AN A-Z GUIDE TO MALAYSIAN ART
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.

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Published by
RogueArt
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Bukit Tunku
Kuala Lumpur 50480
Malaysia
www.rogueart.asia

narrativesinmalaysianart.blogspot.com

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With support from
The Krishen Jit-ASTRO Fund

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Alternative spaces

"Alternative" spaces are commonly associated with artist-run spaces locally. Pioneering artist-run spaces include Rumah Air Panas, Rumah YKP, Spacekraft 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.

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.

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.

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

Abstraction

Patrick Ng Kah Oon, Semangat Tanah, Air dan Udara/Spirits of Earth, Water and Air, 1958
Abstraction

National Visual Arts Gallery Collection

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

Abstraction

Patrick Ng Kah Oon, Semangat Tanah, Air dan Udara/Spirits of Earth, Water and Air, 1958
Abstraction

National Visual Arts Gallery Collection

Cheong Soo Pieng, Tropical Life, 1959
Cheong Soo Pieng, Tropical Life, 1959
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.

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 Watercolour 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.
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).

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.
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.

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.

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.
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.

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 Yoh Jinh Ling.

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.

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.
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.

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 Malay 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.

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.
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 Shunmugalingam’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.
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, Kingston Loo, Dato Nik Ahmad Kamil, Noel Ross, Mubin Stepphard, Frank Sullivan, Yong Pung Hoe, 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 Nan-yang 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.

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 Malaysia 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.

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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.

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.

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 Pustakak’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.
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).

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.

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 Dzulkifli 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”.

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.
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.

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.

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 Ariff 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.
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.

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 flashpoints 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.
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 Penuis (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.

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.
**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.

**Wednesday Art Group**
The Wednesday Art Group was founded by Peter Harris in 1952. An informal group meeting weekly to offer 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.

**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.

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

**Nadiah Bamadhaj, The Island, 2007** PETRONAS Art Collection/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.


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:

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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 or call +6016 2667413.
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.

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 "Budin" 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 Budin, and five mixed media works by Kwai Fei.

The residency was an eye opener for Budin 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.
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.
The firefly is symbolic of TNB’s commitment to our customers and the country. TNB supports the conservation of the Lampyridae firefly colony found along riverbanks of Kampung Kuantan, Kuala Selangor. The area turns magical as the sun sets and the sky is enveloped in darkness. The fireflies will then flash their lights in unison, creating a spectacular light show only nature could provide.

The firefly is symbolic of TNB’s commitment to our customers and the country. TNB supports the conservation of the Lampyridae firefly colony found along riverbanks of Kampung Kuantan, Kuala Selangor. The area turns magical as the sun sets and the sky is enveloped in darkness. The fireflies will then flash their lights in unison, creating a spectacular light show only nature could provide.

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.1mcat.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

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

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-arttriangle.blogspot.com

Fuyoh Art Bazaar
An arts and crafts bazaar on the last Sunday of every month at Publika’s Boulevard and Art Row.

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

KL International Photo Awards
See Opportunities.
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

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

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

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

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

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
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Alliance Française
15 Lorong Gurney
54100 Kuala Lumpur
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
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
03 2162 7459
www.kraftangan.gov.my
open Daily 9am – 8pm

Badan Warisan Malaysia
2 Jalan Stonor
50450 Kuala Lumpur
03 2144 9273
www.bandarism.org.my
open Mon – Fri 8.30am – 5.30am

Balai Seni Visual Negara
(Visual Arts Gallery)
2, Jalan Taman Medan
53200 Kuala Lumpur
03 4025 4990
www.artgallery.gov.my
open Daily 10am – 6pm

Balai Seni Lukis Melaka
Jalan Laksamana
Bandar Hilir, Melaka
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
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
58000 Kuala Lumpur
03 7785 6363
www.efoacc.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
603 4108 8100
www.mia.edu.my/miagallery
open Tues – Sun 10am – 8pm

Galeri Seni Tuanku Nur Zahirah
School of Art & Design
Universiti Teknologi MARA
Jalan Kreatif
40450 Shah Alam
03 5521 1729
facebook
open Mon – Fri 8.30am – 5.30am

galeri Shah Alam
Persiaran Tasek Tistik Barat
40000 Shah Alam
03 5510 5344
www.galerisa.com
open Daily 8.30am – 5.30pm,
closed public holidays

Islamic Art Museum
Jalan Lembah Perdana
50480 Kuala Lumpur
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
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
03 6207 9732
www.mapkl.org
open Mon – Sat 11am – 6 pm

Museum of Asian Art
University of Malaya
50603 Kuala Lumpur
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

No 2, Jalan Temerloh Off Jalan Tun Razak
53200 Kuala Lumpur
+6 03 9028 7000
+6 03 9205 1997
www.artgallery.gov.my
Muzium & Galeri Tuanku Fauziah
Universiti Sains Malaysia
11800 USM Penang
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
082 244 232
open Daily 9am – 4.30pm

Pahang State Gallery
579 Jalan Sri Kemunting
25100 Kuantan
09 517 8855
balaiseniluspahang.blogspot.com

Penang State Museum & Art Gallery
Paras Bawah
Dewan Sri Pinang
Lebuh Light, 10200 Penang
04 2613 144
www.penangmuseum.gov.my
open Mon – Fri 8am – 5pm

Sabah Art Gallery
Jalan Muzium
88300 Kota Kinabalu
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
03 2141 2003
www.sgm.org.my/en

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

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

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03 2144 0782
epwartseni@gmail.com
artsenigallery.blogspot.com

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

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

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

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

KL Lifestyle Art Space
150 Jalan Maarof
59000 Kuala Lumpur
019 3337668
www.kl-lifestyle.com.my/artspace

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

Galeri Seni Mutiara
118 Lebuhraya Armenian
10200 Penang
04 262 0167
www.galerisenimutiara.com

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

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

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

Penang Malays Art Gallery
167 Lebuhraya Chulia, 10200 Penang
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
019 7612 866 / 016 2207 828
www.pipalfineart.com

Purple Houz
10 Jalan 5/31
46000 Petaling Jaya, Selangor
03 7960 8065
www.purplehouz.blogspot.com

RA Fine Arts
Unit A4-1-3A, Blk A4
1 Jalan Dutamas, Solaris Dutamas
50480 Kuala Lumpur
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
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
03 6243 1108
e segarisartcentre@gmail.com

Shalini Ganendra Fine Art
8 Lorong 16/7B
46350 Petaling Jaya, Selangor
03 7960 4740
www.shalininganendra.com

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

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

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

Wei-Ling Gallery
8 Jalan Scott, Brickfields
50470 Kuala Lumpur
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.
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lostgenerationspace.blogspot.com
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Malaysian Emerging Artist (MEA) Award
www.meaward.com
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Matahari Art Fund
houseofmatahari@gmail.com
An initiative of the Matahari artist collective, MAF offers aid to artists in need of financial assistance and encouragement, as well as supporting art projects.

Matahari Art Residency Program
houseofmatahari@gmail.com
houseofmatahari.blogspot.com
At the House of Matahari, 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
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
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
artistresidencyusm.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
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
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.
Cultural Centre
University of Malaya
Level 1, Block E
Perdanaasiswa Complex
University of Malaya
50603 Kuala Lumpur
03 7967 3454 / 3288
cultural.um.edu.my
Offers a Masters programme in Visual Arts.

School of Arts
Universiti Malaysia Sabah
Locked Bag 2073
88999 Kota Kinabalu
088 320 342
e.pejensi@ums.edu.my
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
082 581 334 / 337
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
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www.usm.my
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ad.uitm.edu.my
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e.info@equator-academy.edu.my
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03 7727 3200
e.enquiry@kbu.edu.my
www.kbu.edu.my
Offers a Foundation programme in Art & Design, and various diploma and degree courses in architecture and design.

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-knit group of teachers and friends, I am constantly encouraged to explore and challenge. One of my favourite challenges was the Modigliani Ink, 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!
Limkokwing University of Creative Technology
Inovasi 1-1, Jalan Teknorat 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
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
w 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
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
w 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
w www.paws.org.my

Society for the Prevention of Cruelty to Animals (SPCA) Selangor
Jalan Kerja Air Lama
68000 Ampang, Selangor
Malaysia
t 03 4252 8382
e enquiries@spca.org.my
w 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)

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
w www.furryfriendsfarm.org.my

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)
04 955 479

NAM RESTAURANT
t 04 955 1688 / 6787 / 3643 (11.00am – 11.00pm)

BON TON RESORT
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t 04 955 4791
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w www.langkawilassie.org.my

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www.narrativesinmalaysianart.blogspot.com

An A-Z Guide to Malaysian Art can be found online at:
www.narrativesinmalaysianart.blogspot.com/atozguide

2. Chua Soo Liong, Date, Musam Bish, 1968.