

The background is a complex collage of various materials and objects. On the left, there are wooden panels, some with text like 'WOOD' and 'EA Net'. In the center, there's a vertical strip of grey material with a green silhouette of a bird or insect, a blue horizontal band, and a black butterfly illustration. On the right, there's a brown textured area with the text 'pppast' and a real butterfly. At the bottom right, there's a wooden structure with red circular nodes. The overall composition is layered and multi-textured.

AN  
**A - Z**  
GUIDE TO  
MALAYSIAN ART

Rogue art



**Kenneth Tan**

**Rosemary & Steve Wong**

**30 Art Friends**

With support from  
**The Krishen Jit-ASTRO Fund**

*An A-Z Guide to Malaysian Art* is produced in conjunction with the publication project *Narratives in Malaysian Art*.

The *Narratives in Malaysian Art* project is made possible through the generosity of our corporate supporters, sponsors, friends and other contributors.

**Editorial team**

Adeline Ooi, Beverly Yong, Hasnul J. Saidon, Nur Hanim Khairuddin, Rachel Ng

**Other contributors**

Eva McGovern, Ng Jing Yi

**Thanks to**

Anurendra Jegadeva, Jamil Mat Isa

**Assistants**

Nick Chin, Dill Malik

**Design**

Studio MMCMM

**Printing**

Pakatan Tusen Cetak Sdn Bhd

**Published by**

**RogueArt**  
i-7 Taman Tunku Apartments  
Bukit Tunku  
Kuala Lumpur 50480  
Malaysia  
[www.rogueart.asia](http://www.rogueart.asia)

[narrativesinmalaysianart.blogspot.com](http://narrativesinmalaysianart.blogspot.com)

The information provided herein is accurate to the best of our knowledge. Neither the publishers nor contributors may be held liable for any errors and/or omissions however caused. All listings are correct at time of going to press but subject to change.

© 2012 RogueArt, and image copyright holders.

*All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, except for purposes of research or private study, criticism and review, without prior written permission from the publisher.*

# AN A-Z GUIDE TO MALAYSIAN ART

## CONTENTS

- 2 A GLOSSARY OF MALAYSIAN ART
- 2 50 YEARS OF MALAYSIAN ART IN PICTURES
- 38 CALENDAR
- 43 SPACES
- 48 RESOURCES
- 53 SERVICES
- 56 OPPORTUNITIES
- 59 STUDY
- 62 PEOPLE

# A



Patrick Ng Kah Oon, *Semangat Tanah, Air dan Udara/Spirits of Earth, Water and Air*, 1958  
National Visual Arts Gallery Collection

## Abstraction

The return of students from art studies in the UK and Europe during the late 1950s and 60s spurred a local modern abstract art movement. Tay Hooi Keat and Syed Ahmad Jamal were early abstract practitioners, fusing international styles with local forms and colours. Works from this era were expressionistic, taking a conceptual and objective turn in the early 70s. By the end of the 70s, artists became preoccupied with producing non-representational works that reflected local identity, integrating motifs and themes from Islam and the Malay world, as well as local craft techniques and materials, with eclectic and broad-ranging results. Since the 90s, abstract art practices have been characterised by diverse individual approaches and interests, involving materiality and process to more conceptual concerns.



Cheong Soo Pieng, *Tropical Life*, 1959  
National Visual Arts Gallery Collection



Nik Zainal Abidin, *Wayang Kulit Kelantan*, 1959  
National Visual Arts Gallery Collection

## Alternative spaces

“Alternative” spaces are commonly associated with artist-run spaces locally. Pioneering artist-run spaces include Rumah Air Panas, Rumah YKP, Spacecraft and 1948. One of their goals is to provide venues for art that may not easily find a place in commercial galleries - experimental, temporary, conceptual, site-specific works, etc., but they often also organise residencies, workshops, talks, and screenings. Survival is a struggle, and many artist-run spaces are located away from the city centre. There are also “neutral” venues such as MAP KL, The Annexe Gallery and recently Urban Village, based on a rental policy, and unconventional public spaces have been used for site-specific art projects. Such “alternative” efforts are not so much about rebelling against the mainstream as offering artists and audiences with options to present and experience different kinds of art.

## Akar-akar Peribumi

Seminar Akar-akar Kesenian Peribumi dan Perkembangan Kini, held at ITM Shah Alam in 1979, aimed at reviving the spirit of Malay-Islamic identity in visual art, and part of the government’s agenda to kick off an Islamisation process within arts education. In his keynote address, Awang Had Salleh stressed the need to create a local education philosophy capable of countering Western hegemony. Issues such as resolving the dichotomy between the traditional and modern were raised. An exhibition highlighting Malay traditional art was held in conjunction with the seminar.



Tay Hooi Keat, *Plantscape*, 1959  
National Visual Arts Gallery Collection

### Anak Alam

Anak Alam was the brainchild of artist-poet Latiff Mohidin, officially founded on 1 May 1974, with Mustapa Ibrahim, Ali Rahamad and Zulkifli Dahalan among its early members. Its 1974 manifesto called for a respectful and harmonious multicultural co-existence, and celebrated nature and the artist's imagination as states of purity and inner truth. More permanent members lived, worked and played in its Taman Budaya studio near Padang Merbok. Most active through the 1970s and 80s, their works were experimental and avant-garde with a surrealist bent, and often provocative and critical of the establishment. Their Open Theatre events helped sow the seeds of local performance art.

### APS

Angkatan Pelukis SeMalaysia (APS) began as Majlis Kesenian Melayu in 1956, becoming Angkatan Pelukis Semenanjung in 1957, and adopting its current name in 1968. It was first chaired by Hoessein Enas, and boasted a wide membership. Mazeli Mat Som took over its leadership in 1964 and in 1967, it took the motto "art for society".

In the Western-centric art environment post Independence, the main objective of the APS was to champion a Malaysian identity as a basis for a national art. It espoused a style of naturalistic portraiture in oil and pastel, celebrating Malay identity, culture and values, although members' approaches became more diverse from the 70s.



Abdullah Ariff, *Bumi Yang Bahagia - Lombong Bijih Timah Malaya*, 1960 National Visual Arts Gallery Collection

### Artists' associations

Artist groups and associations were fundamental to the creation of early art scenes in Penang, Kuala Lumpur and Singapore, organising classes, exhibitions and other activities, and in some cases also representing different approaches and principles of art-making. The first decades of the 20th century saw the formation of expatriate art groups like the Penang Impressionists, and of associations of local-born painters and artists arriving from Mainland China.



Hoessein Enas, *Admonition*, 1963  
Collection of Tenaga Nasional Berhad/Photography: Puah Chin Kok

Alongside advancements in formal art education, the growth of the market and different models of artist initiatives, formal artist associations today play an important role in representing specific communities (Johor Art Society, Penang Art Society) or types of practice (Malaysian Water-colour Society).

### Auctions

While Malaysian artists are generally under-represented at auction, they have appeared regularly in the Southeast Asian art auctions held in Singapore (since 1997) and Hong Kong (since 2002) by international houses like Sotheby's and Christie's, and regional houses like Larasati and Borobudur. In 2010 Henry Butcher Art Auctioneers held the first dedicated commercial (non-charity) auction of Malaysian art works in Kuala Lumpur.



Dzulkipli Buyong, *Kapal Kertas/Paper Boats*, 1965  
National Visual Arts Gallery Collection

# B

## Batik

Chuah Thean Teng introduced batik as a fine art medium during the 1950s, and it came to be used in new and innovative ways by many artists. Batik art imagery from this period was largely romantic, celebrating the spirit of nationhood and the land, although more modernist approaches were taken during the late 1960s. The 1980s saw artists like Fatimah Chik exploring Islamic and regional ideologies and aesthetics through batik patterning.



Latiff Mohidin, *Pago-Pago Landscape*, 1968  
National Visual Arts Gallery Collection

# C

## Collectives

There are various models of artist collectives - groups of close-knit artists who come together, working with a shared aim, interest or ideology. Anak Alam in the 1970s to 80s adopted the idea of a commune, living and working together as an extended family. There are collectives that work collaboratively, or as individual artists coming together for particular projects, such as Matahati, Rumah Air Panas and Dikalajingga. Lost Generation, Findars and SiCKL maintain spaces for making and exhibiting art, while Buka Koletif is nomadic by nature. In 2007, Matahati founded House of Matahati (HOM), an organisation and space to help artists in need and nurture emerging talents.

## Community projects

Over the past few years, artists and artist groups have increasingly come together to find new ways of using and presenting art in the public sphere, interacting and working with different kinds of sites and communities. Notable projects have included *Let Arts Move You* (LAMU) involving works and performances at KL Sentral Station and on KTM Komuter trains (2007), *Contemporary Art in School* (CAIS), an exhibition and workshop project at Stella Maris High School (2007), *Bangun - Abandon Project* (set in abandoned buildings in KL 2008), *Bangun Penang!* (at the Penang Clan Jetties, 2009), and *Bonding with Gaya Street* (Kota Kinabalu, 2012).



Chuah Thean Teng, *Fruit Season*, 1968  
National Visual Arts Gallery Collection

## Competitions

Art competitions have been an important platform for encouraging young artists. The National Art Gallery organised several competitions in its early years, notably the first Salon Malaysia (1968) and Man and His World (1973). Winners of the Young Contemporaries Competition (since 1974) have often gone on to become leading artists of their generation. Malaysian artists have participated in regional competitions such as the Phillip Morris ASEAN Art Awards (1994-2004 - Malaysian Kow Leong Kiang won the Grand Prize in 1998) and Nokia Art Awards Asia Pacific (1999-2001). Bank Negara, Maybank and MRCB have also held public art competitions intermittently. In 2009, artist initiative HOM launched the Malaysian Emerging Artists (MEA) Awards.

### Corporate collections and galleries

Local corporations have long been supporters of art as a representation of the nation's creativity and contemporary cultural heritage. Following Independence, patronage was led by enlightened executives, who started collections for major bodies such as LLN (now Tenaga Nasional) and Bank Negara. International companies such as Shell and Esso also showed an interest in local art. In the late 1980s and early 90s, Hong Leong Bank and Maybank created dedicated gallery spaces in their headquarters. The late 90s Asian economic crisis slowed down corporate support, but today big corporate entities are again playing a central role in the art scene. Petronas holds an impressive collection of modern and contemporary art while its gallery has sustained a programme of public exhibitions and activities over the past 20 years. Bank Negara plans to highlight its collection and develop further art programming in its new Museum and Art Gallery. Meanwhile, Khazanah Nasional provides strategic corporate support to Malaysian art projects while building on its core corporate art collection highlighting contemporary Malaysian art.



Joseph Tan, *Love Me in My Batik*, 1968  
National Visual Arts Gallery Collection

### Cross-disciplinary practice

Cross-disciplinary practices began to flourish during the 1990s with the emergence of new information and communication technologies as well as the return of specially trained practitioners from overseas, and the activities of Five Arts Centre, Centre Stage and labDNA, who mounted “multi-sensorial” projects bringing together elements from different disciplines, for example combining theatre, dance, music, sound and visual arts together, and often including video elements - in a single performance. Key performances include *Skin Trilogy* (1995), *Rama & Sita: Generasi Baru* (1996), and *To Catch a Cloud* (1996). Today, cross-disciplinary collaboration continues in the work of young multimedia artists and groups experimenting with digital video feed, sound art, video mapping, VJ-ing and performance.

## D

### Drawing

A tradition of drawing in the Southeast Asian region can be traced back to the Neolithic period. Latiff Mohidin's book *Line: From Point to Point* weaves together his prose and seminal *Pago-Pago* drawings of the 1960s based on regional forms in an exploration of narrative line. However, drawings by artists who trained abroad in the 50s and 60s, especially in the British academic tradition, are mostly sketches, developing concepts for painting and sculpture, giving insights into artists' working methods, draftsmanship and sensibility. A younger generation of artists has explored different approaches (process-based, narrative, calligraphic, conceptual) to drawing as an independent form.



Jolly Koh, *Fan Fern*, 1968  
National Visual Arts Gallery Collection



Ahmad Khalid Yusof, *Alif Ba Ta*, 1971  
National Visual Arts Gallery Collection

# E

## Electronic (New Media) art

The first seeds of electronic art can be traced back to Ismail Zain's *Digital Collage* (1988), an exhibition of Macintosh-based digital prints. Electronic art is often associated with "new media art", with video art at its core, thriving in the 1990s as part of cross-disciplinary projects and site-specific presentations. By the end of the 90s, new media had found a firm place in the local art scene, as testified by the landmark *1st Electronic Art Show* at the National Art Gallery in 1997, and the resource E-Art ASEAN Online.



Redza Piyadasa & Sulaiman Esa, *Empty Bird-cage After Release* (from *Towards a Mystical Reality*), 1974  
National Visual Arts Gallery Collection

## Education

Nanyang Academy of Fine Arts in Singapore was the first art education institution to be set up in Malaya in 1938. The colonial administration at first paid little attention to art, but just before Independence supported significant initiatives, including providing for locals to study art and art education in the UK. The appointment of Peter Harris as Superintendent of Art Education in Kuala Lumpur in 1951, and of Tay Hooi Keat to a similar post to cover northern Malaya in 1952, marked the beginning of modern art education. Specialist Teachers' Training Institute (now Maktab Perguruan Ilmu Khas) was founded in Kuala Lumpur in 1960, including among its first local lecturers Syed Ahmad Jamal and Yeoh Jin Leng.

The School of Art & Design at Institut Teknologi MARA (now UiTM) was established in 1967 to offer higher education for indigenous students, training professionals in the creative field, as part of the government's scheme to rectify economic disparity along ethnic lines and the nation's larger industrialisation and modernisation agendas. Courses offered were Fine Art, Graphic Design, Industrial Design, Fashion Design, Textile Design, Fine Metal Design, Ceramic Design and Photography, as well as an Art Teachers' Diploma. The early teaching staff was made up of noted local practitioners such as Sulaiman Esa, Redza Piyadasa, Ahmad Khalid Yusof, Joseph Tan, Ismail Zain, Choong Kam Kow, Ponirin Amin and Jolly Koh.

The Malaysian Institute of Art, a private art college, was established in 1967 by Chung Chen Sun, a graduate of the Nanyang Academy of Fine Arts. Another NAFA graduate, Cheah Yew Saik then set up Kuala Lumpur College of Art (now closed). Universiti Sains Malaysia became the first local university to offer a Fine Art degree course in 1972. Fine Art programmes are now also offered at Universiti Malaysia Sarawak, Universiti Malaysia Sabah and Universiti Pendidikan Sultan Idris. There is a marked absence of Art History or Art Theory programmes. Numerous private colleges also offer general Art & Design courses, although these usually focus on Design and Multimedia.



Zulkifli Dahalan, *Realiti Berasingan - Satu Hari di Bumi Larang*, 1975  
National Visual Arts Gallery Collection

# F

## Fairs

The art fair is a new phenomenon on the local scene. Malaysian Art Expo, supported by MATRADE, first opened its doors in 2007, and is now an annual event. Leading Malaysian galleries promoting local artists have long participated in art fairs in Singapore, occasionally venturing to the bigger fairs in Hong Kong and Beijing.



Chia Yu Chian, *Election Fever*, 1978  
National Visual Arts Gallery Collection



Syed Ahmad Jamal, *Gunung Ledang/Tanjung Kupang*, 1978  
Singapore Art Museum Collection

### Festivals

Arts festivals throughout the country have helped to bring art to the public, often also bringing visual artists together with theatre practitioners, writers, designers and musicians. In Kuala Lumpur, artist collectives and other independent groups have spearheaded notthatbalai Art Festival, Chow Kit Festival, Buka Jalan Performance Art Festival, and Rantai Arts Festival while corporations have supported contemporary culture events such as Urbanscapes. Outside the capital, key initiatives have included Digital Art+Culture Festival (Penang), Melaka Art & Performance Festival, Ipoh Arts Festival, and Sasaran International Arts Festival.

### Figurative art

The figure has played an important and varied role in Malaysian art. It was central to early modern developments, as pioneer artists explored Malayan or Southeast Asian figure-types and social realist subjects. Around Independence, the figure became a powerful tool for expressing modern individual experience, while at the same time portraits of the Malay female figure came to represent the beauty of traditional values and culture for artists of the APS.

Following the National Cultural Congress' call to artists to address traditional cultural forms and Islamic elements, and also the rise of abstract painting, figurative representation waned through the 1970s and 80s. A new generation of artists emerging in the late 80s and early 90s brought about a revival of figuration as part of a more socially critical approach to art, using it to address issues such as contemporary identity, gender, and social tension. Today such tendencies remain very much alive, with artists also exploring conceptual, spiritual and philosophical aspects of portraying the human figure.



Amron Omar, *Pertarungan*, 1980  
National Visual Arts Gallery Collection

### Five Arts Centre

Founded in 1984 by theatre directors Krishen Jit and Chin San Sooi, Five Arts Centre is a collective of artists and producers dedicated to generating alternative art forms and images in the Malaysian creative environment. The collective's scope of work includes theatre, dance, music, visual arts and young people's theatre. It has proved instrumental in creating a platform for interdisciplinary practice through its many groundbreaking projects.

### Folklore

Malaysia's artistic community has access to a rich store of folkloric and classical narratives – from the tales of *makyung* and *wayang kulit* to *Sejarah Melayu*, to the tribal lore of Sabah and Sarawak and the Orang Asli, to Chinese and Indian myths and legends. A popular subject is the final duel between Hang Tuah and Hang Jebat. Syed Thajudeen has based his paintings on the Ramayana epic and Parameswara's journey to Melaka. Folkloric narratives have also been used as powerful social and political allegories in the works of younger artists working with multi-media installations.



Nirmala Dutt Shanmughalingam, *Flower Seller by the Gombak River II*, 1982  
Collection of HRH Raja Nazrin Shah



# G

## Galleries

The gallery scene has mushroomed intermittently over the past ten years. Today there are perhaps a score of commercial galleries of some seriousness, mainly in Kuala Lumpur but more recently also in Penang, holding regular exhibitions, representing artists, and/or dealing in the secondary market. These exist within a much larger array of walk-in art galleries, café galleries, curio/household/frame shops selling art works and itinerant art dealers and runners. The famous forerunner of the modern gallery was Samat Art Gallery, started in 1966 by Frank Sullivan with Samat Silat. Saujana Fine Arts was an attempt at an artists' co-operative gallery, started in 1986. The Asian Tiger boom of the 1990s and corporate collecting spurred pioneering efforts at commercial gallery enterprises, and those that survived the economic crisis remain major players today. In recent years, artists and collectives have claimed a stake in the market by starting galleries to encourage younger emerging artists.

## Graffiti

The longest and perhaps most well-known graffiti art "gallery" could be found along the banks of the Klang River by Pasar Seni LRT from 2006 to 2008 but has since been painted over by City Hall. Graffiti artists are now gaining public recognition and acceptance. Some of their well known pseudonyms are They, The Kioque, Tha-B, The A80s, The Damis, Mile09, F-code, Jo Tribe, Phobia Klik and Vector Crew.



Fatimah Chik, *Nusantara Series I*, 1982  
Artist's collection/Photography: Puah Chin Kok

## GRUP

*GRUP* was the title of an exhibition held in 1967 at the AIA Building in Kuala Lumpur, which brought together Syed Ahmad Jamal, Yeoh Jin Leng, Ibrahim Hussein, Cheong Laitong, Latiff Mohidin, Jolly Koh and Anthony Lau. These seven artists, educated abroad in the UK and Europe, working in abstract and often gestural approaches to local and regional subjects, have become regarded as leading pioneers of modern Malaysian art.



Ismail Zain, *DOT: The Detribalization of Tam binti Che' Lat*, 1983  
National Visual Arts Gallery Collection

## Installation art

Early installation art works of Lee Kian Seng, Redza Piyadasa, Sulaiman Esa, Ponirin Amin and Zakaria Awang in the 1970s were termed "mixed media". The term "installation art" was not used in Malaysia until the 1980s. Nirmala Dutt Shunmughalingam's *Statement I: Pollution Piece* was perhaps the first installation work to be presented in the National Art Gallery in 1973. Since the 1990s, interest in installation art in Malaysia has been propelled by the international recognition of local artists who have explored political and social themes. A number of young contemporary artists in Malaysia work with installation art, incorporating complex video and digital technology and elaborate interactivity. Susyilawati Sulaiman takes "installation" to a new extreme, investigating and relocating actual personal sites such as her home and studio, as artworks.

## International exhibitions

Malaysian art entered the international circuit with the growing interest in Asian art during the 1980s and 1990s. The Asia Pacific Triennial and Fukuoka Asian Art Triennale have helped to frame Malaysian art within the larger Asian context, while a series of ASEAN art workshops, travelling shows and symposia have kept Malaysian artists very much a part of the regional scene, participating in and initiating regional exchange. The National Visual Arts Gallery and Galeri Petronas have also brought Malaysian exhibitions overseas, for example *Rupa Malaysia: A Decade of Art 1987-1997*, *Kata Di Kota* (2006), *Jejak* (2007), *Out of the Mould: The Age of Reason* (2007/8). Malaysian artists have been invited to prestigious events such as the Venice Biennale, Sydney Biennale and Documenta since the 2000s, as well as biennales and institutional exhibitions in Singapore, Yogyakarta, Shanghai, Tokyo and Seoul, which have positioned themselves as contemporary art centres with an Asian focus.



Ismail Hashim, *I Can Sleep Through Even If The Bomb Explodes*, 1984  
National Visual Arts Gallery Collection

### Islamic art

Islamic principles and aesthetics have long played a role in traditional Malay art forms. However, it was with the National Cultural Congress in 1971 and the Islamic revolution which began in the Middle East in 1979 that a modern Islamic art movement came to the fore in the late 1970s and through the 80s, with a large number of Muslim artists consciously seeking ways in which to situate their art practice within an Islamic paradigm, either through adopting Islamic patterning and calligraphic script or basing their approach on theological concepts. Omar Basaree pioneered the use of *khat* – a branch of *jawi* script – as an element of modern painting, while Ahmad Khalid Yusof used *jawi* letters in a gestural abstract manner. Syed Ahmad Jamal and Sulaiman Esa have been important spokespersons for the movement. Exhibitions at the National Art Gallery in the 1980s and early 90s which focused on Islamic Art in the modern Malaysian context include *Identiti Islam Dalam Seni Rupa Malaysia: Pencapaian dan Cabaran* (1992) and *Pameran Seni Lukis & Seni Khat: Pameran Tamadun Islam* (1984). The Islamic Art Museum, founded in 1998, has played a role in exhibiting local modern and contemporary Islamic-influenced art alongside its collection of artefacts and international exhibitions of Islamic art.



### Landscape

Portrayals of landscape have been a mainstay of local painting, tracking both the changes and the continuities of the environment we live in, from the romantic and topographical views of colonial Malaya painted by early settlers to the busy cityscapes of Kuala Lumpur today. A tradition of coastal and paddy-field scenes in oil and watercolour continues to this day, while urban artists attempt to capture the inhabited sprawl of our capital. The effects of development and industrialised agriculture on our natural environment are critiqued in works during the 1980s and 90s. Younger generation artists use more contemporary painterly languages to express the stress of urbanisation on nature. Artists have also used mixed media and installation works using real elements of the landscape, like soil, to comment on environmental degradation.



Syed Thajudeen, *Merdeka*, 1989  
National Visual Arts Gallery Collection



### The Malayan Arts Council

The Malayan Arts Council was formed in 1952 by a group of expatriates and local professionals interested to promote local drama, music and art. In the visual arts, it encouraged recognition and patronage of local artists, organising exhibitions and competitions on a national scale, such as the first Malaya Open Art Exhibition in 1954. It was the Malayan Arts Council who mooted the idea of a National Art Gallery to Tunku Abdul Rahman before Independence. The MAC included among its members Bill Elmsley, Peter Harris, P.G. Lim, King-ton Loo, Dato Nik Ahmad Kamil, Noel Ross, Mubin Stepphard, Frank Sullivan, Yong Pung How, and Dato Zainal Abidin Abas.

### Modernism

Modernism in Malaysia is tied with the post-Independence notion of modernisation and the aspiration to be on par with other developed countries. Most texts claim that modern art in Malaysia (or Malaya) was introduced by the Nanyang artists in the 1930s and the British colonial administration during the 50s. It has also been argued, however, that the true “spirit” of modern art in Malaysia was born during the years of Independence, manifested in the modern abstract movement of the 60s. The idea of a western type of modernism has been challenged, especially since the National Cultural Congress, by artists looking to Islamic and other Eastern sources of thinking and artistic expression.



Ramlan Abdullah, *Mother and Child*, 1990 Artist's collection



Tan Chin Kuan, *Tragic of Blue Night*, 1990  
Singapore Art Museum Collection/Image courtesy of the artist

# N

## Murals

During the early 1960s, the new Malaysian government initiated various public cultural projects in its efforts to forge a sense of common national identity. Cheong Laitong created two murals for Muzium Negara's exterior depicting historical events and local crafts in 1962-1963. Other important murals from this period include Dewan Bahasa dan Pustaka's *The Malaysian Way and the National Language* by Ismail Mustam and the murals at Stadium Negara. Recently two large-scale historical paintings of Malaysia have been commissioned – *The Merdeka Mural* (2008) to commemorate Malaysia's 51st year of Independence, and Sime Darby's *Epic Painting* (2011), in conjunction with the corporation's centennial.

## Nanyang

The term "Nanyang artists" is most commonly used to describe graduates of the Nanyang Academy of Fine Arts (NAFA) from the 1940s to 60s. Founded in Singapore in 1938 by artist Lim Hak Tai, the Academy and its mainly Shanghai-trained teachers encouraged students to address local and regional cultures and climate, fusing art approaches of the East and Western modernism, and to develop a "Nanyang style". Today many associate this style with influential figures such as Cheong Soo Pieng, with his eclectic and stylised interpretations of tropical life and landscape. The Equator Art Society, which emerged from NAFA, took a social realist approach, creating an important and powerful visual record of the turbulent Emergency years.

## National Cultural Congress

The National Cultural Congress convened in 1971 at the University of Malaya. Opened by YAB Tun Abdul Razak, Prime Minister of Malaysia, the aim of this meeting was to discuss and lay the ground for Malaysia's national cultural policy in response to the racial segregation that led to the May 13 riots in 1969. At this meeting, Syed Ahmad Jamal and Redza Piyadasa presented proposals and Professor Ungku Aziz triggered a hot debate on the role of art. The three principles of the National Cultural Policies that arose were that:

- (i) The National Culture must be based on the indigenous culture of this region
- (ii) Suitable elements from the other cultures can be accepted as part of the National Culture
- (iii) Islam is an important component in moulding the National Culture.

Hence, Malaysia's national cultural identity should be founded on Malay core values, Malay cultural forms and the Malay language as official national language, as a unifying basis.



Bayu Utomo Radjikin, *Bujang Berani*, 1991  
National Visual Arts Gallery Collection



Zakaria Awang, *Muraqabah*, 1991  
Private Collection

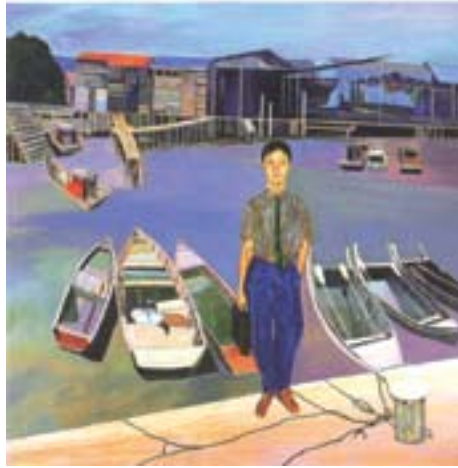
## National Visual Arts Gallery

The National Art Gallery (NAG) was launched on 27 August 1958, housed in a two-storey building at 109 Jalan Ampang with four paintings in its collection, making it the first dedicated national art institution in Southeast Asia. With the help of donations and other public and private support, the NAG would go on to build a substantial benchmark collection of Malaysian art and support local artists through patronage, its programme of exhibitions and sponsorship.

In its first decades the NAG was led by passionate and dynamic figures such as Frank Sullivan, and artists Ismail Zain, Syed Ahmad Jamal and Joseph Tan. It moved to 1 Jalan Hishamuddin (the former Majestic Hotel) in 1984 where it remained until it moved to its current premises at 2 Jalan Temerloh in 1998. Today the newly-renamed National Visual Arts Gallery (NVAG) boasts almost 4000 works in its collection, and its programmes such as the Young Contemporaries have helped to shape and support the development of Malaysian art practice. Most major artists' retrospective exhibitions in Malaysia are held at the NVAG. Conceived as a statutory body, with an independent agenda, in 2011 a Visual Art Development Board Act was passed, placing the NVAG further under the remit of the Minister of Information, Communication and Culture.

### New Scene

The New Scene artists were dubbed after the *New Scene* exhibition of 1969, which included Redza Piyadasa, Sulaiman Esa, Tang Tuck Kan, Tan Teong Kooi, Tan Teong Eng and Choong Kam Kow, and was positioned as a response to the expressionist tendencies dominating the abstract scene at the time. Influenced by “hard-edged” Constructivist and Minimalist ideas, these artists shared a belief that art-making could be rational and objective, based on “pure” elements of art such as line, colour, texture and shape. *The New Scene* was followed by similar initiatives *Experimentasi '70* (1970), and *Dokumentasi 71* (1972).



Kok Yew Puah, *Portrait of an Insurance Salesman in Pulau Ketam, 1993* Collection of Khazanah Nasional Berhad/Image courtesy of Valentine Willie Fine Art



Wong Hoy Cheong, *She was Married at 14 and Had 14 Children, 1994* National Visual Arts Gallery Collection/Image courtesy of the artist

## O

### Outsider artists

A broad term which could be used to denote artists working outside of a so-called “mainstream” art scene. Some of our art history’s most original and beloved works were made by Dzulkfli Buyong and Zulkifli Dahalan, neither of whom had formal training, while their peers and mentors studied at leading art schools in the UK and Europe. Today, art therapy, as well as the emergence of talented autistic artists making a living from their work, have created a new significance to the term “outsider art”.

## P

### Painting

Painting has been the dominant medium for art-making since the inception of Western-type art practices in the area before Independence. Both Western and Chinese-trained artists have embraced and grown out of a Western tradition of oil painting, which is closely tied to early local concepts of modern art as well as the “picturing” of local subjects. Painting still forms the core of the art curriculum in major fine art schools. As the most accessible art media, paintings are also the most collected of Malaysian art works.

### Photography

Photography’s emergence as a form of art practice can be traced back to the 1950s. Early Chinese migrant photographers borrowed the principles of Pictorialism and integrated elements of ink painting and calligraphy in their photos. The birth of photo clubs during this era also encouraged the creative potential of photography among local enthusiasts. Remarkable pioneers include HRH Sultan Ismail Nasiruddin Shah and K.F. Wong who captured Malaysia’s rural and urban landscapes and peoples post-Independence, and Ismail Hashim and Eric Peris in the late 1970s, with their fresh, critical approaches to photographic form and narrative. Since the late 1990s, photography has become an important part of contemporary art practice, subject to experimentation, technical and digital manipulation, with artists drawing upon elements of collage, montage, and computer technology to address themes such as memory, history and identity.



Raja Shariman, *Gerak Tempur, 1996* National Visual Arts Gallery Collection

### Printmaking

Early printmaking developed together with the printing industry in the Straits Settlements. Abdullah Ariff used printmaking techniques for his magazine illustrations as early as 1936. Printmaking began to play an important role in fine art practice in the 1940s and 50s, when it was a popular medium among the Equator Art Society artists who were influenced by the Chinese woodcut print movement. It also formed part of the training of artists in Europe and the UK in the 50s and 60s, who came back to spearhead a modernist movement. It was one of the early courses offered at the School of Art & Design at Institut Teknologi MARA from 1970. Printmaking techniques have been used extensively in more conceptual, or "pop", paintings and mixed media works since the late 60s. However, few artists have adopted a regular printmaking practice, the most notable exceptions being Ilse Noor and Juhari Said.

### Private collectors

Private collectors are a crucial source of support for artists, creating a lively and well-informed domestic art market over the past 15 to 20 years, with a focus on contemporary works. Pioneer collectors such as P.G. Lim, Lim Chong Keat, Chen Voon Fee, Hisham Albakri, Kington Loo, Zain Azraai, Zain Azahari, and Kamarul Ariffin bought the work of local artists as a form of encouragement and support. Today, a wide range of individuals collect local art. Some of the most visible figures include Prof. K.G. Rampal, Dr Steve Wong, Karim Raslan and U-Wei Saari. Pakhruddin and Fatimah Sulaiman, and Ng Seksan have set up dedicated spaces for visitors to their collections, and Farouk and Aliya Khan have published a major book on their Malaysian collection. Avid collectors have at times become gallerists, notably Frank Sullivan in the 1960s, and more recently Valentine Willie and Richard Koh.



Zulkifli Yusoff, *Don't Play During Maghrib*, 1996  
National Visual Arts Gallery Collection



Ahmad Zakii Anwar, *Dark Interior*, 1997  
Collection of Pakhruddin and Fatimah Sulaiman/Image courtesy of the artist

S

### Sculpture

While tribal carvings and sculpture from Malaysian Borneo and by the Orang Asli of the peninsula enjoy long and complex traditions, sculpture as a modern art form has not shared the same popularity as painting in Malaysia. There were few dedicated sculptors in earlier decades – notable exceptions include Anthony Lau and expatriate artist Waveney Jenkins. Since the 1990s, sculpture has become an important medium for artists wishing to explore local materials, aesthetics and cultural traditions and tensions; many cite family or local building and craft traditions as an inspiration to their practice. Wood, steel and ceramics are predominant materials. Sculptural expression tends to cross into the field of installation art, assemblage and the use of found objects in a wide range of practices. Public sculpture remains relatively under-developed although sporadic efforts have been made to foster the practice, notably the ASEAN Sculpture Garden conceived in 1987. Recent efforts include the *Sculpture Island Penang eARTH Project*, begun in 2005.

R

### Residencies

Local residency programmes provide artists with space and time to work in a new environment. Most cater to both local and foreign artists, with a view to stimulating exchange. Early residency programmes were supported by University of Malaya (recently revived) and Muzium Negara. Privately-funded Rimbun Dahan is a successful long-standing programme in Selangor, while artist-run spaces like HOM and Lost Generation also host and organise residencies for emerging artists.



Susyilawati Sulaiman, *Kedai Ubat Jenun*, 1997  
National Visual Arts Gallery Collection



Chang Fee Ming, *Year 2000, So What?*, 1998-1999  
Collection of HRH Raja Nazrin Shah/Image courtesy of the artist

### Social and political criticism

Since the early efforts of the Equator Art Society, artists have consistently responded to local and international events and popular phenomena in their surroundings. Some of the most powerful socio-political artworks are responses to flash-points in Malaysia history and issues of human rights, for example the May 13 riots, Operation Lalang in 1987, the sacking of Anwar Ibrahim in 1998 and the HINDRAF rally in 2007. Key advocates of social political consciousness in artmaking include Nirmala Dutt Shanmughalingam and Ponirin Amin, active since the 1980s, and artist/educator Wong Hoy Cheong in the 90s. Today, younger Malaysian artists engage with a wide spectrum of social issues beyond specific ethnic and political concerns and have shifted to wider global concerns, reflecting a generation in search of its voice and struggling to adapt to the challenges of the 21st century.



Ahmad Fuad Osman, "Hoi hoi... Apa ini?! Dia kata hang salah, Hang kata dia yang tak betoi... Sapa yang salah, sapa yang betoi ni?!!! Hangpa ni sebenaqnya nak apaaa???", 1999  
Collection of Pakhruddin and Fatimah Sulaiman/Image courtesy of the artist

### Sound art

Abdul Ghaffar Ibrahim's public recital of his poem *Tak Tun* in the 1970s may be considered the first instance of sound art on the Malaysian scene. Current experimentations combine sound and visuals with live performances. Noted sound artists and collaboratives include Goh Lee Kwang, Kamal Sabran, Space Gambus Experiment, SiCKL and SoSound.

### State galleries

Other than the National Visual Arts Gallery Kuala Lumpur, several states in Malaysia have their own art galleries. Penang State Art Gallery (est. 1965) owns a collection of colonial paintings, drawings and prints, as well as modern artworks by prominent artists, mostly from the state of Penang. Kedah State Art Gallery was established in 1983, followed by Sabah Art Gallery in 1984 and Kelantan State Museum in 1988. Galeri Shah Alam, Selangor was established in 1991, followed by Johor Art Gallery in 1993 and Melaka Art Gallery in 2006. These galleries run solo and group exhibitions mostly by local artists and organise art competitions and art activities for the public.



Niranjan Rajah, *Telinga Keling*, 1999  
National Visual Arts Gallery Collection/Image courtesy of the artist

# T

## Towards a Mystical Reality

The exhibition *Towards a Mystical Reality: A documentation of jointly held experiences* by Redza Piyadasa and Sulaiman Esa stunned and outraged audiences when it opened in 1974 at Sudut Penu-lis (Writer's Corner), Dewan Bahasa & Pustaka, Kuala Lumpur. It consisted of an arrangement of found objects – a statement about celebrating the ephemeral debris of our daily reality, and the right of the artist to claim these objects as art. It was accompanied by a 20-page manifesto stressing the need to define ideas about "national identity", turning towards Asian philosophical approaches and belief systems. *TMR* marked a turning point in the direction of Malaysia's cultural development through its conceptual approach and rejection of Western aesthetics. Controversial responses on its opening night included poet Salleh Ben Joned peeing on the manifesto and Abdul Ghaffar Ibrahim standing upside down against the wall.

## Traditional art forms

Many artists have sought to bring together contemporary concerns and their cultural heritage through the use of traditional art forms. Early immigrant or first generation Chinese artists fused traditional ink and brush painting techniques and aesthetics with local subjects and modern sensibilities. Artists have transformed textile media and techniques, including batik, as well as songket and other indigenous weaving forms, into modern art media. A number of sculptors reference Malay woodcarving or metalsmithing traditions in their works, and many painters have also introduced elements of traditional culture into their works as motifs and subject matter. The call of the National Cultural Policy for artists to address Malay and other traditional forms also played a part in inspiring artists to look to their roots after 1971, and led to important exhibitions like *Rupa dan Jiwa* (1979), surveying the richness of our traditional cultural heritage.

# U

## University collections

Initiated in 1955, University of Malaya's art collection (then situated in Singapore) was the first institutional fine art collection in the country. The collection was divided between University of Malaya (UM) and the National University of Singapore in 1966, following Singapore's split from Malaysia in 1965. UM's collection is housed in the University's Asian Art Museum.

Universiti Sains Malaysia's collection was born in 1972, with a core selection purchased from Frank Sullivan. The collection now holds modern and contemporary works from Malaysia and Southeast Asia, recently expanding to include Malaysian video art, and is housed at Muzium & Galeri Tuanku Fauziah.

UiTM (Universiti Teknologi MARA) also holds a collection of works by its students and alumni.



Jalaini Abu Hassan, *Bomoh Hujan*, 2004 VK Collection



Nadiah Bamadhaj, *The Island*, 2007 PETRONAS Art Collection/Image courtesy of the artist

## V

### Video art

Liew Kungyu's *A Passage Through Literacy* shown at the Young Contemporaries Competition 1989 marked the birth of video art in Malaysia. Early experiments with video by students and lecturers at USM from the early 1990s took the form of synchronised video, robotics, live-streaming and computer animation. Video's ability to record, represent, and create alternative narratives has made it a powerful tool to address a multitude of concerns, questioning the pervasive influence of mass media on contemporary culture, identity, memory and history. Video became ubiquitous as technology shifted from analog to digital platforms. Works by younger generation artists tend to be more whimsical, humorous and "pop" in sensibility compared to the hard-edged content of their predecessors.

## W

### Watercolour

Watercolour was perhaps the first "Western" art medium to be used widely in Malaya. Portable, less expensive and more accessible than oil paints, it was the preferred medium of British maritime painters, civil servants and expatriate amateur artists in the colonial period. Watercolour paintings have become a major reference for early pictures of Malayan life and landscape, notably the works of Governor Frank Swettenham. Well-known Malaysian watercolourists include Abdullah Ariff, Tan Choon Ghee, and Chang Fee Ming.



Hayati Mokhtar & Dain Iskandar Said, *Near Interdivisible Lines* (video still), 2006 Image courtesy of the artists

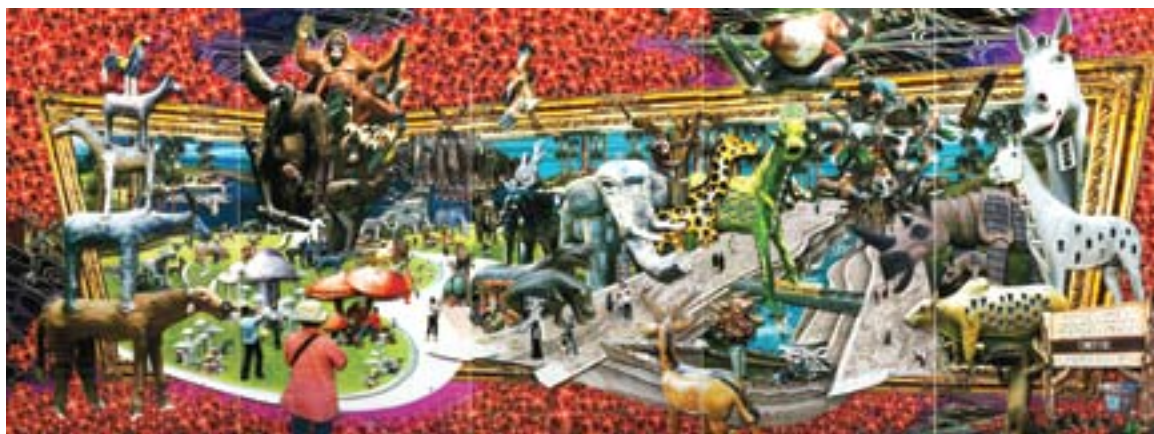
### Wednesday Art Group

The Wednesday Art Group was founded by Peter Harris in 1952. An informal group meeting weekly to for art lessons and other activities, with an emphasis only on art as a means of self-expression, it included among its members the young Patrick Ng Kah Onn, Syed Ahmad Jamal, Dzulkifli Buyong, Cheong Laitong, and Jolly Koh, all of whom went on to become considerable figures in the scene.





Yee I-Lann, *The Kinabalu Series: Huminodun*, 2007 Image courtesy of the artist



Liew Kung Yu, *Cadangan-Cadangan Untuk Negaraku: Konkrit Jungle*, 2009 Artist's collection



Roslisham Ismail a.k.a. Ise, *Hi(S)tory* (video still), 2008-2009 Image courtesy of the artist

### Writing

Art writing is mostly published in English and, to a lesser extent, Bahasa Malaysia. The National Visual Arts Gallery has been an active publisher, especially of artists' monographs to accompany retrospectives. Commercial gallery catalogues provide the bulk of literature on Malaysian art.

Early critics and commentators in the 1950s and 60s included Michael Sullivan, Frank Sullivan, Dolores Wharton, and Dawn Zain. Marco Hsu's *A Brief History of Malayan Art* (1963) is one of the earliest books on local art. T. K. Sabapathy and Redza Piyadasa's *Modern Artists of Malaysia* (1983) and T. K. Sabapathy (ed.), *Vision & Idea: Re-Looking Modern Malaysian Art* (1994) are standard references. Recent efforts include *Encyclopedia of Malaysia: Crafts and the Visual Arts, Vol. 14*, Muliyadi Mahamood's *Modern Malaysian Art: From the Pioneering Era to the Pluralist Era*, Ooi Kok Chuen's *A Comprehensive History of Malaysian Art* and an ongoing, four-volume project, *Narratives in Malaysian Art*.

The "artist-writer-curator" has figured prominently in Malaysian art writing since the 60s. Syed Ahmad Jamal, Ismail Zain, Redza Piyadasa and Sulaiman

Esa wrote key texts. Wong Hoy Cheong, Victor Chin and J. Anu were art critics and reviewers for *The Star* in the 80s and 90s. Artist-academics include Zakaria Ali, Siti Zainon Ismail, Muliyadi Mahamood, Zainol Shariff and Hasnul J. Saidon. Nur Hanim Khairuddin, Chai Chang Hwang, Yap Sau Bin, and Tengku Sabri Ibrahim have played an important role as writers, curators and even publishers in the past fifteen years.

Literary writers, filmmakers, and theatre directors have written on the visual arts, notably Krishen Jit, Amir Muhammad and Huzir Sulaiman. Ooi Kok Chuen, Hasmi Hashim and Azman Ismail are noted journalists writing on art, and Laura Fan wrote a long-running art column for *The Edge Options*. A growing number of freelance curators and museum professionals contribute regularly to local art magazines *SentAp!* and *Senikini*, as well as local newspapers, lifestyle magazines, art websites, blogs, exhibition catalogues and institutional publications.

**NARRATIVES IN MALAYSIAN ART** is a four-volume publication project, which attempts to gather knowledge and perspectives on the history, practice and infrastructure of visual art in Malaysia.

**VOLUME I: IMAGINING IDENTITIES** considers the intellectual, philosophical and thematic preoccupations that have shaped art practices in Malaysia since their beginnings, and how Malaysian artists have contributed to a picture of our experience, negotiating issues of modernity, tradition, nationhood, and identity.

**VOLUME II: REACTIONS – NEW CRITICAL STRATEGIES** examines the development of artistic strategies from the late 1960s to today, taking into consideration changes in socio-political contexts, technological developments and the emergence of new methodologies in art practice and thinking.

**VOLUME III: INFRASTRUCTURES** assesses the development of the Malaysian art scene – its history, current situation and future prospects, looking at art education, art institutions, the art market and other supporting initiatives, as well as the role and perception of artists and artist groups.

**VOLUME IV: PERSPECTIVES** presents diverse viewpoints on key issues in reading and discussing visual art in the Malaysian context, hoping to stimulate further discourse in this growing field.

Bringing together existing and commissioned essays and papers by academics, artists, curators, writers on culture, journalists, and art workers from Malaysia and beyond, this project hopes to begin a larger exploration of our artistic heritage for today's generation and for generations to come.

**The Narratives in Malaysian Art project is made possible by:**

**OUR CORPORATE SUPPORTER**  
Khazanah Heritage and Art Initiative

**OUR SPONSORS**  
National Visual Arts Gallery  
Malaysia  
Bangsar Village  
(Eng Lian Enterprise)  
Kenneth Tan  
Gudang Damansara  
Rosemary and Steve Wong  
Tenaga Nasional Berhad  
Malakoff Corporation Berhad  
Libra Invest Berhad  
Helu-Trans (Singapore) Pte Ltd  
30 Art Friends

**WITH SUPPORT FROM**  
The Krishen Jit-ASTRO Fund

**FRIENDS OF THE PROJECT**  
NN Gallery  
Galeri Chandan  
Mr and Mrs Humphrey Carey  
Mr Harry Naysmith

**ALSO**  
Mr Philip Hemnell (in memory  
of Choong Hung Fah)  
Mr Yee Tak Hong  
Mr and Mrs Too Hing Yeap  
Ms Khadijah Khalid  
Ms Claire Barnes  
and other private donors

**SPECIAL THANKS TO**  
T.K. Sabapathy  
Perspective Strategies  
Teratak Nuomar  
Studio MMCMM  
Suryani Senja Alias  
Omar Halim Dahlan

*All profits from sales of books are re-channelled into development and promotion for the Narratives in Malaysian Art project, to fund expansion of volumes, related talks and events and online initiatives. Further contributions are welcome. To sponsor, become a Friend of the project or support us in other ways, please write to [contact@rogueart.asia](mailto:contact@rogueart.asia) or call +6016 2667413.*



**Narratives in Malaysian Art,  
Volume I: Imagining Identities** (Eng. edition)  
ISBN 978 967 10011 1 0

**Naratif Seni Rupa Malaysia,  
Jilid 1: Menanggap Identiti** (BM edition)  
ISBN 978 967 10011 2 7

Edited by Nur Hanim Khairuddin & Beverly Yong, with T.K. Sabapathy; essays by Anurendra Jegadeva, Beverly Yong & Adeline Ooi, Chai Chang Hwang, Emelia Ong, Izmer Ahmad, Kelvin Chua, Laura Fan, Ooi Kok Chuen, Rahimudin Zahari, Redza Piyadasa, Safrizal Shahir, Siti Zainon Ismail, Sulaiman Esa, Syed Ahmad Jamal, T.K. Sabapathy, Tengku Sabri Ibrahim, Yee I-Lann, Zakaria Ali, Zainol Shariff.

**Published by**  
RogueArt

Recommended Retail Price: RM 35  
Soft cover, 384 pages (Eng.), 420 pages (BM),  
with 140 colour illustrations  
Published July 2012

*Narratives in Malaysian Art Volume II: Reactions – New Critical Strategies* scheduled for release in late 2012. *Volume III: Infrastructures & Volume IV: Perspectives* scheduled for release in 2013.

Available at selected book stores.  
Visit [www.narrativesinmalaysianart.blogspot.com](http://www.narrativesinmalaysianart.blogspot.com)  
for more information.

**Rogue art**

*Khazanah Heritage and Art Initiative (KHAI) was conceived in 2010 with the main aims of institutionalising the acquisition of art and heritage objects in Khazanah, and providing strategic support to projects that inculcate an appreciation of Malaysian art and her rich cultural heritage amongst Khazanah staff and the Malaysian public.*



Samsudin Wahab  
Untitled  
2010, acrylic  
on canvas

## Mumbai Artist Residency and Art Commissioning

In 2010, KHAI chose to support young, emerging Malaysian artists through establishing a 2-month artist residency in Mumbai, India. Khazanah has a corporate office in Mumbai, and the city offers a vibrant contemporary art scene. Two artists, Samsudin Wahab aka “Budín” and Liew Kwai Fei were selected for the residency based on their applications, professional profile and art portfolio.

The residency provided an opportunity for the two artists to work with an established artist and curator from Mumbai, Sharmila Samanth who facilitated visits to art exhibitions and networking with Indian artists. In addition, Khazanah commissioned works from the two artists for its corporate collection. As a result, Khazanah owns two figurative works in acrylic by Budín, and five mixed media works by Kwai Fei.

The residency was an eye opener for Budín and Kwai Fei, exposing them to a more cosmopolitan art scene in Mumbai. The artists were able to conduct research trips and see art through new perspectives. Sharmila arranged an art talk by the Malaysian artists, which were attended by artists and curators in India, adding more depth to the young artists’ experiences in Mumbai. Finally, the residency provided them with valuable opportunities to work with a corporate collector and an international curator.



Liew Kwai Fei  
Untitled  
2010, acrylic  
on paper

## Malaysian Art Book for Children



One of the biggest gaps in Malaysia is creative education and quality creative content on Malaysian art and heritage for children. With the objective of setting a precedent for creative content, **KHAI** decided to fund a high quality, well-written Malaysian Art Book for Children in both English and Bahasa Malaysia (*Buku Seni Rupa Malaysia untuk Kanak-Kanak*). The book encourages critical thinking and harnesses visual and spatial intelligence through the introduction of important Malaysian artworks in varying media and genres. The Malaysian artworks are also used to engage children on Malaysian traditions, culture, history and geography as well as universal concepts of peace, friendships and family.

**KHAI** worked in partnership with the Khazanah Corporate Responsibility team and **PINTAR** Foundation who ensured that the books were distributed to over 200 under-privileged schools as a creative education tool. The books were also distributed in bookshops nationwide. Proceeds from the book sales will be applied to future programmes on art and culture for children at the participating schools.

The Deputy Prime Minister and Minister for Education, Tan Sri Muhyiddin Yassin, launched the Malaysian Art Book for Children on 25 June 2011. Since then, children and the public at large have warmly received the book. Recognising its unique quality, the book was recently nominated to represent Malaysia for the prestigious international BolognaRagazzi award for children's books at the Bologna Children Book Fair, Italy.



## Narratives in Malaysian Art and An A to Z Guide to Malaysian Art

Although Malaysia has an established art history from pre-Merdeka days, a vibrant art scene and artists who are active in Malaysia and internationally, little has been written to record the developments in Malaysian modern art history especially in the past 20 years, document the current discourse on Malaysian art, and open discussions on the future of Malaysian contemporary art. With filling up this critical gap in mind, **KHAI** is supporting the difficult task of gathering and compiling writings on Malaysian art, its history, influences and artists who shaped and who are shaping the landscape. We hope that this project will catalyse and encourage more knowledge creation and dialogue on Malaysian modern and contemporary art, contributing to the nation's rich cultural heritage and creative content.

---

*We hope that this project will catalyse and encourage more knowledge creation and dialogue on Malaysian modern and contemporary art, contributing to the nation's rich cultural heritage and creative content.*

---



## CALENDAR

### 1 Malaysia Contemporary Art Tourism (1MCAT)

Organised by the Malaysian Tourism Ministry, MCAT is held annually in the months of July to September with art activities held in shopping complexes, art seminars and workshops at various art institutions in the country [www.lmcat.com.my](http://www.lmcat.com.my)

### Art Expo Malaysia at MATRADE Exhibition & Convention Centre

Started in 2007, this annual art fair attracts a wide range of local and international gallery participants. [www.artexpomalaysia.com](http://www.artexpomalaysia.com)

### Art for Grabs at Annexe Gallery

An affordable art bazaar bringing together young artists' works, art merchandise and publications – everything is under RM 100, every three months. [www.annexegallery.com](http://www.annexegallery.com)

### Art Triangle

House of Matahati (HOM) brings together artists from different countries in Southeast Asia in an exhibition every two years, to encourage a network of exchange. Half of the benefits from exhibition sales are channeled to the MATAHATI Art Fund (MAF). [matahati-artriangle.blogspot.com](http://matahati-artriangle.blogspot.com)

### Fuyoh Art Bazaar

An arts and crafts bazaar on the last Sunday of every month at Publika's Boulevard and Art Row [facebook Fuyoh Art Bazaar](https://www.facebook.com/fuyohartbazaar)

### Georgetown Festival

Georgetown Festival, inaugurated in 2011, is an annual arts and culture event held across Penang's capital, bringing together local and international talent to celebrate its rich local heritage. [www.georgetownfestival.com](http://www.georgetownfestival.com)

### KL International Photo Awards

See Opportunities. [www.klphotoawards.com](http://www.klphotoawards.com)

### Malaysian Emerging Artist Award

Another HOM initiative, this annual award culminates in an exhibition of shortlisted entries, and also individual solo exhibitions for the winners. See Opportunities. [matahati-meaa.blogspot.com](http://matahati-meaa.blogspot.com)

### Malaysian Modern and Contemporary Art Collection Auction

Holding its first auction in 2010, Henry Butcher Art Auction plans to hold two sales of pioneer and contemporary Malaysian art each year. [www.hbart.com.my](http://www.hbart.com.my)

### Melaka Art & Performance Festival

Melaka Art & Performance (MAP) Festival seeks to promote Melaka to the world as a Creative Hub for innovative arts. It was first initiated in 2009 and is now an annual event inviting local and foreign artists to respond to Melaka's history and tradition. [www.melakafestival.com](http://www.melakafestival.com)

### Rantai Art

Held annually at the Urban Village since 2006, this event centers in a main theme each year showcasing artworks, installations, short films, music and art performances at the house in Bangsar. [www.rantai-art.blogspot.com](http://www.rantai-art.blogspot.com)

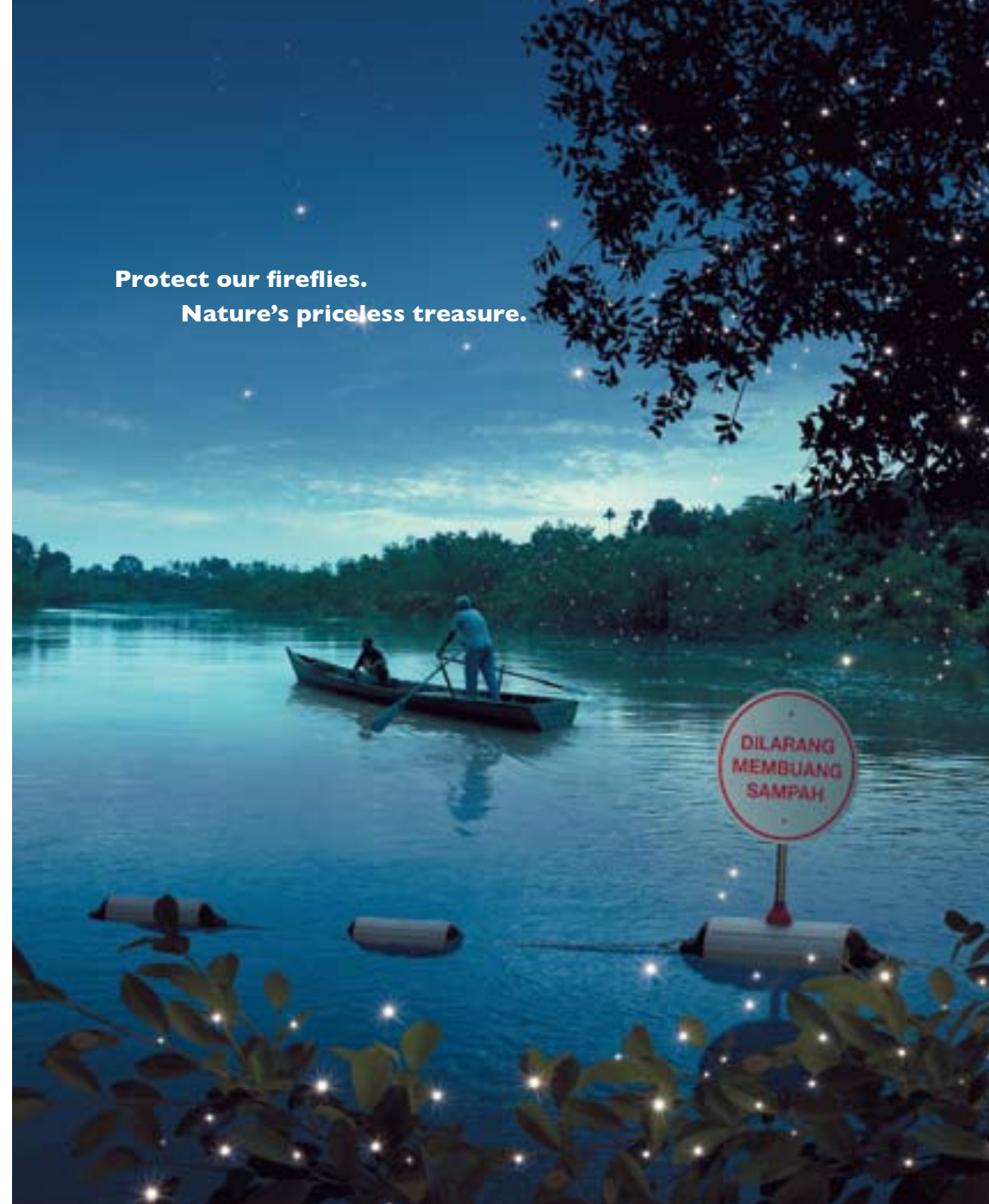
### Rimbun Dahan Residency Exhibition

The yearly Malaysian Australian Visual Artists' Residency culminates in an exhibition of works completed during the residency. See Opportunities. [www.rimbundahan.org](http://www.rimbundahan.org)

### Young Contemporaries at the National Visual Arts Gallery

Initiated by then National Art Gallery director Ismail Zain in 1974, the Young Contemporaries takes place every two years, an award intending to showcase young artists at the cutting edge of Malaysian art. See Opportunities. [www.artgallery.gov.my/web/guest/bakatmuda\\_sezaman](http://www.artgallery.gov.my/web/guest/bakatmuda_sezaman)

Protect our fireflies.  
Nature's priceless treasure.



Experience *Urban Sophistication* and  
*Warm Friendly Service* in  
KL's trendiest neighbourhood mall!

*shop in style.*



BREAD & BUTTER . CUFFZ . DOROTHY PERKINS . DUDE & THE DUCHESS . ENVEE . LIZ CLAIBORNE . WALLIS

ALLEIRA . MASSIMO DUTTI . MS. READ . TED BAKER . WAREHOUSE . ZARA WOMEN . ALDO . BIRKENSTOCK . LYN . SOLE LOVELY

THOMAS CHAN . LUSH ICON . BRIC'S . C'EST SI BON . WILD FLOWER . HABIB . PANDORA . DESIREE . HAJABA . CAMOMILE SPRING

JEDAN BANGSAR . VINCCHI+ . MORI PIN . TRIBECA . CARAN D'ACHE . ALDO ACCESSORIES . ACQUIRE . GC . GORDON MAX

H5 . OLA . PASSIONS . PRESENCE . TALITHAQOUM . THIRTYFOUR . THOMAS SABO . XILOUETTE . EYEZ OPTOMETRY

  
Bangsar  
Village

1, Jalan Telawi Satu, Bangsar Baru, 59100 KL  
Information Counter: 03-22821808  
Operation Hours: 10:00am - 10:00pm

  
Bangsar  
Village

2, Jalan Telawi Satu, Bangsar Baru, 59100 KL  
Information Counter: 03-22881200  
Operation Hours: 10:00am - 10:00pm  
[www.bangsarvillage.com](http://www.bangsarvillage.com)



# BSVN NVAG MALAYSIA



Established in August 1958 under the patronage of Malaysia's first Prime Minister, Y.T.M. Tunku Abdul Rahman Putra Al-Haj, the National Visual Arts Gallery (NVAG) is one of the most established national art museums in South East Asia, showcasing the best of Malaysian contemporary modern art and visiting international exhibitions.

The NVAG's permanent premises was officially opened on 27 September, 2000. The 13,500m<sup>2</sup> building blends traditional Malaysian architecture with contemporary lines, reflecting the rich and diverse artistic heritage of Malaysia.

Located along a "cultural belt" that includes the National Theatre and National Library, the NVAG is close to the city centre and easily accessible by public transport.



### Alliance Française

15 Lorong Gurney  
54100 Kuala Lumpur  
t 03 2694 7880  
kl.alliancefrancaise.org.my  
**open** Tues – Sat 10am – 6pm

### The Annexe Gallery

1st & 2nd Floor, Central Market  
Annexe Jalan Hang Kasturi  
50470 Kuala Lumpur  
t 03 2070 1137  
www.annexegallery.com  
**open** Daily 11am – 8pm

### Artist Colony at Jalan Conlay Craft Centre

Kompleks Kraf Kuala Lumpur  
Seksyen 63, Jalan Conlay  
50450 Kuala Lumpur  
t 03 2162 7459  
www.kraftangan.gov.my  
**open** Daily 9am – 8pm

### Badan Warisan Malaysia

2 Jalan Stonor  
50450 Kuala Lumpur  
t 03 2144 9273  
www.badanwarisan.org.my  
**open** Mon – Sat 10am – 5.30pm,  
closed public holidays

### Balai Seni Visual Negara (National Visual Arts Gallery)

2, Jalan Temerloh  
Off Jalan Tun Razak  
53200 Kuala Lumpur  
t 03 4025 4990  
www.artgallery.gov.my  
**open** Daily 10am – 6pm

### Balai Seni Lukis Melaka

Jalan Laksamana  
Bandar Hilir, Melaka  
t 06 2841 934  
www.melakahariini.com.my  
**open** Wed – Sun 9am – 5.30pm

### Bank Negara Malaysia Museum and Art Gallery

Sasana Kijang, 2 Jalan Dato' Onn  
50480 Kuala Lumpur  
t 03 9179 2888  
www.museum.bnm.gov.my  
**open** Daily 10am – 6pm

### Elken Oriental Arts & Cultural Centre

10 & 12, 2nd & 3rd Floor  
Pusat Elken, Jalan 1/137C  
Batu 5, Jalan Kelang Lama  
58000 Kuala Lumpur  
t 03 7785 6363  
www.foacc.org  
**open** Tues – Sun 11am – 8pm,  
closed public holidays

### Galeri MIA

Malaysian Institute Of Art  
294 – 299 Jalan Bandar 11  
Taman Melawati  
53100 Kuala Lumpur  
t 603 4108 8100  
www.mia.edu.my/miagallery

### Galeri Petronas

Lot 341–343, Level 3  
Suria KLCC  
50088 Kuala Lumpur  
t 03 2051 7770  
www.galeripetronas.com.my  
**open** Tues – Sun 10am – 8pm

### Galeri Seni Tuanku Nur Zahirah

School of Art & Design  
Universiti Teknologi MARA  
Jalan Kreatif  
40450 Shah Alam  
t 03 5521 1729  
**facebook** GESTURZ  
**open** Mon – Fri 8.30am – 5.30am

### Galeri Shah Alam

Persiaran Tasik, Tasik Barat  
40000 Shah Alam  
t 03 5510 5344  
www.galerisa.com  
**open** Daily 8.30am – 5.30pm,  
closed public holidays

### Islamic Art Museum

Jalan Lembah Perdana  
50480 Kuala Lumpur  
t 03 2274 2020  
www.iamm.org.my  
**open** Daily 10am – 6pm  
**admission** Adults RM 12, Students  
(with ID) RM 6, Senior Citizens  
(Malaysian 55 and over) RM 6,  
Children (6 and under) Free

### Johor Art Gallery

144 Jalan Petri  
Johor Bahru  
t 07 2263 266  
**open** Mon – Sun 9am – 4.30pm,  
closed Fri

### Laman Asean (Asean Sculpture Square)

Perdana Lake Garden  
(Lake Gardens), Kuala Lumpur  
**open** Daily

### MAP @ Publika

Level G2-01, Block A5 Dutamas  
1 Jalan Dutamas 1, Off Jalan Duta  
50480 Kuala Lumpur  
t 03 6207 9732  
www.mapkl.org  
**open** Mon – Sat 11am – 6 pm

### Museum of Asian Art

University of Malaya  
50603 Kuala Lumpur  
t 03 7967 3805  
www.museum.um.edu.my  
**open** Mon to Thur 9am –  
12.45pm/2pm – 5pm,  
Fri 9am – 12.45pm/2.45pm –  
5pm, closed public holidays

### Muzium & Galeri Tuanku Fauziah

Universiti Sains Malaysia  
11800 USM Penang  
t 04 6533 888 ext 3261  
www.mgtf.usm.my

**open** Mon – Thur 10am – 5pm,  
Fri 10am – 12pm/1pm – 5pm,  
Sat 10am – 1pm, closed 1st & 3rd  
Sunday of the month

### Muzium Seni Sarawak

Jalan Tun Abang Haji Openg  
93566 Kuching  
t 082 244 232  
**open** Daily 9am – 4.30pm

### Pahang State Gallery

579 Jalan Sri Kemunting  
25100 Kuantan  
t 09 517 8855  
balaisenilikispahang.blogspot.com

### Penang State Museum & Art Gallery

Paras Bawah  
Dewan Sri Pinang  
Lebuh Light, 10200 Penang  
t 04 2613 144  
www.penangmuseum.gov.my

**open** Mon – Fri 8am – 5pm

### Sabah Art Gallery

Jalan Muzium  
88300 Kota Kinabalu  
t 088 268 798  
**open** Mon – Sun 9am – 5pm,  
closed Fri  
**admission** Tourists RM 5,  
Locals RM 2, Students  
(in school uniform) Free

### Soka Gakkai Malaysia (SGM)

243 Jalan Bukit Bintang  
55100 Kuala Lumpur  
t 03 2141 2003  
www.sgm.org.my/en

### Tapak

1 Jalan Tanjong 8/28  
Section 8  
40000 Shah Alam  
t 013 348 9565  
e segerak@hotmail.com  
**open** Mon – Sat, 10am – 6pm

### Tenaga Nasional Berhad Gallery

Jalan Timur  
46000 Petaling Jaya, Selangor  
t 03 2296 5566 ext 6364  
www.tnb.com.my/galeritenaga  
**open** Mon – Fri 10am – 3pm



galeri chandan

Lot 24 & 25 (G4)  
Publika Shopping Gallery  
Jalan Dutamas 1  
50480 Kuala Lumpur

tel +603 6201 5360  
fax +603 6201 8360

www.galerichandan.com



**CHAN KOK HOOI**  
**Careless Whisper**  
2009  
122cm x 153cm  
Acrylic on Jute



53A & 56 Jalan Sulaiman 1  
Taman Ampang Hilir  
68000 Ampang,  
Selangor Darul Ehsan  
T 03 4270 6588 F 03 4270 3357  
www.nngallery.com.my



### 12 (Art Space)

12 Jalan Gombak  
Off Jalan Pahang, Setapak  
53000 Kuala Lumpur  
t 03 4023 4128  
www.12asl2.com

### A2

27 Bangkok Lane  
10250 Penang  
t 04 227 4985  
www.a2artgallery.com

### Alpha Utara Gallery

83 China Street  
10200 Penang  
t 04 2626 840  
www.alpha-utara.com

### Archana Gallery

F1-1 Taman Tunku  
Jalan Langgak Tunku, Bukit Tunku  
50480 Kuala Lumpur  
t 012 3009 788 / 03 2691 5833  
www.archanagallery.com

### Art Case Galleries Sdn Bhd

Lot 7, Level 4, Great Eastern Mall  
303 Jalan Ampang  
50450 Kuala Lumpur  
t 03 4257 4007

### The Art Gallery (Penang)

368-4-8 Bellisa Row  
Jalan Burma, 10350 Penang  
www.theartgallerypg.com

### Art House Gallery

20-1 Jalan 24/70A  
Desa Sri Hartamas  
50480 Kuala Lumpur  
t 03 2300 1343  
www.arthousegallery.biz

### Art Row @ Publika

Publika Shopping Gallery  
1 Jalan Dutamas  
Solaris Dutamas  
50480 Kuala Lumpur  
t 03 6207 9732  
www.facebook.com/artrowpublika

### Art Salon @ Seni – Seni Gallery

Lot 55350 Changkat Duta Kiara  
Off Jalan Duta Kiara  
Mont Kiara  
50480 Kuala Lumpur  
www.theartgallerypg.com

### Artfolio Gallery

21G Jalan Jelatek 2  
Pusat Perniagaan Jelatek  
54200 Kuala Lumpur  
t 03 4252 1339  
www.artfolio.com.my



#### ArtSeni Gallery

Lot P11, Level 4  
Lot 10 Shopping Centre  
50 Jalan Sultan Ismail  
50250 Kuala Lumpur  
t 03 2144 0782  
e pwardseni@gmail.com  
artsenigallery.blogspot.com

#### AWAS.

3e Lebuhraya Babington  
Georgetown  
10450 Penang  
t 016 433 0552  
www.awasart.com

#### Galeri Chandan

Lot 24 & 25 (G4)  
Publika Shopping Gallery  
Jalan Dutamas 1  
50480 Kuala Lumpur  
t 03 6201 5369  
f 03 6201 8360  
www.galerichandan.com

#### Core Design Gallery

87 Jalan SS15/2A Subang Jaya  
47500 Selangor  
t 03 5633 4348  
www.coredesigngallery.com

#### Galeri Dunia Lukis

19 Jalan Pudu Ulu  
(Off Jalan Cheras)  
56100 Kuala Lumpur  
t 03 9281 6868  
www.artmalaysia.com.my

#### KL Lifestyle Art Space

150 Jalan Maarof  
59000 Kuala Lumpur  
t 019 3337668  
www.kl-lifestyle.com.my/artspace

#### Metro Fine Art

Ground Floor Legend Hotel 100  
Jalan Putra, 50350 Kuala Lumpur  
t 03 4042 2224  
www.metro3gallery.com

#### Galeri Seni Mutiara

118 Lebuhr Armenian  
10200 Penang  
t 04 262 0167  
www.galerisenimutiara.com

#### NN Gallery

53A & 56 Jalan Sulaiman 1  
Taman Ampang Hilir  
68000 Ampang, Selangor  
t 03 4270 6588  
www.nngallery.com.my

#### Pace Gallery

64 Jalan Kemajuan  
Petaling Jaya, 46200 Selangor  
t 03 7954 6069  
www.pacegallery.net

#### Pelita Hati Gallery of Art

1st Floor, No.8 Jalan Abdullah  
Off Jalan Bangsar  
59000 Kuala Lumpur  
t 03 2092 3380 / 2282 9206  
www.pelitahati.com.my

#### Penang Malays Art Gallery

167 Lebuhr Chulia, 10200 Penang  
t 04 262 2860  
m 016 416 0859

#### Pipal Fine Art

S-215, 2nd Floor, The Gardens Mall  
Mid Valley City  
Lingkaran Syed Putra  
59200 Kuala Lumpur  
t 019 7612 866 / 016 2207 828  
www.pipalfineart.com

#### Purple Houz

10 Jalan 5/31  
46000 Petaling Jaya, Selangor  
t 03 7960 8005  
purplehouz.blogspot.com

#### RA Fine Arts

Unit A4-1-3A, Blk A4  
1 Jalan Dutamas, Solaris Dutamas  
50480 Kuala Lumpur  
t 03 6211 1061  
www.rafinearts.blogspot.com

#### Richard Koh Fine Art

Lot No. 2F-3, Level 2  
Bangsar Village II  
Jalan Telawi 1, Bangsar Baru  
59100 Kuala Lumpur  
t 03 2283 3677  
www.rkfineart.com

#### Segaris Art Centre

Lot No. 8, Level G4  
Publika Shopping Gallery  
1 Jalan Dutamas, Solaris Dutamas  
50480 Kuala Lumpur  
t 03 6243 1108  
e segarisartcenter@gmail.com

#### Shalini Ganendra Fine Art

8 Lorong 16/7B  
46350 Petaling Jaya, Selangor  
t 03 7960 4740  
www.shaliniganendra.com

#### Studio at Straits

86 Armenian Street  
10200 Penang  
t 04 262 7299  
www.straitscollection.com.my/  
Studio-at-Straits.htm

#### Galerie Taksu

17 Jalan Pawang  
54000 Kuala Lumpur  
t 03 4251 4396  
www.taksu.com

#### Valentine Willie Fine Art

1st Floor, 17 Jalan Telawi 3  
Bangsar Baru  
59100 Kuala Lumpur  
t 03 2284 2348  
www.vwfa.net

#### Wei-Ling Gallery

8 Jalan Scott, Brickfields  
50470 Kuala Lumpur  
t 03 2260 1106  
www.weiling-gallery.com



*A milestone book featuring selected private modern art collections in Malaysia and Singapore, 30 Art Friends offers insights into the nature of art collecting in this part of the world and the relationships between leading artists and their supporters.*

*All profits from the sale of 30 Art Friends will be donated towards art education and development in both Malaysia and Singapore.*

*The book is available at +6 03 42707 7720.*

*A group of collectors with a shared passion for local modern and contemporary art, The Malaysian Art Friends are pleased to support the Narratives in Malaysian Art project.*



### 67 Tempinis Satu

67 Jalan Tempinis Satu  
Lucky Garden, Bangsar  
59100 Kuala Lumpur  
t 03 2282 4611

### HOM (House of Matahati)

6A Jalan Cempaka 16  
Taman Cempaka  
68000 Ampang, Selangor  
t 03 9285 6004  
houseofmatahati.blogspot.com

### Instant Cafe House of Art & Ideas (CHAI)

6 Jalan 6/3, Section 6  
46000 Petaling Jaya, Selangor  
t 03 7784 8792  
www.instantcafetheatre.com  
By appointment only.

### Lost Generation Space

54, Jalan Taman Seputeh 3  
58000 Kuala Lumpur  
t 019 6838 397  
lostgenerationspace.blogspot.com

### PatiSatu

1 Lorong Lautan Samudera  
9/4 Bandar Puncak Alam  
42300 Selangor  
t 03 3393 5760  
patisatustudio.blogspot.com

### Rajawali Art Studio

51 Lorong 31  
Taman Cenderawasih  
25200 Kuantan, Pahang  
t 013 934 2121  
rajawaliartgallery.blogspot.com

### Rupé

A06 & A07, 3rd Floor Block A  
Pusat Perdagangan  
Taman Dagang  
Jalan Dagang Besar  
68000 Ampang  
t 03 4270 7720  
www.rupe.com.my  
By appointment only

### Rumah Pena

No. 734, Jalan Lapangan Terbang  
Lama, Kuala Lumpur  
Kuala Lumpur 50470  
sol-jah.blogspot.com

### Sekeping Tenggara

46 Jalan Tenggara  
Taman Weng Lock, Bangsar  
59100 Kuala Lumpur  
t 017 2075 977  
www.tenggara.com

### Small Talk with the Moon

5, Jalan 12/15  
46200 Petaling Jaya, Selangor  
t 03 7955 0800  
www.smalltalkwiththemoon.com

### SicKL (Studio in Cheras KL)

75, Tingkat 3  
Amber Business Plaza  
Jalan Jelawat 1, Cheras  
56100 Kuala Lumpur  
www.emacm.blogspot.com  
**Sutra Gallery**  
12, Persiaran Titiwangsa 3  
53200 Kuala Lumpur  
t 03 4021 1092  
www.sutrafoundation.org.my

### Urban Village

25, Jalan Abdullah  
Off Jalan Bangsar  
59000 Kuala Lumpur  
t 03 2201 0306  
www.urbanvillage.my

### Y2S

No. 9A, Jalan 5/62A  
Bandar Menjalara  
52200 Kepong, Kuala Lumpur  
t 03 6273 2853  
www.y2sart.com.my



www.arts.com.my  
www.art-her.com  
www.artpoint-penang.com  
www.artgrup.org  
artist.borneocolors.com  
artjihad.blogspot.com  
balaikoleksi.blogspot.com  
balaiconservation.blogspot.com  
www.kakiseni.com  
www.klue.com.my  
malaysian-artist.blogspot.com  
www.malaysian-watercolours.com  
mappingklartspace.blogspot.com  
mgf.usm.my  
nationalartgallery.blogspot.com  
openartforum.wordpress.com  
pelukis-malaysia.blogspot.com  
www.penang-artists.com  
sendawamalaysia.blogspot.com  
www.senivisual.com  
senivisual2.blogspot.com  
www.timeout-kl.com  
whats-art.blogspot.com



### Art Malaysia

www.artmalaysia.com.my/  
magazine

### Malaysian Art Gallery Guide

malaysianartgalleryguide.com  
**Sentap! Contemporary Visual Arts Magazine**  
sentapmalaysia.blogspot.com

### Senikini

facebook senikini



### Galeri Petronas Art Resource

**Centre & Galeri Shop**  
Level 3, Suria KLCC  
Kuala Lumpur  
t 03 2051 7770  
www.galeripetronas.com.my  
**open** Tues – Fri 10am – 6pm.  
Weekends & holidays, 10am – 8pm

### National Visual Arts Gallery Resource Centre & Gallery Shop

2 Jalan Temerloh  
Off Jalan Tun Razak  
53200 Kuala Lumpur  
t 03 2687 1700  
f 03 2694 2490  
w 58.27.16.8/vlibpro  
**open** Mon – Fri 9am – 5pm

### Basheer Graphic Books

Level 3, Bukit Bintang Plaza  
Kuala Lumpur  
t 03 2713 2236  
www.basheergraphic.com

### Borders

Level 1, Berjaya Times Square  
Kuala Lumpur  
t 03 2141 0288

### Borders

Ground Floor  
The Curve  
Petaling Jaya  
t 03 7725 9303

### Borders

Level 3, The Gardens Mall  
Kuala Lumpur  
t 03 2287 4530

# SEARCH

Southeast Asian Art Resource Channel

www.search-art.asia

An online portal and index for resources and documentation on contemporary Southeast Asian art practice and development

initiated by

**Rogue art**

### DistroBuku

Kiosk No.2, Teres Eko Niaga  
Universiti Kebangsaan Malaysia  
(UKM), Bangi, Selangor  
t 017 2793 252  
www.distrobuku.com

### Kinokuniya Book Store

Level 4, Suria KLCC  
Kuala Lumpur  
t 03 2164 8133  
www.kinokuniya.com

### MPH Book Stores

Ground Floor, Mid Valley  
Megamall, Kuala Lumpur  
t 03 2938 3800  
www.mphonline.com

### Rogue-ish Books

t 016 2667 413  
www.rogueish.asia

### Muzium & Galeri Tuanku

**Fauziah Resource Room**  
Universiti Sains Malaysia, Penang  
t 04 6533 888 ext 3261  
w mgf.usm.my  
**open** Mon – Thur 10am – 5pm,  
Fri 10am – 12pm/1pm – 5pm,  
Sat 10am – 1pm, closed 1st & 3rd  
Sunday of the month

### University of Malaya

**Main Library**  
Lembah Pantai, Kuala Lumpur  
t 03 7956 7800  
www.umlib.um.edu.my  
**open** Mon – Fri 8am – 10pm,  
Weekends 9am – 4pm

### Universiti Teknologi MARA

Perpustakaan Tun Abdul Razak  
Universiti Teknologi MARA  
Shah Alam  
t 03 5544 3718 / 3716 / 3763  
www.library.uitm.edu.my  
**open** Mon – Fri 8.30am – 9.45pm,  
Weekends 8.30am – 4.45pm,  
closed public holidays



**RESOURCES**  
—OTHERS

### Ministry of Tourism Malaysia

Menara Dato' Onn  
Putra World Trade Centre  
45 Jalan Tun Ismail  
50480 Kuala Lumpur  
Wilayah Persekutuan  
t 03 2693 7111  
www.motour.gov.my

### ART CAN CAN



Put art ads on tinned products – condensed milk cans, industrial paint drums – to introduce local masterpieces to the public.

**You'll need**  
*good contacts with industrial bosses, a good curator*

### ART BY BUS



Put together a sustainable programme for touring kids around art spaces and shows in town.

**You'll need**  
*an old minibus and a driver (not difficult, not costly), proper licensing (difficult if you don't have jalan), a good arts network*

### FREE INSPIRATION



Ask for leftover art catalogues from galleries and circulate them to schools.

**You'll need**  
*a dedicated team*

## Libra Invest Berhad

Our Funds will help draw  
an investment solution that's right for you.



- Privately managed portfolios
- Unit trust funds

**ecmlibra**

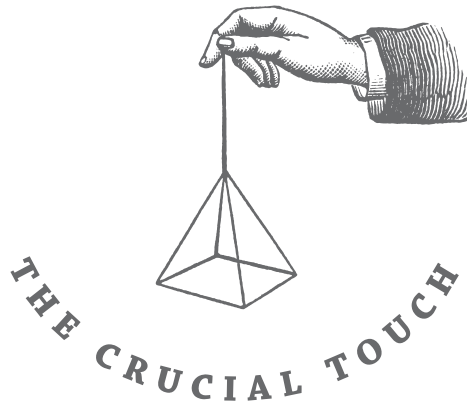
**Libra Invest Berhad** (361207-D)  
(formerly known as Avenue Invest Berhad)  
(A member of the ECM Libra Group)

**Investor Careline: 603 - 2089 2800 • Investor Carefax: 603 - 2096 1020, 603 - 2089 1677**

2nd Floor, West Wing, Bangunan ECM Libra, 8 Jalan Damansara Endah, Damansara Heights, 50490 Kuala Lumpur  
Website : [www.oneinvest.com.my](http://www.oneinvest.com.my) Email : [invest@ecmlibra.com](mailto:invest@ecmlibra.com)

Investors are advised to read and understand the contents of the Master Prospectus dated 18 March 2012, before investing. The Master Prospectus has been registered with the Securities Commission, Malaysia, which takes no responsibility for its contents. Copies of the Master Prospectus can be obtained from the head office of Libra Invest Berhad (formerly known as Avenue Invest Berhad) or its centers. Units will only be issued on receipt of an application form referred to in and accompanying the Master Prospectus. The price of units and distribution payable, if any, may go down as well as up. Investors should consider the fees, charges, and risk factors (such as market risk, country risk, currency risk, sectorial risk, derivatives risk, interest rate risk, credit/default risk, specific risk, reclassification of Shariah status risk, counterparty risk, and liquidity risk) involved. Past performance of a fund is no indication of future performance.

• Penang, Georgetown : 04 - 227 6185 • Perak, Ipoh : 05 - 255 5388  
• Negeri Sembilan, Seremban : 06 - 767 7277 • Malacca : 06 - 286 8289 • Johor, Johor Bahru : 07 - 332 2148  
• Kelantan, Kota Bharu : 09 - 744 4991 • Sabah, Kota Kinabalu : 088 - 253 030 • Sarawak, Kuching : 082 - 235 035



*Helutrans*  
artmove

Our experienced teams of specialized art movers leverage on top-notch technologies and proven processes to deliver a world-class art handling and art movement service to our valued clients. Our relationships with art institutions, art collectors, auction houses, artists and galleries is testimonial to our dedication towards the art and science of moving art.

**Artim**

[www.helutrans.com](http://www.helutrans.com)  
... EMAIL US ...  
[artmove@helutrans.com](mailto:artmove@helutrans.com)



**Singapore, Corporate HQ**  
39 Keppel Road, #02-14  
Tanjong Pagar Distripark  
Singapore 089065  
T +65 6225 5448  
F +65 6273 2282

**Hong Kong, Regional Office**  
1102 Global Gateway (HK)  
168 Yeung Uk Road  
Tsuen Wan, Hong Kong  
T +852 2612 2711  
F +852 2612 2815

**Shanghai, Regional Office**  
Room 1201, Block 1,  
TOP Outstanding Park,  
200331 Putuo District  
Shanghai, China  
T +86 21 3358 7606  
F +86 21 3358 7954

**Beijing, Regional Office**  
Room 101 B, Linji Building B  
No 9, Street 8  
Beijing Airport Logistics Zone  
Shunyi District  
Beijing, China 101300  
T +86 21 3635 7626



**SERVICES**  
—LOGISTICS

**Agility Logistics Sdn Bhd**  
2, Block B, Jalan Bumbung U8/90  
Seksyen U8, Perindustrian Bukit  
Jelutong 40150 Shah Alam  
t 03 7843 9719

**Ben Art Trans Moves**  
t 012 2833 214 (Ben Oh)

**Pioneer Movers**  
34 Jalan Sibn 16  
Taman Wahyu  
Batu 6, Jalan Ipoh  
68100 Kuala Lumpur  
t 03 6250 5261

**Seven Stars Packaging**  
40 Jalan Kovil Hilir  
Off Jalan Ipoh  
55100 Kuala Lumpur  
t 03 4042 1173

**Intermovers & Storage**  
130-1 Jalan SBC 3  
Taman Sri Batu Caves  
Batu Caves, 68100 Selangor  
t 03 6187 7777  
[www.intermovers.com](http://www.intermovers.com)

**IP Logistics (M) Sdn Bhd**  
41-1 Lorong Permai 1A/KS9  
Taman Pendamaran Permai  
42000 Port Klang, Selangor  
t 03 3168 3998



**SERVICES**  
—CONSERVATION  
& RESTORATION

**Bettina Ebert**  
t 017 3889 620  
e [ebertbettina@yahoo.co.uk](mailto:ebertbettina@yahoo.co.uk)

**Islamic Art Museum**  
Tuan Haji Mohd Razali  
t 03 2274 2020

**Lisa Stoddart**  
t 012 9264 957  
e [lisestoddart@hotmail.com](mailto:lisestoddart@hotmail.com)



HALF FULL OR HALF EMPTY?  
IT'S A MATTER OF PERSPECTIVE

**PERSPECTIVE STRATEGIES**

Founded in 2006, Perspective Strategies is a full-fledged strategic communication and issues management consultancy focused on the business of assisting companies and organisations present their perspectives on business issues as well as getting corporate and brand messages across to external and internal stakeholders.



PERSPECTIVE STRATEGIES SDN BHD  
3A09, Block C, Damansara Intan, No 1, Jalan SS20/27, 47400 Petaling Jaya, Selangor Darul Ehsan.  
E [info@perspective.com.my](mailto:info@perspective.com.my) W [www.perspective.com.my](http://www.perspective.com.my)

read between the lines ◦



celebrating furniture with personality

arper leaf sled lounge by lievore altherr molina, 2005



BSC | Gardens | [gudanghome.com](http://gudanghome.com)

**gudang**



**Jinjit**  
18-1 Lorong Az-Zaharah  
A10/A, Seksyen 10  
42300 Bandar Puncak Alam  
Selangor  
t 012 2646 641

**Pictureframe Inc**  
C-1-13, Mezzanine Floor  
Blk B, Plaza Damas, Sri Hartamas  
50480 Kuala Lumpur  
t 019 2192 195 (David)

**PinkGuy**  
A-G-02, Marc Services Residence  
Jalan Pinang, 50450 Kuala Lumpur  
t 03 2166 2166  
[www.pinkguy.com.my](http://www.pinkguy.com.my)

**Wai Khuan Enterprise**  
43 Kampung Batu  
Jalan Ipoh Batu 5  
51200 Kuala Lumpur  
t 012 3665 088 (Dennis Chan)

**WL Framing & Art**  
3 & 5 Jalan Chantek 5/13  
Off Jalan Gasing  
46000 Petaling Jaya, Selangor  
t 03 7958 1848  
[wlframeandart.blogspot.com](http://wlframeandart.blogspot.com)

**WS Art & Frames Centre**  
34 Jalan Dang Wangi  
57100 Kuala Lumpur  
t 03 2698 0132

**WTW Art Enterprise**  
A003A Jalan PJU 10/3D  
Damansara Damai  
47830 Petaling Jaya, Selangor  
t 012 2877 485 (Wong)



**Photomedia**  
44 Jalan SS 2/67  
47300 Petaling Jaya, Selangor  
t 03 7875 5227

**RogueArt (Consultancy)**  
t 016 2667 413  
[www.rogueart.asia](http://www.rogueart.asia)

**Snap-ni Snap-tu (Photography)**  
t 013 3699 133  
[e puahck@gmail.com](mailto:puahck@gmail.com)

**Teratak Nuomar (Editorial/  
Translation Services)**  
[e hanim5769@yahoo.co.uk](mailto:hanim5769@yahoo.co.uk)

M M  
C M  
M

**Studio MCM** designs visual identities and logos,  
corporate literature, books and environmental graphics.  
Our services cover concept through to production.

For more information please email  
[soon@studiomcmm.com](mailto:soon@studiomcmm.com)



## OPPORTUNITIES

**Artist In Residency Program with The Asian Art Museum, University of Malaya**  
[www.um.edu.my/museum](http://www.um.edu.my/museum)  
A newly revived grant.

**Geran Industri Kreatif**  
[www.kpkk.gov.my](http://www.kpkk.gov.my)  
[perkhidmatan@geranindustri.kreatif](mailto:perkhidmatan@geranindustri.kreatif)  
Special loan programme from the Ministry of Information, Communication and Culture for Malaysian citizens, corporations and organisations working in Multimedia, Arts and Culture.

**Japan Foundation Annual Grant Program**  
[ejpcc@jfk.org.my](mailto:ejpcc@jfk.org.my)  
[www.jfk.org.my](http://www.jfk.org.my)  
For Japan-related intellectual exchange projects

**KL International Photo Awards**  
[www.klphotoawards.com](http://www.klphotoawards.com)  
A yearly competition showcasing new and emerging photographers working in photographic portraits from many countries.

**The Krishen Jit ASTRO Fund**  
[fiveartscentre@gmail.com](mailto:fiveartscentre@gmail.com)  
[www.fiveartscentre.org](http://www.fiveartscentre.org)  
The fund, managed by Five Arts Centre and ASTRO, gives annual grants to encourage and support creative work in Malaysia. Open to all arts practitioners in Malaysia.

**Lost Generation Art Space Artist Residency Programme**  
[lostgenspace@gmail.com](mailto:lostgenspace@gmail.com)  
[lostgenerationspace.blogspot.com](http://lostgenerationspace.blogspot.com)  
At the artists-run-space in a quiet enclave in Kuala Lumpur.  
For local and visiting artists.

**Malaysian Emerging Artist (MEA) Award**  
[www.meaaward.com](http://www.meaaward.com)  
Annual award open to all Malaysian visual artists below 35 years (not for students).

**Matahati Art Fund**  
[ehouseofmatahati@gmail.com](mailto:ehouseofmatahati@gmail.com)  
An initiative of the Matahati artist collective, MAF offers aid to artists in need of financial assistance and encouragement, as well as supporting art projects.

**Matahati Art Residency Program**  
[ehouseofmatahati@gmail.com](mailto:ehouseofmatahati@gmail.com)  
[houseofmatahati.blogspot.com](http://houseofmatahati.blogspot.com)  
At the House of Matahati, for local emerging artists, & SAGE Residency, a Southeast Asian Group Exchange Residency bringing together artists from different countries in the region.

**Rimbun Dahan Malaysia-Australia Visual Artist Residency**  
[www.rimbundahan.org](http://www.rimbundahan.org)  
A year-long, fully funded residency outside Kuala Lumpur for Malaysian and Australian artists. Southeast Asian artists may also apply for shorter 1 to 3 month residencies.

**Starhill Gallery Visual Arts Award**  
[www.starhillgallery.com/vaa](http://www.starhillgallery.com/vaa)  
Initiated in conjunction with IMCAT (1 Malaysian Contemporary Art Trail) in 2010, open to artists below the age of 35 with limited exposure.

**Universiti Sains Malaysia (USM) Artist-In-Residency Programme**  
[artistsresidencyusm.wordpress.com](http://artistsresidencyusm.wordpress.com)  
Creative fellow attached to the School of The Arts' Fine Art Department. The program requires the artists to interact with students through workshops and tutorials.

**Vermont Studio Center Residency: Freeman Asian Artist Fellowships**  
[www.vermontstudiocenter.org/asian-fellowships](http://www.vermontstudiocenter.org/asian-fellowships)  
One artist from Malaysia is selected each year for this Fellowship which funds an 8-week residency at vsc for outstanding mid-career visual artists.

**The Young Contemporaries/ Bakat Muda Sezaman**  
[www.artgallery.gov.my/web/guest/anugerah\\_bakat\\_sezaman](http://www.artgallery.gov.my/web/guest/anugerah_bakat_sezaman)  
A biennial competition held by the National Art Gallery, open to Malaysian artists aged 20 to 40. Past winners have gained recognition as leading artists of their generation, and the awards remain an important crucible for the development of contemporary local art practice.



**MALAKOFF**

MALAKOFF CORPORATION BERHAD 731568-V

Level 12, Block 3B, Plaza Sentral, Jalan Stesen Sentral 5, 50470 Kuala Lumpur, Malaysia.

T 603-2263 3388

F 603-2263 3333

E [info@malakoff.com.my](mailto:info@malakoff.com.my)

[www.malakoff.com.my](http://www.malakoff.com.my)



TAN WEI QIN, YEAR 10

I believe that the passion for art can be evoked from many situations, mine was inspired by my art teacher, Ms Bond who is ever so creative. I have always appreciate fine art, a trade that runs in my family but I have never thought of myself being an artist. In Cempaka International Ladies' College I found my talent and love for art, largely influenced by my art teacher and the very supportive environment with excellent infrastructure and readily available working materials. Also, cheered on by a close-knitted support group of teachers and friends, I am constantly encouraged to explore and challenge. One of my favourite challenges was the Modigliani task, where I had to create a piece influenced by Modigliani and african culture. My piece 'Half African' depicts Modigliani's style of elongated faces and african fashion. Now I am just looking forward to our up-coming trip to Rome, the city of art where I can draw all day!



**Cultural Centre  
University of Malaya**  
Level 1, Block E  
Perdanasiswa Complex  
University of Malaya  
50603 Kuala Lumpur  
t 03 7967 3454 / 3288  
[cultural.um.edu.my](http://cultural.um.edu.my)  
*Offers a Masters programme in Visual Arts.*

**School of Arts  
Universiti Malaysia Sabah**  
Locked Bag 2073  
88999 Kota Kinabalu  
t 088 320 342  
[e pejseni@ums.edu.my](mailto:pejseni@ums.edu.my)  
[www.ums.edu.my](http://www.ums.edu.my)  
*Offers a Bachelor of Arts in Creative Arts Studies and Bachelor in Visual Art Technology.*

**Faculty of Applied  
& Creative Arts  
Universiti Malaysia Sarawak**  
94300 Kota Samarahan, Sarawak  
t 082 581 334 / 337  
[www.faca.unimas.my](http://www.faca.unimas.my)  
*Its Department of Visual Arts and Technology offers a Fine Arts programme designed to be multi-disciplinary and contemporary, including, photography and electronic art as well as more conventional media. Its Department of Liberal Arts carries an Arts Management programme.*

**School of Arts  
Universiti Sains Malaysia**  
11800 USM, Penang  
t 04 653 3888 ext 3621 / 3415  
[www.usm.my](http://www.usm.my)  
*Offers various undergraduate programmes (Bachelor of Arts and Bachelor of Fine Arts) including Fine Art, and postgraduated programmes in related research studies, as well as a Masters programme in Visual Art & Design.*

**Faculty of Art & Design  
Universiti Teknologi MARA**  
Jalan Kreatif  
40450 Shah Alam  
t 03 5544 4001/4073/4004  
[ad.uitm.edu.my](http://ad.uitm.edu.my)  
*Offers diploma, undergraduate and postgraduate degree programmes in Art & Design, including Fine Art, for bumiputera students.*

**Faculty of Art & Design,  
Universiti Teknologi MARA  
Perak**  
Kampus Seri Iskandar  
32610 Bandar Baru  
Seri Iskandar Perak  
[perak.uitm.edu.my](http://perak.uitm.edu.my)  
*Offers diploma programmes in Art & Design, including Fine Art for bumiputera students.*



**Dasein Academy of Art**  
No 3A-12-G  
Jalan Wangsa Delima 10  
Desa Wangsa  
Sec 5 Wangsa Maju  
53300 Kuala Lumpur  
t 03 4142 2990  
[e enquiries@dasein.edu.my](mailto:enquiries@dasein.edu.my)  
[www.dasein.edu.my](http://www.dasein.edu.my)  
*Offers certificate and diploma programmes in Fine Art, Illustration, Design, Mass Communications and Digital Media.*

**Equator Academy of Art**  
Amoy Lane Campus Wisma  
Equator 8a Lorong Amoy 10050  
Penang; Leith Street Campus  
7 Leith Street, 10200 Penang  
t 04 2615 116  
[e info@equator-academy.edu.my](mailto:info@equator-academy.edu.my)  
[www.equator-academy.edu.my](http://www.equator-academy.edu.my)  
*Offers various certificate and diploma programmes in art and design, including Fine Art.*

**School of Design  
KBU International College**  
1 Persiaran Bukit Utama  
Bandar Utama  
47800 Petaling Jaya, Selangor  
t 03 7727 3200  
[e enquiry@kbu.edu.my](mailto:enquiry@kbu.edu.my)  
[www.kbu.edu.my](http://www.kbu.edu.my)  
*Offers a Foundation programme in Art & Design, and various diploma and degree courses in architecture and design.*

**Limkokwing University of Creative Technology**

Inovasi 1-1, Jalan Teknokrat 1/1  
63000 Cyberjaya, Selangor  
t 03 8317 8888  
e enquiry@limkokwing.edu.my  
www.limkokwing.net/malaysia  
*Offers a plethora of degree courses in Design.*

**Malaysian Institute of Art (MIA)**

294-299 Jalan Bandar 11  
Taman Melawati  
53100 Kuala Lumpur  
t 03 4108 8100  
e registry@mia.edu.my  
www.mia.edu.my  
*Offers foundation studies and diploma courses in Fine Art, Illustration and Graphic Design.*

**Faculty of Creative Multimedia  
Multimedia University**

Cyberjaya Campus  
Jalan Multimedia,  
63100 Cyberjaya Selangor  
t 03 8312 5570 / 5000  
w www.mmu.edu.my  
*Offers undergraduate and postgraduate degree programmes in Digital Media, Film and Animation, Media Innovation, Interface Design, Virtual Reality.*

**School of Media & Creative Arts  
New Era College**

Lot 5, Seksyen 10, Jalan Bukit  
43000 Kajang, Selangor  
t 03 8739 2770  
e nec@newera.edu.my  
www.newera.edu.my  
*Offers Diploma courses in Visual Art, and Art & Design, among other degree and diploma courses in design disciplines.*

**The One Academy**

28 Jalan PJS 11/28A  
Bandar Sunway,  
46150 Petaling Jaya, Selangor  
t 03 5637 5510  
www.theoneacademy.edu.my  
*Offers various diploma and degree programmes in Design, with a focus on new media.*

**PJ College of Art & Design**

21 Jalan Barat  
46200 Petaling Jaya, Selangor  
t 03 7957 2000  
www.pjcad.edu.my  
*Offers Diploma courses in Interactive Multimedia and Animation Design, Design Management and Innovation, and other diploma courses in design disciplines.*

**School of Design, Saito College**

18 Jalan Tengah, Section 52  
PJ New Town Centre  
46200 Petaling Jaya, Selangor  
t 03 7954 7200  
e enquiries@saito-college.edu.my  
www.saito.edu.my  
*Offers certificates and diplomas in Design.*

**Faculty of Art & Design  
Universiti Selangor**

Shah Alam Campus  
Jalan Zirkon A 7/A  
Seksyen 7, 40000 Shah Alam  
t 03 5522 3400  
www.unisel.edu.my  
*Offers diploma programmes in Photographic Technology and degree for Digital Graphic Design.*

**School of Creative Arts  
and Communications  
Sunway University**

5 Jalan Universiti  
Bandar Sunway  
46150 Petaling Jaya, Selangor  
t 03 7491 8622  
e info@sunway.edu.my  
www.sunway.edu.my/scac  
*Offers diploma programmes in Fine Art and Design.*

**Faculty of Creative Industries  
Universiti Tunku Abdul Rahman**

13 Jalan 13/6  
46200 Petaling Jaya, Selangor  
t 03 7958 2628 ext 8563  
e info@utar.edu.my  
www.utar.edu.my  
*Offers degree programmes in Game Design, and Graphic Design & Multimedia.*



**PAWS Animal Welfare Society**

Pilmoor Estate  
Subang Airport Road  
47200 Subang, Selangor  
Malaysia

t 03 7846 1087

www.paws.org.my

**OPENING TIMES**

Open Daily  
9.00am – 4.00pm

Wednesdays closed



**Furry Friends Farm**

79, Jalan Sri Cemara 3/7  
Bandar Sri Damansara  
55200 Kuala Lumpur  
Malaysia

t 016 631 9018

e info@furryfriendsfarm.org.my

www.furryfriendsfarm.org.my



**Society for the Prevention of Cruelty to Animals (SPCA) Selangor**

Jalan Kerja Air Lama  
68000 Ampang, Selangor  
Malaysia

f 03 4252 8382

e enquiries@spca.org.my

www.spca.org.my

**ANIMAL SHELTER & ADMIN DEPT**

03 4256 5312 / 03 4253 5179  
(8.30am – 4.00pm Daily)

**PUBLIC RELATIONS DEPT & INSPECTORATE**

03 4253 5312  
(10.00am – 6.30pm Daily)



**Langkawi Animal Shelter & Sanctuary Foundation**

c/o Bon Ton Restaurant  
& Resort, Pantai Cenang  
07000 Langkawi, Malaysia

**OFFICE**

t 04 955 1688 (10.30am – 6.00pm)  
f 04 955 479

**NAM RESTAURANT**

t 04 955 6787 / 3643 (11.00am – 11.00pm)

**BON TON RESORT**

t 04 955 1688 / 6787 / 3643  
f 04 955 4791

e info@LangkawilASSie.org.my

www.langkawilassie.org.my

—  
This advertorial is sponsored by  
Rosemary and Steve Wong





## PEOPLE

**Angkatan Pelukis Darul Ridzuan  
(Perak Art Society)**  
pelukisperak.blogspot.com

**ArtGeng Johor**  
artgeng.blogspot.com

**Artist Colony @ Conlay**  
artistcolony@  
jalanconlaycraftcentre  
www.kraftangan.gov.my

**ArtGroup International**  
www.artgroup.org

**Arts-Ed**  
Arts Education Programs  
for Young People  
www.arts-ed-penang.org

**Buka Kolektif**  
bukakolektif.blogspot.com

**Cracko Art Group**  
artcracko.blogspot.com

**Chinese Ink Painting Society  
Kuala Lumpur**  
t 03 9223 9024  
e cipsm2004@yahoo.com.cn

**FINDARS**  
findars.blogspot.com

**Five Arts Centre**  
t 03 7725 4858  
www.fiveartscentre.org

**GAPS (Gabungan Persatuan  
Pelukis SeMalaysia)**  
t 06 5144 021  
gabunganpelukis.blogspot.com

**Kontak!**  
kontaklab.wordpress.com

**Labuan Visual Art Association**  
Art Zone, Wisma Shoreservices  
Jalan Kemajuan, 87008 Labuan

**Langkawi Artist Visual Art  
Association (LAVAA)**  
**facebook** Langkawi Artist  
Visual Art Association  
e lavaalgk@yahoo.com

**Matahati (Artist Collective)**  
c/o House of Matahati (HOM)  
t 03 9285 6004  
houseofmatahati.blogspot.com

**Ministry of Information  
Communication and Culture**  
Kompleks Sultan Abdul Samad  
Jalan Raja 50610, Kuala Lumpur  
t 03 2612 7600  
www.kpkk.gov.my

**Ombak-ombak ArtStudio**  
t 012 4045 733  
ombakombak.blogspot.com

**ParkingProject**  
**facebook** Ise Parkingproject

**Penang Arts Council**  
5th Floor Wisma Penang Garden  
42 Jalan Sultan Ahmad Shah Road  
George Town, Penang  
t 04 2268 477

**Penang Art Society**  
www.penangartsociety.com

**Penang Oil Painting Society**  
**facebook** Penang Oil Painting  
Society

**Penang Water Colour Society**  
www.pwcs.org.my

**Persatuan Pelukis-Pelukis Klang  
(Klang Artists Society)**  
t 03 3259 2910

**Persatuan Seni Lukis dan Seni  
Reka Pahang**  
senika-senika.blogspot.com

**Rumah Air Panas**  
e rumahairpanas@gmail.com  
rumahairpanas.wordpress.com

**Sarawak Artists Society**  
www.sarawak.com.my/org/sas

**Sasaran Arts Association**  
t 012 2973 016  
e info@sasaranart.org  
www.sasaranarts.org

**SATU**  
t 017 2954 365/  
014 6458 835 (Satu)  
e senisatu@gmail.com  
**facebook** Satu Gerak  
kamibergeraksatu.wordpress.com

**Sebiji Padi Art Group**  
t 012 4855 358 (Buden)  
e buden27@yahoo.com  
**facebook** Sebiji Padi Art Group

**Space Gambus Experiment**  
kamalsabran.blogspot.com

**Switch On**  
switchonndon.blogspot.com

**TLG (They Art Group)**  
t 016 2341 362  
blog.artthey.com

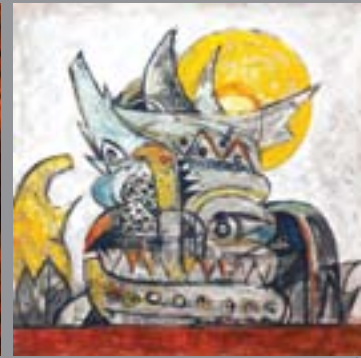
**Watercolour Association**  
Vice Chairman Kelvin Chuah  
012 3937 339, 03 7843 0339/  
Secretary Zela 017 3100 381/  
Treasurer Yeoh Eng Peng  
012 3674 037

telling alternative malaysian stories



 **Five  
Arts  
Centre**  
est. 1984

www.fiveartscentre.org



# Permanent Collection of National Visual Arts Gallery



1. Redza Piyadasa, Sikh Mother and Children, 2000.
2. Chuah Thean Teng, Dato', Musim Buah, 1968.
3. Abdul Latiff Mohidin, Pago-Pago, 1964.
4. Mohd Hossein Enas, Datuk, Memetik Daun Tembakau di Kelantan, 1962.
5. Robert Rauschenberg, Yang Teragung, 1990.
6. Syed Ahmad Jamal, Dato', Semangat Ledang, 1999.



*Narratives in Malaysian Art* is a publication project in progress, which attempts to gather knowledge and perspectives on the history, practice and infrastructure of visual art in Malaysia. *Narratives in Malaysian Art* will consist of four volumes, published in English and Bahasa Malaysia: *Volume I: Imagining Identities*, *Volume II: Reactions – New Critical Strategies*, *Volume III: Infrastructures* and *Volume IV: Perspectives*.

[www.narrativesinmalaysianart.blogspot.com](http://www.narrativesinmalaysianart.blogspot.com)

**An A-Z Guide to Malaysian Art**

can be found online at:

[www.narrativesinmalaysianart.blogspot.com/atozguide](http://www.narrativesinmalaysianart.blogspot.com/atozguide)

**COVER**

Ahmad Shukri Mohamed, *Pearl of the East*, 1999 (detail)  
PETRONAS Art Collection

