



Terrains of the Heart

PRIVATE COLLECTION OF
HRH SULTAN OF SELANGOR

This publication is published in conjunction with the launching of Galeri Prima and 'Terrains of The Heart: Private Collection of HRH Sultan of Selangor' exhibition held at Galeri Prima, 31 Jalan Riong 59100 Kuala Lumpur from 25 Sept - 20 Oct 2017

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ISBN: 9789838710480



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PRIVATE COLLECTION
OF HRH SULTAN OF SELANGOR

Organiser:



Brought to you by:



Guest Curator:



Catalogue Design:



25 SEPT - 20 OCT 2017

GALERI PRIMA

Foreword



I would like to take this opportunity to congratulate Galeri Prima on its initiative to hold this exclusive exhibition of paintings from my private art collection.

I am deeply honoured as this is the first time that these paintings, which I started collecting since I was 24 years old, are being brought out of the palaces to be exhibited for public viewing.

For this exhibition, I have personally selected 33 works from 14 local painters from various backgrounds and using various medium.

Most of the paintings that I have in my private collection are by the Royal Painters, local painters and from Southeast Asia, where each painting tells its own story.

Among those who have contributed to my collection are the Royal Painters namely Datuk Hoessein Enas, Datuk Azman Yusof and Ahmad Nazri Abdullah.

The appointment of a Royal Painter is a recognition that I award to two painters at a time, who are skillful at painting portraits.

I also chose the works of another painter, Datuk Ibrahim Hussein, for this exhibition; a person who I regarded as a very good friend and one who had always produced excellent works of art.

I am hopeful that these fine works will inspire the local painters to produce more artistic pieces, which are not only fresh but also of high quality and value.

I also wish to congratulate the New Straits Times Press on the launch of Galeri Prima and I hope that more works of local painters can be exhibited at this gallery.



**His Royal Highness the Sultan of Selangor
Sultan Sharafuddin Idris Shah Alhaj**

Preface



It is indeed a great honour for me to pen this note for His Royal Highness Sultan Sharafuddin Idris Shah Alhaj Ibni Almarhum Sultan Salahuddin Abdul Aziz Shah Alhaj, on the occasion of His Royal Highness first collection to be showcased outside of the Istana, and the subsequent launch of Galeri Prima, The New Straits Times Press (M) Berhad's (NSTP) foray in the promotion of arts in Malaysia.

As CEO of NSTP, it is indeed a great privilege and honour for Galeri Prima to be exhibiting His Royal Highness' exclusive private collection, which includes 33 priceless paintings and objects d'art, including a helmet decorated by the late Datuk Ibrahim Hussein, a renowned Malaysian artist. Still photos of His Royal Highness taken from the archives of NSTP's Resource Centre will also be on display.

We would like to express our deep gratitude to His Royal Highness for making this rare public exhibition possible.

Indeed, the selected items exhibited represent a fraction of His Royal Highness' extensive collection of arts and artefacts of the Malay world, which His Royal Highness started when he was in his 20s and was still the Raja Muda. As Chairman of Galeri Shah Alam and the Selangor Art Foundation, His Royal Highness' passion in collecting paintings, artworks and historic artefacts is thus widely known.

What is lesser known however, is the fact that His Royal Highness makes it a point to collect paintings and artworks by Malaysian artists. His staunch support and firm belief that local artists are as gifted and creative as foreigners have enabled Malaysian talents such as the late Datuk Ibrahim Hussein, Datuk Azman Yusof and many others to gain better recognition and command higher prices for their masterpieces.

The promotion of artworks by local budding artists was, in essence, the original objective for the establishment of NSTP Art Gallery in 1994, which was then located at the lobby area of Balai Berita Bangsar. Realising that a dedicated platform to exhibit their works was still needed, NSTP took the bold decision in 2016 to provide the gallery its own home at a newly transformed section of its former press printing hall and renamed it Galeri Prima.

Parked under the New Straits Times (NST) brand with the same objective to support local arts in Malaysia, Galeri Prima not only hosts art exhibitions but also art trading and art auction activities. It also acts as an education hub for art appreciation, via engagements with school children, youth and adults through curatorial walkthrough as well as art workshops.

It is my wish that Galeri Prima will continue to chart remarkable growth and continue to strive for local and international recognition, all for the benefits of both budding and established local artists. I also pray that Galeri Prima can play a significant role in the overall development of Malaysian arts scene.

Menjunjung Kasih Tuanku.

Datuk Abdul Jalil Hamid

Chief Executive Officer

The New Straits Times Press (Malaysia) Berhad

Curator's Note



Alhamdulillah, I believe I have come to an important juncture in my artistic career and one memory that I will keep close to my heart for the rest of my life.

Presenting the Royal Art Collection of The Sultan of Selangor, HRH Sultan Sharafuddin Idris Shah Alhaj ibni Almarhum Sultan Salahuddin Abdul Aziz Shah Alhaj to the public is one of the most challenging and beneficial projects I have ever embarked on.

Provenance is key for the development of our art. Here in this collection, it plays its major role by raising the stature of the artists. The artworks are recorded to be part of royal life, history and tradition. This in itself is how an artwork is deemed important. A showcase of 33 paintings from an array of Malaysia's best painters will definitely spur interest and inspiration for other artists to work even more and strive better.

Another big contribution of this royal art collection is the rise of new important facts on the genealogy of artworks. This helps greatly in the development of our art history. The personal anecdotes of artists, time spent with artists and discussions of themes which led to the existence of certain pieces will inspire the art loving public and students even more about the lifestyles and art minds of their favourite artists from the likes of Datuk Hoessein Enas, Datuk Azman Yusof and Ahmad Nazri Abdullah, to name a few.

One of the biggest privileges for me is to have been given the honour to together select the artworks. These artworks in itself reflects HRH Sultan Sharafuddin Idris Shah's taste for art. I also find it most endearing when I can see a facet of HRH Tuanku Sultan who places love and family first above all else.

The Mother and Child pieces are highly venerated in the West but our versions of filial piety and family bond are equally moving and mesmerising. These can be seen in the works of Datuk Ibrahim Hussein and Datuk Chuah Thean Teng.

HRH Tuanku Sultan also has a deep love for travel, and art was the best medium for him to record his amazing journeys. His tremendous love for all things, local and indigenous, the kampung life and all its associations especially culture can be clearly seen in this collection.

Segaris Art Center would like to express our highest gratitude to HRH Sultan Sharafuddin Idris Shah for taking time from his busy schedule to engage and share with us on the art discussions and anecdotes. The experience is priceless.

Credits of course goes to Galeri Prima and the New Straits Times Press for organising a first royal collection art exhibition for the art loving public.

And it goes without saying a million thanks to all who have contributed directly or indirectly to the success of this remarkable show.

Menjunjung Kasih Tuanku.

Daulat Tuanku.

Nizam Rahmat
Segaris Art Center



detail of Haron Mokhtar **Penghulu Natar I**

Terrains of the Heart

The Private Collection of HRH Sultan of Selangor Sultan Sharafuddin Idris Shah Alhaj ibni Almarhum Sultan Salahuddin Abdul Aziz Shah Alhaj

It was only a single moment yet
I watch the sea and sigh
Because my heart can never forget
The day you passed me by
W. H. Auden

Writing about the arts is always a privilege.

Nothing exhilarates more than looking at a painting or sculpture and breathing in that sense of sensitivity, awareness and joy. Great art is rarely oppressive; it excites and moves you in ways indescribable. That exquisite bond between you and 'her' is intensely private; it is the greatest love song ever written and only audible inside your mind.

Terrains of the Heart is a showcase of works owned by HRH Sultan of Selangor Sultan Sharafuddin Idris Shah Alhaj ibni Almarhum Sultan Salahuddin Abdul Aziz Shah Alhaj. There are 33 pieces altogether rendered by 14 artists, all of which intrigue and delight, with every piece meticulously selected by HRH Tuanku himself. Outside the palaces' walls, no one has seen these works, until now.

Terrains of the Heart shows us what these paintings encompass: life and love. It gives us an intimate look into the heart of its owner HRH Sultan Sharafuddin Idris Shah – the adventurous spirit with the gorgeously-liberal mind and a person, yes, a person who loves deeply, who loves vehemently.

The selected works we see reflects his astonishing personality and also the human side of the man who we would normally see decked in made-to-measure royal garments and awards.

HRH Tuanku walks us through each painting himself, sharing with us the story behind each of the painting he had bought or commissioned, and remembering every detail of the purchase or assignment; thus, the sentimental attachment to every piece of work on display here.

"Father and Son", which is on the cover of this catalogue, is extra special to HRH Tuanku.

Not only was it painted by his dear friend **Datuk Ibrahim Hussein**, HRH Sultan Sharafuddin Idris Shah bought it as a birthday present for his only son, Raja Muda Selangor HH Tengku Amir Shah. And Tengku Amir had kindly consented for the painting to be shown at the exhibition.

"Father and Son" encapsulates **Terrains of the Heart**. Painted in a shadowy manner of a patriarch and offspring huddled in a fierce embrace, it is simultaneously peculiar and haunting.

Of sublime visages, Ibrahim's brilliant executions easily steal the show. HRH Tuanku has, in his personal trove, over 20 of the late artist's works.

"I met Ib when I was fifteen. I was a student in London. We became friends and saw each other almost every week. I'd watch him paint, we would carry on conversations late into the night over dinner and spilling into supper and, over the years, I amassed quite a few of his paintings."

Six of Ibrahim's works are on display: "Kimono" (1996), "Helmet" (2000), "HRH Tengku Ampuan Rahimah, Selangor" (1985), "Mix" (1983), "Lovers" (2002) and "Father and Son" (2008).

There is an interesting story behind the "Helmet". The motorcycle helmet belongs to HRH Sultan Sharafuddin Idris Shah, which HRH Tuanku wore when he visited Ibrahim at the latter's home. While they were chatting, Ibrahim took the helmet and drew on it as a gift to HRH Tuanku for his birthday in the year 2000.

Looking at these works up close overwhelm these stirrings of nostalgia. They remind us of how much we have lost with the artist's passing.

Ib was supremely excellent at what he did. He was The Emperor. Forward-thinking and wonderfully unorthodox, the Kedah-born Ib was educated at The Nanyang Academy of Fine Arts in 1956 and in 1959, moved to London and studied at the Byam Shaw School of Art and The Royal Academy Schools.

After a sojourn to France and Italy, Ib came home to Malaysia and became a resident artist at Universiti Malaya. In 1991, he initiated The Ibrahim Hussein Museum and Cultural Foundation in the Langkawi tropical forest, a non-profit establishment and museum devoted to the elevation, growth and expansion of art and culture.

Ib was a genius at permutations; it exceeds immediate grasp. He was an extraordinary painter and left the nation a mammoth archive of works which most of us would give up limbs to see again.

"Lovers" is another outstanding piece; a wild and anarchic vignette, opaque, gripping and rootless. This is what love is – a schizophrenic-nervous-breakdown, a drug which kills and raptures and plunges into heart-breaking oblivion. It is quite difficult to think of another artist who can transport you to unbelievable realms yet still remain within the peripheries of this world, works which mysteriously make stunning sense. Only Ib comes to mind.



Datuk Ibrahim Hussein

Ahmad Nazri Abdullah, an artist and graphic designer, was appointed as Selangor royal painter in 1978 by HRH Al-Marhum Sultan Salahuddin Abdul Aziz Shah, an appointment that he proudly carries until today.

HRH Sultan Sharafuddin Idris Shah describes Nazri as an excellent portrait painter, improving with every portrait that he does.

Ahmad Nazri was born in December 1937 in Melbourne to Australian parents with Scottish, English and Afghani lineage. He started painting when he was six years old and received his first formal art education at Swinburne Technical College in 1953 at the tender age of 15.

He has a Master of Arts (MA) Art and Design Education degree from DeMontfort University, Leicester, UK. He had an illustrious career as an art director of various international advertising agencies and was recognised by the industry as a brands and packaging design expert. In 1974, Nazri started his painting career full time while being a full time academician at ITM Shah Alam.

He has painted more than 100 official portraits, including 14 portraits of the Yang DiPertuan Agong. HRH Sultan Sharafuddin Idris Shah has chosen Ahmad Nazri's paintings of "Sultan Salahuddin Abdul Aziz Shah" (1978), "Sultan Sharafuddin Idris Shah" (2003) for this show. To him, the most difficult part in painting portraits of royalty is the songket.

Ahmad Nazri admires the works of Michelangelo, Tiepolo, Hobbema, Velazquez, Turner and Monet. It was the Australian impressionists who shaped his technique.

Another Royal Painter, appointed by HRH Sultan Sharafuddin Idris Shah, is **Datuk Azman Yusof**, whose works are, plainly put, riveting. Appointed to the Istana Bukit Kayangan Shah Alam in 2010, HRH Tuanku first met Azman through a mutual friend, Musa Idris, the (then) general manager of Shah Alam's branch of Bank Negara during an open exhibition of which HRH Tuanku officiated.

HRH Sultan Sharafuddin Idris Shah has over 300 of Azman's works in his personal collection. Azman's first work bought by HRH Tuanku is a novel cover, "Rahsia Disebalik Wajah" in 1990. Sultan Sharafuddin Idris Shah saw Azman painting the novel cover while seated in the middle of a stream in Ulu Langat.

Here, we are gifted with six: "Mimbar Masjid Sultan Alaeddin Suleiman Shah, Kuala Langat" (1999), "S. Y. Jugra" (2000), "Sultan Salahuddin Shah (2003)", "Masjid Negeri Selangor (2009)", "Dugaan (2010)" and "Dalang (2014)". "I used to purchase his covers for novels. I am all for helping artists who truly need it. Later on, I began accumulating his paintings," Tuanku reminisced.



Ahmad Nazri Abdullah

Born in Kelantan in 1955, Azman is a self-taught artist. He delighted us with his fantastic illustrations through numerous publications and advertising. He was among the pioneers of Creative Enterprise Sdn Bhd which produced numerous humour magazines such as Gila-Gila and graphics magazine, Fantasi.

Early in this career, he was with Amir Enterprise which published popular magazines such as Kisah Cinta and a political magazine called Sarina. Through Suarasa Company, he worked on comics such as Bambino.

When attached to the much-loved publication Gila-Gila, he illustrated the Lipat-Lipat segment, posters and unforgettable calendars such as Pahlawan Melayu 5 Bersaudara.

Azman's paintings are undeniably beautiful but the magic is in his assuredness and his almost supernatural gift for autobiographical accuracy, immaculate execution and honesty which charmingly disarms.

A clear favourite would be "Dugaan", especially commissioned by HRH Tuanku during a 'playful epiphany'. "I said, "Azman, I'd like you to paint something for me along the lines of temptation," HRH Sultan Sharafuddin Idris Shah said.

And tempt us he did, marvellously. The setting is a backdrop of an eatery, aptly called Halal Restaurant. A man, upon returning from prayers at the mosque, walks to his next destination. The Temptress passed him by, her revealing scarlet dress battling against the cheeky wind. The wind wins, of course. As she struggled to keep what little modesty she began with, the man gripped his tasbeih (prayer beads) and unashamedly stared.

Perhaps, the feistiest way to describe the temptation is in Oscar Wilde's The Picture of Dorian Gray, "The only way to get rid of temptation is to yield to it."

And, a persistent interrogation with portraiture is whether we can construe anything of a sitter's personality. It is that collision of spirits between artist and his subject. And this is where Azman shines.

Azman is a man of sophistication, and he exposes just enough to make us want more. "S. Y. Jugra" is another strong contender. HRH Tuanku was an avid mariner, a man of the roaring seas. His 45 metric ton Finnish-commissioned yacht was built in 1994, and on this splendid vehicle, Tuanku sailed across the world, covering almost 30 thousand nautical miles, crossing three oceans and 159 ports from February 4, 1995 until November 10, 1996.

"S. Y. Jugra" is seen here passing the Corsica Islands in Southeast of France, its sails at full mast. We imagine eddying waves in boundless arcs, bleached foam smeared in profuse, short brush lashes and the yacht and their occupiers are flounced up in the elemental supremacy of the tempest.



Datuk Azman Yusof

Of Royal painters, **Datuk Mohamad Hoessein Enas** deserves unwavering accolades. He was the Royal Painter of HRH Tuanku's father, Almarhum HRH Sultan Salahuddin Abdul Aziz Shah.

Born in 1924 in Bogor, West Java, he arrived here in 1947. His was a story of an immigrant's struggle – he was a trishaw rider and street artist during his early days in Malaya – before being spotted in Penang by Tunku Abdul Rahman's press secretary, Frank Sullivan.

Moving to Kuala Lumpur, Hoessein's talent was given a broader platform as his portrait commissions – in oils and pastels – increased. He held a range of government-related jobs in the 1950s and 1960s, namely being officer in charge of aboriginal affairs with the Museum Department and later, chief of graphic design with the newly established television service of national public broadcast Radio Television Malaysia (RTM).

His achievements were many, including becoming the Founder of Majlis Kesenian Melayu, which later became Angkatan Pelukis Semenanjung (APS) - Angkatan Pelukis Se-Malaysia, an organisation which exists to this day.

Hoessein's paintings are soft and polite, incisively striking, densely solid. They are painted virtuoso-like, which sweeps you off your feet.

The Father of Malaysia Portraiture has two paintings on show; "Sultan Hisamuddin Alam Shah" (1968) and "Tengku Ampuan Jemaah", HRH Tuanku's grandmother, painted in the same year.

Hoessein painted HRH Tengku Ampuan Jemaah perfectly, her fiercely intelligent eyes made it that much harder to look at for long. You are glued and fascinated and rooted to the spot. During his lifetime, Hoessein produced everything from family portraits, set designs to architectural drawings. He passed away in 1995.

Few do not know of **Haron Mokhtar** – the painter who made 'breathing space' an indelible part of his work. In Before Penang III (1998), Siri Dukung IV (2001), Penghulu Natar I (2013) and Perkahwinan Baba Nyonya (2014), Haron displays an innate aptitude and sensitivity to his surroundings and to cultures he holds dear and near.

Born in 1963, Haron received his BA in Printing and Painting from Universiti Teknologi Mara (UiTM) and later acquired a teaching diploma. In 1987, he won the grand prize of our National Art Gallery's brainchild Bakat Muda Sezaman and has not looked back since.

The beauty of Haron's works is not just about cultural preservation, which is of great interest to HRH Sultan Sharafuddin Idris Shah; it is that wittiness in every painting which is irresistible. The expression of longing for life transcends time and space. He makes us pine for things long lost. The artist's investigations with colour theories and embellished approaches are remarkable and HRH Tuanku's selection for this show hits the perfect mark.



Datuk Mohamad Hoessein Enas



Haron Mokhtar

"Before Penang III" is an interpretation of a Malay village in Perak. Based on the Perak kutai house, the domicile is painted to accurately describe the intricate architecture and building materials of the time. The semi-clad women are on their way for a bath at a nearby river or well, and although the background is a little 'moody', it is balanced out by Haron's clever use of colours.

"Siri Dukung IV" is a portrayal of strength and vast wealth, the elephant as the official Royal carrier during the Bahari reign. Penghulu Natar I is the image of a village chief/ headman's home; he is seen as the protector, the man entrusted for guidance and direction. The three women gaze absorbedly at his dwelling, assured of his presence as their leader. The man next to them, dressed in prayer clothing, symbolises a culture acutely ingrained in religion.

"Perkahwinan Baba Nyonya" is set in a typical Melaka domicile, the 'empty' cerulean space comes across soft, and gentle; the colour blends perfectly with the image of the bride and groom in full bridal regalia.

Through his paintings, Haron freezes history; both the tangible and intangible.

Jaafar Taib is among the top artists, cartoonists and caricaturists in Malaysia. He is also a noted wildlife and avian artist, having painted for numerous elites and royalty. Born on July 28, 1952 in Melaka, his works illustrate the relationship between man and nature.

"We are blessed to have a vast array of outstanding wildlife which I treasure and proud of. My humble work in documenting these exotic flora and fauna in the forms of paintings and such is simply an effort to create awareness among us. May we all appreciate the beauty of them and help conserving our wildlife heritage," he said.

His wildlife artworks and portraits are collected by various private individuals as well as establishments such as AmBank's gallery and the Parliament.

In "Ayam Hutan" (1983), "Crested Searpent Eagle" (1987), "Crestles Fireback" (1987) and "Orang Utan II" (2015), he paints in a free and almost impressionistic brush strokes. This exceptional artist believes that humour is an indispensable component in cartoons and is one our best cartoonists and caricaturists.

This gifted artist also believes that humour is an essential element in cartoons. This feature is demonstrated in 'Jungle Jokes' which, apart from being funny, are also imaginative and symbolic.

His greatest contribution to the world of Malaysian cartoons was the creation of Gila-Gila in 1978. Today, his cartoon magazine has become the most popular magazine in Malaysia. Jaafar was also one of the co-founders in 1976 of Creative Enterprise and is currently the Managing Director of that company. Creative Enterprise produces such magazines as Gila-Gila, Fantasi and Bambino and Humor. These magazines have greatly contributed to the development of comics and cartoons in Malaysia.



Jaafar Taib

Datuk Mohammad Nor Khalid, more commonly known as Lat, is Malaysia's much loved cartoonist. Born on March 5 1951, he has published more than 20 volumes of cartoons since he was 13 years old.

His works mostly illustrate Malaysia's social and political scenes, portraying them in a comedic light without bias. His cartoons help promote social harmony and understanding.

Lat's best known work is *The Kampung Boy* (1979), which is published in several countries across the world.

His works, reflecting his view about Malaysian life and the world, are staple features in national newspapers such as *New Straits Times* and *Berita Minggu*. He adapted his life experiences and published them as his autobiographies, *The Kampung Boy* and *Town Boy*, telling stories of rural and urban life with comparisons between the two.

Lat's style has been described as reflective of his early influences, *The Beano* and *The Dandy*. He has, however, come into his own way of illustration, drawing the common man on the streets with bold strokes in pen and ink. A trademark of his Malay characters is their three-loop noses. Lat paid attention to family life and children because of his idolisation of Raja Hamzah, a senior cartoonist who was also popular in the 1960s with his comics about swashbuckling heroes. Rejabhad, a well-respected cartoonist, was Lat's mentor, and imbued the junior cartoonist with a preference to be sensitive to the subjects of his works. Lat's attention to details gained him popularity, endearing his works to the masses who find them believable and unbiased.

"Rewang", a 165 cm x 165cm, drawing is his largest scale painting to date. HRH Sultan Sharafuddin Idris Shah commissioned the cartoonist the piece after seeing Lat's drawing of a circumcision ceremony in a magazine when HRH Tuanku was in Hong Kong.

This indeed is a rare piece as this is his first and last huge drawing.

Anisa Abdullah has an exceptional approach in collage, which she uses to express personal narrative, vintage and metropolitan symbolism as well as her own past experiences. Her work is made entirely from snips of paper; each piece carefully selected for its colour tone and print style. The result is a seamless blend not unlike the careful shadings of a painted work.

"Collage is one way to visualise an idea, which is not a new matter in the art scene. Without realising, collage and the medium used produce different perceptions such as the journey, desire and experience," she said.

The process inadvertently begins with a photograph or an image in her mind's eye. Then scraps of paper are arranged in order of colour and tone to create shade and shape, a process that is repeated over and over again until she is satisfied.

Her 2013 piece of HRH Sultan Sharafuddin Idris Shah's granddaughter, Layla, based on a photograph HRH Tuanku took when she was a year old is simply mesmerising – those innocent wide eyes and gleeful air is contagious.

Her emergence in the art scene is not accidental nor a coincidence, but driven by desire and determination to build a name among other renowned artists.

Born in Warsaw, Poland in 1985, Anisa's father worked with the Malaysian embassy and up till the age of 13, she followed her parents on their travels to Saudi Arabia and Pakistan. She was sent back to Malaysia to complete her secondary education in a boarding school where she had to make new friends and learn Bahasa Malaysia.

Anisa obtained her Diploma in Fine Art at Ikip College Kuantan, Pahang (2005-2008) and received her Bachelor (Hons) in Fine Art, Majoring in Painting from UiTM Shah Alam, Selangor (2008-2010). She was selected for the Nafa's Residency programme located in Yogyakarta, whose residency artists of that cycle created works based on the theme of personal reflections.

Ilse Noor is a renowned fine graphic artist who uses etching to communicate her ideas about the world. Her semi-autobiographical work depicts landscapes, animals, buildings or objects, which often suggest a deeper, hidden meaning. Landscapes harbour dark secrets, animals are deceitful, honourable or playful and objects are used to depict happiness, rage or loss.

Her art is a semi auto-biographical journey influenced by her fascination with the myths, legends, traditions and cultures of both east and west – from dwarfs forging metal in the middle of the earth, Tristan and Isolde, knights and the griffin of European legend to the Malay Keris, Cenderawasih the mythical bird of paradise, and from Bach, Beethoven and Mozart to keroncong and gamelan.

Inspiration is drawn from her surroundings. Born in Huckeswagen, Germany, Ilse studied art under H Stucke at the University of Munich before emigrating to Malaysia. Ilse's works depict a love for her adopted culture, mixing the precise art of etching with a world of emotions and spiritualism.

Apart from just under a 100 group and solo exhibitions worldwide, Ilse has also written three books, illustrated posters, magazines and various children's books including for Oxford University Press.

Her works reside in galleries, museums, banks and private collections all over the world, from Malaysia and Germany to the US, UK, France, Singapore, Indonesia, Egypt and Bosnia.

Her 1986 etching on paper of Istana Bandar Jugra demonstrates the artist's skill and deftness so beautifully.



Datuk Mohammad Nor Khalid (Lat)



Anisa Abdullah



Ilse Noor

Datuk Chuah Thean Teng was the father of batik painting. Teng, who was born in China in 1914 and studied at the Amoy Art School, first started in this medium in 1953. His productivity in batik painting was enormous; never satisfied, he was always experimenting, seeking to give new depth and range to his art.

“Art is the vision of the artist, his creation, imagination and expression reflecting the artist’s many degrees of feeling. It is an interplay of both emotional and visual expression where the illusions created convey the statements across. And through the different modes of expressions, we are compelled to seek some standard of value to enable us distinguish between them. This distinction is called the transformation of things,” he once said.

His “Ibu dan Anak” (1982) and “Mendodoi Anak” (1983) immortalised instants of a child’s young life seized for eternity.

He received international fame in 1968 when his painting entitled ‘Two of a Kind’ was selected by UNICEF for its greeting cards selections. Twenty years later, his painting ‘Tell you a secret’ was again selected by UNICEF. In 1977, he was the only Malaysian invited to the Commonwealth Artists of Fame Exhibition in England.

He has exhibited extensively all over the world, including Saigon, London, the US, Holland, Australia, New Zealand, Brazil, Canada, Japan, Switzerland and Taiwan. His works had been reported extensively in numerous local and international newspapers articles and magazines.

Teng passed away in 2008.

Raja Azhar Idris, who hails from Ipoh in Perak, is a full-time professional artist. His blindingly lovely “Wayang Kulit (1990) is a style of painting we hardly see from him anymore as he has ventured into the intricate media of glass making since 1999.

Born in Bruas Perak in 1952, Raja Azhar holds a Bachelor of Fine Arts Degree from the Victorian College of Arts, Melbourne, Australia.

He has held solo and group exhibitions at home and abroad since 1976. Most of his creations are motifs of nature and from the lives of the East Coast communities, especially fishermen. In producing his works, Raja Azhar Idris uses the hatching technique where the quantity, thickness and spacing of the lines affect the brightness of the overall image, emphasise forms, creating the illusion of volume.

The recipient of the St Kilda Art Prize Award, Lord Mayor of Melbourne and The Victorian Artists Society’s Artist of the Year award is now into kiln-formed glass art.

To him, the artistic material is an indirect medium that teaches artists about discipline, patience and thoroughness. His works are tremendously popular particularly his innovative ‘impressionism with movement’ series.



Datuk Chuah Thean Teng



Raja Azhar Idris

Kedah born **Shafie Hj. Hassan**, 59, is one of the finest watercolourists in Malaysia. He was trained at the Teachers Training College in Kota Bharu from 1978 to 1979 and the Specialist Teachers Training Institute in 1986.

He obtained his BFA at Universiti Sains Malaysia, Penang in 1994. His awards include First Prize in the Permodalan Nasional Bhd. Competition in 1985, the Unity of Mankind Award (UNESCO) in 1986, and the Malaysian Watercolour Society Award in 1990.

Shafie’s art of realism is based on subject matters rooted in indigenous socio-cultural environment. He seems to be racing against time to record the bearing of traditional and cultural before they are swallowed by the inexorable trampling and modernity.

His piece, Membuat Tudung Saji (1989) shows a grandmother gracefully making a food cover from pandan and mengkuang leaves, watched intently by her grandchildren.

Another Kedah born artist is **Datuk Sharifah Fatimah Syed Zubir** who is a prominent abstract artist in this country. She belongs to the group of artists of the 70’s era. To date, she has had more than 15 solo exhibitions, apart from getting involved in more than 100 group exhibitions both in the country as well as abroad.

She received her early education in Alor Setar and continued her studies at the Mara Institute of Technology (ITM) in 1967 specialising in Fine Arts. She received her Diploma in Fine Arts in 1971.

After completing her studies at the Mara Institute of Technology, Sharifah Fatimah continued her studies at Reading University, England in 1973 and graduated with a Bachelor’s degree in 1976. In 1978, Sharifah obtained her Master’s degree in the field of Fine Arts from Dratt Institute, New York.

About 60 pieces of her work have become public collections, owned either individually or by institutions including the Museum of Modern Arts of New York, the National Gallery of Fine Arts Jordan, the Bank Negara Malaysia and the Museum of Contemporary Art, Dubrovnik Croatia.

In the course of her extensive involvement in the field of fine arts, Sharifah Fatimah has won several awards and recognition.

In 1968, she was awarded the Highest Merit Award in Batik Creation Competition organized by the National Arts Gallery. In 1971, she was selected to receive the ‘Best Student Award’ at the Mara Institute of Technology. Then in 1976, she received the ‘University Prize’ from Reading University, the ‘Pratt Studio Scholar Award’ from Pratt University in 1977, the ‘Salon Malaysia Main Prize’ in 1979, the award of the ‘Young Contemporaries’ from the National Arts Gallery in 1981 and the British Council Fellowship in 1987.



Shafie Hj. Hassan



Datuk Sharifah Fatimah Syed Zubir



Abdul Fatah Ngah

Abdul Fatah Ngah is a first generation of cartoonists in the late 1970s. However, he was not seriously involved in cartoons as he felt that the world of art was more appropriate for him. He chose pop art then, which was not yet popular in Malaysia. It began in England in the 1950s and developed in the US in the 1960s.

“If we continue to be a cartoonist, our works will be for one or two months. It will then be deposited. But as a painter, our work will be hung at public places, admired and entertained by the public,” he had once said.

Fatah’s pop art was still thick with illustrations but it reflected his maturity. The real power of pop art is the wisdom of a painter in choosing bright and cheerful colours.

Prior to being a pioneer artist at Creative Enterprise and for his famous work, A Mamud, Fatah worked in book publishing and magazines as an illustrator. He migrated to Kuala Lumpur in 1975.

Culture, history and socialism have always been the theme of his work. This is a result of environmental observations, books and media references as well as personal experiences.

Thank you HRH Tuanku for allowing us a glimpse into your world, for the depiction and invocation of metaphors whose magnificence rests upon their pulse.

Menjunjung Kasih Tuanku.

Sarah NH Vogeler

8 September 2017

Artworks

detail of Datuk Sharifah Fatimah Syed Zubir / You

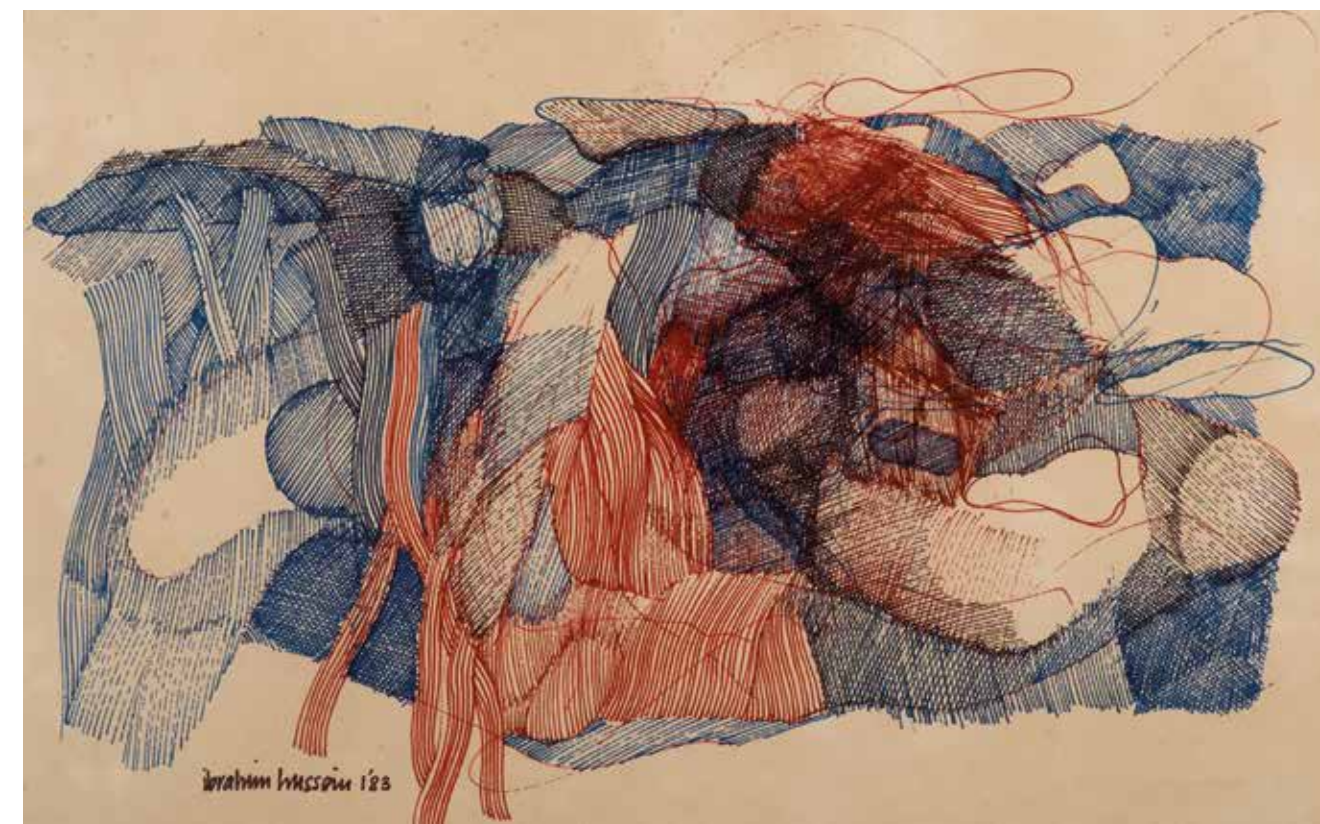
Datuk Ibrahim Hussein / **Father and Son** / 2008 / 32 x 32 cm / Acrylic on Canvas





Datuk Ibrahim Hussein / **Kimono** / 1996 / 110 X 100 cm / Acrylic on Canvas

Datuk Ibrahim Hussein / **Mix** / 1983 / 60 x 40 cm / Ink on Paper





Datuk Ibrahim Hussein / **Lovers** / 2001 / 17 x 12 cm / Ink on Paper

Datuk Ibrahim Hussein / **Helmet** / 2000 / Variable & Casing Size 30 x 30 x 38 cm / Paint & Acrylic on Helmet Surface





Ilse Noor / Istana Bandar Jugra / 1986 / 25 x 18 cm / Etching on Paper

Datuk Sharifah Fatimah Syed Zubir / **You** / 2003 / 124 x 124 cm / Acrylic on Canvas





Shafie Hj Hassan / **Membuat Tudung Saji** / 1989 / 75 x 55 cm / Water Colour on Paper

Raja Azhar Idris / **Wayang Kulit** / 1990 / 100 x 85 cm / Oil on Canvas





Datuk Azman Yusof / **Dugaan** / 2010 / 150 x 128 cm / Oil on Canvas

Datuk Azman Yusof / **Dalang** / 2014 / 224 x 158 cm / Oil on Canvas





Ahmad Nazri Abdullah / Sultan Salahuddin Abdul Aziz Shah / 1978 / 72 x 90 cm / Oil on Canvas

Datuk Ibrahim Hussein / **Tengku Ampuan Rahimah, Selangor** / 1985 / 86 x 112 cm / Acrylic on Canvas





Datuk Hoessein Enas / **Tengku Ampuan Jemaah, Selangor** / 1968 / 75 x 100 cm / Oil on Canvas

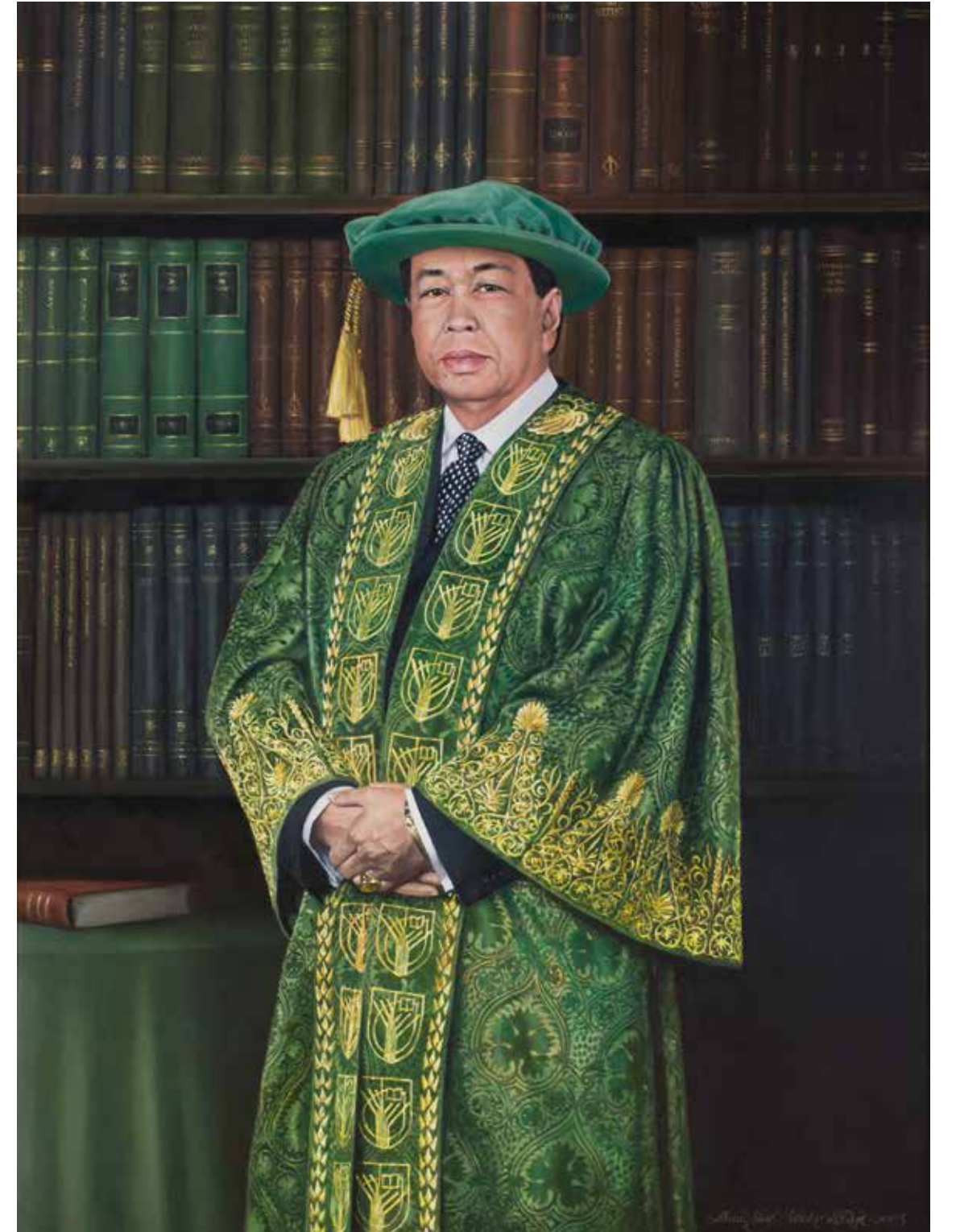
Datuk Hoessein Enas / Sultan Hisamuddin Alam Shah / 1968 / 75 x 100 cm / Oil on Canvas

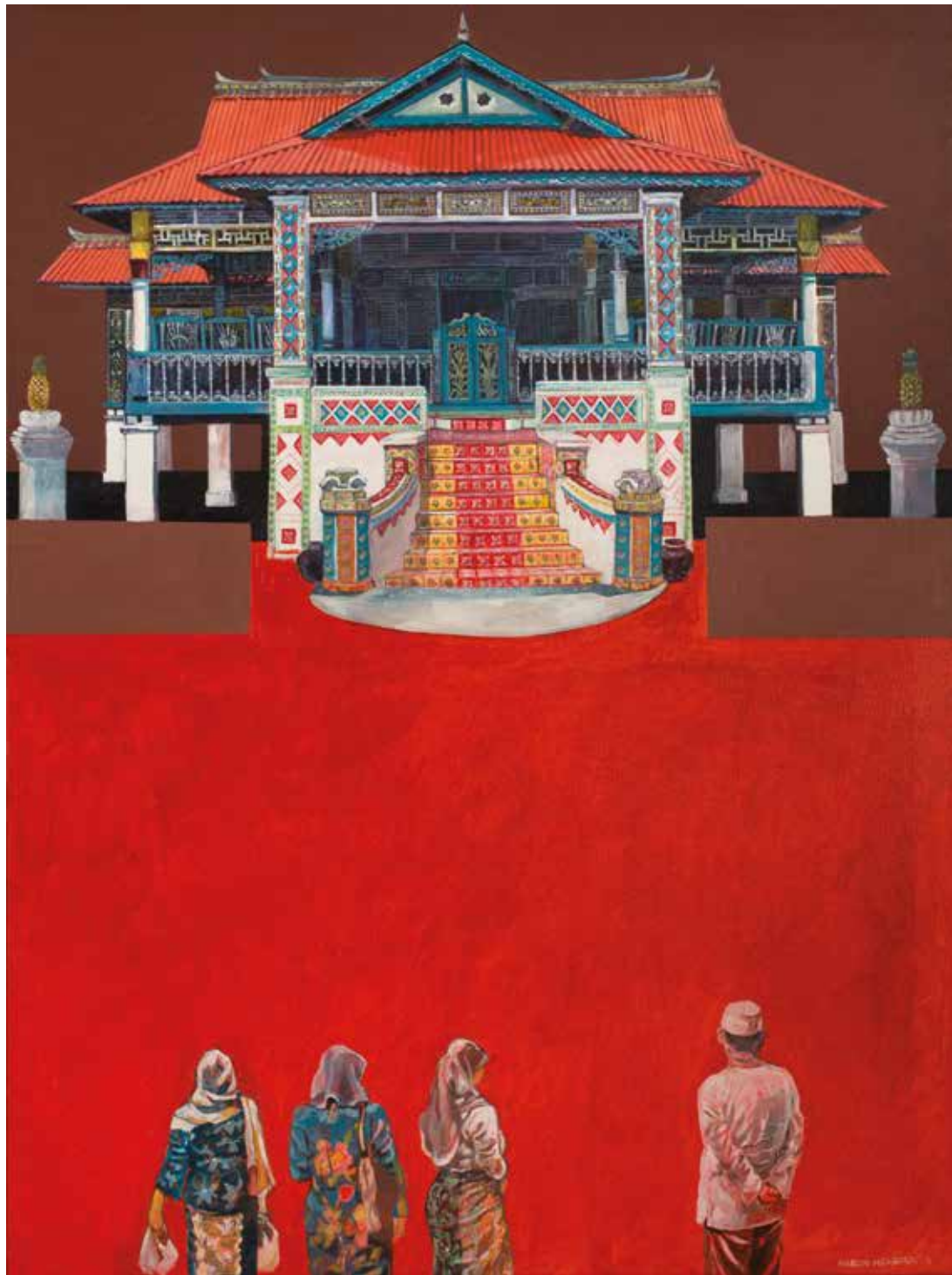




Datuk Azman Yusof / Sultan Salahuddin Abdul Aziz Shah / 2003 / 120 X 175 cm / Oil on Canvas

Ahmad Nazri Abdullah / Sultan Sharafuddin Idris Shah / 2003 / 100 x 135 / Acrylic on Canvas





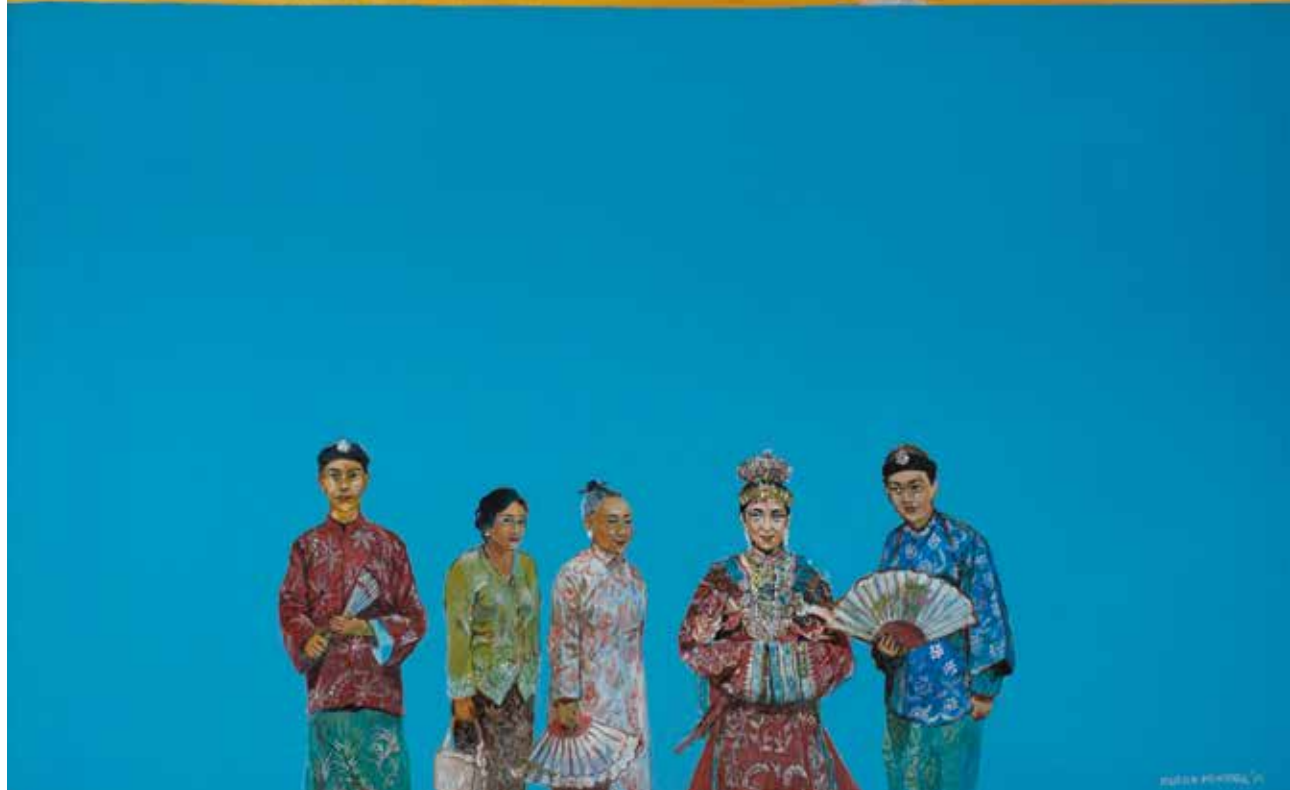
Haron Mokhtar / **Penghulu Natar I** / 2013 / 92 x 123 cm / Acrylic on Paper

Haron Mokhtar / **Siri Dukung IV** / 2001 / 80 x 110 cm / Acrylic on Canvas

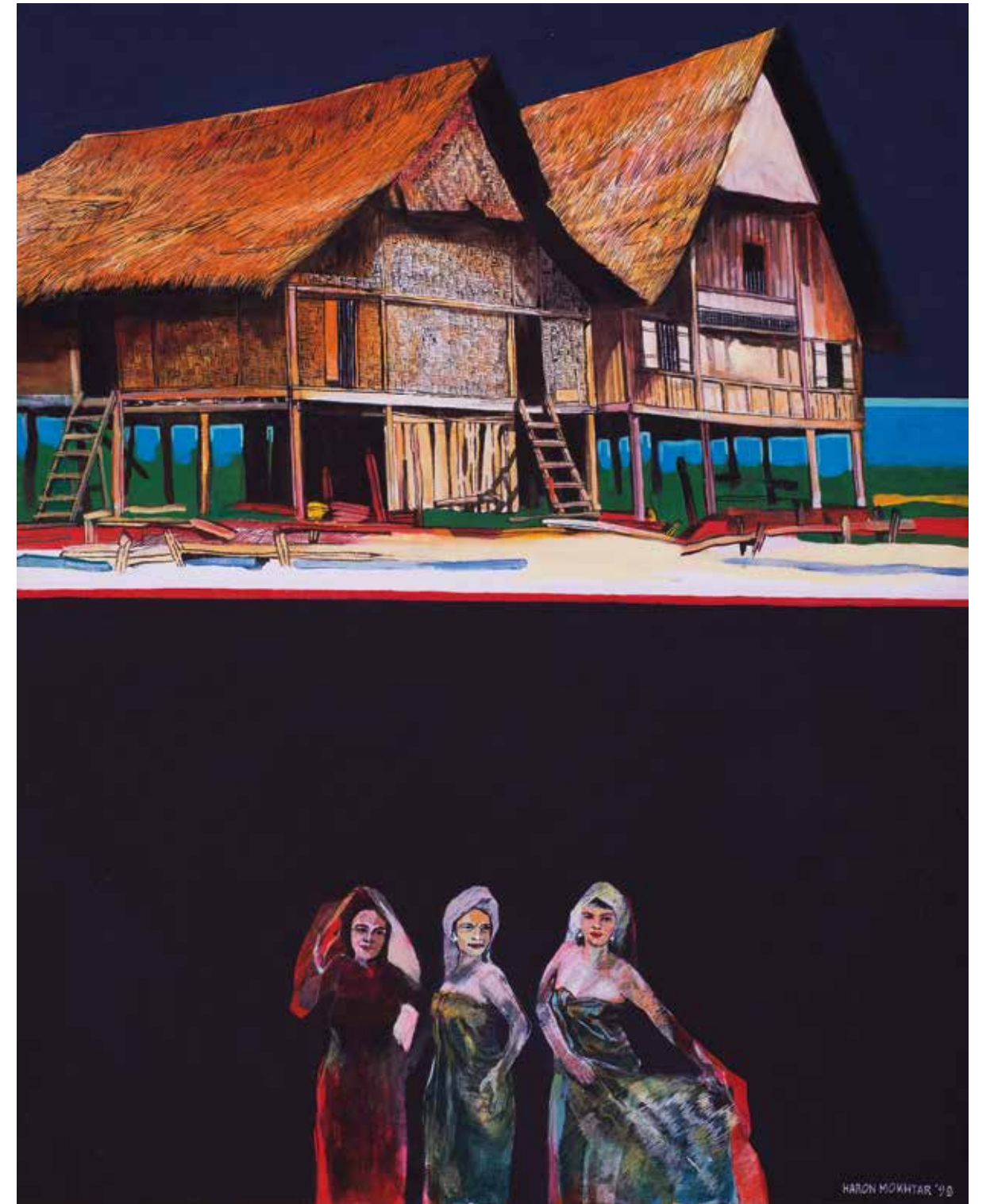




Haron Mokhtar / **Perkahwinan Baba Nyonya** / 2014 / 127 x 187 cm / Acrylic on Canvas



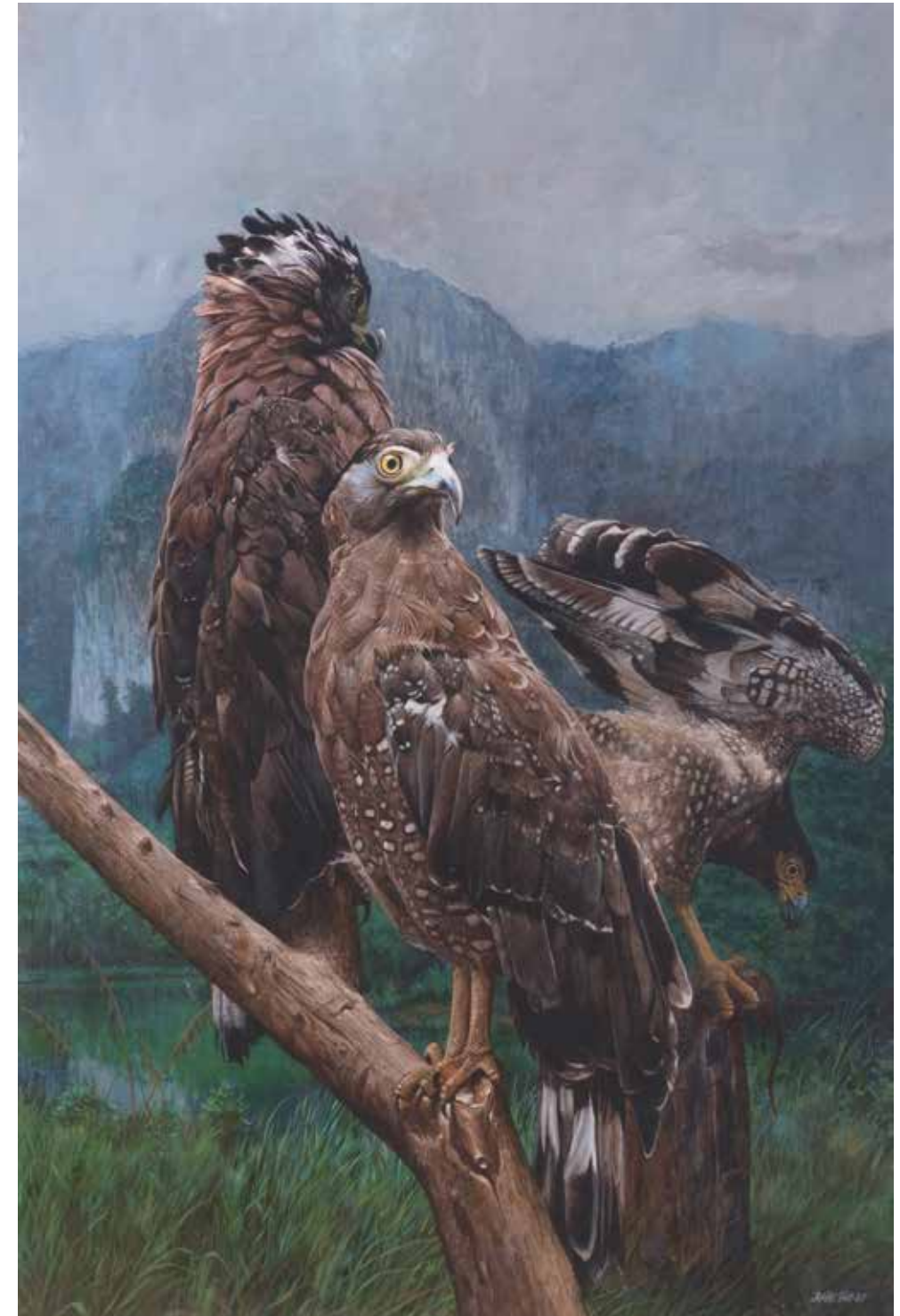
Haron Mokhtar / **Before Penang III** / 1998 / 70 X 90 cm / Acrylic on Canvas





Jaafar Taib / **Crestles Fireback** / 1987 / 44 x 64 cm / Water Color on Board

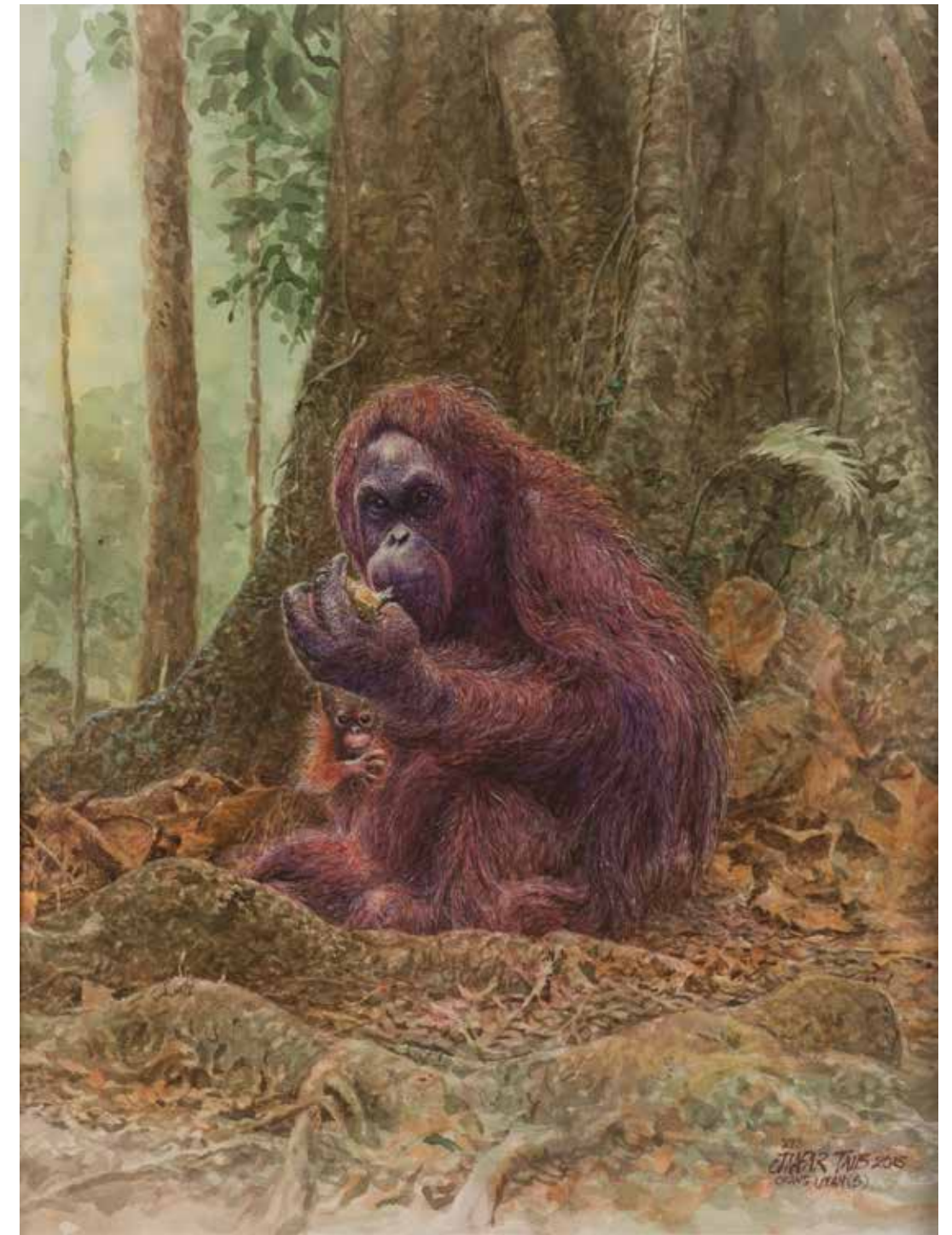
Jaafar Taib / Crested Serpent Eagle / 1987 / 40 x 60 cm / Water Colour on Paper

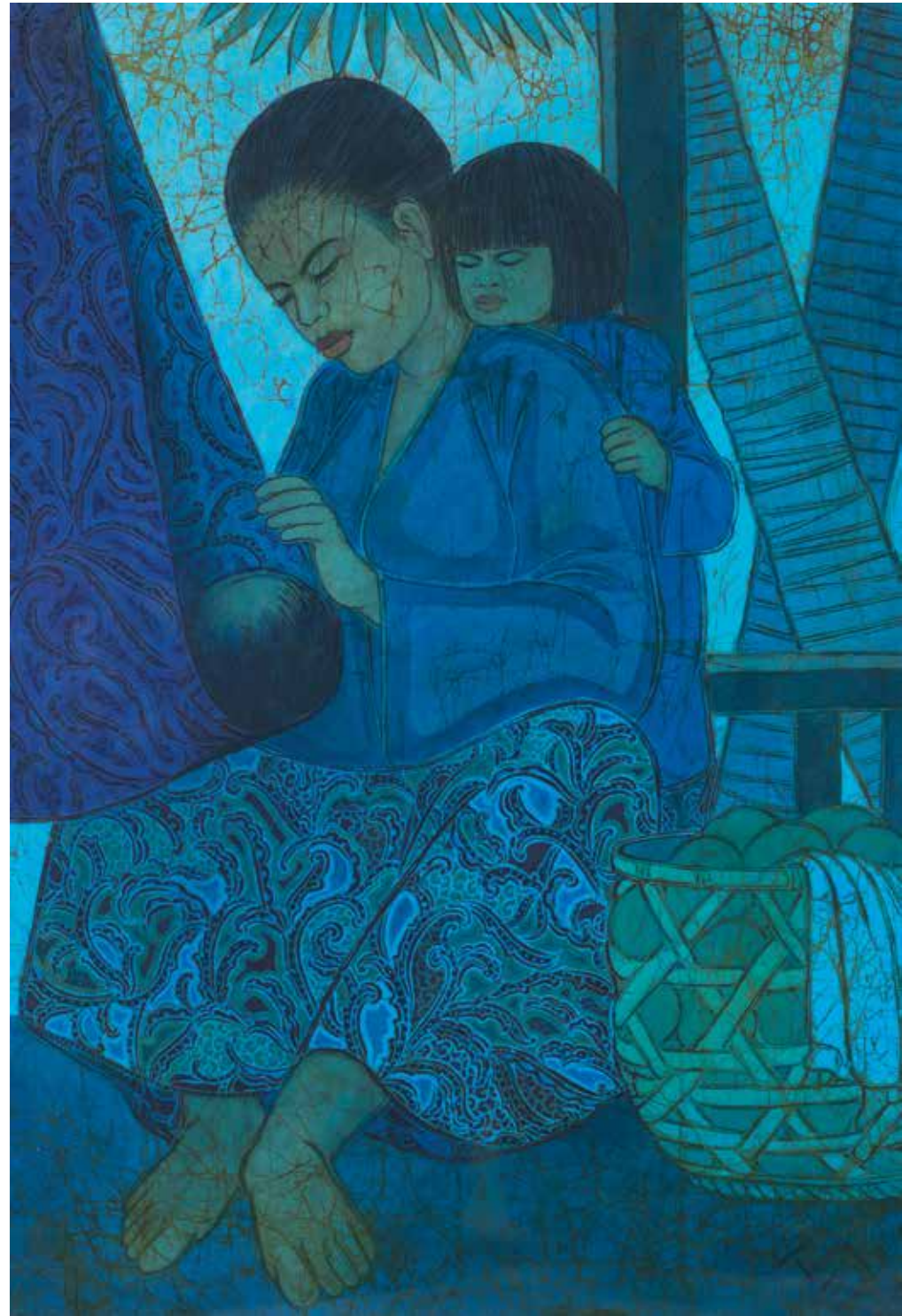




Jaafar Taib / **Ayam Hutan** / 1983 / 35 x 47 cm / Designer Gouache on Paper

Jaafar Taib / **Orang Utan II** / 2015 / 32 x 44 cm / Water Colour on Paper





Datuk Chuah Thean Teng / **Mendodoi Anak** / 1983 / 58 x 88 cm / Batik Painting

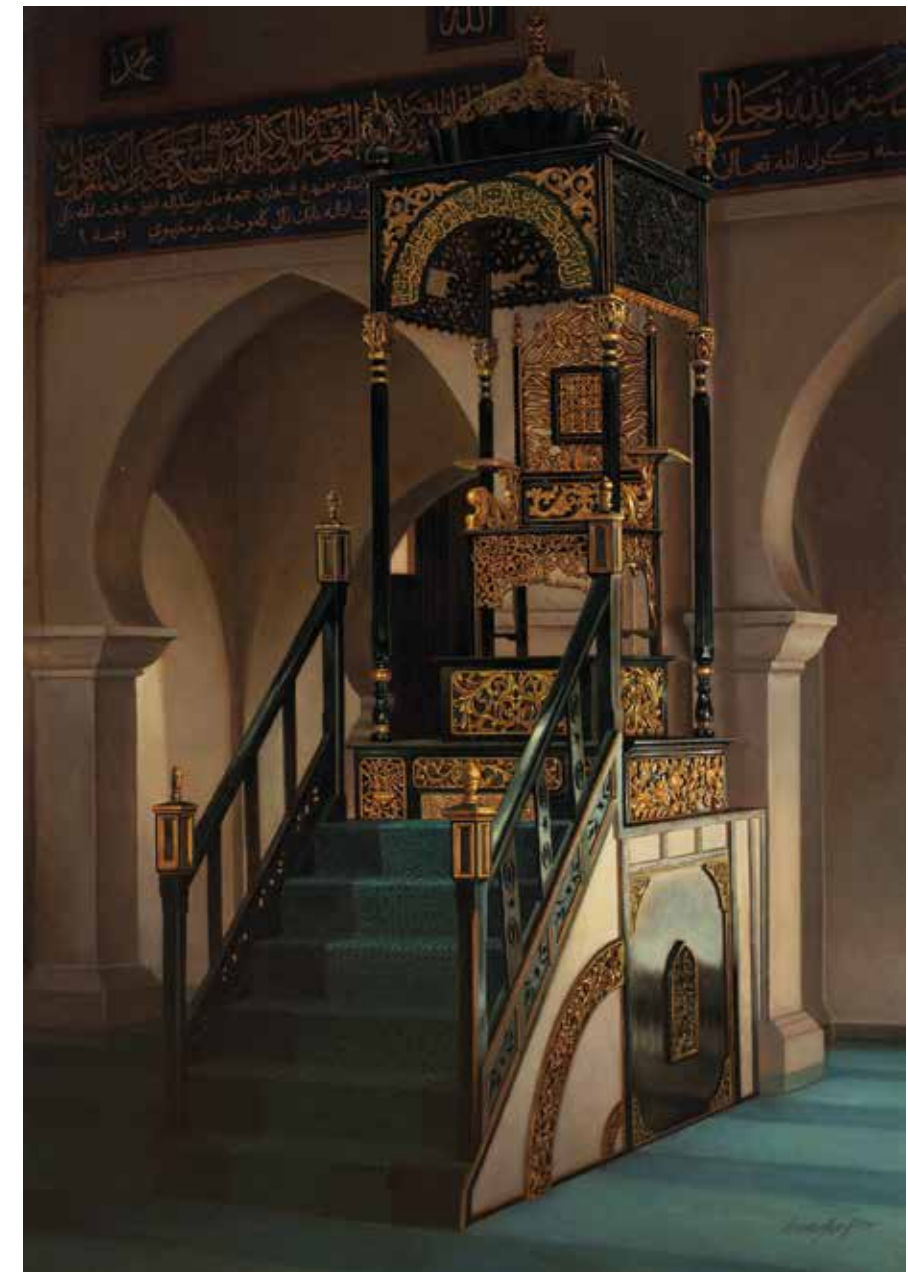
Datuk Chuah Thean Teng / **Ibu Dan Anak** / 1982 / 87 x 84 cm / Batik Painting





Datuk Azman Yusof / **S. Y. Jugra** / 2000 / 69 x 99 cm / Water Colour on Paper

Datuk Azman Yusof / **Mimbar Masjid Sultan Alaeddin Suleiman Shah, Kuala Langat** / 1999 / 96 x 135 cm / Oil on Canvas





Abdul Fatah Ngah / **Wayang** / 1996 / 198 x 127 cm / Acrylic on Canvas

Datuk Mohammad Nor Khalid (Lat) / **Rewang** / 2016 / 165 x 165 cm / Ink on Paper





Datuk Azman Yusof / **Masjid Negeri Selangor** / 2009 / 165 x 120 cm / Oil on Canvas

Anisa Abdullah / Layla – Sultan Selangor Granddaughter / 2013 / 90 x 90 cm / Paper Collage on Canvas





Photographs are memories frozen in time

“What I like about photographs is that they capture a moment that’s gone forever, impossible to reproduce.” – German creative director, artist, and photographer Karl Lagerfeld

Photographs are memories frozen in time.

They keep our memories intact as the brain – being the mysterious organ it is - may not give us a perfect recollection of things. We often find ourselves struggling to remember those “Kodak moments” – occasions and experiences – that are otherwise easy to remember.

Photographs not only document the history of the country but also of one’s life like that of these rare photographs of yesteryears of HRH Sultan of Selangor Sultan Sharafuddin Idris Shah Alhaj Ibni Almarhum Sultan Salahuddin Abdul Aziz Shah Alhaj taken by the New Straits Times Press (NSTP) photographers.

The NSTP has, for as long as its existence, a huge archive of photographs and clippings, making it the country’s the oldest and most comprehensive newspapers’ archive.

We decided to share these rare photographs of HRH Sultan Sharafuddin Idris Shah in conjunction with the art exhibition, “Terrains of the Heart: Private Collection of HRH Sultan of Selangor”, which is showcasing 33 paintings by 14 local painters in HRH Tuanku’s collection.

These photographs, dating back from as early as 1952, give a glimpse into HRH Tuanku’s private and official life. They have been picked for their intrinsic value, tracing HRH Sultan Sharafuddin Idris Shah’s journey as a prince to being the Raja Muda of Selangor and later to become the Sultan.

Some of these photographs were captured candidly by our pool of photographers who special trained their camera lens on the HRH Sultan while they were on assignments. They covered, among others, the young prince’s birthdays, rites of the “berkhatan” ceremony, HRH Tuanku’s appointment as Raja Muda of Selangor and his travels.

Some of these private and intimate photographs are exclusive in nature as they have not been shown to the public before.

We believe these photographs are not only special to HRH Tuanku but to anyone looking at it as we too will be able to recall those special moments of our lives. These photographs on display may not be ideal in terms of the re-production, the angle in the taken and the composition but they are perfect in terms of the memories it will invoke.

HRH Tuanku’s expressions in some of these candid shots are priceless – a smile, a smirk, a laughter – each telling a story that HRH Sultan Sharafuddin Idris Shah himself may be able to recall to the mark. And it is remarkable how our photographers are able to capture HRH Tuanku in the various moods.

We also specially chose photographs of HRH Tuanku doing what he loves – sailing, car rally and football. Not many are aware that HRH Sultan Sharafuddin Idris Shah took part in the Peking – Paris Motor Challenge in 1997. And of course, football, a passion HRH Tuanku speaks of fondly.

And as we went through the selection of these photographs, we were reminded of our conversation with the HRH Tuanku of his sea voyage on board the SY Jugra. We could still hear the excitement in HRH Sultan Sharafuddin Idris Shah’s voice although it was 22 years ago that the sailing expedition took place.

In our conversations, HRH Sultan Sharafuddin Idris Shah repeatedly told us to always give our best in whatever we do, something that HRH Tuanku himself believes in.

And we believe these photographs from the NSTP Archive displayed HRH Tuanku Sharafuddin Idris Shah in his best elements and more.

Menjunjung Kasih Tuanku.

Azlin Aziz
Galeri Prima



Raja Muda Selangor, Tengku Idris Shah



May 1952: Tengku Sulaiman (left) and Tengku Idris Shah (right) children of the Raja Muda of Selangor, Tengku Abdul Aziz Shah coming to say "Happy Birthday" to their grandfather, the Sultan of Selangor, Sultan Hisamuddin Alam Shah, who turns 54. Leading them is Tengku Ampuan Jema'ah.



21 May 1959: Two grandchildren of the Sultan of Selangor, Sultan Salahuddin Abdul Aziz Shah, who are sons of the Raja Muda of Selangor, Tengku Idris Shah, were among those who attended the laying of the foundation stone of the Sultan's new palace Istana Alam Shah in Klang, Selangor. They are Tengku Sulaiman Shah (left) and Tengku Idris Shah.



03 February 1961: The Sultan of Selangor, Sultan Salahuddin Abdul Aziz Shah, shaking hands with his son, the Raja Muda of Selangor, Tengku Idris Shah at the Singapore Airport. Tengku Idris is leaving for Australia where he will study at the Hale School in Perth.



7 December 1957: The Sultan of Selangor Sultan Hisamuddin blessing his grandson, Tengku Idris Shah, son of the Raja Muda of Selangor, Tengku Abdul Aziz Shah while Tengku Arshad Shah (right), the son of the Tengku Laksamana of Selangor waits for his turn at the "berkhatan di-Raja" ceremony at Istana Kota, Klang.



December 1961: The Raja Muda of Selangor, 15 year old Tengku Idris Shah, who returned from Australia is being blessed with "yellow rice" by Raja Mahdi bin Raja Sulaiman, his great grand uncle, on his arrival at the Istana Alam Shah, Klang.



27 April 1962: Tengku Idris Shah, accompanied by the Liaison Officer for Malayan students in Western Australia, Mrs M. Hodgkin, waving to the Sultan of Selangor, Sultan Salahuddin Abdul Aziz Shah and Tengku Ampuan Rahimah, on the wharf at Fremantle where the ORCADES is berthed.



20 December 1961: More than 200 Rotarians from Selangor were guests at a reception given by the Sultan of Selangor at the Istana Alam Shah in Klang. From left: Encik Mohamed bin Baba, (Vice-President of the Kuala Lumpur Rotary Club), Mr. Ron Broadfoot, Sultan Salahuddin Abdul Aziz Shah, Mr. Vic Hutson (President of the Kuala Lumpur Rotary Club), Tengku Idris Shah (Raja Muda Selangor) and Miss Margaret Gibbons.



04 May 1962: The Sultan of Selangor, Sultan Salahuddin Abdul Aziz Shah with members of his family on the deck of the ORCADES on arrival at Fremantle, Australia. From left are the Sultan, Tengku Zehan and Tengku Ampuan. In front are the Tengku Nor Zehan and the Tengku Nor Marina.



09 September 1965: The Sultan of Selangor Sultan Salahuddin Abdul Aziz Shah and the Tengku Ampuan posing with their children for their family album at their St James Court flat while they were holidaying in London. Seated between the Sultan and his consort is Tengku Nor Zehan, their youngest child. On extreme right is Tengku Nor Marina. Standing from left are Tengku Zahariah, Tengku Idris Shah, Tengku Sulaiman Shah and Tengku Safiah.



27 April 1962: Reunion on board the ORCADES between the Raja Muda of Selangor Tengku Idris Shah and his sister Tengku Nor Zehan. Their father the Sultan of Selangor, and family are paying a visit on the Raja Muda who is studying at Hale School in Perth, Australia.



26 January 1968: The Sultan of Selangor, Sultan Salahuddin Abdul Aziz Shah and Tengku Ampuan Rahimah welcoming their son, the Raja Muda of Selangor, Tengku Idris Shah at the Kuala Lumpur International Airport in Subang on his return after three years studying in England.



20 February 1969: The Sultan of Selangor Sultan Salahuddin Abdul Aziz Shah (left) presenting an "Instrument of Appointment" to the President of the Council of Regency, the Raja Muda of Selangor, Tengku Idris Shah at Istana Alam Shah, Klang.



21 May 1969: The President of the Selangor Council of Regency, Tengku Idris Shah presenting the Letter of Appointment to Dato Haji Harun Idris (left) as the Menteri Besar of Selangor at Istana Selangor, Kuala Lumpur.



12 April 1972: The Raja Muda of Selangor, Tengku Idris Shah (centre) and Dato Harun bin Hj Idris (right) walk down the "main road" of Pulau Ketam town centre with district action committee members. The town centre was destroyed by fire.



07 September 1972: The Raja Muda of Selangor, Tengku Idris Shah tries his hand at harvesting oil palm fruit.



14 March 1970: His Highness the Raja Muda of Selangor, Tengku Idris Shah receiving the Royal Keris, one of the instruments of appointment from His Royal Highness, the Sultan of Selangor, Sultan Salahuddin Abdul Aziz Shah. Tengku Idris was installed as the Raja Muda of Selangor at a ceremony at Istana Alam Shah, Klang



14 March 1970: The moment of installation as the Raja Muda of Selangor where Tengku Idris Shah (right) kneels before his father, the Sultan of Selangor, Sultan Salahuddin Abdul Aziz Shah, to kiss the ceremonial keris, symbol of the Raja Muda, at Balai Rong Seri, Istana Alam Shah, Klang, Selangor.



12 December 1972: The Raja Muda of Selangor, Tengku Idris Shah, before the meeting of the Legislative Assembly in Kuala Lumpur. Speaker Raja Zulkifli bin Raja Borhan is on the left and the Menteri Besar of Selangor, Datuk Harun Idris in the centre.



14 December 1972: The Raja Muda of Selangor, Tengku Idris Shah, listening to the explanation given by the Newspaper Manager, Encik Zakuan Ariff (third from left) on the stereo casting process. The Raja Muda is on a visit to the New Straits Times Press (Malaysia) Sdn. Bhd. in Kuala Lumpur. On the left is the Managing Director, Mr A.C. Simmons.



14 December 1972: The Raja Muda of Selangor, Tengku Idris Shah with the Straits Times News Editor, Encik Dahari Ali (in white shirt) in the Editorial Department. The Royal Highness is on a visit to the offices of the New Straits Times Press (Malaysia) Sdn. Bhd. in Kuala Lumpur



13 March 1985: The Raja Muda of Selangor, Tengku Idris Shah (left) receiving his letter of appointment as Regent of Selangor, from the Sultan of Selangor, Sultan Salahuddin Abdul Aziz Shah at Istana Bukit Kayangan, Shah Alam.



March 1973: His Royal Highness, the Sultan of Selangor, Sultan Salahuddin Abdul Aziz Shah, conferring the Darjah Kerabat Selangor Yang Amat Dihormati (DK) on His Highness the Raja Muda of Selangor, Tengku Idris Shah at Istana Alam Shah, Klang. Looking on is the Tengku Ampuan of Selangor.



13 February 1986: The Raja Muda of Selangor, Tengku Idris Shah (right) paying his respects to the Sultan of Selangor, Sultan Salahuddin Abdul Aziz Shah after he received his letter of appointment as Regent at Istana Selangor, Kuala Lumpur.



9 July 1986: The Raja Muda of Selangor, Tengku Idris Shah walking along the nature's trail during his visit to the Forest Research Institute in Kepong. At right is the institute's Director-General, Dr Salleh Mohamed Nor.



06 July 1968: Duli Yang Teramat Mulia Raja Muda Selangor, Tengku Idris Shah.



14 April 1970: The Raja Muda of Selangor, Tengku Idris Shah enjoying a joke at Kampung Kuala Ponson.



17 June 1985: The Raja Muda of Selangor, Tengku Idris Shah.



1998: The Raja Muda of Selangor, Tengku Idris Shah.



1998: The Raja Muda of Selangor, Tengku Idris Shah.



1998: The Raja Muda of Selangor, Tengku Idris Shah.



1990: The Raja Muda of Selangor, Tengku Idris Shah enjoying a football match.



09 October 1991: The Raja Muda of Selangor Tengku Idris Shah sharing the joy of winning the Cup with the Selangor football team players and officials



11 November 1998: The Raja Muda of Selangor, Tengku Idris Shah (right) with Datuk Ibrahim Hussein at Istana Mestika in Shah Alam.



July 1997: The Raja Muda of Selangor, Tengku Idris Shah with his vintage 1932 Ford Saloon Model B.



May 2017: Sultan Selangor Sultan Sharafudin Idris Shah is being introduced to the Veteran Selangor players of the Sultan of Selangor's Cup match at the National Stadium in Singapore.



May 2017: Sultan Selangor Sultan Sharafudin Idris Shah and Raja Muda Selangor Tengku Amir Shah viewing the Sultan of Selangor's Cup after they were introduced to the players of the match at the National Stadium in Singapore.



1997: The Raja Muda of Selangor, Tengku Idris Shah stopping in India to refuel. He is taking part in the Peking to Paris Rally.



July 1997: The Raja Muda of Selangor, Tengku Idris Shah who has just returned from a 21-month round-the-world trip in his yacht, checking out his car.



February 1995: The Raja Muda of Selangor, Tengku Idris Shah aboard Jugra.



February 1995: The Raja Muda of Selangor, Tengku Idris Shah aboard Jugra.



November 1996: The Raja Muda of Selangor, Tengku Idris Shah with his son Tengku Amir. The Raja Muda is back after sailing round the world in his sailing yacht, Jugra, with a crew of three, all Kiwis.



November 1996: The Raja Muda of Selangor, Tengku Idris Shah hugs his son Tengku Amir while daughter Tengku Zerafina follows close behind in Port Klang. The Raja Muda is back after sailing round the world in his sailing yacht, Jugra.



November 1996: Jugra, the sailing yacht that the Raja Muda of Selangor, Tengku Idris Shah sailed round the world.



Photo courtesy of HRH Sultan of Selangor

09 March 2003: The Royal Mufti of Selangor Datuk Seri Utama Mohamad Tamyas Abdul Wahid placing the crown on Sultan Sharafuddin Idris Shah's head at the coronation ceremony of the Sultan of Selangor at Istana Alam Shah Klang.



Photo courtesy of HRH Sultan of Selangor

09 March 2003: Sultan of Selangor Sultan Sharafuddin Idris Shah raising his hands to the doa recited by the Royal Mufti of Selangor Datuk Seri Utama Mohamad Tamyas Abdul Wahid at the coronation ceremony at Istana Alam Shah Klang.

Acknowledgements

Galeri Prima would like to thank:

His Royal Highness Sultan of Selangor
Senior Officials from HRH Sultan Selangor's Office
Zahir Kelvin Ong Abdullah

NSTP/MPB Team:
Datuk Abdul Jalil Hamid
Marketing Department, New Straits Times,
Group Management Services, Group Corporate Communications,
Resource Centre

Guest Curator and Catalogue Designer:
Segaris Art Centre & AdLab

Writer:
Sarah NH Vogeler

All participating artists:
Datuk Ibrahim Hussein, Datuk Hoessein Enas, Datuk Sharifah
Fatimah Syed Zubir, Haron Mokhtar, Ahmad Nazri Abdullah,
Datuk Azman Yusof, Abdul Fatah Ngah, Raja Azhar Idris, Jaafar Taib,
Ilse Noor, Datuk Mohammad Nor Khalid, Datuk Chuah Thean Teng,
Shafie Hj. Hassan, Anisa Abdullah

And not to forget to those who were involved and contributed to the
setting up and the success of Galeri Prima:
Dato' Mohammad Azlan Abdullah, Abdul Wahab Mohammad,
Khairil Anwar Mohd Azhari, Ahmad Ghazie Ibrahim, our partners,
Henry Butcher Art Auctioneers, Artcube, art collectors and
all artists who have exhibited at Galeri Prima.



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