

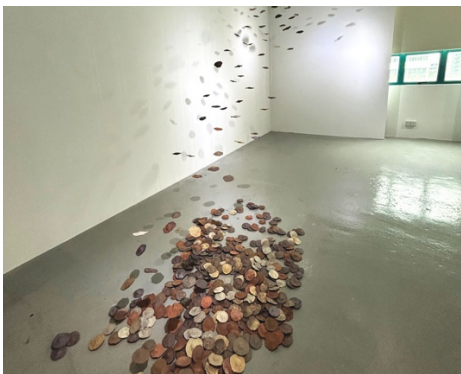
## An Exhibition of Contemplation, Connection, and Continuity By Masturah Sha'ari

As the world approaches the month of Ramadan—a time of fasting and self-reflection, Maya Gallery presents **Reflection 3**, an exhibition that invites viewers to contemplate the interplay of faith, memory, and the relationships that define our existence. Running from 22 February to 12 April 2025, this third iteration of the *Reflection* series continues its mission of exploring personal and collective journeys, offering a space for introspection and renewal.

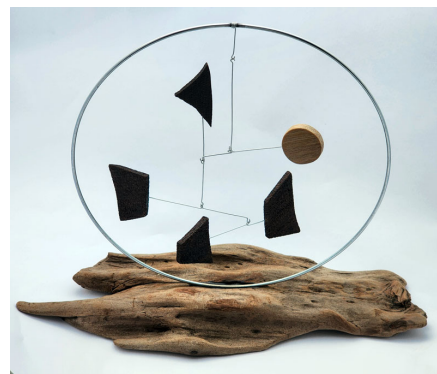
At the heart of this exhibition lies the power of *three*—symbolising balance, harmony, and transformation. The serendipitous inclusion of three artist-couples—Fazelah Abas and Dino Hafian; Suriani Suratman and Heiko Schulze; and Masturah Sha'ari and Jeffrey Wandly—further enriches this theme. Their works are deeply personal yet universal, mirroring the interwoven relationships we share with ourselves, others, and the world around us.

In *Sebarkan!*, **Suriani Suratman** assembles nearly 1,000 ceramic pieces—each a testament to the continuity of knowledge and legacy. A senior lecturer in the Malay Studies department at the National University of Singapore, Suriani pays tribute to her late father, Suratman Markasan (1930–2024), Singapore's Malay literary pioneer and Cultural Medallion recipient. Much like scattered seeds taking root, her work reflects the transmission of wisdom across generations. Knowledge is not static; it is shared, spread, and reshaped over time.

Her husband, **Heiko Schulze**, who spent years working with the German Embassy Singapore's Cultural Department, extends this dialogue of movement and adaptation in *Sail!*, a series of kinetic driftwood sculptures. Once uprooted from their origins, these fragments are reimagined into delicate yet purposeful forms. Heiko's work speaks to the unpredictability of human journeys—marked by migration, change, and adaptation. In an era of migration and displacement, *Sail!* reminds us that transformation is not just necessary but inevitable.



Suriani Suratman, *Sebarkan!* (2024)  
Terracota and local clay, varying dimensions



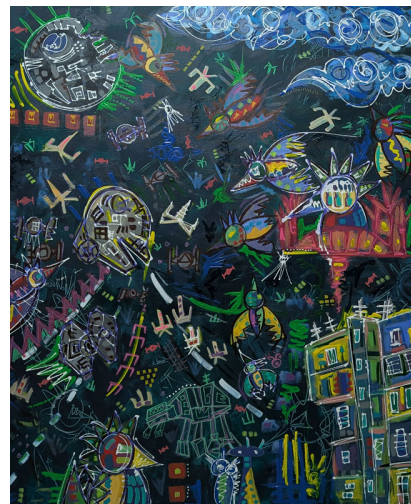
Heiko Schulze, *Sail! 2* (2025)  
Driftwood, metal, 42 x 15 x H33 cm

Art educators **Fazelah Abas** and **Dino Hafian**, share a life shaped by creativity. For **Fazelah**, art becomes a space for navigating the emotional landscapes of motherhood. In *A Mother's Reflection*, she uses vibrant hues and intricate lines to portray the intensity, chaos, and profound beauty of maternal experiences. Swirling shapes symbolise the unpredictability of parenting, while bold colours embody resilience, love, and sacrifice. Her work invites viewers to consider the silent emotional labour of mothers—their endurance, their anxieties, and the sublime joy found within the everyday moments of care.

Meanwhile, Dino approaches identity through the language of movement and rhythm. His bold, layered compositions suggest urban energy and nostalgic fragments of memory. He paints not just places but the sensations they evoke—the pulse of the city, the weight of personal history, and the fleeting nature of time. His central figures, often abstracted, speak to the search for selfhood amid the structured yet chaotic landscapes we navigate daily.



Fazelah Abas, *Confusion* (2025)  
Ink and acrylic on canvas, 90 x 120 cm



Dino Hafian, *Battle of the Mind* (2025)  
Ink and acrylic on canvas, 110 x 124.5 cm

Gallery co-founders **Masturah Sha'ari** and **Jeffrey Wandly** bring distinct yet complementary perspectives. In her *Taman (Garden)* series, Masturah captures flowers, trees, and leaves as metaphors for love, beauty, and memory. Through flowing, organic forms, she reflects on the tender yet resilient nature of motherhood, drawing inspiration from her own mother's sacrifices and nurturing presence. The series is an ode to the quiet, unseen acts of care that shape lives.

In contrast, Jeffrey's work bridge the disciplines of architecture and music. His *Alunan Biola* series pays homage to his late father, Wandly Yazid (1925–2005), a legendary composer, musical director for Cathay-Keris, and recipient of the COMPASS Meritorious Award. Through bold, expressive and unrestricted strokes, Jeffrey translates musical rhythm into visual form, capturing the energy of heritage landmarks and the violin—two elements that signify his father's legacy and his own artistic practice. His paintings become visual symphonies, echoing the sounds of a past that continues to resonate in the present.



Masturah Sha'ari, *Foliage* (2025)  
Acrylic on canvas, 101 x 76 cm



Jeffrey Wandly, *Alunan Biola II* (2024)  
Ink and acrylic on canvas, 40 x 60 cm

While each artist embarks on a deeply personal journey, their works exist in relation to one another. They explore not only their individual perspectives but also the spaces between them, prompting us to consider: What does it mean to preserve memory? How do personal histories shape artistic practice? How do our relationships shape our understanding of self and place?

In *Reflection 3*, we are invited to embark on our own journey of contemplation. Like Ramadan, this exhibition encourages us to pause, reconnect, and seek meaning—not only in the past but in the unfolding present. And as Syawal will bring a spirit of gratitude and renewal, we are reminded that reflection is not an endpoint but an ongoing process—a dialogue between who we were, who we are, and who we aspire to become.

While each artist communicates the theme of reflection in relation to each other's practice, it also highlights the dynamics between partners as well as the spaces in between. *Reflection 3* is more than an exhibition. It invites us to find stillness in movement, harmony in contrast, and meaning in the everyday moments that shape our lives.

### REFLECTION 3

*A Group Exhibition by Suriani Suratman, Heiko Schulze, Fazelah Abas, Dino Hafian, Masturah Sha'ari, Jeffrey Wandly, February 22 – April 12, 2025*



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