

# فنون شمال







15 April - 07 May 2021  
Galeri Prima, Balai Berita Bangsar

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**PRIMA**

VERTICAL defines the humankind vertical relationship with God, while horizontal defines an individual's relationship with their self, human to human relationships and humanity's relationship with other creations.

Islam involves absolute submission to God in a way that the part (an individual human being) comes to know, love and obey the Creator and thereby achieves synergy with the Whole (the universe).

صُرِبَتْ عَلَيْهِمُ الذَّلِيلَةُ أَيْنَ مَا تُقِفُوا إِلَّا بِحَبْلٍ مِّنَ اللَّهِ وَحَبْلِ مِّنَ النَّاسِ وَبَآؤُوا بِغَضَبٍ مِّنَ اللَّهِ وَصُرِبَتْ عَلَيْهِمُ الْمَسْكَنَةُ ذَلِكَ بِأَنَّهُمْ كَانُوا يَكْفُرُونَ بِآيَاتِ اللَّهِ وَيَقْتُلُونَ الْأَنْبِيَاءَ بِغَيْرِ حَقِّ ذَلِكَ بِمَا عَصَوْا وَكَانُوا يَعْتَدُونَ  
(Al- Imran: 112)

“They have been put under humiliation [by Allah] wherever they are overtaken, except for a covenant from Allah and a rope from the Muslims. And they have drawn upon themselves anger from Allah and have been put under destitution. That is because they disbelieved in the verses of Allah and killed the prophets without right. That is because they disobeyed and [habitually] transgressed.”

The vertical and horizontal relationship concept is the basis of our exhibition.

Focusing on Islamic Art namely Galeri Prima has gathered 16 artists, Ahmad Rajaie Awang, Ainun Jariah Yaacob, Amirul Alwi, Baiti Fauzi, Burhanuddin Bakri, Fadil Sulaiman, Fairuz Paisan, Fauzin Mustafa, Husin Hourmain, Idrus Rani, Jamil Mat Isa, Mat Nor Mahmood, Md Fadli Yusoff, Nabihah Haiyee, Ramlan Abdullah, Shah Tumin and Zaim Durulaman.

Jawi has been a common subject in Islamic art. This is because they are linguistically linked to the Arabic language and scripture used in the Quran.

It has also become an expression of the desire to achieve spiritual purification as well as creating a physical and psychological ambience where the signs of God and His omnipresence are manifested everywhere.

In the Quran, Allah SWT stated

وَمَا خَلَقْتُ الْجِنَّ وَالْإِنْسَ إِلَّا لِيَعْبُدُونِ

(Adh-Dhariyat: 56)

“And I did not create the jinn and mankind except to worship Me.”

Further it is said,

وَلَذِكْرُ اللَّهِ أَكْبَرُ وَاللَّهُ يَعْلَمُ مَا تَصْنَعُونَ

(Al-Ankabut: 45)

“Nothing is better than the remembrance of God.”

This command is a reminder to all mankind to be in constant remembrance (zikir) and contemplation (fikir) of Allah SWT.

Fauzin Mustafa, Jamil Mat isa, Mat Nor Mahmood, Md Fadli Yusoff and Zaim Durulaman have implemented this concept in their artworks.

More importantly for the calligraphers (khatat) themselves like Ahmad Rajaei Awang, Ainun Jariah Yaacob, Fadil Sulaiman and Shah Tumin, their constant practice of producing these spiritually noble and intricate art forms constitutes a form of zikir that directly contributes to spiritual purification and transformation of their souls.

For as argued by Nasr, the Quranic verses which generally constitute the content of their calligraphic art are “powerful presences” deeply infused with the Divine “baraqah” (blessings) that are spiritually purifying and uplifting.

Jawi also has been defined as a freeform illustration due to its malleability.

Burhanuddin Bakri and Fairuz Paisan successfully explain and define the flow, movement, dynamic, interlocking, intertwined, space, physical and twisted forms of Islamic calligraphy.

Bridging Islamic aesthetic philosophies with contemporary principles and execution, Amirul Alwi, Nabihah Haiyee, Idrus Rani and Ramlan Abullah composed their artworks using geometric to form an infinite overall imagery, represented in balanced and harmonious arrangements.

Geometric design in Islamic art suggests a remarkable degree of freedom. The complex arrangements and combinations of elements are infinitely expandable.

They fabricated their artwork by repeating and organising geometrical forms according to certain compositional strategies and expressions of rhythm, which stresses both visual logic and emotional expression.

Husin Hourmain, otherwise, uses abstract to draw the mind of the viewer to the notion of Islamic transcendence, the Rukun Iman. His artwork displayed negotiating the visual forms of his last series, *Aku: Dalam Mencari Rukun ...*, a repository that holds working drawings and experiments in colour, composition, technique and concept.

It can be concluded then that Islamic art has a wide range of styles and influences as well as changes within the various periods of its development from a sign of constant remembrance (zikir) and contemplation (fikir) of Allah to basically appreciating the aesthetics of formation.

It is all the more remarkable that, even under these circumstances, Islamic art has always retained its intrinsic quality and unique identity. The four basic components that have been brought up by the artists are calligraphy, vegetal patterns, geometric patterns and abstract.

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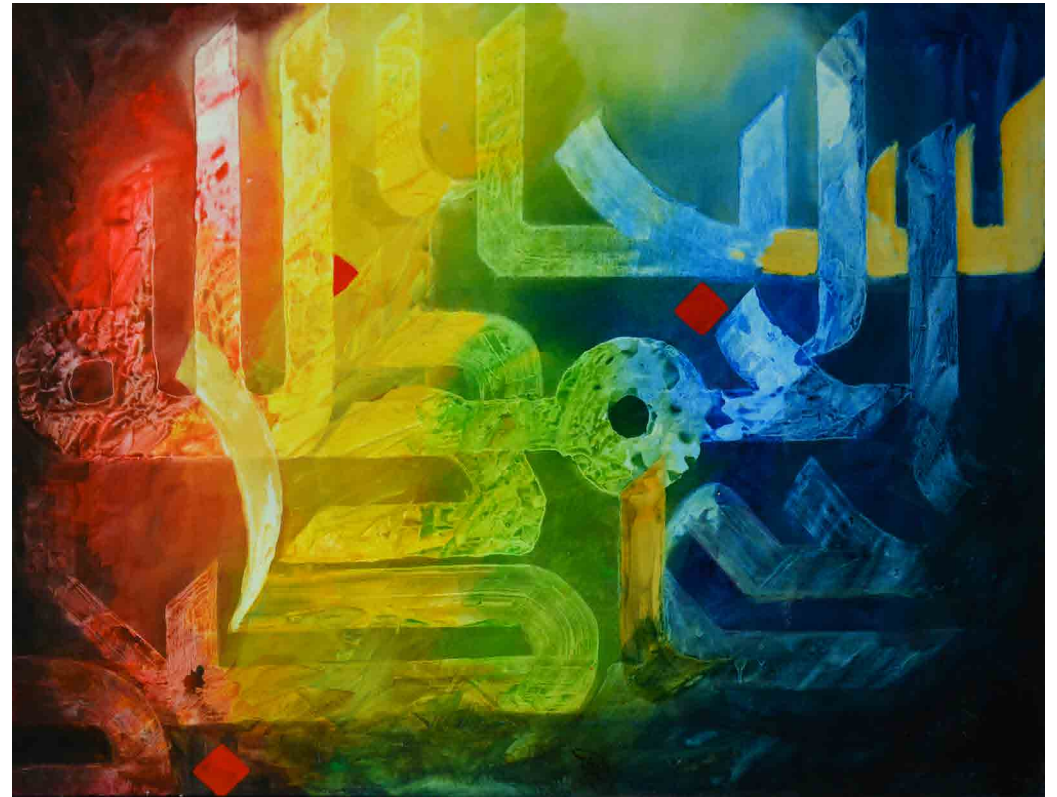
## ARTIST

Ahmad Rajaie Awang  
Ainun Jariah Yaacob  
Amirul Alwi  
Baiti Fauzi  
Burhanuddin Bakri  
Fadil Sulaiman  
Fairuz Paisan  
Fauzin Mustafa  
Husin Hourmain  
Idrus Rani  
Jamil Mat Isa  
Mat Nor Mahmood  
Md Fadli Yusoff  
Nabihah Haiyee  
Ramlan Abdullah  
Shah Tumin  
Zaim Durulaman



**Ahmad Rajaei Awang**

Zikir Dipermudahkan Urusan  
Mixed media on canvas  
136.5cm x 107cm  
2014



**Ahmad Rajaei Awang**

Zikir Nur Fatimah  
Mixed media on canvas  
137cm x 106cm  
2014





**Ahmad Rajaei Awang**

Allahuakbar  
Mixed media on canvas  
136.5cm x 107cm  
2015



**Ahmad Rajaei Awang**

Allah Maha Besar  
Mixed media on canvas  
136.5cm x 107cm  
2021





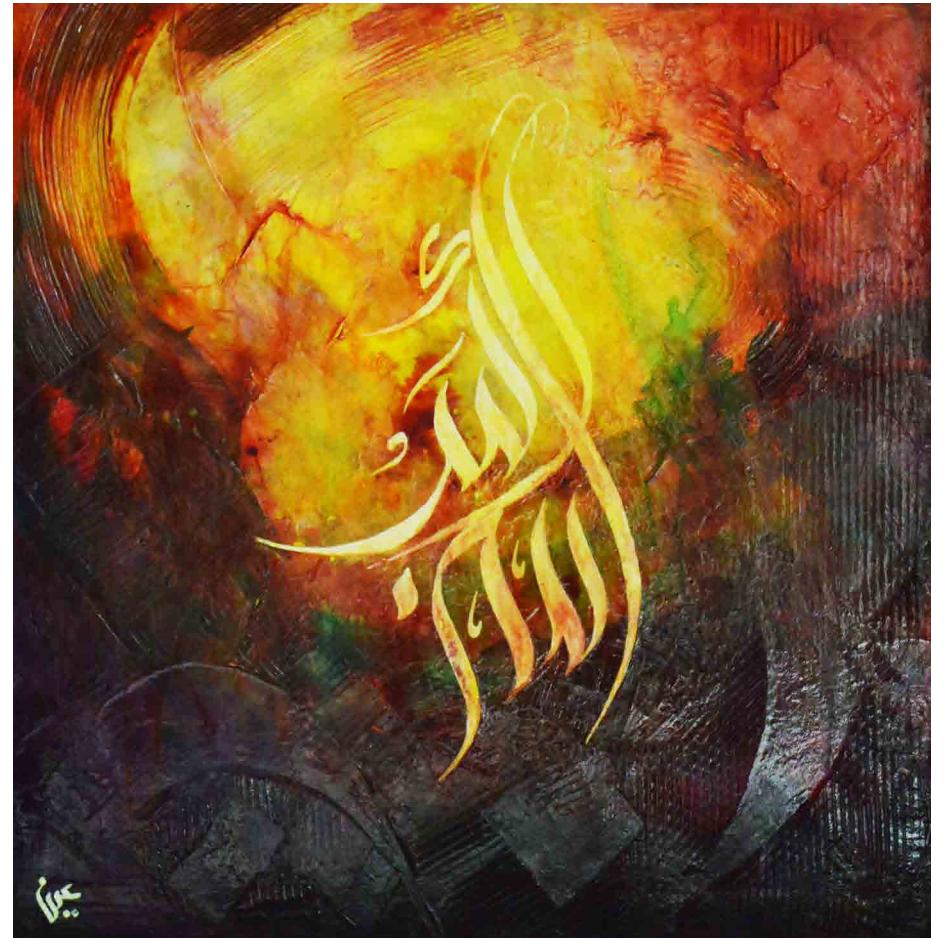
**Ainun Jariah Yaacob**

Arrahman Arrahim (Khat Kufi Qaryawani)

Mixed media on canvas

89cm x 89cm

2019



**Ainun Jariah Yaacob**

Allahuakbar (Khat Sumbuli)

Mixed media on canvas

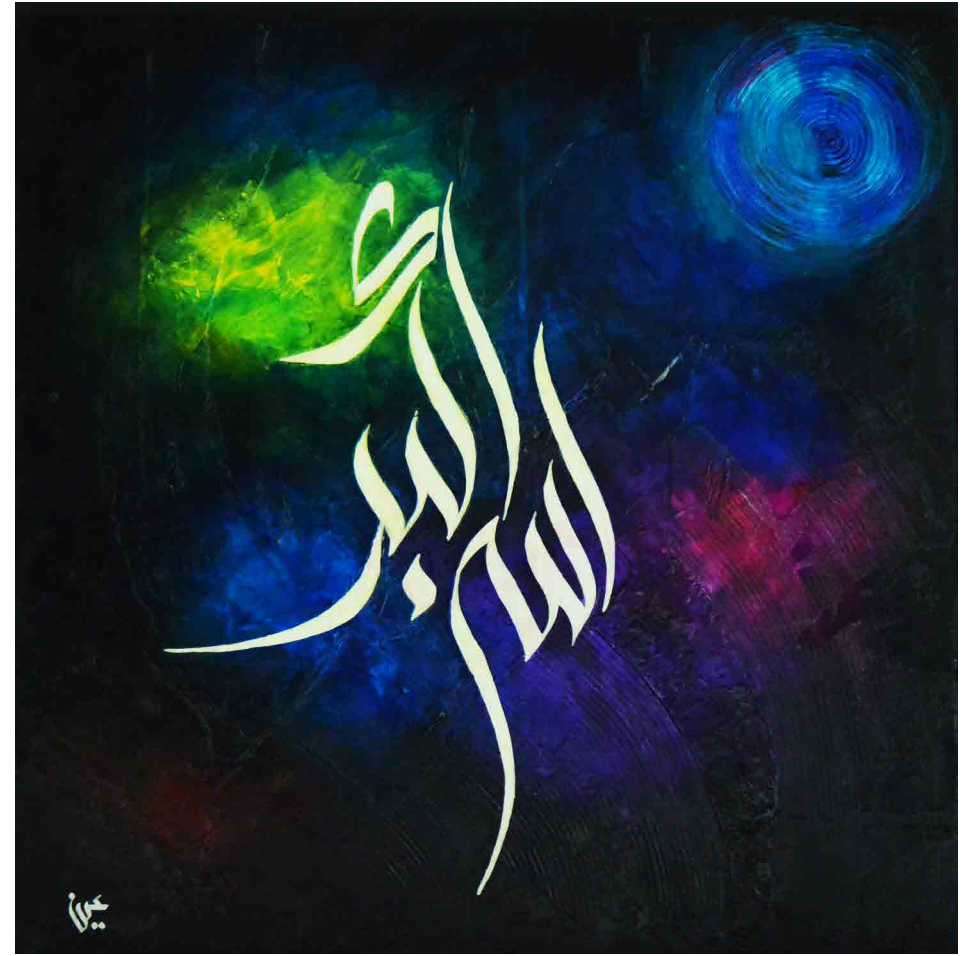
89cm x 89cm

2017



**Ainun Jariah Yaacob**

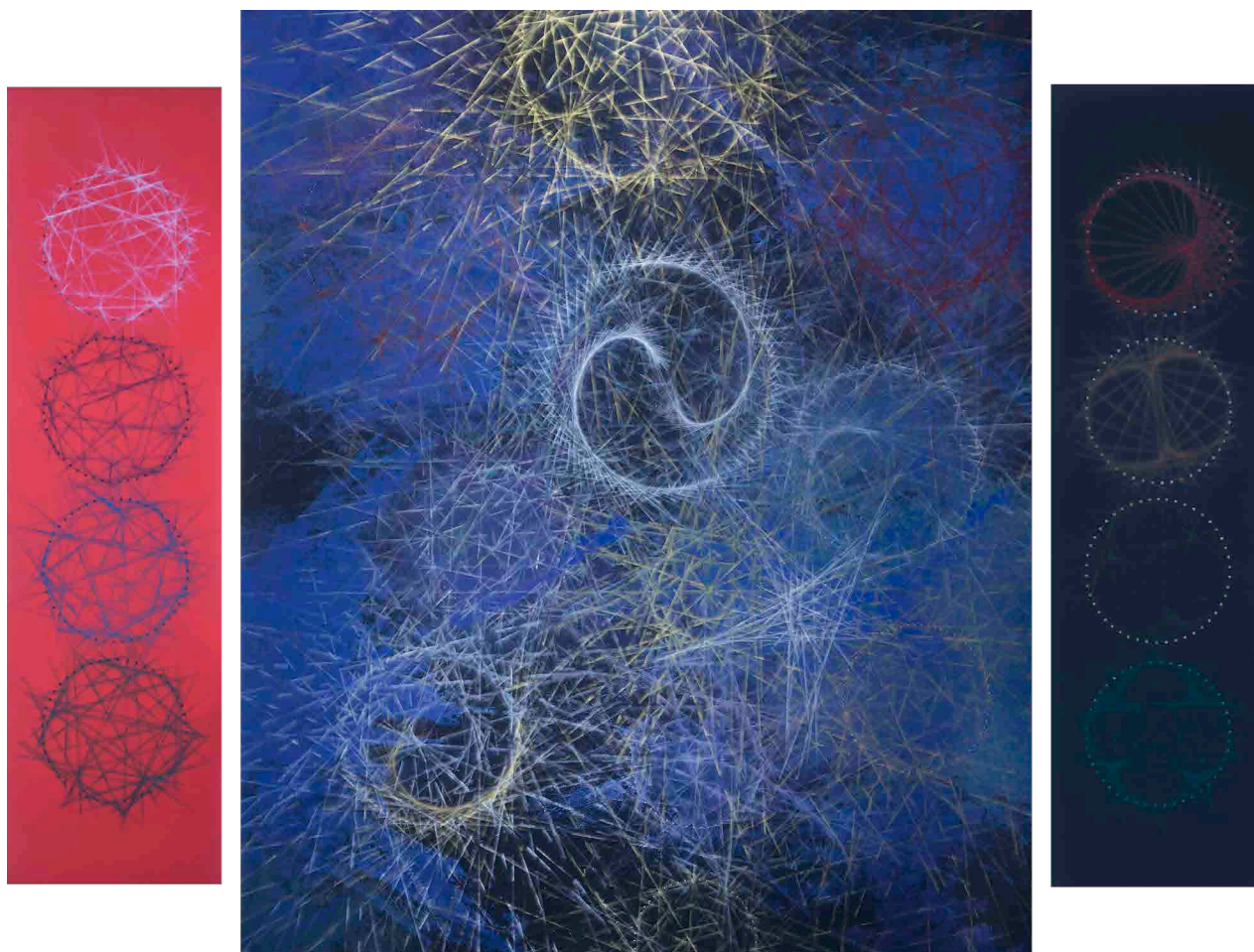
Allahuakbar (Khat Kufi Qaryawani)  
Mixed media on canvas  
89cm x 89cm  
2019



**Ainun Jariah Yaacob**

Allahuakbar (Khat Sumbuli)  
Mixed media on canvas  
89cm x 89cm  
2017

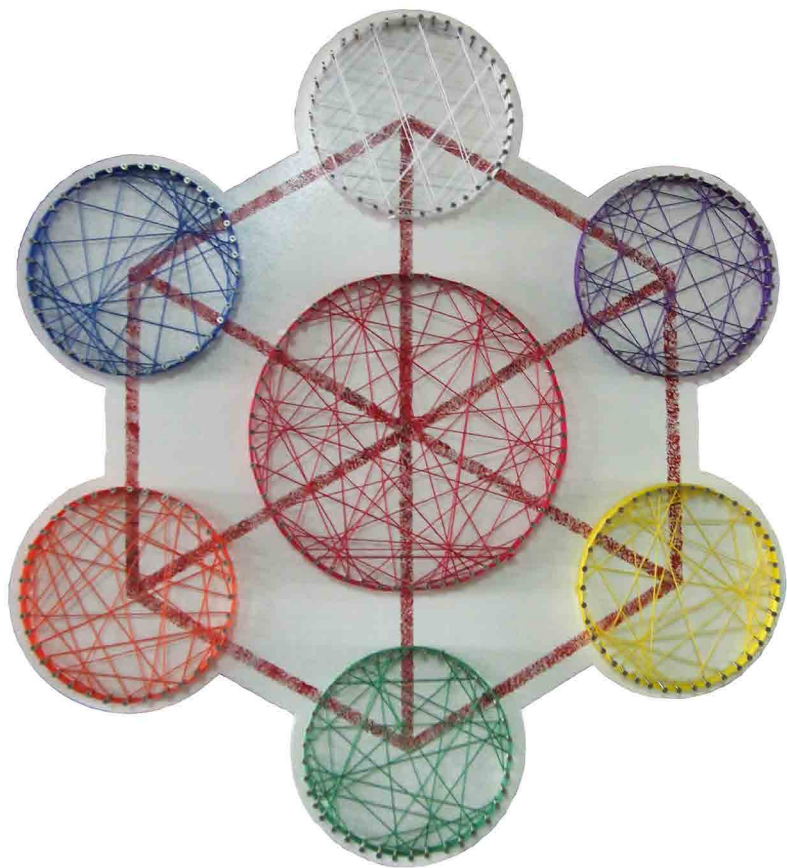




**Amirul Alwi**

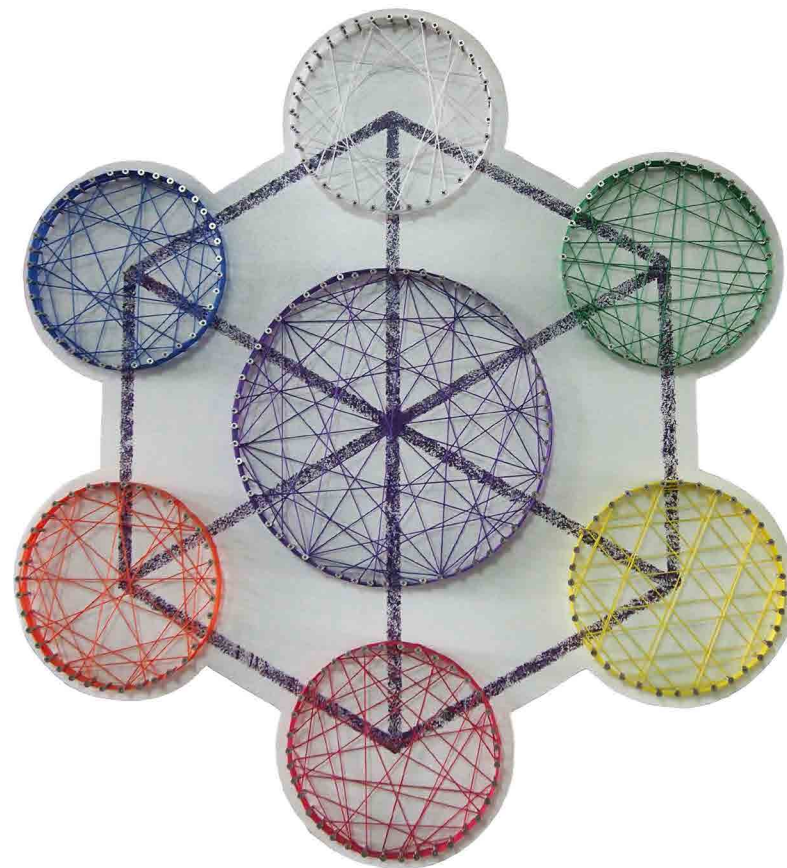
The Big Machine: Our Glorious Sun  
Acrylic & 2k oil paint on canvas  
168cm x 46cm & 183cm x 153cm (triptych)  
2019





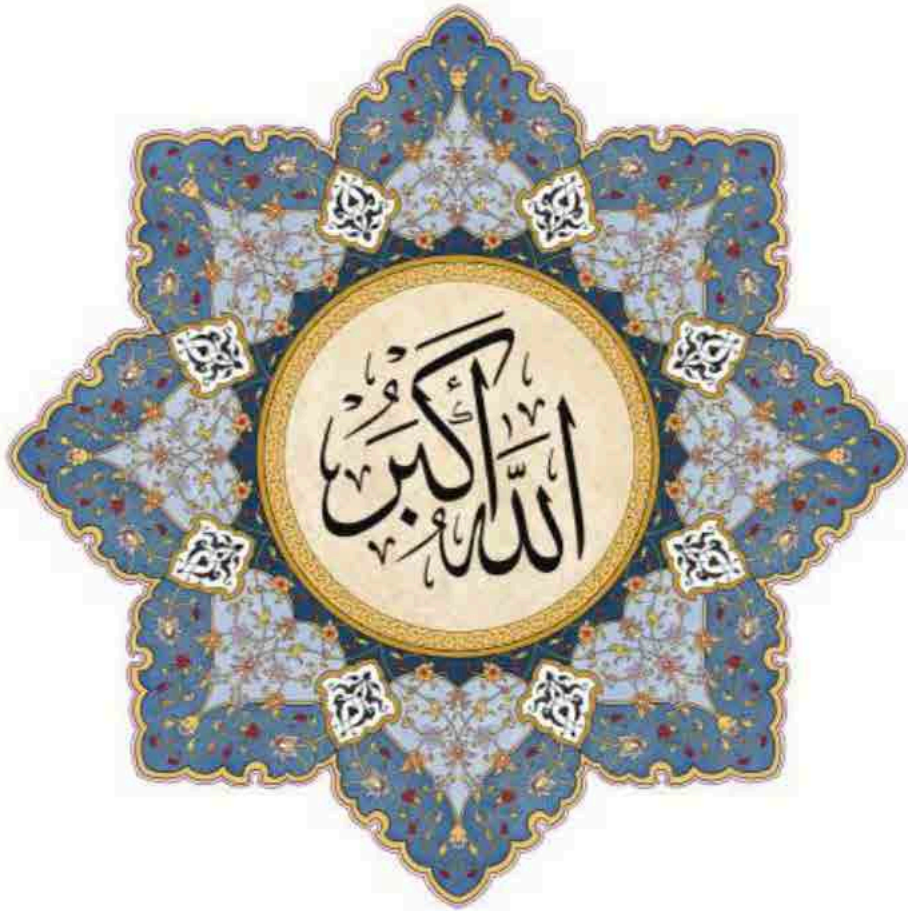
**Amirul Alwi**

Root  
Emulsion paint, thread, stainless steel screw on plywood  
96.5 cm diameter  
2020



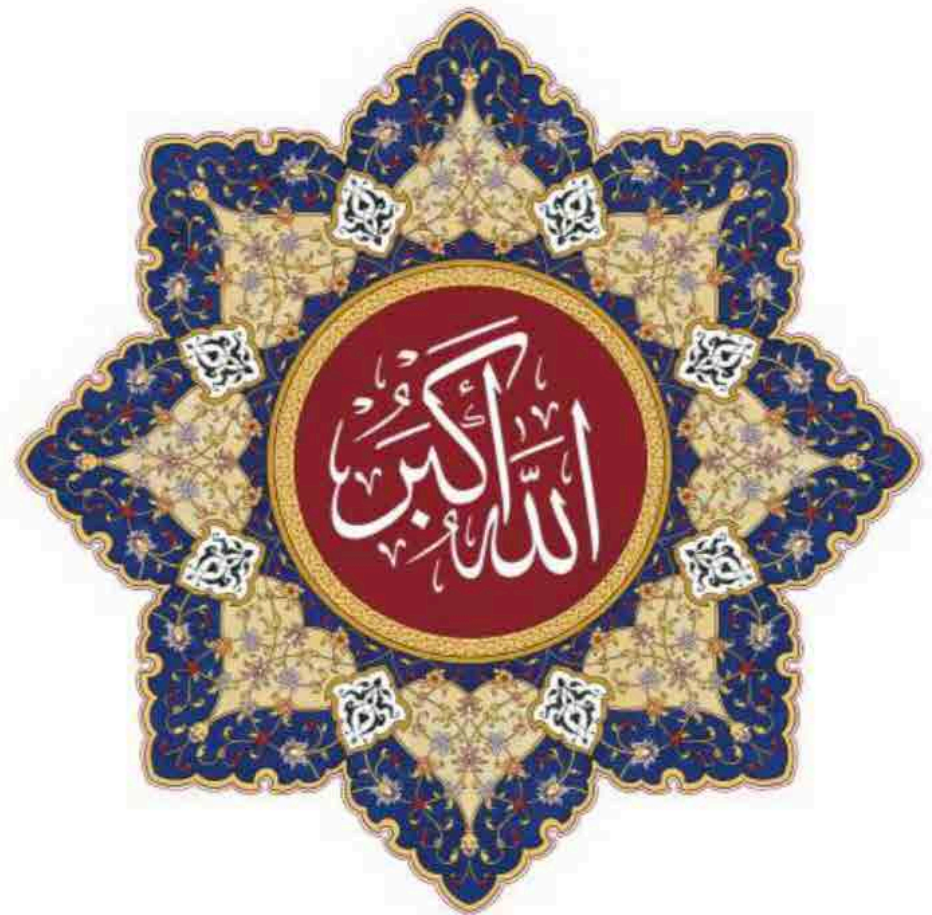
**Amirul Alwi**

Third Eye  
Emulsion paint, thread, stainless steel screw on plywood  
96.5 cm diameter  
2020



**Baiti Fauzi**

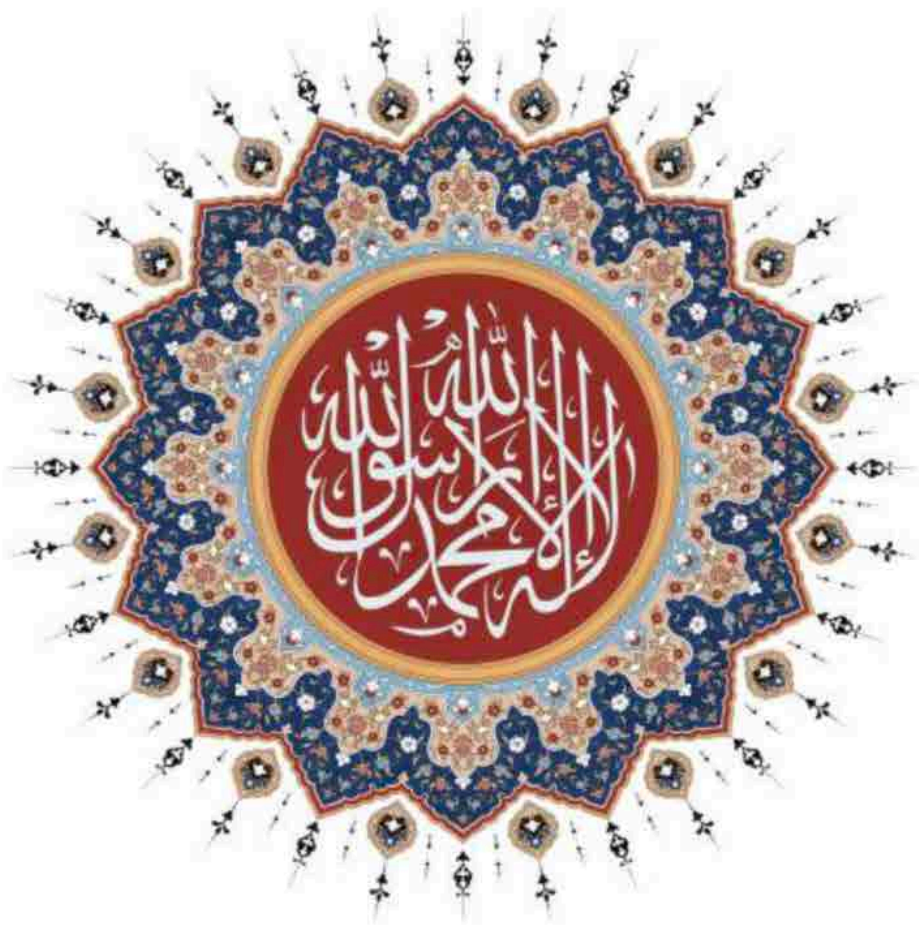
Allahuakbar 01  
Digital artwork on canvas  
76cm x 76cm  
2021



**Baiti Fauzi**

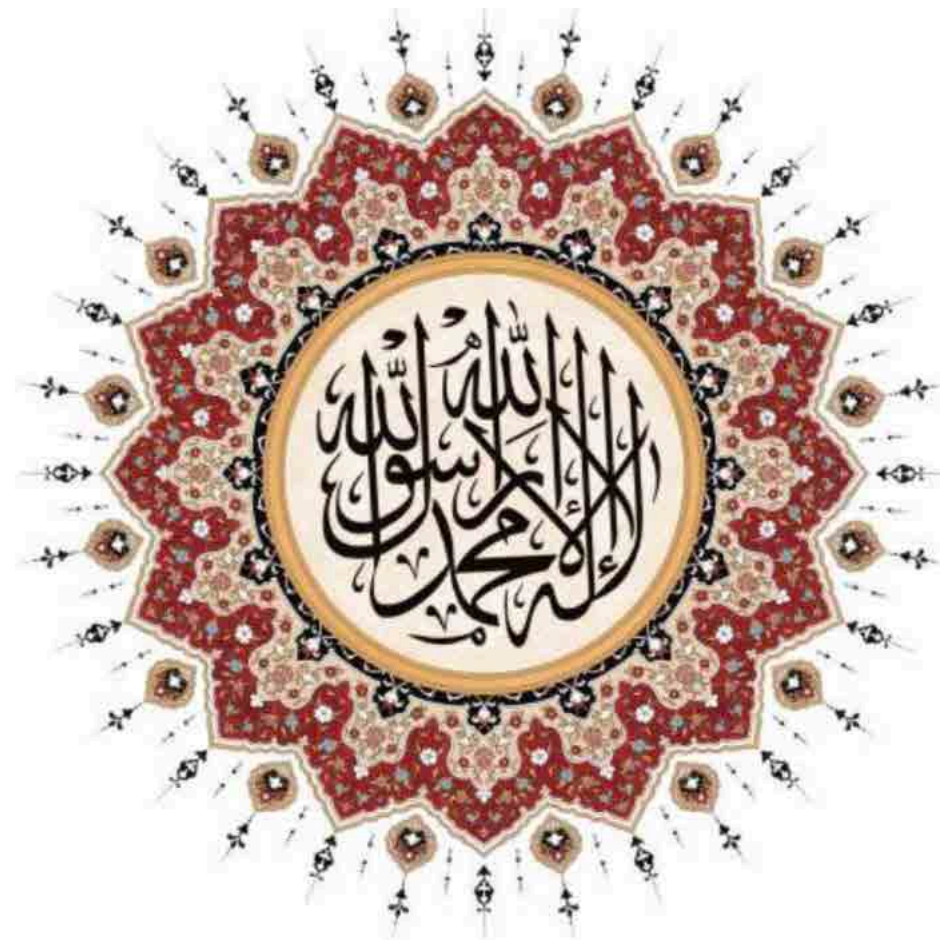
Allahuakbar 02  
Digital artwork on canvas  
76cm x 76cm  
2021





Baiti Fauzi

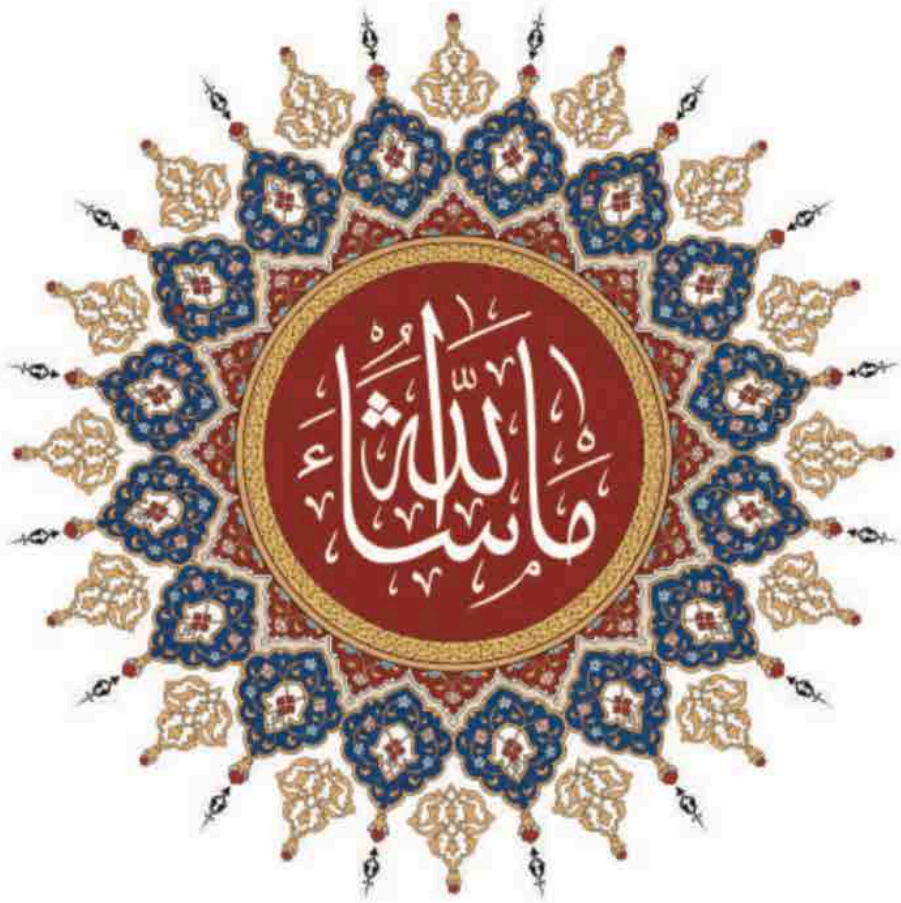
Syahadah 01  
Digital artwork on canvas  
76cm x 76cm  
2021



Baiti Fauzi

Syahadah 02  
Digital artwork on canvas  
76cm x 76cm  
2021





**Baiti Fauzi**

MashaAllah 01  
Digital artwork on canvas  
76cm x 76cm  
2021



**Baiti Fauzi**

MashaAllah 02  
Digital artwork on canvas  
76cm x 76cm  
2021



**Burhanuddin Bakri**

The Merciful

Resak wood & wax

45cm x 46cm x 20cm

2018





**Fadil Sulaiman**

Allah Terbaik-baik Pelindung  
Ink & acrylic on canvas  
90cm x 90cm  
2021



**Fadil Sulaiman**

Pendinding (Ayatul Kursi)  
Ink & acrylic on canvas  
90cm x 90cm  
2021





**Fairuz Paisan**

Putaran Panggilan Ilahi  
Discarded, wood, relief assamblage & resin  
107cm diameter  
2021



**Fauzin Mustafa**

Alhamdulillah  
Mixed media on canvas  
122cm x 122cm  
2019



**Fauzin Mustafa**

Allahuakbar  
Mixed media on canvas  
122cm x 122cm  
2019





**Fauzin Mustafa**

Iqra II  
Mixed media on canvas  
61cm x 61cm  
2019



**Fauzin Mustafa**

Iqra III  
Mixed media on canvas  
61cm x 61cm  
2019

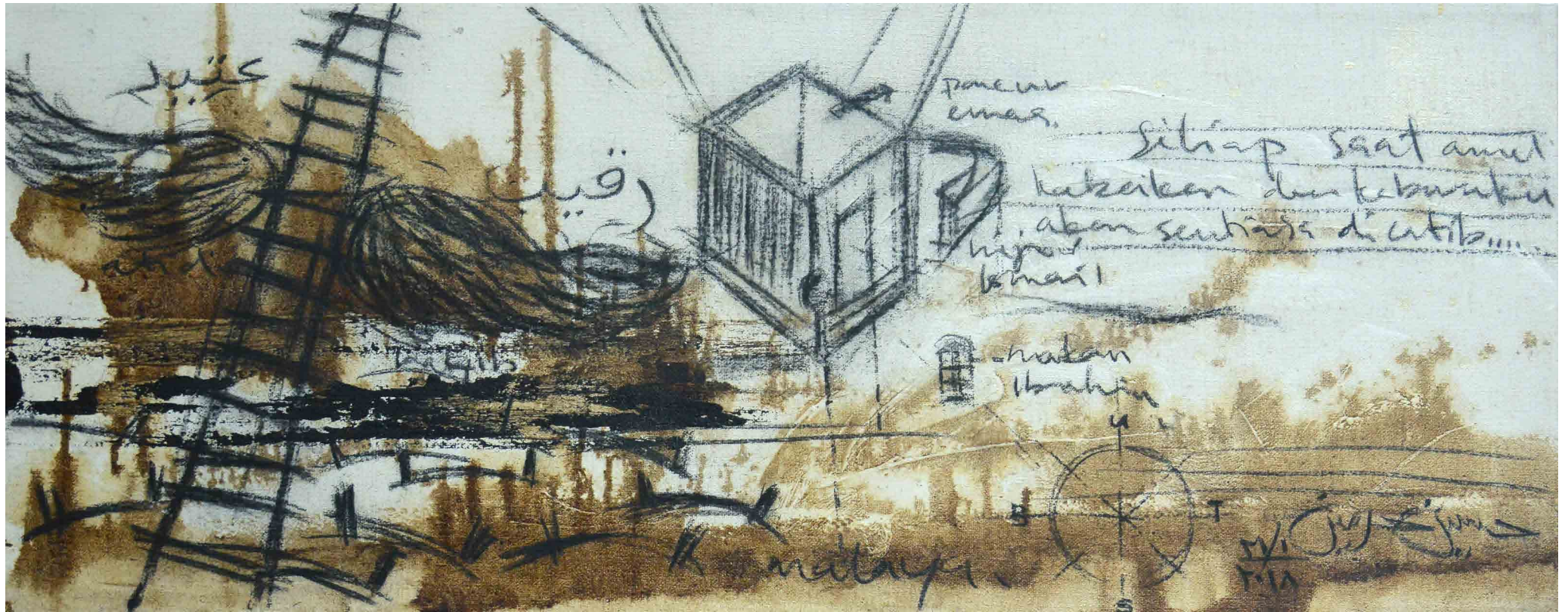




**Husin Hourmain**

Study 1 on Jute (Sirah Nabi)  
Charcoal & bitumen on jute  
61cm x 153cm  
2018





## Husin Hourmain

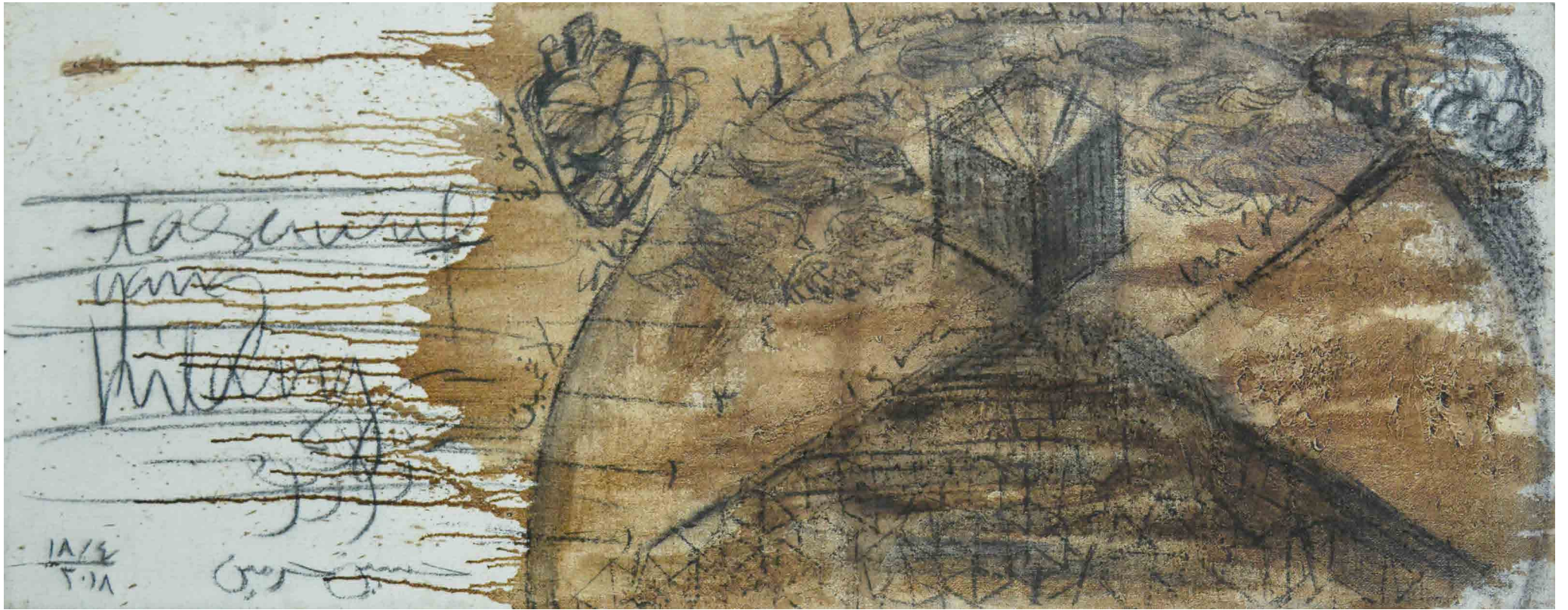
Study 2 on Jute (Sirah Nabi)

Charcoal & bitumen on jute

61cm x 153cm

2018





Husin Hourmain

Study 3 on Jute (Sirah Nabi)  
Charcoal & bitumen on jute  
61cm x 153cm  
2018

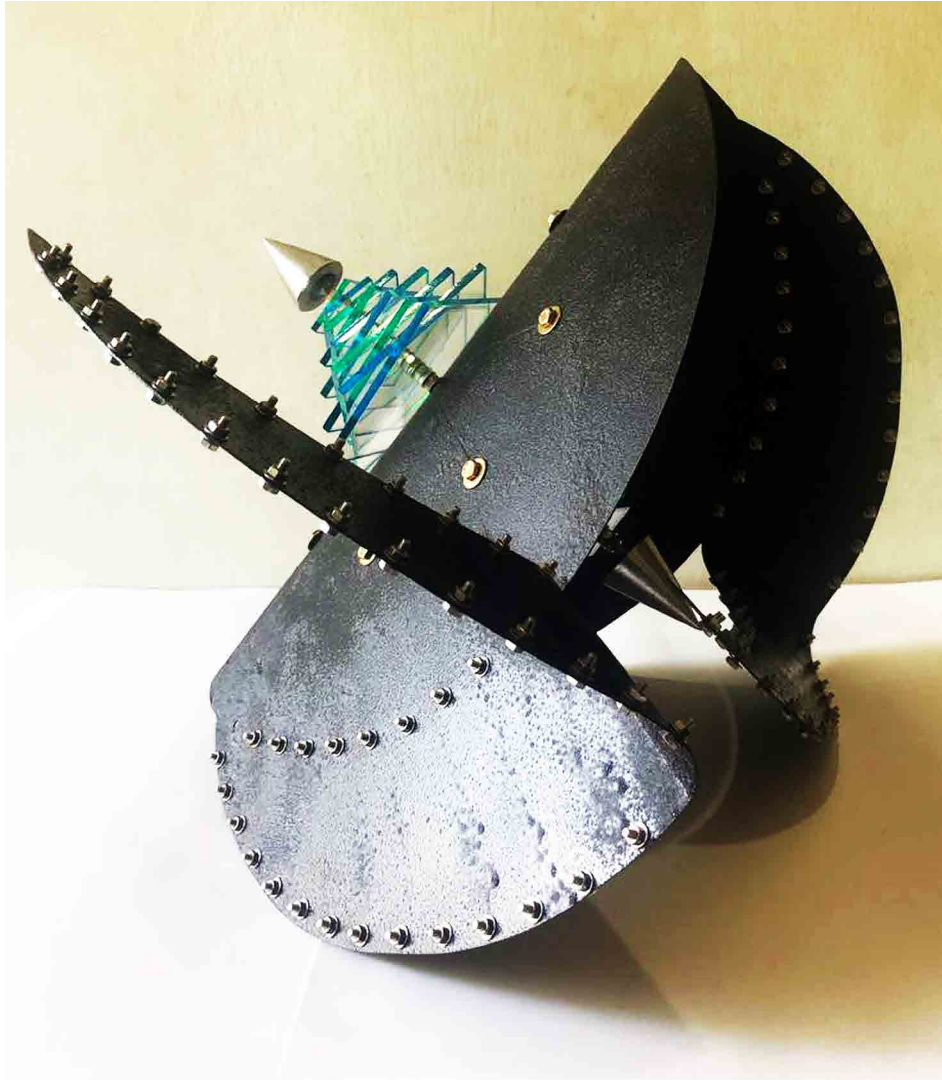




**Husin Hourmain**

Study 4 on Jute (Sirah Nabi)  
Charcoal & bitumen on jute  
61cm x 153cm  
2018



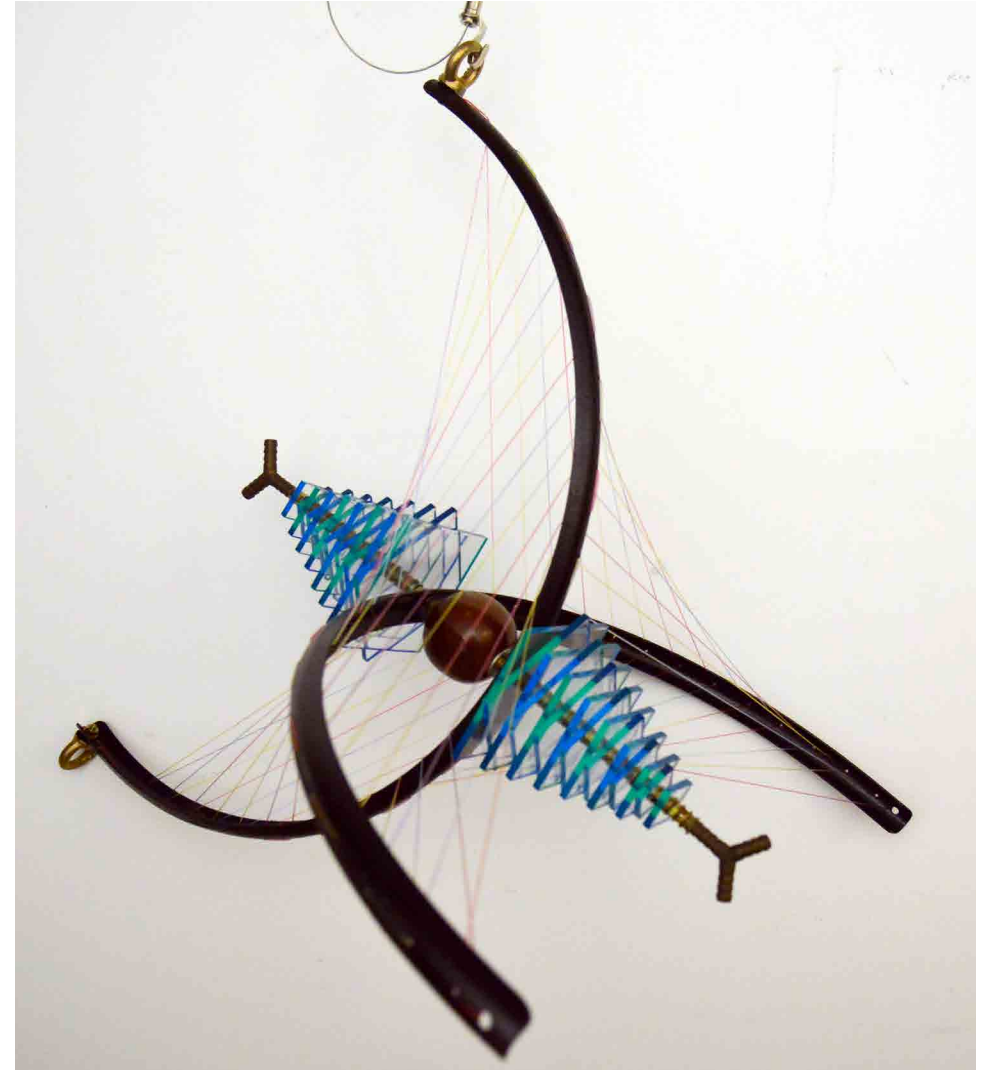


### Idrus Rani

#### Hilal

Mildsteel cover with Hi- Temp wrinkle spray, acrylic sheet and stainless steel bolt and nut.

60cm x 60cm x 45cm

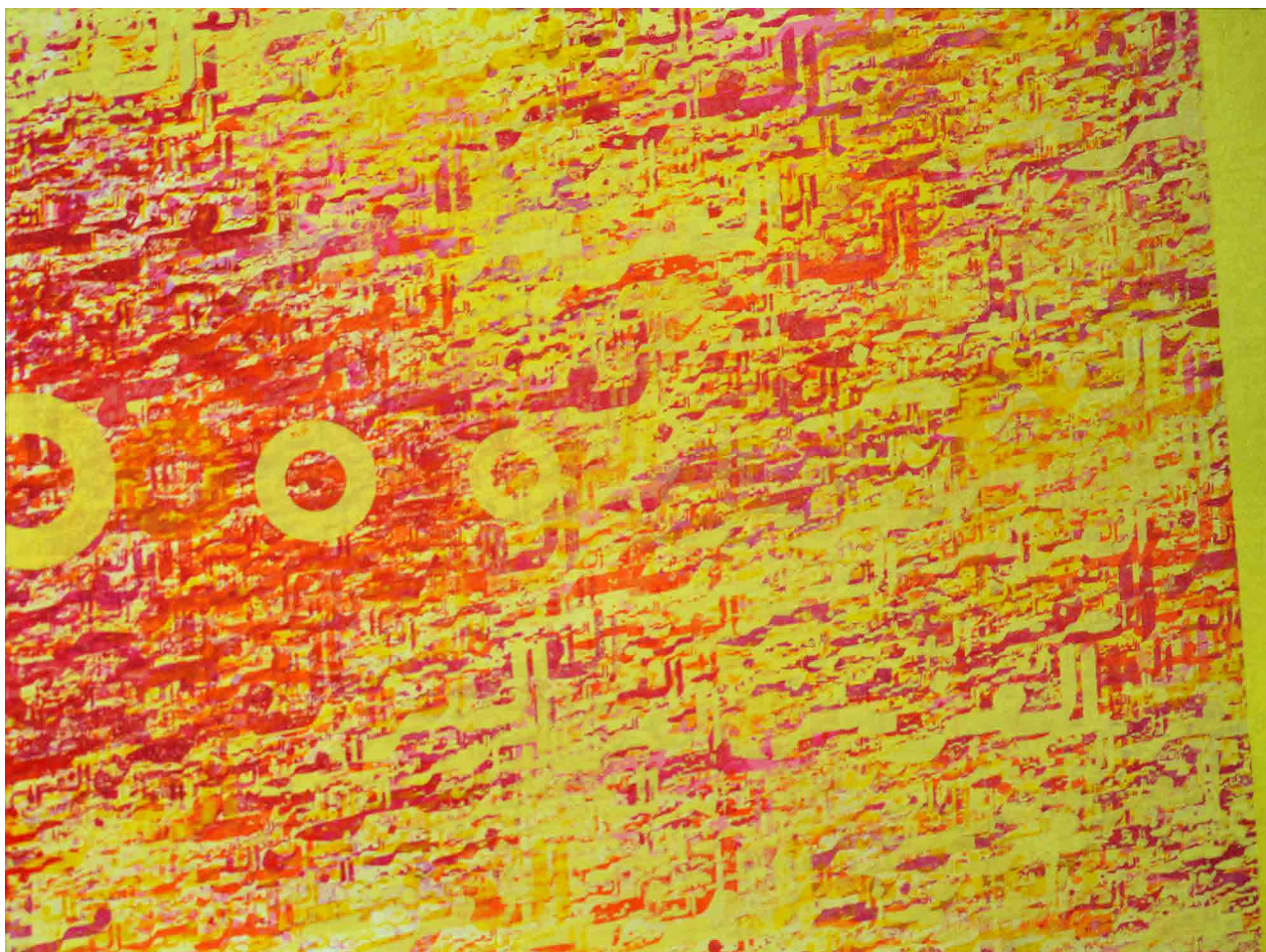


### Idrus Rani

#### Universe

Galvanize steel cover with Hi -Temp wrinkle spray, acrylic sheet,nylon string and readymade material.

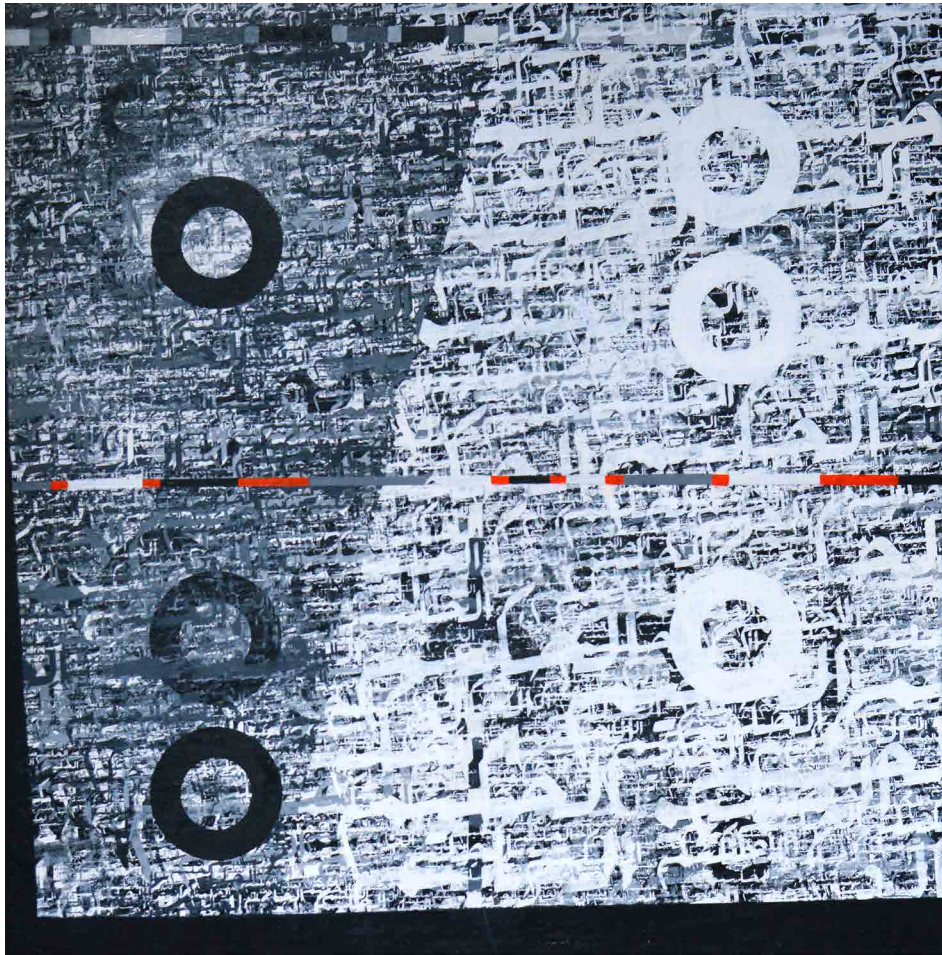
60cm x 60cm x 60cm



**Jamil Mat Isa**

The Victorious  
Waterbased dye on canvas  
92cm x 122cm  
2018





**Jamil Mat Isa**

The Wise  
Mixed media on canvas  
122cm x 122cm  
2014



**Jamil Mat Isa**

Zikir - Sang Pencipta 3  
Waterbased dye screenprint on canvas  
150cm x 150cm  
2013





**Mat Nor Mahmood**

Lapangkanlah Dada Ku  
Mixed media on canvas  
153cm x 183cm  
2016/2017



**Mat Nor Mahmood**

Mudahkanlah Urusan Ku  
Mixed media on canvas  
153cm x 183cm  
2016/2017

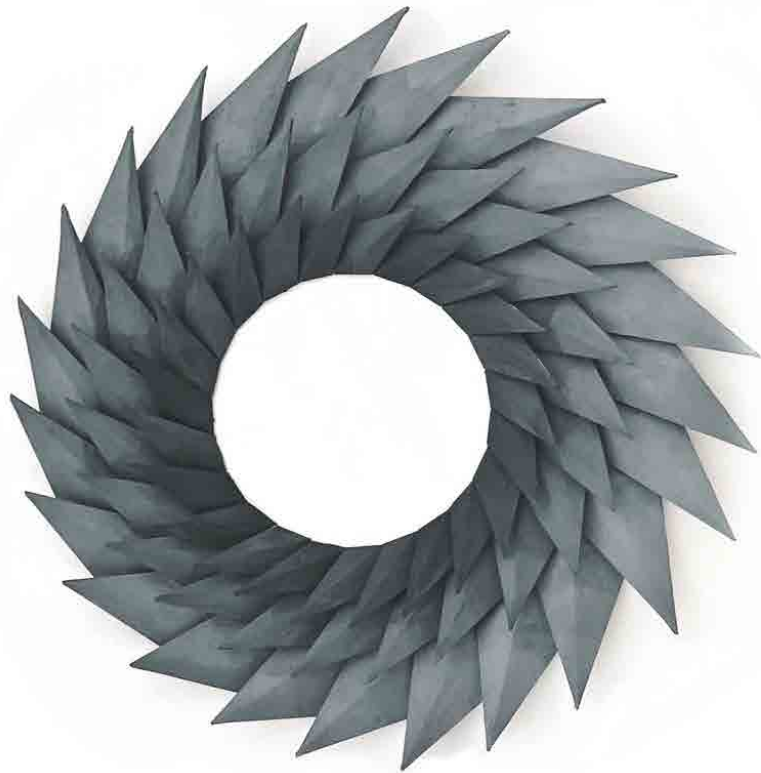




Md Fadli Yusoff  
The Defender II  
Acrylic on canvas  
229cm x 168cm  
2021



Md Fadli Yusoff  
The Defender  
Acrylic on canvas  
168cm x 107cm  
2020



**Nabihah Haiyee**

Endlessly  
Mixed media  
50cm x 50cm  
2021



**Nabihah Haiyee**

Resistance  
Mixed media  
50cm x 50cm  
2021





**Nabihah Haiyee**

Lotus X  
Mixed media  
80cm x 80cm  
2021



**Ramlan Abdullah**

Tribute to Duchamp

Copper, mild steel, zinc, stainless steel & paint

210cm x 100cm x 30cm

2021





Shah Tumin

Penjaga I  
Mixed media on canvas  
122cm x 91.5cm  
2021



Shah Tumin

Penjaga II  
Mixed media on canvas  
91.5cm x 122cm  
2021





Zaim Durulaman

Siri Tadabbur - Al-Kahfi  
Bitumen & acrylic on jute  
76cm x 153cm  
2021





Zaim Durulaman

Siri Tadabbur - As-Saffat

Bitumen & acrylic on jute

76cm x 153cm

2021













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