



**NEGARAKU: NATIONALISM & PATRIOTISM  
IN MALAYSIAN CONTEMPORARY ART**

THE ALIYA & FAROUK KHAN COLLECTION



Galeria Sri Perdana



Kementerian Pelancongan  
Malaysia



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**EDITORIAL & DESIGN TEAM**

Leila Aisha Khan  
Joshua Fernandez

**EXIBITION CURATOR**

Shooshie Sulaiman

**PHOTOGRAPHY**

Chin Kok Puah

**PRINT PRODUCER**

Yap Wei Wei

**COVER ARTWORK**

Azmin Hussien -  
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# Negaraku: Nationalism & Patriotism in Malaysian Contemporary Art

One Malaysia Contemporary Art Tourism Festival  
**Galeria Sri Perdana**

3rd July - 30th September 2010



Kementerian Pelancongan  
Malaysia





## Message From The Minister of Tourism Dato' Sri Dr. Ng Yen Yen

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VOLUPTI CUS DUNT

EMOLOR ERAT

# Negaraku : Nationalisme & Patriotisme

Shooshie Sulaiman



*Negaraku,  
Tanah tumpahnya darahku,  
Rakyat hidup, bersatu dan maju,  
Rahmat bahagia, Tuhan kurniakan,  
Raja kita selamat bertakhta,  
Rahmat bahagia, Tuhan kurniakan,  
Raja kita selamat bertakhta.*

Masyarakat kontemporari sering dikenali menerusi nilai-nilai kompleks dan konflik dalam pembentukan pemilihan arah tuju serta gaya kehidupan harian. Dalam ruang melingkupi globalisasi terkini, kedudukan seseorang individu di negara ini bergerak dalam 8 lapisan situasi yang bertindih dalam satu masa. Pergerakan lapisan situasi dan masa inilah yang sering berlanggar antara satu sama lain tanpa menyedari fungsinya oleh setiap individu. Fungsi ini harus dihuraikan (Lihat gambarajah 1.1).



Gambarajah 1.1

Konflik diri sememangnya asam garam masyarakat kontemporari dalam kehidupan harian mereka. Ada yang mengambil agama sebagai tahap mutlak atau absolute standard dan ada juga yang memegang kepercayaan mereka pada realiti pembangunan dan progres. Golongan muda pula amat memuja ekonomi konsumer serta menggunakan prinsip-prinsip kapitalis sebagai 'Tuhan' mereka yang baru.

Namun begitu terdapat juga kesedaran positif di antara celah-celah perbezaan manusia ini di mana bibit-bibit nilai perpaduan dan intergrasi mulai tumbuh secara semula jadi hasil dari kewujudan kekuasaan alam semulajadi yang semakin ketara.

Apatah lagi bagi rakyat Malaysia berbilang bangsa ini yang sejak berkurun lamanya sudah hidup berintegrasi dan berharmoni bersama dan dikelilingi oleh kawasan bencana alam yang utama; struktur geografi Malaysia yang terselindung dari kebanyakan malapetaka telah banyak menyedarkan rakyat negara ini agar lebih prihatin kepada perbezaan kaum dan permasalahannya.

*"Malaysia can be a united nation, with a confident Malaysian society, infused by strong moral and ethical values, living in a society that is democratic, liberal and tolerant, caring, economically just and equitable, progressive and prosperous, and in full possession of an economy that is competitive, dynamic, robust and resilient."*

- Tun Dr. Mahathir Mohamad, 1991

Nilai kebangsaan, bangsa serta negara adalah cermin imaginasi komuniti politik secara kolektif. Nilai ini sering menjadi pertarungan dalam kempen-kempen yang memberi banyak pilihan dalam membentuk system pemerintahan masyarakat sesebuah negara. Negara berbilang bangsa sering menjadi target kerana nilai kepelbagaian sangat sensitif untuk digoyahkan oleh musuh-musuh negara.

Apapun permasalahan dan konflik sejagat, rakyat berbilang bangsa Malaysia mempunyai keistimewaannya tersendiri. Secara terbuka kita mengutarakan rungutan-rungutan etnik, agama, status sosial, budaya dan banyak lagi setiap hari dengan penuh sensitiviti kepada perpaduan harmoni yang telah mencerminkan kita sebagai sebuah masyarakat yang kuat berteraskan kepelbagaian. Lantas sejarah perpaduan yang sudah dikecapi ini amat indah dan masih mampu lagi menarik balik masyarakat Malaysia ke jalan patriotisme dan nasionalisme yang menghasilkan perpaduan etnik.

Walaupun begitu, asakan-asakang globalisasi mampu merapuhkan serta memusnahkan integrasi perpaduan negara jika kerajaan tidak bertungkus-lumus menanam semangat patriotisme secara holistik. Globalisasi memberi pilihan yang pelbagai, negative and positif di platform yang sama. Hidup pula membawa maksud membuat satu pilihan daripada banyak pilihan yang ada dalam setiap detik. Jadi, bagaimanakah kita mahu masyarakat Malaysia bijak memilih?

Untuk diri saya, sebagai seorang warganegara yang sayangkan tanahairnya, sebagai seorang karyawan yang mahu mengharumkan nama negaranya dan seorang kurator seni yang ingin berbakti pada pentas seninya, adalah menjadi satu kewajipan saya untuk mempunyai contoh pandu arah yang kuat tentang identifikasi masyarakat serta negara. Pilihan saya adalah Mahathirism, model pemikiran melampaui zaman.

*According to R.S. Milne and Diane K. Mauzy (1999: 168), "Mahathirism is not a guide to Mahathir's thoughts or actions. Rather, Mahathir's thoughts and actions are a guide to constructing Mahathirism. Mahathirism is an exercise in allocating thoughts into logical categories with the aim of achieving intellectual satisfaction and understanding". As an advocate of "Asian values", Mahathir Mohamad, former Prime Minister who ruled Malaysia from 1981 till 2003, explained that the Malaysian perspective of "Asian values" is based on Malay-Islamic culture and should be protected against absorption by Western values. He urged the three most basic elements of "Malayness" – feudalism, Islam, and adat (traditional customs) as he saw it in 1970 in his book, The Malay Dilemma, should all be classed as features to be merely accepted as realities and perhaps adapted to modern needs (Barr, 2002: 42).*

*Mahathir (Mahathir and Ishihara, 1995: 71-86) rejected universalism or the Western liberal notion of human rights which, he believed, can corrupt Malaysian culture and religious beliefs. Concerned about the influence of Western individualism, and the future of Asian values and traditions, Mahathir accepted the idea of cultural relativism and launched the "Look East" policy in 1982 as a broader campaign against "Western values". Mahathir told the 1982 United Malays National Organisations (UMNO) General Assembly to "Look East" to emulate the diligence found there and "to rid ourselves of the Western values that we have absorbed" (Khoo, 1995: 69).*

*[\*This paper was presented to the 17th Biennial Conference of the Asian Studies Association of Australia in Melbourne 1-3 July 2008. It has been peer reviewed via a double blind referee process and appears on the Conference Proceedings Website by the permission of the author who retains copyright. This paper may be downloaded for fair use under the Copyright Act (1954), its later amendments and other relevant legislation.]*

## MAHATHIR MOHAMAD

Nama ini adalah simbol Nationalisme Malaysia. Negarawan terulung kurniaan Ilahi kepada rakyat Malaysia. Sekiranya masyarakat luar berpendapat bahawa kita warganegara Malaysia sangat beruntung mempunyai 'living asset' seperti beliau, terdapat juga ramai rakyat negara ini yang tidak menghargai status genius beliau.

Mampukah kita memahami masyarakat Malaysia yang sedia ada ini tanpa melalui proses kajian kesan pemikirannya, tindakan-tindakan beliau serta legasinya yang semakin utuh di telan masa. Kita merupakan generasi yang terhasil dari Mahathirism ini. Melihat dan mendengar beliau di media sudah cukup memberi kesan focus yang tajam dan aliran tenaga baru yang kuat dan bersemangat.

Memimpin masyarakat berbilang bangsa bukan kerja mudah. Kemahiran beliau di dalam menundukkan nilai-nilai barat dan memartabatkan nilai ketimurannya amat jelas di dalam polisi 1982 'Dasar Pandang ke Timur'. Orang timur bangun mendabik dada. Rakyat Malaysia bangun dengan kekeluargaan ketimurannya. Taat dan cintakan tanahair menjadi bukti keharmonian Negara dan berkembang pesat melalui kestabilan ekonominya ini.

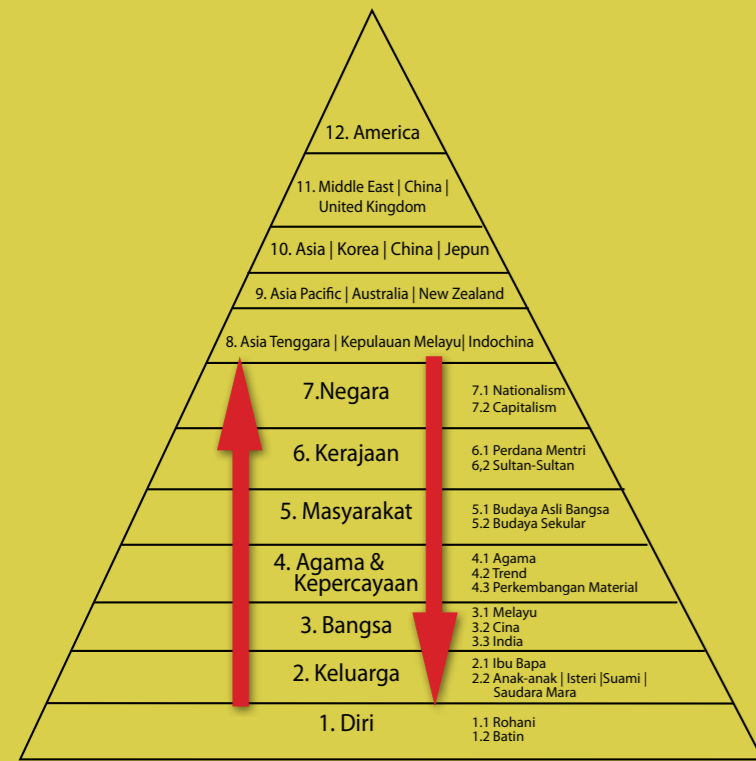
Setiap katanya di kota. Maka relevansi sendiri dan bentukannya amat sesuai menjadi tauladan emosi dan keyakinan positif kepada simbol sosio-budaya.

Bagaimana dengan masyarakat seni pula? Adakah terkena tempias eranya? Ramai yang tidak menyenangi beliau, orang seni sukakan kebebasan dan liberal thinking yang mana Mahathirism sering difahamkan sebagai sangat authoritarian. 'Derogatory label' (chedet.com, May 22, 2009) begini patut menjadi bahan ketawa untuk kita kerana terlalu cetek dan bercanggah dengan logik realiti sumbangan dan legasi beliau.

## MASYARAKAT SENI RUPA KONTEMPORARI

Dari ruang melingkupi masyarakat seni, pengamatan akan kehidupan sudah mencapah-capah seperti pergerakan molekul atom. Ini kerana karyawan seni sering mempunyai satah perspektif yang berfragmentasi songsang dan lurus yang sejajar arusnya dalam mengharungi situasi dan realiti, maya mahupun pada pengamatan objek

serta subjek. Oleh kerana inilah olahan-olahan karya seni kontemporari sering bersifat bentuk infiniti dan berelemen kontradiksi. Saya menggambarkan lapisan situasi yang sering di lalui oleh karyawan seni seperti ini (Lihat gambarajah 1.2) :-



Gambarajah 1.2

Gambarajah ini di hasilkan dari observasi ringkas akan tujuan penghuraian kompleksiti corak minda golongan seni dan ianya tidaklah menjustifikasikan sesuatu huraian mutlak. Ianya di rasakan perlu kerana pemahaman karya seni kontemporari yang bersifat ilmiah belum berpaksi ini bakal di kaji, jika di izinkan, Insyallah.

Siapa masyarakat seni ini? Apa sumbangannya pada masyarakat? Adakah mereka golongan yang setia pada Raja dan Negara? Adakah sumbangan mereka melampaui zaman? Bolehkah kita hidup tanpa Negara? Mari kita amati sejenak apa yang telah kita ikrarkan selama ini...

## RUKUN NEGARA

*Maka kami,  
Rakyat Malaysia,  
Berikrar,  
Akan menumpukan seluruh tenaga dan usaha kami, untuk mencapai cita-cita tersebut:  
Berdasarkan atas prinsip-prinsip yang berikut:-*

*Kepercayaan kepada Tuhan,  
Kesetiaan kepada Raja dan Negara,  
Keluhuran Perlembagaan,  
Kedaulatan undang-undang,  
Kesopanan dan kesusilaan.*

Saya juga insan seni yang berkecurigaan sebelum ini akan isu Nationalism & Patriotism ini. Awal-awal berpameran di luar negara saya kurang selesa apabila dibinkaikan mengikut kenegaraan, tetapi semakin kerap kita keluar, semakin luas pandangan terhadap tanahair sendiri. Melihat negara dari jauh sangat membangkitkan emosi. Hujan emas di negeri orang, hujan batu negeri sendiri adalah peribahasa yang sangat tepat. Walau dijulang tinggi di negara orang, sekiranya tidak berbakti pada masyarakat sendiri maka saya rasakan saya gagal dalam kerjaya seni ini.

## NILAI SENI DAN KENEGARAAN, KOLEKSI ALIYA & FAROUK KHAN

Koleksi ini hanya satu-satunya khazanah negara yang komprehensif berkaitan dengan seni rupa kontemporari yang khusus oleh karyawan-karyawan muda Malaysia.

Secara terperinci koleksi ini mampu membantu pembentukan ilmu seni rupa kontemporari Malaysia serta membina 'persepsi' baru dalam konteks keaslian estetik dan corak minda sezaman.

Menerusi beberapa siri pameran dari koleksi ini kelak, saya mengharapkan masyarakat mengambil kesempatan ini untuk berdiri di depan karya-karya karyawan kita sambil menikmati pengalaman terbaru ini dengan penuh kebanggaan.

Inilah keistimewaan Koleksi Aliya & Farouk Khan.

Pengalaman sebenar.

Koleksi ini juga mempunyai kekuatan nilai ekspresi yang tinggi serta memberi kenikmatan rentinal yang halus tanpa di tokok tambah dengan sebarang penulisan,

Hanya pengalaman visual yang khususnya. Dari mata, turun ke hati....

Dengan ini barulah kita sajikan pengalaman seterusnya.

Membentuk kefahaman visual haruslah organic barulah kesedaran interpretasi seni antara kedua belah pihak terhasil dengan mendalamnya.

Susulan beberapa aktiviti seni dari skop pameran sering di galakkan apabila terdapatnya arus lonjakan kesedaran seni pada masyarakat, seperti mengadakan sesi seminar, bicara seni dan bengkel seni. Dengan cara ini barulah sesebuah koleksi seni terus bernyawa.

Masyarakat harus mengambil iktibar bahawa khazanah Negara ini bukan boleh di kumpulkan untuk kali keduanya. Setiap karya berbeza dan tidak boleh di buat pendua. Sekiranya kita tidak peka kepada kepentingan intelektualnya maka berkuburlah bahan bukti warisan sosial dan budaya kontemporari masyarakat kita.

Karya seni bukan untuk digantung di dinding sahaja. Ianya objek ilmiah yang membantu perkembangan status minda sesebuah masyarakat yang bertamadun.

Terdapat lebih kurang 100 karya yang mampu di kategorikan dalam kelompok intipati Nationalisme dan Patriotisme dari koleksi ini.

Pentingnya seni rupa pada susunan sejarah seni sudah menjadi kebiasaan akan tetapi kepentingan seni rupa sebagai bahan bukti atau artifak kepada nilai identiti national masih bersifat konvensional dan semakin di tinggalkan.

Simbol dan imej national seperti bendera, Jata Negara dan selainnya bukanlah imej-imej mutlak penyusunan komposisi karya kontemporari.

Mencari identiti pula sudah lama di ketepikan atas alasan bahawa dunia sudah tiada sempadan. Secara umumnya, pengkarya kontemporari sudah bergerak jauh dari konteks tersebut.

Semakin ramai yang mengeluarkan tanda-tanda ekspresi unsur luaran. Seni rupa bermutu universal dan tiada sempadan menjadi gagasan baru. Visual yang di buat oleh pelukis Malaysia yang tinggal di Sri Iskandar Perak sudah menyamai imej-imej yang di olah oleh pelukis di New York. Isu-isu Gaza dan Palestine sudah sehati dengan visual di arena seni tempatan, seolah-olah kita sememangnya bermastautin di Gaza. Logo Mc Donald dan coca cola lebih relevan untuk di bicarakan dalam gelanggang seni daripada symbol-symbol yang mewakili sesuatu etnik.

Karl Marx, Fidel Castro, Che Guevera, Mao Tze Toa dan Madonna adalah hero dalam imej-imej seni tampak Malaysia. Diagungkan komposisinya di atas kanvas mereka seperti lany mendaftarkan idea-idea yang tidak sempit dan ketinggalan zaman.

Yang terbaru, pengkarya-pengkarya kontemporari amat gemar berimajinasi dengan makhluk-makhluk ciptaan mereka sendiri. Kesungguhan bergelumang dengan dunia surrealis begitu memegunkan mereka. Pengaruh mitos dalam seni effect dan motion telah membangkitkan semangat penciptaan mahluk-mahluk dari imaginasi pengkarya kontemporari tempatan.

'Lord of the Ring', 'Spider-Wick', 'Pirates of the Caribbean', Spiderman dan Superman sudah menjadi bahan rujukan yang berjaya menempatkan mereka di persada kontemporari. Imej-imej sezaman!

Akan tetapi bagi kolektor seperti Encik Farouk Khan, nilai kehalusan aspek formalistic harus bergabung indah bersama nilai-nilai ekspresi, sejarah, warisan, intelek dan sezaman.

Bagi beliau, untuk memahami keilmuan seni rupa Malaysia, kefahaman akan sistem pemerintahan Negara, budaya dan pemikiran etnik-etnik di pandang serius. Seni itu adalah cermin masyarakatnya dan karya yang terbaik semestinya berbakti pada masyarakat dan negaranya.

Dari beberapa frakmen koleksi Aliya dan Farouk Khan ini, kita mampu memberi kesedaran patriotisme yang utuh dan masih lagi relevan untuk dipupuk agar perbezaan kaum, agama dan status boleh di intergrasikan menerusi seni.



'The Wall (Negaraku)' oleh Ahmad Shukri Mohd

Seharusnya, anda berdiri di depan karya ini terlebih dahulu.

Ianya menjadi nadi arus kuratorial saya untuk pameran ini.

Secara visualnya karya ini boleh terus berkomunikasi pada si pemerhati tanpa penulisan saya. Imejnya sahaja sudah menarik mata kita dengan sesuatu yang lazim apatah lagi tajuknya.

Saya berharap dapat diinterpretasikan oleh setiap pemerhati dengan kapasiti masing-masing.

Tanpa disedari, emosi dan keyakinan kenegaraan akan berputik. Insyallah.

## HURAIAN KARYA:-

Sempena menyambut kemerdekaan Negara yang ke 50, beliau mengolah karya ini yang sebenarnya sangat terang akan niat nasionalistiknya. Tajuknya membawa maksud 'Pendinding' iaitu perlindungan spiritual dan juga boleh diertikan sebagai tembok nasionalisme. Sambutan 50 tahun Merdeka telah di interpretasikan sebagai sebuah perjalanan sejarah yang agak panjang tetapi tidak disedari akan usianya oleh arus zaman yang sering memperbaharui ruang dan masa untuk manusia.

Mengolah idea patriotic sebegini dengan ketulusan emosi yang timbul dari situasi semasa, amatlah dinantikan oleh para seniman. Mereka sedar, ianya bakal membantu pengkarya menentang arus kebiasaan dan lapuk.

Rezeki Shukri dalam kemahiran menarik idea semasa dan diterjemahkan dalam bahasa visual seringkali melampaui status seni sezaman. Dia mahir membidas bentuk konvensional serta mencipta era baru dalam teknik pengolahan.

Namun, keistimewaan Shukri terletak pada jiwa patriotic beliau yang sering disatukan dalam semangat universalisnya.

Di atas kanvas ini juga terdapat lirik lagu Negaraku yang merupakan metafora yang bersifat 'pendinding' kepada masyarakat Malaysia tidak kira bangsa dan agama.

Menerusi teknik imej transfer, beliau mengolah pengulangan bertindih yang memberi kesan akan daya ingatan si pemerhati. Tujuan tersebut sangat literal dan senang difahami sama seperti penggunaan imej-imej bendera Malaysia dan negeri-negerinya.

Percikan warna dan alunannya dihayun dengan sempurna. Kesempurnaan yang terhasil hanya dari pengalaman seorang karyawan matang. Kita boleh melihat setiap sudut di komposisikan rapi, padat, pertindihan berkait, ibarat sebuah dinding yang penuh dengan sejarah perjalanan perpaduan negaranya.

Mengkritik sistem pemerintahan Negara sudah menjadi isu konsisten kepada Ahmad Shukri. Kritikan beliau sangat patriotik. Sumbangan beliau dalam intipati kenegaraan dan seni amat segar dan bernilai intelek serta mendidik pengikut.

Beliau merupakan karyawan kontemporari yang paling disegani terhadap portfolionya serta mampu mendabik dada dalam nilai pasaran seni tempatan dan International. Satu tauladan, negarawan yang cermerlang.

Oleh itu apabila di beri peluang menjadi curator pameran di Galeria Seri Perdana, maka tiada usul lain kecuali ingin menyuarakan semangat kenegaraan sezaman dalam konteks seni rupa Malaysia. Yang indahny melalui seni, ianya datang dari naluri dan emosi yang berkedudukan dalam ruang dan masa tertentu.

Aktiviti seni kontemporari agak sukar untuk ditakluk dengan nasionalisme. Hal itu saya sedar. Mass narrative sebegini sangat digeruni oleh insan seni dan semakin tidak relevan komposisi sifat sezamannya. Corak minda karyawan terkini sememangnya sudah berpindah pada konteks individualistik kerana ianya memancing hebat tema-tema expanded notion of art dengan lebih licik dan trendy. Seni kontemporari juga banyak yang santai dan "playful". Adakah saya beraliran kuno dan tidak sezaman kerana bersikap nasionalis? Karya seni sesuai difahami dengan multiple perspektif. Individu atau manusia itu sendiri tidak lari dari kemelut yang sama, setiap hari, generasi ke generasi; Kemelut lapisan reality serta situasi hidup di dunia.

Dengan ini, berkedudukan seseorang manusia itu di dalam sesebuah negara, pasti terkena percikan nasionalisme dan patriotisme. Bolehkan kita lari dari kenegaraan? Sememangnya kita punya pilihan untuk tidak memikirkan isu kenegaraan ini mengikut kesesuaian masa dan ruang yang kita cipta, memuja ego kita, akan tetapi apabila ruang dan masa telah sampai ke arah memberi tauladan dan jawapan –jawapan kepada zuriat akan datang, maka ianya menjadi kuasa positif yang relevan kembali untuk setiap masyarakat kontemporari termasuk orang-orang seni.

Paling terbaik, pengolahan karya-karya seni perlu mengikut ketentuan, kejujuran emosi dan naluri setiap ruang dan masa yang dijanjikan untuknya dari penciptanya. Akan timbullah nanti detik-detik nasionalisme serta patriotisme ini dalam percikan karya-karya individu – individu seni ini dalam arus kehidupannya kelak.

Bagi saya, isu nasionalisme & patriotisme dalam seni rupa kontemporari Malaysia senantiasa bersifat relevan dan mungkin bukan lagi ditakluk oleh elemen monolitik mahupun agenda politik sahaja tetapi menjurus pada partikal-partikal emosi yang halus dari konflik diri yang ketara di era global ini. Cuma bentukan serta niatnya mungkin bertukar-tukar rupa.

SHOOSHIE SULAIMAN  
20th JUN 2010



## My Homeland : Nationalism & Patriotism

Shooshie Sulaiman

*My country, my native land.  
The people living united and progressive,  
May God bestow blessing and happiness.  
May our Ruler have a successful reign.  
May God bestow blessing and happiness.  
May our Ruler have a successful reign.*

A contemporary society is often marked through complex values and conflict in creating its direction and a way of life in its everyday life. In today's globalization, the position of an individual in this country moves in 8 overlapping layers of situations at a single time. This movement of layers of time and situation often collide with one another without the individual realize his or her functions, if they are not explained: - (See Figure 1.1)

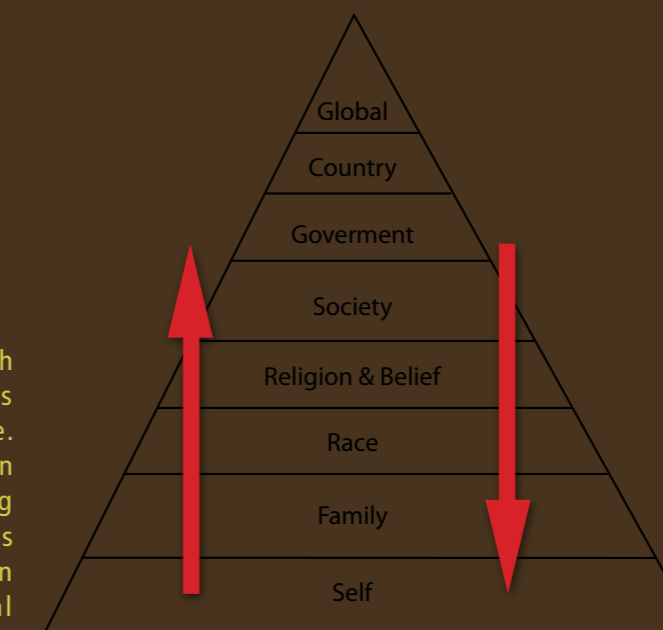


Figure 1.1

Self conflict is normal in the contemporary society in their daily functions. Some people take religion as the ultimate/absolute standard while others belief in the reality of development and progress. And the youths worship the consumerism economy, and use the principles of a capitalist as their new 'god'.

However, despite our differences, there is positive awareness among us humans, the values of unity and integration that grow naturally within, as a result of the empowering forces of nature that surrounds us.

Malaysians of all races have lived harmoniously for centuries. For a country that is surrounded natural disasters, it is fortunate that Malaysia is safe from most natural disasters. And for this, Malaysians are aware and more sensitive at addressing issues such as racial differences and its implications.

*“Malaysia can be a united nation, with a confident Malaysian society, infused by strong moral and ethical values, living in a society that is democratic, liberal and tolerant, caring, economically just and equitable, progressive and prosperous, and in full possession of an economy that is competitive, dynamic, robust and resilient.”*

*Tun Dr. Mahathir Muhamad, 1991*

However, the national values, race and country are the political community’s imaginative reflection of a collective society, and often the games of political campaigns, to provide options in shaping a political governance system of a country. A multiracial country often becomes a target because diversity is a very sensitive matter and can be weakened by its enemies

Whatever the problems and conflicts that we face, multi-racial Malaysia has its own strength. We express our grievances about ethnicity, religious, social, cultural issues every day openly with great sensitivity. This reflects that we, Malaysians, are a strong society rooted in diversity. Thus, the unity that we enjoy today is a wonderful thing that can still be able to attract Malaysian society to embrace patriotism and nationalism which results in ethnic unity.

However, globalization can pose challenges that can jeopardize national unity, if the government does not work hard to cultivate patriotism holistically. Globalization provides both opportunities and threats. And life means making a choice above all choices offered every moment. So, how do we ensure that Malaysians choose wisely?

As a citizen who loves her country, as an artist who wants to make her country proud, and as an art curator who wants to contribute to the art scene, it is important for me to have a strong guidance to the identification of my society and country. My choice is Mahathirism, a far-sighted thinking.

*According to R.S. Milne and Diane K. Mauzy (1999: 168), “Mahathirism is not a guide to Mahathir’s thoughts or actions. Rather, Mahathir’s thoughts and actions are a guide to constructing Mahathirism. Mahathirism is an exercise in allocating thoughts into logical categories with the aim of achieving intellectual satisfaction and understanding”. As an advocate of “Asian values”, Mahathir Mohamad, former Prime Minister who ruled Malaysia from 1981 till 2003, explained that the Malaysian perspective of “Asian values” is based on Malay-Islamic culture and should be protected against absorption by Western values. He urged the three most basic elements of “Malayness” – feudalism, Islam, and adat (traditional customs) as he saw it in 1970 in his book, The Malay Dilemma, should all be classed as features to be merely accepted as realities and perhaps adapted to modern needs (Barr, 2002: 42).*

*Mahathir (Mahathir and Ishihara, 1995: 71-86) rejected universalism or the Western liberal notion of human rights which, he believed, can corrupt Malaysian culture and religious beliefs. Concerned about the influence of Western individualism, and the future of Asian values and traditions, Mahathir accepted the idea of cultural relativism and launched the “Look East” policy in 1982 as a broader campaign against “Western values”. Mahathir told the 1982 United Malays National Organisations (UMNO) General Assembly to “Look East” to emulate the diligence found there and “to rid ourselves of the Western values that we have absorbed” (Khoo, 1995: 69).*

*[\* This paper was presented to the 17th Biennial Conference of the Asian Studies Association of Australia in Melbourne 1-3 July 2008. It has been peer reviewed via a double blind referee process and appears on the Conference Proceedings Website by the permission of the author who retains copyright. This paper may be downloaded for fair use under the Copyright Act (1954), its later amendments and other relevant legislation.]*

## MAHATHIR MOHAMAD

This name is a symbol of Malaysian nationalism. An excellent statesman, he is a god-send to the people of Malaysia. While many foreigners would say that we Malaysians are fortunate to have a living asset like him, there are also people of this country who do not appreciate the genius him.

Are we able to understand today’s Malaysian society without studying the effects of his thoughts, his actions and his legacy, that have further strengthen with time? We are the generation born from Mahathirism. Seeing and hearing him talk through the media is enough to focus, energize and motivate us.

To lead a multiracial society is not an easy task. His expertise at defying western values and upholding eastern values can be seen in the 1982 ‘Look East Policy’. The eastern communities stood proud. Malaysians stood with our eastern family values. Faith and love for one’s country are evidence of a harmonious country and rapid development is achieved through the economic stability.

He fulfilled his every promise. Therefore, self-relevance and its formation are appropriate to become emotional illustrations and positive confidence to the socio-cultural symbol.

What about the art community? Do they feel the impact of his era? Many are not pleased with him. Artists’ likes freedom and liberal thinking, but Mahathirism often is understood as authoritarian. ‘Derogatory Label’ (chedet.com, May 22.2009) should be a laughing matter to us as this label is superficial and conflicting to the logical reality of his contributions and legacy.

## CONTEMPORARY ART SOCIETY

In the scope of the art society, the observation of life has diverged, just like the movement of atomic molecules. Artists often have fragmented invertible and direct perspectives, in which the flow is in line with their situations and reality, whether it is in virtual or even to the observation of objects and subjects. Because of this, the works of contemporary art often is characterized in infinite form, with contradiction elements. The layers of situations often experienced by an artist can be seen below: -

(See Figure 1.2)

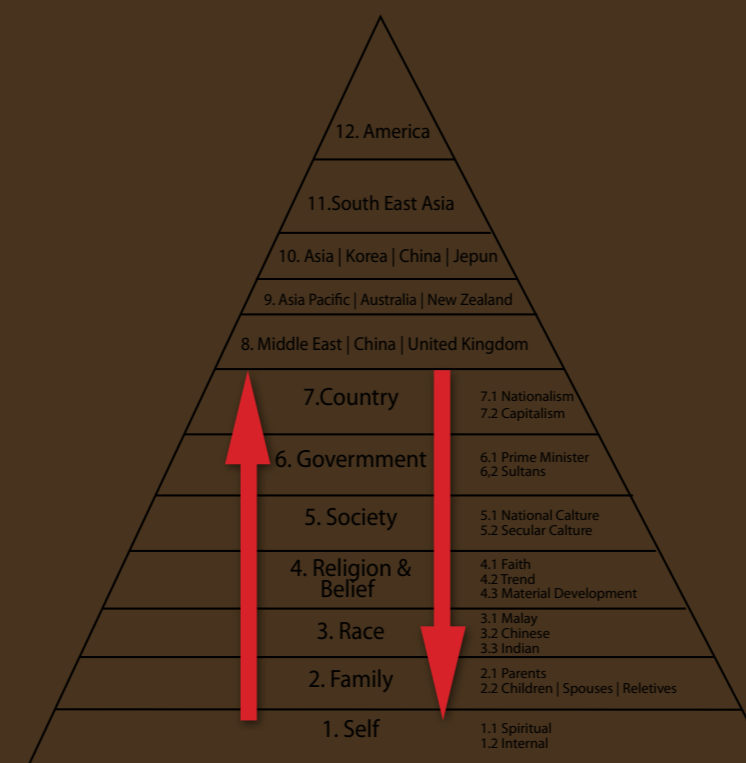


Figure 1.2

This figure is produced from a simple observation to explain the complexity of the artist’s mind and it is not a justification for absolute explanation. It is needed to understand a contemporary artwork possibly academically, God willing.

What constitutes an art society? What is its contribution to the society? Are they the society who is loyal to the King and the country? Are their contributions growing with time? Can we live without a nation? Let us think for a while for what we have pledged all these time...

### NATIONAL PRINCIPLES

*Our nation, Malaysia, is being dedicated : to achieve a greater unity of all her peoples; to maintain a democratic way of life; to create a just society in which the wealth of the nation shall be equitably shared; to ensure a liberal approach to her rich and diverse cultural traditions; and to build a progressive society which shall be oriented to modern science and technology; We, her peoples, pledge our united efforts to attain these ends guided by these principles:*

**BELIEF IN GOD  
LOYALTY TO KING AND COUNTRY  
UPHOLDING THE CONSTITUTION  
RULE OF LAW  
GOOD BEHAVIOUR AND MORALITY**

I too am an artist, I too was skeptical before about the issue of nationalism and patriotism. When I was exhibiting overseas, I was not comfortable to be framed by my citizenship. But, the more often one goes out, the broader the view about one’s own country. Seeing one’s country from afar raises deep emotions to one’s country. Malay proverb ‘Hujan emas di negeri orang, hujan batu di negeri sendiri’ is accurate. Despite being highly acclaimed in other countries, if I do not serve my own people, I would feel that I have not succeeded in my career in the arts.

### ART AND NATIONHOOD VALUES, ALIYA AND FAROUK KHAN COLLECTION

This collection is the only comprehensive national treasures related to contemporary visual art especially by young Malaysian artists. Specifically, it is able to aid the formation of

Malaysian contemporary visual art knowledge whilst building new ‘perception’ in the context of contemporary aesthetic originality and mind pattern.

I hope, through a series of exhibition from this collection later on, the public will seize this opportunity to stand in front of our artists’ artworks while savouring this new experience with a sense of pride.

This is the beauty of Aliya & Farouk Khan Collection. The real experience.

This collection also relies on the strength of a high expression value thus giving an exquisite retinal pleasure without the help of narratives. Solely as a visual experience.

The eyes sees, the heart desires.../ In the eye abides the heart...

Thus with that, we move on to the next experience.

The development of visual understanding must be organic in order to elicit intense artistic interpretation awareness between both parties. A series of art activities from the scope of an exhibition is often encouraged when there is a sudden increase of art awareness within a community such as conducting a seminar session, art discussion and an art workshop.

Only then can an art collection continue living.

The society must realise that this national treasure can never be accumulated for a second time. Each artwork is different and can never be duplicated. If we are not aware of the intellectual importance then this will be the end of the social legacy and contemporary culture evidence of our community.

An artwork is not only to adorn a wall. It is an educational object which helps the development of the mind status of a civilized society.

In this collection there are over 100 artworks which can be categorized in the Nationalism and Patriotism essence’s group.



The importance of arts in the arrangement of art history is common but the importance of art as evidence or artifact to the national identity value is still conventional and slowly declining.

National symbols and images like the flag, National Coat of Arms and such, are not the absolute images of contemporary work composition arrangement.

Identity searching has long been discarded on the grounds that the world is now borderless.

In general, contemporary artists have moved away from that context. An increasing number of artists have come out with an external element expression signs. Visual art has a universal quality and borderless is the new vision. Visuals created by a Malaysian artist living in Sri Iskandar Perak are similar to those images composed by an artist in New York. Gaza and Palestinian issues are as familiar to the local art arena as if we are in fact living in Gaza. Mc Donald's and Coca Cola logos are more relevant issues discussed in art scenarios than those symbols which represent a certain ethnicity.

Karl Marx, Fidel Castro, Che Guevara, Mao Tse Tung and Madonna are heroes in the Malaysian visual art images. On their canvas the composition of these figures are idolized as if registering broad and modern ideas.

Most recently, contemporary artists like to imagine creatures of their own creations. The passion to indulge in a surrealist world captivates them. The influence of myth in effect and motion arts has inspired local contemporary artist to invent creatures from their imagination. Lord of the Rings,

Spidewick, Pirates of the Caribbean, Spiderman and Superman are the references which have successfully placed them in the contemporary scene. Contemporary images!

For a collector like Mr. Farouk Khan on the other hand, the fine formalistic values aspects must unite beautifully with expression, history, heritage, intellectual and contemporary values. To him, in order to understand the Malaysian visual art knowledge, comprehension of the national



'The Wall (Negaraku)' by Ahmad Shukri Mohd

governance system, culture and ethnic thinking ought to be given a serious thought. Art is a mirror of its society and the best artwork must therefore serve its society and country.

From the fragments of Aliya and Farouk Khan Collection, we will be able to generate a strong sense of patriotism, which is relevant to instill, so that race, religion and status differences can be integrated through art.

Ideally, you should be standing in front of the artwork first.

It is the heart of my curatorial flow for this exhibition.

Visually, the artwork is able to communicate directly with the viewer without my narration. Notwithstanding its title, the image attracts our eyes with something familiar. I hope it will be interpreted by each viewer according to his or her own capacity. Instinctively, nationhood emotions and confidence will blossom. Insyallah..

#### ARTWORK NARRATION:-

In celebration of the Country's 50th Independence, the artist composed an artwork with a very apparent nationalistic intent. Its title represents the 'Wall' as a spiritual protection which can also be interpreted as a nationalism wall. The 50th Independence celebration was interpreted as a relatively long historical journey coursing unnoticeably from its contemporary trend which is always renewing space and time for humanity.

Composing a patriotic idea such as this with a sincere emotion arising from current situation is eagerly awaited by other artists. They realized it will help them in battling the ordinary and outdated tides.

Shukri's gift in attracting current idea and translating it in visual language often transcends the contemporary art status. He is skilled in going against conventional form and creating a new era in composition technique

But in spite of all that, Shukri's specialty lies in his patriotic heart which is often combined with his universal spirit.

On the canvas, the lyrics of Negaraku is a metaphor that act as a 'wall' to Malaysian societies regardless of race or religion.

Through image transfer technique, he composed overlapping repetitions of images which affected the viewer's memory. The goal is very literal and easy to understand similar to the usage of Malaysian and its states' flag images.

The splash of colours and its flow are all perfectly controlled. The resulting perfection can only come from the experience of a mature artist. We can see all angles composed in a detailed, condensed, related overlap, similar to a wall encased with its country historical amalgamation journey.

Critiquing a country's governance system is a consistent issue for Shukri. His critique is extremely patriotic. His contribution in the sense of nationhood and art is incredibly fresh with an intellectual value and educational to his followers.

He is indeed a contemporary artist whose portfolio is highly respected and able to stand on its own value in the local and international art markets.

One example of an exemplary statesman.

Therefore, when given a chance to curate an exhibition at Galeria Seri Perdana, there wasn't I wanted more than to voice out my national spirit in the context of visual contemporary art. What is beautiful is that, through art one expresses deep instinct and emotions within the specific space and time.

To conquer nationalism through contemporary art activities is not easy. That, I am aware of. Such mass narration is much feared and has become irrelevant in the contemporary composition characteristics. The mind pattern of artists today has shifted to being individualistic as it grasps the expanded notion theme of art with subtlety and trend. Contemporary art is now more playful and 'relaxed'. Am I old-fashioned if I'm nationalistic? Artworks are better

understood from multiple-perspectives. Each man will not escape the issue, from day to day, generations to generations. The layering of reality, situations and life in this world.

Therefore, a person who lives in a country inevitably will encounter nationalism and patriotism. Can we escape from nationhood? Certainly we have choices not to think about nationhood issue by creating our own time and space and worshipping our egos. But when space and time draw us to guide and provide answers to our children, the positive forces becomes again relevant to each person in a society, including artists.

The best is, the creation of an artwork led by emotional sincerity, every instinct within time and space have been promised by Him. And there would be moments in the artists lives when the spirit of nationalism and patriotism would spark through their artworks.

The best thing is that art works must follow the honesty and instinctive emotions of each space and time promised to him by his Creator. Then the moments of nationalism and patriotism in individual work will appear later in his life.

For me, the issue of nationalism and patriotism in the contemporary Malaysian art is always relevant. And it may not be subjected to the element of monolithic nor political agenda. Instead it is a direct fine emotional particle that appear from a self-conflict. And this has become very obvious in this global era. Form and intentions may change.

SHOOSHIE SULAIMAN

20TH JUNE 2010

# Galeria Sri Perdana



Sri Perdana was the official residence of Tun Dr. Mahathir Mohamad, Malaysia's fourth Prime Minister, and his family for 16 years before they moved to Putrajaya, the new federal administrative centre of the country, in 1999.

In August 2000 Sri Perdana was handed over to the National Archives for conservation and as a place of reference, as well as a tourist destination. The residence is now a heritage building, Galeria Sri Perdana, managed by the National Archives and has been open to the general public since December 2003.



## HISTORY

Previously known as Sri Timah, the property was originally owned by the Malaysia Mining Corporation and was the residence of their chairman. The estate, sited on five acres of land in Damansara Heights, was purchased by the Malaysian Government in 1982 with the intention of remodeling it into the official residence of the Prime Minister. Sri Timah had to eventually be entirely demolished when structural defects became apparent during the conversion process, and was replaced by Sri Perdana.

## SIGNIFICANCE

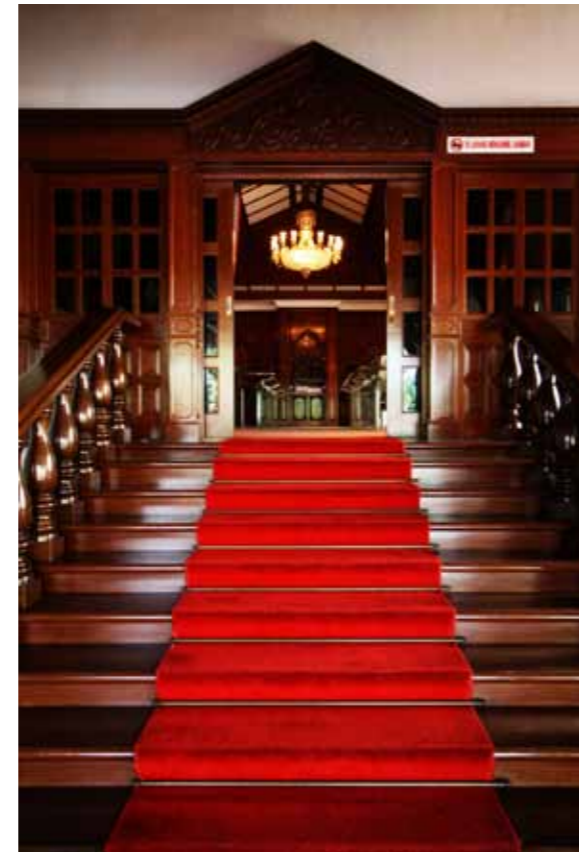
Tun Dr. Mahathir devotedly served the nation from 1981 for 22 years. Due to his efforts in engineering Malaysia's rapid modernisation from a newly formed federation into one of the most successful economies of Asia, aiding prosperity and political stability, the former Premier has been accorded the soubriquet 'The Father of Modernisation' of the nation.

Galeria Sri Perdana pays tribute and symbolises the nation's appreciation of the former Premier's dedicated and selfless service to the nation.

Furthermore, visitors get to see an official residence of the highest ranking civil servant at close range. This is meant to foster closer ties between the premier and his people; in particular, it will allow the public to get to know Tun Dr Mahathir and his wife, Tun Dr Siti Hasmah, better so as to appreciate the contributions and struggles of the Prime Minister and his family for Malaysia.

## CONSERVATION

As much as possible of the original structure and interior decoration of Sri Perdana has been preserved from when it was vacated by Tun and his family in 1999. The main areas of the residence have not been altered and renovations have been kept to a minimal, just enough to convert and maintain the space as a public gallery. The landscape too has been kept in very much the same way as it was when Tun Dr Mahathir was staying there.



## GALLERY

There are three exhibition levels at Galeria Sri Perdana.

Level one includes a living room, meeting rooms, banquet kitchen, viewing angle and an exhibition space.

The second level houses the main bedroom, a dressing room, a reading room frequently used by Tun when writing many of his speeches, complete with a collection of reading and reference materials, a family kitchen and dining area, a balcony with stunning views of the Kuala Lumpur skyline, bedrooms of the Tun's children, a guest bedroom and an exhibition hall.

The lower ground contains the main kitchen, laundry room, theater, motor vehicle exhibit - where cars and motorcycles gifted to the Tun are kept - and a woodwork room where the Prime Minister indulged in his favourite pastime of making woodcraft. Visitors will also find a greenhouse and an aviary where a variety of birds and pets are reared.







THE WALL (NEGARAKU)  
2007 Mixed Media on Canvas  
170 x 195 cm

AHMAD SHUKRI MOHD



BERSATU TEGUH BERCEAI ROBOH  
Mixed Media on Canvas  
200 x 300 cm 2002

AHMAD SHUKRI MOHD



SIDANG RAKYAT (PEOPLES FORUM)

2002 Instalation  
Variable Size

AHMAD SHUKRI MOHD



24

Twist - Gold  
2008 Mild Steel, Car Paint & Granite Base  
65 x 30 x 30 cm

ABDUL MALTHALIB MUSA



25

Twist 3.3  
2008 Lasercut Mild Steel  
30 x 30 x 60 cm

ABDUL MALTHALIB MUSA



26

BEGINNING OF THE END SERIES: MIHRAJ (ASCENDING - THE GOLDEN PEACOCK I)  
2008 Oil on Canvas  
244cm x 183 cm  
ANUAR RASHID



27

HEAD-DRESSES SERIES: THE PROMISE  
2005 Oil on Canvas  
92 x 92 cm & 23 x 31 cm [2 panels]  
ANURENDRA JEGADEVA



OLD PHOTO SERIES I SEEK YOU SERIES: HOME

2007 Acrylic on Linen  
61 x 76 cm

CHAN KOK HOOI



OLD PHOTO: PAPER MEMORY - DRESSED WEDDING COUPLE



OLD PHOTO: PAPER MEMORY - STRIPPED WEDDING COUPLE

Acrylic on Paper  
19 x 14 cm (EACH) 2008

CHAN KOK HOOI





RECOLLECTIONS OF LONG LOST MEMORIES #1

2007 Oil on Canvas  
244 x 366 cm

AHMAD FUAD OSMAN



BIMA SAKTI  
Acrylic Canvas  
198 x 213 cm 2009

AHMAD FUAD OSMAN



1867, roadblock at Armenian Street, Penang during 'The Great Penang Riots'.



1886, Kinta chiefs on elephants, Kuala Kangsar.



1897, Sultan Ahmad with his elaborately attired entourage. They are wearing Pahang's renowned hand-woven plaid silks during the first Durbar at Kuala Kangsar.



1908-10, pupils of Setapak Malay School, Kuala Lumpur.



1867, volunteers during 'The Great Penang Riots'. George Town was under siege for ten days. It was the first of what later became a series of clashes between the so-called Chinese secret societies until they were suppressed in 1890.



1880's, King Street, Penang.



1900, the Chiefs of Sungei Ujong, Negeri Sembilan.



1909, Major General Perrott driving through ranks of spearmen, Kelantan.



8 December 1941, the Japanese Army cycling into Malaya through Kota Bharu, Kelantan.



May 1946, Captain L.D. Gammans at a rally to protest against the Malayan Union in Johor Bharu. The Malayan Union was inaugurated on April 1, 1946, replacing the British military administration (BMA). Under this new entity, the seven civil services that had existed before the war were reduced to one. Heading the executive hierarchy was the governor to whom all government departments were accountable. State governments were abolished and replaced by a central government. The police force was reduced from seven to one and, even though there were now 12 instead of seven legislatures, only one, The Malayan Union Advisory Council, had any real power.



Late 1950's, an anti-communist rally in Semenyih, Selangor.



22 Dec. 1954, pekan Gurney New Village, formerly known as Simpang Tiga which was razed to the ground by communist terrorists in February 1950, forms art of the Dindings district which was declared a 'White Area' by the Menteri Besar of Perak. The inhabitants of the New Village, most of whom are rubber tappers, pig rearers and agricultural workers, were over-joyed when they learnt that their area had been declared 'white'. A 'White Area' refers to an area where people live free from emergency restrictions that were imposed in 1948 to combat communist terrorists. Here, some of the villagers are seen going to work with their food which they can now freely take with them.



1867, volunteers during 'The Great Penang Riot'.



1886, Sultan Abdul Samad of Selangor and his council staff.



1902, the Raja of Kelantan dressed in traditional garb, seated in front of a carved arch outside the Balai Besar, Kota Bharu.



1937, Chinese and Malay footballers after a match played in celebration of the coronation. The British Resident is seated in the centre.



11 Jan. 1942, the Japanese army's taking of Kuala Lumpur.



July 1946, with prisoner Fugiyama, entertaining officers of the Allied Forces. Fugiyama was a film star previously, and hopes to resume his career after Repatriation.



1953, Odeon Cinema (right rear) along Batu Road.



1955, the Alliance delegation (for the Baling Talk) in the District Officer's residence, Baling Kedah.



1869, Beach Street, Penang, decorated for the royal visit.



1889, shooting party in Kedah; Sultan Abdul Hamid Halimshah of Kedah and Frank Swettenham, (later to become governor, standing at right), with Raja Muda Abdul Aziz, the younger brother of the Sultan (seated in front).



1900's, The Raja Muda of Kedah, Tunku Abdul Aziz, at the Balai Besar.



1920's, handcarts used to transport anti-malarial oil.



15 Feb. 1942, it was total humiliation and despair for the British in Singapore as the Japanese overrun the island. Lt. Gen. A.E. Percival (2nd from left) and his officers surrendering to the Japanese.



8 June 1947, the Governor-general, Mr. Malcom MacDonald, in full colonial government regalia, inspects a parade of 500 new recruits of the Malay Regiment at Port Dickson, Negri Sembilan.



29 June 1954, with 4 Kuala Selangor homeguards, running for their firing positions in one of the events at the annual Selangor homeguard shoot at the Batu Caves Rifle Range, near Kuala Lumpur. They are (from left) Mohd Nek, N.Gopal, Abu Bakar, and Abdul Manap.



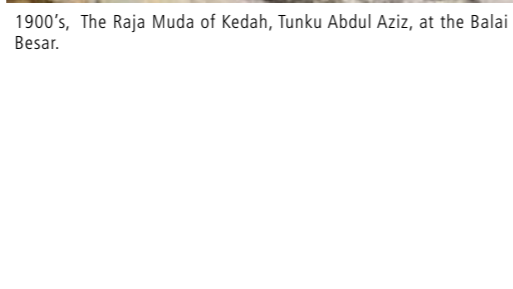
1955, Baling town, Kedah, with peace banner that read 'All peoples of Malaya wish the talks will be a complete success'.



1869, European Planters and their wives at 'Caledonia', the renowned sugar cane plantation in Province Wellesley, previously known as Prai.



1890, main street of tin-rich Kamunting, Perak with the main form of transport at the time, by elephant.



1940, The Australian Imperial Force (AIF) passing a bullock cart.



1941-45, the Japanese Army with Sultan Badlishah of Kedah on the steps of the Balai Besar, the Royal Ceremonial Hall in Alor Star.



1950's, during the emergency, there was food rationing and curfew. Villages were closely monitored to root out suspected communist sympathizers in a move by the government forces to cut off food supplies and information to the communist terrorists. A central cooking scheme was set up as part of the food denial operation in estates, fenced-up areas and new villages. In this scheme, rice was cooked centrally in common kitchens for labourers, farmers, rubber-tappers and other villagers. This meant that all food was accounted for and this effectively prevented the supply of food to the communist terrorists.



20 February 1954, Sultan Badlishah of Kedah looking at a pyramid proclaiming a 'white area' in Alor Star, Kedah.



1955, Chen Tian, Chin Peng, and Rashid Maidin leaving the meeting site with the conducting officer, J.L.H. Davis, Baling, Kedah.



28 Dec. 1955, the meeting of Tunku Abd Rahman, Chief Minister, Federation of Malaya; Mr David Marshall, Chief Minister of Singapore and Dato Sir Tan Cheng Lock, President, M.C.A., with the communists began at the English School, Baling, Kedah. (From left) Mr Too Joon Hing, assistant minister for Education, Mr. Marshall, Tunku Abd Rahman, anonymous, and Dato Sir Tan Cheng Lock at the conference table before the start of the meeting. This meeting, which came to be known as 'The Baling Peace Talks', lasted for two days, Dec. 28-29, 1955. The talks failed ultimately because the government of the Federation of Malaya was not agreeable to the terms for surrender that were proposed by Chin Peng, the Secretary-General of the Communist Party of Malaya (CPM). Chin Peng had demanded the recognition of the CPM by the Malayan government, assurance that none of the party members would be detained and investigated and that they would be free the moment they surrender their arms.



1955, crowd awaiting the arrival of Chin Peng for 'The Baling Talk', Baling, Kedah.



3 July 1956, a policeman directing traffic at the junction of Jalan Pudu, Pasar and Sungei Besi.



29 May 1957, Malayan officials negotiating the Independence of the Federation return from talks in London. (Far left) Leong Yew Koh present to greet the delegation including (from left) Dato' Abdul Razak, V.T.Sambanthan, the Keeper of the Royal Seal, Tuan Haji Mustapha Albakri, the Menteri Besar of Kedah, Tengku Ismail and (supposed to be, the Menteri Besar of Negeri Sembilan, Encik Samsuddin Naim).



30 August 1957, Tunku Abdul Rahman at the Selangor Club Padang Kuala Lumpur prior to the countdown to Malaya's Independence.



31 August 1957, Tunku Abdul Rahman proclaims independence for Malaya at the Stadium Merdeka in Kuala Lumpur, after reading the Declaration of Independence. Seated are three Malay Rulers who became Yang di-Pertuan Agong; the Yang di-Pertuan Besar of Negeri Sembilan, the Sultan of Selangor and the Raja of Perlis. Present also is the representative of Her Majesty the Queen, the Duke of Gloucester, Head of the Commonwealth and the last British High Commissioner to the Federation, Sir Donald MacGillivray.



1957, government officers looking over a FELDA settlement.



25 Sept. 1957, the District officer of Kuala Pilah, Tuan Haji Ismail bin Panjang Aris, introducing 22-year-old Ah Ying, the first communist terrorist in Negri Sembilan to surrender under the Federation Government's new surrender terms, at a big Anti-Red Rally at Kuala Pilah. Ah Ying, who surrendered on Sept. 15, is the widow of the district committee member for Rembau, Li Hak Chi, who was killed by the security forces a month before. The federation Prime Minister, Tunku Abdul Rahman is seated behind.



23 May 1958, two of three terrorists in Selangor emerging from the jungle into the Nigel Gardner Estate after they had surrendered to a tapper. Waiting for them, with his back to the camera, is the manager of Nigel Gardner Estate, Mr. G.T. Richter, and accompanying the terrorists is an assistant manager, Mr. J.H.B. Anderson. This picture was taken by Mr. V.M.Hutson, of Socfin Co. Ltd, who waited with Mr. Richter for the terrorists to appear.



1959, Chinese women tin miners at Ampang.



9 December 1959, Prime Minister of Australia, R.G.Menzies at a blowpipe demonstration, Cameron Highlands.



1960, Prime Minister Tunku Abdul Rahman Putra signing the repeal of the Emergency Regulations.



15 June 1960, Tunku Abdul Rahman returning from the Commonwealth Prime Minister's Conference in London.



1960, a co-operative shop at the Sungei Tiang Land Development area in Kedah.



1960's, traveller's bound for Kuala Lumpur.



6 August 1962, the train journey bringing 21 families with 29 children from Perlis to be resettled at the Bilut Valley Land Development Scheme, the first land scheme to be opened by FLDA (now FELDA) in the Federation.



1963, landless families from Penang and Province Wellesley (Prai) arriving in Kuala Lumpur by train en route to FELDA settlement.



21 Oct. 1963, an anti-Indonesia rally at the Town Padang in Bidor, Perak.



March 1963, traffic.



16 Sept. 1963, the one hundred and ninety pupils of the Perak Chinese Secondary Girls School performed the Viennese Waltz at the Malaysia Day celebrations at Ipoh Padang in Perak.



15 September 1964, two captured Indonesian paratroopers (during Konfrontasi) being led to the Labis Police Station



1966, Tun Abdul Razak (left) with Dr Adam Malik (right) signing the Peace Treaty to mark the end of Konfrontasi. Standing between them is Indonesian Army Chief, General Suharto.



12 August 1966, Tun Abdul Razak upon his return from Indonesia.



1967, Deputy Prime Minister Tun Abdul Razak inspecting flood damage in Kelantan.



1968, Women Home Guards (during Emergency) at a firearm training session, Kelantan.



1981, Wong Swee Chin (Botak Chin) being led from the Kuala Lumpur General Hospital following his capture. At the forefront is arresting officer ASP Kulasingam who had earlier been a victim of an assassination attempt by the gang of Botak Chin.



15 May 1969, a deserted street in Kuala Lumpur after a curfew was imposed during the riots.



1975, Jalan Sultan Iskandar, Ipoh, Perak.



26 August 1975, Tunku Abdul Rahman inspecting damage caused by an explosion at the National Monument. The explosion was blamed on Communist insurgents.



Sept. 1985, with Datuk Seri Dr Mahathir Mohamad, viewing a model of Putrajaya together with Tan Sri Ahmad Sarji, Chief Secretary to the Government (right).



1986, women (supposed to be) watching events occurring in Memali at the PAS Headquarters in Kuala Lumpur.



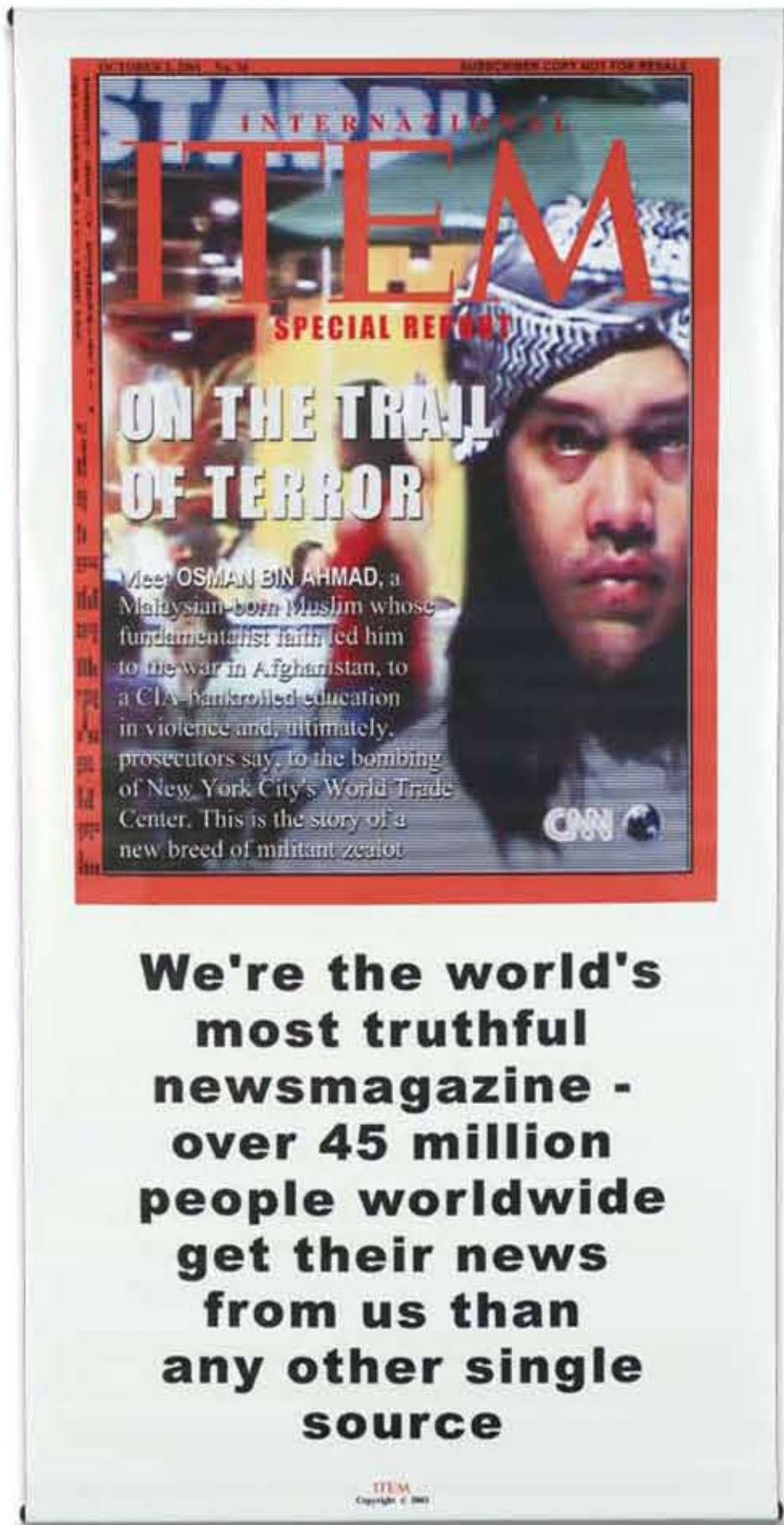
1 September 1985, popular Malaysian Singer Sudirman heads the Saga musical to officially launch the Proton Saga.



Sept. 1985, with Datuk Seri Dr Mahathir Mohamad, viewing a model of Putrajaya together with Tan Sri Ahmad Sarji, Chief Secretary to the Government (right).



22 June 2002, Datuk Seri Dr. Mahathir Mohamad surrounded by shocked UMNO members at his surprise announcement of his retirement.



36

37

AN EYE FOR AN EYE WILL MAKE THE WHOLE WORLD GO BLIND  
 2003 Digital Print on Flexiface  
 182 x 182 cm [2 panels]  
 AHMAD FUAD OSMAN

MENGEJAR PELANGI  
 Mixed Media: Wood Cabinet Installation with Old and Found Objects  
 92 x 54 cm 2009  
 AZRIN MOHD



FEEDING MACHINE  
2005 Mixed Media on Canvas  
137 x 183 cm  
CHOY CHUN WEI



POP ART REVOLUTION  
Mixed Media on Canvas  
111 x 106 cm 2005  
AZMIN HUSSIEN

## Whither Malaysia - Aug 8 2008

I have been abroad hundreds of times but I never fail to look forward to returning home. And as I step off the plane I would feel that sense of belonging that almost move me to tears. I am quite sure that every Malaysian feels this way upon returning to this, our very own homeland.



42



MY CHILDHOOD MEMORIES  
2001 Acrylic on Canvas  
195 x 132 cm  
ENG HWEE CHU

43



SEPAT OH SEPAT  
Oil on Canvas  
171 x 244 cm  
2005  
HAMIR SOIB



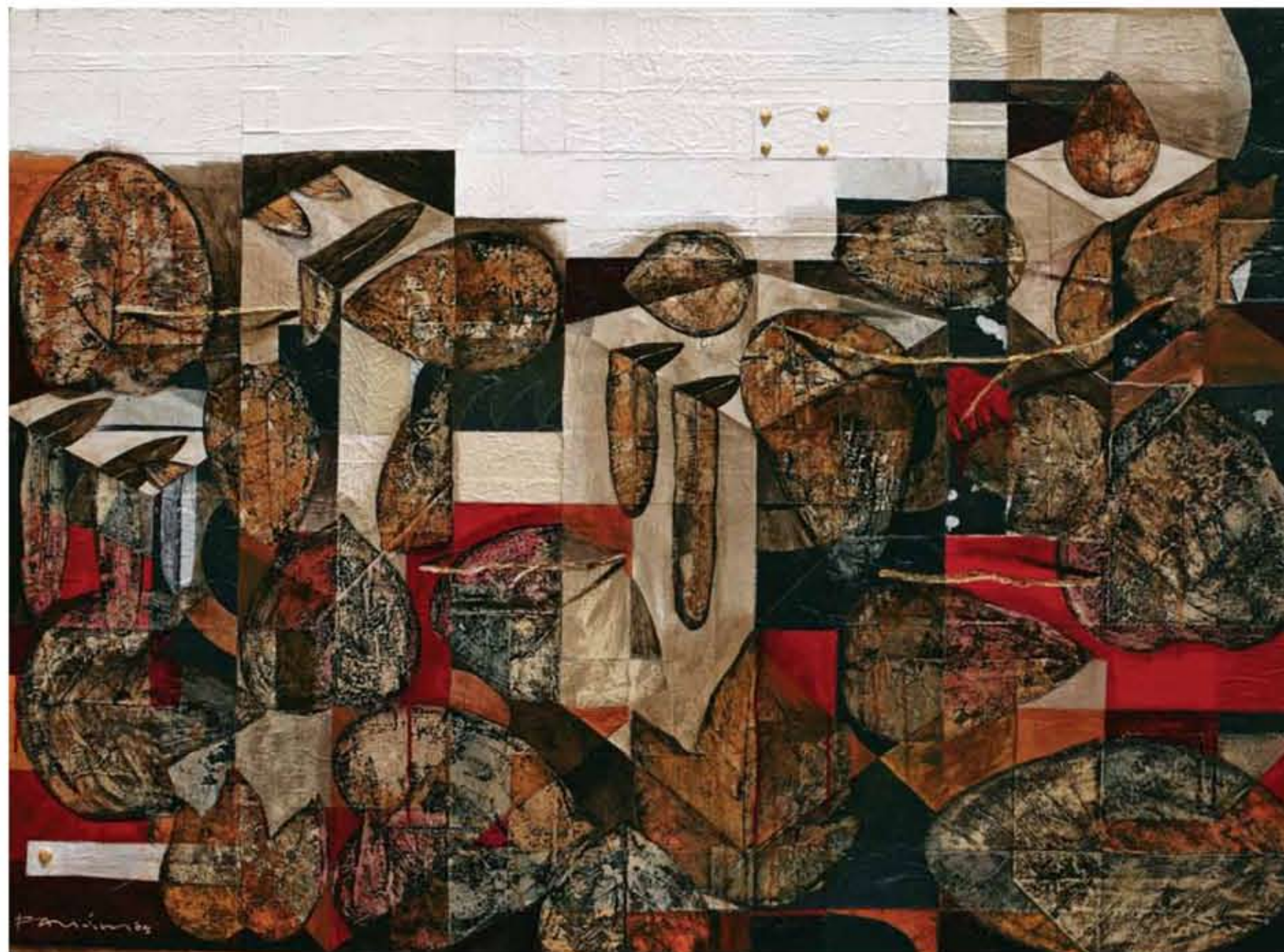
PILIHAN  
2005 Oil on Canvas  
305 x 684cm [4 panels]  
HAMIR SOIB





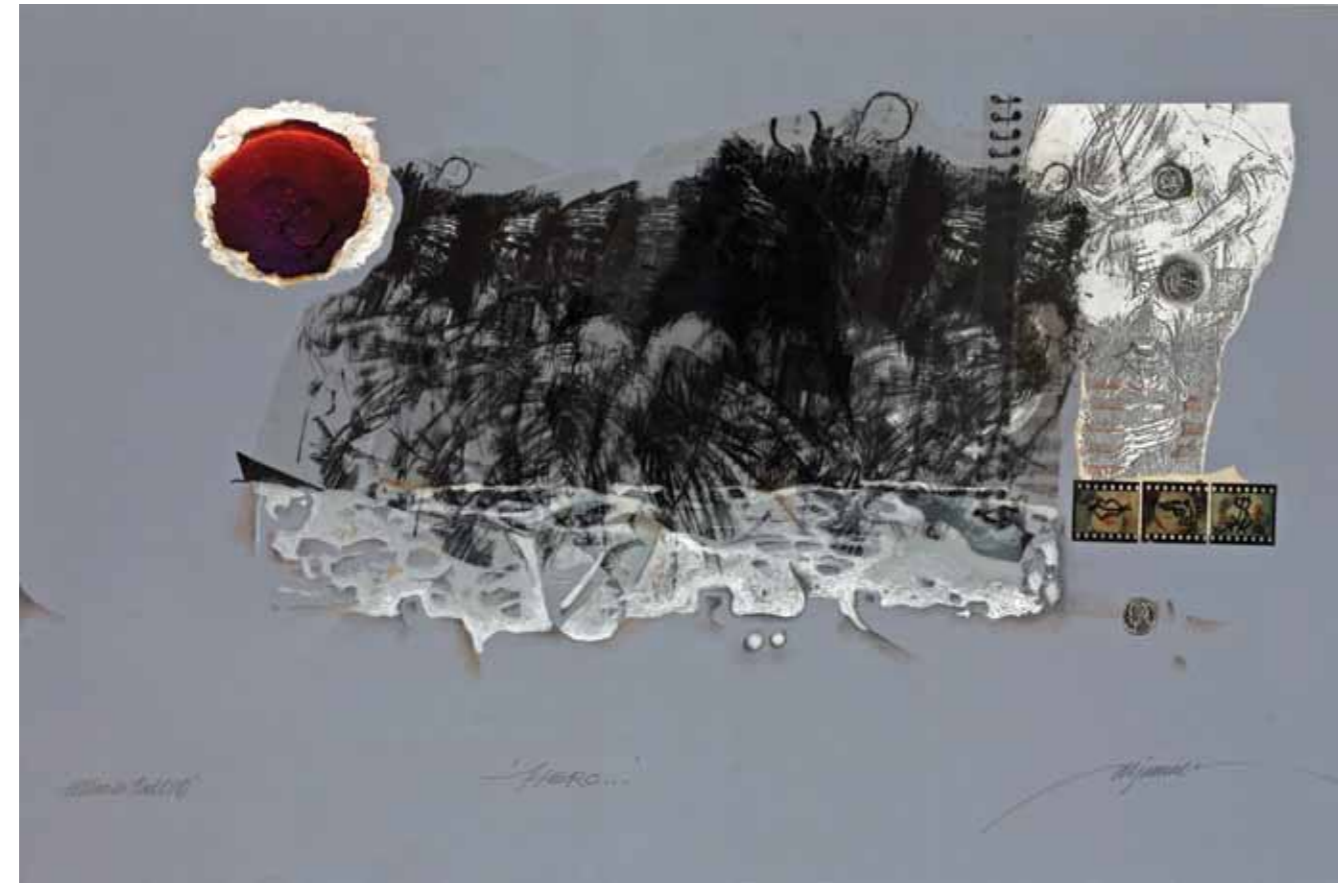
46

RAPUH  
2007 Bitumen and Oil on Canvas  
132 x 168 cm  
HAMIR SOIB



47

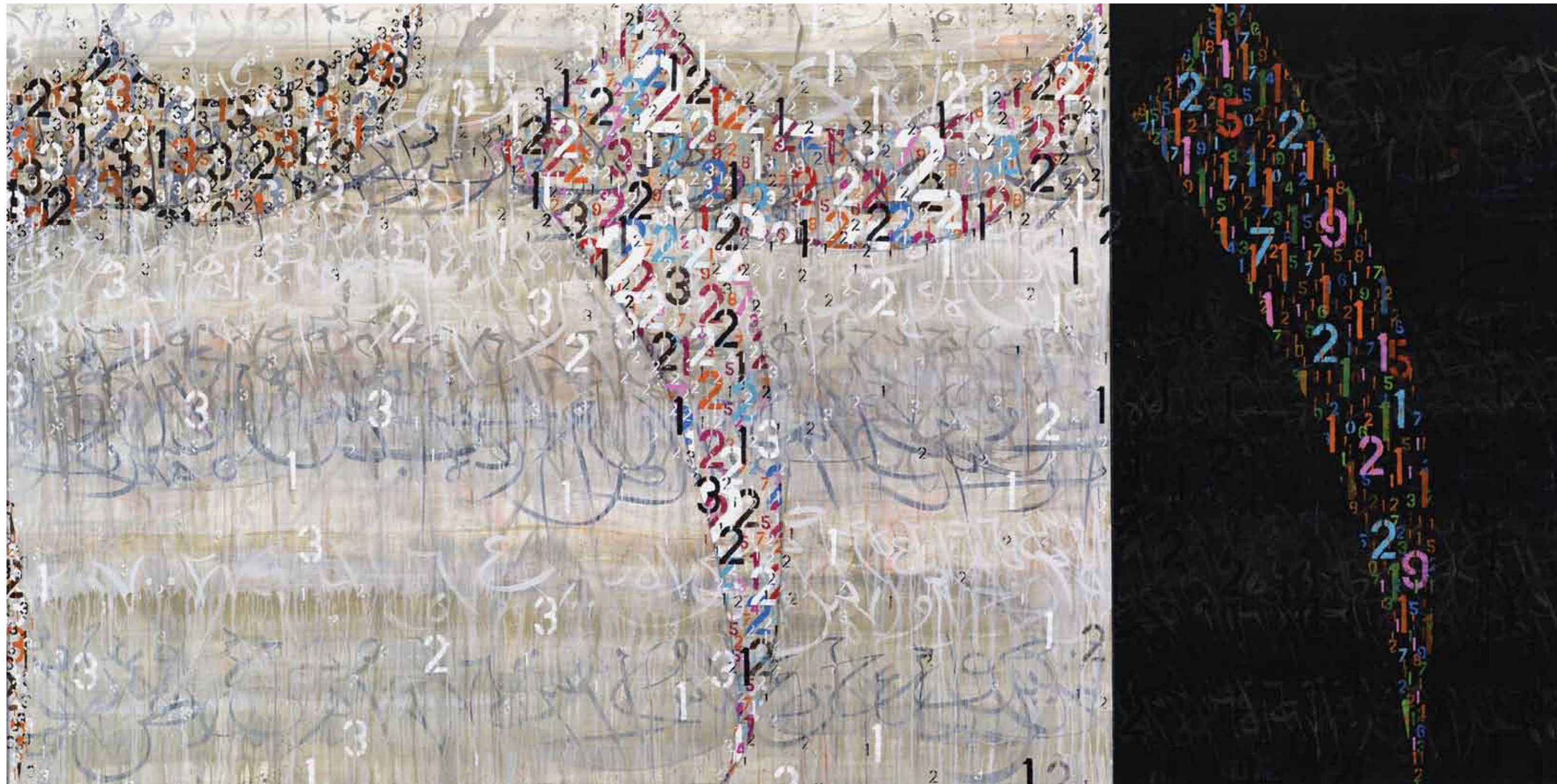
MIMPI SERAKAH DI BUKIT CERAKAH  
Mixed Media  
104 x 143 cm  
2005  
FAUZIN MUSTAFFA



HERO  
1990 Mixed Media  
50 x 72 cm  
HASNUL JAMAL SAIDON



HUJAN EMAS, HUJAN BATU  
Mixed Media  
50 x 72 cm  
1990  
HASNUL JAMAL SAIDON



ABJAD DUNIA (ANTARA 1 DAN 3)  
2009 Acrylic on Canvas  
153 x 305 cm  
HUSIN HOURMAIN



52

PENAWAR  
2009 Video  
HAYATI MOKHTAR



53

GREED AGAINST THE DEEDS  
Arylic and Collage on Canvas  
122 x 244 cm 2008  
ILHAM FADHLI SHAIMY



54

PANGLIMA DUBALANG DAIK  
2006 Acylic on canvas  
183 x 183 cm

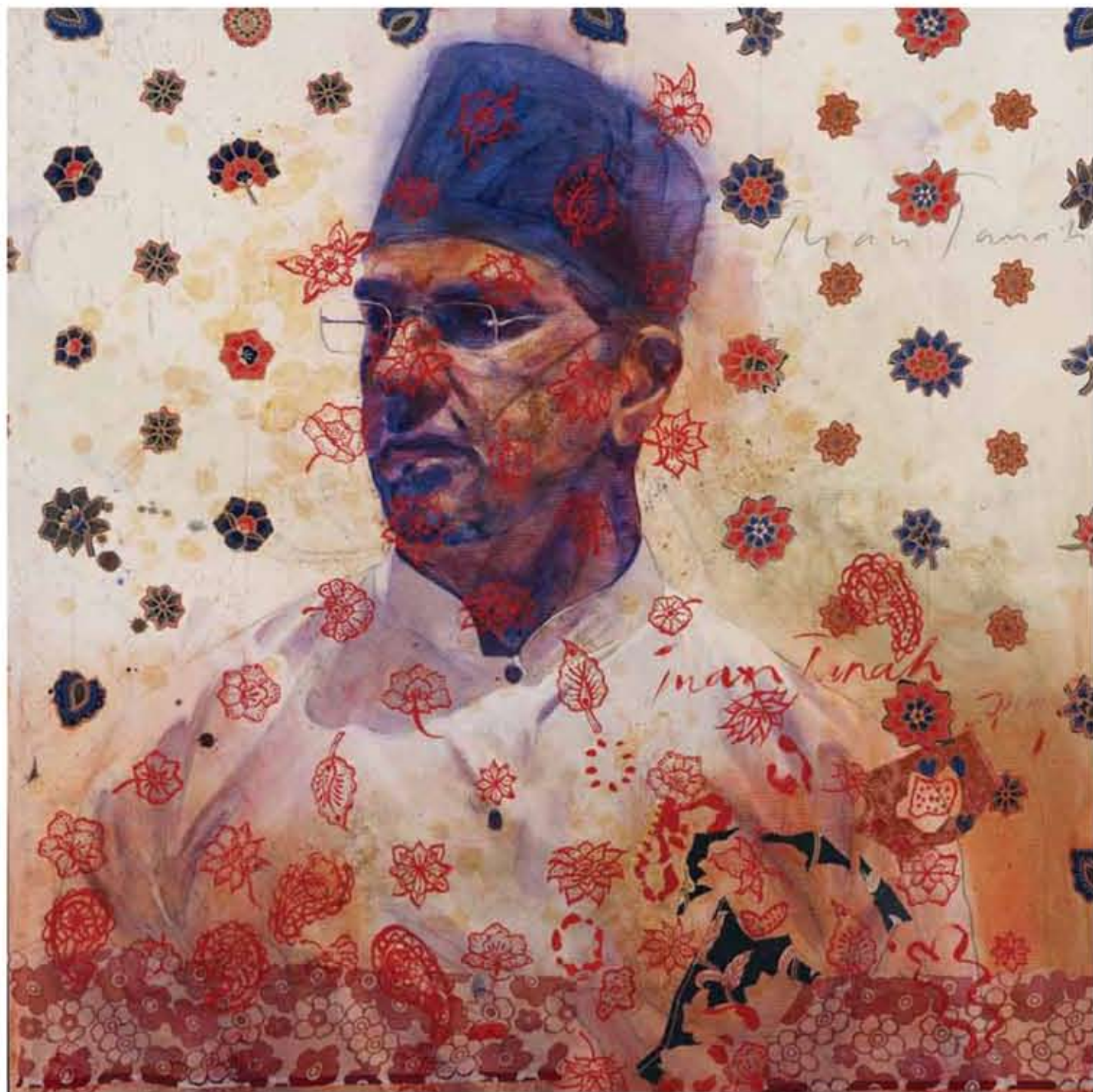
JALANI ABU HASAN



55

AIS KACANG  
2006 Acylic on canvas  
183 x 183 cm

JALANI ABU HASAN



56

TUAN TANAH  
2005 Mixed Media on Canvas  
129 x 129 cm  
JALAINI ABU HASAN

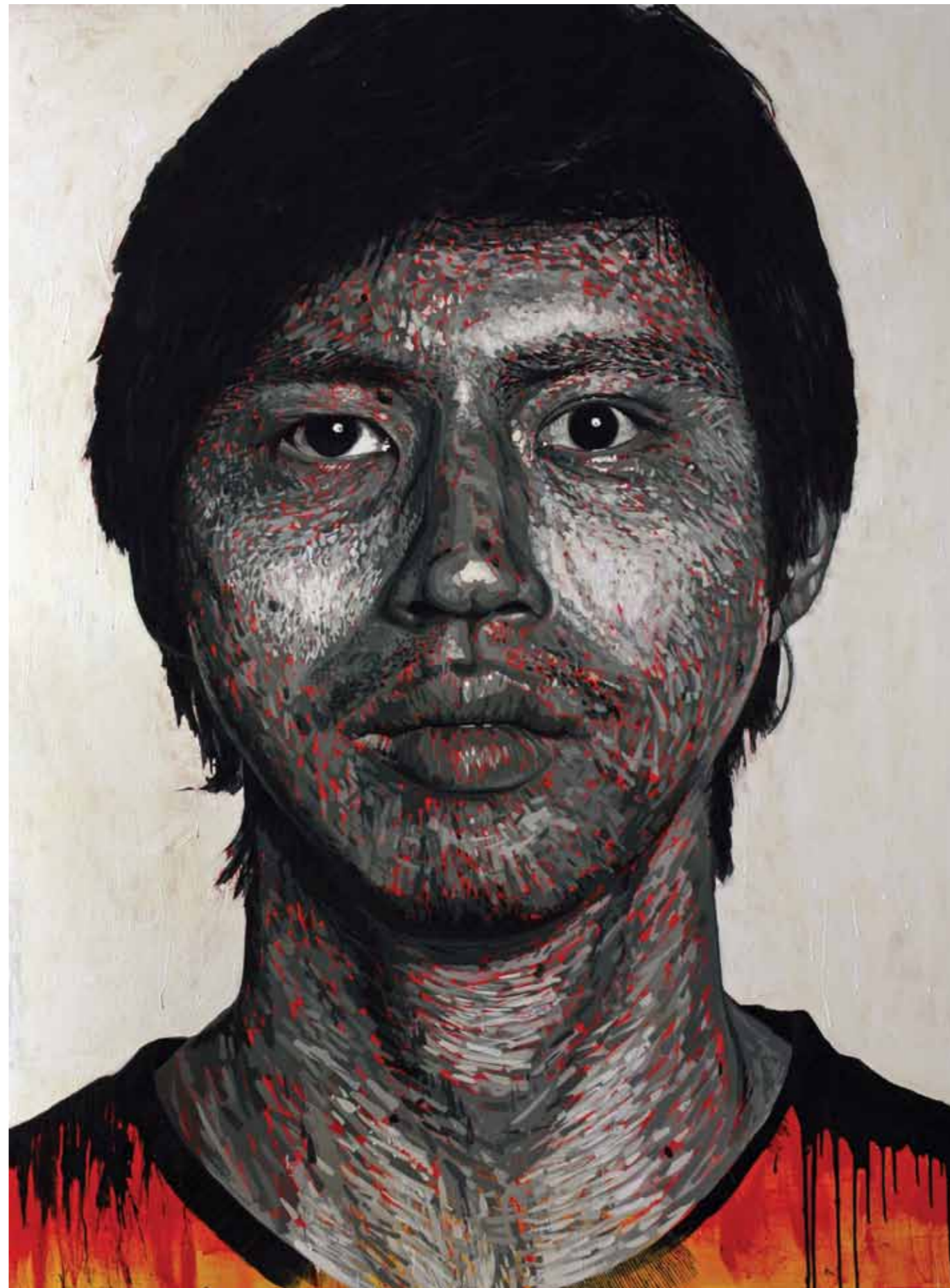


57

THE PORTRAIT  
Acrylic on Canvas  
250 x 187 cm  
2008  
JUSTIN LIM



THE FATE OF THIS MAN LIES IN THE HAND OF THIS WOMAN  
2007 House Synthetic Polymer Paint on Canvas  
232 x 173 cm  
IVAN LAM



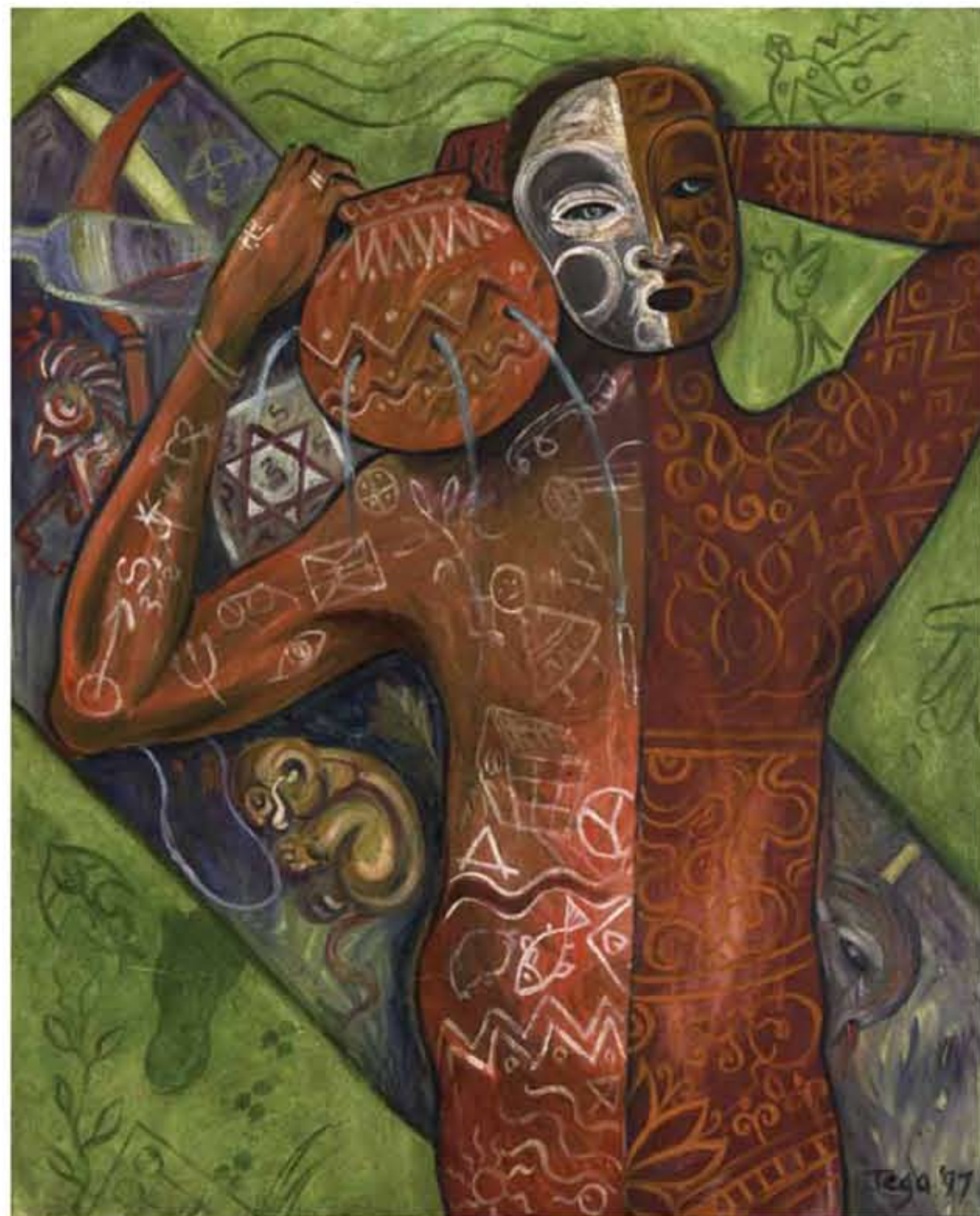
THE FIRST TRUCULENT ARGUMENT BETWEEN THE ALOOF..  
Acrylic on Canvas 2007  
232 x 173 cm  
IVAN LAM



## Multi- Racial Malaysia - June 2008

Malaysian races are symbiotic and they really complement each other. I feel sure that if we can reduce economic disparities between Malaysians multi-racial Malaysia will still be ethnically multi-racial, Malaysia would remain relatively peaceful, capable of good economic growth and exhibit relative harmony between races if the leadership of the country understands this problem and knows how to manage.





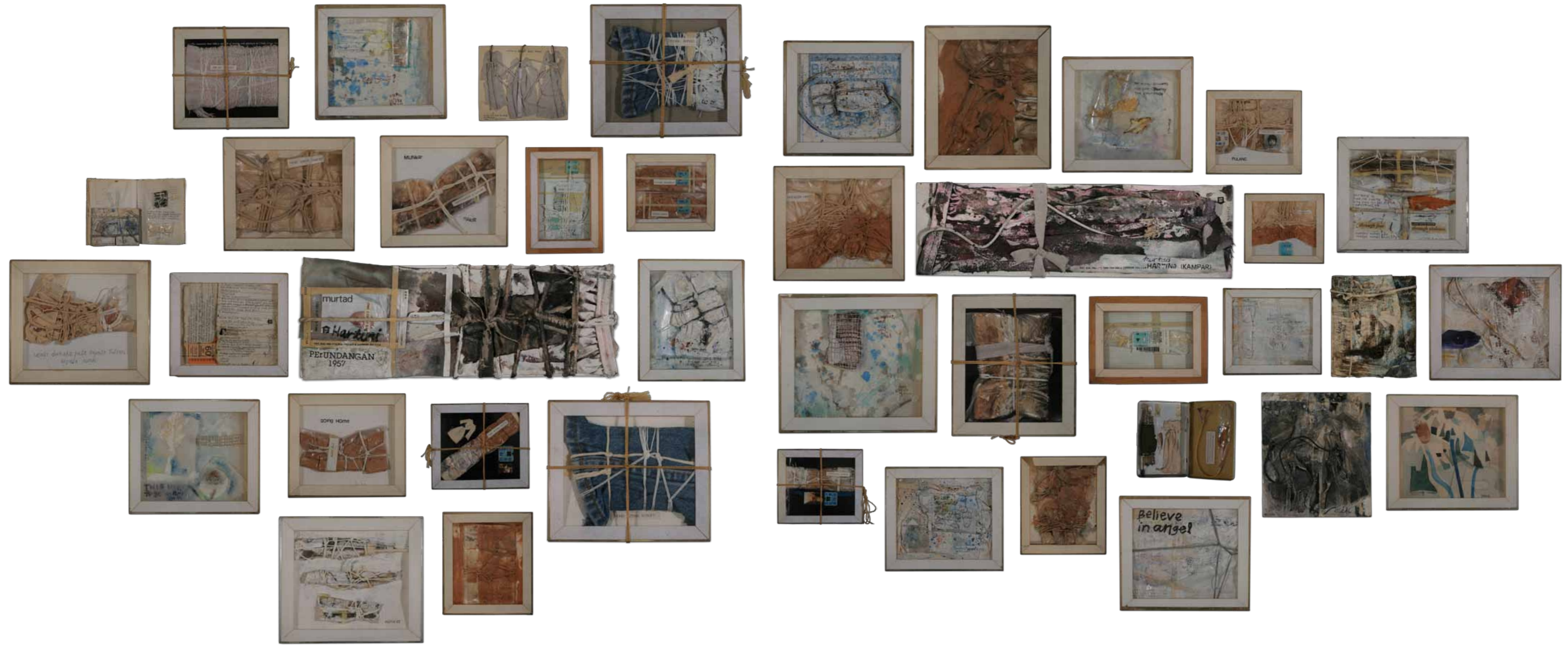
62

THE FINAL RITES  
1997 Acrylic on Canvas  
159 x 129 cm  
JEGANATHAN RAMACHANDRAN



63

I'M JUST GONNA SLEEP OVER IT  
Acrylic on Canvas  
178 x 156 cm 2008  
KHAIRINA KHAIRUDDIN



64

65

ROH DAN JASAD  
1989-1999 Mixed Media  
Variable Size [40 pieces]

KHAIRUL AZMIR SHOIB



66

SHADOWLAND SERIES: HOPE  
2000 Oil on Canvas  
81 x 193 cm

KOW LEONG KIANG



67

POTRET UNTUK GAZA  
Acrylic on Canvas  
122 x 168 cm 2008

MD. FADLI YUSOFF



RAMA IN CYBERWORLD  
1995 Mixed Media on Canvas  
153 x 214 cm

MASNOOR RAMLI MAHMUD



GLOBAL CHAT  
Oil and Pastel on Canvas  
152 x 184 cm 1998

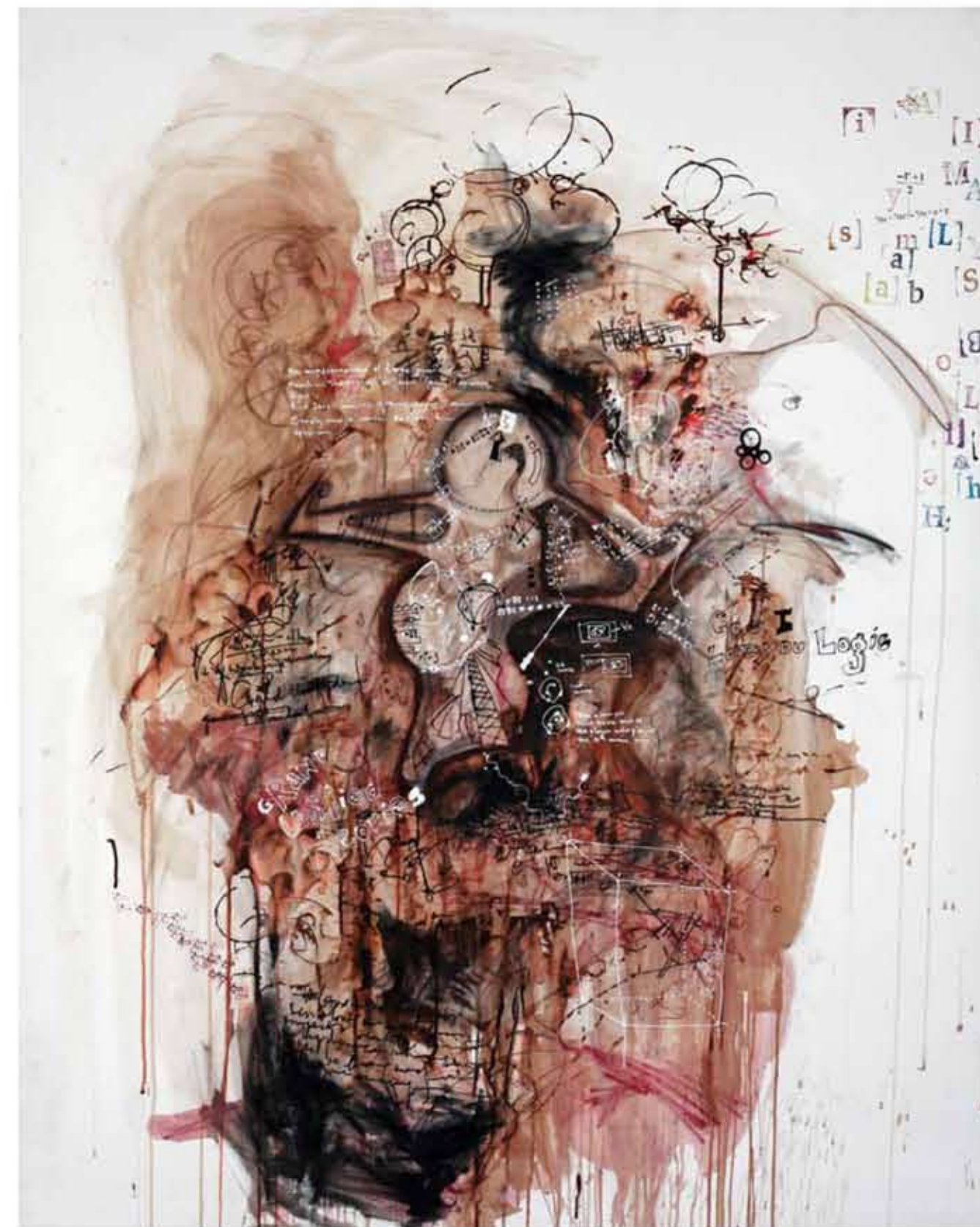
MASNOOR RAMLI MAHMUD



70

NILAI ERTI KEMERDEKAAN  
2007 Bitumen on Canvas  
213 x 213 cm

MOHD FAIRUZ PAISAN



71

MALAYSIA BOLEH  
Mixed Media on Canvas  
214 x 147 cm 2006

RAJINDER SINGH



SIRI KALA KOTA BAHRU: MEK GAYAH 'BUJE'  
2006 Acrylic on Wood  
168 x 137 cm

MOHD NOOR MAHMUD



SIRI KALA KOTA BAHRU: KAIN LEPAH  
2006 Acrylic on Wood  
168 x 137 cm

MOHD NOOR MAHMUD

74



SIRI KALA KOTA BAHRU: WOK SOHOK CHERUT RUMPUT  
 2007 Acrylic on Wood  
 168 x 137 cm  
 MOHD NOOR MAHMUD

75



BENDERA PUTIH DI PULAU BATU PUTIH  
 Mixed Media  
 180 x 254 cm 2008  
 SHAFEE RAMLI



HANDS UP #2  
2009 Porcelain, Decal & Wood  
46 x 44 cm

UMI BAIZURAH MAHIR



SITTING WITH THE GENII #30  
2009 Porcelain, Decal & Wood  
33 x 33 cm

UMI BAIZURAH MAHIR



## Whither Malaysia - Aug 8 2008

Te am, que est volupta eos sae. Nam deligendis dolorrovid quam res eicitatem quaepreratem re vellesto essi id magnam necupisit ut od quatis am quate consequo et fuga. It aboribe aturios dit et ommod quati quid molorerum doluptassit laborera volorpossiti ducit moluptur si qui ut verestr undande ndantus di dolorio ssuntus elibus, inihilAt fuga. Anim a serchic iliquia dem eum evenducid magnimi nvendi voluptas experum ut estorum sit lab invenem perchil libusap ictotas simenimo iusanimus, torit, officturis nullautat eos ex enit illam il int.





FAMILY SERIES: PRAYING TABLE  
2008 Oil on Canvas  
104 x 140 cm  
YAU BEE LING



FOUR ELEMENTS SERIES: YANG MERAH



FOUR ELEMENTS SERIES: SI PUTIH



FOUR ELEMENTS SERIES: YANG BERTIUP



FOUR ELEMENTS SERIES: SI TANAH

Mixed Media on Canvas  
61 x 51 cm [EACH] 2005

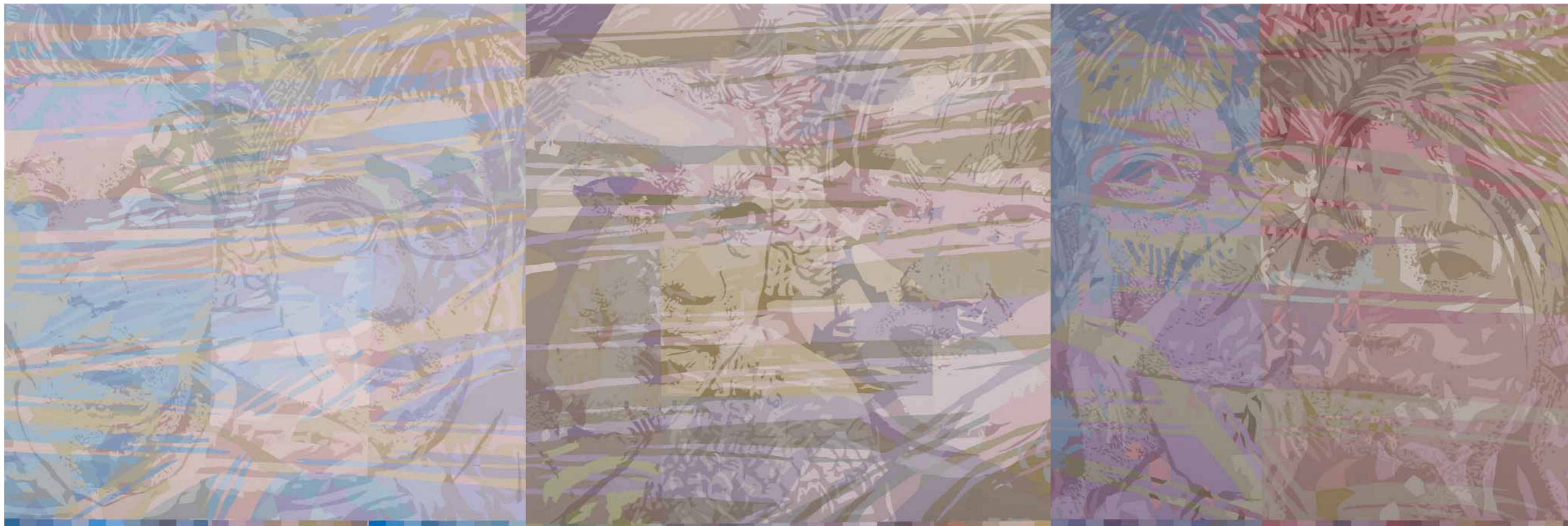
SHOOSHIE SULAIMAN



EYE2EYE SERIES: SELF PORTRAIT I  
2006 Pastel on Paper  
75 x 55 cm  
STEPHEN MENON



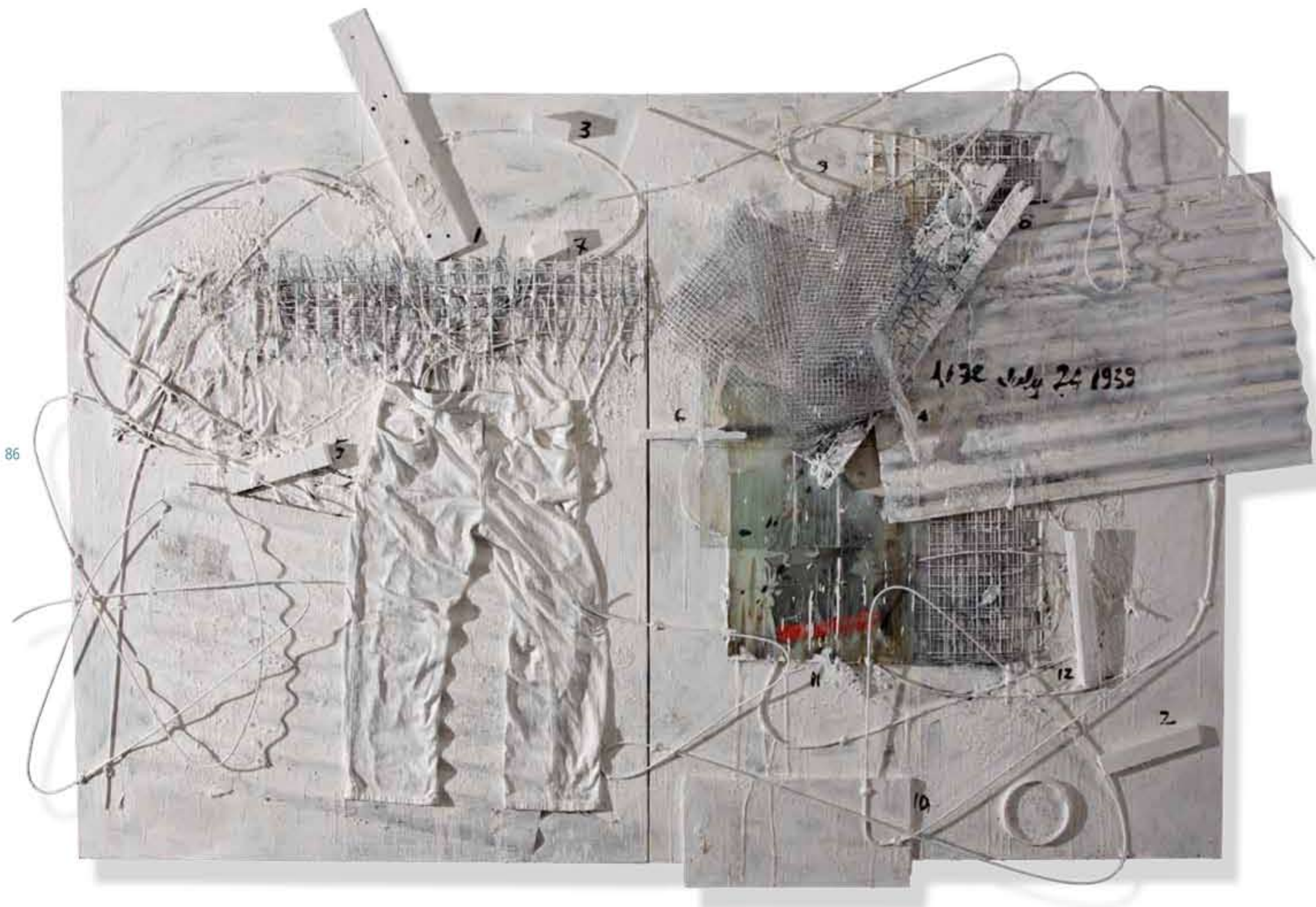
EYE2EYE SERIES: AKU  
2007 Charcoal on Paper  
75 x 50 cm  
STEPHEN MENON



84

85

ONE DIRECTION  
2009 Acrylic on Canvas  
152 x 152 cm [3 panels]  
WONG CHEE MENG



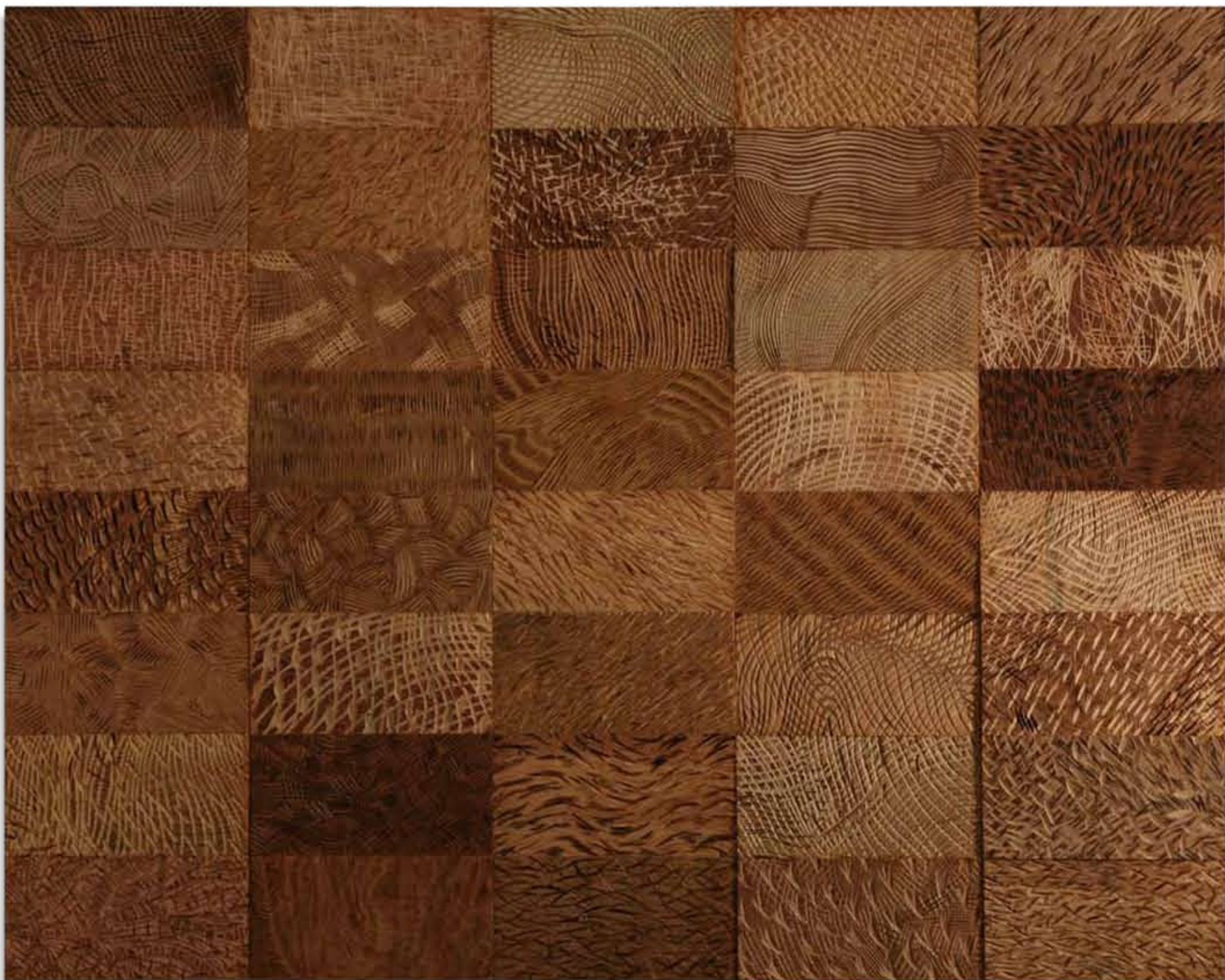
86

LIFE, JULY 24, 1939  
2008 Mixed Media on Canvas  
183 x 274 cm  
SUHAIMI FADZIR



87

SIRI HIJAU: BUKIT INDERA  
Oil on Canvas  
201 x 201cm 2001  
YUSOF GHANI



88

PATTERN OF THE EARTH FORM  
2005 Wood Carving  
25 x 50 cm [40 PIECES]  
FAUZAN OMAR



89

CONTEMPLATING A TIN MINE  
Oil On Canvas  
122 x 212 cm 2008  
YUSOF MAJID



90

91



HIKAYAT PELAYARAN MUNSUYI ABDULLAH  
2003 Instalation  
Variable Size  
ZULKIFLI YUSOF



92

DEMI MASA  
2007 Mix Media  
91 x 91 cm  
ZULKIFLI YUSOF



93

BREAKFAST AT PENANG KOPI TIAM  
Oil on Canvas  
130 x 161 cm  
2005  
CHIN KONG YEE





## Raya Open House - Nov 6 2008

Nowadays parents of little children have coached them to say "Selamat Hari Raya" and to stretch out the right hand to salam. Many adults and children now place their right hand over their hearts after shaking hands with me. The Malay form of greeting has become Malaysian. When my wife and I attend Chinese New Year open house and Indian Deepavali open house we make the appropriate Chinese or Indian greetings. We would wear red shirts and dresses for the Chinese New Year. I don't know whether this kind of joint celebrations take place in other countries or not.

Another thing I noticed was the large number of Chinese women wearing beautiful kebaya and sarong. They had obviously gone to the trouble of buying a new Malay dress for the Raya. They all greeted me and Hasmah with a perfect "Selamat Hari Raya". Some said other nice things to us. They really made our day.

I believe there is substantial reservoir of goodwill between the races.

END





Kementerian Pelancongan  
Malaysia