

Serba-Serbi

Maya Gallery, 57 Genting Lane #05-00 Singapore 349564
+65 9674 6050 | art@mayagallery.com.sg
www.mayagallery.com.sg

22 February – 22 March 2022
12 – 6 pm [closed on Sun & Mon]

Ain Rahman, Anniketyni Madian, Haafiz Shahimi, Husin Othman,
Mohd Fairuz Paisan (Po Oi), Nor Tijan Firdaus, Syafiq Hariz

A collaboration between
Maya Gallery (Singapore) and Core Design Gallery (Malaysia)

Maya
GALLERY



Maya Gallery and Core Design Gallery are pleased to present *Serba-Serbi*, a group exhibition by Malaysian contemporary artists.

The new year begins with the two-year pandemic upon us without a hint of abating, and the idea of an endemic era looms ahead. Yet artists in Malaysia are still vigilant in their artmaking; they ceaselessly carry ideas weighing on their minds, brimming with excitement by the mere mention of getting back into the swing of things. This is the third collaboration between the two galleries, known for their commitment to represent local artists. Singapore-based Maya Gallery focuses on works that reflect heritage and cultural values that are richly entrenched. Core Design Gallery is passionate about catapulting contemporary Malaysian art into the international arena. Both galleries aim to stimulate cultural discourses in the art community.

FOR IMMEDIATE RELEASE

Serba-Serbi is an assortment of dynamic works that exemplify artistic efforts conceived during the pandemic. The title is derived from a reduplicated Malay rhyming word that roughly translates to 'variety'. Featured in the show are varying forms of work that embody heritage and culture, as well as values shared by audiences on both sides of the causeway. As neighbouring countries like Singapore and Malaysia share similarities in heritage, culture and the arts, Maya Gallery and Core Design Gallery opt to celebrate the diversity of cultural values which have assimilated into these artists' lives, and consequently reflected in their works.

Ranging from young to mid-career and frequently highlighted in the contemporary art scene in Malaysia, *Serba-Serbi* features Husin Othman, Haafiz Shahimi, Syafiq Hariz, Anniketyni Madian, Ain Rahman, Mohd Fairuz Paisan (Po Oi) and Nor Tijan Firdaus.

The exhibition will run from 22 February to 22 March 2022 at Maya Gallery.

**#SerbaSerbi #ContemporaryMalaysianArtists
#heritage #culture #art**

About the Artists



Ain Rahman (b. 1994, Kota Bharu, Kelantan, Malaysia) is known for her atmospheric, monochromatic visuals. She graduated with a Master of Fine Art and Technology from Universiti Teknologi MARA (UiTM), Shah Alam in 2019, where she kick-started her career as a young art practitioner, fostering an interdisciplinary approach spanning mediums such as charcoal, textile, metal, and video art that has developed throughout the years of her exhibiting. Ain's prolific interest in various mediums is often interpreted and manifested into a sense of her inner worth. Crucially, Ain is an avid believer in immortalising microscopic details in her works; this is evident in her past installation pieces and drawings that evoke quiet and resolute contemplation. She was selected as one of the artists under the Petronas Gallery for her performance and video art. Recently, she had a well-received response to her solo show, *Deep the Sea, Above the Galaxy*, at Core Design Gallery. Following that success, Ain was chosen as one of the youngest artists that participated in an international curatorial project hosted by the British Council, a platform that provides an exchange of art knowledge between the UK and Malaysia.



Anniketyni Madian (b. 1986, Kucing, Sarawak, Malaysia) is appraised as the leading female Malaysian sculptor with works focusing on her Sarawakian heritage. Despite the gender norm of the sculpture field dominated by all-male sculptors, she has trudged through the arts industry resiliently, producing one of the most sought after monumental sculptural works. She is an acclaimed artist locally and acknowledged internationally with her wood carving interpretations of the Pua Kumbu. A distinct motif usually seen on textiles woven by the Iban tribe's women, Pua Kumbu has been an integral part of Anniketyni's work. She often incorporates the motif as a way of remembering her roots, identifying her innate desire in trying to preserve the pattern by interpolating it into a contemporary art form. Anniketyni graduated with a Bachelor (Hons) in Fine Art, majoring in Sculpture, from UiTM, Shah Alam in 2009. She has participated in several residencies including HOM, Kuala Lumpur (2011), Rimbun Dahan, Kuala Lumpur (2015), Buffalo Creek Art Centre, Nevada (2018), World Youth Forum and Sculpture Symposium, Egypt (2018), Sculpture Symposium Arapan, Armenia (2019). Other career highlights include being presented with the Young Guns Art Award (2017), Top 30 for the Sovereign Asian Art Prize (2016/2017) and TN50 Youth Ambassador (2017). Her sculptures can be found in private art collections worldwide and offices of the UN, Google, The Four Seasons Hotel Kuala Lumpur, One&Only and WOLO Kuala Lumpur.



Haafiz Shahimi (b. 1986, Kedah, Malaysia) is fascinated with the scientific aspect of pyrography as much as the artistic aspect, allowing him to constantly explore topics like thermodynamics and chemistry to achieve new aesthetics. His keen explorations to fine-tune his pyrography technique incorporates the use of metal rods by wielding the heated irons and pulling them across the canvas to “draw” dark marks resembling charcoal strokes, a challenging task that requires precise control and timing. Widely acknowledged for having pioneered the art of pyrography for its potential, Haafiz’s art is collected by private and corporate collectors both locally and abroad for its notable academic contributions to the exciting concept. Haafiz graduated with a Bachelor in Fine Art from UiTM in 2011. He was awarded the Young Guns Art Award in 2017.



Husin Othman (b. 1987, Perak, Malaysia) is an emerging Malaysian artist who is slowly gaining recognition within the local arts scene. Born in the same state as Lat, Husin was very much influenced by Lat’s *Kampung Boy* which chronicles the life of a boy in the 1950s. He seems to be poised for self-reflection especially during these pandemic times, where life is not so different after all as we are spending more quality time with ourselves and our loved ones. Husin notably favoured painting figurative images that were ambiguous yet expressive with intense, gesticulative strokes, blending into a composition of disarray. His work is perceptively tuned towards the everyday lives of multifaceted Malaysians as subjects, visibly seen in their proverbial spheres. Husin graduated with a Bachelor (Hons) in Fine Art from UiTM in 2013. He is the winner of the 2014 UOB Painting of the Year Malaysia’s Most Promising Artist of the Year in the Emerging Artists category. In 2018, he won the Highly Commended Award (Established Artists category).



The seminal works of **Mohd Fairuz Paisan** (b. 1981, Rembau, Negeri Sembilan, Malaysia) or fondly known in the Malaysian art world as Po Oi, have been a key factor to understand why woodcarving became his choice of medium. Po Oi has spent nearly 14 years creating and perfecting his craft. Intrigued by the Malay woodcarving philosophy that is filled with purposeful Islamic beliefs, Po Oi’s artistic process is centralised in the understanding that artmaking is one of the many ways of worshipping God. The Malays’ philosophical approach in the past encompassed the idea that the ability to create comes from the will and divine essence of the Creator; in that regard, Po Oi seems to immerse himself with continual observations alternating between the culture he grew up in and the Islamic belief that he follows. In the intermittent years of teaching as a lecturer, Po Oi has been involved as a director and designer with various local and international art projects that branched out to mural paintings, public sculptures, theatre set backdrops, as well as theme parks. Po Oi graduated with a Master in Fine Art and Technology (2016), and Bachelor (Hons) in Fine Art (2004) from UiTM Shah Alam. He was awarded the prestigious Philip Morris Minor Award in 2003.

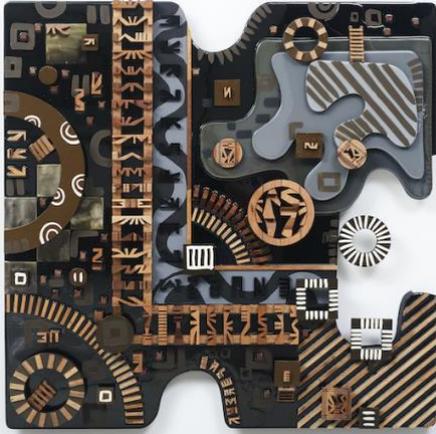


Nor Tijan Firdaus (b. 1986, Klang, Malaysia) found her niche in optimising the use of discarded e-waste, collecting them vigorously to be reconstructed as her primary source of art-making. At the height of the pandemic in January 2021, Tijan addressed the aforementioned issue as comprehensively as her expressive past masters’ recreations in her first solo show, *New Formal*, at Core Design Gallery. Her tenaciousness in exercising scrap electronic materials into an illustrious series of works has become pivotal in an age where consumerism is at its most crucial period. As the idle observer and consumer herself, Tijan considers the wasteful habit of buying that has accumulated into a substantial amount, resulting in the irresponsibility of throwing the said items nonchalantly afterwards. Her process of making is always detailed and elaborated, proven by her previous works that drove spectators to startling amazement as her innate understanding of forms shows even when it is streamlined into a diminutive visual. Tijan graduated with a Master of Fine Art and Technology (2015) and Bachelor (Hons) of Fine Art, majoring in Sculpture with a minor in Painting (2007), from UiTM Shah Alam.



Syafiq Hariz (b. 1986, Muar, Johor, Malaysia) is a multidisciplinary artist and illustrator. His graphic quality approach to his paintings denotes a preference in a style that has, over the years, expanded into a cynical and satirical social commentary. His use of reference to excessive pop culture consumption resonates in a way that at a glance, feels carefree yet brimming with underlying tones that scrutinise its long-term effects on society. Syafiq graduated with a Bachelor (Hons) in Fine Art from UiTM Shah Alam, majoring in painting, in 2009. He received the Dean’s List awards while at UiTM, and the Honorable Mention, at the MRCB Art Award, by National Art Gallery, Kuala Lumpur in 2008.

Selected Works



Anniketyni Madian
NGENAWASKA #1
Mixed wood, metal, epoxy resin, linseed boiled oil
103 x 103 cm, 2021



Syafiq Hariz
Mugunghwakkochi Pieotseumnida I
Acrylic and oil on canvas
85 x 85 cm, 2021



Husin Othman
Waiting for New Rays II
Acrylic on canvas
75 x 75 cm, 2021



Nor Tijan Firdaus
After The Samsui Worker by Lai Foong Moi
E-Waste on wood panel coated with 2k matte resin
110 x 88 cm, 2021



Ain Rahman
'Blueming, I'm Blueming'
Charcoal on canvas
60 x 122 cm, 2021



Mohd Fairuz Paison (Po Oi)
Rounded Mind – Bulat Berpinau
Discarded wood relief assemblages
122 x 122 cm, 2021



Haafiz Shahimi
The Martyr I
Rusted chemical wash, acrylic, automotive paint, metal plate
(plasma cutting), pyrography print, remazol on jute and
finished with 2K gloss paint
61 x 61 cm, 2021

MAYA GALLERY

Maya Gallery is a leading artist-run art gallery with a focus on heritage, culture and Singapore art. Since its opening in 2012, the gallery has liaised with curators, organisations and institutions to introduce international artists to Singapore, and Singapore artists to the world. It has held numerous exhibitions locally and regionally, and continues to support emerging and established artists. Maya Gallery was awarded Top 10 Art Galleries in Singapore (tallypress.com, 2018), Recommended Art Gallery (Expat Living Reader Awards, 2015) and Best Asian Contemporary Art Gallery of the Year (National Critics Choice, 2014). Described as a gallery that has "won the hearts of art enthusiasts with its locally flavoured exhibitions" (mydestination.com), the gallery has contributed strongly to Singapore's art scene.

CORE DESIGN GALLERY

Established in 2010 with years of experience in arts management, Core Design Gallery is committed to its principle venture in representing Malaysian Contemporary Art. The gallery is passionate in promoting and developing emerging, mid-career as well as blue-chip artists in order to catapult Malaysian contemporary art into achieving worldwide recognition for its critical and artistic values in various platforms. Our approach is centred on the philosophy of a strategic documentation system as we believe in stimulating cultural discourses within the art community, regionally and internationally.

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CONTACT

Ms Masturah Sha'ari +65 9674 6050 mas@mayagallery.com.sg

www.mayagallery.com.sg