

ABDULLAH JONES
AELY MANAF
AHMAD FAUZI AMIR HAMZAH
AZMAN NOR
HAMDAN SHAARANI
JAMIL MAT ISA
JOHAN MARJONID
LIU CHENG HUA
NORLISHAM NOR
NOR HANEM MD NOOR
NURUL ASYIKIN HABENI HAJAR
ROSLI ZAKARIA
SHARMIZA ABU HASSAN
ZAHARIN MOHAMMAD
ZAIM DURULAMAN
ZAINON ABDULLAH
ZARINA ABDULLAH

MINDSCAPE

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MINDSCAPE

Abdullah Jones•Aely Manaf•Ahmad Fauzi Amir Hamzah•Azman Nor•Hamdan
Shaarani•Jamil Mat Isa•Johan Marjonid•Liu Cheng Hua•Nurul Ashikin Habeni Hajar
Norlisham Nor•Nor Hanem Mohd Nor•Rosli Zakaria•Sharmiza Abu Hassan•Zaharin
Mohammad•Zaim Durulaman•Zainon Abdullah•Zarina Abdullah

12 November - 21 December 2018
Galeri Prima, Balai Berita Bangsar

brought to you by:



When you do things from your soul, you feel a river moving in you, a joy – Rumi

Hosting an art exhibition is always an honour. Galeri Prima continuously welcome artists from all sorts of background to showcase their talents and work of art.

Closing our 2018 chapter, Galeri Prima is pleased to organise a group exhibition featuring 17 Malaysian artists, a mixture of young, emerging and senior artists with different artistic backgrounds.

This is the second exhibition after *Ambiguity* held last year at Galeri Prima. From twelve artists to seventeen, from *Ambiguity* to *Mindscape*, from ambiguous to the land of the mind. The artists boggling with their minds and thoughts and translated it into an extraordinary - beyond the norm works of art.

Through the exploration of various styles and words, they direct the landscape of their minds to produce the fruits of their vision.

Mindscape is on view from 12 November-21 December 2018, display strong body of works from Abdullah Jones, Ahmad Fauzi, Aely Manaf, Azman Nor, Hamdan Shaarani, Jamil Mat Isa, Johan Marjonid, Liu Cheng Hua, Nor Hanem Mohd Nor, Norlisham Nor, Nurul Ashikin Habeni Hajar, Rosli Zakaria, Sharmiza Abu Hassan, Zaharin Mohammad, Zaim Durulaman, Zainon Abdullah and Zarina Abdullah.

80 works including paintings, sculptures, printmaking, relief drawing, relief assemblage and mixed media; presented a contemplative exhibition that explores the complexities of how our own minds and thoughts associate in us.

Mindscape exhibits the artists' experiment and discovery on unconventional ways of engaging intuition and enhancing creative abilities. Ultimately inviting us to think and understand the meaning of each work.

This can be seen in the work by Zaim Durulaman, who added a bee to symbolised tadabbur that requires us to think and understand Quranic verses. Honeybee is mentioned in two verses of Surah An'Nahl 16:68-69 - And your Lord inspired the bee: "Set up hives in the mountains, and in the trees, and in what they construct. Then eat of all the flowers and fruits, and go along the pathways of your Lord, with precision. From their bellies emerges a fluid of diverse colors, containing healing for the people. Surely in this is a sign for people who reflect."

Among the distinct works in the show are the celebrated relief drawing and relief assemblage by Rosli Zakaria and Liu Cheng Hua. Both uses discarded items as the medium to compose their works into beyond elegant subject matter, which are intrinsic to the artist's imagination and memories.

Buddha once said – "We are shaped by our thoughts; we become what we think. When the mind is pure, joy follows like a shadow that never leaves."

Enjoy the show and let's appreciate ART!

Azlynn Aziz
Galeri Prima

From “Ambiguity” to “Mindscape”

“Ambiguity” as an exhibition was very successful in combining several established names to come up with quality new works. Careful planning and preparation over the course of almost a year made it worth the effort. All painters were committed in ensuring that everything was smooth sailing.

Doing an exhibition at Galeri Prima is unlike at other galleries - almost everything was self-managed except for publicity although there were among us who publicised it in our respective social media. Promotional efforts were done by Galeri Prima - articles were published in the NSTP publications and we also received television coverage.

“Ambiguity” started as a coffee shop conversation between me, Zaharin Mohammad and Johan Marjonid. We shared our hopes and dreams. As senior artists, we felt that we should not wait to be invited by any gallery to exhibit. Galeri Prima became our gallery of choice after attending an exhibition there in 2016.

The atmosphere, the layout, the space, the lighting and its all-new, modern look was a stark contrast to the old NSTP gallery where we held our solo exhibition in 2005.

Paperwork done, a select group of artists were invited for the exhibition. There were no specific criteria in the selection except commitment and being active. We assembled 12 talented artists namely Anassuwandi Ahmad, Azman Hilmi, Hamdan Shaarani, Jamil Mat Isa, Johan Marjonid, Nor Hanem Mohd Nor, Zainon Abdullah, Rosli Zakaria, Zaharin Mohammad, Zaim Durulaman, Zarina Abdullah and Zakaria Sharif. However, Zakaria Sharif withdrew due to family matters.

Jamil Mat Isa, Zaharin Mohammad, Anassuwandi Ahmad and Zakaria Sharif were from the Group 7ujuh, whereas the others were acquaintances and close friends.

Then, we created a Whatsapp group to facilitate communications between the artists. There were many serious discussions, regardless of the time, as almost all possessed experience in

preparing for an exhibition.

We agreed upon “Ambiguity” as the theme considering, we each possessed different philosophies and subject matters. The word “Ambiguity” represented something abstract; which can be easily interpreted into a work of art. Usually, the meaning is implied and each painting can be debated. The artist has his or her own understanding and perception. We completed the installation for our exhibition as a group.

The opening ceremony was successfully launched by senior artist Awang Damit Ahmad. The exhibition was held for a month and a half, where various activities were conducted including workshops and art talks by Zaim Durulaman and Rosli Zakaria for university students and art enthusiasts.

Following “Ambiguity”, we planned for “Mindscape” with a total of 17 artists. They are Rosli Zakaria, Zaharin Mohammad, Zaim Durulaman, Johan Marjonid, Zarina Abdullah, Hamdan Shaarani, Nor Hanem Mohd Nor, Zainon Abdullah and Jamil Mat Isa while our newbies include Sharmiza Abu Hassan, Ahmad Fauzi Amir Hamzah, Liu Cheng Hua, Azman Nor, Norlisham Nor, Nurul Ashikin Habeni Hajar, Abdullah Jones and Aely Manaf.

“Ambiguity” and “Mindscape” may be two different words but it is in keeping with the same meaning.

From the theme of obscurity, we step into the realm of the mind. The resulting scope and perceptions are wider. Mindscape is a vision of the mind that can reach beyond normal thoughts, challenging the artists to work beyond the bounds of habit.

This time, each artist has to produce five new art pieces that conforms to the agreed theme. It is our hope that “Mindscape” will prove to be more successful and better received than its predecessor, “Ambiguity”. Our heartfelt thanks go to all who have extended their assistance, especially Galeri Prima for hosting us and making this exhibition a reality.

Zaim Durulaman

Faculty of Communication Visual Art & Computing,
Universiti Selangor

Diversifying freedom of mindscape through visual art

As 2020 approaches, the Malaysian art scene is experiencing rapid growth with the rise of young artists who are active in the visual art scene, showcasing their works as a group and as solo endeavours. Existing commercial galleries become the beacon of hope for these local art enthusiasts to maintain their creative output, discovering contemporary ideas that is relevant both to the local and international markets. Art collectors, too, are becoming more sensitive to the global art development, taking the initiative to collect regional art pieces with a more serious and consistent approach.

Mindscape takes this opportunity to introduce 17 artists from various disciplines such as paintings, print and sculptures to showcase their latest creative ideas.

'Mindscape/Mind Landscape' as a theme speaks of the latest art creations born from the minds of its artists. The title revolves around a free, open theme to match the diverse offerings from all 17 artists. The imaginative space of a painter's mind is certainly rich in creative imagery that is synonymous with the subject of interest to them. In the words of conceptual artist Yoko Ono, her mind contains the universe even though her body is small.

'Melukis itu Menulis' (AD Pirous 2003) is an appropriate inspiration for this exhibition as the painter's writing is based on his visual interpretation. It represents the intellectual exploration of the mind in processing the reflection of the idea when it comes to messages of natural beauty, humanity and spirituality. Urbanisation tends to spawn abstract expression as a cynical response from the artist toward situation that he experience in his daily life.

Painters participating in this exhibition can be divided into several styles. Zaim Durulaman, Azman Nor and Johan Marjonid take the realistic approach, a theme that is well aligned with their previous works featuring images with peaceful and romantic elements. They draw their inspiration from various objects like boats, buildings, motorcycles, forests that are then transferred to the canvas. They each utilises their expertise as evident in the realist and analytical techniques that they used.

Zaim Durulaman is known for using a local fisherman's boat ('perahu') as his subject, coupled with insects as his supporting image, to fit his new narrative for his latest art pieces. Azman Nor is noted as a contemporary watercolour artist, who records daily local subjects in his pieces. This watercolour-infused narrative is synonymous with rustic and nostalgic countryside.

Johan Marjonid exposes abstract in his brush strokes, a monochromatic facade that is almost invisible. This may dovetail with his new visual exploration birthed by his artistic mind. Meanwhile, figurative images become the platform of choice for Zarina Abdullah, Abdullah Jones and Aely Manaf.

Masculine expression is imposed upon 'Salvador Dali' with spontaneous and strict colour strokes. This reveals the painter's preoccupation with surrealist idols, as it evidently is in the mind of Zarina Abdullah. His eyes and moustache are given repeated touch, engraving deep emotions for his fervent admirers.

Abdullah Jones opts for the simplification of his portraits, depicting certain characters that is related to the old 'wayang kulit' or shadow puppets, which is likely meant as a commentary on human behaviours.

Aely Manaf's subjects are children in despair as a message on the cruelty of today's world. His impasto technique is laced with melancholic imagery with monochromatic colours; namely black, white and sepia.

Abstract natural landscapes and flora are the styles highlighted by Nor Hanem Mohd Nor, Jamil Mat Isa, Zainon Abdullah, Zaharin Mohammad, Hamdan Shaarani, Nurul Ashikin Habeni Hajar and Norlisham Nor.

Fundamental imagery, together with the experimentation of line formalisation, color and rhythm of repetition served to entrance the mind with the flora depicted in the artist's paintings. It is akin to witnessing the blooming of spring, rife with fresh colours that soothe the eyes of its beholders.

Natural landscapes and flora with crossed colours are the features of art from Hamdan Shaarani, Zainon Abdullah and Jamil Mat Isa.

Norlisham Nor puts forth a geometric abstract compositions that unveils vertical and horizontal space as the metaphor for current urban and cosmopolitan style.

Tactile surfaces on the works of Nor Hanem Mohd Nor and Zaharin Mohammad is based on visual manifestation that are almost identical. The textures are styled with formalistic elements that support the perspective of hilly regions and red soil with experimentation on texture lines that are compatible with the painter's routine technique. Nur Hanem utilises coloured sand painting technique, the rhythm and balance of the natural fauna composition is his own continued effort in imbuing them with an original identity.

For Nurul Asyikin, collage and assemblage are her own method of crafting her art pieces. Her chosen motifs are the leaves and flowers of mimosa pudica ('semalu') that are realised with the sewing of leftover fabric ('perca').

The universal representation of ambiguity in space expression, achieved with materials and techniques that have long become routine for the artist, shows the maturity of these painters in delivering their art. Without a doubt, they will continue to contribute to the current development of contemporary art.

As for sculptures, there are quite a variety of styles. Rosli Zakaria, Ahmad Fauzi, Liu Cheng Hua and Sharmiza Abu Hassan explore its various intricacies in this exhibition.

They have long been acquainted with diverse materials such as wood, steel, 'perspek' and found objects. For Rosli Zakaria, his works tended to veer towards a more humorous and gestural style. His series of art pieces are dynamic, their surface feature interplay of textures on plywood.

Sculpture equipment and machine assisted crafting of formalistic expressions are handled

with style by Ahmad Fauzi who chooses 'perspek' and industrial steel for his latest art pieces. From this, the 'perspek' are shaped into transparent cubes that are placed in irregular compositions, actions that revealed his sensitivity in managing space for his sculptures.

Meanwhile, Liu Cheng Hua deals with daily utensils like forks and spoons. He shapes them by welding, arranging his composition based on the images of music equipment owned by Tan Sri P. Ramlee in the form of a black and white 'Relief Assemblage'. Liu is influenced by the late actor's lyrics with its humanitarian slant and message on life that are still relevant to this day.

Copper and iron mesh are the predominant components in sculptures from Sharmiza Abu Hassan. In her latest pieces, cocoon-like shapes are styled with various copper textures, paired with her usual selection of supporting components like magnifying glass, wooden beads and stones. Her latest series are the manifestation of her private circumstances in which she desired isolation after making personal transformations to gain independence and realise her own maturity.

A multitude of ideas is evident in the overt and covert narrative as put forward by these 17 painters.

It shows that they, as artists dabbling in visual art, are in touch with their surroundings. The imagination assists these artists in continuing their production of visual art that records the current situation in Malaysia. It is an artist's social responsibility to translate current scenarios through the lens of art.

It is hoped that in turn this will inspire art admirers from all walks of life and ages.

Sharmiza Abu Hassan, PhD

Faculty of Art & Design

Universiti Teknologi MARA, Melaka

“Art Pyramid” Fundamental Model in Producing Art

This article will emphasize on how the artwork has been created and the process of getting the artwork done before it being displayed on the wall of gallery and exhibition hall. The cycle of art will be incomplete without seeing the whole process of the art production. Empowering the process of producing art will give a huge impact towards the final artwork.

Meaningful artworks need a special guide and approach towards the process of developing the art itself. Statements saying that art could be in the form of expressions and random thought are not true. This is because the process of developing idea is one of the fundamental steps in producing art. From the context of in-studio practice and learning, most of the students will encounter difficulties in producing artworks with a meaning.

Students are more incline to produce art from things that can be seen instead of unseen thought that requires one to think. Developing self-thought idea needs more commitment rather than producing art from the visual things that can be seen. Hence, this article will introduce one model that could be a guide for any artist in developing and producing art in a professional way.

Art Pyramid Model¹

Art Pyramid Model is the continuing idea of Kongres Kebudayaan Kebangsaan (KKK) 1971 which was recorded in the past 44 years. It speaks about how an artwork can be produced based on the right track and clear direction. This model will give a clear guidance that can be used among art students and art practitioners. If the idea of KKK1971 is the concept of thought, then the model of Art Pyramid is the action model that can be used in shaping an artist’s direction in Malaysia.

¹This model has been introduced by the writer in *Tunas Ilham 13* catalogue with the model name of Artwork Pyramid.

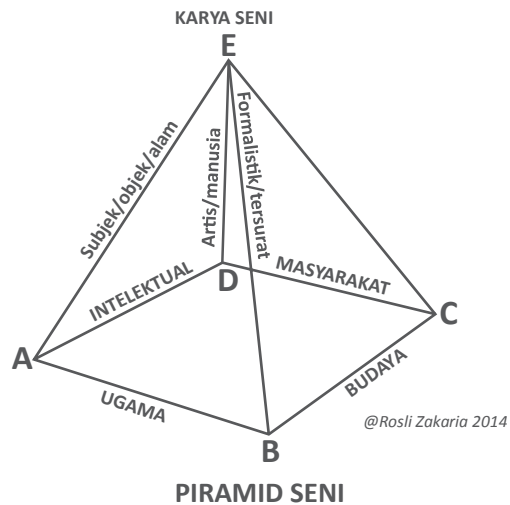


Figure: Art Pyramid Model

In this model, a pyramid was used to explain the process. There are three main subjects in this model. First, is the base. Second is the four main pillars, and third is the peak. The base section starts from line A to B. This line represents the most important element which is religion. In our Federal Constitution, Article 3 states that “Islam is the religion of the Federation; but other religions may be practised in peace and harmony in any part of the Federation”. Article 11 on the Freedom of Religion stated that “Every person has the right to profess and practise his religion and, subject to Clause (4), to propagate it”. This means that even as Islam has been declared as Malaysia’s main religion, people from different races and belief are free to practice their beliefs². Hence, the first base should be in the mind of an artist in developing new ideas in producing art. Following that section is the line B to C which represents the cultural basis. This is the continuation from Dasar Kebudayaan Kebangsaan (DKK) which has been drafted in the year of 1971. The three principles that have been declared as Dasar Kebudayaan Kebangsaan by the government are:

- The national culture of Malaysia should be from the original culture of this region.

² Taken from <https://www.malaysia.gov.my/non-citizen?articleId> on 18 May 2014

- Other appropriate and reasonable culture can be accepted to be as one of the national cultures.
- Islam as the main element in structuring the national culture.

Thus, art practitioners should use these three principles as the basis in producing artworks.

The third line from C to D represents the society. The current approach that needs to be considered by the artist is how far the artwork produced can benefit the society either physically or mentally. In the Malaysian art scene, society is still having difficulties in accepting art especially visual art. This sort of thinking not only happens among the layman but also among policymakers. Artist usually put the blame on society. However, the artist should reflect on their commitment in producing art that can actually benefit the public. Malaysian artist still have this thinking that art should be displayed at elitist galleries and not in the open or public space. This has become a big barrier for the public to understand and appreciate art. Therefore, 'Society' basis should be the guide for the artist in producing art. The fourth base shown in this Art Pyramid is 'Intellectuality'. This 21st century has seen the shift into K-Economy (Knowledge Economy), which has its own repercussions in the education field, and due to that Malaysia has been setting up new KPIs to pave the way in becoming a highly educated country. Hence, in this Art Pyramid, the 'Intellectuality' justification as one of the base in producing art is really applicable. Artworks produced by an artist with the sense of intellectuality will actually enhance the art.

All four lines starting from ABCD should be the base for the artist in developing their art. These four principles not only serve to uplift the artist's way of thinking but they can also be used as a wall in resisting negative influences in developing art.

The second section of the Art Pyramid is related to physical and the shape of the artwork. There are four main pillars. The first pillar, from line A to E, is known as subject/object/nature. Nature has been inserted in this pillar to explain that any subject or object that can be seen is actually from nature and not created by humans.

The second pillar, from line B to E, is known as Formalistic/Explicit pillar. This pillar represents the element and principle of the artwork, in which how the artist choose and arrange the artwork will determine the final appearance of the artwork.

However, in this Art Pyramid the pillar of B to E has been added with the explicit element. The pillar serves as an explanation how the image and picture produced can create a meaning from an external view. The third pillar, from C to E, is known as meaning/implied pillar. This pillar tries to explain on how the artist implies the meaning of the artwork.

Art Pyramid model also include the artist pillar D to E which explains that all the artwork displayed on the wall of the gallery represent the artists. These four pillars have their own strength and each of the elements plays a vital role towards the development of visual art. The third section is the peak of the pyramid, E which acts as the supporting pillar of the artwork.

In short, Art Pyramid consisted of three main sections; four elements based on the basic of thoughts, four elements based on development basis and the peak of visual art production from the explicit and implied context.

Art Pyramid as a concept is a wall that resists all negative influences and also the barrier preventing the dispersion of positive influences. These four elements include religion, culture, societies and intellectuality. Artists are to utilise them in strengthening their ideas in the process of producing art. In the matter of the art itself, it can be based on the four main pillars; subject, formal aspect, meaning and artist. Coupled with self-thought and practice, art creation based on the Art Pyramid model will gave rise to a society-centric masterpiece that fits the “Local Thinking, Acting Global” framework.

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1.

Jika wang yang berjuta
Buat dibelinya sekeping dua
Lukisan anak tempatan kita
Maju juga seni negara
Celik juga mata minda

Alas,

Tas tangan dan rumah agam
Kekal jadi modal bangga
Sedang dinding rumah
Ditepek karya beli satu percuma tiga

Betul agaknya kata bidalan
Wang itu tidak boleh membeli selera.

2.

Semua mahu hak
Semua mahu segera
Korbanku telah banyak
Jasaku melambak
Nobatkan aku ke puncak takhta
Kita jerit menggesa

Bukan

Ini bukan fasal Nuar
Bukan juga fasal Williams
Ini fasal kita
Yang tidak sabar
Menunggu masa
Bersinar kita.

3.

Tun M kata

Seni itu penting untuk negara

Penggiat seni bertempik gembira

Hati mereka berbunga-bunga

Kemudian Tun balik rumah

Tidurnya lena seperti biasa

Penggiat seni begitu juga

Kembali ke rumah dan menggelupur

Seperti biasa.

4.

Jika berkasih

Mahu dikasih

Sesal duduk

Sipi-sipi

Jadi berkasih

Mahu bersih

Bilang saja

Angau ini

Khas buat

Tuhan Illahi.

5.

Melayu kata

Negara ini aku yang punya

India kata

Negara ini kami penduduk mula

Cina kata
Negara ini ekonominya kami yang bina

Semua menuntut hak
Semua rasa berhak

Mereka bina ini negara
Dengan balah dengan belah

Reformasi sudah
Hapah tak mengah

Agaknya mereka lapar
Revolusi berdarah.

6.
Actually sebenarnya
Kita yang sibuk
Kunun pejuang bahasa melayu
Cuba try test
Let see tengok
Tahu tidak kita ini
Akan makna
'Laba bercikun-cikun'
And then lepas tu
Baru boleh dabik dada
Mengaku pejuang bahasa Melayu.

7.
Tidak tahu
Mahu gembirakah
Atau berdukakah

Dari ratusan juta harta
Sembunyi di rumah menteri sana
Di negeri antah berantah
Sekeping lukisan bukan
Satu darinya.

8.
Bertahun berjuang
Lawan korupsi lawan kroni
Akhirnya waibi
Sibuk masuk meletop masuk melodi
Malaya baru?
Harkkkk.. ptuiii!

9.
Min
Aku kembali
Bertahun lalu
Bodoh cinta
Telok Chempedak
Saksi bisu
Simpang dewasa
Manis senyummu
Sita jiwa
Rindu berontak
Aku pendamkan
Min,
Aku cinta kamu
Seluruhnya.

Abdullah Jones



Abdullah Jones

The Autodidact • Marker pen on paper • 30 x 40 cm • 2018



Abdullah Jones

The Gallerist • Marker pen on paper • 30 x 40 cm • 2018



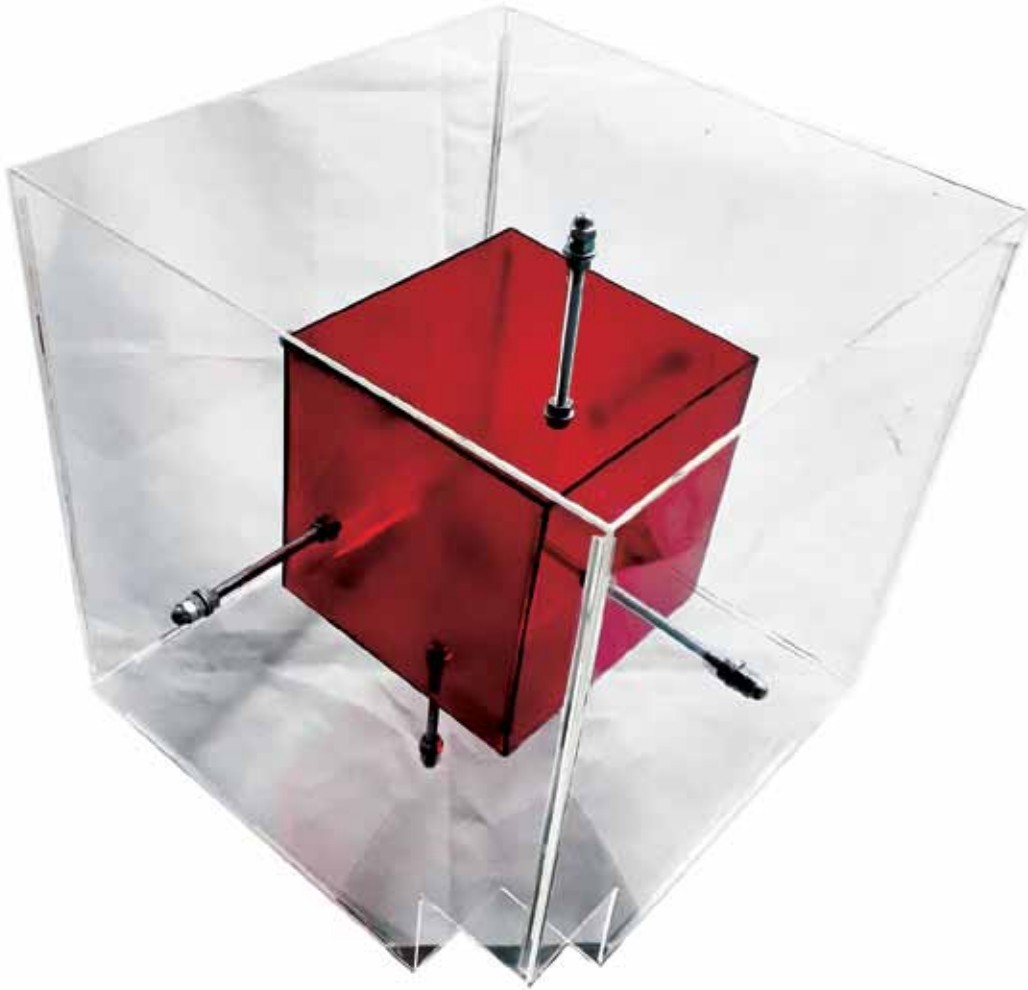
Aely Manaf

Potrait-Qasih • Mixed media on canvas • 62 x 51cm • 2018

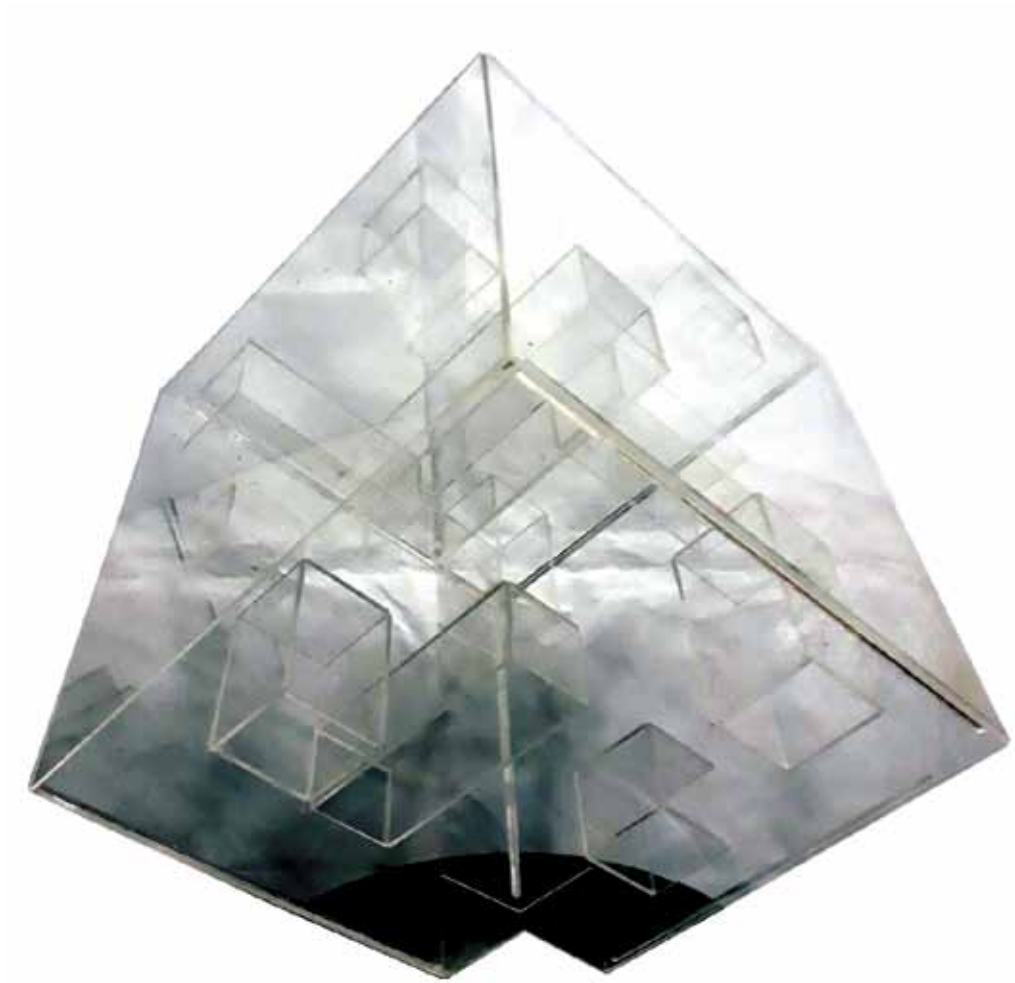


Aely Manaf

Portrait-Child • Mixed media on canvas • 62 x 51 cm • 2018



Ahmad Fauzi Amir Hamzah
Tepu • Acrylic sheet and metal • 50 x 50 x 50 cm • 2018



Ahmad Fauzi Amir Hamzah
Critical • Acrylic sheet and metal • 50 x 50 x 50 cm • 2018



Azman Nor

Chatting Koi I • Watercolor on paper • 38 x 56 cm • 2018



Azman Nor

Legacy • Mixed media on paper • 76 x 56 cm • 2018



Hamdan Shaarani

Bias # 12 • Acrylic on canvas • 90 x 150 cm • 2018



Hamdan Shaarani

Bias # 14 • Acrylic on canvas • 90 x 150 cm • 2018



Jamil Mat Isa

Floating Pink #1 • Screenprint on canvas • 100 x 100 cm • 2017



Jamil Mat Isa

Floating Purple • Screenprint on canvas • 100 x 100 cm • 2018



Johan Marjonid

Halimunan II • Acrylic on canvas • 69 x 175 cm • 2018



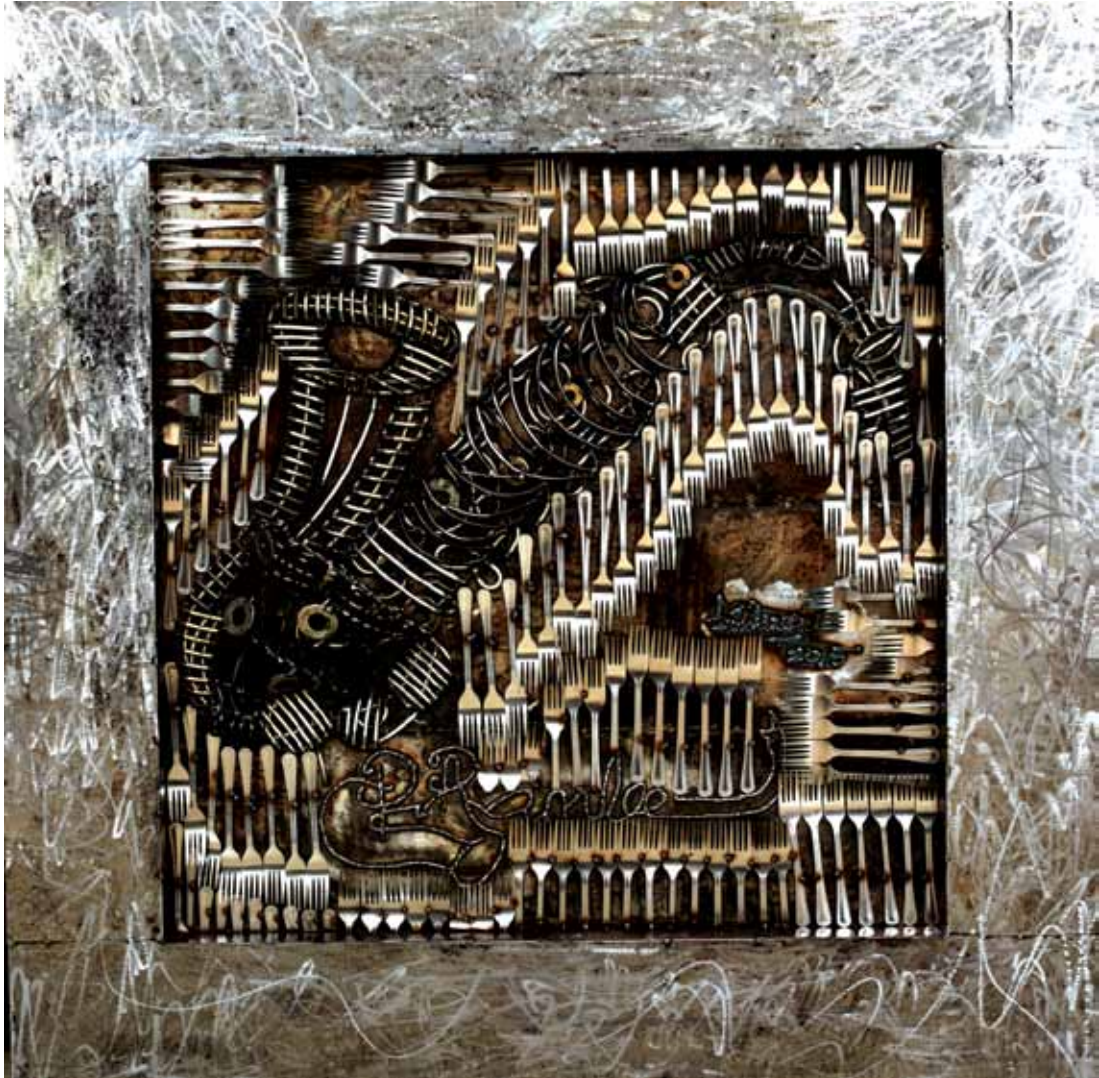
Johan Marjonid

Halimunan III • Acrylic on canvas • 76 x 188 cm • 2018



Liu Cheng Hua

Getaran Jiwa • Metal • 121.9 x 121.9 cm • 2016



Liu Cheng Hua

Jeritan Batinku • Metal • 121.9 x 121.9 cm • 2016



Nurul Ashikin Habeni Hajar

Semalu Series 2 • Discarded fabrics, polyvinyl & chloride glue on canvas • 160 x 70 cm • 2018



Nurul Ashikin Habeni Hajar

Semalu Series 3 • Discarded fabrics, polyvinyl & chloride glue on canvas • 160 x 62 cm • 2018



Norlisham Nor

Squatter Rural Rules • Oil on canvas • 120 x 120 cm • 2018



Norlisham Nor

Squatter Distorted Grid 5 • Oil on canvas • 120 x 90 cm • 2018



Nor Hanem Mohd Nor

Gerak - gerak • Sea sand & acrylic on canvas • 134 x 123 cm • 2018



Nor Hanem Mohd Nor

Hujan Malam • Sea sand & acrylic on canvas • 134 x 119 cm • 2018



Rosli Zakaria

Mindscape # 15 • Wood with acrylic • 50 x 50 cm • 2018



Rosli Zakaria

Mindscape # 01 • Wood with acrylic • 52 x 52 x 25 cm • 2018



Sharmiza Abu Hassan

Pupa: Curling • Perforated metal, aluminium, magnifying glass &
wooden beads • 50 x 40 cm • 2018



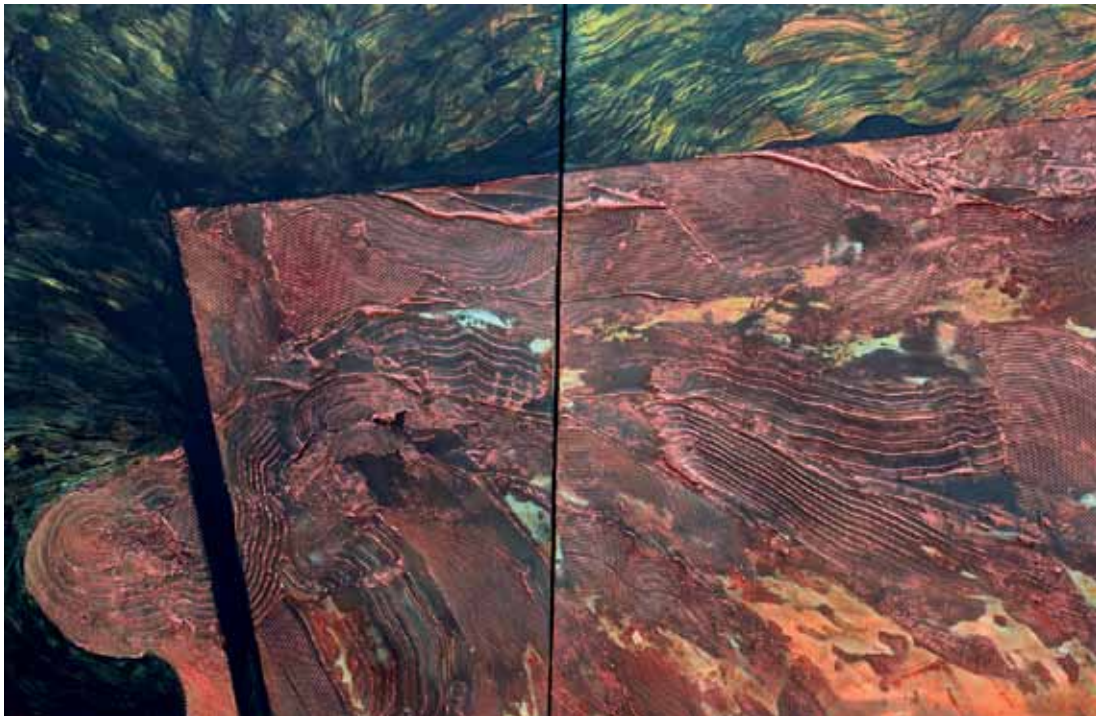
Sharmiza Abu Hassan

Pupa: Spiral Covering • Perforated metal, aluminium, magnifying glass &
wooden beads • 70 x 28 x 16 cm • 2018



Zaharin Mohammad

Lojing Series # 3 • Mixed media on canvas • 100 x 100 cm • 2018



Zaharin Mohammad

Lojing Series # 4 • Mixed media on canvas • 122 x 183 cm • 2018

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Zaim Durulaman

Rahsia Lebah # 02 • Mixed media on canvas • 36 x 91.5 cm • 2018



Zaim Durulaman

Rahsia Samudera 1 • Acrylic on canvas • 92 x 92 cm • 2018



Zainon Abdullah

Nyanyian Angin Lagu Jawi 1 • Acrylic on canvas • 100 x 100 cm • 2018



Zainon Abdullah

Nyanyian Angin Lagu Tempur 1 • Acrylic on canvas • 92 x 68 cm • 2018



Zarina Abdullah

Legend Series (Dali 2) • Mixed media on canvas • 92 x 92 cm • 2018



Zarina Abdullah

Legend Series (Dali and white mice) • Mixed media on canvas • 92 x 92 cm • 2018

ABDULLAH JONES (1964)

A self-taught artist, a poet and writer for Malaysia Kini dan Selangor Kini. Has published three books, Sajak-sajak Suci, Jiwa Kacau and Budak Kayu.

Selected exhibitions: Morphosis (Galeri Prima), Gabung (Pahang State Art Gallery), Saudagar Cinta (Pahang State Art Museum), T!GA (National Art Gallery Kuala Lumpur), Benchmark (Artcube Gallery), Love Me and My Batik (Iham Gallery), Un-Cut (Gallery Shambala Copenhagen), The Outsider Art (Octane Photographic Studio/Gallery Ferndale) and ATIK: Expression of Identities (Chinese Cultural Centre Museum, Vancouver).

AELY MANAF (1975)

A self-taught artist.

Selected exhibitions: Human Nature (Hom Art Trans), Inventing Abstraction III (TAPAK), The Second Wave (TAPG Gallery), Art Expo Malaysia Plus (MATRADE Exhibition Center), 20@13 (G13 Gallery), Ahmad Scissorhand (Core Design Gallery) and Expression of Malayan Tiger (Galeri Seni Maybank).

Selected achievements: Bronze Award UOB Painting of the Year 2013.

AHMAD FAUZI AMIR HAMZAH (1982)

Fine Art graduate and Master in Fine Art and Technology from Universiti Teknologi MARA, Shah Alam. A lecturer in UNISEL.

Selected exhibitions: Morphosis (Galeri Prima), First Wave (TAPG), 3 Three Man Show (NN Gallery), Sekaki (Segaris Art Center), Local Only Show (Taksu Gallery), Jiwa Merdeka Show (RA Art Gallery) and Iftar (Galeri Chandan).

AZMAN NOR (1985)

Graduated with degree in Applied Chemistry from Universiti Teknologi MARA Shah Alam. Teaching Citra Course at UKM and part time artist.

Selected exhibitions: Azmannor's Solo Exhibition (The National University of Malaysia), OLAH (Balai Seni Visual Negara), Doa Untuk Rohingya (Istana Budaya), Art EduCare (Jogjakarta), International Watercolor Society (United Arab Emirates Festival Program) and Watercolor Masterclass Direk Kingnok (Thailand).

Selected achievements: 1st place for Modern Art The International Art Contest, 1st place for Watercolor Competition FLORIA DiRaja Putrajaya, 3rd place for Open Competition SENIKA 2014 Panorama Sunagi Lembing.

HAMDAN SHAARANI (1967)

Fine Art graduate from Universiti Teknologi MARA, Shah Alam. A lecturer in Universiti Teknologi MARA Perak. Active in the art scene since 1990.

Selected exhibitions: Earth III Shah Alam (Tapak), Suarasa IV (Segaris Art Centre), Recent Works (G13 Gallery), Malaysia eye art exhibition London, Ambiguity (Galeri Prima).

Selected achievements: Formula Malaysia, Kenyir Eco-Fest, Philip Morris Art Award and Landskap dan Senibina Indah Selangor.

JAMIL MAT ISA, PHD (1967)

Fine Art graduate from Universiti Teknologi MARA, Master Degree Birmingham City University England & PhD from the Faculty of Art & Design Universiti Teknologi MARA, Shah Alam. A lecturer in Universiti Teknologi MARA Shah Alam.

Selected exhibitions: Yang Hitam Manis, Arithmetic, Ambiguity (Galeri Prima) as well as participating in numerous group exhibitions locally and internationally such as Thailand, Japan, France, England, Taiwan, Hong Kong and Bosnia-Herzegovina.

Selected achievements: Penang Young Contemporary, Pertandingan Cetakan Suterasaing Kebangsaan and Excellence Award in Pittsburgh Innovation and Invention Expo.

JOHAN MARJONID (1968)

Fine Art graduate from Universiti Teknologi MARA, Shah Alam. A full-time artist with vast experienced in teaching art at Universiti Teknologi Mara, Universiti Selangor, New Era College, Kolej Universiti Teknologi Pengurusan Malaysia, MTDC Multimedia Academy and Universiti Putra Malaysia.

Selected exhibitions: Rainforest Painting Demonstration World Expo 2000 Germany, Sekaki Group Exhibition (Segaris Art Centre), Road to Los Angeles (Galeri Maybank), Convergence (Galeri Petronas), Hijau II (G13) and Ambiguity & Morphosis (Galeri Prima).

Selected achievements: Consolation Prize Street Banner Competition National Art Gallery, First Prize Malaysian Landscape National Art Gallery, Consolation Prize International Category Kenyir Eco-Fest, Consolation Prize Drawing Competition Shah Alam Gallery and Consolation Prize Mekar Citra.

LIU CHENG HUA (1985)

Graduated Master of Art Education from UPSI. A lecturer at Malaysia Institute of Arts, Kuala Lumpur.

Selected exhibitions: La(Root) Solo Exhibition (G13 Gallery), Art Triangle (Balai Seni Visual Negara), Morphosis (Galeri Prima), Art Expo Malaysia (MATRADE) and numerous group exhibitions locally and internationally such as Austria, France, Singapore, Indonesia and Japan.

Selected achievements: 1st Runner-up 'The One' Sculpture Competition, 1st Prize 'Hot Art' Competition, Winner 'Ikon Varsiti Berita Harian 2012' Creative Design Category LaRoot Exhibition, Incentive Award (Shah Alam Gallery Open Show).

NORLISHAM NOR (1968)

Graduated from Nanyang Academic of Fine Art Singapore. A lecturer at Malaysia Institute of Arts, Kuala Lumpur.

Selected exhibitions: Essences MIA Open Show (Galeri Petronas), Coming to Gather (Pelita Hati), Art Expo 2011 (MATRADE), Australia joint Exhibition Melbourne (MATRADE), Art For Kindness: Art With Heart Exhibition (RHB Bank KL), Inventing Abstraction (Tapak), Shah Alam Biennale (Shah Alam Gallery), Stroke of Genius (Artoutlet Gallery Publika).

NOR HANEEM MD NOR (1964)

Fine Art graduate from Universiti Teknologi MARA, Shah Alam. A full-time artist with vast experienced in teaching art at Universiti Teknologi Mara, Universiti Selangor and ASWARA.

Selected exhibitions: Malaysia Artist Association Grand Exhibition (Balai Seni Visual Negara), Pameran Inspirasi (Maybank Gallery), On Our Own, Ilham (Tradition & Change) (Galeri Petronas) and Ambiguity & Morphosis (Galeri Prima).

NURUL ASYIKIN HABENI HAJAR (1987)

Fine art graduate and Master in Fine Art and Technology from Universiti Teknologi MARA Shah Alam. An art teacher at Sekolah Seni Perak.

Selected exhibitions: ArTriangle (National Art Gallery), Riyad al-ilm (Galeri Chandan), Open Show (G13 Gallery) and Open Show (Segaris Art Centre).

ROSLI ZAKARIA, PHD (1964)

Fine Art graduate from Universiti Teknologi MARA, Master Art & Design De Montfort University UK & PhD Art Management (Public Sculpture), UKM. A lecturer at Universiti Teknologi MARA Melaka.

Selected exhibitions: Going Back Home (Balai Seni Visual Negara), Readrawing Exhibition (Galeri Petronas), Ambiguity & Morphosis (Galeri Prima) as well as participating in numerous group exhibitions locally and internationally such as China, Japan, Vietnam and London.

Selected achievements: Grand Prize (Toward Development Nation-Vision 2020; Pertandingan Arca Yayasan Warisan Johor), Philip Morris Art Award 1995 as well as grants Rockefeller Foundation Asia-Third International Sculpture Symposium (Vietnam), The 8th Changcun China International Sculpture Symposium and Juror choice award Oita Asian Sculpture (Japan).

SHARMIZA ABU HASSAN, PHD (1972)

Fine Art graduate from Universiti Teknologi MARA, Master of Creative Arts, University Of Wollongong, New South Wales Australia & PhD of Fine Art, RMIT University, Melbourne, Australia. A lecturer at Universiti Teknologi MARA, Melaka.

Selected exhibitions: SUARASA V (Segaris Art Center), Atlas of Mirrors (Singapore Art Biennale), Al Kesah: Penghormatan kepada Ismail Zain (Galeri Petronas), BAREHANDS: Bandung Asean Artist Residencies (Bandung), Art Auction RMIT (First Site Gallery Melbourne), Thou Art Women (Malaysia Pavilion, Shanghai World Expo, China), Safe, Sustainable Living Festival (BMW Gallery, Federation Square Melbourne), You Am I : An Exhibition of Contemporary Muslim Artists (Hume Global Learning Centre Broadmeadows, Victoria, Australia), Gardens International Art Workshop (Jackowo, Warsaw, Poland), Reimagination (Galeri Chandan) and Tanah Air WWF 2009 Annual Exhibition (Rimbun Dahan, Selangor).

Selected achievements: Juror's Award-Young Contemporary Art Competition, National Art Gallery, 1st Prize Sculpture Category, Johor Art Competition, Honourable Mention, Philip Morris Art Competition, National Art Gallery and Finalist (Malaysia level) marquette stage for 3rd Oita Asian Sculpture Competition and 6th Oita Asian Sculpture Competition.

ZAHARIN MOHAMMAD (1972)

Fine Art graduate from Universiti Teknologi MARA, Shah Alam. A part time artist and Branch Manager at Proton Edar.

Selected exhibitions: 'Energy: A Source Of Inspiration' (Galeri Petronas), 'Young Talents' (Galeri Bank Negara), 'Garang' Group Show (Pelita Hati Gallery), Ambiguity and Morphosis (Galeri Prima).

ZAIM DURULAMAN (1966)

Bachelor in Graphic Design and Master in Fine Art Technology from Universiti Teknologi MARA Shah Alam. A lecturer at UNISEL.

Selected international exhibitions: ArtEduCare-Everyday Art (Universitas Sebelas Maret, Surakarta), Marina Biennale-1st International Biennale of Sea-themed Painting (Jurmala City Museum Latvia), Imago Mundi-International Miniature Art Exhibition (Bali), 5 Uluslararası Ressamlar Bulusması, Resim Sergisi-Ozel Belediye Başkanlığı (The Fifth International Painters Convention & Exhibition) Urgup Belediyesi Kültür Merkezi Turkey, Art Week Miami (House of Art Miami), Art Kuala Lumpur-Melbourne: Discover Malaysia Art Space @ Collins (Melbourne), Destination 2-Inner Freedom (National Museum of Fine Art Hanoi), Arts Kuala Lumpur-Miami (Art Basel Miami), Malaysia Eye Art Exhibition (Nolias Art Gallery, Stamford St. London), Five Editions of Byala Open Air International Art Show 2009-2013 (Burgas, Bulgaria) and others such as Vietnam, Japan, China, Tunisia, Korea, Brunei and Macedonia. Zaim also actively participated in group exhibitions locally.

ZAINON ABDULLAH (1964)

Fine Art graduate from Universiti Teknologi MARA and Master in Art & Design De Montfort University UK. A lecturer at Universiti Teknologi MARA Perak.

Selected exhibitions: The 9th Asia Fiber Art (Ulsan, South Korea); Kembara Tiga : Bota-Nagoya (Gallery of Nagoya University of Art Nagoya Japan), Malaysian Perspective Group Exhibition

(Hotbath Art Gallery, Bath, U.K) and Ambiguity (Galeri Prima).

Selected achievements: Philip Morris Art Award Malaysia (Honourable Mention), Sand Sculpture Competition Hong Kong (Second Award), Public Sculpture, Japan Semi Final for 3rd OITA, Artist in Resident at Nagoya University of Art Japan.

ZARINA ABDULLAH (1981)

Fine Art graduate from Universiti Teknologi MARA, Shah Alam and Master Degree in Arts Education from Universiti Pendidikan Sultan Idris. An art teacher at Tanjung Malim, Perak.

Selected exhibitions: Ambiguity (Galeri Prima), A Tribute to Human Error and Sweet Kargo (NSTP), Dari Mata ke Mata (Artraeously Ramsayong, Kuala Lumpur), Progresdi (Artcube Gallery), Pameran Terbuka Galeri Shah Alam and international projects - painting on cruise ship "Pride of America" in Bremenhaven, Germany and Korean Art Festival.

Selected achievements: Grand Prize in Nokia Art Award, First Prize in Friendly Relationship through Pictures Japan-UPSI and consolation prize for Citra Terengganu.

MINDSCAPE

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