. 1945) **Choy Siew Kek** (l. 1947) dan dua cucunya **Chuah Seong Hooi** (l. 1974) dan **Chuah Seong Leng** (l. 1976). Mereka mewakili dua generasi pewaris legasi batik yang bermula hampir 70 tahun yang lalu.

Kami turut gembira kerana dapat menampilkan **Mohamed Abdulla @ Mat Dollah** (l. 1959) **Abdul Rahman Abdul Rani** (l. 1956), **Ahmad Tajuddin Ahmad** (l. 1960), **Hishamuddin Ahmad** (l. 1957), pelukis batik adik beradik **Ahmad Fauzi Arshad** (l. 1961), **Amir Arshad** (l. 1962) dan **Azhar Arshad** (l. 1965) yang juga merupakan ahli bekas murid Allahyarham Wan Nong Abdul Rahman bin Ahmad.

Kami juga bernasib baik kerana dapat menampilkan **Sam Karuna** (l. 1945) pelukis batik, guru dan penemu teknik Dye-tik, pelukis batik Sabah **Yuslan Jafri** (l. 1975), **Muhammad Amin Muhibin** (l. 1975), pelukis batik Sarawak **Narong anak Daun** (l. 1970) serta **Lim Anuar** (l. 1969), seorang pelukis tuna rungu yang telah mencipta nama di bidang lukisan batik.

Akhir sekali, pameran ini juga akan menampilkan karya seni batik terpilih dari koleksi korporat Maybank sendiri. Nama-nama penting dari koleksi ini termasuklah Khalil Ibrahim, Ismail Mat Hussein, **Lee Kian Seng** (l. 1948), **Yusof Hj Abdullah** (1928-2006)

Semoga anda akan menikmati pameran ini sempena meraikan semangat Merdeka serta seluruh rakyat Malaysia. Selamat Menyambut Hari Merdeka dan Hari Malaysia!

Sayang menyayang

Saling percaya

Punca kasih berpanjangan

Ohh ohh ohh

Tan Sei Hon

Kurator

SAYANG MENYAYANG: A TRIBUTE TO MERDEKA AND MALAYSIA

*Sayang menyayang
Cinta dikenang
Perasaan menjadi rindu
Ohh ohh*

Wawasan 2020 or Vision 2020, launched in 1991 under the Sixth Malaysia Plan, envisioned that within three decades the country would have achieved the status of a fully developed nation in all dimensions: economically, politically, socially, spiritually, psychologically and culturally. It envisioned great strides in national unity and social cohesion, in social justice, political stability, governance, quality of life and national pride.

But who could have foreseen that come 2020 we would be hurled into a period of great upheaval and uncertainty? The year arrived with a global virus outbreak that brought a halt to almost all social, cultural and economic activity around the world, causing fear, panic and hardship in its wake. Three months in, Malaysia suddenly woke up to a new government, when the head of the previous government unexpectedly resigned, just as the coronavirus began to gather steam.

Our economy, affected by the collapse of oil prices and global economic downturn, was further impacted by months of lockdown put in place to contain the Covid19 pandemic. Economists are predicting more layoffs in various sectors this year and next, and unemployment rate and insolvency cases are projected to rise. It is not difficult to give a longer prognosis of doom and gloom, but suffice it to say that we will not be celebrating Malaya's 63rd Merdeka anniversary and Malaysia's 57th birthday in the most cheerful of circumstances.

The inspiration for the title of this exhibition appeared out of the blue one day in late March during the Movement Control Order period. It came from '*Sandar pada Kenangan*', a song written by M. Nasir and sung by Jamal Abdillah (JA) and Ogy Ahmad Daud (OAD)

in the 1984 movie 'Azura'. Perhaps it was a subconscious response to the endless bombardment of fear-inducing news from the media that made one wish for the return of simpler times of one's childhood, in this case, the 1980's. Over three decades old, the song's enduring appeal rests not only on the passionate delivery by Jamal Abdillah, one of the country's most beloved top vocalists, but also on its pertinent lyrics.

JA: Mengapa kita harus bersengketa

OAD: Kerana fitnah dan salah sangka

JA: Apa yang telah terjadi pada kenangan

OAD: Sememangnya aku tak pernah melupakan

JA: Mengapa masih ada perasaan benci

OAD: Kerana cinta dan percaya luput dalam perasaan

JA: Apa yang harus kita lakukan

OAD: Kita sandarkan pada KENANGAN

Now you may ask what does *that* have to do with this exhibition? Well, a few things have to be taken into account in putting up a show to commemorate our nation's independence and nationhood. Indeed, in times of trouble the human spirit is tested. Some will rise to make the ordinary extraordinary by their courage and sense of duty. Some will stoop low pulled by self-interest. Misrepresentations (*fitnah*) and misunderstandings (*salah sangka*) abound. When love (*cinta*) and trust (*percaya*) are lost, what is left are fear and suspicion. What do we do?

Kita sandarkan pada KENANGAN.

We often hear the older generation reminisce about the good old days. How the past was much better than the present. However, even a cursory glance at the history of the world in the last 200 years will turn up great episodes of war, poverty and disease all over. Life is inherently full of challenges and uncertainty, perhaps that is the reason why we tend to want to recall the good times and the kindness of others.

Regardless of race, religion or politics, the common people always find ways to live and work together as best as they can. This they do despite the political uncertainty, the cycle of boom and bust, the occasional economic depression or the occasional health crisis thrown their way. Our faces maybe covered with a mask but our *Merdeka* spirit will not be smothered. Our love for our motherland and for one another will endure.

The coming months will likely see greater challenges for Malaysia. We will be tested on multiple fronts; the public health front, the economic and political fronts and the geopolitical front. The theme of uncertainty will continue but let us put aside the fear and suspicion. Let us think on the good times we had as friends, neighbours and fellow Malaysians. Let us draw strength from the distance we have covered.

The harmonious relationship between the people of various backgrounds and ethnicities and the country's beautiful landscape have always inspired our artists. All of this is portrayed in drawings, prints, paintings and photographs from the 1930's up till today, whether they are depictions of the relaxed atmosphere of rusticity or the hustle and bustle of urbanity, or of men and women immersed in labour, leisure and festivities. What is even more remarkable is the effort to render the subjects in the style of an age-old traditional craft to produce a new genre of visual art. An effort which would go on to receive critical acclaim both at home and abroad.

Enter **Chuah Thean Teng@Teng** (1914-2008) and batik art which is the focus of this year's 2020 *Merdeka* and Malaysia day exhibition. Originating from Java, Indonesia, batik is a wax resist dyeing technique applied on whole cloth. Teng, who had learned batik from an Indonesian batik maker, employed his *tjanting* to make images that depict the locals and their way of life, instead of producing the customary batik patterns and motifs. Though skillful in naturalism and the School of Paris style, he was to arrive at a style that was entirely his own through his experimentation with the wax and dye technique in the 1950's.

Teng's pioneering effort had turned a popular craft into a form of fine art. He was subsequently recognised as Malaya's first National Painter and received numerous accolades locally and from overseas. His works are batik paeans to this land where the menfolk are commonly seen to be at work and every child looks well-fed and is never far from the loving arms of their ample-bodied mothers. Teng's Malaya, and later Malaysia is immortalised in his batik art as the land of gentle and contented people living in peace and partaking in nature's bounty.

Others who came after Teng also made their great contributions to the development of batik as a fine art. They were **Tay Mo Leong** (b. 1938), **Khalil Ibrahim** (1934-2018), **Ismail Mat Hussein** (1938-2015) and **Fatimah Chik** (b. 1947) to name just a few. In the previous exhibition 'Painting Batik: An Exhibition and Tribute' in 2019, we acknowledged the contribution of batik maker **Wan Nong Abdul Rahman bin Ahmad** (1934-2013) who in the late 1970's introduced brush painting on stretched cloth in combination with the *tjanting* method that had become popular among artists and hobbyists.

For this exhibition, we are pleased to present the works of Teng's three sons **Chuah Siew Teng** (b. 1944), **Chuah Seow Keng** (b. 1945) **Choy Siew Kek** (b. 1947) and his two grandsons **Chuah Seong Hooi** (b. 1974) and **Chuah Seong Leng** (b. 1976), two generations of proud inheritors of a legacy that began almost 70 years ago.

We are also pleased to have **Mohamed Abdullah@Mat Dollah** (b. 1959) **Abdul Rahman Abdul Rani** (b. 1956), **Ahmad Tajuddin Ahmad** (b. 1960), **Hishamuddin Ahmad** (b. 1957), brothers **Ahmad Fauzi Arshad** (b. 1961), **Amir Arshad** (b. 1962) and **Azhar Arshad** (b. 1965) who were friends and former students of the late Wan Nong Abdul Rahman bin Ahmad and are batik artists in their own right.

We have been fortunate to secure the participation of **Sam Karuna** (b. 1945) batik artist, teacher and inventor of the Dye-tik technique, Sabah batik artists **Yuslan Jafri** (b. 1975) **Muhammad Amin Muhidin** (b. 1975), Sarawak batik artist **Narong anak Daun** (b. 1970) as well as **Lim Anuar** (b. 1969), a deaf artist who has made a name for himself with his batik painting.

Last but not least, this exhibition will also feature a selection of batik art pieces from Maybank's own corporate collection. Significant names from this collection include Khalil Ibrahim, Ismail Mat Hussein, **Lee Kian Seng** (b. 1948) and **Yusof Hj Abdullah** (1928-2006).

We hope you will enjoy this special tribute to the spirit of *Merdeka* and the people of Malaysia.
Selamat Menyambut Hari Merdeka dan Hari Malaysia!

Sayang menyayang
Saling percaya
Punca kasih berpanjangan
Ohh ohh ohh

Tan Sei Hon
Curator

KITA TIDAK SENDIRIAN

oleh Uthaya Sankar SB

Mungkinkah ‘Malaysia’ yang kita impikan hanya tinggal kenangan? Negara yang bakal kita tinggalkan kepada generasi akan datang pula hanya sekeping tanah yang sudah diratah segala nilai dan keindahan yang pernah mewarnainya?

Hubungan sesama kita semakin renggang. Pergolakan yang berlaku di pelbagai peringkat tidak sedikit pun membantu membaiki keadaan. Kita umpama kain buruk yang semakin terkoyak dan semakin tiada harapan untuk dicantum semula.

Mungkin demikianlah situasi yang sedang kita bayangkan apabila memikirkan realiti yang hadir di depan mata. Kita sudah berusaha untuk menghidupkan semula suasana harmoni yang pernah dirasai pada masa lalu. Keharmonian yang nyata pada tahun 1970-an dan masih berbaki pada tahun 1980-an.

Kita membayangkan anak-anak pelbagai kaum, agama, etnik dan latar belakang yang berbeza bermain di padang yang sama. Mereka ketawa ria tanpa dipisahkan unsur-unsur sengketa. Mereka saling memahami, menghormati serta menerima individu lain tanpa prasangka.

Itulah situasi yang kita impikan wujud semula dalam kalangan rakyat Malaysia. Kita hairan memikirkan apa yang sebenarnya sudah berlaku. Siapa atau apa yang memisahkan kita yang pernah hidup bersama suatu masa dahulu? Atau kita sendirikah yang membiarkan kerenggangan itu wujud dan semakin melebar?

Kita boleh sahaja terus merungut, mengeluh dan menangis memikirkan keharmonian yang pernah wujud tetapi kini sudah semakin terhakis. Atau kita boleh mengambil inisiatif dan berusaha merealisasikan impian melihat keharmonian muncul semula di kalangan kita.

Kemajuan teknologi, media komunikasi, tahap celik huruf dan realiti kehidupan masyarakat pelbagai latar belakang sepautunya menyumbang kepada persefahaman dan kehidupan yang lebih harmoni. Akan tetapi, apa yang berlaku dalam realiti adalah sebaliknya.

Sehingga akhirnya, kita termenung sendiri membayangkan masa silam yang kini hanya tinggal sebagai kenangan. Kita tertanya-tanya apa yang sebenarnya telah berlaku. Seolah-olah ada sengketa dan perselisihan antara pasangan kekasih yang belum mampu diubati oleh masa. Seolah-olah ada perpecahan dalam sebuah keluarga dan masing-masing tidak mahu mencari penyelesaian untuk membina semula kehidupan keluarga bahagia.

Lalu, kita mula memikirkan apakah langkah-langkah kecil yang boleh diambil supaya sengketa lama — yang benar-benar berlaku atau hanya khayalan dalam minda — boleh diatasi secara bijak demi membina masa depan yang bahagia.

Kita sedar bahawa langkah awal harus bermula dari diri kita. Dari minda kita. Dari tindakan kita. Tambahan pula, sebagai kelompok manusia yang pernah merasai kehidupan harmoni, kitalah yang lebih tahu nikmat yang mahu dikecapi. Kita boleh menjadikan kenangan silam sebagai kerangka bagi merangka tindakan seterusnya.

Apa kata, kita berusaha menghubungi semula rakan-rakan sepermainan yang pernah menjadikan zaman kanak-kanak begitu ceria dan bermakna? Ya, sekadar membayangkan sudah membuatkan kenangan manis hadir dalam minda. Bayangkan pula jika kita dapat bertemu semula untuk bercakap dan berkongsi kisah lama!

Kita adakan pertemuan santai sesama kita. Akan tetapi, tentulah kita tidak hadir sendirian. Kita membawa bersama ahli keluarga; pasangan suami/isteri, anak-anak dan cucu-cicit, jika ada. Begitu juga rakan-rakan kita dari zaman kanak-kanak, zaman persekolahan dan zaman remaja. Kita mengatur pertemuan kerana dalam jiwa kita semua, masih ada impian untuk menikmati suasana ‘kekeluargaan’ yang pernah dirasai pada masa lalu.

Perjalanan sejahtera seribu batu bermula dengan langkah pertama, demikian kata peribahasa Cina. Usah kita tertanya-tanya siapa yang akan mengambil langkah pertama itu. Biarlah kita memikul tanggungjawab berkenaan tanpa asyik menanti pihak lain menganjurkan kempen dan aktiviti bertema perpaduan.

Lalu kita memanfaatkan teknologi dan media sosial untuk cuba menghubungi rakan-rakan sepermainan, jiran dan kawan sekolah yang pernah menjadi sebahagian daripada kehidupan awal kita. Kita minta bantuan anak-anak yang lebih memahami fungsi media sosial. Secara tidak langsung, anak-anak berpeluang melihat dan memahami masa silam kita. Mereka mula sedar bahawa keharmonian pernah benar-benar wujud dalam kalangan masyarakat pelbagai kaum di Malaysia.

Dalam usaha kita menjadikan rakan-rakan lama, kita dapati bahawa kita tidak sendirian! Ramai lagi individu yang turut mengimpikan keharmonian dan perpaduan sedang menggapai dengan penuh harapan. Mereka mungkin sahaja individu yang tidak pernah kita kenali sebelum ini. Akan tetapi, kita teruja kerana masing-masing mempunyai kenangan dan harapan yang sama, iaitu mahu menikmati semula suasana kehidupan harmoni tanpa sengketa.

Kita menggunakan segala saluran yang ada untuk berkongsi aura positif. Kita kongsikan kenangan lama yang cukup indah. Kita ungkapkan kisah persahabatan yang tidak mengenal batas kaum, agama dan latar belakang. Kita mula sedar bahawa kita lahir yang sebenar-benarnya memiliki ‘kuasa’ untuk melahirkan keharmonian yang diimpikan.

Sedikit demi sedikit, kita melihat bahawa kita tidak sendirian dalam misi ini. Muncul tangan-tangan dari pelbagai tempat untuk menyokong usaha murni ini. Masing-masing menggunakan cara tersendiri — media sosial, lukisan, puisi, lagu, muzik, permainan, tarian, drama, sukan, arca, dan seumpamanya — untuk memupuk perpaduan dalam kalangan masyarakat pelbagai kaum, agama, etnik, kepercayaan, adat dan budaya.

Lalu pada saat itu, kita tertanya-tanya mengapa kita tidak memulakannya lebih awal. Mengapa tidak dilakukan sepuluh tahun lalu?

Namun begitu, kita sedar bahawa masih belum terlewati. Benih yang kita tanam hari ini akan membawa hasil dalam masa terdekat. Pohon harmoni akan membesar dan memberikan buah untuk dinikmati generasi akan datang.

Kita menarik nafas lega kerana ternyata belum terlewati untuk melakukan sesuatu untuk memupuk perpaduan dan meraikan kepelbagaian. Kita menyedari bahawa individu yang berdiri di sebelah kita pada saat ini juga mungkin mempunyai impian yang sama. Nah! kita tidak sendirian.



Uthaya Sankar SB merupakan aktivis sastera yang turut menggunakan nama pena Shafie Uzein Gharib, Hanuman O dan Leonard Loar. Sajak, cerpen dan rencana beliau tersiar di akhbar dan majalah arus perdana sejak tahun 1992. Beliau aktif mengendalikan bengkel penulisan kreatif dalam Bahasa Melayu, Inggeris dan Tamil di seluruh negara. Karyanya menerima pengiktirafan menerusi Hadiah Cerpen Maybank-DBP, Hadiah Sastera Utusan-Public Bank, Hadiah Sastera Kumpulan Utusan-ExxonMobil, Hadiah Cerpen Esso-Gapena dan Hadiah Sastera Perdana Malaysia. Beliau juga adalah penerima Anugerah Duta Keamanan daripada Universal Peace Federation atas sumbangan terhadap keamanan, persefahaman dan perpaduan melalui penulisan.

WE ARE NOT ALONE

by Uthaya Sankar SB

Could it be that the ‘Malaysia’ we dream of is just a dream? That the country that we will leave to the next generation is just a piece of land that will be stripped of all the values and beauty that once imbued it?

Our relationship with one another is getting strained. The turmoil that has been taking place at various levels does not in the least help to improve the situation. We are like rags that are torn with little hope of being sewn up again.

Perhaps that is the picture that forms in our minds when we see the reality that is before our eyes. We tried to bring back the harmony that was once flourished in the past. Real harmony in the 1970’s that still remained throughout the 1980’s.

We could see children of different races, religions, ethnicities and backgrounds, playing on the same field. Merrily laughing together without a care in the world. They understood each other, respected and accepted one another.

That is the situation we dreamed of re-emerging among Malaysians. We wonder what had happened. Who or what stood in the way and divided us who once lived together in harmony? Or were we the ones who had let the gap grow and widen?

We can continue to complain, sigh and cry on seeing our precious harmony slipping away. Or we can take the initiative to bring it back into our lives.

Advances in technology, communications, literacy and the reality of living in a multiracial society should all make us realise the importance of mutual respect and understanding in a society such as ours. However, what is happening is just the opposite.

Then at long last, we turn to look back on ourselves; recalling a period of time that resides in our memory. We wonder what had happened since. Something is amiss, like a lovers’ spat that time has not been able to heal. Like there’s a quarrel in the family but nobody moves to patch up the family.

Then, we begin to think about the small steps that we can take so that the disputes — whether real or imaginary — can be resolved amicably in order to build a happy future.

We realise that the first step begins with us. In our thinking. In our actions. Furthermore, as a community of people who have experienced what it is like to live in peace and harmony, we know what it is that we truly want. Surely we can make use of our past experiences to create a framework for a better life ahead.

What if we try to reconnect with old playmates who once made our childhoods so much more fun and meaningful? Yes, just the thought of it would bring smiles to our faces. Imagine if we could meet again to just talk and share old stories!

We can have a casual get-together. We may not turn up alone, though. We may bring with us our family members; spouses, children and grandchildren, if any. The same with our friends from childhood, from school days and from youth. We can arrange to meet with each other because there is in our hearts a longing to feel the comfort of being part of the ‘community’ once again.

The journey of a thousand miles begins with the first step, says the Chinese proverb. Let us not ask who will take that first step. Let us step up to it without waiting for others to first organise some unity campaign or other.

Let us use the new communications technology and social media to contact our old playmates, neighbours and schoolmates who had been part of our lives. We may ask for help from the younger generation who may be more social media-savvy. This way, they too will have the opportunity to see and understand where we are coming from. They will begin to realise that harmonious co-existence among the peoples of various races in the country really did exist.

In our quest to find old friends, we may find that we are not alone! There may be many more who yearn for peace and harmony who are also reaching out in hope. They may be individuals whom we have not met before. We may be heartened to find people who share similar hopes and dreams, who want to live a joyful and harmonious life, absent of malice.

We can use all the available means to create good will. We can share our reflections on the good old days. We can tell stories of friendship that transcend racial, religious and social barriers. We may begin to realise that we are the ones with the ‘power’ to turn dreams into realities.

Little by little, we will see that we are not alone in this mission. Help will appear from different places to support this noble endeavour. Each will contribute in their own way via social media, painting, poetry, song, music, games, dance, drama, sports, sculpture and such like to foster unity among the communities of different races, religions, ethnicities, beliefs, customs and traditions.

Then, at that moment, we will wonder why we did not start earlier. Why didn’t we do it ten years ago?

All the same, we know that it is not too late. The seeds we plant today will bear fruit in the near future. The tree of harmony will grow and bear sweet fruit for future generations to enjoy.

We can breathe a sigh of relief because it is not too late to do something to restore our faith in solidarity and celebrate our diversity. Who knows that the person standing next to us may actually harbour similar dreams. Nay! we are not alone.

Uthaya Sankar SB is a literary activist who also uses the pen names Shafie Uzein Gharib, Hanuman O and Leonard Loar. His poems, short stories and articles have been published in the mainstream newspapers and magazines since 1992. He conducts creative writing workshops in Malay, English and Tamil throughout the country. His writings have received recognition through the Maybank-DBP Short Story Prize, Utusan-Public Bank Literary Award, Utusan-ExxonMobil Group Literary Award, Esso-Gapena Short Story Award and Malaysia Premier’s Literary Award. He is also a recipient of the Ambassador for Peace Award from the Universal Peace Federation for his contribution to peace, understanding and unity through writing.

RAHSIA PETA MERDEKA

Inilah tanah berbukit, gunung berpuncak
pernah lembah berdarah urah bernanah
bukalah peta sejarah
menyusuri jejak gelora anak bangsa
pertahanan dari musuh menerjah
bangsa tidak alah, bendera sudah berkibar
tetap kau ingati sejarah
roh leluhur berjuang tidak alah

Nama pejuang di celah buku hilang tidak dibaca
gelora batin menghidu titisan darah
Tok Gajah Imam Perang Rasu¹ anakanda Mat Kilau²
pesilat muda Datuk Bahaman, Datuk Lela, Tok Ku Paluh
jejak perjuangan meredah rimba raya
mengayuh perahu dan rakit
meredah Sungai Tembeling menghulu ke Pasir Raja
jejak juang bertebar dari hulu Pahang
mengalir ke sungai Perak
disambut muncung senjata Inggeris negeri tidak terguris.
Dinihari enam sekawan turun dari Bukit Tinggi
berderap ke Rawang disambut waris Dol Said³

tergenggam sokongan Syed Mashor⁴ di Selangor
menyatu semangat anak bangsa dalam perih air mata
tidak gentar Dato' Maharajalela⁵ di Durian Sebatang
percik darah Birch disambut maut
biar konon Tok Janggut maut di tali gantung
dendam semangat berkobar!

Siapa di belakang menyediakan kopi
menghidang di malam kelam
Teh Mahda puteri Tuk Kaut
disambut Aisha Buana meredah hutan
menghidu semangat lima pahlawan
tiba di Serendah meneruni bukit
rahsia sungai sumpah setia

Pawang Nong mengenyit pesan
bila kau dengar kuak kuang tujuh malam
siap pahlawan tiba di hilir sungai celah bukit
siapkan tujuh nasi kepala padat bau pandan
sisip ikan kering, sejemput garam dan serbok kopi
tinggalkan makanan dalam kampit pelepas mayang kelapa
tunggu teriak kuang di hari ketujuh mereka akan tiba

Antara dua kuala hulu dari utara dari timur
martabat rakit buluh berikat rotan
cepat kau tinggalkan bekalan ketika Imam melaung azan
Aisha Buana mengintai di celah rimbun rumbia meninggal
bekalan sebelum subuh mereka akan mendaki bukit
menuju Hulu Langat meneruni lembah memilih sungai
tiba dihimbau Tok Undang Naning di bawa ke istana
pesan Paduka Pasir Tambang
harus sedia sebelum Inggeris tiba
Sungai Jemur, Terun dapat direnangi
sayang istana Pahang sudah menjadi kubu Inggeris
genggami ilmu hutan, memburu
isyaratkan siul burung tersepit
tiupan buluh sayup memanggil
kita bangun memacu langkah berani

Terhimbau sumpah Rosli Dhobi
darah Melayu Palembang dan Melanao menyatu
menolak waris Rajapura Brooke
biar dituduh menikam Gabenor penjajah
tetap tercatat Morshidi Sidek, Awang Ramli
Bujang Suntong pahlawan merdeka
Darah dan air mata mengalir di bumi sejarah
Mat Salleh keturuan Sulu
bertarung darah Bajau Suluk
menyatu atas nama merdeka

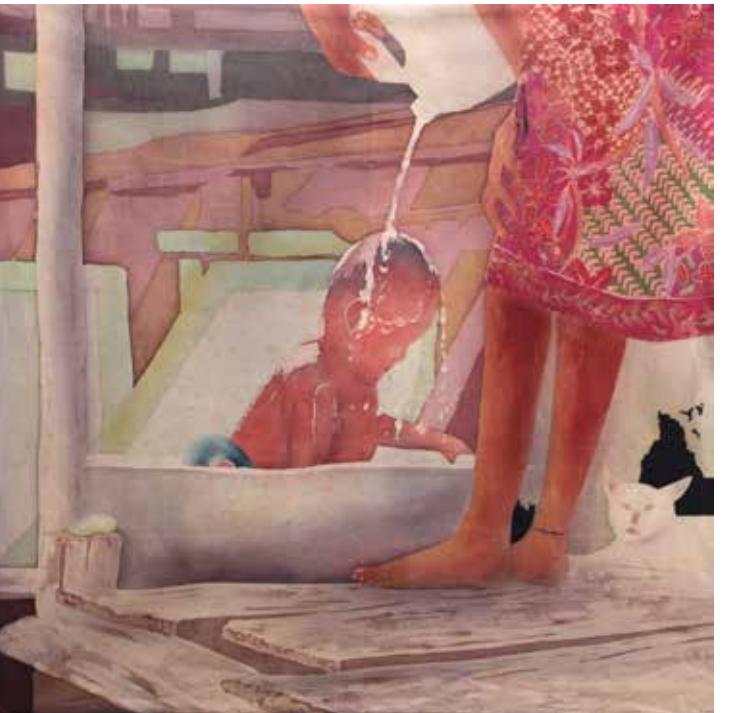
Inilah gabungan cita
Tunku Putera Mahkota menyatu bersekutu
Tun Razak dikasihi rakyat jelata
negeri beraja kekal bertahta
lima musim silih berganti
tetap mengingati llahi
bahasa Melayu jati diri bangsa
semangat kukuh Rukun Negara
rahsia minda jiwa bebas Merdeka

Siti Zainon Ismail
Jun - Ogos 2020



Profesor Dr Siti Zainon Ismail (l. 1949) adalah merupakan seorang pengarang novel dan cerpen, penyair dan ahli akademik serta pemenang pelbagai anugerah sastera dan budaya yang telah diumumkan sebagai Sasterawan Negara ke 14 pada tahun 2019 atas sumbangan dalam bidang kesusteraan Melayu melalui penulisan kreatif beliau, yang mana setengah daripadanya telah diterjemahkan ke dalam bahasa Inggeris, Jerman, Jepun dan Rusia.

Professor Dr Siti Zainon Ismail (b. 1949) is an award-winning novelist, short story writer, poet and academic who was announced as Malaysia's 14th National Laureate in 2019 for her contributions in the field of Malay literature through her creative writing, some of which has been translated into English, German, Japanese and Russian.



HISHAMUDDIN AHMAD
Mother
Batik on linen
92 x 92 cm
2010



PLAT | PLATES



ABDUL RAHMAN ABDUL RANI

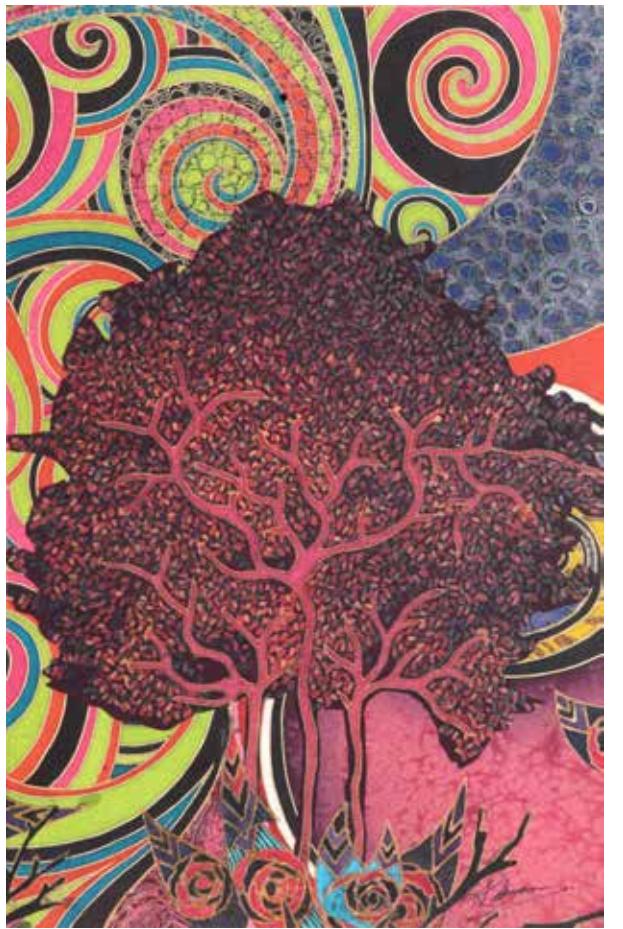
(b. 1956, Lenggong, Perak)
Ezio_rahimi92@yahoo.com



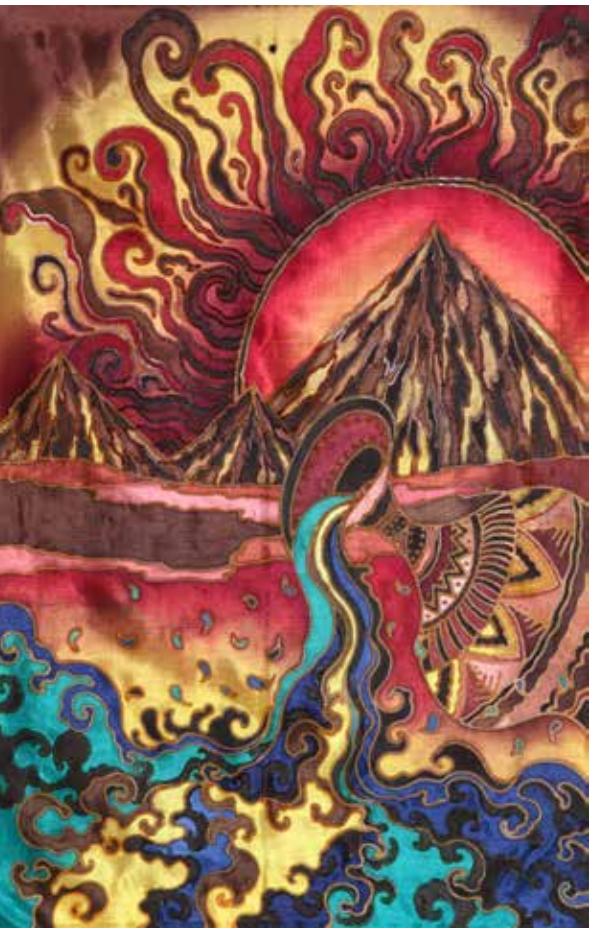
I have always been awed by the splendour of nature. Nature's blessed beauty and serenity moves me to paint and gives me a great sense of peace. My art is a channel for my artistic vision and ultimately an act of devotion to the Almighty. Those who cherish peace and harmony will need to care for nature.



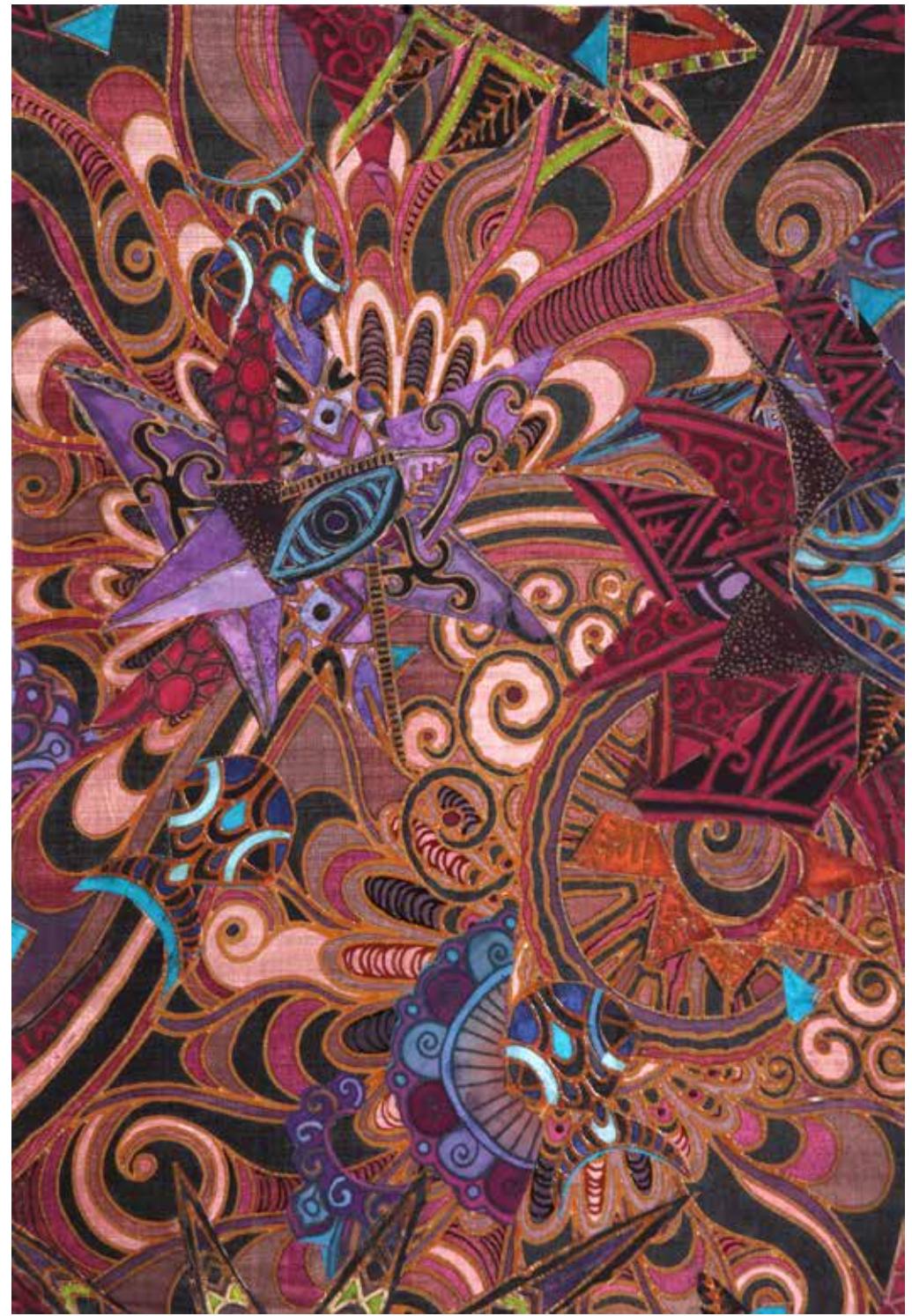
Tetamu Tak Diundang
3D Batik style on silk satin
72 x 49 cm
2005



Pohon Yang Terlarang
3D Batik style on silk satin
72 x 49 cm
2006



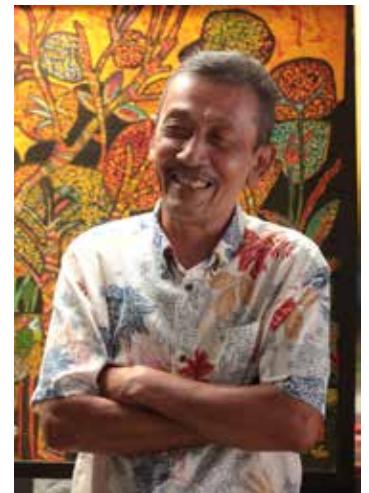
Merapi Meletus
3D Batik style on silk satin
72 x 49 cm
2006



Pengembaraan Batikku
3D Batik style on silk satin
72 x 49 cm
2013

AHMAD TAJUDDIN AHMAD

(b. 1960, Bukit Mertajam, Penang)
senimanahmad60@gmail.com



I began learning the art of batik making after completing secondary school. My passion for the medium has pushed me to explore different ways of making batik even until today. My subject matter varies according to my momentary inclination and interest, which in this case is flora and fauna.



Tasik Belantara
Batik on cotton calico
79 x 76 cm
2020



Aku Besar
Batik on cotton calico
79 x 76 cm
2020

34

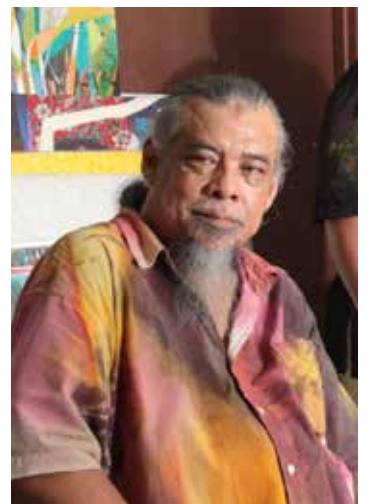


Muara Senja
Batik on cotton calico
150 x 90 cm
2020

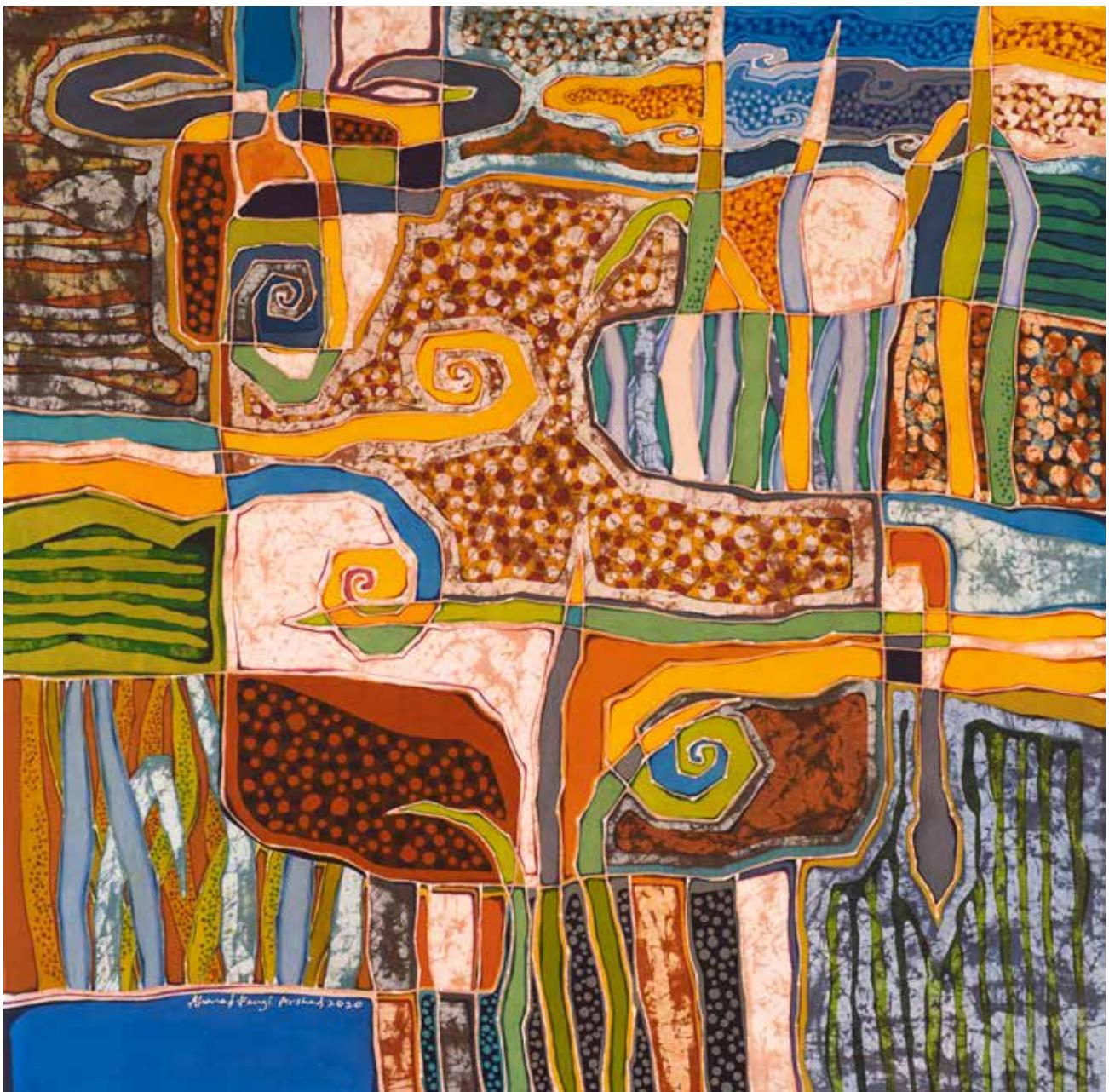
35

AHMAD FAUZI ARSHAD

(b. 1961, Ipoh, Perak)
fauzi_arts@yahoo.com.my



I take my cues from Mother Nature and appreciate organic shapes and forms and the play of light and shadow. The vast expanse of nature offers me the opportunity to study colour and edges, and to abstract from reality. There are many ways to make new spaces and forms, to intensify colour and light and create illusion upon illusion.



Padang Ragut
Batik on cotton calico
114 x 116 cm
2020



Taman Jiwa
Batik on cotton calico
114 x 116 cm
2020

AMIR ARSHAD

(b. 1962, Ipoh, Perak)
amirbatik@yahoo.com.my



I have been involved in the batik industry in Kuala Lumpur since my teens and promoted batik art domestically and abroad. Besides traditional decorative motifs and realistic renditions of the local landscape, I also create fine art works that are naturalist and conceptually abstract using batik as well as other media.



Megah
Batik on linen
115 x 85 cm
2020

Sado
Batik on linen
91 x 110 cm
2020



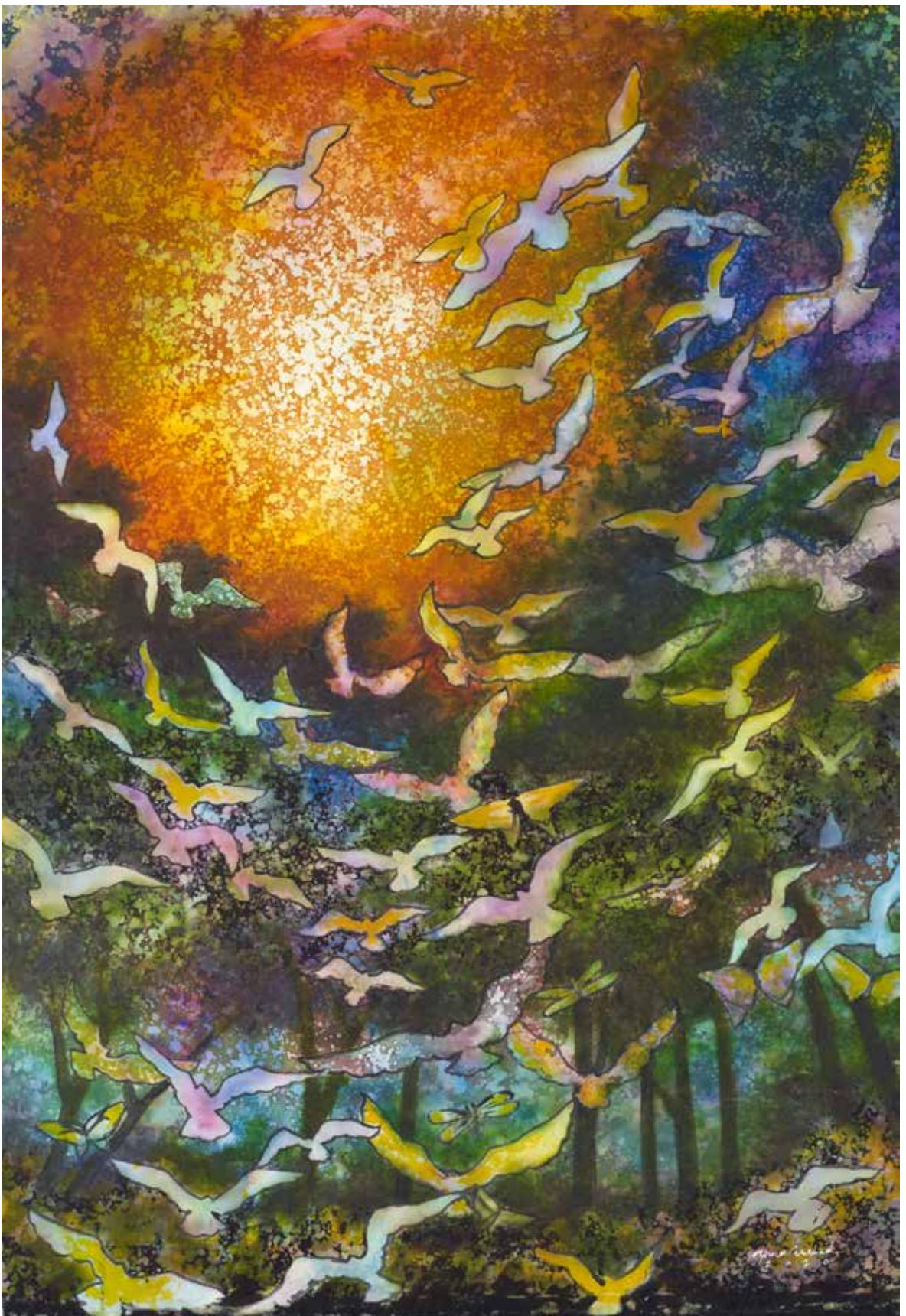
AZHAR ARSHAD

(b. 1965, Kuala Lumpur)
arthouse06corner11@yahoo.com



I'm a self-taught artist who began painting seriously at the age of 20. As a batik designer and painter, the past 30 years has taken me to many art events and activities in Malaysia and other countries. My travel and learning curve has gradually steered me onto the path of abstraction and symbolism in objects and in nature.

Tanah Airku I
Batik on canvas
113 x 81 cm
2020



Glory
Batik on cotton
118 x 90 cm
2020



CHUAH SIEW TENG

(b. 1944, Georgetown, Penang)
www.yahongart.com



I learned about the medium from my father, Chuah Thean Teng, at a very early age. Over the years, I toured many places to exhibit and promote batik art abroad and locally, as did my father. This has helped broadened my artistic repertoire, but I'm more inclined towards contemporary rendition of images of Malaysian life and modernist interpretation of Malaysian culture.

Water City
Batik on cloth
91.5 x 61 cm
2019

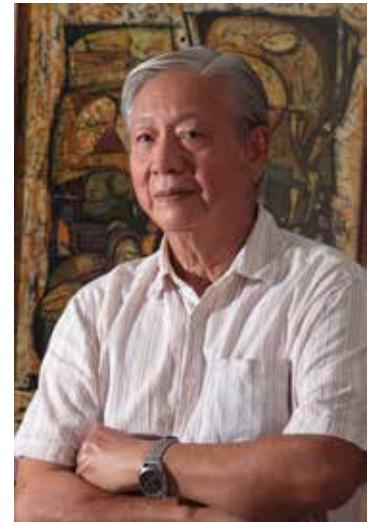


The Journey of Doubt
Batik on cloth
110 x 142 cm
2019



CHUAH SEOW KENG

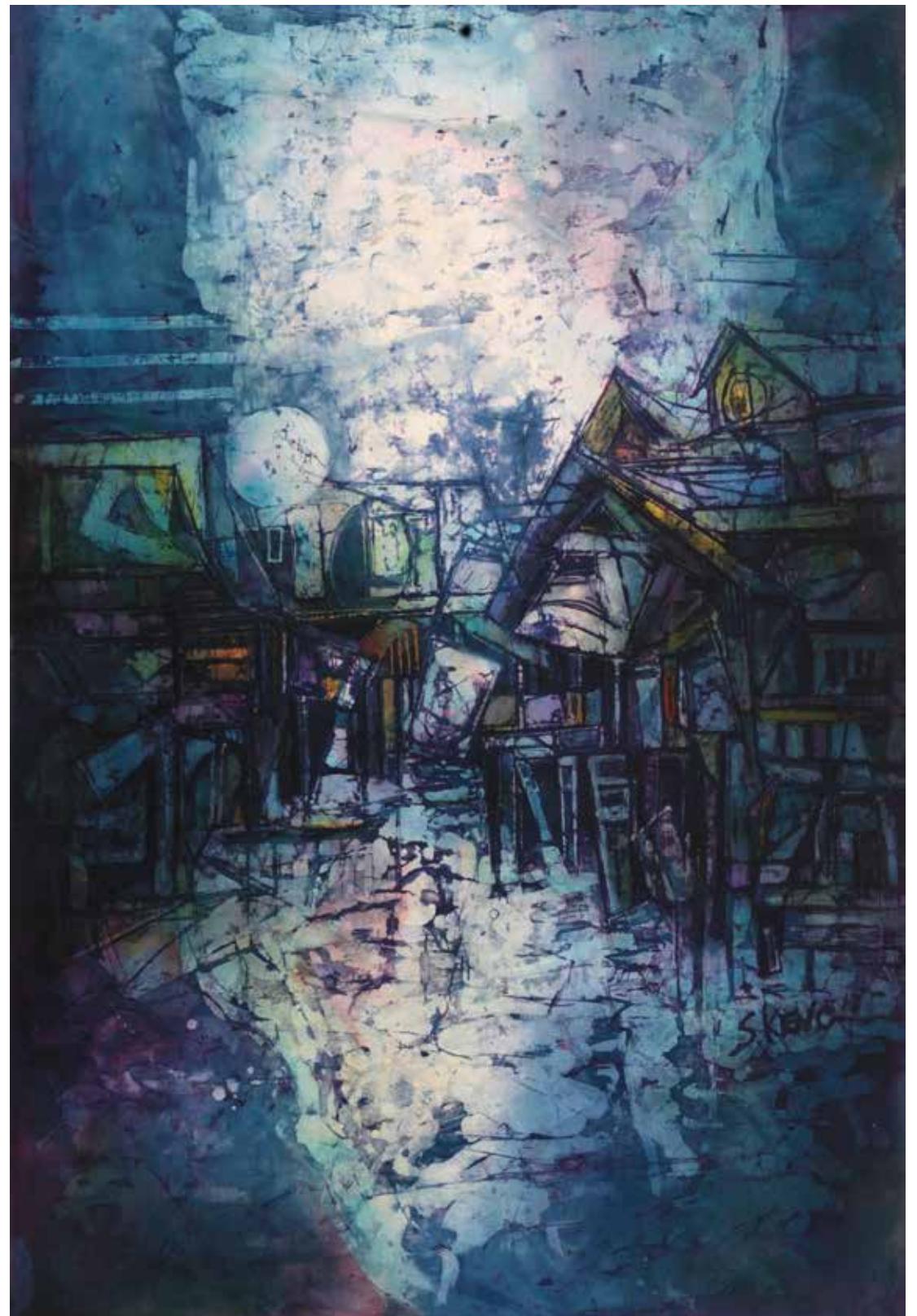
(b. 1945, Kota Bharu, Kelantan)
Skeng.yahong@hotmail.com



Apart from fiberglass sculpting, I also work in batik as I was exposed to it from very young by my father Chuah Thean Teng, a master batik artist. My work celebrates the quotidian and the beauty of Malaysia's landscape and people in an orchestration of colours, cold and warm. Essentially, what I try to do is paint local scenes in a fluid and elegant batik style.

Village Scene (Blue Tone)

Batik on cotton
90 x 61.5 cm
2017

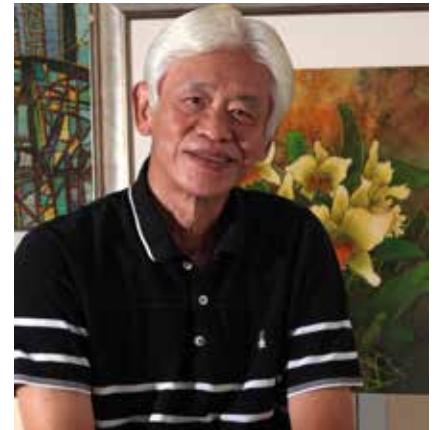


Happy Working
Batik on cotton
104 x 119.5 cm
2018



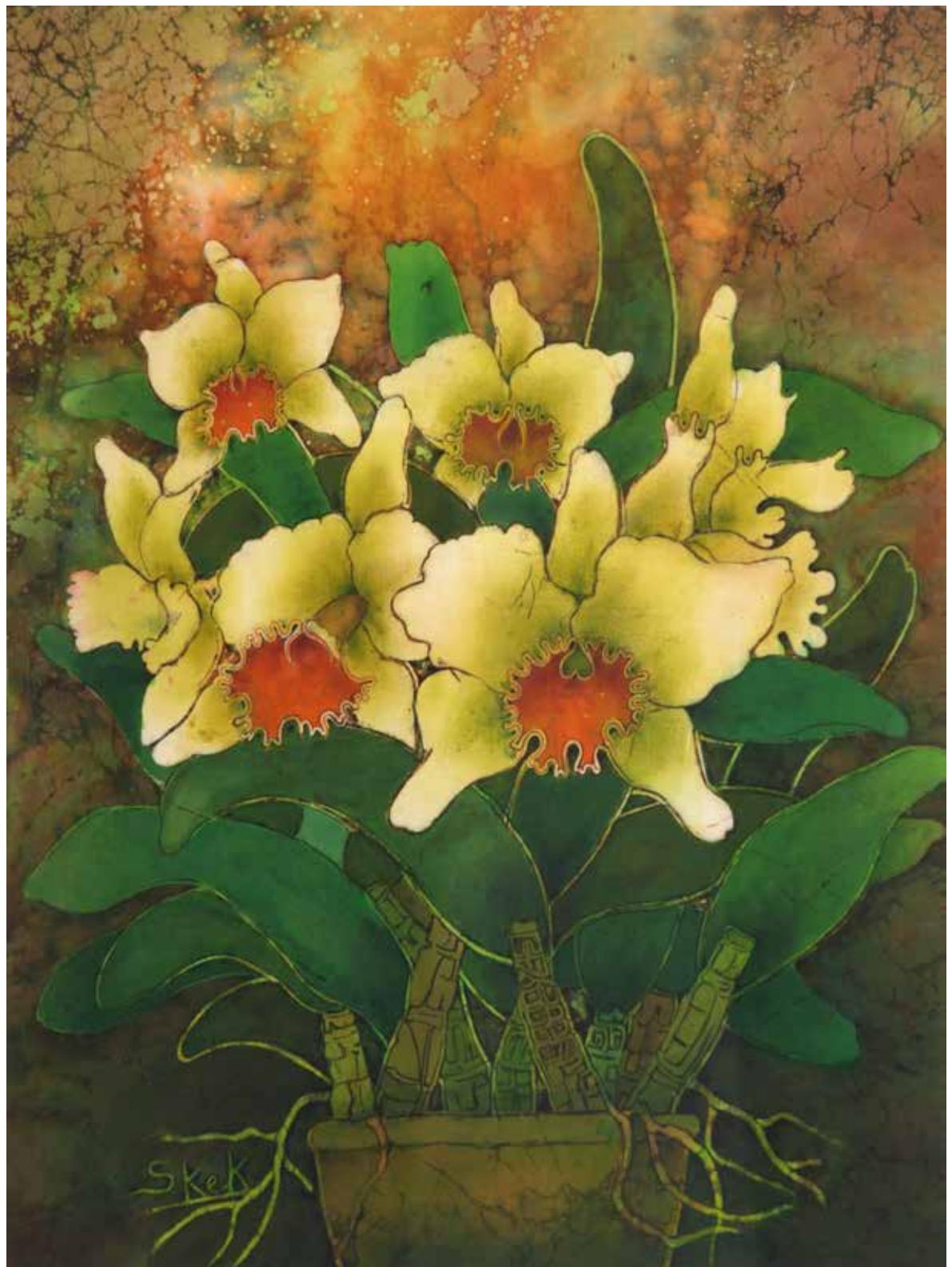
CHOY SIEW KEK

(b. 1947, Georgetown, Penang)
www.yahongart.com



Like all my siblings, I was introduced to batik art very early on by our father Chuah Thean Teng. I was fascinated with the medium and studied botany in general and the orchid in particular. I try to express delicate floral beauty and immortalise the charm of each flower that captivates me. Each painting was born out of my contemplation of the sublime.

Orkid Malaysia
Batik on cloth
18 x 24 cm
2019

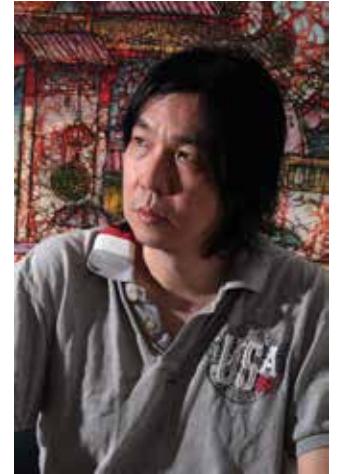


Hibiscus (Bunga Raya)
Batik on cloth
18 x 24 cm
2019



CHUAH SEONG HOOI

(b. 1974, Georgetown, Penang)
cshangwei55@gmail.com



I'm a third-generation practitioner of the batik fine art pioneered by my late grandfather Chuah Thean Teng. I paint images from the everyday life of the ordinary people in the city and different facets of local culture that can be found in multi-ethnic Malaysia. Heaven bless the ordinary.

Street Scene
Batik on cloth
114 x 147.5 cm
2019

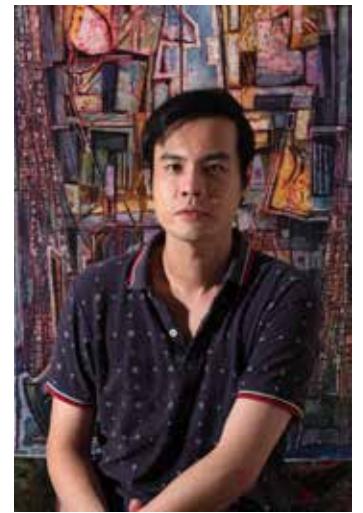


Temple
Batik on cloth
89.5 x 62 cm
2019



CHUAH SEONG LENG

(b. 1976, Georgetown, Penang)
www.yahongart.com



Continuing my family's tradition of making batik art initiated by my late grandfather Chuah Thean Teng, my work features a gamut of images of Malaysian rural scenes. They are reflective of the simpler life and times. With the unique batik crackling texture, I hope to convey the aesthetic freedom and allure of batik art.

Relaxing (Ducks)
Batik on Cotton
89 x 57 cm
2017

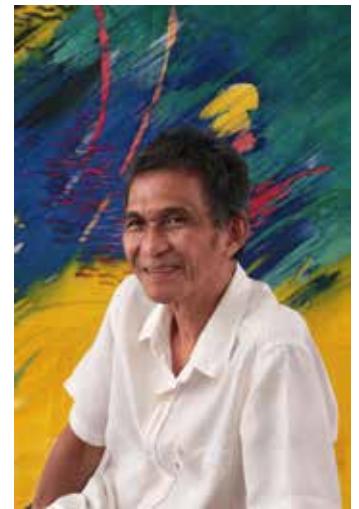


Fishing Village
Batik on cotton
114 x 73.5 cm
2016

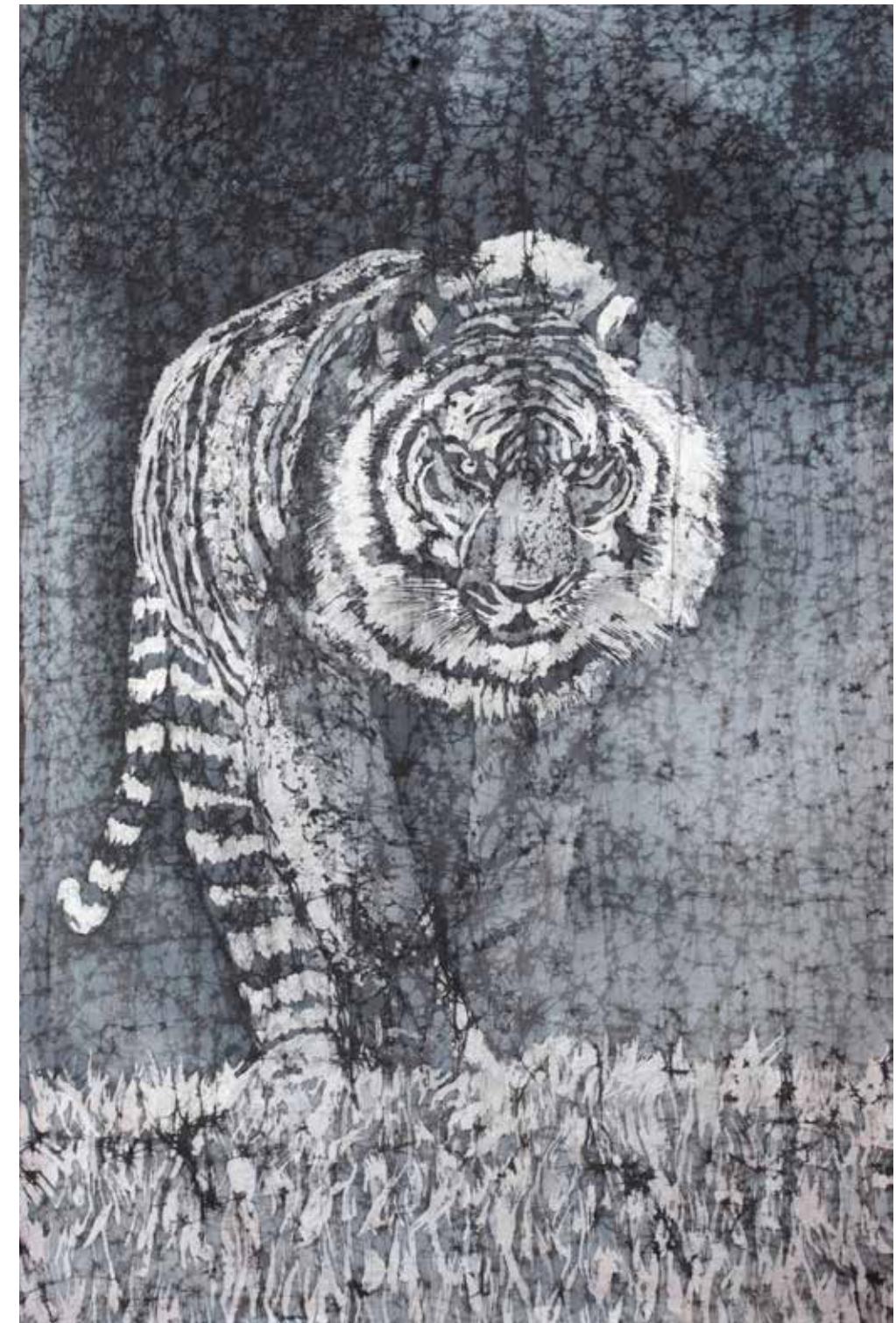


HISHAMUDDIN AHMAD

(b. 1957, Batu Pahat, Johor)
shamdesign@gmail.com



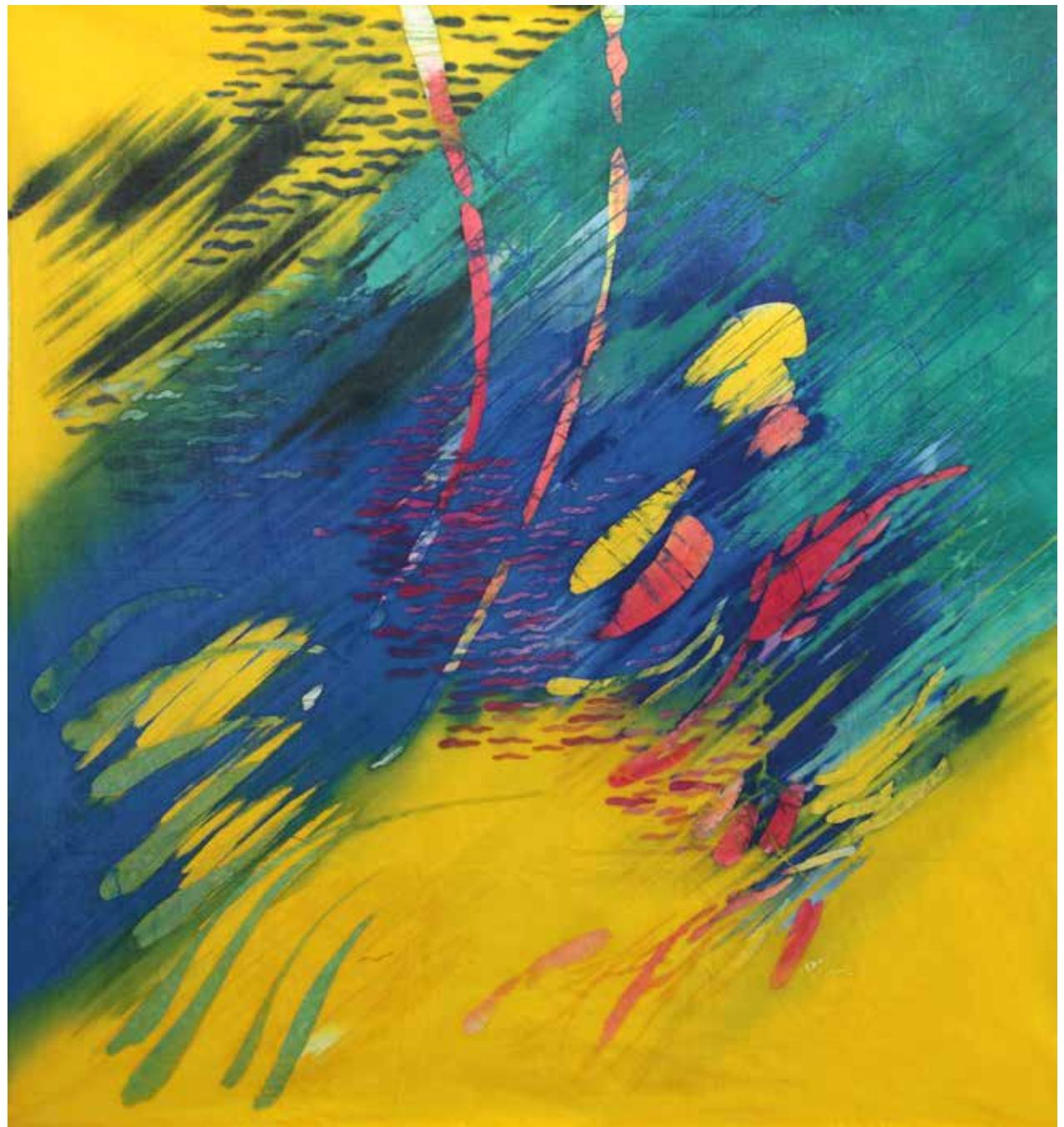
As a batik painter, I specialise in realistic imagery. Most of the paintings I produced were commissioned by individuals who wanted exclusivity, and to date I have produced over 10,000 commercial batik paintings. But my work also includes fine batik drawings and paintings that were made on impulse and inspiration, not commissioned by anyone.



Save The Tiger II
Batik on linen
127 x 85 cm
2020



Garis-garis
Batik on linen
160 x 105 cm
2010



River
Batik on linen
104 x 104 cm
2010

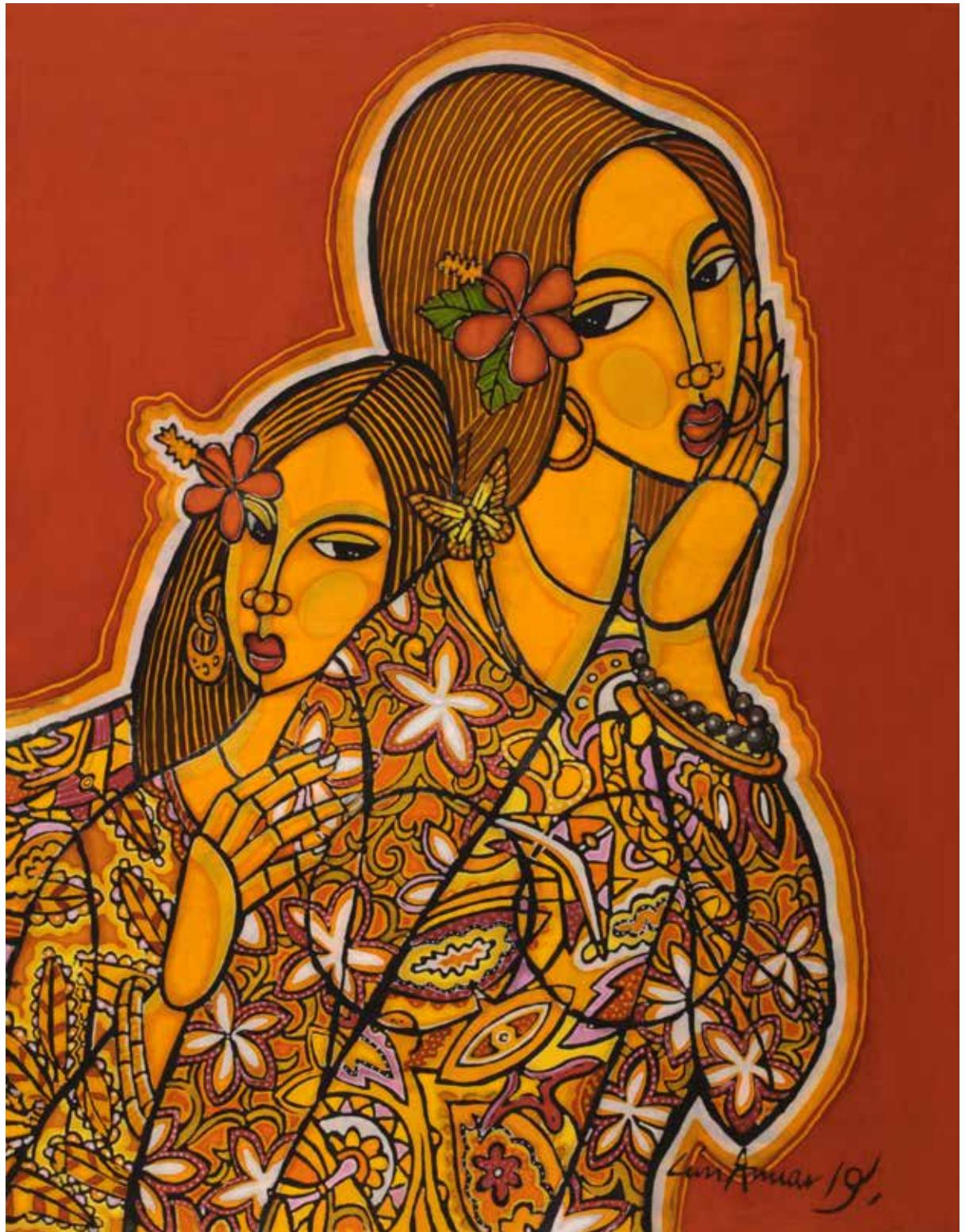
LIM ANUAR

(b. 1969, Kuala Lumpur)
www.limanuar.my



I am proud to be Malaysian. Malaysia is an independent nation with a wonderful multi-cultural heritage, a variety of religious practices, a proud history of traditional crafts and arts, as well as great cuisines. Though we still have a lot to learn from one another, my hope is for Malaysia to continue to make strides forward to be the land of glory that treasures its cultural diversity.

Two Sisters
Batik on cloth
85 x 65 cm
2019





Mandi di Luar
Batik on cloth
55 x 40 cm
2019

74

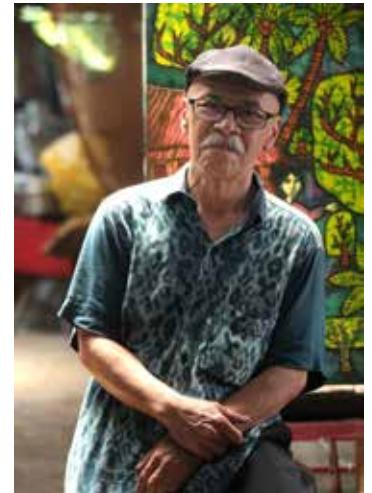


Enjoy Family Time
Batik on cloth
85 x 65 cm
2019

75

MOHAMED ABDULLAH @ MAT DOLLAH

(b. 1959, Geylang, Singapore)
matdollah@protonmail.com



As I continue plot and play with batik as a versatile and expressive medium, I'm conscious of the perennial debate of 'art' versus 'craft'. But there is no question in my mind that batik as an art form belongs to a class of its own. It speaks for itself. As the saying goes, a picture is worth a thousand words.

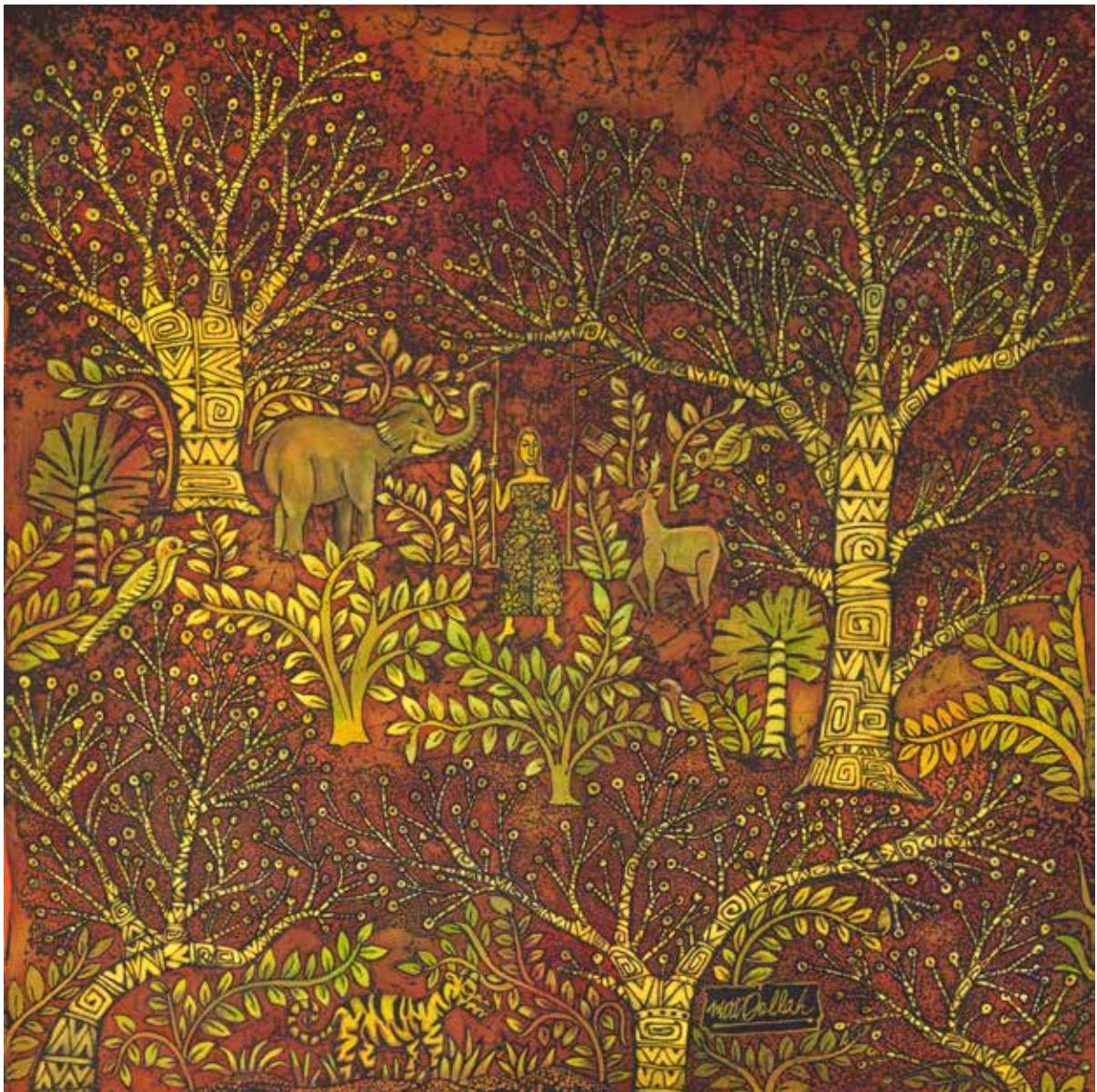


Sungai di Desa
Batik on cotton calico
122 x 153 cm
2020



Pulang Memburu
Batik on cotton calico
91.5 x 122 cm
2019

Sabung
Batik on cotton calico
92 x 122 cm
2020



Puteri Merdeka
Batik on cotton calico
122 x 122 cm
2020

MUHAMMAD AMIN MUHIDIN

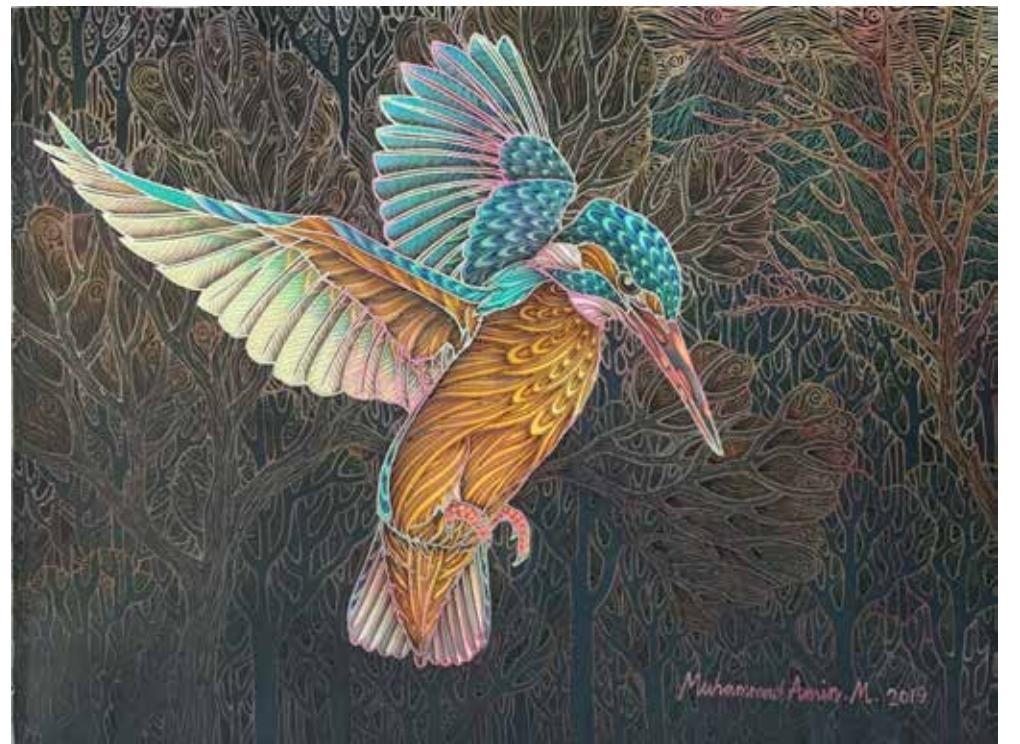
(b. 1975, Sandakan, Sabah)
aminn.art7512@gmail.com



I hail from Sandakan and teach batik art at the University College, Sabah. Naturally, I have experimented with the different ways of painting and manipulating colour. But batik does a brilliant job for what I wanted to do. I love drawing creatures of nature in their habitat and making large-scale paintings which help reveal the majesty of the subject.



The Kingfisher 2
Batik
49 x 58 cm
2020



Common Kingfisher 1 - Hunting
Batik
45 x 59 cm
2019

Two Koi Fish
Batik
50 x 75 cm
2020



Stork Billed Kingfisher
Batik
55 x 72 cm
2019

The Panggolin
Batik
50 x 75 cm
2020

NARONG ANAK DAUN

(b. 1970, Kuching, Sarawak)
narongdaun1970@gmail.com



I'm a self-taught Bidayuh artist from Penrissen, Sarawak. My work is inspired by both nature and nurture; by the lush sights, sounds and smells of the rainforest and by the traditional colours and motifs of Sarawak native communities. I endeavour to capture the vibrant spirit of indigenous culture that imbues the land and sustains our way of life.

Jeman ku gik babo sook, 1 June Andu Gawai Dayak sukup ku kajon. Geruk di betang awah ningak Babei Brejang, Sumbuk Nyerindang. Sukup rami masa anok.

(While I was still young, 1 June, the day of the Gawai Dayak (Harvesting Festival) the time I had always looked forward to. Sitting at the longhouse 'awah' (verandah) watching grandfather and grandmother dancing the Bidayuh traditional dance 'Brejang and Nyerdindang'. Such a wonderful time...)



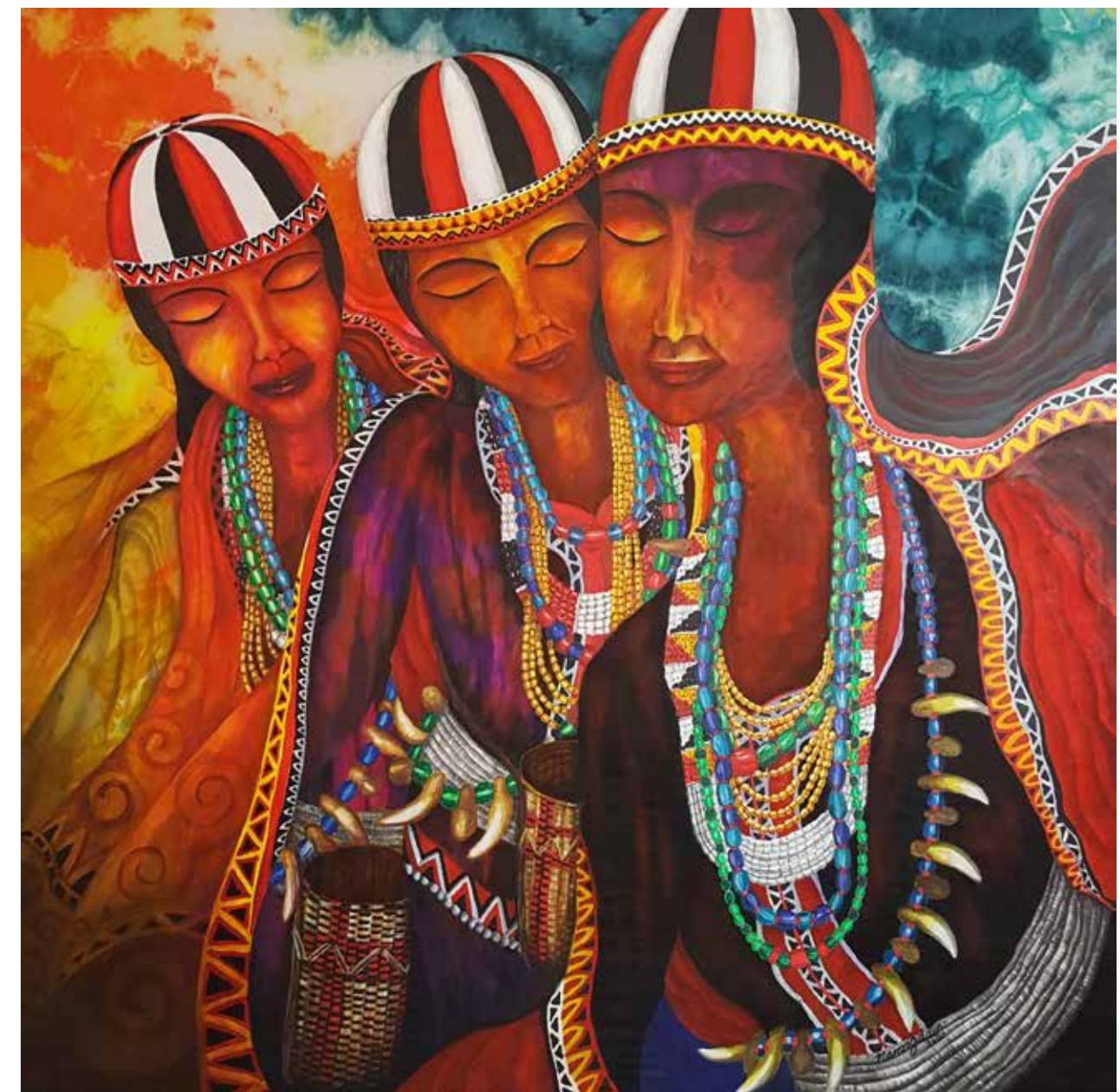
Babei Brejang

(Grandfather Performing Bidayuh Traditional Dance 'Brejang')

Batik on silk

103 x 103 cm

2020



Sumbuk Nyerindang

(Grandmother Performing Bidayuh Traditional Dance 'Nyerindang')

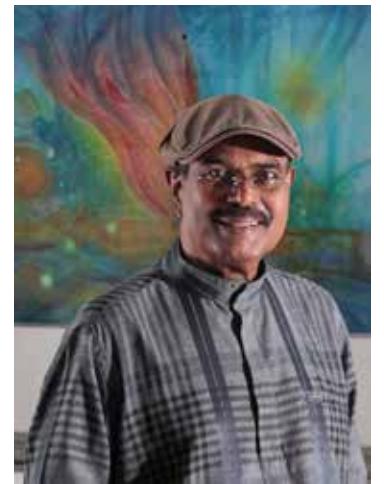
Batik on silk

103 x 103 cm

2020

SAM KARUNA

(b. 1945, Bagan Serai, Perak)
www.samkaruna.com



I have been painter and teacher of batik art since the 1970's. In my experimentation in 1980, I chanced upon a unique and highly complex technique which used less wax and more dye and produced fine lines not commonly seen in other batik fine art works. I called it 'Dye-tik' and have since used it to good effect. You can see and feel the difference.



Blacksmith
Dye-tik / Batik
58.5 x 48 cm
2000



Tropical Fruits
Dye-tik / Batik
61 x 76 cm
1998

90



Rhythm of Colour
Dye-tik / Batik
96.5 x 99 cm
2012

91

YUSLAN JAFRI

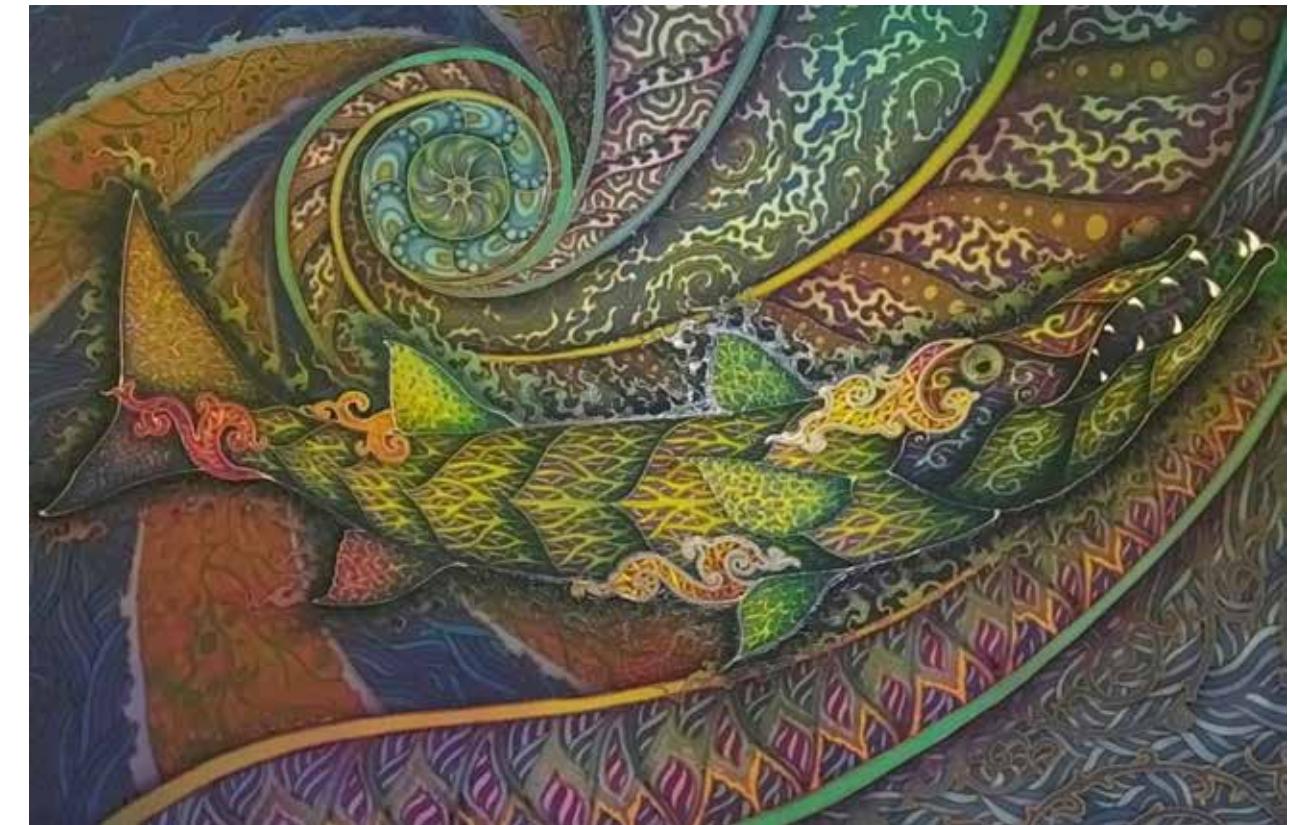
(b. 1975, Sandakan, Sabah)
Yuslanjafri75@gmail.com



I was born in Sandakan, Sabah but my career as a batik artist was born in Kuala Lumpur in 1995. I returned to Sabah eight years ago and am currently working as a designer at Galleria Artisan in Kota Kinabalu. My work is largely influenced by the rich colours of my upbringing among Sabah's culturally diverse population and its abundant wild and marine life.



The View of Local Village
Batik on cotton
99 x 85 cm
2020



Spirit of Lepa Lepa

Batik on satin silk
90 x 48 cm
2019

Mangrove Feedler Crab (Chapter 1)

Batik
89 x 55 cm
2013

Barracuda

Batik on satin silk
97 x 55 cm
2020

**Daripada Koleksi Seni Maybank
From Maybank Art Collection**

AZALEA ARSHAD



Untitled
Batik on silk
100 x 100 cm
1992

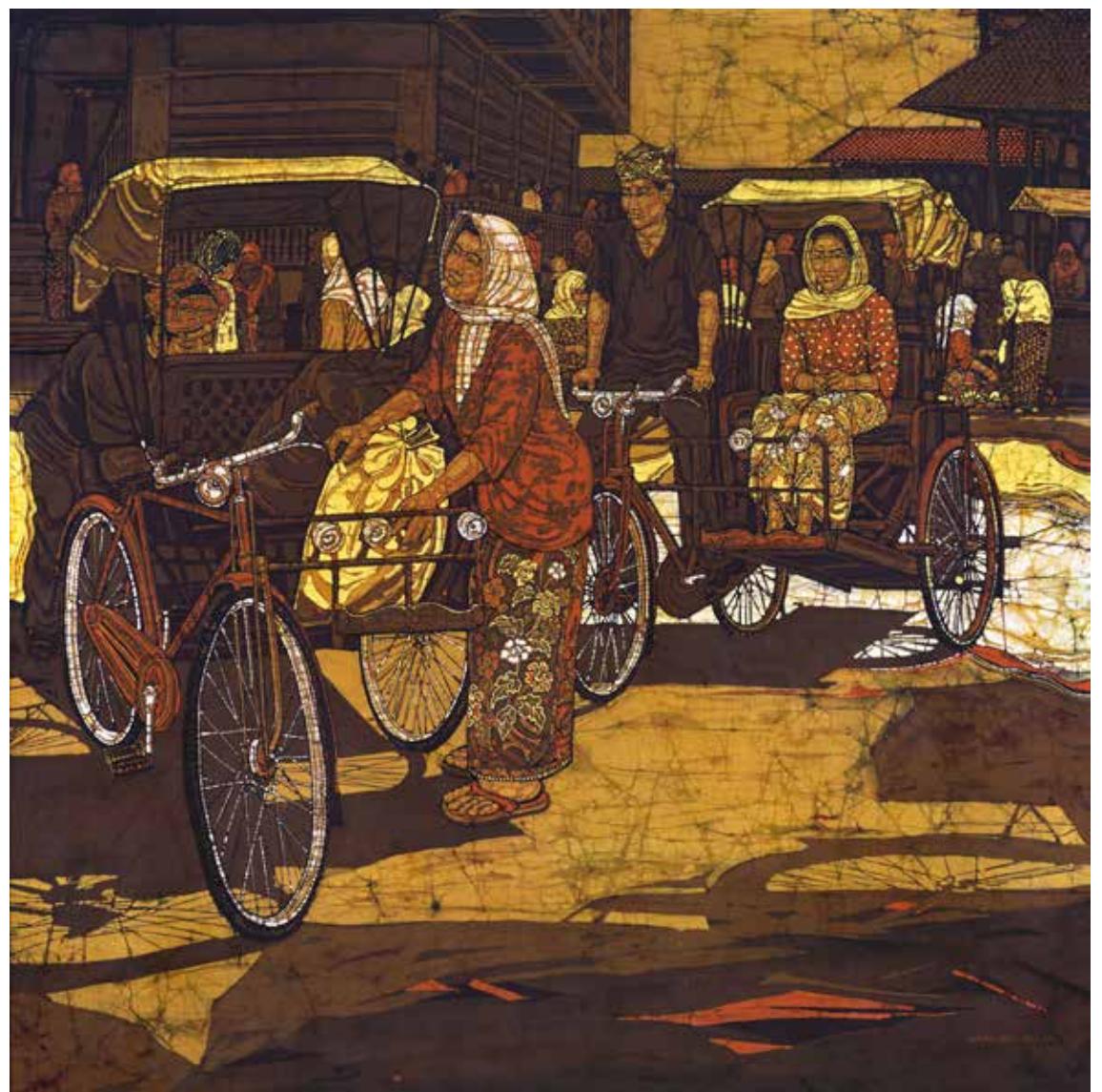
ISMAIL MAT HUSSEIN



Tukang Perak
Batik on cotton
98 x 108 cm
1990



Pemain Rebab
Batik on cotton
94 x 105 cm
1994



Penarik Beca
Batik
121 x 113 cm
2000

100



Nelayan Tarik Perahu
Batik on cotton
94 x 105 cm
2000

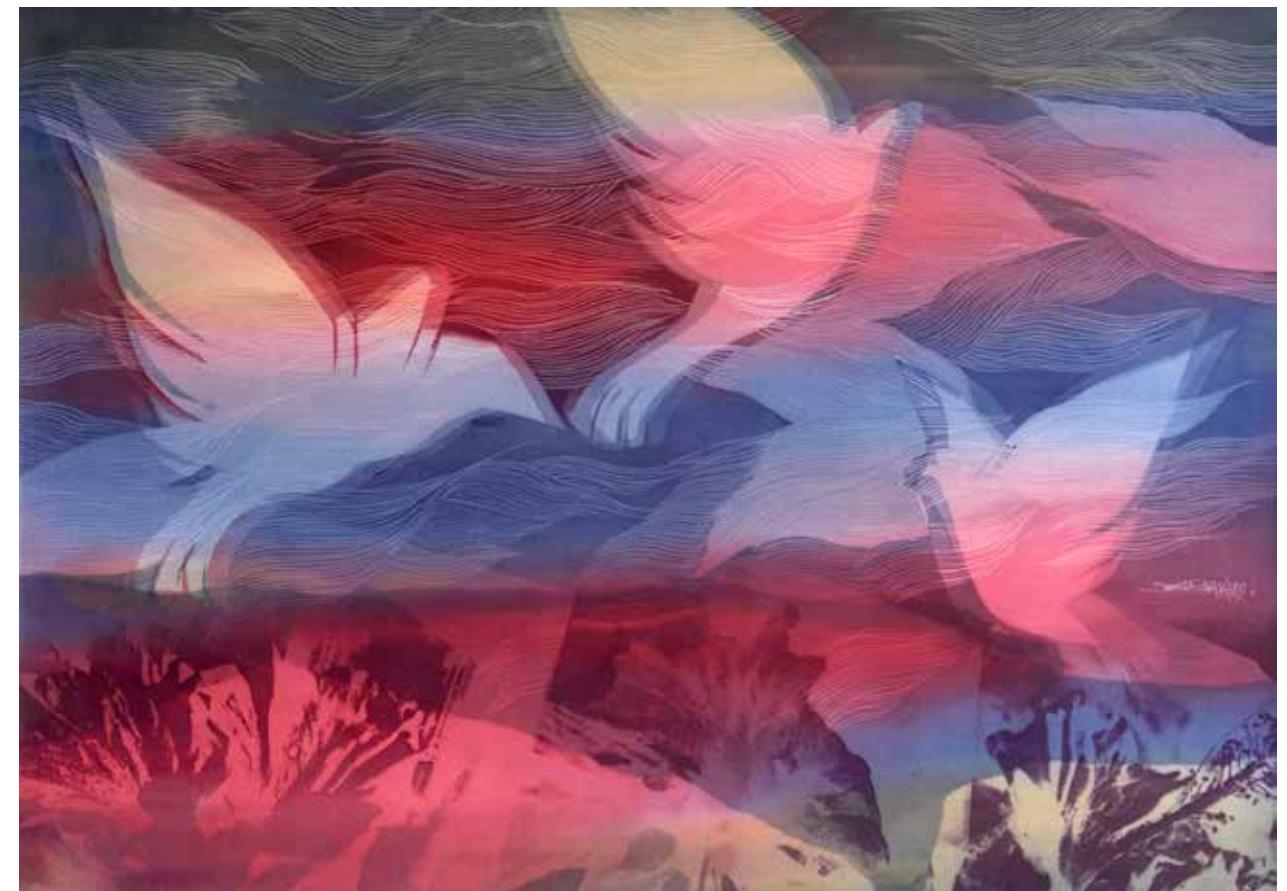
101

KHALIL IBRAHIM



Batik Abstract No. 2
Batik & silkscreen on cotton
95 x 78 cm
1972

LEE KIAN SENG



Heaven & Earth 25
Dye on fabric
70 x 100 cm
1988

MUHAMAD AMIN MUHIDIN

Sentuhan Warisan Sabah
Batik on silk
100 x 100 cm
1992

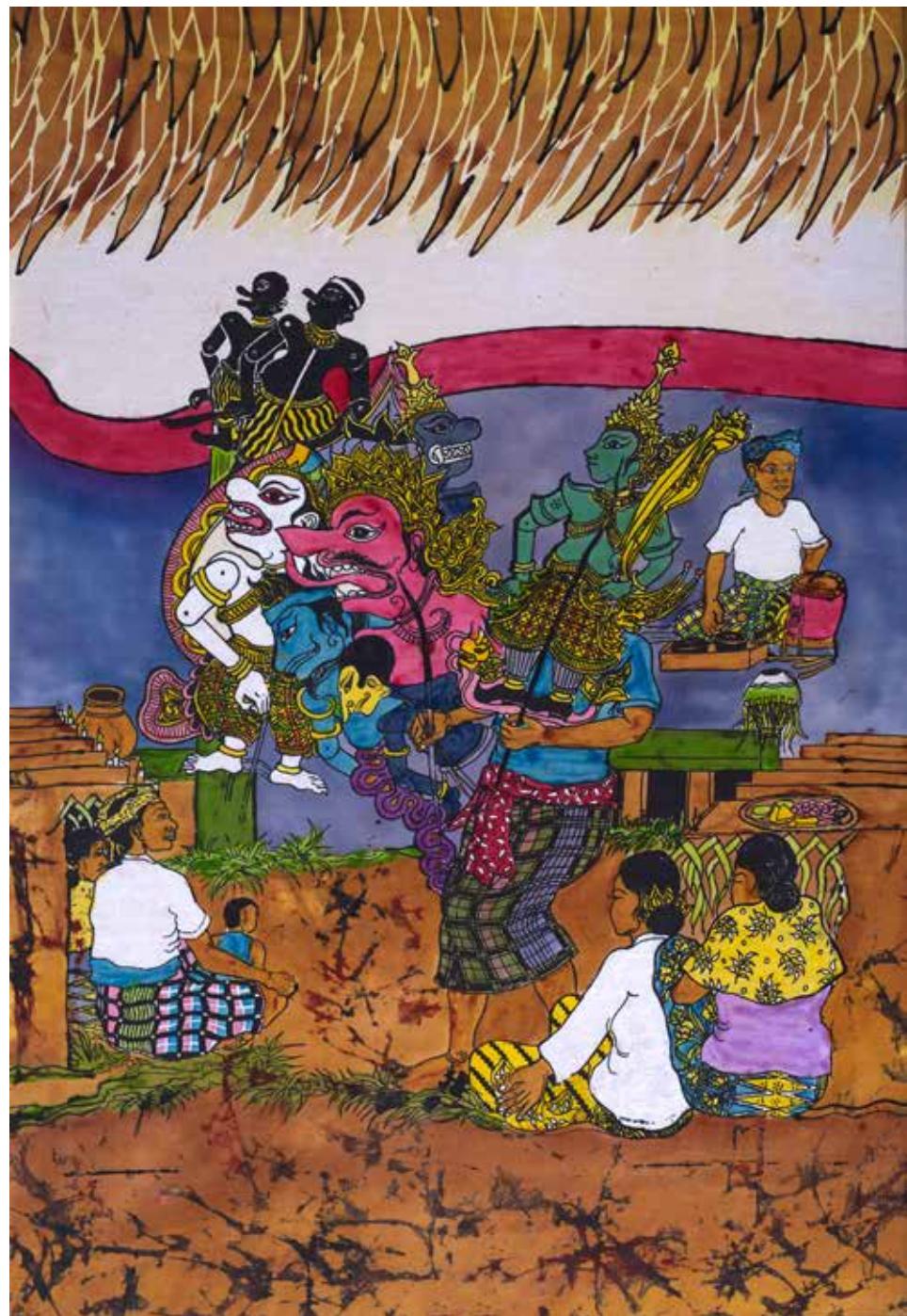


YEAP WAI KEONG



Rubber Tapper
Batik on cotton
86 x 58 cm
1989

YUSOF HJ ABDULLAH



Memuja Wayang Kulit
Batik & silkscreen on cotton
107 x 67 cm
2001



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

Maybank Foundation focuses on six key areas, namely;

EDUCATION	COMMUNITY EMPOWERMENT	HEALTHY LIVING	ARTS & CULTURE	ENVIRONMENTAL 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.

ABDUL RAHMAN ABDUL RANI
AHMAD TAJUDDIN AHMAD
AHMAD FAUZI ARSHAD
AMIR ARSHAD
AZHAR ARSHAD
CHUAH SIEW TENG
CHUAH SEOW KENG
CHOY SIEW KEK
CHUAH SEONG HOOI
CHUAH SEONG LENG
HISHAMUDDIN AHMAD
LIM ANUAR
MOHAMED ABDULLAH @ MAT DOLLAH
MUHAMMAD AMIN MUHIDIN
NARONG ANAK DAUN
SAM KARUNA
YUSLAN JAFRI

(Maybank Collection)

AZALEA ARSHAD
ISMAIL MAT HUSSEIN
KHALIL IBRAHIM
LEE KIAN SENG
YEAP WAI KEONG
YUSOF HJ ABDULLAH

