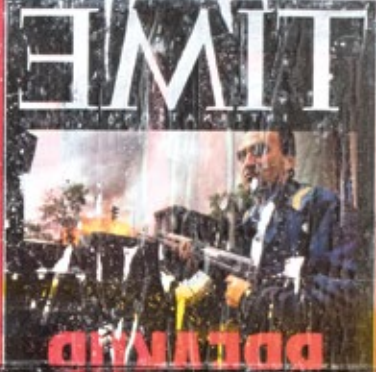




A tribute to

# Jeri Azhari





A tribute to

# Jeri Azhari

8 - 26 July 2019

**G**ALERI  
prima

*curate*  
HENRY BUTCHER

<sup>NEW</sup>  
**STRAITS**TIMES

Curate Henry Butcher & Galeri Prima would like to thank  
Tan Sri Azman Hashim for officiating *A Tribute To Jeri Azhari*  
on 8 July 2019, 8pm at Galeri Prima.

Published on the occasion of the exhibition  
*A Tribute To Jeri Azhari*

at Galeri Prima, Balai Berita Bangsar,  
31, Jalan Riong, 59100 Bangsar, Kuala Lumpur, Malaysia  
8 - 26 July 2019

This exhibition is organised by  
Curate Henry Butcher & Galeri Prima

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# Curators' Note

"Mampukah saya mempertahankan idiom 'Pop-Art' yang aneh ini di Malaysia atau saya perlu berhijrah ke United States atau ke tempat lain untuk meneruskan urusan ini..." - Jeri Azhari

In remembrance of the 13<sup>th</sup> years of his passing, it is indeed a great honour for Curate Henry Butcher and Galeri Prima to curate this important exhibition, A Tribute To Jeri Azhari, at Galeri Prima from July 8 – 26, 2019.

Jeri or Ahmad Azhari Mohd Nor was our very own pop art legend. This tribute celebrates Jeri's contribution to the Malaysian art scene, especially in Pop influence.

Sixty-six of Jeri's works on display are sourced from strong provenance – 65 pieces are from his widow, Puan Sita while one piece, a portrait of Tan Sri Azman Hashim, is from Tan Sri Azman's own collection.

Thank you Tan Sri for entrusting us with this piece and for agreeing to officiate this meaningful exhibition.

The exhibition is even more momentous as it is held at Galeri Prima, of which the New Straits Times (NST) is a custodian, as Jeri was a graphic artist with the newspaper for 10 years. It is also timely as the NST commemorates its 174<sup>th</sup> anniversary this month – the same month Jeri passed away.

We are grateful to be able to fulfil Puan Sita's dream in seeing her beloved late husband's works put on view at his previous workplace. We truly appreciate the trust given to us.

Henry Butcher Art Auctioneers (HBAA) and Galeri Prima had, in its Tribute Series, held exhibits of works by Khalil Ibrahim (October 2018) and Dzulkifli Buyong (March 2019). These artists had created great artworks that are now kept by many art collectors and on the walls of many homes.

Enjoy the show!

Sim Polenn and Azlynn Aziz  
Curate Henry Butcher and Galeri Prima

# JERI-mandering Pop Art

Ooi Kok Chuen

A POP worldliness abound with figures and objects dominating the works of Ahmad Azhari Mohd Noor (1955–2006) that few noticed the almost infusion of abstract Constructivist elements.

Jeri, as the artist was best known, was the pied piper of Pop Art; never mind if it seemed anachronistic to be dabbling with it still in the 1980s and in Malaysia. As Jeri half-jestingly remarked, to wit, 'Pop Art' to him was something that popped up in his mind. As Pop Art goes, they were as "poppy" as you can get, taking the whole caboodle of icons, colours and objects, brand beauty and the detritus of showbiz, contemporary society and culture.

Thirteen years after his sudden tragic passing, we confront the niggling question: What are the labyrinth of geometric lines with sharp ends and ambiguous dimensions doing in a body of his works better known for the figuratives, personal objects and vibrant colours?

It is a confusing mélange of wiry meshes, with as many as five layers of 'nettings' and in different colours and varying width bands.

It stands like an aesthetic pergola creating a certain surface tension, seemingly symbolic yet couched in a structure of patterns and decorativeness. It represents the weft of technology, unnatural and man-made to serve a certain function and projection. There is a hint of movement and direction, and interconnectivity, like a mock cartography of subway lines.

The colours get circumscribed within boxed lines of odd shapes or provide a vulnerable shield penetrable, transparent as well as solid-hard. Images of objects or even faces or just plain graffiti are discernible at times faintly or guessingly within the interstices of the line scaffolding, which exist not only in a singular manifest, but sometimes in between two to five meshings.

For one used to Jeri's tomes of famous figures and fabulous objects, this divergent thrust of intricate interwoven and interlocking lines begs the question if Jeri was moving towards another trajectory, another orientation.

The lines could be a decorative veil, although they were asymmetrical and fragmentary and independent of any family matrix, religious or cultural. Some may see it also as a distraction,





**Jeri Azhari**  
© KLiK - NSTP Archive.

or an obfuscating element or even an attempt at concealment, but of what? A protective cover or even a restrictive cage, perhaps? Or do you see a double helix? The mind works wonders, it's anybody's guess!

It was not as if these abstract matrixes were something new. They were prominently shown in *Integriti*, Jeri's major exhibition albeit his eighth and last, at the National Art Gallery in Kuala Lumpur, in April 2006. The self-curated exhibition was like a retrospective to him and ironically, at his purported moment of biggest triumph, Jeri was to succumb to serious illness two and a half weeks after the opening. He had presumably contracted the unverified disease when taking part in the 12th Bangladesh Biennale in March 2006, his first and only international selection, with three other artists. Often short of cash, Jeri was reported not to have protected himself with a cocktail of mandatory injections for the Dhaka trip!

When he returned, he was terribly weak, developed high fever and eventually had a stroke. When he died after lapsing into a coma in the last three days of his life, he was only three months short of his 51st birthday. Jeri was buried in Sungai Siput in his home state (he was born in Parit, to Felda settlers).

His distraught widow, Norsita (Sita) Abdul Rahman, who wholeheartedly believed in him and later helped support him and his dreams, recalled the first flushes of Jeri's abstract pangs to around 1993, but could not say how or why he was so affected.

It was around the early 1990s that I was assigned by the *New Straits Times* (usually I picked my own and the topics, too) to write about an artist, India's Raghu Menon. I was surprised to see Jeri sharing the rented house near my office. He had quit the NST in July 1987 after working there as a graphic artist for nearly a decade – the longest he was able to hold down a job. (When he quit his job, he married Sita. His quitting his job was at the same time of his marriage to Sita!).

Before interviewing Raghu, I was invited by Jeri to the room to look at a huge canvas of his. It was an abstract, with splatters of dark hued paints: full of fury, frustrations and torments, a ghoulish cry with the sound embedded in the coarse pigments. In a well-orchestrated colour compendium, rivulets of brushstrokes streaked all over the surface in purposeful lines and gravitational drips.

It was a Jeri like you had never seen him before: naked and vulnerable, and yet oozing with a certain assuredness and dollops of hope.

I was stunned. Few abstract works could give me goosebumps on first impression. I did not know where to look, standing there awkwardly, sheepishly and apologetic and not making eye contact with him.

I had seen enough abstract works in my trip to the United States in 1988 – Los Angeles (including Pasadena), San Francisco and New York to be gob smacked, like the huge Anselm Kiefer works in his Retrospective at the Los Angeles County Museum of Art. Abstract art, especially in surfeit and unending doses, tend to gnaw and sear at the fragile membrane of one's consciousness, that for at least two weeks on my return, I religiously stayed off exhibitions.

When I met Jeri again years later, I broached the question which I never asked in many

previous casual meetings at our mutual favourite haunts in Bangsar. What had happened to the large abstract work I had seen at the house he shared with Raghu? Jeri, the 'lost' traipsing soul, nonchalantly replied that the original work had been buried by new layers of paint, painted over, and that he could not remember which work it was the old abstract was entombed in.

Yes, life after NST was tough but local legend had it that Jeri could go for days without food, but not without paints. He was like an incorrigible Kilroy, painting in acrylic on anything he fancied when he could not find canvases – his boots, the sink, whatever passed for furniture, bottles ('Revolution', which was used as the title of his solo at Balai Berita in NST in 2004), his beat-up car, and even the unsuspecting neighbourhood cat.

When he started out painting in the early 1980s, it was mostly portraits in coloured ink on watercolour paper and in the oil medium, but



**Jeri Azhari**, *Experiment*, 1985-1995, mixed media on canvas, pg. 15.

the slow-drying process irritatingly reined in his spontaneity and creativity.

When he painted, there was the unmistakable adrenalin spike. He had fasted, and prayed, for two weeks (a total of 336 hours) in 1999, refraining from eating and speaking and all cooped up in his rented house (another) in Bangsar, performing the painfully boring ritual of rolling up daily newspapers every day, every hour, every minute with the odd guests joining in for short periods during daytime visits. A complete shut-out, like a self-punishment in quest of some nebulous self-awareness, even enlightenment. No TV, no reading the newspapers, no outside sounds, no touch.

Two weeks before the New Millennium, Jeri presented "In Search Of Ahmad" at his Bangsar home, with some 10,000 sheets of rolled newspapers with the double entendre appellation, ISA, in his installation-performance. ISA stands for the draconian law, Internal Security Act, a bugbear of liberty and freedom in the country, though how this 'Mr Hyde' aspect to his name is tied to his work is open to interpretations. The installation has since been acquired by Galeri Petronas, which in September 2001 made him their resident artist. Jeri was to hold a solo of 26 works in Pertemuan (Relations, the translation is Jeri's), at Galeri Petronas on August 4-September 2, 2001.

The exhibition curator, Tengku Sabri Ibrahim, who is also an artist-academician, wrote:

"The performance was Jeri's representation of his non-representations – no one can really know or feel what is / was on Jeri's mind (perhaps even, like anybody else, Jeri himself at times, cannot really understand what's on his mind!). What was / is Jeri searching for? Why Ahmad? His name? Then, were not what Jeri was / is searching for – asking for, are we also what we ourselves are looking for? Indeed, humans are always both the speculative and reflective beings?"

Is this 'Ahmad' the same as Zulkifli Yusoff's 'Ahmad' in his 1997 solo, Ahmad And Jibul, the lecherous and profligate 'Ahmad'?

In 2002, Jeri did an art and performance with Sita and also combining music at the Zooz Café Gallery. With looks like Marc Bolan especially with his long frizzy hair and height, Jeri looked more like a Pop star than anything remotely Pop artist. He had helped out occasionally with the Blues Gang during the 1980s, and even fronted his own band, Batu Api, as a lead singer, in the NST Talentime contest, and the band was even reportedly offered a contract by WEA's Raymond Hon. The band also had Mohammad Nor Khalid (now a Datuk) who is better known as the national cartoonist Lat, and two others who later became editors, Ruhani Ahmad and Sallehudin Othman.

In the wake of the Iraq War in 2003, Jeri organised some 500 orphanage children at Jalan Ampang to create a giant collage called Children of Malaysia for World Peace.

While Integriti set the personal benchmark for Jeri, his influence on other artists was not known. In 2008, a posthumous exhibition, Pop Fiction, was organised in his memory, featuring some of his works and those of his two best known apprentices, Amir Zainorin and Azmin Hussein Al Marbawi, at RA Fine Arts. Amir, known as a Pop and performance artist, is based in Denmark since 2002. There was another 'student' of his for a short period, banker Tan Sri Azman Hashim, but it was for recreation.

## Reality Fiction

In art and in life, Jeri was constantly in a confused state. As early as in his first solo, Pop, at Park Royal, Kuala Lumpur, in 1996, Jeri had written, in his catalogue: "People didn't understand me. I didn't either." Between 1985-1987, he was beset with many unresolved issues, mainly about questions of religious norms.

One day, he snapped. He was staying in a rented house near the Bukit Bandaraya area in Bangsar. He made a bonfire of nearly 30 completed works in the backyard. An owner of an apartment nearby called the fire brigade and then shouted at him. It brought him out of the dazed reverie. When he came to, he quickly tried to salvage some of the works from the cinders. He managed to resuscitate the bits and pieces to put into an assemblage.

What had happened? Nobody knew. He didn't either. It was like a self-immolation. Part of the

burnt works was some nudes (ala Mel Ramos?) and a portrait of Sita. On hindsight, it must have been somewhat cathartic too.

Seven days after the fire, he painted Untitled: M.

There was no finality or a sense of action in the case of Jeri, giving the impression of a wondering / wandering spirit and mind. Once at the preview to the opening of the blockbuster exhibition of Robert Rauschenberg's ROCI Tour at the then National Art Gallery at Jalan Sultan Hishamuddin in Kuala Lumpur, Jeri was hovering around at the KL Railway Station café opposite when a ROCI crew member learnt that he had not been invited. They gave him a catalogue and told him to attend the opening. It was in conjunction with Visit Malaysia Year 1990. For some infernal reason, Jeri missed the opening although he visited the exhibition thrice – when the ROCI entourage had gone.



Jeri Azhari, *Esquire*, 1996  
printage & acrylic on canvas, pg. 30.



## TEXT-ured Tombola

In a Warholian homage, one work has the Pop icon Andy Warhol foundering in the Campbell Tomato Soup can. Jeri was to use a lot of text, with all kinds of fonts, sizes and colours in his Alphabet Soup and often applied reverse, which may or may not have meanings, related or unrelated to the images featured. The alphabets were painted, stenciled and / or cut out as collages. At one time, Jeri was elated when he stumbled onto Ibrahim Hussein's 'printage'. He probably had no clue how Ibrahim Hussein's printage worked. It approximated the transfers technique but with other solution. He discovered it accidentally. One night, after a bout of painting, he felt tired and sleepy and covered his works with newspapers. Some water somehow got on the newsprints, and the next day, he found the imprints or impressions on his canvas.

Printed Text since (Johannes) Gutenberg, while a human concoction whether as a solitary alphabet or word thoughts, has a dehumanising persona which can make the art more bland, detached and at times, violent-looking. It has even gone onto neons like in the works of Lili Lakich and Tracy Emin.

Sometimes, they were collaged or transferred onto parts of the canvas, given coloured bodies or tinted over. The letters or words may be gobbledygook, and when meshed together undecipherable, but the aim might not even be to suggest anything or create a thought direction. It does not matter if some may even deem it religiously sensitive, as in one with the appellations: Jesus Christ Superstar.

Jeri liked to appropriate from the print mass media, in whole or in parts. There were covers of TIME, Dewan Masyarakat, Art In America, Cheap Thrills (some given seasoned striated effects with a gesso rub), film stills (Bernardo Bertolucci's The Last Emperor) and vinyl covers of the Rolling Stones.

## It Figures

One of the most strange and startling of Jeri's painted figures was that even before the paint had dried, the painted persona started to experience a downward spiral in his or her career. Among these unfortunate souls were politicians (Tun) Musa Hitam, (Tan Sri) Shahrir Samad, Datuk Adib Adam and Datin Paduka Marina Yusof. The smart alecs at his workplace NST even jokingly suggested a couple of politician-personalities for him to carry out this artistic 'assassination'.

In the usual suspects of world icons, I must have missed the eternal revolutionary Che Guevara. Otherwise, there were Albert Einstein, Jimi Hendrix and Prince. But Jeri's repertoire had a distinct bias for larger-than-life sex sirens – Marilyn Monroe, Brigitte Bardot, Raquel Welch, Natassia Kinski and dancer-spy Matahari, apart from actress Jodie Foster, singer Madonna and artist Georgia O' Keefe. Jeri also introduced us to the less well-known French actress Valerie Kaprisky.

In the local cavalcade of personalities, (Tan Sri) P. Ramlee, the perennial poster boy, could not be missed of course. The Hall of Fame (Infamous?) of Malaysian Politics included Independence founder Tunku Abdul Rahman, (Tun) Dr. Mahathir Mohamad and his wife, (Tun) Dr. Siti Hasmah Mohamad Ali, Tengku Razaleigh Hamzah, (Tun) Ghafar Baba, Napsiah Omar and (Tun Sir) H.S. Lee.

Football superstar Mokhtar Dahari was one of his most famous treatments of sports personalities. There was also one on the singer Sahara Yaacob.

Most Jeri painted from media pictures, whether they be long-time dead or still alive at that time. He signed his works with a 'star' ('A') and 'Z' flourish.



**Jeri Azhari**, *TIME: Artist Sharing Ibrahim Hussein's Ear of Van Gogh, 1997*  
printage & acrylic on canvas, pg. 38.

## Whirligig of Today-isms

For one who devoted some quarter of a century to Pop Art, Jeri had also embraced elements of other banner movements like Colour Field, Constructivism, Patterning, Surrealism (Dali's *Moustache*, 1997), Dada and going beyond the conventional wall-hangings to installation, assemblages and Found-Object sculptures.

Others before him had treaded the Pop Art genre like Datuk Ibrahim Hussein (his idol and the idol of many, many others), at one time Joseph Tan (*Love Me In My Batik*) and in the 1980s, Haron Mokhtar (the originator of Melayu Pop), Fadillah Abdullah and Mastura Abdul Rahman.

Jeri may not be consciously expressing about and ventilating the dilemmas of the times, or to seek any resolution in typical Pop Art ethos. He might even be blithe to the buffets of an irony-saturated culture or happenings of the day. Everything is a conundrum. Maybe, like the Pop-Pop children's firecrackers, he just went on the chance that they

would make a sound or spark when thrown to ground. But that is not negating the imperative of choice.

The then Goethe-Institut Kuala Lumpur director Gerhard Engelking, who hosted his 1997 Visual Communication solo at his Space 2324 residence cum the gallery, noted: "Azhari's works document a process of self-discovery, which questions the meaning of existence and explores the possibilities of communal life in our rapidly changing world." That year, 1997, he also staged the solo, *Pop Goes The Culture*, at Galeri Maybank, Kuala Lumpur.

To pigeonhole Jeri, one might pin him to a host of Pop Art icons such as Andy Warhol, Robert Rauschenberg, R. B. Kitaj, Jasper Johns, Tom Wesselman, David Salle and Robert Longo, but Jeri really liked to do things at his whims and fancies, that were Pop-sy and Popular.

After all, he came from a graphic design background: 10 years as graphic artist with NST, and two years (1975-77) with Dewan Bahasa dan Pustaka (he had worked there for three months as a waiter before he espied the advertisement for a graphic artist vacancy), besides having studied for only two years at the Mara Institute of Technology Art and Design (1973-74) before his rebellious streak kicked in.

The Conceptual cum Pop Art artist cum feminist Barbara Kruger observed: "Making art is about objectifying your experience of the world, transforming the flow of moments into something visual, or textual, or musical... Art creates a kind of commentary."

Of the notable exhibitions other than the Bangladesh Biennale, Jeri was also invited to the Eyes of Asean tour exhibition in 1993, and the Vision And Idea: ReLooking Modern Malaysian Art in 1994. His works are collected by the Kuala Lumpur National Art Gallery, Galeri Petronas and Tan Sri Azman's Arab-Malaysian Bank.

In choosing Pop Art, Jeri might have negotiated and flirted with the fringes of reality of culture, trends and happenings and personalities of the day. They may be plastic projections in the public realm, but scratch beneath the surface, and there's something worthwhile, tangible and significant, to look at and chew over.

The images, for all the data or allusions or even aspersions, are just the illusion, a façade in the tide of world struggles and strife. But as Marshall McLuhan would have been paraphrased: The Illusion's the Thing!



**Jeri Azhari**  
*Bangsar at Two*, 2005  
printage & acrylic on canvas, pg. 77.



Portrait of Tan Sri Azman Hashim, late 1980s  
acrylic on canvas  
120.5 x 90cm  
Collection of Tan Sri Azman Hashim





Experiment, 1985-1995  
mixed media on canvas  
92 x 122cm



Napsiah & Rahmah, 1987  
acrylic on canvas  
90 x 121cm



Date of Birth, 1989  
collage & acrylic on paper  
72 x 56cm



Protest Proposition, 1989  
mixed media on canvas  
182 x 121cm





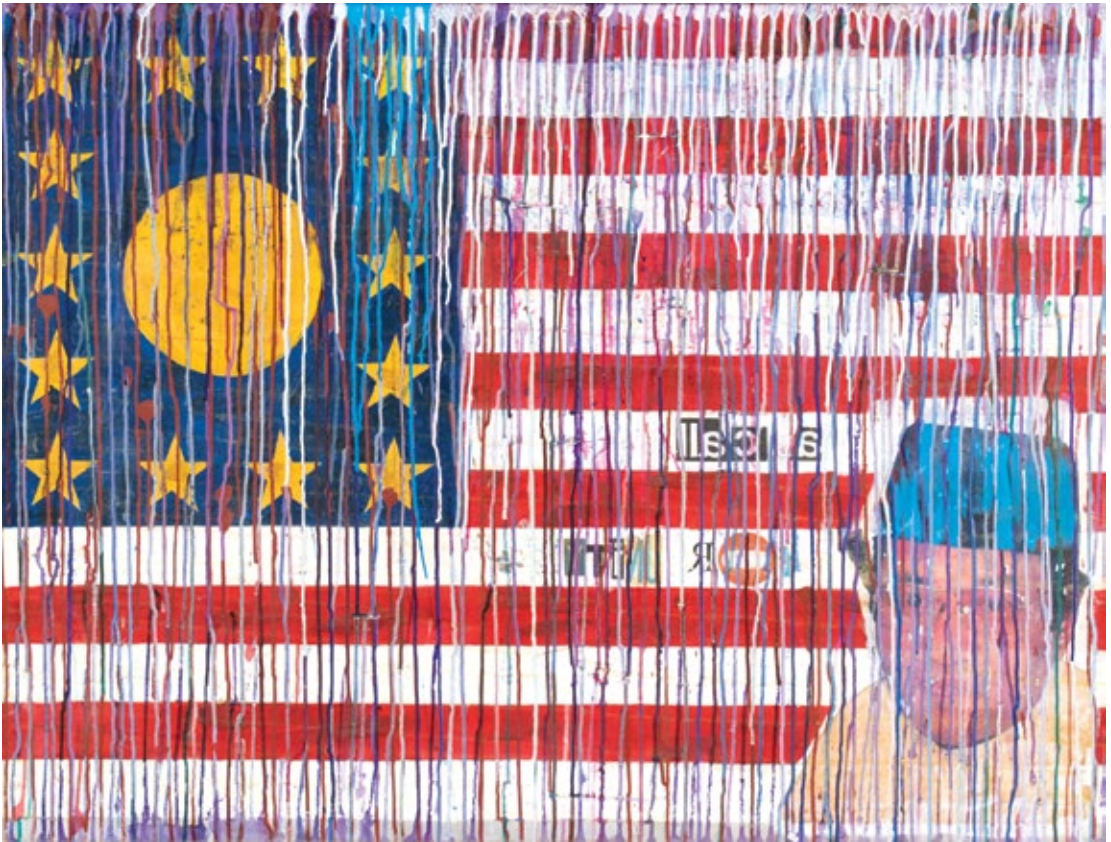
Portret of Sita, 1990  
acrylic on canvas  
92 x 122cm



Seduction, 1990  
printage & acrylic on canvas  
122 x 276cm







A Call For Unity, 1991  
collage & acrylic on canvas  
90 x 120cm





Time, 1991  
printage & acrylic on canvas  
107 x 122cm



Burning, 1991-1992  
mixed media on masonite board  
75 x 180cm



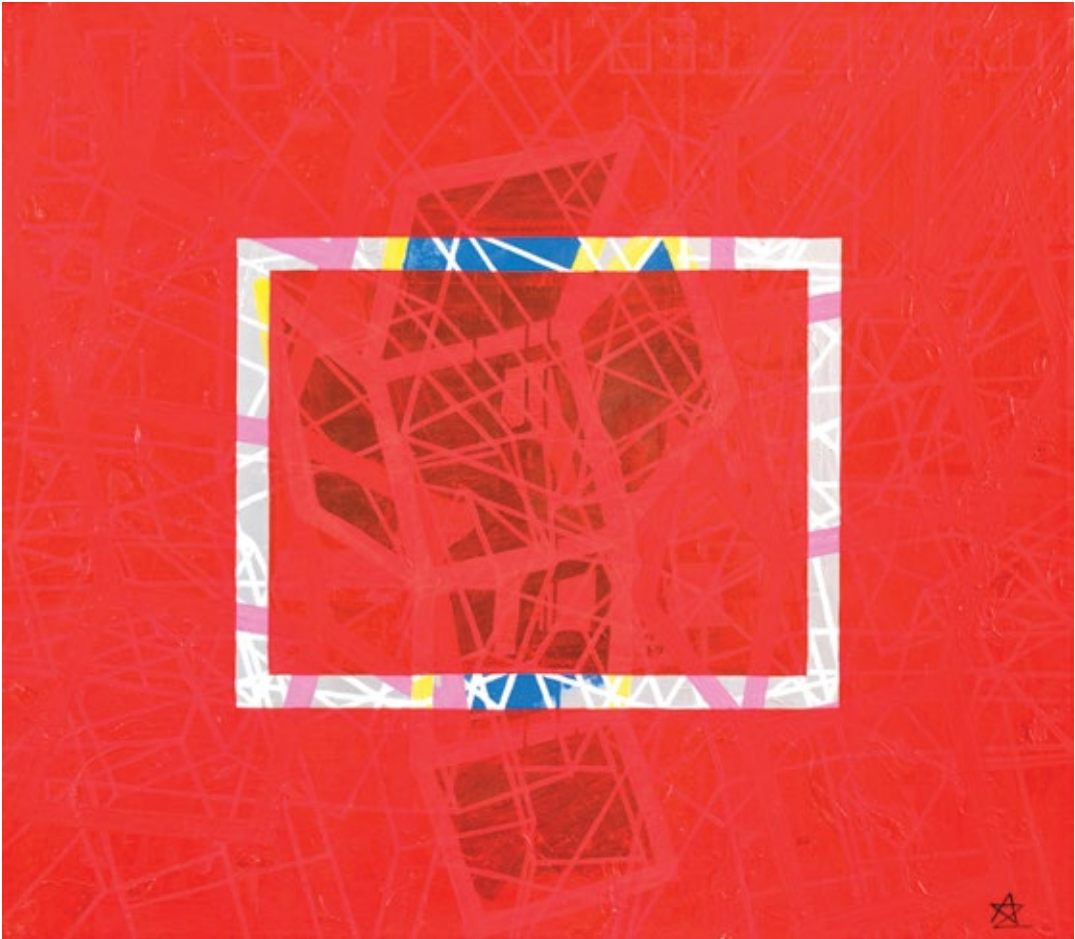
Jelita Cover, 1993  
printage & acrylic on canvas  
107 x 122cm





Creativism 2, 1995  
collage & acrylic on canvas  
107 x 122cm





Open Box, 1995  
acrylic on canvas  
107 x 122cm



Mystica, 1995  
printage & acrylic on canvas  
122 x 107cm

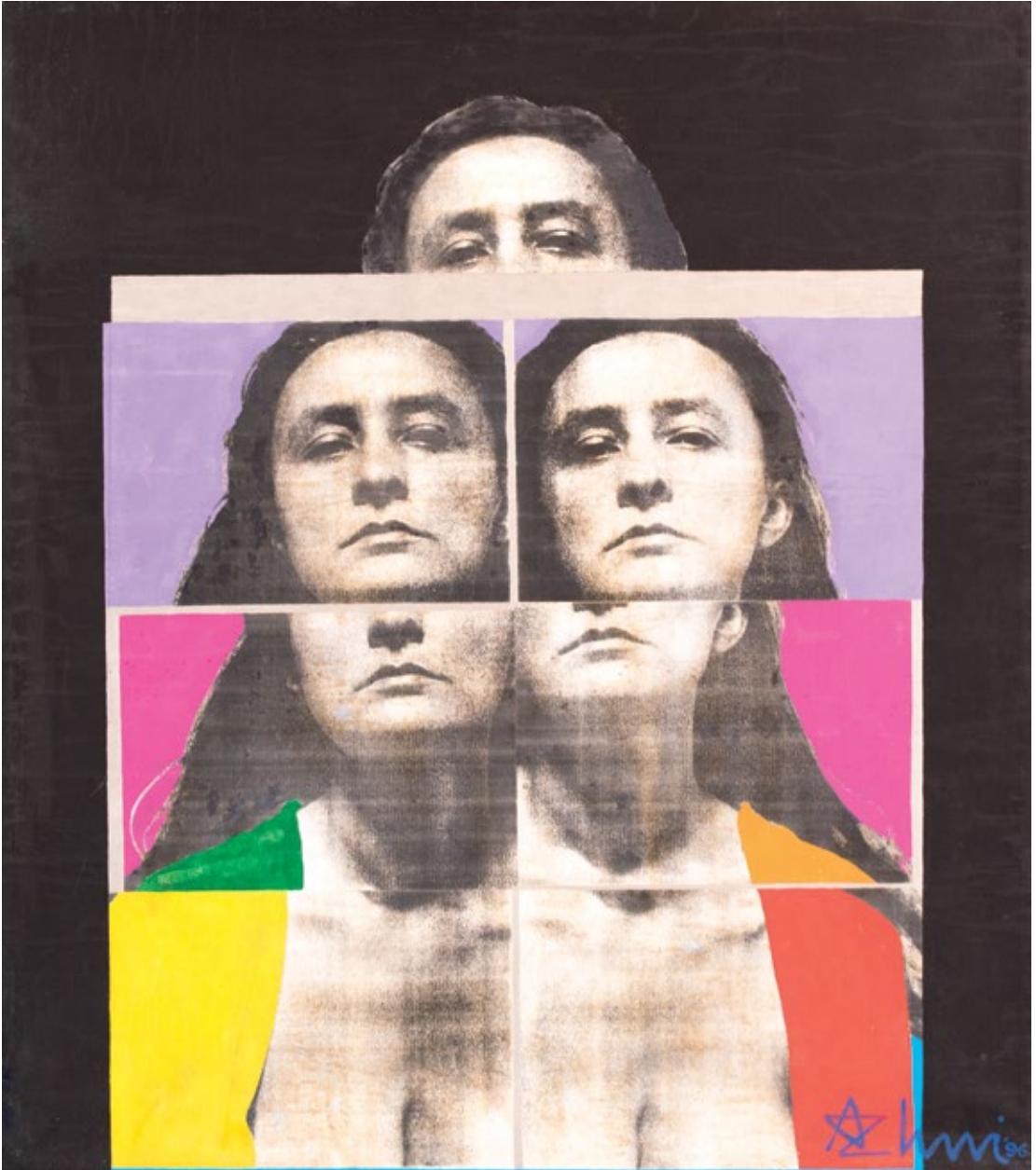




The Kret, 1995  
printage & acrylic on canvas  
121 x 106cm







Georgia O' Keeffe, 1996  
acrylic on canvas  
122 x 107cm



Shelter, 1996  
acrylic on canvas  
92 x 122cm





Kret City Series, 1997  
acrylic on canvas  
122 x 107cm

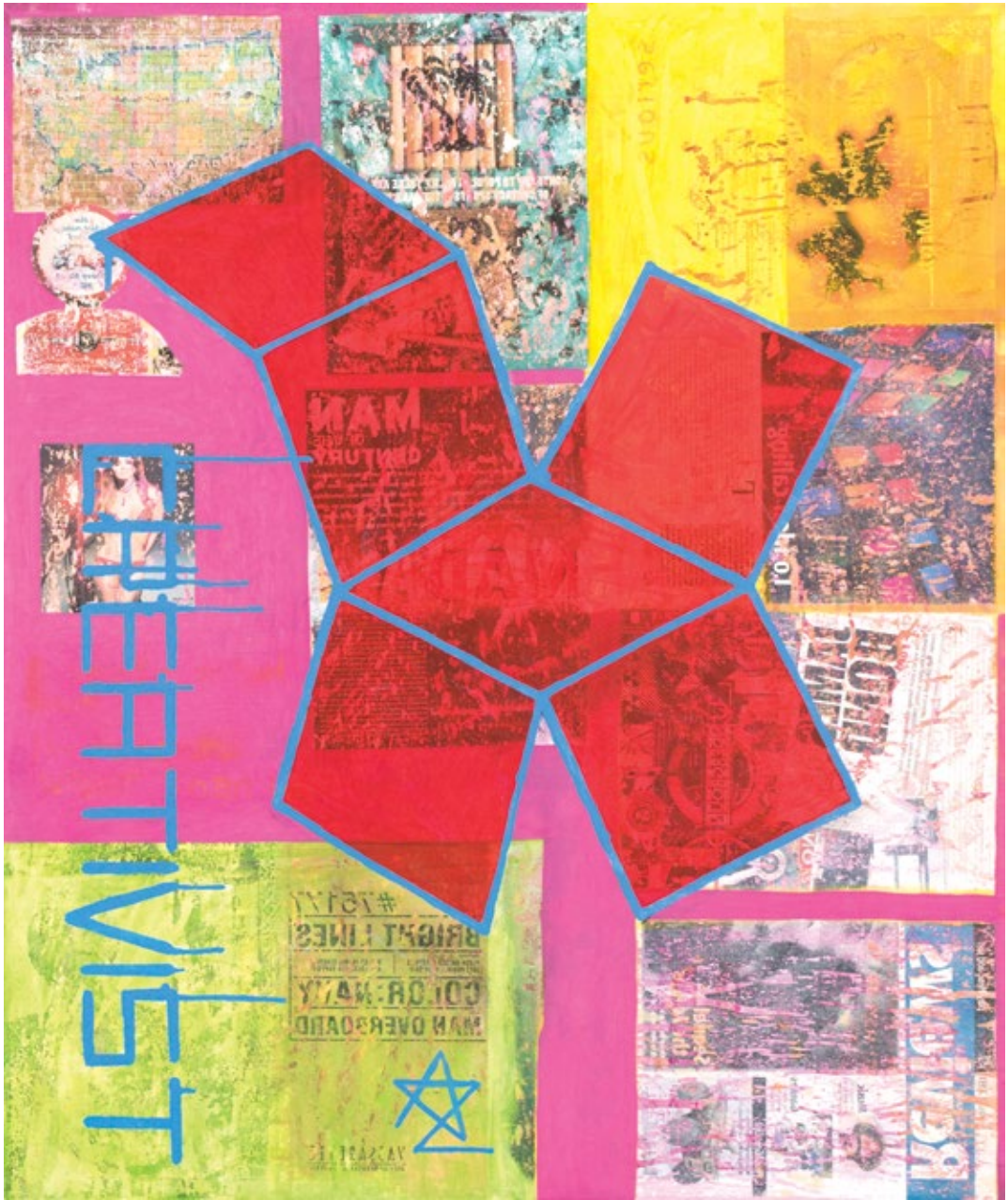


Art in America, 1997  
printage on canvas  
107 x 122cm



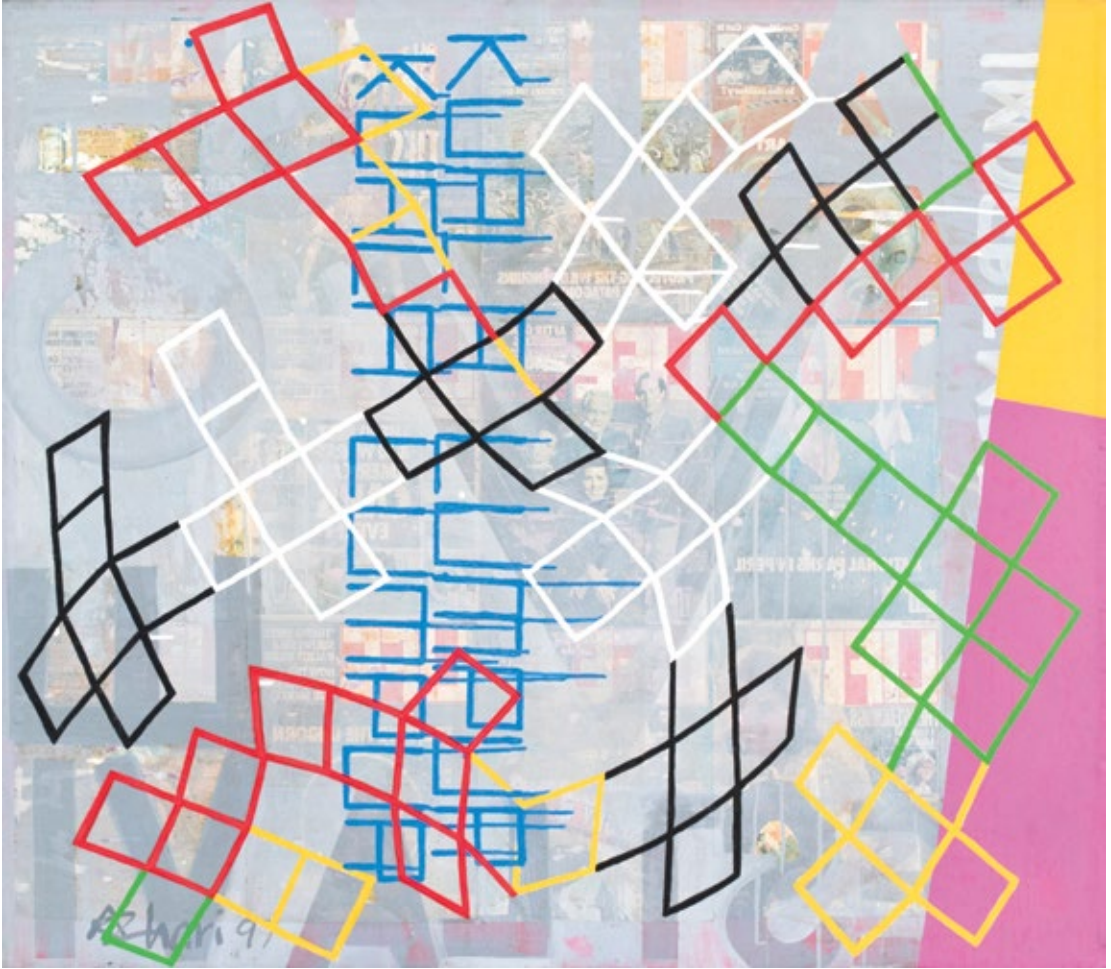


Dr. M, 1997  
collage & acrylic on canvas  
92 x 67cm



Creativist, 1997  
printage & acrylic on canvas  
92 x 77cm



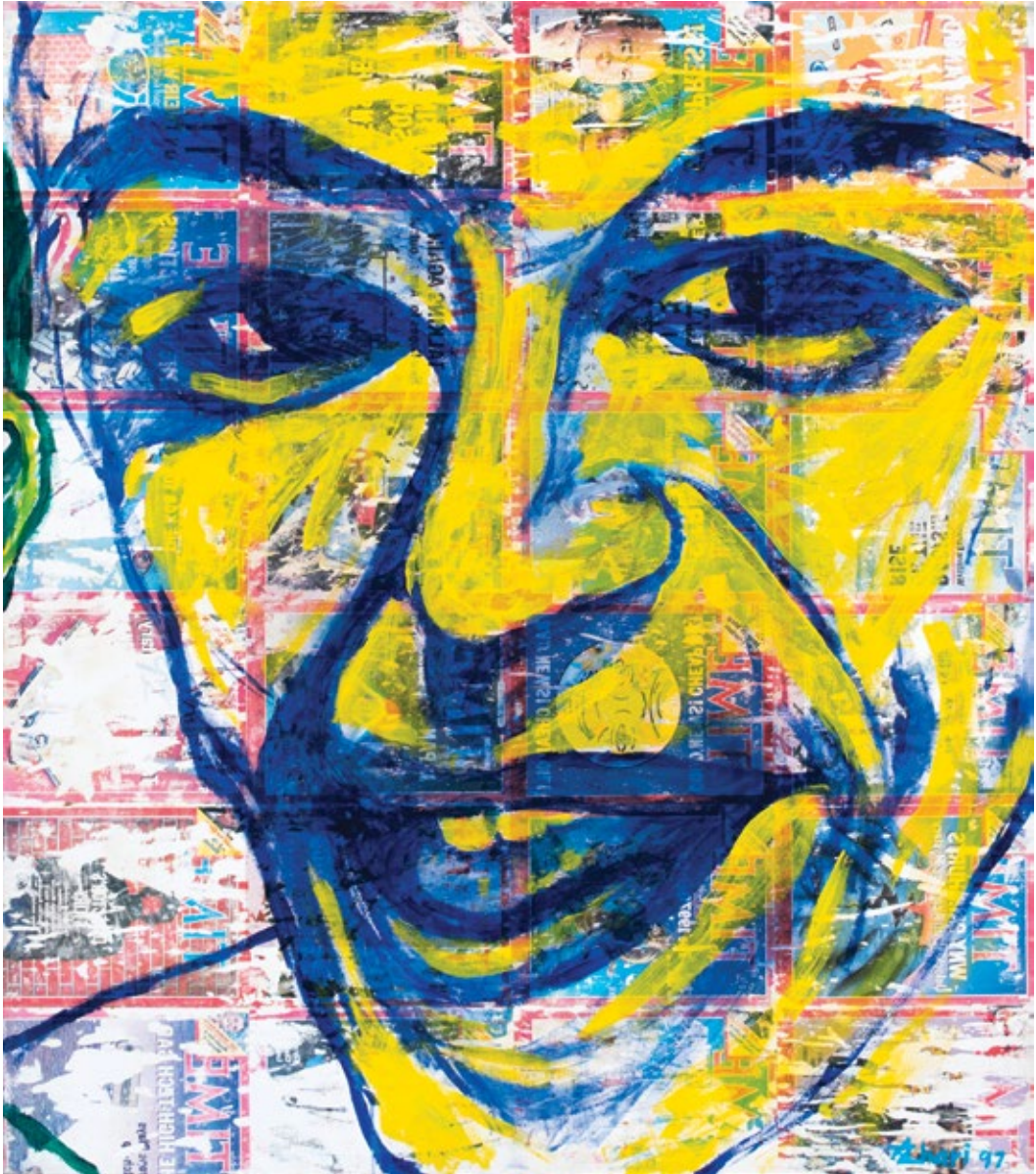


Kuala Lumpur, 1997  
printage & acrylic on canvas  
107 x 122cm

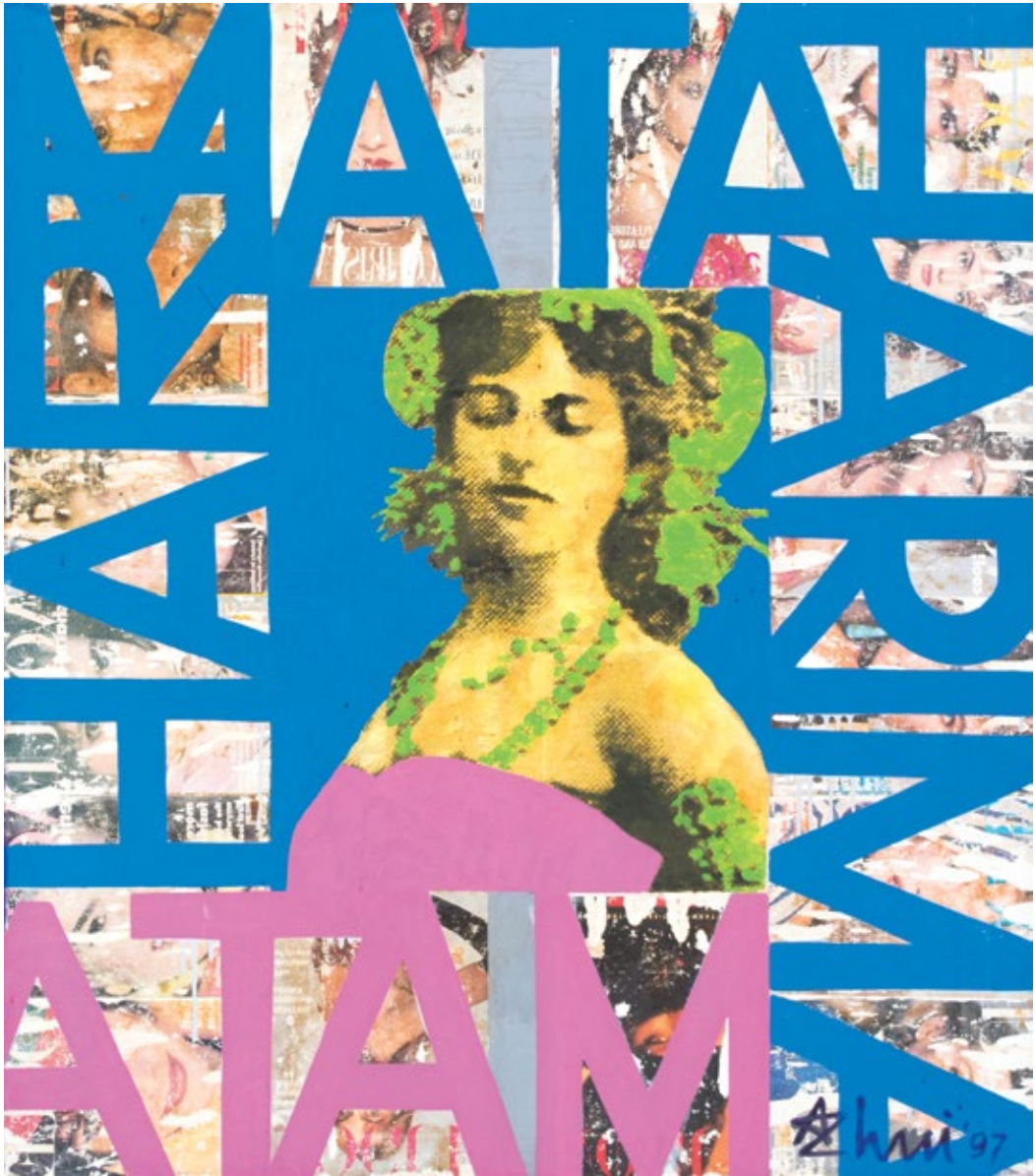


TIME: Artist Sharing Ibrahim Hussein's Ear of Van Gogh, 1997  
printage & acrylic on canvas  
122 x 107cm





TIME: Artist Sharing Ibrahim Hussein's Ear of Van Gogh 2, 1997  
printage & acrylic on canvas  
122 x 107cm



MATAHARI, 1997  
mixed media on canvas  
122 x 107cm





SOCIETY, 1997  
collage & acrylic on canvas  
122 x 107cm





Naked Mind, 1997  
printage & acrylic on canvas  
107 x 122cm



Art the World, 1997  
printage & acrylic on canvas  
106 x 122cm



Who're The Malaysia Artist, 1997  
acrylic on paper  
80 x 61cm







Madona, 1997  
printage & acrylic on canvas  
30 x 41cm



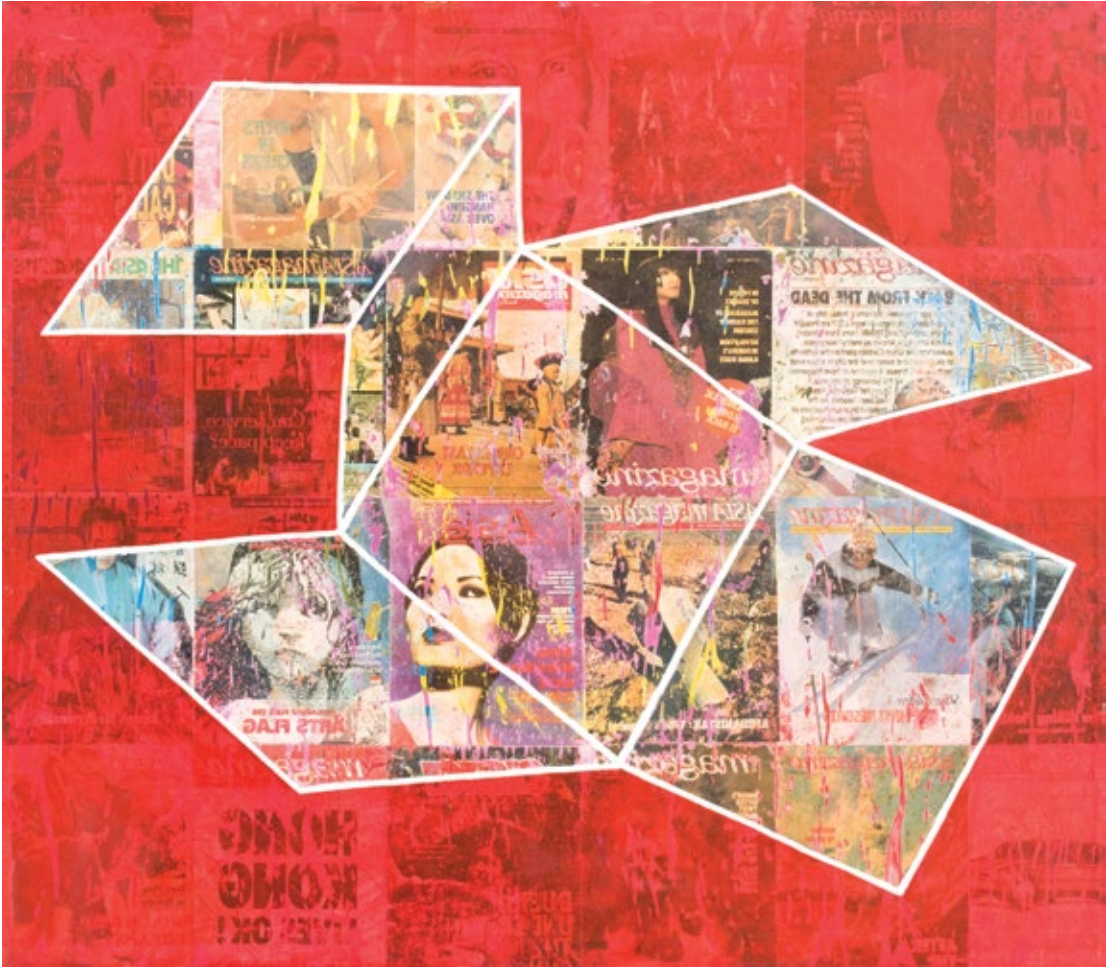


Transition, 1998  
acrylic on canvas  
121 x 107cm





Dimension, 1998  
collage & acrylic on canvas  
77 x 92cm



Asia Magazine, 1998  
collage & acrylic on canvas  
107 x 122cm



The Krets City, 1998  
collage & acrylic on canvas  
122 x 152cm



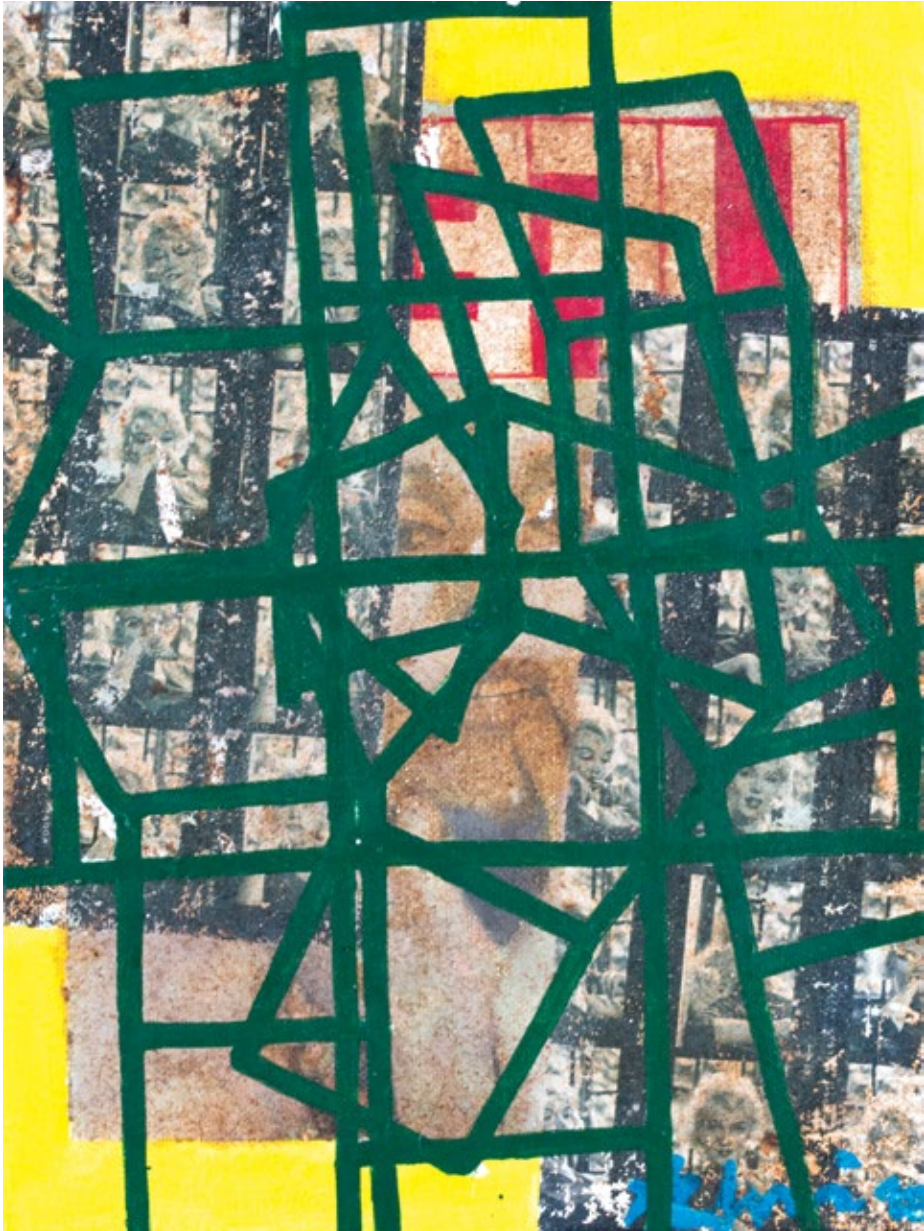


Almost Impossible, 1998  
collage & acrylic on canvas  
107 x 122cm



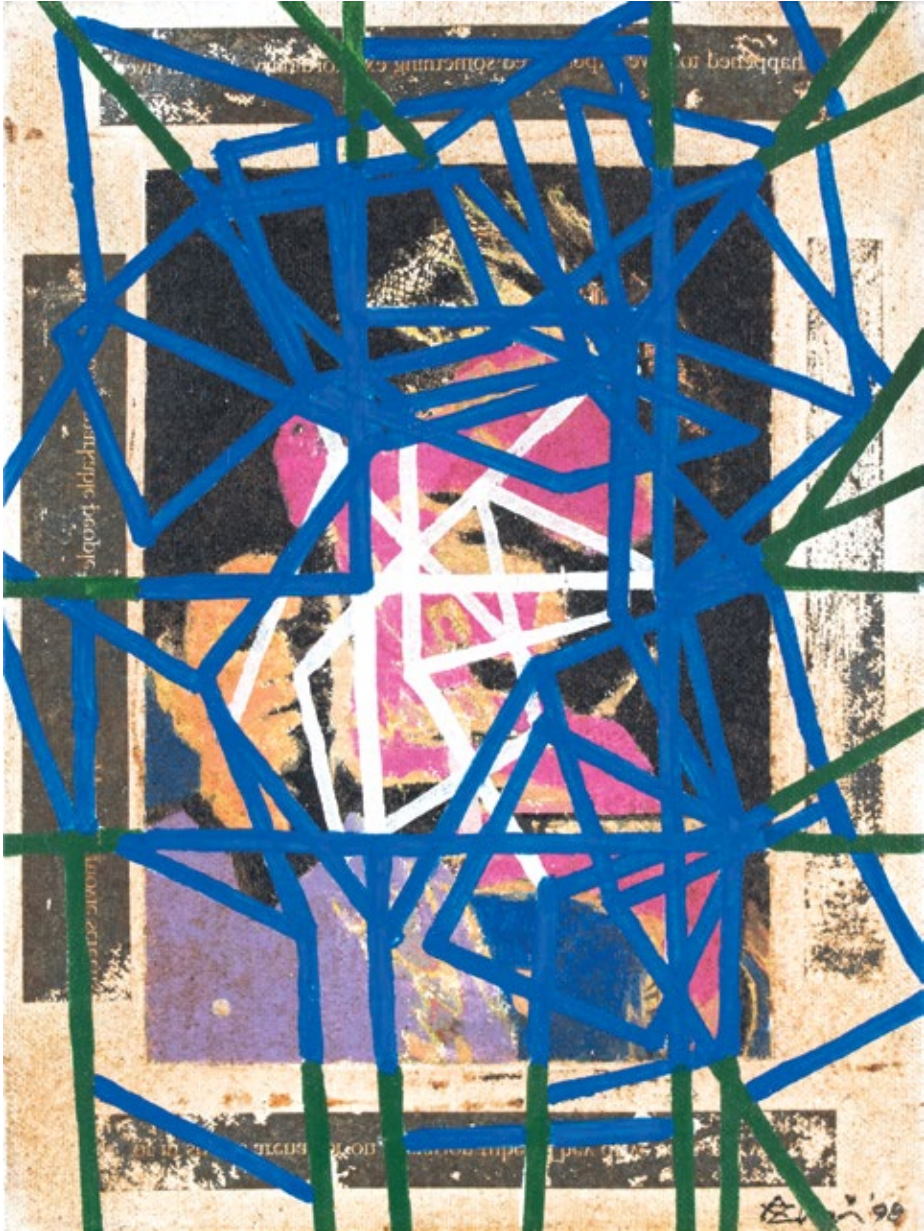
Art, 1998  
printage & acrylic on canvas  
30 x 40cm





LIFE, 1998  
printage & acrylic on canvas  
40 x 30cm





Khairil Anuar, 1998  
printage & acrylic on canvas  
40 x 30cm



Bridget Bardot, 1998  
printage & acrylic on canvas  
40 x 30cm





WHO, 1998  
collage & acrylic on canvas  
40 x 30cm





MAN, 1998  
collage & acrylic on canvas  
40 x 30cm



POP Culture, 1998  
printage & acrylic on canvas  
40 x 30cm





Untitled, 1998  
printage & acrylic on canvas  
40 x 30cm





Hole VIII, 1999  
printage & acrylic on canvas  
30 x 40cm



Einstein, 2000  
mixed media on canvas  
77 x 92cm



Indicated, 2000-2001  
printage & acrylic on canvas  
92 x 122cm





Black & White, 2001  
mixed media on canvas  
45 x 45cm



The Earth, 2001  
mixed media on canvas  
45 x 45cm

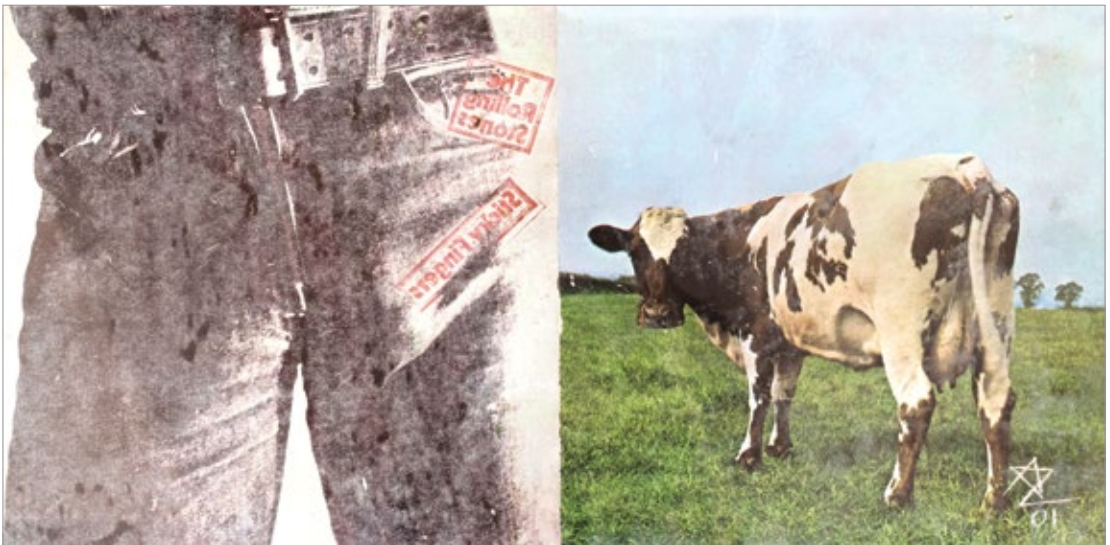


The Brain, 2001  
mixed media on canvas  
45 x 45cm





Rolling Stones Cover, 2001  
mixed media on aluminium  
29 x 59cm



Rolling Stones Cover 2, 2001  
mixed media on aluminium  
29 x 59cm



Rolling Stones Cover 3, 2001  
mixed media on aluminium  
29 x 59cm





Think Out of the Box, 2002  
printage & acrylic on canvas  
152 x 122cm



Creativism, 2002  
acrylic on canvas  
122 x 107cm



THE LAW OF THE KRETS, 2002  
printage & acrylic on canvas  
152 x 122cm





Citizen of the Krets, 2002  
printage & acrylic on canvas  
152 x 122cm



Unique, 2003  
acrylic on paper  
69 x 69cm







Revolution 2, 2004  
pastel on paper  
72 x 60cm



Jesus Christ Superstar, 2005  
printage & acrylic on canvas  
122 x 107cm



Bangsar at Two, 2005  
printage & acrylic on canvas  
107 x 122cm





Philosophy, 2005  
printage & acrylic on canvas  
148 x 148cm



Who's Next, 2005  
collage & acrylic on canvas  
66 x 67cm

# Ahmad Azhari Mohd Nor (Jeri Azhari)

b. Perak, 1955 - d. 2006

## Art Education

1973 - 1974      MARA Institute of Technology

## Solo Exhibitions

2006              Integriti, National Art Gallery, Kuala Lumpur  
2004              Revolution, Balai Berita, New Straits Times, Kuala Lumpur  
2001              Pertemuan / Relations, Galeri Petronas, Kuala Lumpur  
1999              The Hole Story, The Stonor Centre, Kuala Lumpur  
1998              Celebration, The Regent Hotel, Kuala Lumpur  
1997              Pop Goes The Culture, Galeri Maybank, Kuala Lumpur  
1997              Space 2324, the residence of then Goethe-Institut director  
Gerhard Engelking, Kuala Lumpur  
1996              Pop Art, Parkroyal Hotel, Kuala Lumpur

## Group Exhibitions

2006              12<sup>th</sup> Bangladesh Biennale, Dhaka  
2002              Performance art with Sita, Zooz Cafe Gallery  
2001              In Search of Ahmad (ISA), Galeri Petronas, Kuala Lumpur  
1984              South-East Asia, Malaysia



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# 33

The final decline and total collapse  
of the American avant-garde.

See page 119

Andy Warhol  
drowns in

the Pop art  
in America  
was launched  
with one-m-  
by Roy Lichten-  
James Rosen-  
Tommy Jesse  
Robert Indiana  
and by Andy  
who became  
the first know  
of a time...  
The pervasiv-  
of the whole  
Pop art move-  
of that era w-  
Campbell's S-  
I've never be-  
to regard Pop  
as a serious  
It was the so-  
but not as fa-  
as its father)  
used child-  
stand sym-  
comic strips  
and you nam-  
is "stafem-  
I've always  
a bold line  
and a smart  
but he's a  
from a Man-  
or a Man Ray  
There's no d-  
however, the  
a major leg-  
any guy who  
can put a  
(not to me  
the Chris box  
into persons'







...tutors  
...notes

PASSION  
SEMIWIPED  
CRIMINALS

Girl on fire

PRINC

AVENUE  
PRINCES

PRINCES



RAMBLING