



**kon  
TEM  
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ARI  
2024**

*Apad's*

*62nd  
Anniversary*



**kon  
TEM  
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ARI  
2024**

27 July – 3 August 2024  
Maya Gallery

*Maya*  
GALLERY

افگاتن فلوکيس انیکا داي  
**ANGKATAN PELUKIS ANEKA DAYA**  
ASSOCIATION OF ARTISTS OF VARIOUS RESOURCES



I am honoured that Angkatan Pelukis Aneka Daya (APAD), or the Association of Artists of Various Resources, and Maya Gallery will jointly present **Kontemporari 2024**, from 27 July until 3 August 2024 at Maya Gallery. This will be APAD's 53rd exhibition.

The exhibition features more than 40 artworks by 27 talented artists across various mediums including acrylic, watercolour, batik, photography, ceramics, woodcut, sculpture, and mixed media. This year's edition explores the theme of *Mekar* (or blossom in Malay), signifying APAD members' artistic development and continued progress as we celebrate our 62nd anniversary.

Amongst the participating artists is our guest artist; it has been a tradition adopted by the association as far back as 1974 to include non-members in our exhibitions. It was also a time when we issued our first *Pingat APAD* (or APAD Award) to outstanding members and non-members who have greatly contributed to the visual arts scene.

This year, we also take a moment to honour the dedication of our members who have departed: pioneer artist and co-founder, Mohamed Abdul Kadir, also known as S. Mohdir, (1936–2010), and our young and talented member, Sarah Nadia Aidil Tamzil (1998–2024), who graduated from LASALLE College of the Arts.

The *Kontemporari* series of exhibitions (previously known as Contemporary) is a regular showcase by Apad, an art society established in 1962 for Malay artists in Singapore, encouraging the collective spirit of positivity amongst members, and offering an

opportunity to bring members and art lovers together through dialogue and activities to engage and inspire.

As APAD celebrates 62 years, it continues to be one of the leading art societies in Singapore dedicated to promoting the development, understanding and appreciation of visual arts. Through organising art exhibitions and activities in Singapore, Malaysia, Indonesia and Brunei, the association has helped to forge friendships not only amongst members, but also with our regional counterparts.

Our members come from a multitude of backgrounds: graduates from LASALLE College of the Arts, Nanyang Academy of Fine Arts (NAFA), National University of Singapore (NUS), Nanyang Technological University (NTU), and other local and overseas tertiary institutions, as well as working professionals in various industries. The artists in this year's exhibition are between the ages of 21 and 84 years old, ensuring the association's continuity and renewal.

All artworks are for sale, with 30% of the proceeds supporting the society's ongoing programme to promote visual arts.

Do join us in celebrating the incredible talents and continued growth of our artistic community!

**Masturah Sha'ari**

President, Angkatan Pelukis Aneka Daya (Apad)

## OPENING

27 July 2024, Sat 3pm

### **Guest of Honour**

**Professor Kwok Kian Woon**

Vice-Chancellor

University of the Arts Singapore (UAS)

## Programme

28 July 2024, Sun 3pm

### **Artist Sharing**

Join us on a walking tour of the exhibition, where exhibiting artists will briefly talk about their artworks and respond to questions. This unique and interactive format provides an intimate and personal connection with the art and artists.

3 August 2024, Sat 2 pm

### **Art Conversation**

#### **Topic: Making it Relevant: The Art Society**

Panel discussion with Dr Irene Lee, President of Federation of Art Societies Singapore (FASS), Mr Teo Han Wue, art writer and critic, and Ms Masturah Sha'ari, President of Angkatan Pelukis Aneka Daya (APAD) and co-founder of Maya Gallery, on the role of art societies in the visual arts ecosystem in Singapore.

3 August 2024, Sat 5 pm

### **Art Jamming**

Bring your own materials & jam with members!

27 July – 3 August 2024  
Maya Gallery

**Participating Members**

Dr Iskandar Jalil  
Abu Jalal Sarimon  
Azri Alwi  
Dino Hafian  
Dzaki Safaruan  
Faith Fadilah Ali  
Fazelah Abas  
Idris Ali  
Jeffrey Wandly  
Kamal Dollah  
Khairul Faizin  
Lihin

Masturah Sha'ari  
Mayang Sari  
Mok Asan  
Muddmitaq  
Noor Rahman  
Ramlin  
Razali  
Saiman Ismail  
Samad  
Sujak Rahman  
Syazana Yassin  
Yusoff Abdul Latiff

**Guest Artist**

**Dr. Irene S. M. Lee**  
President, Federation of Art Societies Singapore (FASS)

**Special Tribute**

**Mohamed Abdul Kadir (S. Mohdir)** 1936 - 2010  
Apad Co-founder, 1st Honorary Secretary (1962-1983),  
2nd President (1984-1991)

**Sarah Nadia Aidil Tamzil** 1998 – 2024  
*Rewang* (2021), *Grounding Commonalities* (2022)

27 July – 3 August 2024  
Maya Gallery

In the modern world art is considered an individual's affair. We, however, view art from the interest of a collective and encourage our artists to nurture each other. We do not spurn individualism; we choose to give priority to the collective.

**EPELI HAU'OFA**

*We are the Ocean: Selected Works (2008)*

## **Dr Iskandar Jalil**

(b. 1940, Singapore)

Singapore's master potter, Dr Iskandar Jalil, is celebrated for his outstanding ceramics practice and for his contributions to education and cultural development. He is a recipient of numerous accolades including the nation's highest cultural honours, the Cultural Medallion (1988) as well as the prestigious Order of the Rising Sun – Gold Rays with Rosette (2015) by the Japanese government. He has also been conferred the Public Service Star (2012) and Meritorious Service Medal (2015) for public service in Singapore.



**White Vessel with Branch** 2020  
Stoneware H17 (with branch) x 16 x 16.5 cm

## Abu Jalal Sarimon

(b. 1964, Singapore)

Abu Jalal, a third-generation Singaporean artist, paints to explore the world's richness and beauty. He finds painting therapeutic and meditative, akin to a spiritual journey. As the Founder of AIAS and F&L, Vice President of MASS, and a Senior Member of APAD, he actively organizes and participates in art events globally. Renowned for his Social Commentary art and the Big Nose Series, Abu Jalal's bold works challenge viewers to uncover hidden meanings, reflecting his deep concern for society and humanity.

"This artwork draws inspiration from the Surah "auzubillah minashaitan nirajeem" ("I seek refuge in Allah from the outcast Shaitan") and "bismillahir rahmanir rahim" ("In the name of Allah, the Most Gracious, the Most Merciful"). The entire composition symbolizes the beauty of MEKAR - blossoming, a period filled with positivity and life's blissfulness. The composition captures a moment where looking up at the clouds brings smiles and blessings, reflecting the graciousness of the Creator."





## Azri Alwi

(b. 1992, Singapore)

Azri Alwi draws inspiration from the tension between Singapore's hyper-urban environment and memories of thriving reefs and starry nights. He completed his Bachelor in Fine Arts with first class honours from LASALLE College of the Arts after dropping out of NUS' direct MA architecture program. Blending philosophies from Malay art, Chinese landscape painting and Impressionism, his practice discusses art as contemplation of nature.

*"Winds Before the Rain is a series of works that emerged from my contemplation of signs preceding events of cleansing, replenishment and fresh beginnings. In nature, the wind that precedes rain is an invisible force, seen and felt by its effect on more tangible entities — leaves, clouds and trees — ultimately crescendo-ing in a great wash from the sky. What other 'winds' do we experience in our inner lives, and what other forms does 'rain' take?"*



## Dino Hafian

(b. 1980, Singapore)

Dino Hafian is an art educator at a vocational school in Singapore, where he has inspired students for more than a decade. He believes in the power of art to shape their character to navigate their learning journey. Dino graduated with a Diploma in Fine Arts from the Nanyang Academy of Fine Arts (NAFA) in 2002. He has been a member of Angkatan Pelukis Aneka Daya (APAD) since 2002. Being in the association allows him to connect with other artists, learn from their experiences, and showcase his work alongside them in exhibitions.

“Abstract Expressionist at heart, my artistic journey thrives on the uninhibited energy of Abstract Expressionism. I am drawn to the freedom of expression this movement offers, where the canvas becomes a platform for raw emotions and unfiltered thoughts. My creative process is often impulsive and intuitive, allowing the paint itself to guide me as much as I guide it. Through energetic gestures, gestural marks, and a dialogue between colour and form, I strive to evoke emotions and invite the viewer into a world of subjective interpretation.”



IG: @bravoninezero

**Begini jadinya (This is how it is)** 2024  
Acrylic, marker and image transfer on canvas, 50 x 70 cm

## **Dzaki Safaruan**

(b. 1989, Singapore)

Dzaki Safaruan received his Bachelor's (Hons) in Fine Art from Nanyang Academy of Fine Arts (NAFA) in partnership with Loughborough University, UK. His art is a constant exploration of the deconstruction of the mundane which involves a mix of spirituality, popular culture and wordplay.

*"Hands Up 4 is a continuation of a series of works first presented in 2021, an exploration of the juxtaposition and interpretation of different hand gestures. The two upward-facing palms represent supplication and is a reminder of everything larger than the individual."*



## Faith Fadilah Ali

(b. 1962, Singapore)

Twenty years ago, when her children's laughter echoed through empty rooms, Fadilah Mohamed Ali, also known as Faith Fadilah Ali, picked up the painting brushes again. She surrendered to the canvas, an arduous yet enchanting affair. Self-taught, she dabbled with different styles and mediums. Secondary school art classes were her compass, and the Nanyang Academy of Fine Arts (NAFA)'s certificate courses her north star. Faith has exhibited in many galleries as a group and looks forward to many more in 2024.

"Lotus 'waiting in bloom' in serenity and in natural beauty of her surroundings. So dignified, elegant and patient dancing amidst the scorching sun to find solace in simplicity."



IG: @3fa.artexploration

**Waiting in Bloom** 2024  
Mixed media, 60 x 76 cm

## Fazelah Abas

(b. 1978, Singapore)

Fazelah Supaat Abas is an art educator at a vocational school in Singapore, guiding students to express their creativity through art. She finds joy in witnessing their naivety shine through their artistic endeavours. Her journey began with studies in art at LASALLE College of the Arts, where she earned a Diploma in Fine Arts. Since 1996, She has been an active participant in APAD's exhibitions, which have played a crucial role in continuing and expanding her artistic exploration. Fazelah is deeply grateful for the opportunities this association has provided for her.

"In the interplay of thought and emotion, I find comfort in art. Each brushstroke whispers mysteries, and every curve reveals the soul's depths. As an educator and artist, I nurture creativity, inspiring eager minds. Art transcends expression; it anchors me, linking inner turmoil with outer clarity. Amid life's complex tapestry, I find purpose and voice in creativity. Art is my journey and gift to a world seeking inspiration, offering self-discovery and renewal.

Holidays are for letting loose, and that goes for my mind too! It's like a giant playground where I can explore and imagine all sorts of things. No schedules, no plans, just pure, unadulterated fun. The pieces capture the magic of seeing the world from a tiny tot's perspective. Everything becomes an adventure, from the dancing dust to the strum of a guitar, and a record player becomes a portal to fantastical adventures with shimmering rainbows splattering around. It's a peek into a world brimming with curiosity and wonder, where anything and everything is possible!"



***My Everyday Color Story*** 2024  
Acrylic, ink on canvas, 50 x 70 cm

## Idris Ali

(b. 1944, Singapore)

Idris Mohamed Ali, fondly called Pak Idris, is a master watercolourist who has captured Singapore's landscapes for more than 60 years. He has exhibited at numerous exhibitions, and had four solo shows: the first was organised by APAD in 1999, the others in 2013, 2017 and 2023, by Maya Gallery. Pak Idris' works can be found in the collections of the National Gallery Singapore, Ministry of Foreign Affairs and various government agencies, as well as private organisations and individuals. A member of APAD since its formation, he has taught many students under its Tunas programme and mentored art teachers. He is a recipient of several awards—the inaugural *Hadiah Warisan* (Heritage Prize, 2021), *Pingat APAD* (APAD Award, 1974) and *Cipta Mekar* (Young Creator, 1990), and has illustrated various award-winning publications.

"I like painting buildings, places and scenes around Singapore. I have been doing that since my younger days. Having witnessed Singapore's development over the decades, you can see that I am not drawn to modern buildings and skyscrapers, as I find beauty more in the old places I am familiar with. Painting birds and fishes in this abstract, layered style is inspired by Cikgu S. Mohdir, who once taught me. This is my tribute to his guidance. Al-fatiha."



## Jeffrey Wandly

(b. 1964, Singapore)

Jeffrey Wandly captures the essence of heritage landmarks and historical places in his intuitive and fluid paintings, earning him the nickname, "Building Whisperer." He has exhibited his works in several countries and his paintings can be found in the collections of government ministries, organizations, and private individuals. Jeffrey holds a Master of Project Management (QUT) and a Bachelor of Architecture degree from NUS, and is a recipient of several awards, including the Anugerah MENDAKI Excellence Award. He is also the co-founder of Maya Gallery and has mentored young artists as well as gave art talks at various events.

"As a Singapore-born Minangkabau, with roots in Payakumbuh, West-Sumatra, homeland of my grandparents, I am mostly guided by the values taught to us since young, such as humility, adaptability and perseverance, shared through proverbs and words of wisdom. This is reflected in my *Marantau* series.

In *Minangkabau Wisdom I* – "Dima bumi dipijak, disinan langik dijunjung" (where the feet touch the ground, where the sky is held up), we are advised to follow traditions or laws, according to the place that we live in or stay. In *Minangkabau Wisdom II* – "Alam takambang dijadikan guru," (nature is a teacher), there are many life lessons that we can learn from nature, such as always being humble, never give up, and more. These lessons are learned by observing the natural surroundings and not destroying our environment so we can always learn from it."



**Minangkabau Wisdom I** 2023  
**Dima bumi dipijak, disinan langik dijunjung**  
Acrylic on canvas, 80 x 80 cm

## **Kamal Dollah**

(b. 1967, Singapore)

Kamal Dollah is a Singaporean artist with an undying passion for batik painting ever since his first brush with the wax in 1992. Recognised as the 2019 Artisan of the Year, he fosters artistic inclusivity through his studio practice and community gallery, perched atop Wisma Geylang Serai.

“Geylang Serai Market is an essential part of the Malay community in Singapore as it connects us with our past and present through food, clothings and groceries unique for the Malay household.”





## Khairul Faizin

(b. 1992, Singapore)

Khairul Faizin is a Product Designer based in Singapore. After more than seven years working as a leather crafter, he began his freelancing career as a visual/sculpture artist. He combined both his knowledge of 3D printing with leather craft techniques. He has been commissioned artworks for a member of parliament and has since explored various mechanisms that can work with his art. He also loves creating custom artwork that questions the mind of the people.

“Siapa yang mencari, dia yang melihat. Seni yang berjudul *Muhasabah* ini melakarkan tentang bagaimana kita semua mencari, tetapi kadangkala apa yang dicari ada di dalam diri sendiri. Kita mungkin melihat dari sudut yang berlainan dan hanya fokus pada apa yang ada di persekitaran kita untuk peningkatan diri. Akan tetapi kita boleh mekar dengan mengubah cara persepsi dan mendalami diri kita sendiri. Lihat menerusi karca teropong *Muhasabah* ini dan mekarlah. Kerana hanya anda yang boleh mengubah perjalanan hidup anda, dengan izinNya.”

Those who seek, are the ones who see. This artwork, titled *Muhasabah* shows how we all seek greatness but sometimes the things we seek are within us. We may have different views but by seeing and understanding ourselves, we can achieve greater heights. Look through the telescope, *Muhasabah* and bloom. Because only you can change your path, with His mercy.”



IG: @designer\_khai.f

***Muhasabah*** 2024  
Calf veg tan leather, 3D printed polymer, wood, 20 x 30 x 40 cm

## Lihin

(b. 1966, Singapore)

For Muhammad Salihin Sulaiman, also known as Lihin, being a writer and an artist is no easy task. Harmonising words and colours has many encounters. For him, fondness of the two genre of artistic beliefs and observing the circles of life have made what he is today. Art gives him the multitude of colours in life and allows him to be more appreciative in being human.

“As my journey towards learning the Quran is still shallow, I always discover new findings and secrets. There are indeed few *ayat* (verses) in the Quran which remain a secret. For example, the *ayat Muqatta’at*, which appears a few occasions in the Quran. As humans, the more knowledge you try seeking, the more information you are still lacking. Seeking knowledge is always the main philosophy of our religion and I wish to continuously embark in this wonderful journey.”



IG: @salihinsulaimanj

**Muqatta'at – Alif - Laam - Meem** 2024  
Mixed media, 60 x 90 cm

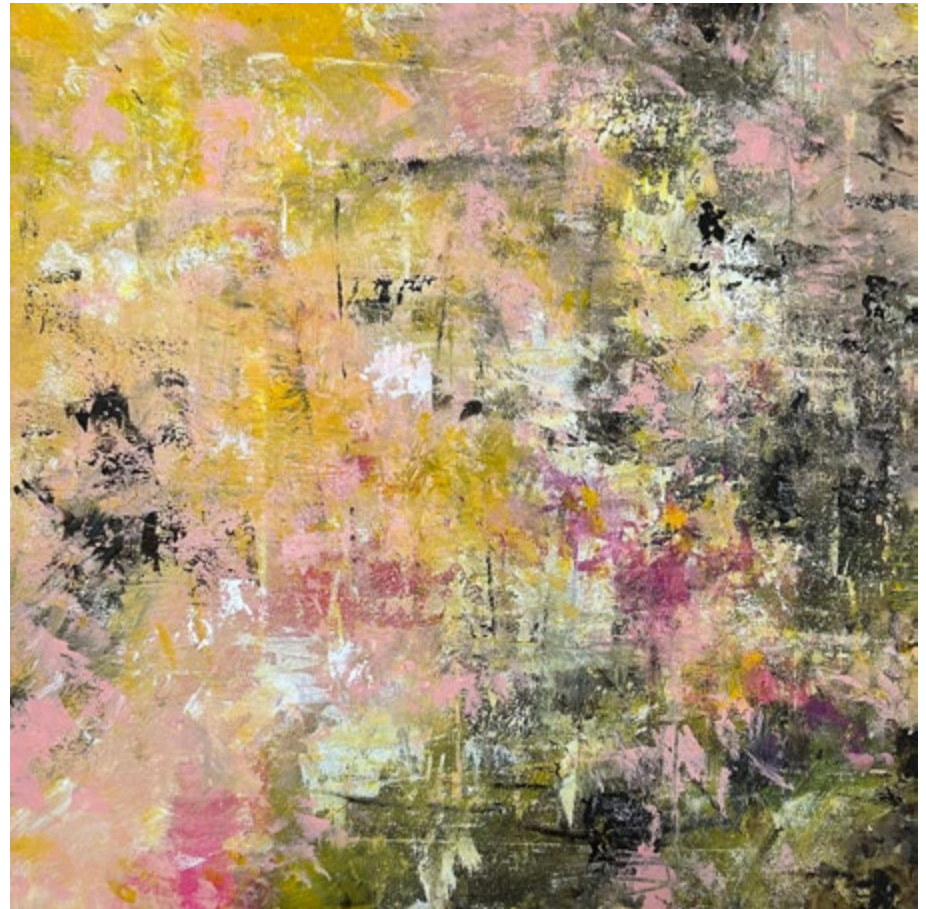
## Masturah Sha'ari

(b. 1969, Singapore)

Masturah Sha'ari is a gallerist, artist and art historian. Her abstract paintings reveal soft gestures and colourful strokes, to convey emotions. Her work has been exhibited in Singapore, Malaysia and Vietnam, and can be found in public and private collections. Her oeuvre extends to curating, conducting talks and workshops, teaching, mentoring, and speaking at museums and institutions.

Masturah graduated with a master's in Asian Art Histories from Goldsmiths, University of London through LASALLE College of the Arts, and a bachelor's in Economics and Malay Studies from National University of Singapore (NUS). As co-founder of Maya Gallery and president of Angkatan Pelukis Aneka Daya (APAD), she is driven by a passion for bridging traditional and contemporary art practices, and the belief that art is vital nourishment for the human spirit.

"Abstract art serves as a medium for me to explore the concept of freedom and space, expressing my emotions. Departing from my earlier work, my new abstract series takes on a refreshed yet raw feel, to reflect on more recent life events and inspirations. Beyond brushes, I use wooden boards used at construction sites, bigger palette knives, some tools, even my hands, to depict a more layered piece with rough strokes. The title seems to suggest that no matter how tough it gets, getting into the process of creating art can nourish one's soul, and may even nudge an interesting conversation with the viewer."



## Mayang Sari

(b. 2001, Singapore)

Mayang Sari Noorhezam is an aspiring artist currently in her final year of her studies in Bachelor of Arts (Honours) Fine Art at the Nanyang Academy of Fine Arts (NAFA). Her artistic practice revolves around the themes of archival and societal issues. Mayang strives to continue being involved in the art community, having been a volunteer in the National Gallery Singapore's Youth organisation, KOLEKTIF, and is an active member of Keat Hong Malay Activities & Events Committee (MAEC) and Angkatan Pelukis Aneka Daya (APAD).

"This artwork exhibits the intimacy between religion, family and routine. Balancing the unspoken submission between God and His creation, among kin, practising piety as one through prayer."



## Mok Asan

(b. 1960, Singapore)

Mohd Mohtar Mohd Hassan, also known as Mok Asan's working experience includes being an interior designer, an exhibition designer, teaching traditional stained glass, and as a visual merchandiser. He has been a member of Angkatan Pelukis Aneka Daya (APAD) since 1986, the same year as when he graduated from Nanyang Academy of Fine Arts (NAFA). He has been painting using acrylic, watercolour and oil media. He also does street portraits, sculpture and mural painting. Currently he also takes on commissioned works.

"*Solitude* shows an abundance of trees, forest and foliage. It indicates that sometimes to be alone is very peaceful. In solitude the mind gains strength and learns to lean upon itself and to be grateful. To some people, Happiness is being alone with your thoughts. Loneliness has a beauty of its own. In this painting surrounded by trees and sound of nature is the best medicine of oneself."



## **muddmitaq**

(b. 1987, Singapore)

Muhammad Masyfu' Mohamed Noor, aka muddmitaq, is a self taught artist who graduated from Temasek Polytechnic in interior architecture and design. muddmitaq started exhibiting his works in 2018, participating in exhibitions locally and internationally such as in Malaysia, Indonesia, China and Korea.

"This is a new series of works that allows the artist to be free from any restriction and judgement in creating an art piece. The colours that were used resembles 'a dreamy world' tone. Through these pieces, the artist wants to express his emotions and creativity by playing with shapes, lines and colours. He allows the viewers to decide what story lies through the works as he believes that 'beauty lies in the eyes of the beholder'."



IG: @muddmitaq

**The unconscious #1** 2024  
Acrylic on canvas, 30 x 30 cm

## Noor Rahman Saini

(b. 1973, Singapore)

Noor Rahman Saini is a conceptual artist who explores how portraiture can expressively represent its subjects and dwells in material meaning. He creates mainly sculptures and installation, and has exhibited his works in Singapore and Tasmania, Australia. Rahman holds a Bachelor In Contemporary Arts Degree from University of Tasmania (UTAS) and a Diploma in Arts Teaching from Nanyang Academy of Fine Arts (NAFA). He was a valedictorian at NAFA in 2006 and awarded the Best in Spatial Practice and Best in Theory in UTAS in 2013 placing him in the Dean's List in 2013. He is an experienced secondary school art educator with the Ministry of Education.

"I have always wondered about how to best portray the true feelings and emotions of my sitters and subject matter. I love to explore and dwell on material concerns in my artworks to evoke viewers' thought and perception."



## Ramlin

(b. 1963, Singapore)

Ramli Bin Nawe, or Ramlin, a Singaporean designer/artist, is known for his eclectic style that combines collage, digitalisation, and mix media. His background as a creative director for international brands influences his work, which often includes social statements. A digital art pioneer, Ramlin has received accolades in various Art Awards. His works have been showcased at numerous international shows such as Asian Art Biennale and the Venice Art Biennale (UNESCO Personal Structures). The work submitted is his ongoing series of Empty Tin Cans.

“The Artwork of an exploded Tin Can, a metaphor for the inner workings of the minds of Scammers, Cheaters and to some extent Politicians. This visual representation captures the clockwork scheming, chaos and complexity of their egos and desires, suggesting that their motivations are driven by self-interest rather than a genuine commitment to public service. It symbolizes the self-serving nature of their minds. The intricate, mechanical details within the Can represent the calculated and regimented approach, focused on personal gain. The piece highlights the disparity between their promises and actions, urging viewers to reflect on disillusionment and the need for accountability.”



IG: @ramlinart

**Empty Tin Can Series – The Belly Within #1** 2024  
Mixed media, 80 x 80 cm



## Razali

(b. 1963, Singapore)

M Razali Mahat is the owner of PADI gallery and museum design pte ltd, a museum consultancy company started in 2004. While running the business as Managing Director, Razali is also an active member of APAD. He is a self-taught practising artist and synchronously pursues his passion in art and installations in his free time. His interest in arts, culture and heritage scene has led to his fascination in the collection of old treasures and research of lost heritages where he explores traditional poetic spaces and installations of this art form and its inner expressions. He studied at RMIT-Melbourne, LASALLE-SIA College of the Arts, where he successfully graduated with a Bachelor of Arts, distinction in Interior Design and Architecture. To date, Razali has been involved in exhibitions in the region including Singapore, Indonesia, Philippines, Malaysia and more.

“The process of inner self into the creation of movement and form of expression demand a high degree of discipline, self-criticism and a singular dedication. In discovering conceptual expression through the forms and colors, it helps expand my horizons and develops the spirit of confidence, creativity and devotion that provides for mutual harmony between myself and the environment within. Processes and acts of realization are linked into the expressions of movement which develop into a kind of mystery through this zone. I hope to explore further making something into an experience of a total creation.”



**Play time** 2022  
Acrylic on canvas, 60 x 80 cm

## Saiman Ismail

(b. 1952, Singapore)

Saiman Ismail, a distinguished senior artist hailing from Singapore, unyielding in his commitment to art, continues to create during spare moments, formalising his skills at the Nanyang Academy of Fine Arts (NAFA) and learning from the late Master, S Mohdir. Saiman is not just an artist but a community art advocate. Proficient in representational, abstract, calligraphy, and batik art, he believes art is for everyone. His diverse works find homes in collections both local and international, with Saiman's prolific participation in numerous art exhibitions and symposiums earning him acclaim from appreciative audiences and professional collectors alike.

"Saiman Ismail's calligraphy artworks of Allah and Muhammad the Messenger, executed in a cubist technique, feature hidden Arabic words woven into intricate mosaic patterns. Resembling stained glass, these dynamic pieces combine vibrant colours and small shapes, creating a fractured, mirror-like effect with radiant lines. This artistic hide-and-seek symbolises the devotion and discipline required to seek and understand Allah and His Messenger, reflecting a spiritual journey for every Muslim. The interplay of form and meaning adds profound depth to the viewer's experience."



## Samad

(b. 1964, Singapore)

Mohd Samad Afandie first exhibited his work, 'Anuradha Koirala's Maiti Nepal, the Fight against Human Trafficking', in November 2012 at ION Orchard. Anuradha Koirala, a Nepalese social activist who rescued 12,000 women from Sex-Traffickers, was awarded the CNN Women Hero of the Year in 2012. Proceeds of the exhibition went to Maiti Nepal, a non-profit organisation in Nepal dedicated to help victims of sex-trafficking.

Samad is a multiple award winning Infographic Journalist. He is a recipient of TWO, Best in Infographics Asia, Asia Media Awards, in 2006 and 2009 among others. A self-taught artist, he enjoys experimenting and fusing different mediums in his work. Two of his paintings exhibited in *Reflection* at Maya Gallery in 2021 were a fusion of oxidised copper on canvas and genuine Swarovski gems /crystals.

"*Black Lily 1* depicts the soaking of the sunset, drenched in exhaustion after exuding all its brilliance to create a world of order and calmness amidst the glooming oppression of the sun. *Black Lily 2* expresses the momentary embracing of the peaceful clouds, anchoring fragile but rooted stems. Neither in shock or in denial of the dark skies that will always loom beyond. Essentially, this series of work is about resilience in an ever-changing landscape."

IG: @m180264



**Black Lily 1** 2024  
Acrylic on canvas, 46 x 61 cm

## Sujak Rahman

(b. 1949, Singapore)

Sujak Rahman has been regarded as one of the finest artists in the art of batik painting in Singapore and the region. He is certainly one of the few who is consciously developing batik methodology through his paintings, as well as combining the style and technique of modern visual art. He is concerned that the language and methodology of batik art should develop as a contemporary artistic medium, transforming from traditional craft. Sujak's work stands as an important connector between traditional craft and modern experimentation in Southeast Asia. Sujak has held seven solos in Singapore and Japan. His works have been exhibited in Japan, Moscow, Taiwan, Saudi Arabia and the United Arab Emirates, including art fairs in Japan, Hong Kong and Korea. He has also taught batik painting for more than forty years. Sujak is a recipient of the National Day Art Award (1976); Merit Prize at Singapore Innovations in Art (1981); First Prize at the Hokkaido International Culture Exchange Award (1986); 'Pingat APAD' (1987); and Merit Prize at the IBM Art Award (1989).

"My work often involves other art methods alongside the use of batik. Unlike much batik whose expression is quite general, my use of Temasek batik presents a very personal expression that also amalgamates contemporary art media. This creates a new identity and methodology in batik art in Singapore and region."



## Syazana Yassin

(b. 2001, Singapore)

Siti Nursyazana Mohd Yassin is an artist-educator whose practice revolves around the stillness of everyday objects and life. She has since explored concepts of memory recollection and experiences with feelings of nostalgia. Following her years of education in Nanyang Academy of Fine Arts (NAFA) and National Institute of Education (NIE), she is committed to educating the youth on the value of art appreciation. Syazana strives to continue find a balance between teaching and artistic practice, and is an active member of Angkatan Pelukis Aneka Daya (APAD).

“This artwork explores the internal conflict between feelings of incompetence and personal growth. Illustrating elements of stepping out of comfort zones, budding growth, uncertainty, and ambition; they reflect the artist’s interpretation of finding balance within oneself. How do you juggle ambition while ensuring you do not stray too far from what is ideal? Your anchor may keep you grounded, yet it could also be what holds you back.”



## Yusoff Abdul Latiff

(b. 1946, Singapore)

Yusoff Abdul Latiff is a retired teacher who paints detailed portraits, intricate Peranakan houses and elaborate landscapes. He has participated in group exhibitions with Singapore Watercolour Society (SWS), Angkatan Pelukis Aneka Daya (APAD), Maya Gallery, and Kamal Gallery. He has also contributed his artworks to 'Passage', the quarterly newsletter of Friends of the Museum, Singapore.

"This painting commemorates the Bicentennial of Masjid Sultan this year. This biggest mosque in Singapore and the icon and focal point of Kampong Gelam was first built for Sultan Hussain Shah in 1824, with a double-tiered Nusantara-styled roof. It was deemed dilapidated and rebuilt about a hundred years later with this Indo-Moorish style. The conspicuous onion-shaped golden-coloured dome has at its base a band of dark-coloured bottles representing the contribution of the less well-off like trishaw riders and labourers. Declared as a National Monument in 1975, it is the only mosque allowed to face its loudspeakers outwards enabling the azan (call to prayer) to resound through the air of Kampong Gelam, reminiscent of the ambience of the holy city of Makkah."



FB: @yusoff.a.latiff  
IG: @yusofflatiff

**Masjid Sultan at its Bicentennial** 2024  
Watercolour on paper, 65 x 36 cm

**Dr. Irene S. M. Lee**

(b. Singapore)

Dr. Irene S. M. Lee obtained her Bachelor of Arts and Bachelor of Architecture degrees at the National University of Singapore (NUS), a Master of Architecture in Urban Design at Cornell University, and a Doctorate at Harvard University. She pursued postdoctoral fellowships at the United Nations University in Tokyo, Tokyo Medical and Dental University, and Heidelberg University.

In the 1980s, Dr. Lee studied Chinese brush painting under Master Fan Chang Tien's students, and later, Japanese calligraphy in Tokyo, and Chinese calligraphy in Singapore. An award-winning artist with exhibitions in Singapore, New York and Europe, she won the Gold Award at The 24th World Calligraphy Grand Exhibition (2021). Her works are in various collections globally. She co-curated "Da Vinci: Shaping the Future" at Singapore's ArtScience Museum and was involved in numerous other exhibitions. Dr. Lee founded the social enterprise LittleSun Pte Ltd, and holds leadership roles in several art organisations, including President of the Federation of Art Societies (Singapore).

"*Inkscape* shows the beauty of Chinese ink on rice paper. It is an innovative take on traditional Chinese landscape painting. The composition comprises interlocking opposing triangular wedges. The river at the bottom is done with one broad sweep of the brush, above it is the reflection of the trees in the river, and the forest is done with yet another broad sweep. The trees and branches are created using an unpainted, exposed technique; unpainted surfaces being a feature of Chinese brush painting. Above the forest, one can see the flux of the clouds in the sky... the dynamic effect of the clouds being achieved with the flow of the ink on the rice paper. On the extreme left is a glimpse of the setting sun fading into the distance and the night sky looms above. *Inkscape* plays with different shades of Chinese ink, brushwork and composition."



FB: @smi.lee.9655

***Inkscape***  
Chinese ink on rice paper, 65 x 65 cm

## Sarah Nadia Bat

(1998 – 2024)

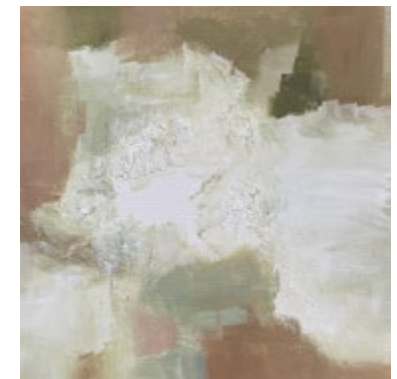
Sarah Nadia Binte Aidil Tamzil, aka Sarah Nadia Bat, was a Singaporean artist who graduated from LASALLE College of the Arts with a diploma in Fine Arts. She was a multi-disciplinary artist who majored in oil painting and further explored other mediums such as illustration, wood working and photography. In her works, Sarah was deeply inspired by the human condition and personal narratives. Her works mainly focused on realism. Over the last few years, she practised and focused on still life paintings, as well as plein air (painting outdoors). She passed away in 2024.

“*Dear Diary*, which is now *Fresh Start*, was a two-piece artwork made in 2017. It was the most difficult time for the 19 year old painter. She painted two pages from her diary that she kept to herself, where she was able to express freely without restrictions. The diary was also the only space she was able to be most of herself. To paint them on huge canvases, and putting them out there for the world to see, it was a practice of learning to be herself outside of her diary, to breathe freedom. Today in 2021, after years of rollercoaster rides, growing and learning as an individual on this earth, the artist is ready to get rid of the past. In *Fresh Start*, these old precious artworks that have been safely kept, were painted over to portray the message of how easy it is turning over a new leaf.”

– *Grounding Commonalities* (2022)

“The two smaller works, *Untitled 1* and *2*, were specially created last year for her elder brother’s new home. The works reflect Sarah’s own unique style, talent and dedication to her art.”

– *Kontemporari 2024*



(Top to bottom) **Fresh Start 1** 2017 / 2022, acrylic on canvas, 80 x 100 cm  
**Untitled 1, 2** 2023, acrylic on canvas, 30 x 30 cm



**S. Mohdir**

(1936 – 2010)

Mohamed Abdul Kadir, also known as S. Mohdir, was a Singapore pioneer artist celebrated for his versatility in abstract, surrealistic, realistic, and batik paintings. Born in 1936 in Kampung Wak Tanjong, he began painting at a young age, learning by studying Chinese comics and under the tutelage of Abdullah Arif, Sulaiman Suhaimi, and Yusof Abdullah. He briefly attended Kota Raja Malay School and later studied at the Famous Artists School in Connecticut, USA (1953–1956).

A dedicated schoolteacher, S. Mohdir taught for 36 years after returning to Singapore in 1960, while continuing his art practice. He co-founded Angkatan Pelukis Aneka Daya (APAD) in 1962, serving as its first Honorary Secretary (1962–1983) and later as President (1984–1991).

His oeuvre included batik, landscape, figurative, and abstract works in various mediums. S. Mohdir's first solo exhibition was in 1972, followed by others organised by APAD in 1976 and 2001. He mentored many young artists and received the *Pingat APAD* (APAD Award) in 1974. S. Mohdir passed away in 2010.



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ANGKATAN PELUKIS ANEKA DAYA  
ASSOCIATION OF ARTISTS OF VARIOUS RESOURCES



Maya Gallery  
57 Genting Lane #05-00  
Singapore 349564

+65 96746050  
art@mayagallery.com.sg  
www.mayagallery.com.sg

apad.hq@gmail.com  
www.apad.org.sg