

2023
Community
Initiative

2023

art against AIDS

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ONE®



Grand Prize winner of against AIDS 2022 - Mohd Foris Ridzwan Bin Che Abdul Malek



CONTENTS

02

CEO's Foreword

05

AIDS and The
Sustainable
Development Goals

06

HIV Statistics
Global and Local

09

art against AIDS

12

Beneficiaries

18

Initiatives & Outreach

21

ONE® x MAF -
Kakak Condom

22

ONE® Makes a
DIFFArencE

27

Judges Biography

32

Artworks

74

Special Thanks

WORLD AIDS DAY

"EQUALIZE" - is a global drive to bridge the gap and disparity between human rights and the failures which enable HIV to become an existing global health crisis. As World AIDS Day makes its mark every December, we are reminded of high risk communities and the need for global awareness and funding surrounding sexual health, in particular HIV/AIDS. World AIDS Day is observed worldwide in solidarity of those who have passed from AIDS related diseases and to drive the movement in advocating for better education in breaking the stigma on sexual health and wellness. 2023's theme "Let Communities Lead" is a roar for inclusion with the public at large with UNAIDS driven by United Nations agencies, governments and civil society to highlight the current state of the epidemic; that HIV has not gone away. There is still a dire need to raise the awareness of the impact of HIV on people's lives, to end stigma and discrimination and improve the quality of life of people living with HIV.

Together with the Malaysian AIDS Foundation, we aim to work collectively with targeted communities as it is a call to action in enabling the full potential of community leaderships in ending AIDS.

"The end of AIDS is possible, it is within our grasp" says UNAIDS Executive Director Winnie Byanyima. "To follow the path that ends AIDS, the world needs to let communities lead."



MK'S FOREWORD



Karex Berhad

Group Chief Executive Officer

The recent COVID-19 pandemic has resulted in a dramatic loss in every aspect of our social, economic, and public welfare. Globally the world was put to a halt 2 years ago which caused millions of people living with HIV to fend for themselves while marginalized populations were overlooked in the scuffle for survival. With businesses, communities, and NGO's banding together now and kickstarting support again— this means that the impact of COVID-19 will no longer hold us back from standing side by side against the global pandemic.

Consistent commitment to research and development has enabled us to become stronger than ever. This has allowed us to make progress and notable advances in recent years as the world's largest condom maker. We have remained committed to the innovation and educational growth surrounding discussions on sexual health. For years, Art Against AIDS (AAA) has been a platform for encouraging conversations surrounding taboo topics including sexually transmitted diseases.

We remain positive with the outreach and diversification of young artists – being new and upcoming is an indicator of growth and social maturity. Youth today are more open minded, and we are optimistic in breaking the stigma that continues to ostracize the communities we live in.

We are proud that AAA is approaching the RM1 million benchmark in donations since the beginning of 2016. As always, funds will be channeled directly to HIV/AIDS related organizations providing aid and support to those affected and infected as well as facing discrimination by HIV/AIDS. AAA remains close to our hearts, even more so now.



As AAA plays its role in bridging the gaps between awareness and creative education, we are proud to collaborate with Gethá as our partner to display a beacon of hope regardless of industry.

As always, the beautiful artwork displayed will be sold for the purpose of raising funds that will in turn be channeled into our local communities across the nation. We are fortunate to have the constant support from our pioneering partnering institutions including Universiti Teknologi MARA (UiTM) and other universities as well as emerging artists as conversations and awareness on sexual health becomes more commonplace. It is not the disease that divides our communities – it is the stigma which tears us apart – nevertheless together we are able to overcome these hurdles. Together we are ONE®.



MELISSA'S FOREWORD



Gethá Bedding

Group Chief Executive Officer

It's fascinating to see artists express themselves through the "GETAH" theme last year. Many nostalgic childhood memories of rubber products were seen that evokes strong emotions and connects with audiences on a personal level. Additionally, artists from different ethnicities and backgrounds incorporated elements of pride and patriotism into their work.

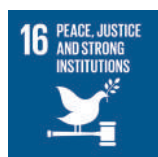
This year, I anticipate seeing more artwork that includes HIV/AIDS awareness to support our campaign. Art has the potential to engage people emotionally and intellectually, making it an effective means for conveying important health messages. Art has the power to inspire change and break boundaries, it will be interesting to see how the artist communicates these messages.

AIDS AND THE SUSTAINABLE DEVELOPMENT GOALS

In fragile communities, people with HIV are often discriminated against, marginalised, and affected by inequality and instability; therefore, their concerns must be at the forefront of efforts to achieve long-term sustainability.

Sustainable development goals (SDGs) and the AIDS response are founded on the principle that no one should be left behind.

Ending the AIDS epidemic will require addressing the needs of HIV-positive and HIV-infected individuals and the factors that influence health and vulnerability. All of the UN agencies, including UNAIDS, are working to achieve the entire SDG agenda, which includes 10 SDGs that are particularly relevant to the fight against AIDS.



Source: UNAIDS; *AIDS and The Sustainable Development Goals*

GLOBAL HIV/AIDS 2022 in numbers

8B

World Population

39.0M

People living with HIV (all ages)

*Lower Estimate - Upper Estimate:
33.1M - 45.7M*

1.3M

New HIV infections (all ages)

*Lower Estimate - Upper Estimate:
1.0M - 1.7M*

630,000

AIDS-related deaths (all ages)

*Lower Estimate - Upper Estimate:
480,000 - 880,000*



40.4M

People have died from AIDS-related illnesses since the start of the epidemic.



29.8M

People living with HIV accessing antiretroviral therapy (ART).



85.6M

People have become infected with HIV since the start of the epidemic.



1.5M

Globally living with HIV children under the age of 15.



5.5M

People did not know that they were living with HIV.



46%

Globally of all new HIV infections were among women and girls (all ages).

MALAYSIA HIV/AIDS 2022 in numbers

47,067

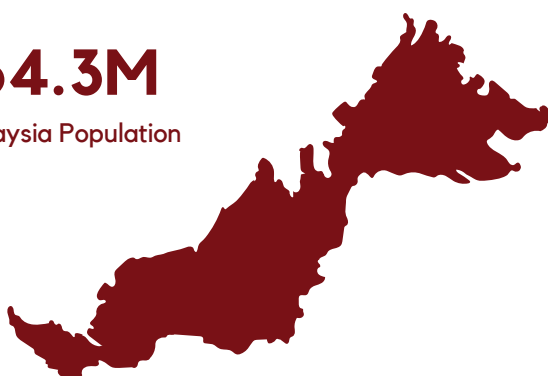
People receiving ART (all ages)

55% ART Coverage
(49% - 60%)**86,000**

People living with HIV (all ages)

Lower Estimate - Upper Estimate:
78,000 - 95,000**34.3M**

Malaysia Population

**3,100**

New HIV Infections (all ages)

Lower Estimate - Upper Estimate:
2,800 - 3,500**2,500**

AIDS-related deaths (all ages)

Lower Estimate - Upper Estimate:
2,000 - 3,200**17,000**Women aged 15 and over
living with HIVLower Estimate - Upper Estimate:
15,000 - 19,000**69,000**Men aged 15 and over
living with HIVLower Estimate - Upper Estimate:
62,000 - 76,000

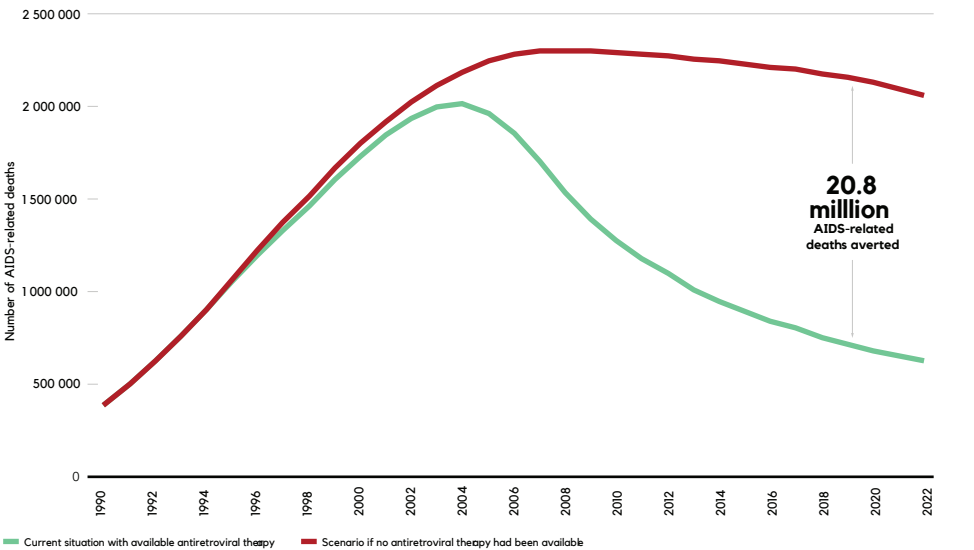
TREATMENT & PREVENTION SAVE LIVES

Freed-up access to HIV treatment has averted almost 20.8 million AIDS-related deaths in the past three decades (Figure 0.1). Overall, numbers of AIDS-related deaths have been reduced by 69% since the peak in 2004.

Globally, almost three-quarters (71%) of people living with HIV in 2022 (76% of women and 67% of men living with HIV) had suppressed viral loads. Viral suppression enables people living with HIV to live long, healthy lives and to have zero risk of transmitting HIV sexually. Viral load suppression in children, however, was only 46%.

HIV treatment averted almost 21 million AIDS-related deaths between 1996 and 2022

Figure 1.0 Number of AIDS-related deaths: current situation versus scenario without available antiretroviral therapy, 1990–2022



Source: UNAIDS special analysis of epidemiological estimates, 2023.

art against AIDS

art against AIDS

Karex takes great pride and delight in hosting another year of Art Against AIDS. As an annual fund raising charity event, as the worlds largest condom maker we strive in constantly finding innovative ways to combat the stigmatization of HIV/AIDS as well as other pertinent diseases surrounding taboo topics. As the leader is sexual wellness, we work hand-in-hand alongside NGO's, communities, youth groups, schools and corporations to bring highlight to ill-treated communities affected by not only HIV/AIDS but also homelessness, recovering patients, single parents' and medicinal schemes.

It has been almost 40-years since the HIV pandemic has raged Malaysia and we continue to have restrictions on essential health services due to disruptions on health workers distributions where they are needed most as well as other factors. As of 2022, 77% of new HIV cases have involved youths aged between 20 and 39 years old which have been apparent in almost 97% of new cases are contracted through unsafe sexual practices. With 3,177 new HIV cases in 2022 we not work collaboratively with the Ministry of Health Malaysia and Malaysian AIDS Foundation in raising the awareness and spearheading campaigns targeted to the youth and community.

We are committed to the innovation of condoms and sexual health; by doing so highlights the critical need for the education and prevention of new infections. As we have learned from both the HIV and COVID-19 pandemic is that health is our biggest asset, by having open conversations and discussions on sexual health issues enable partnerships which lead to fundraising being channeled to shelter homes, foundations and NGO's aiming at providing medicinal support scheme, drop-in centers providing better living conditions for those affected and infected with HIV/AIDS; together with our partners we ensure that proper medical care and treatments are provided.





Beneficiaries

We place a higher value on our passion than we do on our business. Through volunteerism, fundraising, education, and donations, Karex has made it a priority to develop strong relationships and connections with communities and organisations.

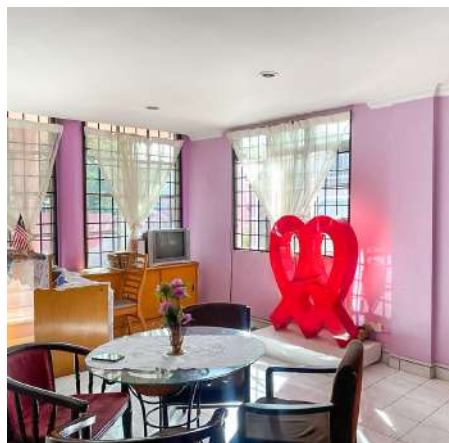
Malaysian AIDS Council & Malaysian AIDS Foundation

An umbrella organisation that works in partnership with governmental agencies, the private sector and partner organisations to coordinate the efforts of those working on HIV/AIDS issues in Malaysia. MAC aims to improve education and awareness of HIV/AIDS to prevent the spread of the disease, protect the rights of those affected as well as provide support for people living with HIV/AIDS.



Rumah Solehah

Founded in 1998, Rumah Solehah with the support of the Ministry of Health has become the home and family to women who seek protection and guidelines. Operating under the patronage of the Islamic Medical Association of Malaysia, Rumah Solehah expanded to Rumah Solehah Kanak-Kanak in 2002 to care for orphaned children living with HIV. Facilitated by Matron Fadzilah, RS received the Tun Dr. Siti Hasmah Special Mention Award 2004 for excellence in care and support at the grass-root level.



Community Health Care Clinic (CHCC)

Community Health Care Clinic (CHCC) is a self-sustaining social enterprise that offers HIV and sexual health care, medical and psychological services. Its doors are open to everyone, and it offers professional, non-judgemental care for key affected and stigmatised populations. Currently, CHC Clinic offers sexual health screening, treatment and counselling (including but not limited to HIV-specific issues). At CHC Clinic clients can get their tests done using the latest point-of-care technology in the world that can provide the most reliable and accurate results on the same day. CHC Clinic also provides tests and treatments for all sexually transmittable infections in an affordable and accessible way.



Pertubuhan Kebajikan & Kesihatan Umum Malaysia (PKKUM)

Established with the objectives of providing assistance to the marginalised and underrepresented community, organising health programs and activities, building a safe haven for the needy that is non-discriminating, non-judgemental and acting as a mediator between governing bodies and the community.



SEED Foundation

SEED or Pertubuhan Kebajikan dan Persekitaran Positif Malaysia is the first Trans-led community-based organization in Malaysia. Officially registered in 2014, SEED was created to ensure the availability of support services for marginalized communities, especially the Transgender community.

A drop-in centre in Chow Kit was established, to further enable SEED to continue their services for communities in need. SEED's motto being "Nobody Gets Left Behind", those at SEED work tirelessly to make sure services are at hand for those who need them. With over 9800 people whose well-being depends on SEED's support and services, giving up is never an option.

Komuniti CAKNA, Terengganu

Komuniti CAKNA Terengganu (KCT) is a community based organization that provides self-harm reduction services to people who use drugs as well as treatment, care, and support to people living with HIV. KCT creates awareness and pushes for advocacy on policies and matters pertaining to people living with HIV (PLHIV). CAKNA is the first non-governmental organisation (NGO) in Terengganu to serve the interest of PLHIV. Founded in 2010, CAKNA's primary aim is to mitigate the negative impact of HIV for the people of Terengganu.

The NGO works very closely with the Ministry of Health Malaysia, the Terengganu Health Department, Majlis Agama Islam & Istiadat Terengganu (MAIDAM) and other international development agencies to ensure smooth implementation of the various HIV prevention and support programmes.

CAKNA carries out Treatment, Care and Support programmes for the community of people infected, or affected by HIV and AIDS. They currently operate a hospital peer support programme for newly-diagnosed clients, and two half-way home facilities; one for single mothers and children living with HIV, and the other for men living with HIV.

MAF Sabah Health Access Programme, SHAPE

Run by the Malaysian AIDS Foundation under the partnership with Sunway Group and Yayasan PETRONAS, the Sabah Health Access Programme awards cash incentives to low-income patients diagnosed with HIV and other forms of chronic diseases to help cover the high cost of travelling and other logistic expenses related to their hospital appointment in town. The programme builds critical linkages between rural, low-income patients with the cutting-edge health services that are already available in major government healthcare facilities, but often out of reach due to structural issues such as poverty, challenging public infrastructure and even poor treatment literacy.

Since its launch in late 2018, SHAPE has evolved to not only support HIV patients, but also patients with other chronic illnesses such as paediatric illness, cancer, chronic diabetes, kidney failure, thalassemia and any other chronic illnesses recommended by the hospital. We have enabled medical assistance for low-income patients diagnosed with life threatening diseases. Low income patients often encounter challenges due to poverty, and other socio-infrastructure hurdles.



Ministry of Health Malaysia

In efforts to combat infections of HIV and STI's, Karex has donated 700,000 condoms at the value of RM 1.05 million to the Ministry of Health via Malaysian AIDS Foundation. With the implementation of various preventative programs accompanied by distribution of condoms at clinics, the concept of "smart sharing" is adopted with a tripartite partnership.



Our condoms will be distributed throughout 24 main clinics all over the country which will be allocated to high risk regions benefiting close to 40,000 clients.



Initiatives & Outreach

We place a higher value on our passion than we do on our business. Through volunteerism, fundraising, education, and donations, Karex has made it a priority to develop strong relationships and connections with communities and organisations. It enables people living with HIV to work at the company without having to disclose their status. This policy is intended to provide a safe working environment for all employees and to demonstrate that individuals living with HIV should not face unfair discrimination or judgement in the workplace.

Sexual Health & Access to Condoms

Through open discussion and awareness programmes, Karex has consistently promoted the importance of sexual health and education on condoms. We have strived to enable easy access to condoms all around the globe by donating condoms and personal lubricants to organisations and charities around the world including the United Nations Population Fund, Malaysian AIDS Council, PT Foundation (Malaysia), Brunei Darussalam AIDS Council, Federation of Reproductive Health Associations Malaysia (FRHAM) as well as universities, high schools and LGBTQ centres in the US and Malaysia.



Local Communities

We continue to support causes close to our hearts by educating local communities through donations to organisations such as PKKUM, PT Foundation, SEED Foundation, and Rumah Solehah, to name a few. Among the activities to help and support the needy are improvements to the premises and facilities, as well as a grocery drive with the Second Chance programme of the PT Foundation to help those affected by COVID-19.



Roadshows and engagements with communities

Universiti Putra Malaysia - Contraception and gynaecology

Hosted by the Obstetrics and Gynaecology Department of Hospital Pengajar UPM, our team participated in a sexual health engagement with samples being given out. Participants from this session included doctors and medical care personnel.



Training and Exposure

HIV 101

Customised training on the management of HIV/AIDS at the workplace.



ONE® X MALAYSIAN AIDS FOUNDATION (MAF)

Kakak Kondom

Kakak Kondom is a collaboration between ONE® Condoms and the Malaysian AIDS Foundation. This character was created as a platform and medium to provide education and information on sexual wellness, fun facts, myth-busting, and reproductive health. Kakak Kondom aims to provide concise information through guidance and engagement in a safe space.

The first pilot episode debunked condom myths and was released in March 2020. Later, the first and second episodes were released to highlight the facts about STIs. Kakak Kondom has been invited to a number of talk shows, workshops, podcasts, and webinars for an insightful discussion and sharing session about her experience championing sex education with today's youth and community.



ONE® makes a DIFFERENCE

Art can have a significant impact on HIV prevention and education. ONE® Makes a DIFFERENCE, a collaboration between ONE® and DIFFA: Design Industries Foundation Fighting AIDS, is an educational programme for youth in New York City in which professionals and student artists create original works of art, the sale of which will benefit DIFFA's work to support organisations fighting HIV/AIDS across the United States. The artwork will be printed on ONE® condom wrappers as well.

PROJECT CONDOM

Through its Project CONDOM programme, ONE® assists student groups and non-profits in hosting condom fashion shows each year. This event aims to destigmatize sexual health and safer sex conversations in society, on campus, and in health organisations, as well as to educate about the importance of condom use in a unique and creative way.

Project CONDOM consists of condom-based clothing and accessories. ONE® provides a plethora of brightly coloured unlubricated condoms, prizes, promotional materials, and other resources to make this event more than just a fashion show. Instead, it serves as a learning platform for showcasing talent and increasing community awareness and engagement.



Music Fights HIV

For the past five years, ONE® has collaborated with LIFEbeat: Music Fights HIV. Every year, we bring condoms and lubricants to hundreds of music concerts across the United States, including performances by Wiz Khalifa, Against Me, Sam Smith, and A\$AP Ferg. This programme is currently on hold due to concert cancellations during COVID-19. We anticipate that this programme will continue in 2021.

ONE® DESIGN CONTEST

For more than a decade, ONE® has held internal condom wrapper design contests for artists and advocates all over the world to spark condom conversations and express their views on sexual health. The public votes on the designs, and the winning designs appear on ONE®'s signature round wrappers.

Winners not only receive a cash prize and a year's supply of ONE® condoms personalised with their name and artwork, but they also have the option to donate up to 5,000 condoms to a charity or sponsor organisation of their choice.

Winners may also be featured on the ONE® website's Artist's page, where they can link to their portfolios and/or social media accounts.

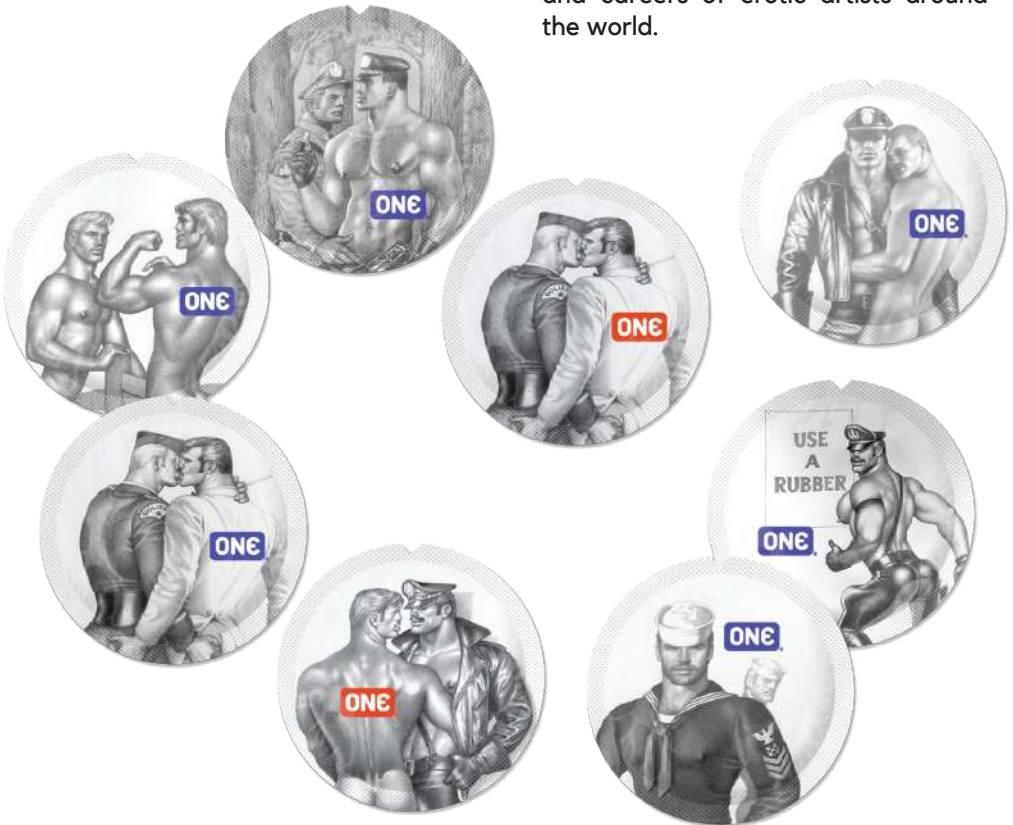
The winner of the Community Pick is chosen by popular vote. After a public vote determines the top 100 designs, a panel of judges selects the Judges' Pick and eight Runners-Up, as well as additional favourites known as Staff Picks, chosen by ONE® staff members.



ONE® TOM OF FINLAND COLLECTION

ONE® collaborated with the Tom of Finland Foundation to create limited edition condom wrappers featuring the late artist's iconic homoerotic artwork. To help combat the AIDS epidemic in the 1980s, Tom of Finland (Touko Laaksonen, Finnish, 1920-1991) began including condoms in his drawings.

These limited-edition tom of Finland condoms are the result of a one-of-a-kind collaboration with the Tom of Finland Foundation, which the artist founded in 1984 with his partner, Durk Dehner, who currently serves as president. A portion of all sales benefited the Tom of Finland Foundation's mission to preserve the artist's legacy and protect the work and careers of erotic artists around the world.



LUST FOR LIFE

ONE® collaborated with 22 well-known New York City street artists who wanted to use their talents to raise HIV awareness and promote safer sex.

The artists repurposed STOP signs into powerful works of art, the sale of which benefitted HIV education and outreach.



JUDGES BIOGRAPHY



MK GOH

Karex Berhad

Group Chief Executive Officer

Goh Miah Kiat is the Chief Executive Officer of Karex Berhad, the World's Largest Condom Maker. He has been overseeing the expansion of Karex's manufacturing capacity and forays into the branded segment of the condom industry since the Group's listing on the Main Market of Bursa Malaysia Securities Berhad in 2013. Karex's expansion has been supplemented by an emphasis on innovation, which can be observed through its new product developments and unorthodox marketing strategies that have allowed it to venture into broader markets and undertake a series of bold brand acquisitions.

As a result, Karex presently exports to over 130 countries worldwide, and its rapidly growing own brand segment is enabling the group to move up the value chain and closer to its end users. MK was also named the winner of the prestigious EY Entrepreneur of the Year 2016 Malaysia award. Dubbed "Thee Condom King," MK and his wife, Jennifer, are avid art collectors.



MELISSA TAN

Gethá Bedding

Group Chief Executive Officer

The CEO of Gethá Bedding is a third-generation business woman who complements her business acumen with creativity. Melissa Tan started her career in Gethá Bedding as an Export Manager more than a decade ago. With 10 years of experience in the business, Melissa is now the head of the company and steers the brand into a national treasure known by each household in Malaysia.

Melissa has always expressed an interest in the creative side of life and emphasizes heavily on the human touch when it comes to business. Melissa has consistently embraced a culture of compassion and empathy, enhancing the well-being of the surrounding communities through diverse CSR programs.



BINGLEY SIM

CIMB Investment Bank Berhad

Art Collector

Bingley Sim is an investment banker with CIMB Investment Bank Berhad and is currently heading the Private Client Solutions unit within the Private Banking Department. He is an independent director of a listed property developer and a member of the Listing Committee of Bursa Malaysia. In addition, he is a board member of the National Art Gallery, Malaysia.

Bingley started collecting art in 2004. His collection of Contemporary Malaysian Art focuses especially on emerging local painters and sculptors.

A well-known patron of the local art scene, Bingley is one of the founding members of the Malaysian Art Friends group (2009) and had been involved in many fundraising art activities. He is also one of the Patrons for Art Jakarta 2023, Bingley had curated in numerous art exhibitions on collecting Malaysian contemporary art. He has a passion for cooking and in 1994, co-wrote a book "How to Run Your Own Restaurant" (Kogan Page, UK). Bingley is also the founding President of One Piece Club, Malaysia.



AHMAD ZAKII ANWAR

Professional Artist

Known as one of the most established artists in Malaysia, Ahmad Zakii is one of the earliest first generation artists when he first came out through the School of Art and Design from MARA Institute of Technology Malaysia. His name is synonymous with charcoal and oil based media which exudes his still life into realistic portraits and paintings. His work is no stranger to art collectors, galleries and art spaces globally. His work is displayed in both private and public galleries across regions.

Zakii's works have travelled to Andrewshire Gallery in Los Angeles while it was also seen at Prum, Germany.

Zakii continues to be a reflection of the growing art industry in Malaysia. For years now he has lent his talents and supported Art Against AIDS as well as its partner organizations while raising awareness on HIV/AIDS and other pertinent diseases surrounding taboo subjects including sexual health and the underprivileged.



ARTWORKS

ARTWORKS



MUHAMAD ZAIM BIN KAMARUZAMAN

Monument I 'Berbakti, Berbudi Kepada Tanah'

Ballpoint Pen on Raw Canvas
2.5 ft (w) x 5 ft (h)

Rubber production has indeed changed the country's economy significantly since its inception. Not only were major ethnic groups in the colony involved in its cultivation, production, and sale, but every state had large and small rubber plantations. The work 'Monument I' serves as a creative document in the context of documenting the history of Malaysia's growth in the socio-economic field.

Through the work, we can witness a series of complex ideas regarding image composition within the concept of a monument that stands as a metaphor for the strength and importance of agriculture, especially 'rubber,' in the country's economic growth. Monochromatic colors result from the texture effect of ballpoint pen lines.



WONG SZE YOONG

Lost in Innocence

Acrylic On Canvas
3.28 ft (w) x 5.08 ft (h)

"Lost in Innocence" depicts the consequences of contraception limitations, especially among foreign residents, leading to stateless children. Against a backdrop of stark, low-cost flats, a girl holding a vibrant balloon symbolizes hope in adversity. The girl mirrors their statelessness, echoing the fragile balloon she holds.

This artwork highlights the broader issue of statelessness in children born to foreign workers in Malaysia, alluding to the theme of "Getah", referencing rubber balloons and unused condoms, representing the absence of contraception. "Lost in Innocence" prompts reflection on these children's challenges, urging action on statelessness and limited contraception access.



MOHAMAD FIRDAUS BIN MD YUSOF

6 Situation

*Acrylic, Industrial Paint, Wood Plafon on Canvas
6 ft (w) x 6 ft (h) (6 panel)*

My artwork is inspired by 6 types of Malaysian current banknotes and the special plastic material used in them. Polymer banknotes were introduced in 2012. In addition to their durability and resistance to tearing, polymer banknotes do not absorb water, are cleaner to handle, and have a longer lifespan. However, in my artwork, I depict 6 situations that are fragmented into six Tetris panels in a dystopian landscape.

This reflects the financial challenges that society is currently facing, where people struggle and make sacrifices to survive in this modern era. This harsh reality can make a person feel mentally resilient, like plastic, in the face of adversity. Sometimes, a dystopian image may not make much sense, but I hope that this Tetris representation will help resolve these problems.



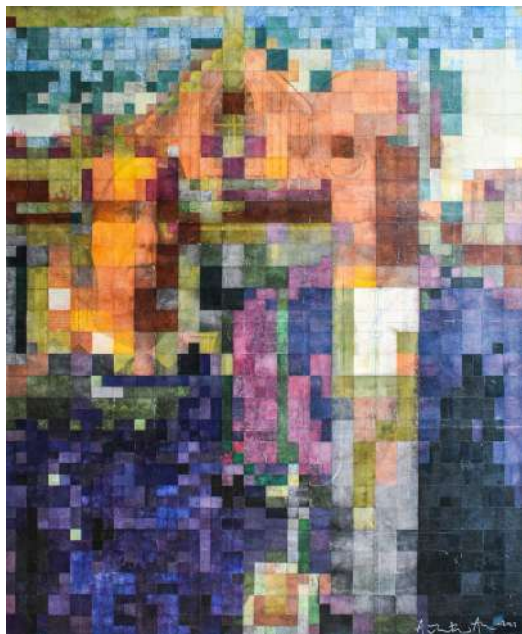
SITI AISYAH BINTI ZAINAL ABIDIN

Bahasa Toleransi

Burnt Synthetic Paper on Canvas
1 ft (w) x 3 ft (h)

'Bahasa Toleransi,' which means being tolerant or behaving with tolerance, signifies the acceptance of other people's differences. As a teacher in an international school, I have had the opportunity to meet and teach students from various countries, including Africa, Bangladesh, Korea, and many more.

In my artwork, I used synthetic paper that is both recyclable and waterproof. I burned the paper and arranged it in an abstract composition. The paper's distinctive characteristics are the beauty I wished to express. This paper is robust, and its flexibility yields an interesting result. Synthetic paper is made from latex, a material known for its everyday utility.



ARIKWIBOWO BIN AMRIL

Work After American Gothic

Digital Print on Paper, Fabric Dye and Rice Paper
4 ft (w) x 5 ft (h)

My artwork is inspired by the great masterpiece "American Gothic" by Grant Wood. In my art, I aim to transcend boundaries and blur the lines between reality and abstraction. Each meticulously placed pixel serves as an invitation to delve deeper into the layers of meaning and discover hidden narratives within.

Great master paintings and pixel art represent distinct artistic expressions across different eras and mediums. While great master paintings capture the timeless beauty and skill of traditional artistry, pixel art embraces the pixel revolution, using digital blocks to create contemporary visual experiences.



MUHAMMAD FAEZ FAHMI BIN MOHD FADRI

Childhood Memories II

Acrylic, White Cement & Industrial Paint on Canvas
3 ft (w) x 3 ft (h)

Karya yang dihasilkan ini berdasarkan pengalaman masa lalu. warna warni ialah simbolik kepada kehidupan saya dalam jatuh bangun yang dihadapi.

Saya dibesarkan di kawasan ladang pokok getah dan cuba menjadi seorang seniman yang mampu mengubah kemiskinan hidup. Warna ialah simbol kepada kebahagiaan, kesedihan dan kesyukuran.

Acrylic Pen and Bitumen on Canvas
3.25 ft (w) x 4.33 ft (h)

As a child at the time, I may not have fully understood what he meant, but as I grew up, I realized that the 'smell of money' statement signifies 'prosperity.' Calling it rotten is highly inappropriate and can belittle the efforts of those who work hard for it.



FONG JIA LOK

Paradise

Acrylic and Oil on Canvas
2 ft (w) x 3 ft (h)

The greatness of condoms lies in their role as a multifaceted sexual health tool with positive impacts on individuals, society, and global health. In terms of composition and colors, I have created a substantial artwork featuring both used and unused condoms, along with the inclusion of some male figures to add a sense of playfulness.

I employed various colors to depict the condoms, aiming to convey the idea that their use is a deliberate choice. Additionally, I chose red as the background color to symbolize desire. This artwork aims to illustrate the connection between condoms and desire.



LIM SOON HOCK

Thresholds of Time

Ink and Acrylic on Canvas
3 ft (w) x 4 ft (h)

As the gaze crosses the threshold, a lush forest emerges, a testament to nature's enduring vitality. The intricate details of the leaves and foliage speak of the ongoing cycle of life, offering a glimpse into the eternal dance of growth and renewal.

'Thresholds of Time' transcend the boundaries between the man-made and the natural, inviting reflection on the intertwined narratives of human endeavor and the enduring nature of the natural world. Through the interplay of monochromatic and vibrant colors, the piece captures the essence of life, inviting the viewer to step through the door and enter a world where work merges in timeless harmony with the natural realm.



AIMAN ASYRAN BINTI AZIZUL RAHMAN

The Beauty of Untouched Souls

Transfer Image, Bronze Gold, Acrylic
4 ft (w) x 4 ft (h)

'The Beauty of Untouched Souls' celebrates a woman's choice to cherish her virginity until marriage. It portrays her as a guardian of purity, symbolized by flowers, showcasing personal growth and self-love.

The metaphorical rubber shield represents her commitment to protect this virtue, highlighting her strength, self-respect, and the importance of preserving purity on the journey to matrimony.



CHANG ZHEN BONG

No.365 Line

Mixed Media: Acrylic, Quartz Sand
 2.76 ft (w) x 3.9 ft (h)

In 'No.365 Line,' textured artwork explores the essence of the rubber tree, with white latex symbolizing purity, resilience, and life. The focal point, which is the abstract cutting line, represents the lifeblood of Malaysia's rubber industry, sustaining communities and driving growth. Contrasted against a darker background, it emphasizes the preciousness and uniqueness of this vital resource.

Additionally, the rich, tactile textures of the tree's body evoke the rugged and weathered nature of the rubber tree, showcasing the labor and dedication of those who have nurtured and tapped these trees. This painting pays tribute to Malaysia's enduring spirit, highlighting its profound bond with its rubber heritage.



KHAIRUL AMRI BIN IBRAHIM

Between Spaces I

Oil on Canvas
4 ft (w) x 4 ft (h)

I am often intrigued by the language of the body, its unspoken words that reveal so much but say so little. The constant pressure on the anatomy of one's body is an expression and reflection of one's state of mind.

What started as a normal observation evolved into self-reflection on my own personal struggle. My work has repeatedly attempted to capture the same figure in various compositions. I capture my inner struggle and project it onto the canvas as a reminder to myself that 'this too shall pass.'



MOHAMAD AMIRRUL BIN MAT SAMAN

The Death in the Devil's Paradise

Mixed Media on Canvas

3 ft (w) x 4 ft (h)

In 1877, the first rubber seedlings were planted in Kuala Kangsar, Perak. Despite our country celebrating rubber as an economic resource in Malaysia, one of the most atrocious cases of abuses during the first rubber boom culminated in the Putumayo genocide. From the 1870s until the mid-1910s, Colombians and Peruvians enslaved and exploited the Putumayo indigenous populations.

The artist created this artwork as a reflection and an awareness that, as human beings, we must respect each other's rights, regardless of different skin colors and religions. Slavery, cruelty, and oppression should not occur for the benefit of individuals, society, or the country.



MEOR SAIFULAH LULAED BIN MEYOR SAMSUDIN

"Muak"

Mixed Media on Canvas

2 ft (w) x 4 ft (h)

Sebagai manusia, kita cenderung untuk mempersoalkan diri kita dan orang-orang di sekeliling kita. Melalui lukisan sifat manusia yang mungkin kita lihat sama namun ianya berbeza. "Muak" adalah sebuah karya imajinasi yang menggambarkan perasaan lelah yang mendalam, frustrasi, dan kelelahan yang berhubung dengan tekanan yang tidak berhenti.

Dalam karya ini saya ingin menunjukkan perasaan dan emosi yang dialami sesetengah manusia berhadapan dengan konflik dan tekanan sesuatu perkara yang dilalui dalam kehidupan. Karya ini juga menunjukkan bahawa emosi dan perasaan ini, jika tidak diurus dengan baik, ianya boleh berkembang dan menjadi rosak dari semasa ke semasa.



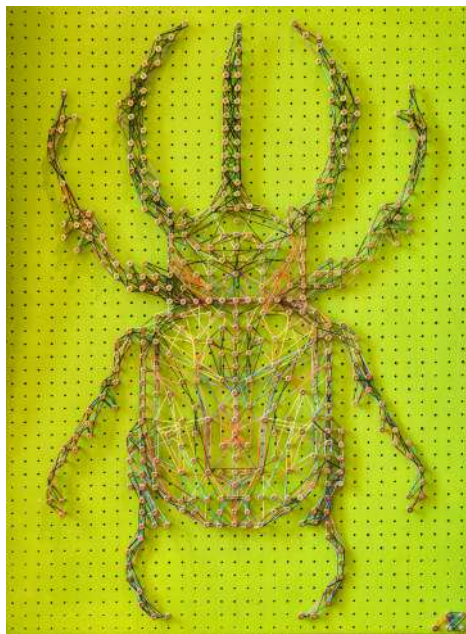
IYLIA AFIAT BIN SAYUTI

Sustaining Natural Sources for Brighter Future

Acrylic on Canvas
 2 ft (w) x 2 ft (h)

Rubber has become an essential material in our everyday lives as it is derived from natural sources. The visual elements demonstrate sap being extracted by rubber tappers through a diagonal cut on the trees. The sap is removed without damaging the trees, making rubber tapping a sustainable activity.

This sap is then dried to create rubber products, such as equipment like goggles that provide protection from impact and dust. The central subject wears a rubber jumpsuit to symbolize protection from unwanted diseases for a better and more sustainable future for the coming generations.



WAN IQMAHL HISHAM BIN WAN HAMZAH

Consolidate

Mixed Media on Peg Board
4 ft (w) x 3 ft (h)

This work describes the complementary relationship between creatures and nature. Essentially, this artwork aims to objectively raise awareness about the importance of preserving nature. Nature is continually transforming and renewing itself. Every creature, big and small, is on the path of evolution and contributes to it.

As for the metaphorical representation in this artwork, the artist attempts to depict the form of a beetle using rubber bands. The physical nature of the rubber bands interconnect to construct the overall form. The choice of colors symbolizes renewal and rebirth.



NURUL SHAHIDA BINTI IBRAHIM

Rezeki Susu Getah

Acrylic on Canvas
2.5 ft (w) x 3.67 ft (h)

Growing up in the village made me deeply connected with the villagers. Many of my fellow villagers are rubber tappers. Tapping rubber is one of the main sources of sustenance for the villagers, even though sometimes the rubber becomes unusable during the collection of scrap rubber.

Falling rubber prices, the rainy season, and stolen rubber are the daily challenges they face. Sometimes, they have to go into debt at the store when the rainy season arrives because they can't tap rubber and earn money. The rubber industry has greatly benefited the people, especially those living in villages.



MUHAMAD AMSYAR BIN RAMLY

Little Joy

Acrylic Paint on Canvas

3.02 ft (w) x 2.23 ft (h)

The mission is to create dot mark-making on the surface or canvas. The main subject chosen is a rubber band because of its oval/circle shape, which is closest to dot mark-making. A rubber band, also known as an elastic band, gum band, or lucky band, is a loop of rubber, typically ring or oval-shaped, commonly used to hold multiple objects together.

I have emphasized the loop pattern through this pointillism technique, which relates to my passion and personal life. The repetition of the dot/loop requires a lot of patience, indirectly questioning the artist's life journey. Where does it start, and what is the ending?



MUHAMMAD ZAINI BIN HASHIM

Our Future

Nails and Thread
2 ft (w) x 2 ft (h)

We all have dreams. The best way for us to achieve dreams is with hard work, self-discipline and consistence.



AHMAD SYAHRUL BIN MARZUKI

Imaginary-Land

Oil and Charcoal on Canvas

3.05 ft (w) x 4.59 ft (h)

In my painting, 'Imaginary-Land,' I illustrate our potential for positive change in our relationship with nature, much like the adaptability of rubber. On one side, people passionately paint landscapes, symbolizing our love for nature. On the other, there's deforestation, yet a child's drawing adorns it.

This analogy emphasizes our ability to adapt and find solutions for harmonious coexistence with nature, similar to rubber's flexibility. The painting sparks conversations about environmental responsibility, bridging the gap between our aspirations and reality while nurturing a sustainable bond with the natural world.



MATHAN KISHEN A/L GOPAL

Venomous Serpent

Acrylic on Canvas
7 ft (w) x 4 ft (h)

Years ago, I encountered a distressing situation in response to trauma stemming from my childhood experiences, where my friends playfully targeted me with rubber snakes. This experience left a lasting imprint of apprehension upon my psyche, which persists unabated to the present day. My aim is to embark on a journey of healing and resilience.

So, I channel my efforts into creating a significant artwork with snakes as the subject matter. It's a combination of various snakes intertwined with the iconic game 'Snakes and Ladders,' which has held its appeal through the years. I hope people who, like myself, were once affected by rubber snakes, will find inspiration and solace through my artwork.



MUHAMMAD DARWISY BIN MOHAMAD RITZUAN

Irama Jantan II

Mixed Media on Canvas

3 ft (w) x 4 ft (h)

Since my childhood, the unique memories I have are the ones I witnessed firsthand. This game has had a profound impact on my impressions of roosters' gestures. The style aims to express the spontaneous movements when depicting the actions of roosters. This work intends to convey the essence of a battle involving two roosters fighting for specific purposes such as worship or gambling.

Movement serves as a symbol in this work because the created motion generates a rhythm in each character. Sejantan has a significant impact on a powerful rooster in every match, while Kalimah represents the criteria of the old Malay people, each possessing its own rhythm.



NUR ALIA BINTI ISMAIL

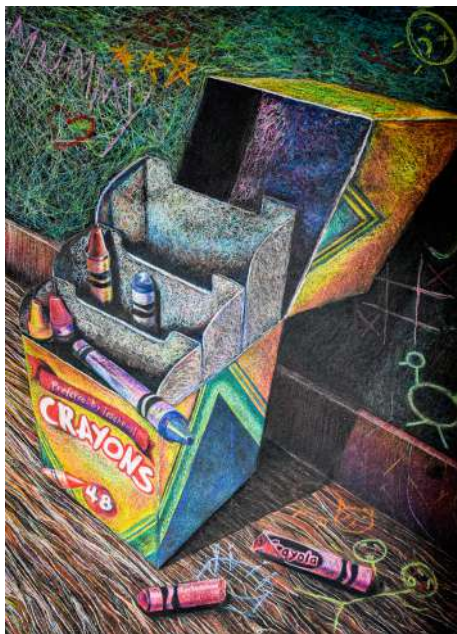
Growth

Mixed Media on Canvas

3.4 ft (w) x 4.8 ft (h)

'Growth' is a spontaneous mixed-media creation that emerged during the artist's pregnancy, during which she observed her abdomen expanding, evoking a resemblance to the elasticity of 'rubber.' Hence, she employs the use of rubber as a metaphor to symbolize the concept of growth, given the physical properties of rubber inherently involve the process of stretching.

Growth encompasses not just physical development but also intellectual and cognitive advancement. From her perspective, the process of personal growth and development does not cease upon childbirth; rather, it is an ongoing journey that persists throughout her lifetime as she strives for continuous improvement and a better life.



DIYA MELLYCKA BINTI SANIBOEY

Mummy, look at what I drew for you!

*Mixed Media on Plywood
5 ft (w) x 3 ft (h)*

At times, I ponder the immense power that words hold. A simple sentence could potentially influence someone so profoundly. But why... why do I feel so devoid of hope? I feel pushed away by the people I'm with. Am I not doing it right? Do my words hold no weight at all? Am I not going about it the way everyone else does? Where did I misstep?

Where did I go wrong? 'Kenapa semua getah rambut aku putus bila aku nak ikat rambut?' Which way did I turn the doorknob, and why wouldn't the door budge? So, Mummy, look at what I drew for you! Because, for sure, I know that like rubber, a mother's love is always elastic—it stretches but never breaks. 'Mellycka!!!' Yes, now that sounds about right.



KHAIRUL AMRI BIN IBRAHIM

Some Kind of Persona

Oil on Canvas
6.07 ft (w) x 4.07 ft (h)

I am often intrigued by the language of the body, its unspoken words that convey so much, yet say so little. The constant pressure related to one's body's anatomy serves as an expression and reflection of one's state of mind.

What started as a normal observation evolved into self-reflection on my own personal struggle. My work has repetitively attempted to capture the same figure in various compositions. I capture my inner struggle and project it onto the canvas as a reminder to myself that 'this too shall pass.'



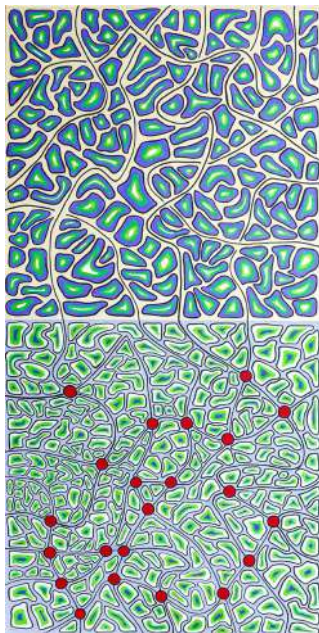
NURUL AMY SYAHKILLA

Aware in Unconscious

Oil on Canvas
3 ft (w) x 4 ft (h)

The artwork depicts a girl playing with a puppet within a lucid dream. In a lucid dream, the dreamer is aware that they are dreaming and can often exert some control over the dream's elements.

Rubber's nature, with its stretchiness, symbolizes the dreamer's manipulation of the dream world, showcasing their ability to shape and alter their surroundings at will. The puppet could represent the dreamer's own subconscious mind, as well as external influences or societal expectations that might affect their actions even in their conscious control.



AMIRUL AZANI BIN IBRAHIM

Vulcanization

Acrylic on Canvas

2 ft (w) x 4 ft (h)

Natural rubber is useless unmodified; it melts, becomes sticky, rigid, and brittle. Vulcanization was developed to strengthen it. In 1839, Charles Goodyear discovered that by combining rubber with sulfur and heating the mixture, the material hardened when he accidentally dropped the mixture into a hot frying pan.

This artwork represents that sulfur and other accelerators are added to bridge the rubber's polymer chains. Vulcanized rubber can be used commercially due to its durability, strength, and non-stick qualities. The quality of vulcanized rubber depends on the number of sulfur atoms in the chain between molecules. Short rubber crosslinks produce heat-resistant rubber, while flexible long crosslink chains have lesser heat resistance.



LEONG SOK YENG

RECONNECTING: Reverie in Nature

Watercolour on Paper

3 ft (w) x 2 ft (h)

This artwork is a poignant call to reconnect with the profound beauty and harmony that the world of rubber offers. It beckons audiences to step away from the cacophony of modernity and immerse themselves in the sanctuary of the natural world.

It challenges audiences to reconsider the way we interact with the natural world and how we can integrate human-made materials like rubber into our ecosystems without disrupting the delicate balance. Therefore, this artwork serves as a reminder that, no matter how far we stray, there is always an opportunity to rediscover our harmonious connection with the nature that sustains us."



FIRDAUZ RIDZUAN BIN BAHARUDIN

Darah Jantan

*Mixed Media on Canvas
2.5 ft (w) x 3.4 ft (h)*

In my artwork, I use the element of rubber as an inspiration to symbolize how the societal status quo stretches and wraps around men's hidden abuse. This is depicted through a battle scene between a dragon and tentacles, representing masculinity and various modern stereotypes from society.

As the dragon and octopus clash, the viewer is invited to contemplate the ongoing struggle between how our society views masculinity and the modern status quo for men, including how the public perceives men dealing with issues such as depression and sexual abuse. Through this juxtaposition, my art encourages dialogue on the ever-changing landscape of society's mindset toward the hidden abuse of men.



TAN MEI TING

Escapism

Oil Paint on Canvas
4 ft (w) x 5 ft (h)

Rubber is known for its flexibility and malleability as a material. It can be easily shaped into a mold, just like how society places expectations on us. We are expected to fit into these molds — to behave a certain way, look a certain way, and talk a certain way.

I wanted to portray the somber feeling of struggling to meet those expectations set by others. In this sense, rubber also represents the different kinds of emotions we face to keep up with the pressure. Like how rubber is easily malleable and shaped, our emotions are easily molded by our experiences with people we encounter in our lives.



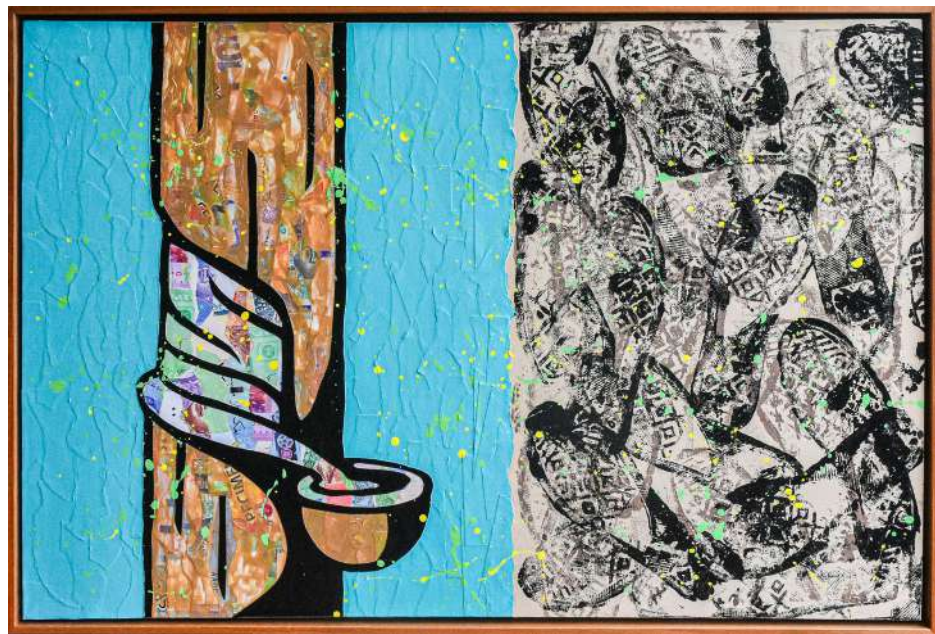
OW ZI HAN

Re-embrace

Acrylic on Canvas
3 ft (w) x 4 ft (h)

I am blessed to be Malaysian, living in a country surrounded by various cultures from different races, hot and rainy weather, languages, and other factors that make our country unique. The diversity of our cultures turns us into a food heaven, and we are one of the few countries that celebrate numerous festivals. The hot and wet weather is suitable for growing rubber and durians, which bring many benefits to the agriculture sector.

The use of Batik and Cheongsam patterns in our costumes, the variety of 'kuih,' and cuisines foster cross-cultural character and interaction among each other in this beautiful country. The economy, race, and religion are all important factors in developing our nation.



AHMAD AFIQ BIN MD SEBARI

Kudrat Tukang Toreh

*Paper Collage and Mixed Media on Canvas
3 ft (w) x 2 ft (h)*

Getah asli merupakan salah satu daripada komoditi penting yang membantu menjana pendapatan negara. Selain digunakan secara domestik dalam pelbagai industri, getah asli dihasilkan negara juga dieksport keluar negara. Karya 'Kudrat Tukang Toreh' adalah karya yang dihasilkan bagi menghargai pekerjaan penoreh getah dimana tanpa mereka kita sebagai pengguna

tidak dapat menggunakan produk-produk yang memudahkan urusan harian kita. Pokok getah dilukis dengan kolaj wang ringgit adalah sebagai simbol sumber pendapatan penoreh getah. Kesan tapak kasut yang bertindan antara satu sama lain pula adalah interpretasi pengkarya terhadap pergerakan penoreh getah ketika melakukan kerja menoreh pokok getah.



ANISA ABDULLAH

Penoreh II

Collage on Canvas
3 ft (w) x 3 ft (h)

Organic and elastic are the characteristics of rubber ('getah'). I wanted to create this organic and elastic feeling by tearing and cutting the paper into hundreds of different shapes and sizes. The tearing of the paper itself creates the organic shapes.

My late grandfather used to work and collect rubber from his plantation. He used to ride his old bicycle back and forth there. He is very inspiring to me. The colors in this painting capture the journey of my late grandfather, where the colors represent the struggles and happiness of his life.



DANIELLE LIN XUAN-EN

Introspection

Acrylic on Canvas
5 ft (w) x 4 ft (h)

Rubber is an elastic and flexible natural material used in several fields of work. One can learn from this diverse medium and grow to be a more adaptable and adventurous person. "Introspection" depicts a girl painting on a canvas, which is a repetitive painting of herself. Her face on the canvas on the left implies that she is trapped within her paintings.

It's a visual representation of how it feels to be so stuck in a routine that one is trapped in a cycle of self-doubt and monotony, symbolized by the monotonous blue hues. It is meant to resonate with people who feel trapped in their daily lives and yearn to be more adventurous and adaptable, like rubber.



PANG WAN LIN

Atmosphere

Mixed Media: Ink and Acrylic
4 ft (w) x 3 ft (h)

In my artwork, I capture the inconspicuous things around me and create a subject or situation from a new perspective, exploring new solutions. For my ideas, I incorporate free forms and explore organic shapes in unique ways.

I used focal objects to depict lanterns, which I imagined would illuminate dark corners. Here, I used ink to create interesting strokes and marks, and acrylics to create a blurry effect. In this piece, I aimed to capture inconspicuous objects that depict different atmospheres in my work.



NUR ALIA BINTI ISMAIL

Tidak Selamanya Bergetah

Acrylic on Canvas
2.8 ft (w) x 3.12 ft (h)

'Tidak Selamanya Bergetah' is a painting in which the artist attempts to express the natural scenario that every human being will face, a circumstance in which every human being will grow old and undergo physical changes.

The artist also uses the 'Barbie' figure as a model, not only because it is made of rubber but also because it is considered beautiful, flawless, perfect, and ageless. Other products made of rubber materials, such as a duck toy, eraser, lipstick, and denture teeth, are included to align with the depiction of the 'Barbie' age.



AIMAN ASYRAN BINTI AZIZUL RAHMAN

The Beauty of Untouched Souls

Transfer Image, Bronze Gold, Acrylic
4 ft (w) x 4 ft (h)

'The Beauty of Untouched Souls' celebrates a woman's choice to cherish her virginity until marriage. It portrays her as a guardian of purity, symbolized by flowers, showcasing personal growth and self-love.

The metaphorical rubber shield represents her commitment to protect this virtue, highlighting her strength, self-respect, and the importance of preserving purity on the journey to matrimony.



SITI NUR ZULAIKHA BINTI MD. GHAZALI

JENAKA

*Mixed Media on Plywood
3 ft (w) x 3 ft (h)*

In this life, some people have physical and behavioral deficiencies to the extent that they become the 'joke' material, like street clowns, for some to make others laugh. The feelings of the person who is the subject of these pranks are often hidden from view. Even if you want to forget or forgive, the sad event remains recorded in every corner of time.

Most people usually focus on their advantages to the point of forgetting their shortcomings, which can make them appear arrogant and cause them to look down on others. Remember the rotten rubber; it can be useful to others too. Keep in mind that every shortcoming has its advantages, and every creature is the same, originating from a good seed.



NURUL FITRIAH BINTI MD ROSMAN

Oasis of Calm

Acrylic on Canvas
3.92 ft (w) x 2.81 ft (h)

This painting depicts my childhood experience of following my father into the garden. On my way, I was captivated by the beauty of the fresh and tranquil forest, with lush green trees and a clear blue sky. The forest had a fresher scent than the city, and the atmosphere was peaceful, with only birds chirping in the trees.

My father began his day by tapping rubber, and I sat and watched him work. In addition to rubber trees, there were banana trees, sweet potato shoots, and various other plants. I even spotted mushrooms growing among the grass. I immersed myself in the view until my father finished his work, and then we headed back home.



MOHAMED KHAIRUL ZAIM BIN MOHAMED REDZWAN

The Resilience Mirage

Acrylic on Canvas
2.3 ft (w) x 2.3 ft (h)

Through my abstract painting, I explore the theme of resilience, drawing parallels with the elasticity of rubber ('getah'). Just as rubber can stretch and rebound, we too possess an innate resilience to overcome life's challenges.

The radiant shades of red, orange, and yellow serve as metaphors for courage, optimism, happiness, and hope, illustrating our inherent capacity to overcome adversity.



ANISHA BT HISAMUDDIN

Geram

*Acrylic and Gesso on canvas
2 ft (w) x 2.55 ft (h)*

Geram in Malay doesn't only describe the feeling of anger or exasperation; it's an exaggerated feeling. When you see something so cute that you want to squeeze it, you feel 'Geram.' This term interests me greatly because at different ages, you have a completely different interpretation of it.

Kids squishing balloons feel 'Geram' towards the rubbery balloon, having naive thoughts, seeing it simply as a toy they adore so much. In the adult world, that rubbery sense of texture they feel 'Geram' toward might mean something more sexual, like a form of foreplay in their minds, involving touching certain body parts. I find it to be a very interesting perspective for people to subjectify and interpret.

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- Kementerian Kesihatan Malaysia
- Ahmad Zakii Anwar
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