



Maybank

painting

an Exposition of Non Figurative Art

2

PURE

painting

an Exposition of Non Figurative Art

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Acknowledgements

This catalogue is published to accompany 'Pure Painting 2: An Exposition of Non-Figurative Art', a virtual exhibition initiated in December 2020.

Balai Seni Maybank would like to thank all the artists who participated in the exhibition, our gallery visitors and new audiences on the world wide web who support our efforts, guest writer Sarah Abu Bakar for her article and everyone involved in organising the exhibition and in publishing this catalogue.

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Foreword



Maybank Foundation, the Corporate Responsibility (CR) arm of the Maybank Group, is responsible for implementing the Group's CR mission in six key areas namely Arts & Culture, Education, Community Empowerment, Environmental Diversity, Healthy Living and Disaster Relief.

Our art gallery, Balai Seni Maybank, set up in the late 1980's as a platform for Malaysian artists, has hosted a number of the country's leading artists such as Abdul Latiff Mohidin ('Gelombang', 1988), Datuk Syed Ahmad Jamal ('Dari 1956 hingga 1999', 1999) and Yusof Ghani ('Imajan Malaysia', 2002), who also happen to be prominent names in abstract art, abstract expressionism specifically.

More recently in 2018, abstract works by young and emerging artists were featured in a special Balai Seni exhibition entitled 'Pure Painting: An Exposition of Non-Figurative Art'. This year 2020, it is with great pleasure that I announce a sequel, 'Pure Painting 2: An Exposition of Non-Figurative Art', featuring 20 artists and 39 non-figurative and abstract works of various kinds including abstract expressionism, biomorphic abstraction and minimalism.

This exhibition, however, will be presented virtually on our new virtual platform, which has been put in place to circumvent the difficulty brought about by the Covid19 pandemic and its attendant restrictions on movement. It will be a different viewing experience from a physical exhibition, but it may be done without even leaving your home, as well as being accessible to more people.

Please visit our virtual gallery and enjoy Pure Painting 2. I hope it will delight you and leave you with something to remember as we enter into a new year. To all artists participating in this exhibition, my heartiest congratulations and appreciation for being part of Maybank's programme.

Shahril Azuar Jimin

Chief Executive Officer
Maybank Foundation

Curator's Note

Welcome to Pure Painting 2

It's been a pure pleasure to be able to present this follow-up to the first exhibition we had back in November 2018. The curatorial intention remains unchanged; to showcase non-figurative art by upcoming Malaysian artists.

Pure Painting II continues to celebrate, not just the variety of non-figurative approaches practiced by these artists but more importantly, the motivations and attitudes behind the abstraction in art making.

Contrary to popular belief, despite the abundance of D.I.Y books on how to 'make' abstract art, it is not a style or skill that can be taught. By following the instructions and techniques in these books, at best one can create some semblance of abstraction or worse, some generic form or texture suited as wall paper for interior decoration.

Abstraction is not a method for making reproductions of one's objective surroundings but a personal means to materialise visually one's inner, intuitive stirrings that border on the irrational. It is not a mindless outpouring of raw emotions or psychodynamic energies but a self-assured and direct expression of one's being. It is not to be justified by a narrative.

Abstract artists in Malaysia have always been in the minority. That they continue to work diligently and passionately seek authenticity out of a sense of 'inner necessity' regardless of the demands of the marketplace or the dictates of patronage should tell us that they have a 'higher conception' of their role as artists.

An abstract artist is not an image maker but an image breaker. Abstract artists tend to cringe at the conformity of forms and tyranny of standardisation imposed by the popular and the collective. Pure abstraction is an act of stripping away layer upon layer of illusion, an emancipating process of unfolding, where one experiences 'an expansive joyful sense of freedom' and the pleasure of affirming selfhood.

In Pure Painting 2, we are delighted to feature some of the artists from Pure Painting 1, as well as introduce a few new ones. They are **Ajim Juxta, Alan Ismail, Badruddin Syah Abdul Wahab, Choo Ai Xin, Dzul Afiq Zakaria, Faizal Suhif, Fathullah Luqman, Fendy Zakri, Fizrie Azhan Mohd Torikat, Hanis Farisa, Hidayat Arshad, Marisa Ridzuan Ng, Izzudin Basiron, Fuad Arif, Nicholas Choong, Norlisham Selamat, Putra Nazri, Syahrul Niza Zaini, Tey Beng Tze and Wong Ming Hao.**

Enjoy the show!

Tan Sei Hon

Appreciating Abstract Paintings

First launched in 2018 as an initiative by Maybank Foundation under its Balai Seni to support 'the Group's ongoing social mission to sustain and acknowledge the distinctive and creative efforts of local abstract artists as well as celebrating the evolution of arts in Malaysia', the second edition of 'Pure Painting: An Exposition of Non-Figurative Art' is a continuation of this effort featuring 39 abstract paintings by 20 Malaysian artists.

In this show, a mix of emerging and established artists such as Ajim Juxta; Azlan Ismail; Badruddin Syah Abdul Wahab; Choo Ai Xin; Dzul Afiq Zakaria; Faizal Suhif; Fathullah Luqman; Fendi Zakri; Fizrie Azhan Mohd Torikat; Fuad Arif; Hanis Farisa; Hidayat Arshad; Izzudin Basiron; Marisa Ng; Nicholas Choong; Norlisham Selamat; Putra Nazri; Syahrul Niza Zaini; Tey Beng Tze; and Wong Ming Hao present their interpretation of abstraction.

The early days of Malaysian abstract art

The arrival of abstract artworks in the Malaysian visual arts landscape became discernible in the sixties when artists like Datuk Syed Ahmad Jamal, Yeoh Jin Leng, Jolly Koh, Dr. Choong Kam Kow, Cheong Lai Tong, Datuk Ibrahim Hussein, Abdul Latiff Mohidin and more expressed their innermost temperament through this style of painting.

Abstract-style painting is also adapted into the traditional medium such as batik. Such examples can be seen in batik paintings produced by Datuk Chuah Thean Teng, Datuk Tay Mo-Leong, Khalil Ibrahim and Fatimah Chik, to name a few.

The versatility of abstract art offers freedom to both artists and viewers alike to explore visual sensation in various forms and techniques, taking its conceptual qualities as far as the mind can go.

Pure painting

In viewing 'Pure Painting 2: An Exposition of Non-Figurative Art', viewers are transported into a visual symphony of colours, lines, shapes and forms of painterly ensemble comprising varying sizes and compositions.

The works of Choo Ai Xin, Wong Ming Hao, Ajim Juxta, Fuad Arif and Fendy Zakri feature premeditated gestures that focus on line, colour and material. The minimal visual aesthetics approach is harmonised with the application of sophisticated media.

Choo Ai Xin incorporates modelling paste to illustrate texture in her concrete-like paintings and red fabric tape to create juxtaposition of contrasting colours.

Similarly with Wong Ming Hao, whose obsessive use of heavy acrylic paint and gloss gel creates tactile quality paintings and offers viewers a stimulating visual experience.

Ajim Juxta's 'Monomania Mengira Menduga' is a repetitive depiction of 'presumably rocks and fragments in the form of brush strokes and overlaying thoughts'.

Fuad Arif's painting of golden blocks is made up of surgical masks, house dust, sand and acrylic on canvas. The artist's intention of connecting objects with nature and human interaction can be seen in this mixed media painting titled 'Sembuh'.

Clean straight lines in Fendy Zakri's 'Basic 1' and 'Basic 2' drawings depicting a semicircle in varying perspectives illustrated in 2B pencil on unprimed canvas demonstrate the minimal impression of an abstract work.

The paintings of Hanis Farisa, Norlisham Selamat, Hidayat Arshad and Izzuddin Basiron take emphasis on organic matter and geometric silhouette in tantalising colour palette.

These artists share common interests in constructing order within chaos through their exploration of the urban environment, mathematical structure, biomorphic form and architectural landscape.

The conventional sense of abstract expressionism is demonstrated in the paintings of Azlan Ismail, Badruddin Syah, Dzul Afiq, Fathullah Luqman, Fizrie Azhan, Nicholas Choong, Putra Nazri and Syahrul Niza Zaini.

They have captured the essence of non-representational painting in a way that distinctive objects and meanings become obscure, reduced to only deliberate markings that are motivated by cerebral and emotional impulses.

The paintings produced by Faizal Suhif, Marisa Ng and Tey Beng Tze for this show are inspired by ink wash painting technique.

Adept in printmaking technique, Faizal Suhif expands his artistic practice beyond plates and blocks by emulating similar effects and aesthetics via the means of oil and ink on canvas.

Marisa Ng's ethereal large-scale paintings convey a dynamic narrative between the artist and her surroundings. Each splatter, splotch and brushstroke in various hues conveys the intangible nature of her reality.

Tey Beng Tze's 'Sax Improv' is a rendition of live musical improvisation on canvas 'focusing on what strokes, lines and textures can be achieved by themselves in a shortest period of time, without further touch ups'.

The future of abstract painting

For over six decades, abstract paintings in Malaysia have flourished, enriched by global connectivity and relentless marketing strategies by galleries, as well as the artists' own commitment to thrive. A fair number of Malaysian artists have participated in international art exhibitions and fairs in the years preceding Covid-19.

Some notable examples are Latiff Mohidin's solo exhibition at Centre Pompidou in Paris, France in 2018 followed by the participation of Anurendra Jegadeva, H.H. Lim, Ivan Lam and Zulkifli Yusoff at the 58th International Art Exhibition titled 'May You Live in Interesting Times' at La Biennale di Venezia in Venice, Italy in 2019.

While the global pandemic may have put everything else to a halt, art continues to be part of our lives as place of retreat and solace. Thus, it is timely that 'Pure Painting 2: An Exposition of Non-Figurative Art' is displayed virtually for the viewing pleasure of the public in the comfort of their own homes.

Sarah Abu Bakar



Sarah Abu Bakar is an art writer, curator and consultant based in Kuala Lumpur. Specialising in Malaysian art with keen interest in Southeast Asian art, her activities include cultural strategy in the field of visual arts and collaborations with art professionals and collectors in the region. She has worked as a specialist at Henry Butcher Art Auctioneers (2012-2015) and was part of the management team at The Edge Galerie and The Edgae Auction (2016-2019). She holds a BA (Hons) degree in Fine Art from the University of Central England (now Birmingham City University), UK.

Pure Painting 2: An Exposition of Non-Figurative Art

‘Everything starts from a dot’ and ‘nothing is more real than a line, a colour, a surface’ to quote two of the world’s most influential abstract artists Kandinsky and van Doesburg respectively.

Non-figurative art and abstract art are closely related. Abstract art is about line, form, colour, texture, pattern and process which are used to achieve its effect. It can be applied to art where forms have been simplified or schematised, the word abstract meaning to separate something from something else. Abstraction in art means a departure from reality in portrayal of imagery, and this departure from reality can be little, partial or total.

Non-figurative art describes a wide category of artwork in which forms and figures are not depicted realistically. A non-figurative work of art may not represent anything recognisable at all. With unpredictable shapes and colours, non-figurative art may pose a problem to some, precisely because it does not look like a representation of a visual reality. People usually look for something recognisable or familiar to make sense of. But it may well delight and enchant others in some inexplicable way as they begin to feel and resonate with what is presented.

Pure Painting 2 celebrates the variety of non-figurative styles and abstract works by young Malaysian artists: **Ajim Juxta, Alan Ismail, Badruddin Syah Abdul Wahab, Choo Ai Xin, Dzul Afiq Zakaria, Faizal Suhif, Fathullah Luqman, Fendy Zakri, Fizrie Azhan, Hanis Farisa, Hidayat Arshad, Marisa Ng, Izzuddin Basiron, Fuad Arif, Nicholas Choong, Norlisham Selamat, Putra Nazri, Syahrul Niza Zaini, Tey Beng Tze** and **Wong Ming Hao**. It features 39 works on the continuum of abstraction including abstract expressionism, geometric abstraction, biomorphic abstraction and minimalism.

Enjoy!

Plates

A j i m J u x t a

(b. 1983, Kuala Lumpur)

'Monomania' is a series of work that I started as a means to cope with my restlessness. Repetitively painting objects, presumed rocks and fragments, in brush strokes and overlaying gestures. I applied gaps and interactions on them while the relations are subtle and blurry, like us humans. I see us in those shapes, with elements of chaos and order. Overlaying subjects, being put together. We are like these broken bricks where our defects are the parts that define us. I see us counting days, social distancing, and hoping for things to get back to normal. This piece for me is a reflection of my thoughts during these trying times.



Juxta_art@yahoo.com

Monomania: Mengira Menduga

Acrylic on canvas

152.5 x 152.5 cm

2020





Monomania: Catan Ketika Jauh

Acrylic on canvas

127 x 132 cm

2020

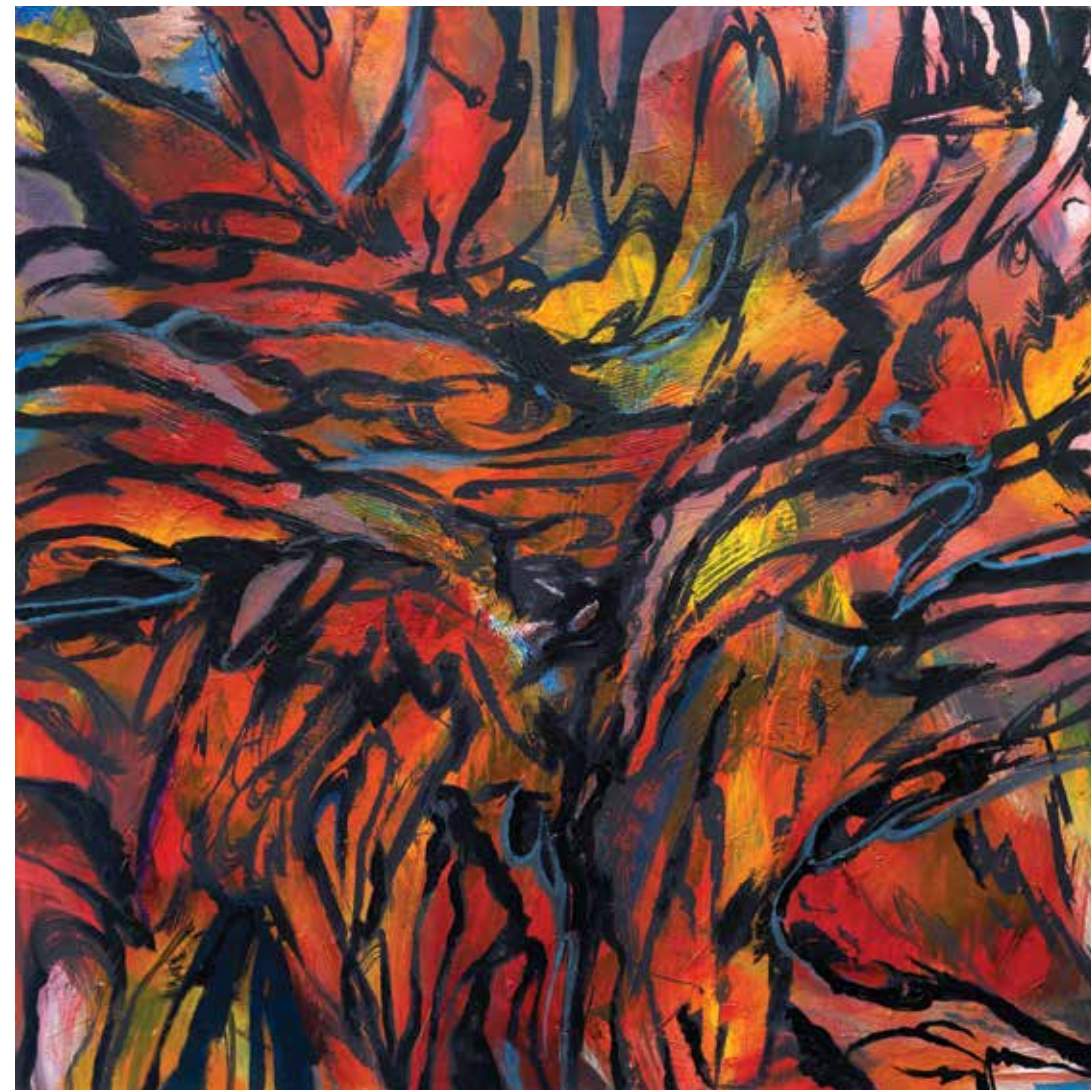
Alan Smail

(b. 1981, Taiping, Perak)

I am model maker and furniture designer who challenges himself to paint. My first group exhibition 'The Grand Art Exhibition, 2013' gathered a group of artists with different expertise and backgrounds to showcase their works and demonstrate the diversity of art making practices. This is how my journey in abstract painting began. Abstract art uses a visual language of line, colour and form to produce a composition 'that may exist with a degree of independence from visual references in the world'. It is also an expression of its creator, so in my work I try to express the emotions that cannot be expressed with words.



azlan914@gmail.com



Tropika

Mixed media on canvas

122 x 122 cm

2020

Bougainvillea

Mixed media on canvas

122 x 122 cm

2020



Badrudin Syah Abdul Wahab

(b. 1974, Muar, Johor)

Painting is an act that is already hard enough for the painter. To ask to put words on it is even harder. When the act has nothing to do with direct imitation, then it is unexplainable. But why is painting still relatable to human? To me it has got to do with the artistic choices that closely follow the unconscious mind when making the painting. So if we are looking for direct rational meaning in abstraction, then we will never get the answer. But I'd suggest we loosen up and look for a totally new experience.



badsyah@icloud.com

Untitled

Oil on canvas

152 x 91 cm

2020





The Great Procrastinator

Oil on canvas

91 x 91 cm

2018



The Great Procrastinator II

Oil on canvas

91 x 91 cm

2018

Choo Ai Xin

(b. 1996, Ipoh, Perak)

I work with a variety of media and focus on the mundane, everyday things that most people take for granted or don't give a second thought to. Texture is of great interest to me. In this work, I use visual texture to explore the social distance and personal boundaries in this Covid19 pandemic new normal environment. It is a new perspective to me as my previous works explored the sense of touch in interaction with our surroundings.



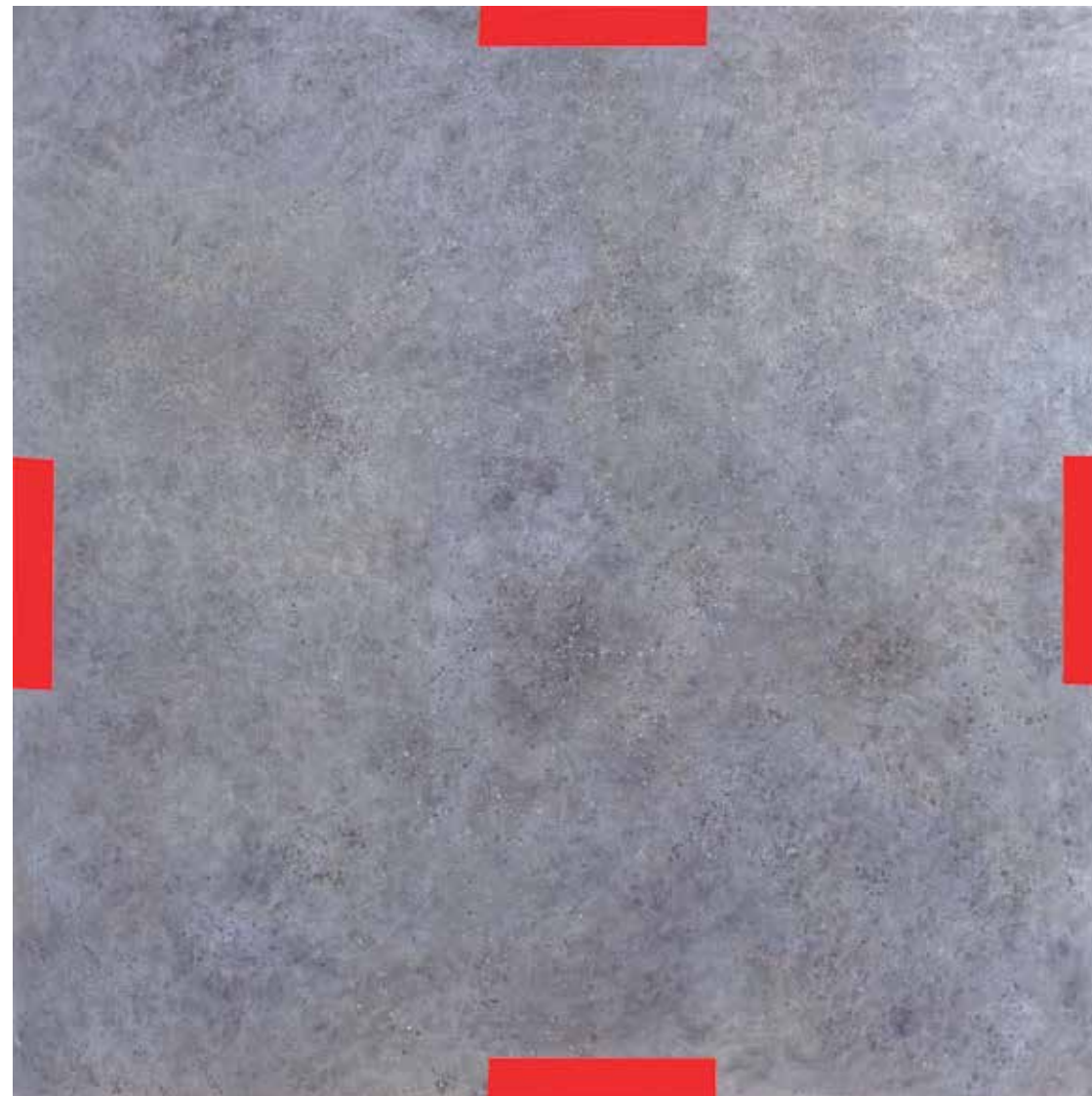
chooaixin@gmail.com

LRT in May 2020

Oil, acrylic & fabric tape on canvas

91 x 91 cm

2020





Distance in Year 2020

Acrylic, modelling paste & fabric tape on canvas
80 x 120 cm
2020

Dzul Afiq Zakaria

Composition and colour are the main components of my work. Colour is energy while composition is balance and space. When I do abstract painting, the session is comparable to emerging in memories and feelings, each stroke, line and colour is modelled after my own intent to manifest.

The dynamic interaction between colours and shapes and lines in multiple directions make up the picture. The different shades flow together to create harmonious patterns that clash into a frenzy. I'm inspired by movements in nature which burst into amazing scenarios, suggesting an underlying philosophical archetype.



dzulafiqzakaria@gmail.com

2020 Untitled I

Mixed media on canvas

91 x 91 cm

2020

2020 Untitled II

Mixed media on canvas

91 x 91 cm

2020



2020 Untitled III

Mixed media on canvas

91 x 91 cm

2020

2020 Untitled IV

Mixed media on canvas

91 x 91 cm

2020



Faizal Suhif

(b. 1984, Muar, Johor)

These work were inspired by a poem which I wrote on a retreat in the woods. It was getting dark and gloomy, and it got kind of eerie with the rain that was falling heavy.

*Hujan malam di kala hitam meremang...
Kelam dalam bayang bayang...
Mengenal diri...
Mencari arah
jalan pulang...
Jauh menghilang...
Semak berduri mengkuang...
Meredah sungai dan lumpur hitam
Membawa aku hanyut ke dalam mimpi yang usang...*

FS
Dusun Api 2016



faizalsuhif@gmail.com

Hujan Malam

Oil & ink on canvas
152 x 152 cm
2016-2020





Hujan Malam II
Oil & ink on canvas
152 x 152 cm
2016-2020

Fathullah Luqman Yusuff

(b. 1972, Kuala Lumpur)

An act of desperation in times of need
Do desperate times call for desperate measures? Yes
The need to continue creating creatively and to survive
have forced me to find alternative ways to create art that people want
All this while I have been entertaining my own desires in the creation of my
works
They are mainly a self-satisfactory escapism medium for me to run away from
stress and problems
The transition, the Change...it doesn't come easy
Now I know how hard it is to produce 'aesthetically pleasing' works
Now I know why the fundamental knowledge in Art is a must and will help
me in my creations
For those who know me and my works will notice the struggle in the works I
submitted for this show...the desperate need to be accepted
Either I get an A or an E for my efforts
I am quite confident that my work has served its purpose as a Teacher for
myself and
I hope for others too...that it's not easy to produce aesthetically correct
artworks
But at the end of it all I choose to be better later, for now...I create.



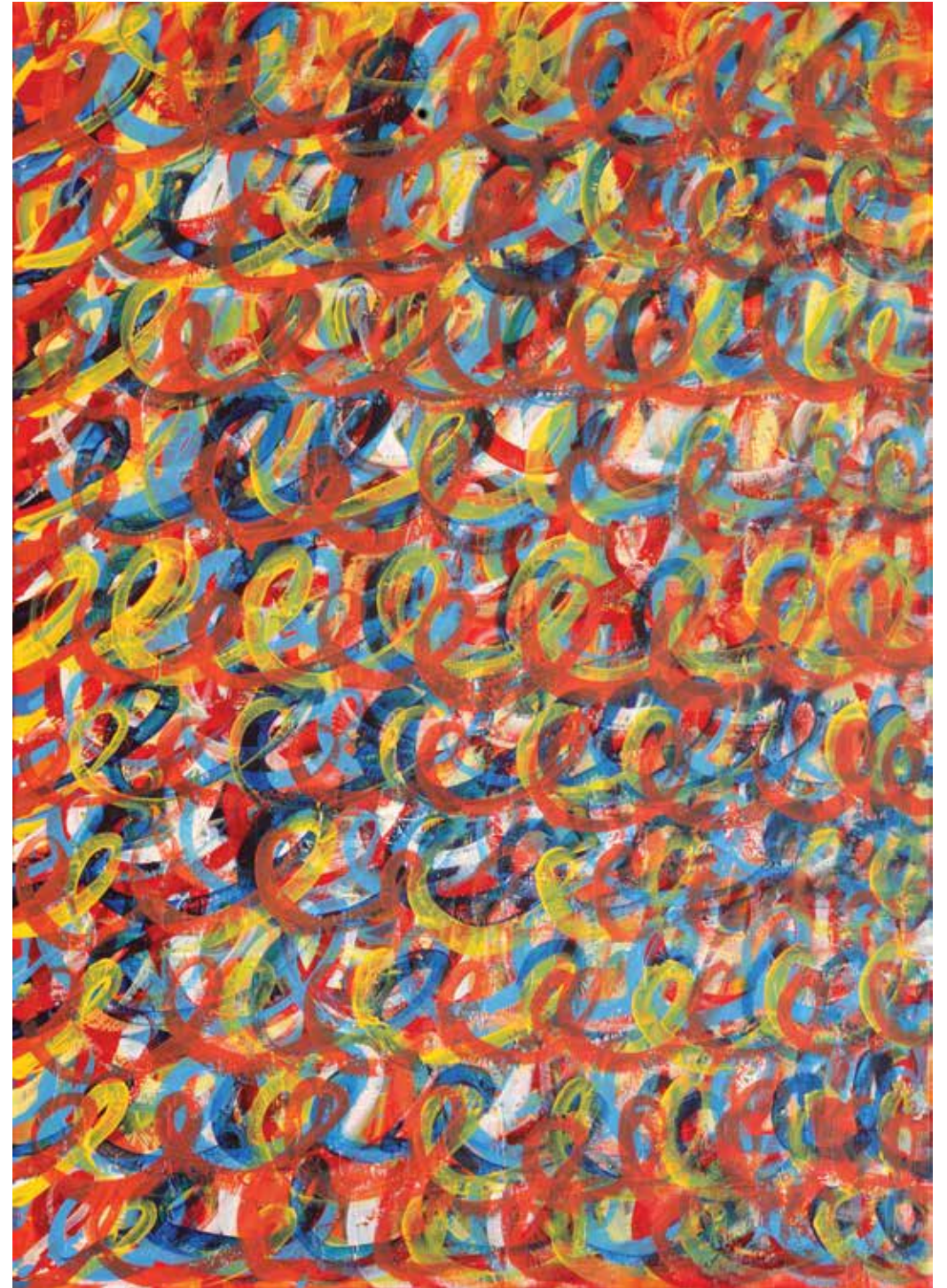
fathullica72@gmail.com

Red(Tangled)

Acrylic on canvas

101 x 76 cm

2020



A@E for Effort

Acrylic on canvas
103 x 88 cm
2020



F e n d y Z a k r i

(b.1982, Ipoh, Perak)

Art has a basic form. Everything comes in its basic form. Strong basics will produce good results. As an art maker, I have learned and discovered that art making needs a good understanding of the basics in art such as materials. Materials are one of the basic elements in art, understanding materials is like knowing your partner. Each has its own characteristics and its own issues. Misunderstanding the character of a material will diminish its value, misusing the material will ruin the work. Here I come with my basic artworks entitled 'Basic 1' and 'Basic 2' which were made using basic materials, basic principles of design and basic art philosophy. Each creation comes with a basic purpose. Miss-knowing them will be missing the point.



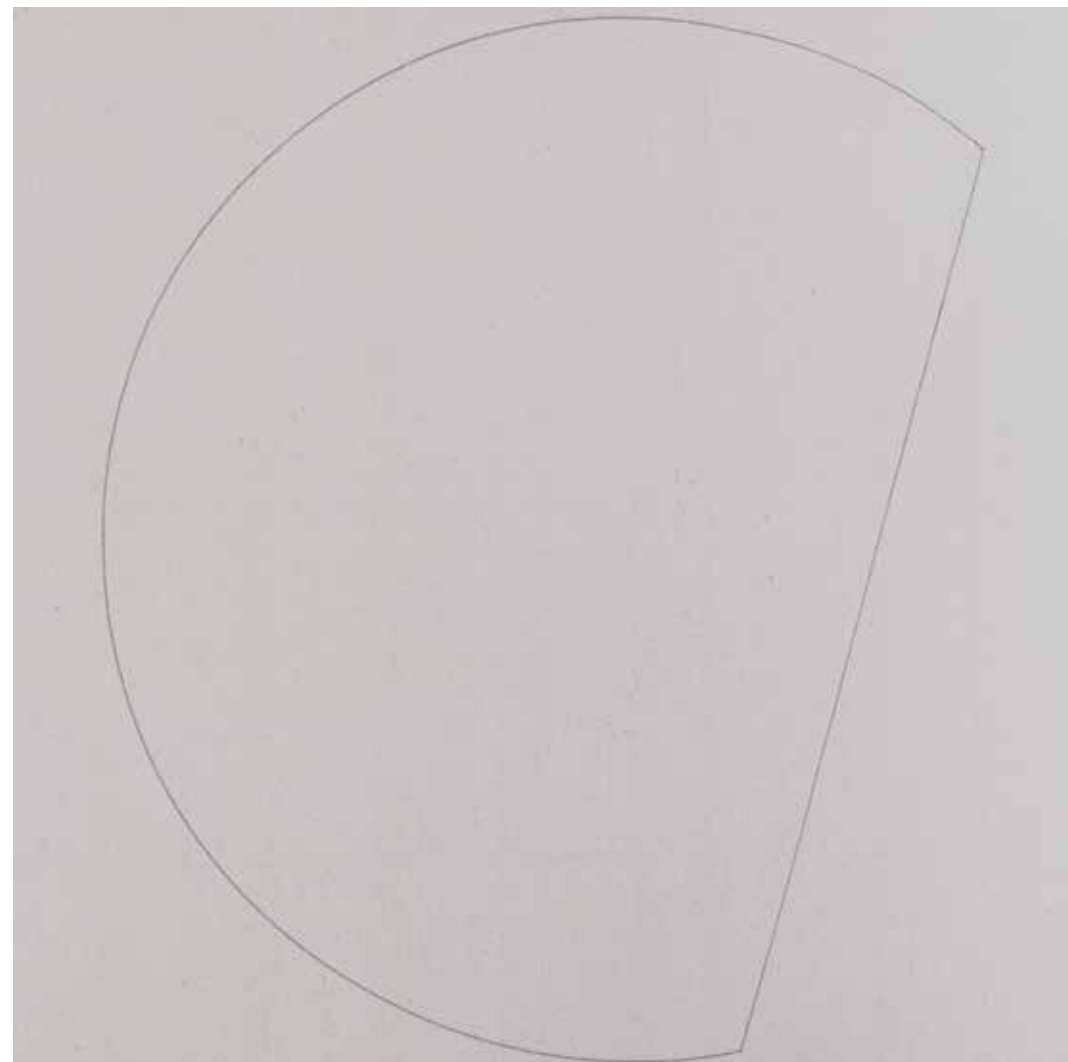
fendyzakri@gmail.com

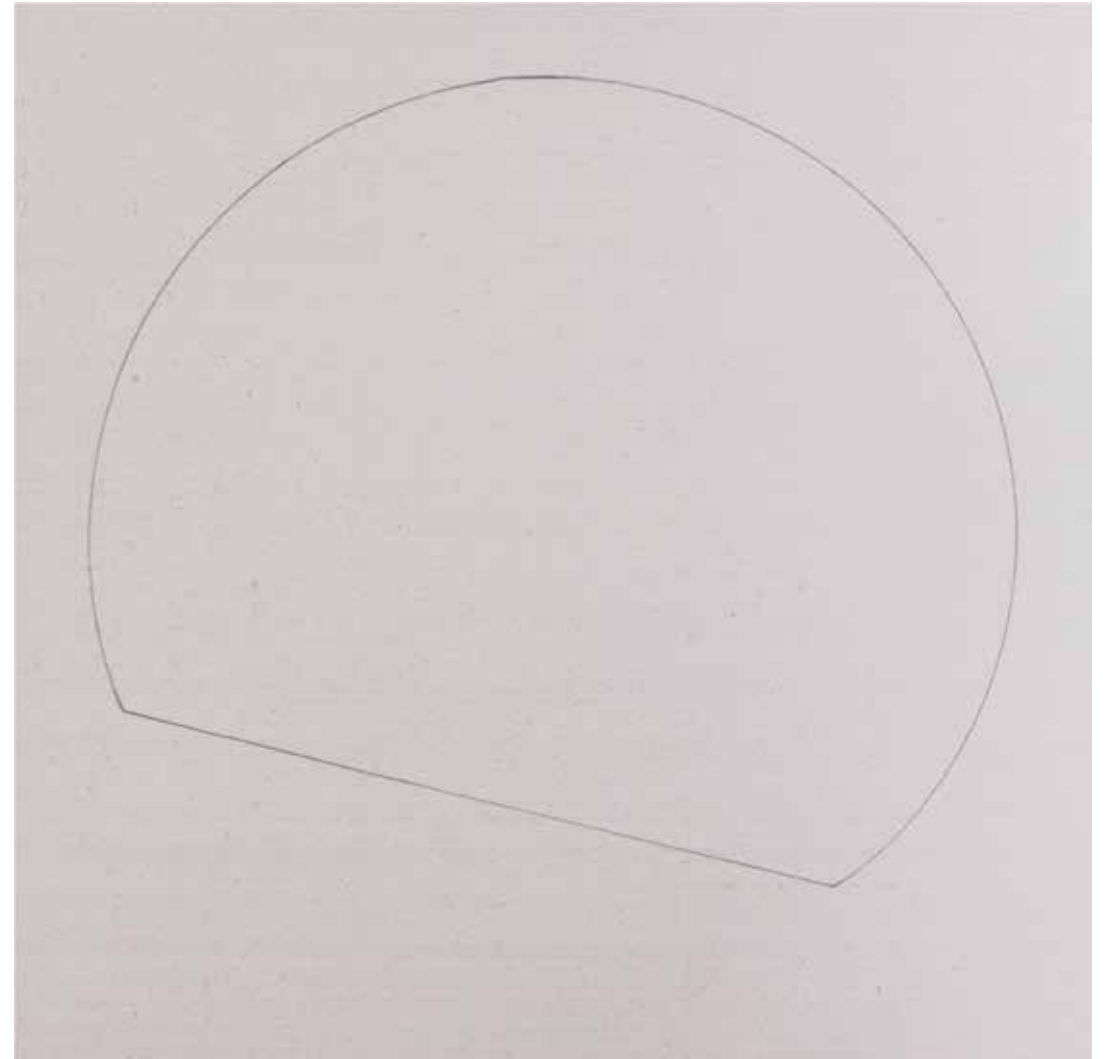
Basic 1

2B pencil on unprimed canvas

91.5 x 91.5 cm

2020





Basic 2

2B pencil on unprimed canvas

91.5 x 91.5 cm

2020

Fizrie Azhan

(b. 1991, Batu Pahat, Johor)

Humans will not be able to escape from having challenges in life. Life's challenges should be faced with calm and patience because God will show the way. For every problem there is a solution. God will not test a person beyond his ability to cope. 'Blue I' from my Jiwa Series is an abstract painting with a blue background to provide an atmosphere of serenity. The aggressive outpouring of colours and brush strokes have created an interesting space and composition. Some things cannot be described in words, so let the colours speak.



fizrieazhan@gmail.com

Siri Jiwa Biru I

Acrylic on canvas

152 x152 cm

2020





Siri Lautan 'Gelora'

Acrylic on canvas

90 x 90 cm

2020

F u a d A r i f

(b.1976, Keningau, Sabah)

My work is a love for the elusive nature of reality, not only in the interaction between objects and humans but also within the objects themselves. Reality is elusive and inexhaustible. It has a bottomless depth.



fuad9arif@gmail.com

Sembuh

Surgical mask, house dust, sand, acrylic on canvas

70 x 70 cm

2020



Hanis Farisa

(b. 1993, Kuala Lumpur)

The opportunity to explore and experiment with techniques and materials and mediums is fundamental to my practice as a multidisciplinary artist. My work often combines a traditional format in sculpture or painting with exploratory techniques and non-traditional surface treatments. Knowledge of interdisciplinary design is applied to create new and innovative combinations. The examination of nature, as well as urban environmental and social issues, is a recurring theme in my work.

Using an enormous array of materials and techniques to expand the language of biomorphism, my work incorporates biomorphic shapes – bulbous, lush and sumptuous looking forms – that are neither representative nor geometric, but are strangely familiar. People often recognise them and connect with them on a primal level, though they may have never seen them before.

The motifs used in these paintings to create the biomorphs were inspired by the natural world, which is in an everlasting state of change. The visual language implies that humanity is intricately connected to nature's evolution. My intention is to place in the eye of the viewer the idea that life is everchanging, ever evolving, and ever abstract.

Though the root thinking behind this concept emerged as a reaction against rationality and science, this evolution in art has helped us realise that people no longer need to choose between reason and intuition. It has helped us marry the rational, analytical side of our nature to the uncanny beauty of 'the mystical, the spontaneous and the irrational' biomorphic world.



hanisfarisa@gmail.com



The Uncanny

Mixed media on canvas

91 x 91 cm

2020



Liminal

Mixed media on canvas

91 x 91 cm

2020

Hidayat Arshad

(b.1991, Tampin, Negeri Sembilan)

My work is an exploration of elements and approaches in the use of colour and form and the effects of arranging and repeating the elements. The colours are chosen based on the energy that they give off. Each colour emits its own strength when set against each other. Spontaneous forms are rendered in layers to create the illusion of space. I draw my inspiration from various aspects of modern living such as clothing designs and structures of buildings.



hidayat_arshad@yahoo.com

Reshape (Jumble II)

Acrylic on canvas

91.5 x 61.5 cm

2020





Reshape (Jumble III)
Acrylic on canvas
91.5 x 61.5 cm
2020

Izzudin Basiron

(b. 1994, Kuala Lumpur)

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



izzuddinbasiron18@gmail.com



Complex

Mixed media on canvas

91 x 91 cm

2020

Marisa R Ng

(b. 1977, Petaling Jaya, Selangor)

I want to create artwork that engages my audience and draws them into my realm of imagination. My style is abstract expressionism, leaning on my subconscious and spontaneous actions which result in gestural brush strokes, seeking balance between chaos and control.

'Green Forest' recalls my concern with tree-chopping and the denuding of forests and its connection to bad weather patterns that continue to emerge more and more time after time.

'Peace and War' as the title suggest is my attempt at illustrating the state of condition of man and nature, the constant push and pull that binds them in a perpetual tug of war and everlasting love affair.



ng.marisa@gmail.com



Peace and War

Mixed media on canvas

244 x 244 cm

2019



Green Forest

Mixed media on canvas
244 x 305 cm (diptych)
2020

Nicholas Choong

(b. 1977, Kuala Lumpur)

My abstract works are a result of years of experimentation. I began experimenting with mixed media works in 2014; fusing and overlaying paint and found materials together. I wanted to create a new kind of framework and methodology in which I could expand on. The works highlight the everyday things that we come across in our lives; relationships, emotions and purpose. I'm also exploring the street and graffiti culture which I was a part of in the 1980-90's. Still prevalent today, the context and attitudes are set within the boundaries of non-conformist and anti-establishment values. The work also speaks of decay and the passage of time.

In the work, I'm trying to synergise and transmute materials which I come across in our everyday lives into newly-formed-things while maintaining an open, freeform technique for the paint application. As more of these gestural, street-inspired paintings come to fruition, they reveal glimpses of the past through the use of reduction and removal of the paint. These are realised internal landscapes from working with the materials. Environments tend to dictate forms. We are fed and nurtured by it so other things can exist in its space too.

While the technique remains simple - just assembling the materials together and then painting over it - the desire, motivation and energy demanded for exploration is a little more complex to define. There is an element of risk and destruction in the work. I must destroy things to allow other things to come into being. It's also necessary and crucial for me to be in that uncomfortable state of having to push forward into the unknown - believing that if I take the jump - there will be somebody there to catch me on the way down.

And this is essentially what drives the work; a playful energy that is apparent in all living and inanimate things - just wanting to Be - if only for a short period of time.



nickyc@220vrecordings.com



Nebulae

Mixed media on canvas

152 x 152 cm

2020



Sapphire Ocean
Mixed media on canvas
152 x 152 cm
2020

Norlisham Selamat

(b. 1968, Geylang Serai, Singapore)

Something magical is bound to happen when we combine art and math. The synthesis expands our vision of what it means to be an artist and a mathematician. Math can be creative and art can be analytical. Both can fuel our imagination.

Without order, nothing can exist and without chaos, nothing can evolve. This recursive pattern opens a window of fractals into the complex geometry of chaos.

So let your creative mind magnify the order a little more, and find the chaotic beauty in it.



nor.hakim66@gmail.com



Urban: Beautiful Chaos 3

Mixed media on canvas

91 x 91 cm

2020



Urban: Beautiful Chaos 4

Mixed media on canvas

91 x 91 cm

2020

Putra Nazri

(b. 1993, Seremban, Negeri Sembilan)

In the process of making, I am concerned with the sense of touch itself, i.e. the strokes. When I began to draw ordinary things, I realised how extraordinary they are. In working with the elements of expression, I begin to capture all the feelings and thoughts in my mind in a daily situation. I am even affected by sound and rhythm. Though we may not be able to see something, we may still sense it because the inner and intangible is abstracted in form and direction. I use a variety of strokes to represent speed, technique, intensity and so on, because for me, the visual can be anything. The most important thing is the process of making itself.



putranazri30@gmail.com



The Promising Land

Oil on canvas

153 x 153 cm

2020



The Promising Land II

Oil on canvas

153 x 153 cm

2020

Syahrul Niza Ahmad Zaini

(b. 1977, Ipoh, Perak)

My work generally captures my experience as an artist, observing my surroundings and nature. Expressively depicting my response to the current environmental issues in the process of rendering the visual depiction on the painting surface. The body of works was made in order to connect with the viewer on a certain level of agreement on the thematic environmental issue, in the hope of generating a new experience by the tangible sensory response or heartfelt connection with the artworks.



charown77@yahoo.com



Nature Expression

Mixed media on board

103 x 120 cm (each)

2020



Tey Beng Tze

(b. 1983, Kuala Lumpur)

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



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Sax Improv

Chinese ink & acrylic on partly stitched canvas

119 x 170 cm

2019

Wong Ming Hao

(b. 1988, Temerloh, Pahang)

My work looks at the human form and undercurrents of life. The approach to material is exploiting its potential to elicit strong associations to submerged emotions that we are all too familiar with.

In 'Green', I use the paint-skin collage technique with the visual of fragmented square shapes overlaid with different compositions, producing varying motions and paint textures. These camouflaging layers submerge the underlying paint, masking over the colour of nature, as through peering through a kaleidoscope of facts, allowing for tiny glimpses through the cracks. The painting hints at the conflict between human civilisation and Nature. Perhaps a call to attention to Nature and earth's resources that we are stripping in our chase of progress.

'Lies' uses lots of layers to cover the underlayers and is a metaphor for lies upon lies. Truth and falsehood are muddled when there's too much deception. Though the underlying colour looks beautiful, it may well be another layer of deceit.



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Lies

Acrylic & gloss gel on canvas

120 x 120 cm

2020



Green

Acrylic & gloss gel on canvas
120 x 120 cm
2020



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

Maybank Foundation focuses on six key areas, namely;

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

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



Ajim Juxta
Alan Smail
Badrudin Syah Abdul Wahab
Choo Ai Xin
Dzul Afiq Zakaria
Faizal Suhif
Fathullah Luqman
Fendy Zakri
Fizrie Azhan
Fuad Arif
Hanis Farisa
Hidayat Arshad
Izzuddin Basiron
Marisa R Ng
Nicholas Choong
Norlisham Selamat
Putra Nazri
Syahrul Niza Ahmad Zaini
Tey Beng Tze
Wong Ming Hao