

# ArtSphere

Art of Rebirth

Joy of Life Art Show

An Evening of Art Intubation

To Pour or Not to Pour ?

SAS Jakarta art trip

Pusat Jantung Exhibition

PERSATUAN PELUKIS SARAWAK  
SARAWAK ARTISTS SOCIETY  
砂拉越艺术家协会

Cover art: Bong Choo Chew

ISSUE 1

# Editorial

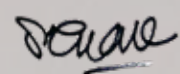
Dear Friends,

I am delighted to welcome you to the inaugural issue of ArtSphere, the bi annual e-magazine of Sarawak Artists Society (SAS). This publication aims to provide a platform for sharing news about SAS's activities and featuring articles on art both locally and internationally. Each issue will spotlight artists and their work, offering insights into their creative processes and contributions.

The convenience of our e-based format ensures that ArtSphere can be easily accessed anytime, fostering a sense of community and connectivity among us. We also plan to print limited copies to accommodate those who prefer a physical publication. Our vision is to create a high-quality, relevant, and thought-provoking publication that embraces a diverse range of art-related interests and perspectives.

In our first issue, we are honoured to feature Bong Choo Chiew, a founding member of SAS. Bong is a renowned artist who played a pivotal role in the establishment of our society. Thirty-nine years on, his influence and contributions continue to inspire the art community.

We hope you enjoy this first issue of ArtSphere and find it both informative and inspiring.



Sheila Kho,  
September 2024



## SARAWAK ARTISTS SOCIETY Committee for 2024 - 2025

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Awangko Hamdan  
Ng Paik San  
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AUDITOR  
**Sheila Kho**



Dear Members and Readers,

I am thrilled to announce that the first issue of Sarawak Artists Society's e-magazine, ArtSphere, has been published! As president of the society, I feel an immense sense of pride and excitement. This e-magazine represents a major milestone for our society, serving as a platform to showcase the talents of local artists. Additionally, we hope it will act as an artistic bridge, fostering communication between local and international artists.

I would like to extend my heartfelt thanks to our dedicated editorial team. Their tireless efforts and commitment have brought this e-magazine from concept to reality, with every step reflecting their wisdom and hard work. This achievement would not have been possible without their dedication and contributions. On behalf of the society, I express my most sincere gratitude to them!

Sarawak Artists Society has journeyed through 39 years since its establishment. During this time, we have consistently upheld our mission to promote the development of local art, while continually innovating and breaking new ground. In the face of changing times, we understand that only by challenging traditional thinking and embracing new ideas can we find our place in this rapidly evolving world and continue moving forward.

The birth of ArtSphere is a significant marker of our society's adaptation to the times. Through this new e-magazine format, we hope to share the works of local artists more widely, allowing more people to appreciate the rich and diverse art culture of Sarawak. At the same time, this platform provides our members with a broader stage for exchange and exhibition, enabling their creations to be seen and recognized by a wider audience.

Sarawak Artists Society remains committed to supporting the development of local art, promoting innovative initiatives, and fostering exchanges and collaborations among artists locally and internationally in the coming years. We look forward to your continued support of our work and to joining forces in contributing to the flourishing of Sarawak's art scene!

Lastly, I would once again like to thank the editorial team involved in the publication of ArtSphere, the advertisers, and all friends who care about and support Sarawak Artists Society. May our journey in art continue to expand and thrive!

With thanks and best wishes,



Sebastian Jong  
President of the Sarawak Artists Society  
September 2024



# President's Message



# The Art of Rebirth

Bong Choo Chew's  
Inspirational Comeback

interviewed and written by Sheila Kho

*“remain engaged  
with your art,  
paint regularly,  
stay humble, and  
cultivate inner  
peace.”*

**B**ong Choo Chew's artistic journey is one of quiet resilience, deeply influenced by the legendary Zao Wou-Ki (赵无极 1920 - 2013), a Chinese-French painter. Zao's abstract expressionist work resonated with Bong, who, even during a 20-year hiatus from painting, remained captivated by his mentor's creative spirit. Through persistent study and reflection, Bong's technique matured, and when the world slowed during the pandemic, he picked up his brushes once more, finding that his style had evolved into something new yet deeply rooted in his past admiration for Zao Wou-Ki.

Bong's path to art was unexpected. In 1974, a setback in his dream to become a pilot due to poor eyesight led him to a chance encounter with an immigration officer at the Singapore-Johor Bahru causeway. This meeting pointed him towards the Nanyang Academy of Fine Arts, Singapore, where he studied under the sponsorship of the late Tan Sri Datuk Amar Wee Boon Ping. Despite his passion for art, life took him in different directions, including a 33-year career with SESCO. During those years, particularly after his transfer back to Kuching, Bong primarily worked with watercolours and Chinese brush painting. But at 47, he put down his brushes, stepping away from painting for two decades.



*A 21-year-old budding artist thriving in China Town, Singapore's vibrant art scene.*

Bong's artistic journey began with Sarawak Fine Arts Society. In a significant turn of events, along with ten other members, Bong co-founded Sarawak Artists Society in 1985, taking on the crucial role of General Secretary. Today, he serves as an Advisor and is regarded as a respected senior within the society.

*Bong sharing his artwork's inspiration and meaning to Datuk Sebastian Ting.*



*SAS Inaugural Exhibition in year 1985, held at Sarawak Museum.*

It wasn't until 2020, when the world was in the grip of the pandemic, that Bong felt the pull to create again. As he reconnected with his artistic side, he found his Buddhist faith deeply influencing his work. His paintings, often featuring koi fish, symbolize the values he cherishes—freedom, harmony with nature, and peace. These themes are not only woven into the subject matter but also resonate in the serene, meditative quality of his impressionistic abstract style, a style further enriched by his deep admiration for the delicate beauty in Claude Monet's masterpieces.

The pandemic became a turning point. With a set of brushes sent by a friend after a conversation, Bong began to explore his creativity, rekindling his love for oil painting. As he navigated this rediscovery, his style shifted, embracing a softer abstract and impressionistic approach. It was during this period that Hoan Gallery approached him for a solo exhibition. Accepting the challenge, Bong dedicated himself to producing over forty pieces within a year and a half, culminating in a show held on May 13th, 2023. In a gesture reflecting his gratitude and values, he donated 70% of the proceeds to various charities, marking his 70th birthday.

During this interview, we had the privilege of visiting Bong's home, which doubles as his studio, and exploring his extensive collection of paintings.



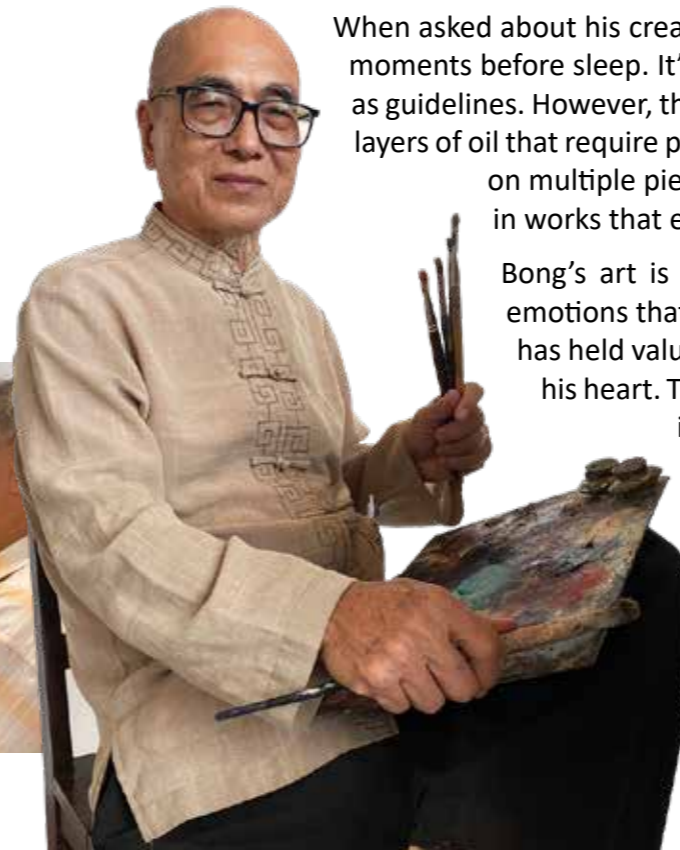
*Twilight (2023) | 4.5ft x 6.5ft | Oil Painting*

We were particularly captivated by the impressive scale of many of his recent works. Bong explained that each piece takes approximately a month to complete and guided us through the intricate layers that contribute to their depth and texture using natural materials such as sand and tissue paper. He also revealed his preference for using stretched cotton linen canvases, noting that this material requires distinct preparation techniques to achieve the desired painting surface.

When asked about his creative process, Bong shared that inspiration often comes in the quiet moments before sleep. It's in these reflective times that ideas take shape, later sketched out as guidelines. However, the painting itself often leads the way, revealing its final form through layers of oil that require patience as they dry over days. Bong's methodical approach, working on multiple pieces simultaneously, allows his vision to unfold organically, resulting in works that evoke tranquillity and inner peace.

Bong's art is more than a visual experience. It's an invitation to share in the emotions that guide his brush. Since embracing Buddhism at the age of 29, Bong has held values such as inner peace, humility, compassion, and kindness close to his heart. These principles, forged in the challenging circumstances of his youth in Lundu, where scarcity was a constant companion, are evident in both his life and his work.

As Bong reflects on his journey, his advice to fellow artists is clear: remain engaged with your art, paint regularly, stay humble, and cultivate inner peace. Through this dedication, Bong Choo Chew continues to inspire, not just with his paintings, but with the life he leads and the values he upholds.



Statue at Jakarta international airport

# Mapping Sarawak to the World: An International Arts Exchange and Exhibition in Jakarta, Indonesia

by Angelina Bong

As the artists, lecturers, and students of UITM landed in Jakarta, smiles and laughter from Sarawak sprawled across the booming cityscape. It marked the beginning of Mapping Sarawak to the World: An International Arts Exchange and Exhibition in Jakarta, Indonesia, from 28th to 31st May 2024—a collaboration between SAS and UITM, sponsored by the Ministry of Tourism and Performing Arts Sarawak. Twenty-five participants, including six artists from Sarawak Artists Society (SAS) and one representing both SAS and UITM, kickstarted the trip with vibrant energy.

Bentara Budaya Gallery was the first stop. The Per-empuan exhibition, which featured the beauty, glory, and challenges of Indonesian women, captivated everyone. Traditional pieces and contemporary art showcased Jakarta's diverse and rich history and culture.

The excitement spilled into the night as the artists attempted to cross Jakarta's version of Shibuya at Thamrin Street on their way to Sarinah Mall. The streets were alive with noise, lights, and vehicles, with each corner offering both the glitzy, modern side and the humble, rustic faces of Jakarta. Led by a local artist friend, the group experienced Sabang—a street packed with hawker stalls and cafes serving everything from cappuccino and jamu kunyit to nasi goreng gila. An eclectic mix of local and Western flavours filled the air with a rich aroma.



Bentara Budaya Gallery showcasing Pe-rem-puan Exhibition



Caption:

1. Putri Mangkunegara VII by Soebanto Soerjosoebandrijo

2. Beautiful Harmony (2018) by MOLA

3. Iwan Yusuf's modern interpretation of Sarinah's decades-old relief panel. Fishing nets transformed into something beautiful.





SAS President Sebastian Jong sharing about his artwork to Mr. Farzamia Sarkawi, Deputy Chief of Mission of the Malaysian Embassy in Indonesia.



*"the resilience, identity and fiery motivation of Indonesia's art scene left indelible marks in the minds and hearts of the artists"*

The highlight of the program was the Kenyalang Beyond Borders Art Exchange and Exhibition, which began on 31st May at Universitas Trisakti. Twenty artists from SAS exhibited alongside twenty students and lecturers from UITM, showcasing a total of forty artworks expressing Sarawak in a variety of styles. This was an opportunity for SAS artists to share their expertise while introducing Sarawak to an international audience. President Sebastian Jong gave a talk on the therapeutic power of fluid art, while Vice Presidents Marzuki Jamilah and Angelina Bong led an art demonstration using recycled materials and leaf printing. The completed piece was presented to Universitas Trisakti. Secretary Clement discussed preserving memories of Kuching through sketching, while committee member Chen Li Li shared her creative process using lines, and committee member Liew Kim Phiaw spoke about the rituals of 'Penghormatan Roh Leluhur.' Artworks by Sebastian and Liew were then gifted to the Malaysian embassy. Nia Latif, originally from Indonesia, brought along her family, adding sparks of joy to the eventful day. The opening ceremony attracted more than two hundred participants, including invited



Marzuki and Angelina with two Indonesian lecturers after their art demonstration



SAS Liew Kim Phiaw presenting his artwork to Mr. Zulfadhli Hamzah, Education Attache of the Malaysian Embassy in Indonesia.



Participants from both Sarawak and Trisakti Universitas, Jakarta at the end of the opening ceremony.



1 2



guests, local Indonesian artists, academics, and students from universities around Jakarta.

The next day's sun greeted everyone with smiling humidity as the bus made its way to Kota Tua. Strolling on the cobblestone streets and observing the details of colonial architecture was like an adventure back in time. The artists, lecturers, and students scattered across the nostalgic town with sketchbooks, ink, pencils, and watercolours in hand. Some were enchanted by the colourful bicycles ridden playfully by school children, others found quiet corners near the Jakarta History Museum, while some sought shade from the sun's rays in the iconic Batavia Café. Its elegant vintage furnishings transported everyone back to the 1930s. Every sketch brought Kota Tua to life, deepening the appreciation for its heritage.

The artists had the privilege of meeting the local Urban Sketchers of Jakarta, who go by the name #kamisketsagalnas, at the National Art Gallery, thanks to the introduction by local artists Arie Kadarisman

and Ipriyanto Maryohandi. It was a lively afternoon of coffee, cookies, portrait sketching, and fellowship. Marzuki Jamilah presented his first sketch during the sharing session.

In their free time, the artists meandered through the city, exploring its myriad contrasts and experiences—a blend of local and modern flavours, sophisticated spaces, and simple roadside stalls. New bonds were forged. Fresh inspiration flowed.

As the trip concluded and everyone bid farewell to Jakarta, the resilience, identity, and fiery motivation of Indonesia's art scene left indelible marks on the minds and hearts of the artists, students, and lecturers. Everyone returned with a renewed burst of enthusiasm, ready to create art with reignited passion.

Caption:

1. Sketching location on Kota Tua
2. Clement Jimel's sketch on location of Kota Tua.
3. Indonesian artists and sketchers drew portraits for SAS artists.
4. SAS artists with the urban sketchers of Jakarta (#kamisketsagalnas) in front of the National Art Gallery of Indonesia



3 4





# An Evening of Art Intubation

by Joanne Lau



Venue: A place called home, but as you walk in, you'll find a projector set up on a round table, blending mixology with an architectural concept using recycled and antique furnishings. It's a quaint abode—a wonderful place for wefies! Thank you to the generous owner, Min.

## 1. Rethinking Abstract by Sylvester Jussem

Sylvester Jussem is an artist held in high regard for his mangrove and kabong works and is in the same echelon as the late Raphael Scott Abeng. Sylvester is an artist whose comments and critiques I deeply respect. Despite his extensive exposure both locally and internationally, his sincerity and authenticity shine through in his tone when sharing. He is someone who inspires and motivates me with his positive reviews.

To Sylvester, rethinking is the act of reconsidering an idea to change or improve it. Personal experience is central to the creation of his work, which is inspired by his travels. The mindset of a painter is defined by a deep love for the creative process, openness to new ideas, and the strength to face and overcome obstacles. His notable quote is: "Everything you want originates from within you" by Hiral Nagda.

Drawing is a curious process so intertwined with seeing that the two can hardly be separated. Just like in nature, Sylvester's work is filled with philosophical contrasts: simplicity amidst complication, harmony amidst conflict, order amidst chaos. He feels he has achieved this through intricate design, simplicity of pattern, and repeating motifs. To find multiplicity in oneness, there needs to be maximum intensity with a sense of balance, expressed through a vibration of colours, a constant change in forms and shapes, and a rhythmic sense of movement. There are aesthetic and structural qualities in every observable surrounding, and artists and designers are influenced by these environmental settings. The expression "experience is the best teacher" suggests that learning from direct personal experiences often leads to a more



1 2



dynamic understanding compared to theoretical knowledge or second-hand sources. Observation is crucial in every creative process. By photographing topics such as order, chaos, and evenness, artists learn to see their environment from different perspectives. Lastly, and to reiterate, drawing every day sharpens the visual senses.

Thank you for your sharing, Sifu Jussem.

## 2. Curatorship by Dr. Mohamad Faizuan Bin Mat

Dr. Faizuan is a quiet personality who steps into big shoes during exhibitions and in the art arena. He is the final authority in quality control. Artists, make sure your work ticks all the boxes before it is delivered.

Personally, I have full respect for his decisions and judgment on the selection of art and its display.

Caption:

1. The excited Jussem dramatising his point!
2. The audience in rapt attention.
3. Food, fun and fellowship!



3

An excerpt from Dr. Faizuan's talk:

### What does a curator do?

A curator is a professional responsible for managing and overseeing a collection of artworks, artifacts, or other items in a museum, gallery, or similar institution. A curator's duties often include acquiring new pieces, organizing exhibitions, ensuring the preservation and care of the collection, conducting research, and creating educational programs related to the collection. They play a key role in shaping how collections are presented to the public and can specialize in various fields such as art, history, science, and other disciplines.

### TYPES OF CURATORS

#### Curator for Art Institutions:

Appointed by the government, such as at the National Art Gallery or museums.

#### Independent Curator:

Works on a freelance or contract basis rather than being employed full-time by a single institution like a museum or gallery. Independent curators typically have the flexibility to work on various projects across different organizations or even create their own exhibitions and projects.

#### Curators are essential for several reasons:

1. Research & Documentation
2. Cultural Preservation
3. Educational Value
4. Public Engagement

Thank you for your sharing, Dr. Faizuan.



Fluid art or now popularly called pouring art isn't a new trend—it has roots stretching back to the 1930s. It was during this time that David Alfaro Siqueiros, a renowned Mexican artist, stumbled upon its mesmerizing potential. In what he called "accidental painting," Siqueiros was fascinated by the spontaneous, unpredictable patterns that formed when layers of fluid paint interacted on the canvas. By pouring colours one over the other and allowing them to spread naturally, an enchanting dance of shapes and hues emerged, captivating him—and eventually the art world.

The real magic behind acrylic pouring lies in its science. Each pigment has its own weight and density. When heavier colours are poured over lighter ones, they sink, shift, and mingle, creating fascinating and unexpected effects. Over time, this technique evolved, inspiring generations of artists to push the boundaries of what fluid art could be. What began as a happy accident transformed into a celebrated, ever-evolving creative practice.

# "TO POUR OR NOT TO POUR"

## The Artist's Journey: Trials, Errors, and Triumphs

Local Artist Sebastian Jong, known for his mastery of fluid art, shares how challenging the technique can be. In the beginning, it was a process filled with frustration and trial and error. "Sometimes you'd get a good result," he recalls, "but more often than not, you'd end up with a mess." Like many artists, he faced plenty of setbacks, discarding canvas after canvas in search of the right technique.

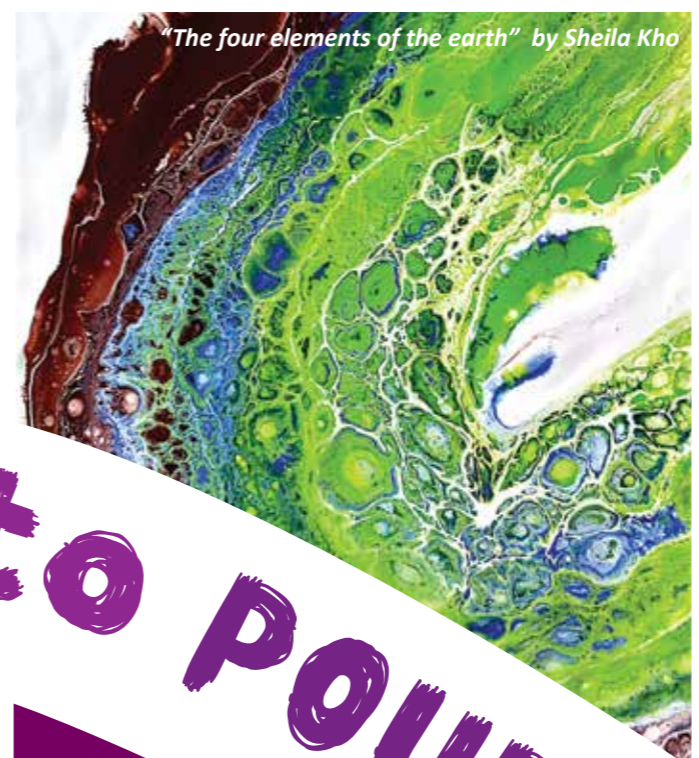
But through patience and perseverance, Sebastian developed an intimate understanding of the paint and its fluidity. Finding the right consistency, he discovered, was key—a breakthrough that only came after countless hours of experimentation. Now, Sebastian confidently runs workshops for both adults and children, guiding them through this often unforgiving yet rewarding process. "Once you understand how the paint behaves," he says, "the possibilities are endless."



Using fluid and controlled motion to create precise, ring-like shapes.

## Fluid Art's Evolution: From Accidents to Masterpieces

Fluid art has since become foundational for many contemporary artists, including the legendary Jackson Pollock. Pollock took the technique and pushed its boundaries, developing his own distinct style that became a hallmark of the abstract expressionist movement. His bold, rhythmic drips and splatters of paint captured the chaotic energy of pouring art, making him one of the most celebrated artists of his time. Through Pollock's revolutionary approach, spontaneity and movement became powerful expressions of emotion and meaning, transforming the world of modern art.



"The four elements of the earth" by Sheila Kho

## Materials: What You Need for Fluid Art

In a technique where brushes are rarely used, fluid art makes up for it with the variety of other tools needed to bring it to life. Acrylic paint tops the list, followed by a flow medium to help the paint spread smoothly. Cups are essential for mixing—though any kind will do, as artists often improvise. After a few attempts, you'll quickly discover the sizes that work best for your style.

While disposable gloves are optional, they're useful for keeping your hands clean, as the process can get messy fast. Popsicle sticks are great for stirring the paint mixtures to achieve the right consistency, and of course, a prepared surface like a canvas is key to bringing your creation to life. These are just the basics; as you experiment, you'll develop your own tools and techniques to perfect your craft.



Materials to prepared

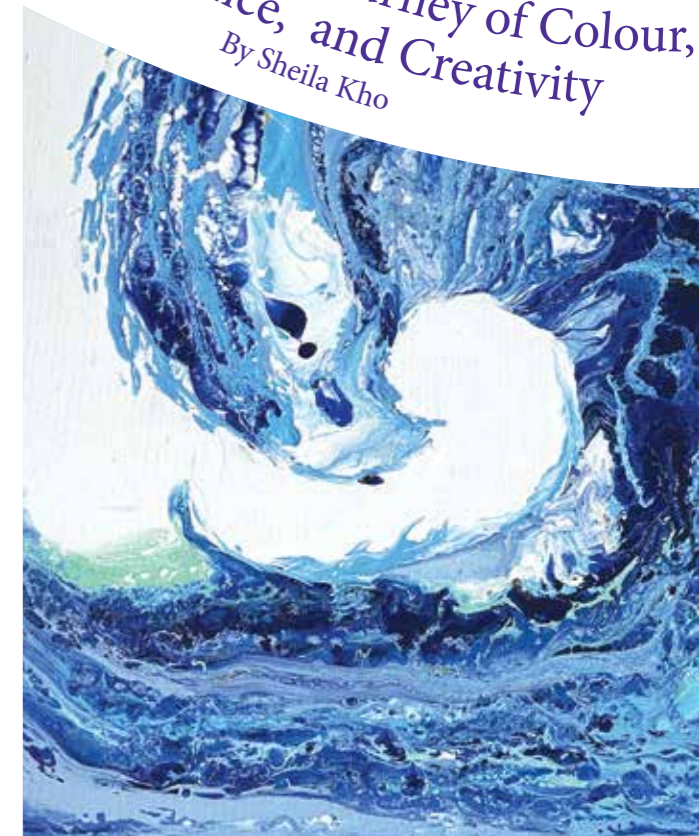
## What Is Fluid Art?

Fluid art is far more than simply mixing paint with a flow medium, pouring it onto a canvas, and hoping for a masterpiece. It's one of the most popular yet challenging forms of contemporary art. Behind every vibrant creation lie hours of experimentation, frustration, and discovery. While the results are often colourful and captivating, you never truly know what the final piece will look like until it's fully dry—and no two pieces are ever the same.

Creating successful fluid art requires more preparation than most realize. Mastery of the colour wheel is essential, as the way colours interact can either elevate or ruin the final result. Many beginners face disappointment with dull or murky outcomes simply because they don't yet understand how different hues combine. However, as you experiment and refine your technique, these principles start to become second nature, guiding your hand as you work toward creating something truly unique.

## Fluid Art- A Journey of Colour, Science, and Creativity

By Sheila Kho



"The Seahawk" by Sheila Kho  
This artwork received a gold medal at the 23rd NPO International Exchange Exhibition (Tokyo NPO Exhibition), Tokyo Metropolitan Art Museum, Tokyo, Japan 2023.



## Fluid Art: Not for the Faint of Heart

Many people try their hand at fluid art, but just as many give up. Why? It's a technique that doesn't require traditional painting or drawing skills, yet it can be surprisingly difficult—and expensive. Fluid art demands a lot of paint, flow medium, and other materials, and in the early stages, you'll experience significant wastage as you refine your process.

There are various pouring techniques to explore, though most artists settle on a few favourites. Be prepared for the mess—paint can drip everywhere (protective covers are a must), and some methods, like spinning the canvas, can even send splashes onto your walls. The ongoing expense of supplies and the often-chaotic nature of the process can drive many away from this captivating but demanding art form.



"DONE" by Sebastian Jong

## Where Resilience Meets Reward

Some artists thrive on challenges, pushing themselves to master their craft despite the obstacles. They persist through frustrations and setbacks, learning from every failed attempt. This perseverance, while demanding, also offers a unique form of therapy. As artists immerse themselves in their work, each experiment becomes an opportunity for release, allowing them to process emotions, clear their minds, and find peace in the act of creation.

In time, their efforts lead not only to mastery but also to a sense of inner calm and focus. Summing up Sebastian's reflections, "Fluid art can be deeply therapeutic, as it draws you entirely into the creative process, letting you momentarily escape the outside world." His words highlight how the challenges that define an artist's journey also contribute to art's transformative power, providing both personal growth and a much-needed break from life's distractions.



"Tenryu- Divine Dragon" by Sheila Kho  
Collected and now in a home in Nagasaki, Japan

## 画话专栏

文：范继璜

Stephanie Eng (翁云光) 1945年，出生于文丹渔村。1965年，古晋美术会为Stephanie Eng 主办个人蜡染画展。次年，Stephanie Eng 就带着她的蜡染画作品到世界各地展出。

60至70年代，抽象绘画在砂拉越逐渐流行，许多画家也开始尝试抽象画创作。

这幅蜡染画作品所采用的颜料，经过紫外线曝光，颜色逐渐变深，效果和蓝晒液接近。

Stephanie Eng 首先在画布涂上颜料，然后用不同透明度的纸张撕状覆盖在画布上，拼贴好后带到阳光下照晒。被纸张覆盖部分没受紫外线照射就不会产生颜色变化。如此反复进行直到得出想要的效果，最后，再拿掉纸张以水冲洗画布，并悬挂在不受阳光照射的地方晾干就可。

蜡染画上蜡及上色的步骤，取决于艺术家的创意及自身的经验累积。如何创作具有个人特色的作品，都是艺术家经年累月创作过程汇集而成的心得所成就。



Artist: Stephanie Eng | Title: Batik Abstract  
Medium: Batik painting Size: 90 cm x 72 cm | Year: 1972

## My solo show

by Joanne Lau

Thanks to Hoan's Gallery, I staged my very first solo show, Colourful Echoes, on my 70th birthday, with a portion of the proceeds donated to five NGOs: the Chapel of Mother Mary's new church, Carmelite Monastery, Sarawak Women for Women Society, St. Peter's new church, and Sarawak Artists Society.

Through God's amazing grace, Colourful Echoes became the gallery's best seller. My contemporary semi-abstract expressionist works appeal to collectors both abroad and locally. Art is my platform for expression, allowing me to convey my thoughts and feelings through colours and strokes. A particular reference is the piece 'A Painful Heart,' where I aimed to convey the message that it is okay to talk about being unwell and to seek healing.

The show set a new benchmark for art and art appreciation in Sarawak. I also learned that it is never too late to develop an interest that brings immense joy and passion, eventually becoming a gift that brings joy to others. I will continue to paint in Auckland, my future home.

My acknowledgment also goes to Sarawak Artists Society for giving me the opportunities to participate, learn and grow in my art journey through talks, sharing and exhibitions.



<http://www.joannelau.art>  
instagram: @joannelau36

## 思想与艺术

文/图：磁铁

中国艺术家徐冰在访谈节目《洞见》受访时提出了一个令我印象深刻的观点，深深影响了我的创作理念。他提到作为艺术家，首先应该对艺术有明确的认知。艺术家究竟是在做什么？是在创造一种风格，还是在表达前人未曾表达过的思维方式？以上所说的是两种截然不同的创作方式。

回顾艺术史，我们看见艺术从摆脱宗教束缚，走向世俗的现实主义；进入捕捉转瞬即逝瞬间的印象主义；继而强调艺术家深刻自我投射的表现主义；狂热于速度、科技和暴力等元素的未来主义；提倡艺术价值与社会功能相结合的构成主义；拒绝传统艺术标准，带有幻灭感与愤世嫉俗情绪的达达主义；主张彻底解放造型语言，不再描绘对象可视特征的抽象主义；还有超现实主义、波普艺术、观念艺术、行为艺术，乃至今天的当代艺术。

归根结底，所有的艺术创作，无论任何流派都是在传达一思想。它们不断挑战传统的艺术表现形式，强调通过抽象或象征的形式，唤起情感与思考，表达内在体验，甚至对全球化、多元文化、科技和信息快速发展的现实做出回应。这一连串思想的推进，使我们能够在当代看到艺术世界的多样性与蓬勃发展。

当今时代，艺术工作者必须选择一种与这个时代相契合，甚至超越当下的视角来进行创作表达。全球化的语境实际上为艺术创作提供了更广泛的主题和表达空间，艺术家必须以清醒的态度审视社会问题、身份认同、全球化、科技和当代生活体验，才能准确表达现代社会的复杂性，并找到适合这个时代的艺术语言。唯有这样的艺术作品，才能激发观者的反思，提问与讨论，因为艺术源于生活，高于生活，并最终回馈生活。这才是艺术真正存在的目的与价值。





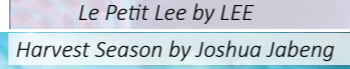
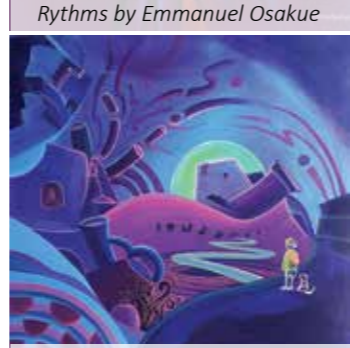
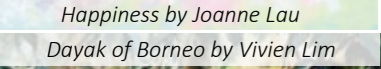
# THE Joy of LIFE

## Art Exhibition at Spring Shopping Mall

by Clement Jimel

Sarawak Artists Society presented their latest exhibition, The Joy of Life, at Spring Shopping Mall from August 9th to 25th, 2024. Over these two weeks, the public had the opportunity to explore forty stunning artworks by twenty talented artists, each offering their unique perspective on what brings joy to life.

For years, Sarawak Artists Society has been a cornerstone of the local art community, known for its dynamic presence and commitment to nurturing artistic talent. They have worked closely with institutions like UiTM and UNIMAS and have organized numerous charity events that give back to the community. The Joy of Life exhibition continues this tradition, offering a diverse range of interpretations on the theme.



The exhibited artworks were as varied as the artists themselves. From abstract and semi-abstract to realism, the exhibition showcased a wide array of styles and mediums, including acrylic, oil, 3D collages, Chinese painting, and mixed media. This rich diversity ensures that everyone can find something that resonates with them.

Among the featured artists were well-known names such as Sylvester Jussem, David Chew, and Joanne Lau, whose recent solo exhibition at Hoan Gallery in La Promenade received great acclaim. The exhibition also featured works by other prominent members of Sarawak Artists Society, including Sebastian Jong, Marzuki Jamilah, Angelina Bong, Clement Anak Jimel, Lilly Metom, Lucas Lau, Vivien Lim, Chen Lili, Gabrielle Lim, Bladae Lasem, Dr. Emmanuel Osakue, Gerald Goh, Kho Kheng Hee, Michelle Liou, Ng Paik San, and Sheila Kho.

Sebastian Jong, the President of Sarawak Artists Society, poured his lifelong passion for art into this exhibition. His pieces, characterized by fluid art and vibrant colours, were designed to inspire viewers to appreciate the simple joys of life. Jong's work is deeply rooted in nature and the everyday moments of ordinary people, offering a fresh perspective on

the beauty that surrounds us.

Chen Li li, another talented artist featured in the exhibition, explored the transformative power of art. Her works invited viewers to reconnect with the simple pleasures of life, using interactive elements like UV flashlights and invisible ink to engage audiences in new and exciting ways. Lili's art delves into themes of home, joy, and the human heart, encouraging viewers to see the world through a lens of childlike curiosity.

Gabrielle Lim's work celebrated Sarawak's rich culture, flora, and fauna. Through her semi-realistic portrayals, she highlighted the importance of preserving heritage. By blending realism with symbolism, Lim's art created evocative visual stories that invite reflection on life's deeper meanings.

The Joy of Life exhibition wasn't just about art—it was about celebrating the simple, profound joys that art can bring into our lives. Visitors were able to experience firsthand the creativity and passion of Sarawak's artists, making the exhibition a joyful tribute to life itself.



梅花 by Kho Kheng Hee



Dancing Maidens by Bladae Lasem



Left to right: Lilly Metom, Michelle Liou, Lucas Lau, Dr. Emmanuel, Sebastian Jong, David Chew, Clement Jimel, Sheila Kho, Angelina Bong, Gabrielle Lim, Vivien Lim, Chen Li Li (LEE)

# Pesta Tarian Singa at Kuching Waterfront

by Clement Jimel

Pesta Tarian Singa, held from July 26 to 28, 2024, at the Kuching Waterfront, drew large crowds with its blend of cultural and artistic activities. Organized by Balai Seni Lukis Negara with support from MOTAC, the event also saw participation from Jabatan Warisan Negara (JWN), JKKN Sarawak, ASWARA, Kraftangan Sarawak, and Sarawak Artists Society.

The event featured a variety of attractions, including a Lion Dance and cultural parade, performances, a demonstration on the making of the lion dance head and costume, and an art market. A highlight was the art demonstration by Sarawak's own Chinese calligraphy artist, Sim Chiap Peng, who is also a member of Sarawak Artists Society. On the society's side, the event was managed and curated by the multi-talented artist Liew Khim Phiaw. His live portrait demonstrations attracted many visitors, and he also offered portrait sketches upon request.



Sim Chiap Peng



Clement Jimel



Liew Kim Phiaw

Liew Khim Phiaw praised the diversity of art forms represented at the Pesta Tarian Singa. He pointed out the inclusion of handicrafts, music, paintings, murals, and traditional lion dance art, noting how this variety enhanced the event's appeal. Visitors could enjoy Chinese painting, oil painting, sketching, and fabric art. However, Liew observed that better coordination between the organizing team and the booths, particularly with Sarawak Artists Society, could further enhance the overall experience. He suggested that deeper communication could lead to more interactive activities, making it easier to convey artistic information to the public.

Sarawak Artists Society booth was kept lively by demonstrations from artist Ashley Nandong, who presented tie-dye techniques, and Clement Anak Jimel, who did live sketching using twigs and Chinese ink. Additionally, works by artists Joshua Jabeng and Nur Fitta (Sinta Art) contributed to the colourful atmosphere of the event.

Pesta Tarian Singa successfully combined cultural heritage with artistic expression, providing a memorable experience for all attendees.



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Dr. Emmanuel Osakue



Bladae Lasem



Kho Kheng Hee



by Marzuki Jamilah

Pameran Seni Jantung yang diadakan di Pusat Jantung Kota Samarahan telah berlangsung sejak permulaannya pada tahun 2022 dengan Siri 1. Ia diteruskan dengan Siri 2 pada tahun 2023 dan berlanjutan hingga 2024, dengan pameran tersebut masih berjalan hingga kini. Pameran Seni Jantung Hatiku sangat penting dalam mempromosikan nilai-nilai budaya dan seni kerana ia bukan sahaja mempamerkan keindahan seni tetapi juga menggalakkan tanggungjawab sosial dalam kalangan masyarakat.

Objektif utama yang saya harapkan dapat dicapai melalui acara ini adalah untuk meningkatkan kesedaran mengenai kepentingan menjaga kesihatan jantung serta menunjukkan bagaimana seni boleh memainkan peranan penting dalam menyampaikan mesej-mesej kesihatan kepada masyarakat. Saya juga kagum dengan sumbangan yang diberikan oleh Persatuan Pelukis Sarawak dalam usaha ini.



Left to right: Ashly Nandong, Clement Jimel, Marzuki Jamilah, Sim Kwang Meng, Petrus Alfred

Pandangan orang ramai terhadap pameran Seni Jantung Hatiku sangat positif. Ramai pengunjung kagum dengan sumbangan yang diberikan oleh Persatuan Pelukis Sarawak, terutama dalam menyampaikan mesej-mesej penting melalui karya seni. Penerimaan positif ini memberikan motivasi tambahan kepada saya untuk terus menghasilkan karya-karya yang bukan sahaja artistik tetapi juga mempunyai nilai sosial yang tinggi. Saya percaya bahawa seni mempunyai kuasa untuk mengubah persepsi dan memberi kesedaran kepada masyarakat, dan sokongan yang diberikan oleh pengunjung dan Pusat Jantung Sarawak adalah bukti bahawa usaha ini berhasil.

Manfaat utama penganjuran pameran seperti Seni Jantung Hatiku bagi komuniti adalah ia membuka ruang untuk kesedaran dan pendidikan mengenai kesihatan, khususnya kesihatan jantung, melalui medium seni. Bagi artis yang terlibat, ini adalah peluang untuk menyumbang kepada tanggungjawab sosial sambil mempamerkan bakat mereka. Ini selaras dengan objektif keseluruhan Persatuan Pelukis Sarawak yang berusaha untuk memperkaya masyarakat melalui seni, sambil memupuk kesedaran dan sokongan terhadap isu-isu kesihatan dan sosial yang penting.

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David Chew

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Angelina Bong



Paik San

Location:  
L3-9, Level 3,  
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(next to Hoan Gallery)

Artavern is established by three visionary artists; David Chew, Ng Paik San and Angelina Bong. A beacon of artistic expression beyond just a studio space, Artavern is dedicated to fostering creativity and igniting inspiration to overflow in everyone, from professional artists to corporate teams and individuals. We are open for artistic collaborations, workshops, interactions and events.

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