



Those Who
Make Tomorrow

Maybank Foundation
Artist Fellowship
Art Exhibition

Humanising
Financial Services



6 - 23 AUGUST 2024
BALAI SENI MAYBANK
MENARA MAYBANK, KUALA LUMPUR



MaybankFoundation ArtistFellowship ArtExhibition

— ARTISTS

BLANK MALAYSIA

Born 1988, Malaysia

CANDRANI YULIS

Born 1995, Indonesia

CHANG SHANGHAI

Born 1995, Cambodia

CHONG YAN CHUAH

Born 1992, Malaysia

ELLA MENDOZA

Born 1993, The Philippines

KRISTA NOGUERAS

Born 1987, The Philippines

LITH NG YEE LENG

Born 1996, Malaysia

NAZIYA NICOLE PHUA

Born 1997, Singapore

NICKSON PAUL ATIA

Born 1992, Malaysia

PRAK DALIN

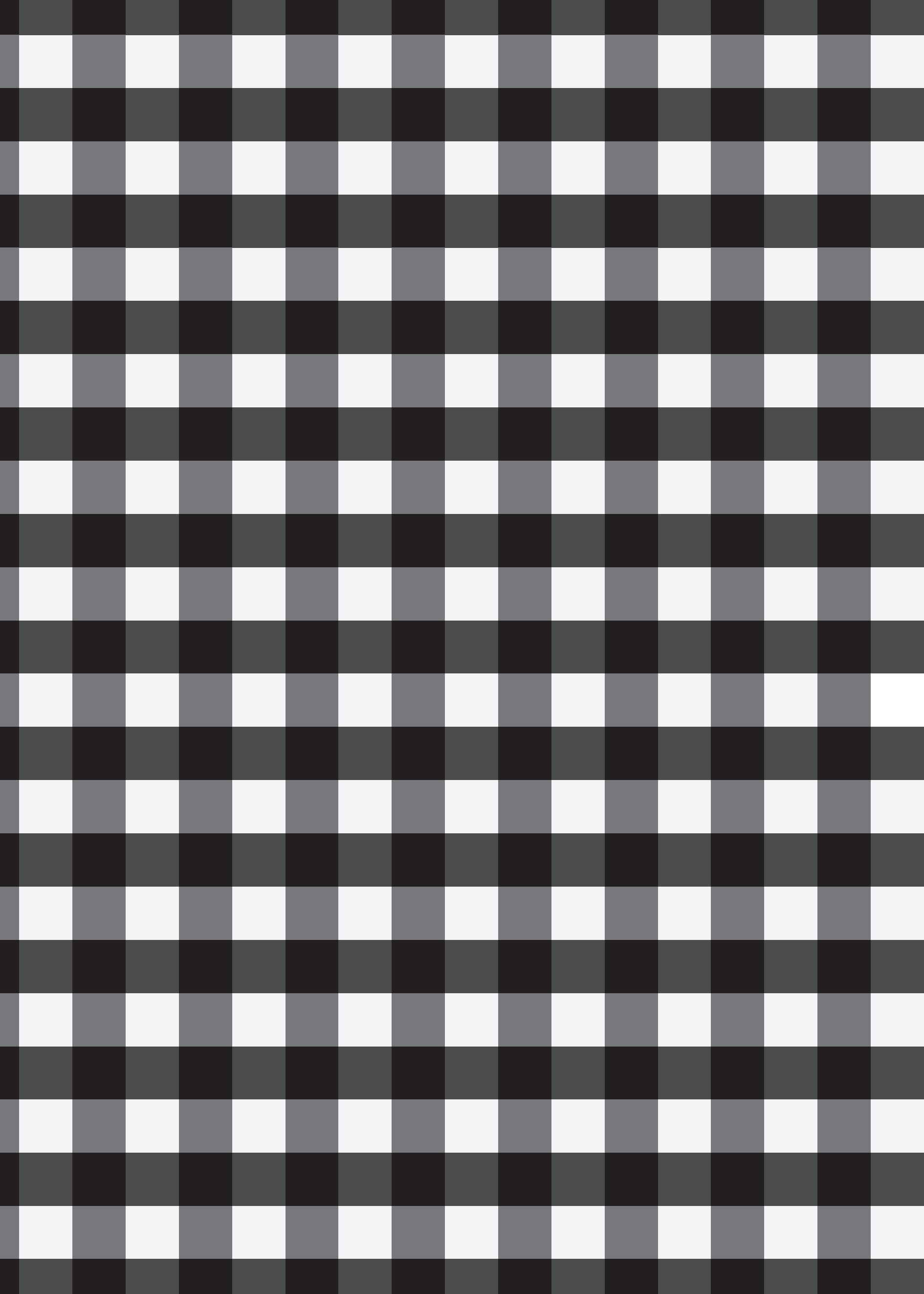
Born 1996, Cambodia

SARAH RADZI

Born 1995, Malaysia

RUTH MARBUN

Born 1985, Indonesia



— PRESENTED BY



— CURATED BY



— WITH SUPPORT FROM



FOREWORD

— IZLYN RAMLI

Head, Group Corporate Affairs, Maybank & CEO, Maybank Foundation

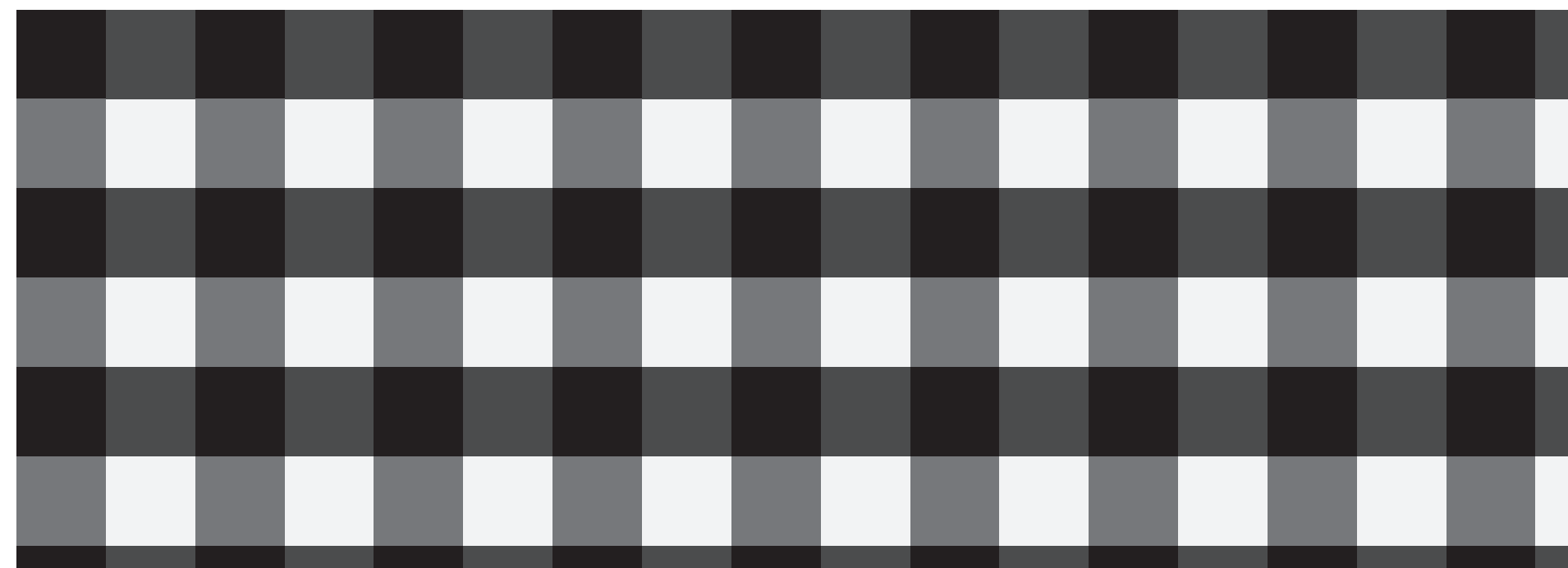
Maybank Foundation is the main social impact arm of the Maybank Group. Our mandate is to identify and support programs that deliver tangible and sustainable results, bringing measurable change over the long term. Over the years, we have supported numerous artists, photographers, graphic designers, and writers, by sponsoring and promoting a wide range of events to celebrate unique, diverse, and vibrant cultures locally and regionally under our commitment to Arts and Culture, which is part of our broader Community Empowerment pillar. Touching the lives of over 800 artists in more than 35 exhibitions both physically and virtually to date, the Balai Seni Art Series programme provides a platform for emerging, young, and established artists to build capacity, showcase and market their talents, engage with the community, and promote social values, among others. We hope our efforts continue to inspire and encourage new artists to pursue their dreams.

As part of the Balai Seni Art Series 2023, the inaugural workshop of the Maybank Foundation Artist Fellowship Programme (MFAFP) had taken place in Bali, Indonesia. The aim of these workshops were to enhance the artists' professional development through the sharing of artistic impressions and inspirations beyond their known knowledge and usual art mediums. Through the facilitations and intentional networking

with global art mentors and peers, this initiative serves as a stepping stone for them to become recognised artists within the ASEAN region. In partnership with renowned Singaporean curator Khai Hori from Chan + Hori Contemporary, we brought together 12 emerging artists from across ASEAN namely from; Malaysia, Indonesia, the Philippines, Cambodia, and Singapore, to participate in the workshops held at various historic and cultural sites.

With Bali being a renowned art haven, its uniqueness provided the perfect backdrop for our artists to immerse themselves in its rich cultural heritage. The artists in the fellowship were exposed to how Balinese artists and the community remain faithful to their beliefs, rituals, and traditions, balancing the ancient and modern harmoniously, and the impact of development and tourism on the arts.

This exhibition titled “Those Who Make Tomorrow” is a testament to the incredible journey of our fellow ASEAN artists, showcasing their growth and the transformative impact of their experiences through the MFAFP. It offers a unique platform for these talented individuals to showcase their creations, inspired by their enriching experiences in Bali, as well as their self-preservation and reflection on their place and function within the sprawling macrocosm. We believe that this exhibition will not only highlight the incredible potential of these artists but also celebrate the vibrant cultural diversity of our region.





— DENISE LAI

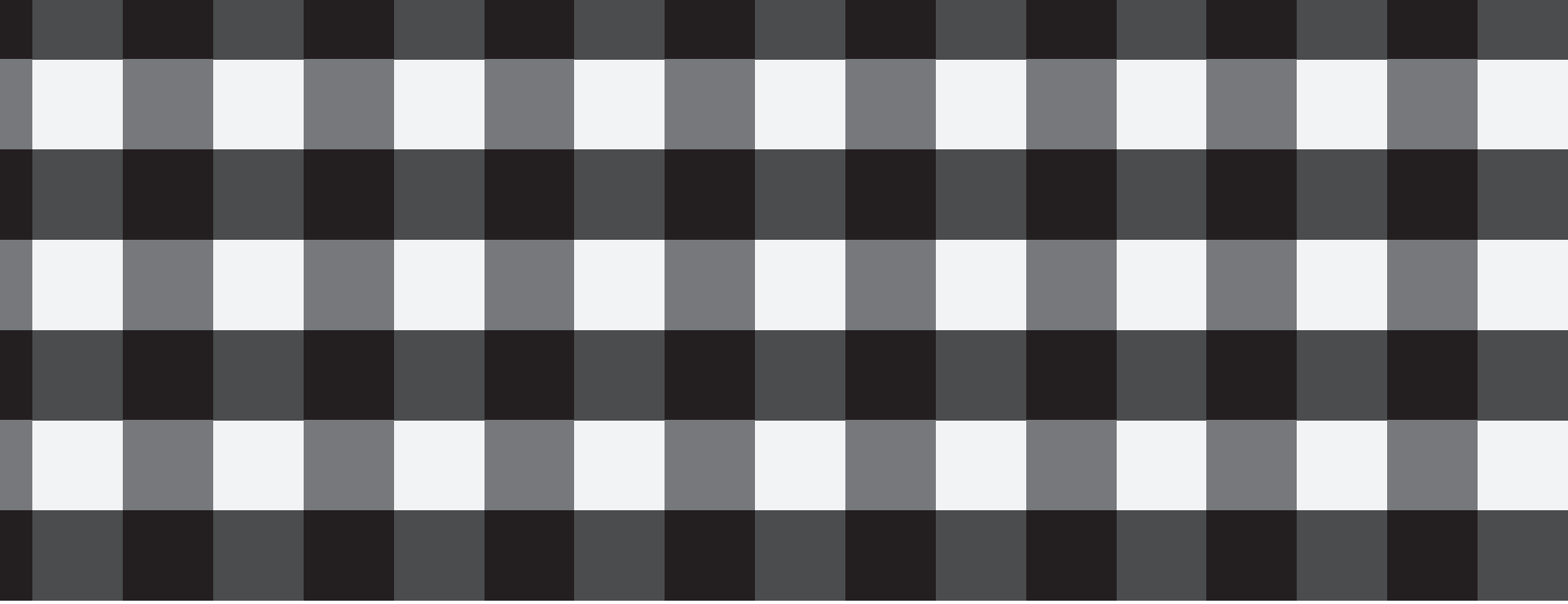
Curator & Mentor, Maybank Foundation Artist Fellowship Programme

“Mentorship” at MFAFP looked like sitting in an hour-long car journey and sharing about each other’s lives, families, favourite bands, and belief systems. It was this organic and intimate exchange of knowledge that defined the week-long programme: artists, curators, writers, organisers, and policy-makers could connect not by what we make or do but by our unique experiences and journeys that define us as social actors within our communities.



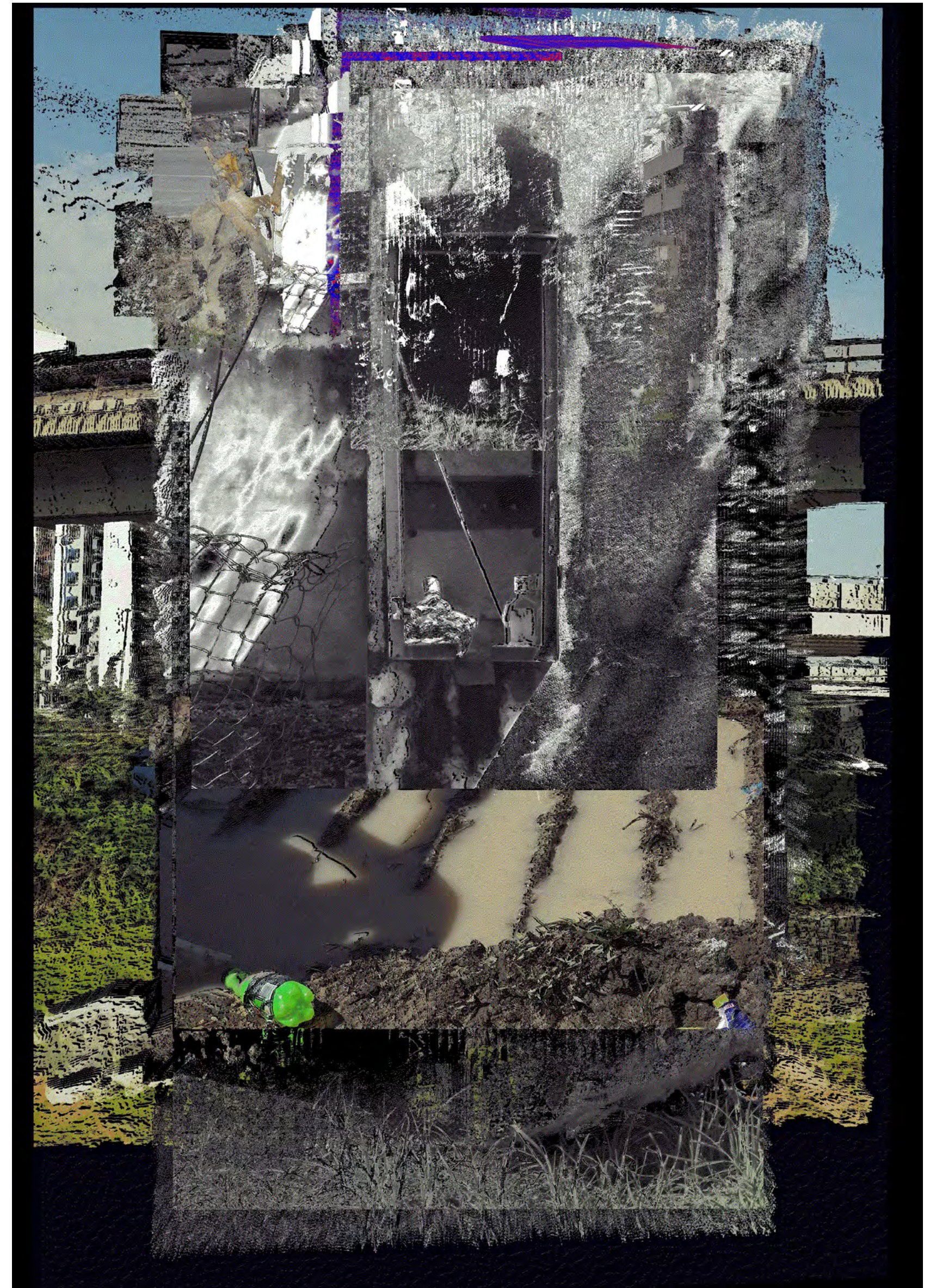
In turn, Bali became the perfect setting for us to consider how our individual experiences informed our encounters with its environment and its complex connection to tourism and extractive practices, collectively revisiting what it means to make and talk about art for different publics.





— BLANK MALAYSIA

“This fellowship program happened at a time in history where many institutions and countries are beginning to come to terms with the legacies and significance of colonialism, especially on its continuous impact in postcolonial countries.”



— BLANK MALAYSIA

Born 1988, Malaysia

Often describing himself as an ‘accidental artist’, Blank utilises academic research to re-examine sites where histories, memories and hegemonic narratives are entangled within the context of postcolonial Southeast Asia, in particular, urban Kuala Lumpur where he lives. He uses knowledge found through reading and research as methods to pen essays, and to manifest graphic montages of minorities, the forgotten and those erased as a result of institutional policies and frameworks.



Blank Malaysia has presented two solo exhibitions, “Landscapes Between Before and After” at AFKLin 2022 and “The Intolerable Interval” at Titikmerah Gallery, KL in 2019. He recently completed his M.A. in Visual Arts programme at the University of Malaya.

His works has been featured at the ILHAM Art Show at ILHAM Gallery, KL in 2022, Malaysian Emerging Artist Finalist 2019 showcase at The White Box, KL in 2019, Vice Versa 2 in ArtJog, Yogyakarta in 2019 and Unknown Asia at Herbis Hall, Osaka in 2018.



— CANDRANI YULIS



“For young artists like us, creative skills are no longer the main problem because we have previously received formal artistic education. The possibility that the program offers just a basic artistic skills workshop is certainly not interesting to us. What this program offers is how to think critically about our surroundings before creating work, and Bali is a good example.”

— CANDRANI YULIS

Born 1995, Indonesia

The position of women in society is never a straightforward one. Candrani confronts social and cultural conventions imposed on the female, particularly one that is cloaked in the habit of religiosity. Where being Indonesian and muslim is almost synonymous to the order of traditional thought and experiences, through her work, Candrani reviews the truths and falsehoods they bring. For this, she peels layers of the superficial skin, to bring about discourse and dialogues with viewers of her works.



Candrani graduated with a BA in Communication Design in 2018 at the Indonesia Institute of the Arts in Yogyakarta, Indonesia and recently completed a residency and exhibition programme at the Cemeti Institute for Art and Society, also in Yogyakarta.

She is also a recipient of the Prince Clause Seed Award in 2022. In 2023, she was one of the featured artists at the ArtJog festival in Yogyakarta.

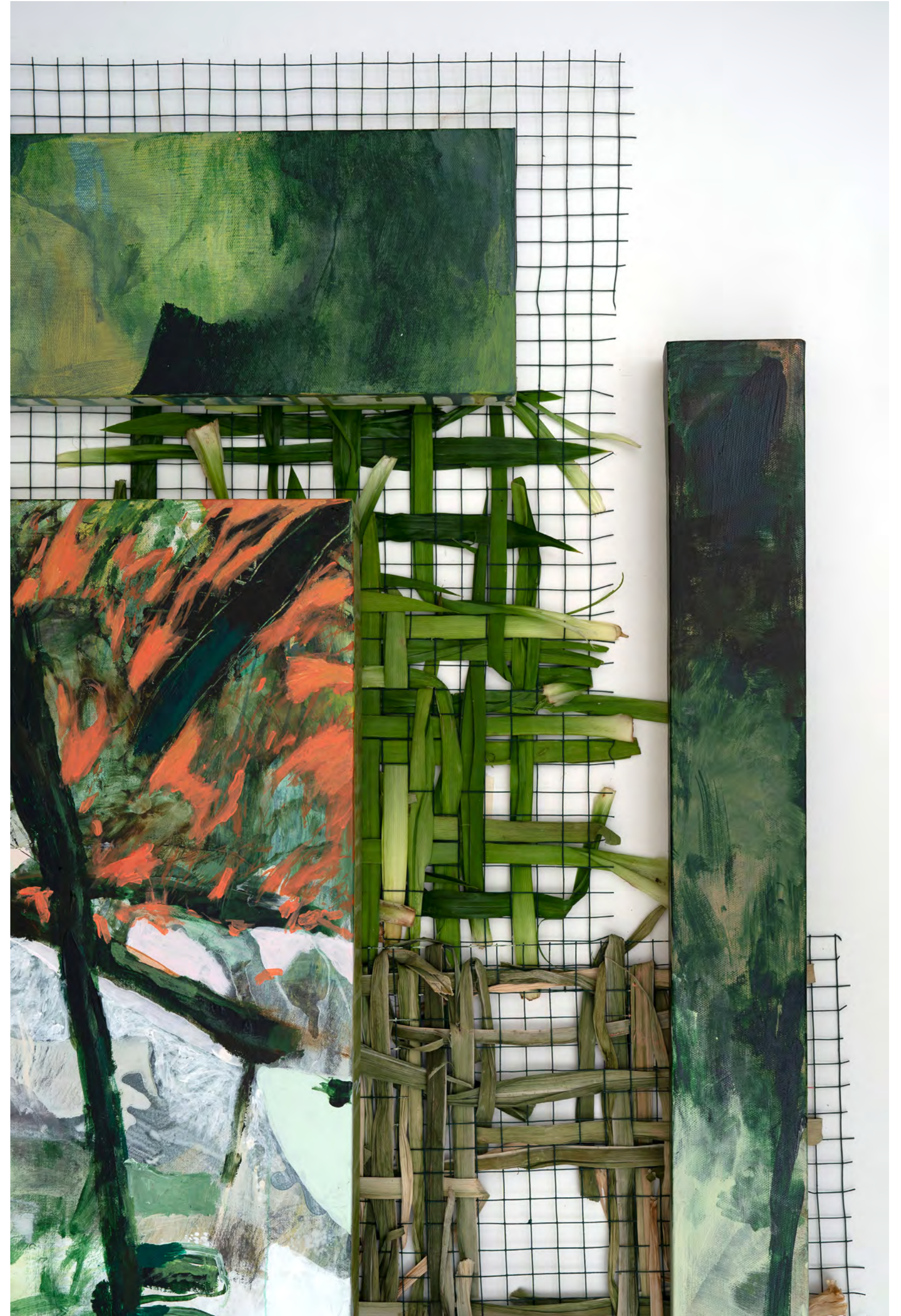




Made Wianta
ART AND PRACTICE

— RUTH MARBUN

“Everyone had equal chance to learn and unlearn, embrace the unknowns and are kindly encouraged to set for authenticity, with no hidden agenda.”



— RUTH MARBUN

Born 1985, Indonesia

Ruth straddles between two visual channels, one that is representational of persons through portrait paintings, and the other, a reflection of her environment through landscape paintings. She seeks perfection within the imperfect, often deliberately so. Weaving, sewing, and installing, her works are rarely straightforward in their presentations. Ruth deals with space in the 3-dimensional, even when presenting a show of 2-dimensional paintings. Here, she adds the element of scent, through the use of pandan leaves woven on fence-like mesh surrounding her landscape inspired paintings.

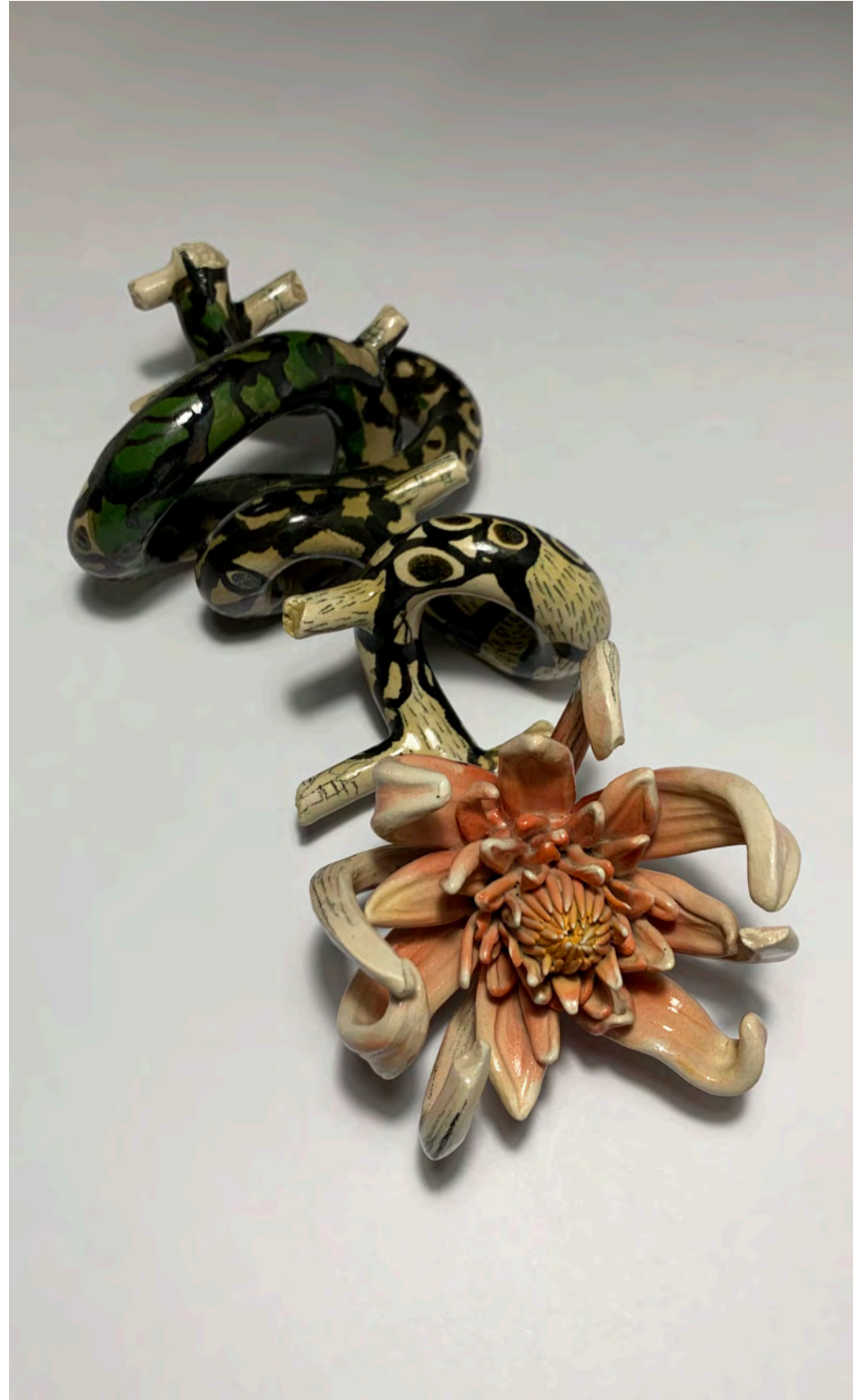
Ruth studied Fashion Design at the London College of Fashion in London followed by the Raffles Design Institute in Singapore. She pursued a career in fashion in Singapore until returning to Indonesia in 2012.

Her works has been shown in both group and solo exhibitions in Indonesia, Tokyo, Singapore, and Australia.



— KRISTA NOGUERAS

“Together, we shared moments and spaces, exchanging stories of creative pursuits and overcoming obstacles while affirming each other’s experiences. We fostered open communication, engaged in thoughtful discussions, observed traditions - all in celebration of the unifying power of art.”



— KRISTA NOGUERAS

Born 1987, The Philippines

Ornate, delicate, reflecting nature and humanness. Colour in Krista's ceramic pieces glisten and gloss, as if camouflaging realities of our mortal struggle and pains. They hang and float, yet ironically bound and supported by ropes and knots. They present themselves like yearnings of the unconscious, waiting to be discovered and nurtured.



Krista earned her BFA from the University of the Philippines in 2009 and has exhibited her work extensively in The Philippines and throughout Singapore, Malaysia, Thailand, Laos, and Japan. Her solo exhibition "Lake Predicament" was shortlisted for the Fernando Zóbel Visual Arts Prize in 2019. She is also a grantee for T U Collab Singapore Art Residency in 2018.



The image shows a man with glasses and a white t-shirt with a blue logo, holding a microphone and pointing at a presentation slide. The slide is projected onto a screen within a traditional Japanese architectural setting, featuring dark wood and stone walls with intricate carvings. The slide content includes:

- A photograph of a modern interior space with a white ceiling and floor.
- Text in Japanese: "現代建築 (Japanese)"
- Text in English: "BLUM & POE"

— NAZIYA NICOLE PHUA

“This holistic approach has broadened my perspective and understanding of the world and I’ve come to appreciate the importance of viewing life as an interconnected whole rather than a series of separate, unrelated parts.”



— NAZIYA NICOLE PHUA

Born 1997, Singapore

Primarily working in performance art, where the artwork exists fleetingly, only to leave relics and remnants of actions and time passed, Nicole engages with the age old human enigma of life and death. Inspired by Islam, and utilising simple materials and props in her performances, she attempts to build meaningful connections between them, her physical body and state of mind. As a new muslim, Nicole's recent works grasps at possibilities founded by new beginnings as preparations for life hereafter.



Nicole graduated with a Diploma in Fine Arts (Distinction) from the Nanyang Academy of Fine Arts in Singapore in 1997.

Primarily working in the medium of performance art, she has been invited to present her works 'live' in festivals and art centers in Poland, Taiwan, Indonesia, China and Singapore since 2016.





“Bali has taught me that true beauty lies not in the superficial, but in the depths of the soul, where art and spirituality converge to illuminate the path towards a more meaningful existence.”

— CHONG YAN CHUAH



— CHONG YAN CHUAH

Born 1992, Malaysia

Chong Yan uses numbers and dimensions to build fictional realms. These realms he creates occupies the physical, digital and mental spaces of their beholders. His universe are ones that could be zoomed-in, scaled and multiplied, not unlike architecture of buildings for which he is trained in. His iconography is made deliberately cryptic, and composed in idiosyncratic script derived from meta-languages that only he knows.

“Bodies and terrain are as confrontational as they are ontologically slippery, corporeal entities populating a landscape that is as alien as its inhabitants.”

Chong Yan studied architecture at Newcastle University (ARB/RIBA Part I), and then at the Architectural Association (AA) in London (ARB/RIBA Part II), receiving the 2014 RIBA President's Medals nomination and AA Scholarship. He has worked extensively with Make Architects in London and co-founded Inferstudio in 2017-18 and later directed Somnii, an art direction, digital imagination and research studio.





— LITH NG YEE LENG



— LITH NG

YEE LENG

Born 1996, Malaysia

In her work, Lith wrestles with mainstream notions of gender and the struggles of personal and social relationships when dealing with their opposites at work and in everyday life. Her sculptures, while looking fluid are cast in solid albeit transparent resin. They indicate complex and sometimes hidden remnants of minds that meet in private as well as social encounters. Through visual and symbolic clues such as lipstick stains, drops of pearlescent drops and blood red stains, they speak of situations and consequences that remain unspoken and taboo.



Lith Ng graduated from the Malaysian Institute of Art in 2017 and have had two solo exhibitions to her credit. Her first solo titled "In Defence of Pleasure" was followed by another titled "Wet(Issue)". Both exhibitions were presented at the Suma Orientalis gallery in KL in 2019.





— ELLA MENDOZA

“These initial discussions emphasized the criticality of context versus surface-level understanding and are essential agents in developing my awareness, not only for the duration of the fellowship in Bali but as a lens through which I can choose to frame experiences.”

— ELLA MENDOZA

Born 1993, The Philippines

Impacted by her fellowship experience in Bali, Ella produced the work Bathala Na, an installation of ceramics laid out to mimic an altar. In the process of firing sculpted clay into ceramics, ceramists often find themselves at the mercy of their kilns. There are no guarantees for perfect outcomes, no matter how experienced the ceramist. In the firing process, cracks and explosions are commonplace. What has been painstakingly sculpted is resigned to prayer for positive outcomes. Like an allegory to life, so is the process of artmaking, and the artists' handling of objects they gave birth to.

Ella completed her second degree in Art History from the University of the Philippines. A painting major by training, she started her practice in ceramics in 2015 and has since been an active presence in the field.

Represented by Artinformal Gallery in Manila, she is also currently, an instructor for wheel-throwing courses at the College of Fine Arts Ceramics Studio University of the Philippines in Diliman, Quezon City.







— CHANG SHANGHAI

Born 1995, Cambodia

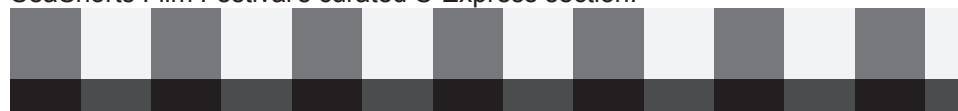
Shanghai's art dialogue is often highly personal and reflective. Using his own physical and psychological states as inspiration for his films, photographs, writing and drawings, he crafts works that reverberates with his quest for the liberation of struggles that are innately buried.

The works presented here are a combination of elements that are both human and digital. Human in their emotion, yet cold and constrictive in their automated digital production.



Shanghai graduated with a BA (Hons) in Fashion Design & Photography and is the co-founder of the HOMELESS Artists Collective in Phnom Penh in Cambodia.

His first short film/video art "mélancolie (n.)" was selected for the Cambodian International Film Festival in 2018 and chosen by the Cambodia Film Commission (CFC) to represent Cambodia in the 2018 SeaShorts Film Festival's curated S-Express section.



— PRAK DALIN

“This program introduced me to a new group of talented artists and great mentors who have helped broaden my perspective. Their sharing has been inspiring and motivating my practice to explore further and braver.”



— PRAK DALIN

Born 1996, Cambodia

Dalin's art practice parallels her work in architecture. She responds to and works with the properties of raw materials such as bricks and steel that are commonly found in her local environment. Utilising locally sourced, red Malaysian bricks, these two constructed sculptures presented here were made on site in Menara Maybank. They are a poetic manifestation of the silhouettes of Cambodian Buddhist monks, with the red referencing their saffron robes. They also recall Buddha's Fire Sermon Discourse, where devotees are taught to liberate from sufferings by detaching themselves from the 'burning senses'.

Dalin is formally trained in architecture and graduated from the Royal University of Fine Arts in Cambodia in 2019. Her foray into contemporary began when she became a participant of the Contemporary Art Class programme conducted by the Sa Sa collective at the Sa Sa Art Project in Phnom Penh in 2018. Her works have been shown in exhibitions in Australia, Thailand and Singapore and her sculpture "Merge" was awarded the Dogma Prize in Saigon in 2021.



“True spirit raises the dull mind.”¹

— KHAI HORI

Curator TWMT, Director MFAFP

Dating back to 51,200 years, the oldest proof of figurative art on record is located in a limestone cave in Leang Karampuang in South Sulawesi, Indonesia.^{2,3} This artwork depicts a scene featuring a pig and three human figures.

Earlier in 2014, and also in South Sulawesi, a team led by archaeologist Maxime Aubert from Griffith University, Australia, had discovered a cave containing drawings of large animals and 12 hand stencils.⁴ This set of discoveries were dated to be 39,900 years.

These discoveries challenge long-held beliefs about the development and origins of human visual culture, demonstrating that artistic expression was not the exclusive domain of Western Europe.

The purpose behind these significant cave paintings remains elusive. 51,000 years to date, their striking primal aesthetic draw similarities between those found in caves of Lascaux in France, Altamira in Spain, and Leang Karampuang in Indonesia. Together, they suggest a profound, yet mysterious, artistic bond among early humans. Contrary to the notion that survival instincts dominated early human life, these artworks reveal a concurrent blossoming of creativity alongside the development of complex societies. It appears that belief systems, social structures, and governance all meet at the juncture of artistic impulse, forming the bedrock of human civilisation. The enduring echoes of these artistic expressions on ancient cave walls serve as a powerful reminder of creativity's innate place within the human essence.

Today, in an age where digital and AI technologies increasingly dominate visual culture, how do artists maintain the fundamental human essence of their creative practice?

Launched in November 2023 in Bali, Indonesia, the inaugural Maybank Foundation Artist Fellowship Programme (MFAFP), an initiative of the Maybank Foundation, offered an immersive learning experience for 12 emerging artists from five founding ASEAN member states. These 12 artists were selected through a consultative curation process and personally invited to participate in the program. No open applications were called for.

The 12 artists were paired with a total of 20 mentors, including local experts from diverse fields through immersive learning experiences at iconic Balinese locations and in-depth discussions. At sites such as the Pura Luhur Natar Sari temple, the UNESCO World Heritage-listed Jatiluwih rice terraces, the historic Tandjung Sari Hotel in Sanur,

Bale Banjar MekarSari, a community hall in Ubud, the Museum Puri Lukisan in Ubud, and the still growing Jimbaran Hijau sustainable district in Jimbaran, participants delved deep into art, the impact of tourism, religion, culture, and socio-economic issues on society and the arts.

To foster continuous engagement, artists, along with 10 of their mentors resided at the same accommodation. Together, they occupied nearly 90% of the hotel where they stayed in. This arrangement provided artists with unprecedented access to consultation and support, simultaneously empowering them to explore and address professional challenges with their mentors.

While the upgrading of vocational skills, enhancing of administrative competence, and expansion of professional networks are essential, they form only part of the equation. No artist can exist or flourish in a bubble. Factors such as evolving public tastes, the pivotal role of cultural institutions, the patronage of private collectors, overall economic conditions, and government and corporate funding significantly impact artists and the art world. At its roots, an artists' development is greatly shaped by their ability to collect and articulate knowledge, process personal and communal experiences, all while navigating often arduous financial and psychological pressures.

Despite a climate of various 'post' world circumstances, contemporary art in Southeast Asia remains very much anchored to the dominant religion of its countries and regions. Branches of Islam, Christianity, Buddhism and Hinduism has historically enforced the need for discipline and acceptance amongst the multi-faceted communities of Southeast Asia. Traditional ethnic values and social rituals are still strongly entrenched, practiced and continue to delineate 'out of bound' areas otherwise also known as OB markers as in the politics of Singapore. The Southeast Asian artist and art scenes are not exempt from such operating conditions.

In Bali, our fellowship artists were awakened to the unique local notion of 'taksu'. 'Taksu' is a concept that is distinctive to the wisdom of Balinese Hinduism. It is directed at artists, dancers, musicians and other creators of the artistic kind. 'Taksu' is the immeasurable hypnotic power one encounters in masterpieces of art and can only be achieved when its creator or performer is immersed in their artmaking process with full dedication and reverence to God, the creator of creators. Just like the act of prayer and meditation, artists pursuing 'taksu' strive to disregard any intentions for 'profane' worldly desires such as fame and wealth.

Like the Balinese, Filipinos peruse art to communicate with and engage the Catholic faith and faithfuls. In the obverse but equal act of devotion, Muslim communities in Malaysia and Indonesia abstain from cultivating any forms of symbiosis between faith and art. Meanwhile, in Thailand, it is characteristic of the virtuous Buddhist artist to connect through the immaterial and temporal.

Thai artist Rirkrit Tiravanija for example presented Pad Thai, an artwork that entails the cooking and communal serving of Thailand's national stir-fried noodles⁵ at Traffic, an exhibition curated by famed curator and theorist Nicolas Bourriaud at the CAPC musée d'art contemporain de Bordeaux in France. Traffic, presented in 1996, is recognised as a watershed exhibition for Bourriaud's theory on a new genre of art which he referred to as relational aesthetics. Since then, Tiravanija has been acknowledged the figurehead of relational aesthetics, an artistic approach that prioritises human interactions, social frameworks, and the creation of shared experiences over the mere presentation of autonomous art objects.

In Southeast Asia, art exists in the everyday, and may not be considered sacred or precious by its societies. The idea of 'professionalism' in the practice of its artists is a recent phenomenon, driven by a blossoming of art linked commerce. Since time immemorial, dancers in Bali for example, have performed their fine-tuned bodies on the ground and not on a raised stage. Their dance is foremost presented as ritual for the divine, and us humans are just witnesses to the occasion. Such a presentation requires dedication and sacrifice of all kinds, without regard for immediate compensation by mortals. Art here are acts of rehabilitation of the soul.

Real artistic growth cannot be pursued by game theory models.⁶ Unlike the predictable nature of mathematical equations, art and artists thrive on intuition, emotion, human and spiritual experience. Contrary to common assumptions, true artistic development does not occur in the complex ecosystem of galleries, fairs, auction houses, and collectors known as the 'art market' or 'industry' which operates on entirely different principles. Driven by profit, the art marketplace lacks transparency and is susceptible to manipulation. An artist's success in this arena should not be equated with their artistic genius or social impact.

Rather, groundbreaking developments in the visual arts often resemble "black swan" events, unpredictable and surprising at the time, yet seemingly inevitable in retrospect.

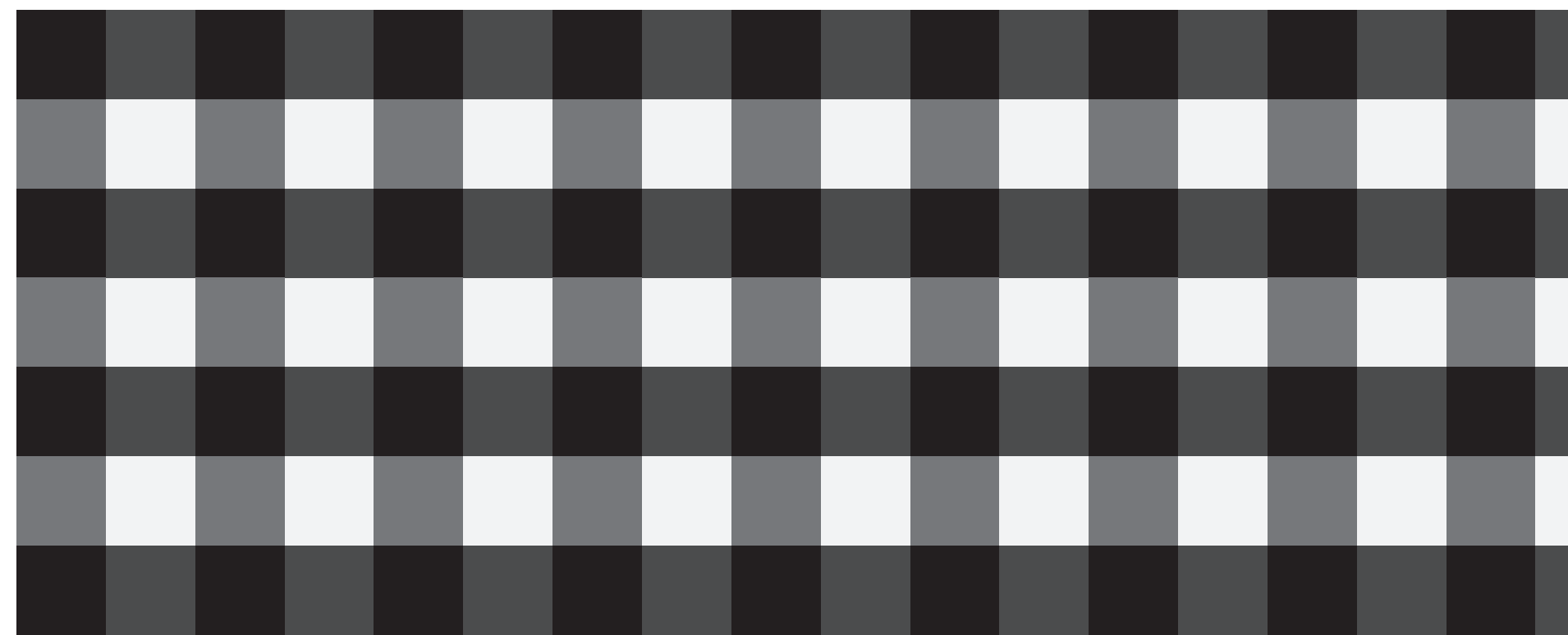
Chinese artist Ai Wei Wei broke through to the art public with his provocative and often-seismic performance art actions. In 1995, Ai exhibited a photographic triptych featuring his act in dropping and destroying a 2000-year-old Han dynasty urn.⁷ This was his confrontation with the sanctimonious value accorded to historical cultural relics. In the early 2000s, and perhaps most known to today's masses, Banksy's artistic trespasses emerging from the public streets of Bristol⁸ activated the crossover of street art into mainstream contemporary art popular visual culture. In 1988, as he was graduating from art college, Damien Hirst organised Freeze, an exhibition which birthed the Young British Artists (YBA) movement and rejuvenated international interest in British contemporary art. Graphic designer turned artist Barbara Kruger's striking combination of monochromatic image and provoking slogans such as the painting 'I Shop Therefore I am'⁹ in bold red text from 1987 infiltrated the non-art masses when it was ironically reproduced on bags, t-shirts and other consumer goods.

These groundbreaking artists generated waves of noise and altered contemporary visual culture and mindsets in public spaces and art scenes around the world.

Bali had its first encounter with western ideologies of art almost 100 years ago in 1926 when Walter Spies, the runaway German soldier who was invited to establish a studio in Ubud by its then king. The 1920s also saw the beginning of international tourism, thanks to iconic visitors such as Charlie Chaplin. The development of tourism from then on had consequential repercussions to the 'raison d'être' of its art, artists and art scene till this day. It is worth noting that Walter Spies was recorded as having had a hand in innovating and the choreography of the famed 'kecak' dance that many assume to be of pure Balinese origin.

Our fellowship and learning journey in Bali was to reflect on this history of art on the famed island of Gods. It was a call for reflection and introspection, both for the artists as well as the mentors, to wake up from the trappings of homogenisation through the 'art industrial complex'. The path of the true art professional should never be consumed by naivety and for this very reason, we embrace the necessity to commune with fellows.

1. Appropriation of the quote "The dull mind rises to truth through material things" by Suger (1081-1151) the visionary mind behind awe inducing gothic architecture.
2. 'World's oldest cave art found showing humans and pig', Pallab Ghosh, BBC, <https://www.bbc.com/news/articles/c0vewjq4dxwo>, 3 July 2024
3. Oktaviana, A.A., Joannes-Boyau, R., Hakim, B. et al., 'Narrative cave art in Indonesia by 51,200 years ago.', Nature 631 814–818 (2024), <https://doi.org/10.1038/s41586-024-07541-7>, 3 July 2024
4. Cyranoski, D., 'World's oldest art found in Indonesian cave' Nature (2014), <https://doi.org/10.1038/nature.2014.16100>, 8 October 2014
5. Eve Wongworakul, 'History of Pad Thai as a Symbol of Nationalism in Thailand', <https://storymaps.arcgis.com/stories/d0392aa1bf6a48659b9d15fc5577a2e>, 21 December 2020
6. A branch of applied mathematics that provides tools for analysing situations in which parties, called players, make decisions that are interdependent.
7. Ai Wei Wei, 'Dropping a Han Dynasty Urn' (1995)
8. Banksy's "Girl with Balloon" (2002) is one of the most recognisable images today
9. Barbara Kruger, 'I Shop Therefore I Am' (1987)





— SARAH RADZI

Born 1995, Malaysia

Sarah engages with the act of painting and drawing to navigate and make sense of complex dynamics between personal, familial and social identities vis-a-vis personal space. Activating unresolved issues as trigger points, and authoring fictional visual scenarios, Sarah picks on otherwise pedestrian details from her surroundings and daily life to form open narratives. Her paintings appear reminiscent of dreams and mental wanderings, while at the same time, acting as intimate mechanisms in search of hope and meaning for journeys into the future.

Sarah received her BFA in painting from the MARA Institute of Technology (UiTM) in 2019.

Amongst others, her works have been shown at Peepholes at Temu House, PJ in 2023, Nafas Baru at Segaris Art Centre, KL, Turun Tanah at Galeri Puteh, KL, and Bread Crumbs at Richard Koh Fine Art, Gillman Barracks, Singapore in 2022.





— PAUL NICKSON

ATIA

Born 1992, Malaysia

Paul's interest lie in exploring narratives and conceptual frameworks of architecture, art, culture, and subjects of identity along social and historical contexts. His paintings are painfully executed, as resembling marks left behind from acts of deep meditation. Monochromatic, they are stark yet subdued at the sametime. Dark, yet light. The simplicity of his compositions recall themes associated with the a yearning for the spiritual, a consideration of passing time, memories lost and found, and a desire to construct and claim meanings.



Paul graduated with a B.Sc. in Architecture from University of Malaya, practiced at the local architecture firm PORT25, and was a part-time tutor at Taylor's University School of Architecture & Building Design for several years before immersing himself in contemporary art practice. His first solo exhibition entitled Jari Berlari was presented at Galeri Rumah Lukis in KL in 2018.





— MAYBANK FOUNDATION ARTIST FELLOWSHIP PROGRAMME
27 - 30 NOVEMBER 2023

DIRECTOR

KHAI HORI
Partner and Director, Chan + Hori Contemporary, Singapore

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Director, Hirosaki Museum of Contemporary Art, Aomori, Japan

TARO AMANO
Chief Curator, Tokyo Opera City Gallery, Japan

KAMIN LERTCHAIPRASERT
Artist / Founder, 31st Century Museum of Contemporary Spirit, ChiangMai, Thailand

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DR PUTU AGUNG PRIANTA
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Architect, Designer and Founding Directors, CushCush Gallery Bali, Malaysia/Indonesia

MANGKU GEDE I KETUT MASTRUM
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MANGKU REZA
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