

ANTHROPOMORPHISM

by Zurin Shaari

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29 May - 09 June 2023

10am - 6pm. Monday - Friday
Galeri Prima, Bangsar

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Front Cover: Siri Sang Kancil Membilang Buaya Series 1, Pencil & charcoal on canvas, 59 cm x 46 cm, 2021 (details)

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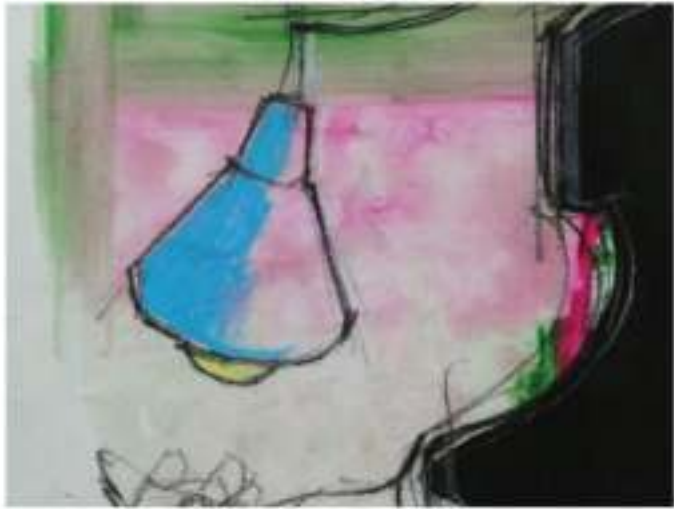
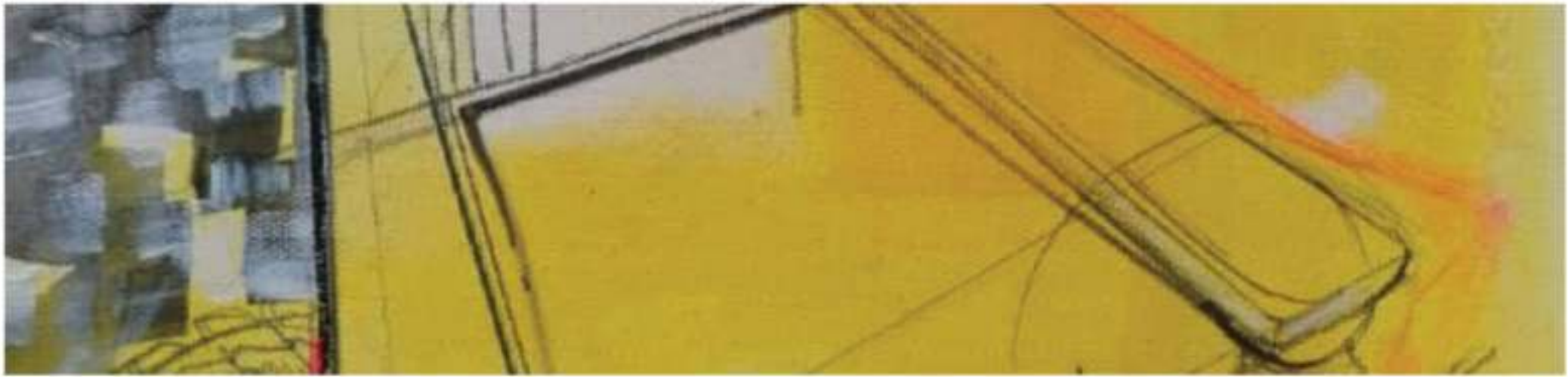


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Implied And Written Methodology In Signs As A Paradigm

Associate Prof. Dr. Abdul Halim Husain
ASWARA Postgraduate Dean / DCA
Student Supervisor

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The solo duo exhibition by Hidawati and Zurin is a statement manifesting from the questions arising within themselves throughout their artwork practicals. It is indeed encouraging to see that these two painters, who from my observation are aggressive souls who have their own individual creative processes, have produced these works.

These visible works, with the general arrangement of the signs, were produced with an awareness of the creative work process.

In order to achieve the objectives of their respective works, the two painters look at the ways or paradigm of how they interpret issues and observe the objects. They explore the creation of signs in their respective works through meta-interpretive awareness and their respective artistic beliefs, leading to the question of truth through the conviction of self-practice. The combination of signs with the model of managed and planned methods is convincingly based on the applied art research paradigm.

And it is not only about choosing the signs but it also relates to how the painter chooses and interprets the chosen signs in the creation of the works.

Recognising all forms of thinking about signs also requires a different way of looking at them. The conviction of truth in creation, based on understanding and practical observation, have led to the formation constructed by the painter towards a meaningful impact in the view of the cognitive and affective world.

Throughout her career, Zurin had consistently cultivated awareness of oral heritage. Questions arose as to what role she can play to lift oral heritage manuscripts in her creations. This responsibility is treated with appropriate symbols, considered and treated until the creative work is born.

Similarly, Hidawati continues to raise questions that have been practised in the world of painting until the process of creation. This time, she explains her artistic activities. Based on the painter's thoughts on life, I would like for them to create works from both the creative aspects of art and the spiritual activity that manifests it, and connect it to what art is today. This would rely not only on what is implicit in the creative wisdom of the painter but also in the knowledge of the painter.

A Paradigm From Maternal Ingenuity to Artistic Instinct

Dr Sharmiza Abu Hassan
KPSK, UiTM Melaka branch
Associate Supervisor / Associate Supervisor
Post Graduate ASWARA

'...melukis itu juga 'menulis'. Sebab baginya, karya seni itu juga merupakan catatan pemikiran, penjelajahan intelektual, refleksi situasi, pesan kemanusiaan, bahkan dalam tingkat tertentu, merupakan hasil penelitian'. (A.D Pirous, 2003)

This quote by A.D. Pirous is significant to all artists who are constantly stimulated by their senses, mind and hands ahead of their own life and their environment. It is not an exception for these two female artists who are also mothers, academics & staunch researchers moving the momentum of their art paradigm studies at the Master of Creative Arts level at Aswara, which leads to a Studio-Practical research which is increasingly becoming the choice for career painters/ visual artists who continue to be productive and creative.

The idea of the exhibition DUO show by ASWARA DCA (Doctor of Creative Arts) candidates Zuriati Mohamed Shaari (Anthropomorphism Series) and Noor Hidawati Mohamed Amin - (Artistik Lestari Perca) reflects the perfect spirit compatibility between the two when they were consistently active in promoting female painters and artists through a series of art exhibitions and symposiums at the national and international levels such as in the Philippines, Indonesia and Singapore. Since they began their studies as DCA Master's candidates, they have produced more than 40 works and participated in local and foreign exhibitions. Hidawati actively experimented with 75 different fibre techniques which can be seen at this exhibition at Galeri Prima.

The current exhibition focuses on creative ideas with a research paradigm, which is the studio-practical method which has been in place in art faculties in countries such as

Australia and the United Kingdom since 40 years ago. Carrying out artistic research and determining the methods is not an easy matter. The text associated with research experience in the field (studio), appreciation of the work and experience with the relevant individual or socio-cultural background need to be combined. Research that uses art as the object of a study should not be based on intuition alone but is sensitive to the process of observation and appreciation and concepts applied in the action of scientific data collection. It's not just a combination but a union of concepts that are used implicitly. A description in the selection of certain colours by an energised and quick action painter is also a conceptual statement for the direct experience of the feelings of the person concerned. Entering the world of art is like entering a wilderness of complex signs or symbols (Rohindi, Halim, 2015)

This practice is embodied in ASWARA's postgraduate study programme. It is positioned as a studio-practical method approach that includes the diversity of the production process of works from the genre of painting and textile art (Fibre art). Zuriati or better known as Zurin, began drawing and painting after her initial involvement in exhibitions in the year 2000. Zurin's works - highlighting human moral values through her observation of fauna from animal stories basing on old classic tales such as the deer or crocodile - personifies her role as a mother/comforter who advises and conveys to her children through visual language metaphors which are processed in linguistic and animated style.

Zurin records this fragment of the narrative through images that include semi-abstract drawings of fauna that represent a satire or parody through animal metaphors that are usually synonymous with children's nature education. The works alternate between being humorous and serious, when the nature and character of the animal is styled like a human figure with a body language that spontaneously records expressions, where the images represent implicit messages. The 'assemblage' technique, which explores the materials, is among the experiments which have full potential. "Anthropomorphism" is not limited to imagining the image of the animals but also to everyday objects and tools such as furniture, linking the symbols to situations that stimulate the artist's mind and imagination. The usage of the deer, tigers, crocodiles and antelopes is a manifestation of the local folklore and the icon of 'local superiority' local-wisdom (Johari Said, 2023). It represents the linguistic metaphor of Malay proverbs digested into visual images symbolising the humanitarian situation of the environment.

As with most expressionist painting styles, her sketching mind is stimulated by the 'masculine' stroke of motherhood despite the choice of a feminine colour scheme. Zurin seems to satirise symbolically the phenomenon that is related to local politics or the social issues of the current generation with a cynical yet understated tone. The image of

the 'chair' becomes an allegory for the position or the role of the character that is adapted in the narrative which is like a reflection of Zurin's own experience. The approach towards 'autoethnography' leads the aesthete to relate to the idea of an image processed from the heritage of folklore to a contemporary image representing relevant art-images related to the current era. The integration of 'Augmented Reality' digital media is a manifestation of Zurin's exploration of the ability to combine conventional painting techniques with methods that are increasingly becoming the daily language of the social-media / "smart-phone" generation so that the message of her work can be appreciated as the world progresses technologically. Zurin raises the term "painting" which is given an additional media approach with virtual reality and this should continue in the context of the current space and time which is oriented towards the norm of "hybridity" impact from the past post-pandemic.

"True symbolism depends on the fact that things, which may differ from one another in time, space, material nature, and many other limitative characteristics, can possess and exhibit the same essential quality. They thus appear as diverse reflections, manifestations, or productions of the same reality-which in itself is independent of time and space." (Burckhardt and Fitzgerald, 2009,p.16)

Indeed, these two close friends complement each other when linked to their earnestness and enthusiasm in highlighting works with feminist nuances - in terms of their creativity, favoured materials and images that are directed to the motherly instinct and natural femininity.

Noor Hidawati Mohamed Amin, or Hida for short, explores the potential of her fabric collage image after winning the Piala Seri Endon since 2011. This mother combined her agility and efficiency of the sewing techniques and various styles with her sincere knowledge of the fabric especially used textiles. Her works are no longer tied to just being a decoration but an imaginary narrative of a concerned mother of the environment. This inspired her obsession with fabric materials, developing a protective instinct, understanding the materials, being firm with the colour scheme for the tactile surface and her optimism of a recycling awareness process with a complex yet innovative artistic touch. Her desire to develop her artistic ideas through "fabric art" is clearly parallel and in line with the "Sustainable Development Goals" environmental sustainability campaign which is an awareness campaign for today's society such as "recycle/kitar-mula", Waste to Art, SWCorp, MRM Circular Design -Waste To Wealth Innovation, Wearable Art as argued by contemporary art critic Nurhanim Khairuddin in the Ipoh, PORT, Perak art festival themed 'CLIMATE' 2019'.

‘Dengan keadaan dunia kita hari ini sedang menghadapi pelbagai jenis kerosakan dan kemusnahan, sama ada disebabkan oleh tangan manusia atau berlaku secara semula jadi, isu-isu berkaitan dengan hal kemerosotan alam sekitar dan ekosistem alam serta kesan buruknya ke atas manusia, yang cuba dikupas oleh beberapa artis menerusi karya mereka, perlu dikemukakan dengan lebih kritikal dan didedahkan kepada lebih ramai orang’ (Nurhanim Khairuddin, 2019)

Hida’s studio-practical, whose main medium is used fabric and sewing machine as an intermediate tool/medium that gives birth to the appearance of a multi-scale fabric collage art, is indeed a process that goes through a variety of comprehensive and detailed handwork. The latest series with the theme of ‘‘Forest-Garden’’ is a continuation of various processes of fabric medium innovation with techniques that are commonly practiced among textile and fashion practitioners but rarely among Fine Art artists. Hida’s experimentation from a semi-realistic classical style to a large-scale 3D ‘relief’ abstract work has the potential to be highlighted in corporate spaces as well as spaces in public places that intensify the awareness of SDG practices. Natural motifs that are chosen to be universal representational elements illustrate the message of nature’s sustainability and the ecological conservation campaign that is intended to be conveyed to art lovers.

The unique style of these two female artists deserves solid support from the activists of the Tampak Malaysian art ecosystem. As artists and educators, they have witnessed various artistic initiatives that indirectly contribute to various active and innovative local visual art activities among generations of students of various ages. The ‘Lakar Wanita’ movement, which they led since 2018, proves the seriousness and consistency of their strong and powerful artistic spirit. Congratulations for making it so many times and on being a Master of Arts!

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Anthropomorphism Series

Zurin Shaari

Folktales, like mythology and other types of oral literature, can be considered living organisms. It develops and evolves. It can be altered to delight a certain audience and reformed to meet the teller's aim. However, unlike other kinds of oral literature, folktale does not always perish when the story reaches the paper (Christina A. M., 2023). The above definition refers to activities or practices involving the relationship between cultures or human behavior to adapt and add value to oral tradition for the purpose of appreciating and preserving it. Therefore, this exhibition resulted from research that can be viewed as an epistemology that was conducted imperatively through a paradigm that has been devised based on constituted ontology, as well as a methodology that refers to the considered axiology.

This study employs the practice-based research methodology that revolves around the significant observations regarding oral tradition, specifically Malay folktale, by employing visual art as a medium for re-storying Sang Kancil with aesthetic forms and value by establishing systematic documentation. Kumpulan Cerita Sang Kancil is the primary reference used in this study. According to Nadiatul Shakinah A. R. (2018), Sang Kancil is described as an animal that is used to help other animals with tricks. Sang Kancil makes a good role as a smart animal playing deception on other animals. Its intelligence can defeat bigger animals than it. A story of this sort could give lessons in intelligence and judgment in deliberate management that holds a defence to defeat strong predators. A comprehensive analysis of the content, allegory, and anthropomorphic characters of eight stories was discussed.

The development of the study and the field research referred to Graham Wallas's Model of the Four Stages of Creativity (1926). The stages are referring to (i). Preparation, (ii). Incubation, (iii). Illumination and (iv). Verification and implementation of the

creative process (Botella, 2013). The creative process was described at two levels, featuring the stage of the creative process, e.g, divergent thinking, or convergent thinking (Botella, 2016). Additionally, the autoethnography triadic balance of i) analysis, ii) interpretation, and iii) reflection is the method executed to generate artwork in the studio. Digital approaches are used in presenting developed artworks and exhibitions to gain attention and interest from viewers to appreciate Sang Kancil tales.

This research laid out three objectives to be achieved. The primary objective of the research was to analyze and comprehend Malay folktales through Sang Kancil stories. It focuses on the content, allegory, anthropomorphic characters, and messages or satire delivered by humorous and entertaining stories. Empirical data collection was accomplished through textual and visual forms. Textual data resulted from literature reviews while visual data was obtained from sketches through the interpretation of textual data. In this stage, the researcher developed fundamental knowledge about the stories of Sang Kancil with complete documentation in visual form using the analysis method (Chang, 2008). Early staged research has identified the analytical subjects for the Sang Kancil Membilang Buaya story. The analysis is based on the content, allegory, and anthropomorphic characters contained in the tale. Operationally, research in the studio has been successful in visualizing the story by providing understanding and knowledge about the story. The ten panels of artwork produced based on empirical data is a recapitulation of the subject and meaning that has been discussed in the story.

In the second stage of the research, the objective is to explore the expansion of interpretive drawing practices for re-storying Sang Kancil. The formation of 5 artworks has been reliant on the method of interpretation. More concentration is given to the story's anthropomorphic characters and allegories. The interpretation of these two aspects is created to depict the meaning or understanding that could be conveyed to the audience. The images are the consequence of the character's transition from the correspondence between the comprehension of the character and the allegory with coherence to choosing the precise image. Among the images resulting from this study and method are remote control, a puppet string, a crocodile toy, a horned chair, and others. After the subject has been interpreted, the study has discovered certain knowledge related to Sang Kancil tales that give meaning to a new interpretation and contributes to the creation of the work, consisting of 1) power and control, 2)beneficial of deceptiveness, 3)manipulation and persecution, 4) wisdom beat arrogance and 5)survival and recognition.

The final stage of the research is to establish Sang Kancil Tales as a reflection of social issues and aesthetic references through informative drawings. Concerning the two previous stages, analysis and interpretation work has been produced and documented in digital form. In addition, physical and online exhibitions have been produced to share with the audience. This method of reflection has ensued in the creation of six artworks. The subject is a symbolic representation for interpreting Sang Kancil's story. The study's findings resulted in the creation of many symbols to explain the meaning received for example. 1) The sea bass represents manipulation,

2) the crocodile represents the victim. 3) Chair position symbol 4) An animal-legged chair represents wisdom and achievement, and others. The researcher has also generated semi-abstract works using this strategy in order to comply with the Islamic style.

In conclusion, it can be asserted that the adaptation of Sang Kancil tales into visual artworks represented a significant endeavor by visual artists to preserve Malay folktales, particularly animal stories, by delivering aesthetic value and new knowledge in the research. Without substantially modifying the story, the demonstration of works in the form of exhibitions and digital presentations enhanced value added or *tokok* which the researcher believed to be the result of the transmission process. The contribution of this research is the accumulation of textual and visual information/data on the stories of Sang Kancil through artworks to create attitudes, cultural knowledge, and awareness regarding the significance of oral tradition and the level of participation towards it, in accordance with the objectives of UNESCO, aimed to safeguard this intangible heritage.

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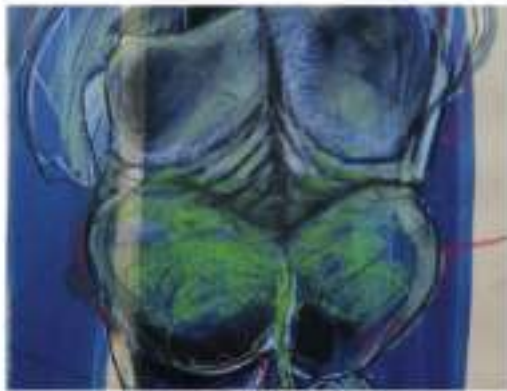
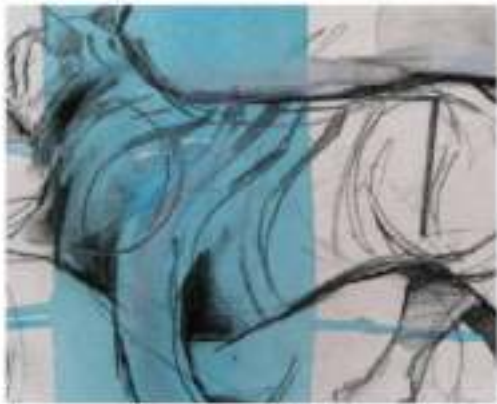
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Siri Sang Kancil Membilang Buaya Series 1 - 5
Pencil, charcoal on canvas
59cm x 46cm x 10pcs
2021
RM5000.00

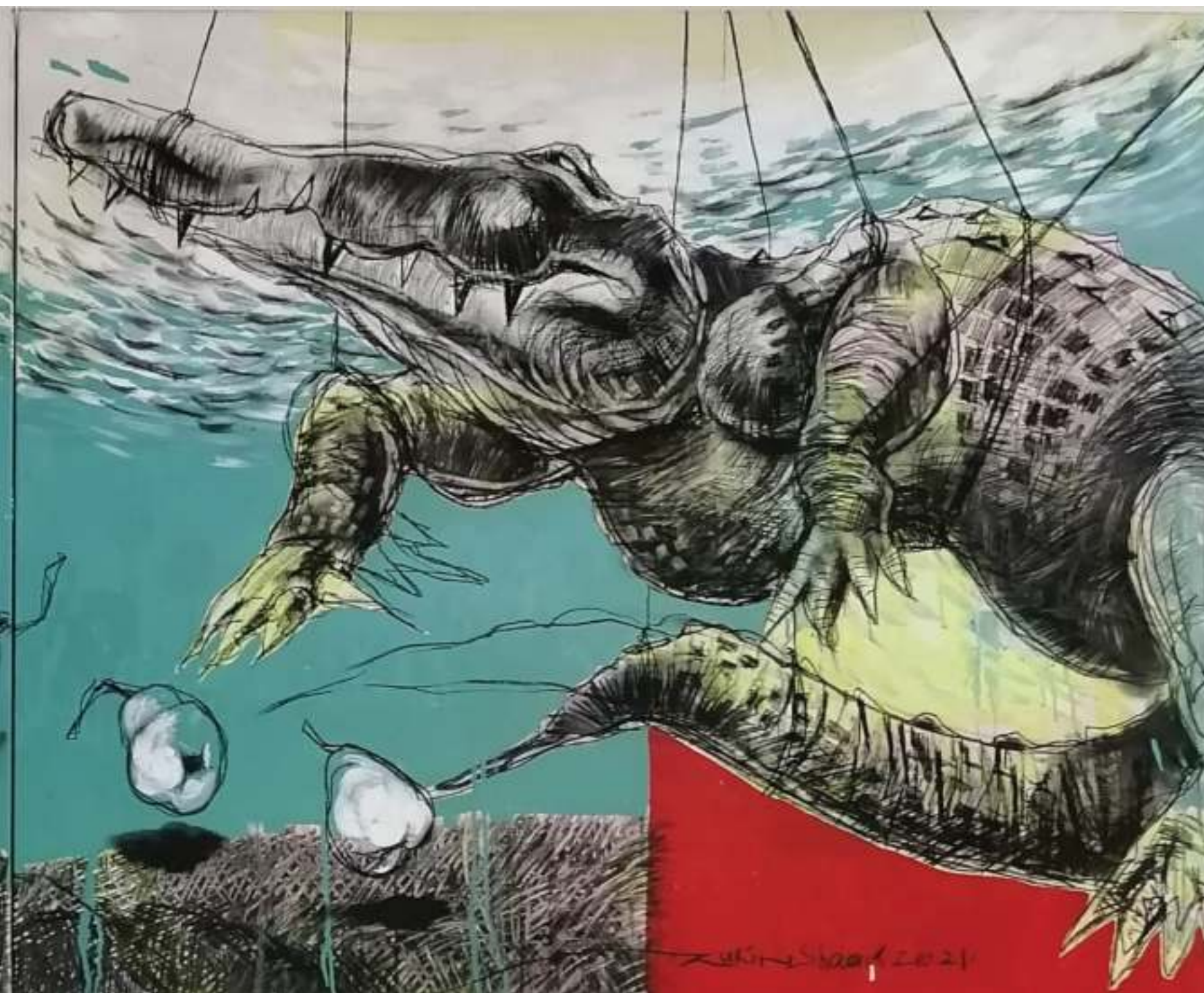


Siri Sang Kancil Membilang Buaya Series 6 - 10
Pencil, charcoal on canvas
59cm x 46cm x 10pcs
2021
RM5000.00

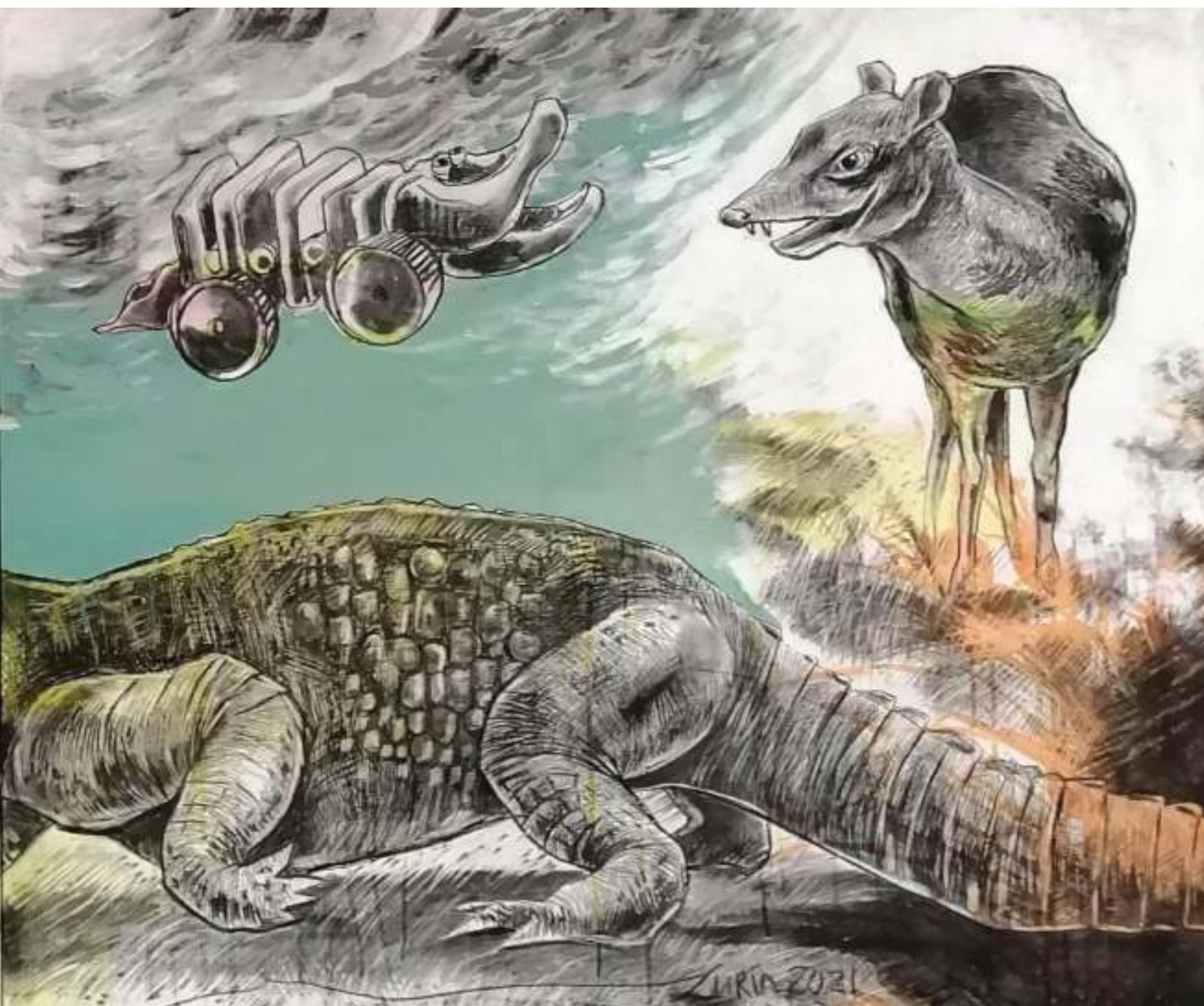


The Remote
Charcoal & acrylic on canvas
228cm x 96cm
2021
RM7000.00









The Toy
Arang, akrilik atas kanvas
228cm x 96cm
2021
RM7000.00

Manipulator
Charcoal and acrylic on canvas
177cm x 82cm
2021
RM6500.00







Angkuh Sang Gajah
Charcoal, acrylic on canvas
121cm x 128cm
2022
RM6400.00



Malang Sang Kerbau dan Pak Belang
Charcoal, acrylic on canvas
121cm x 121cm
2022
RM6400.00

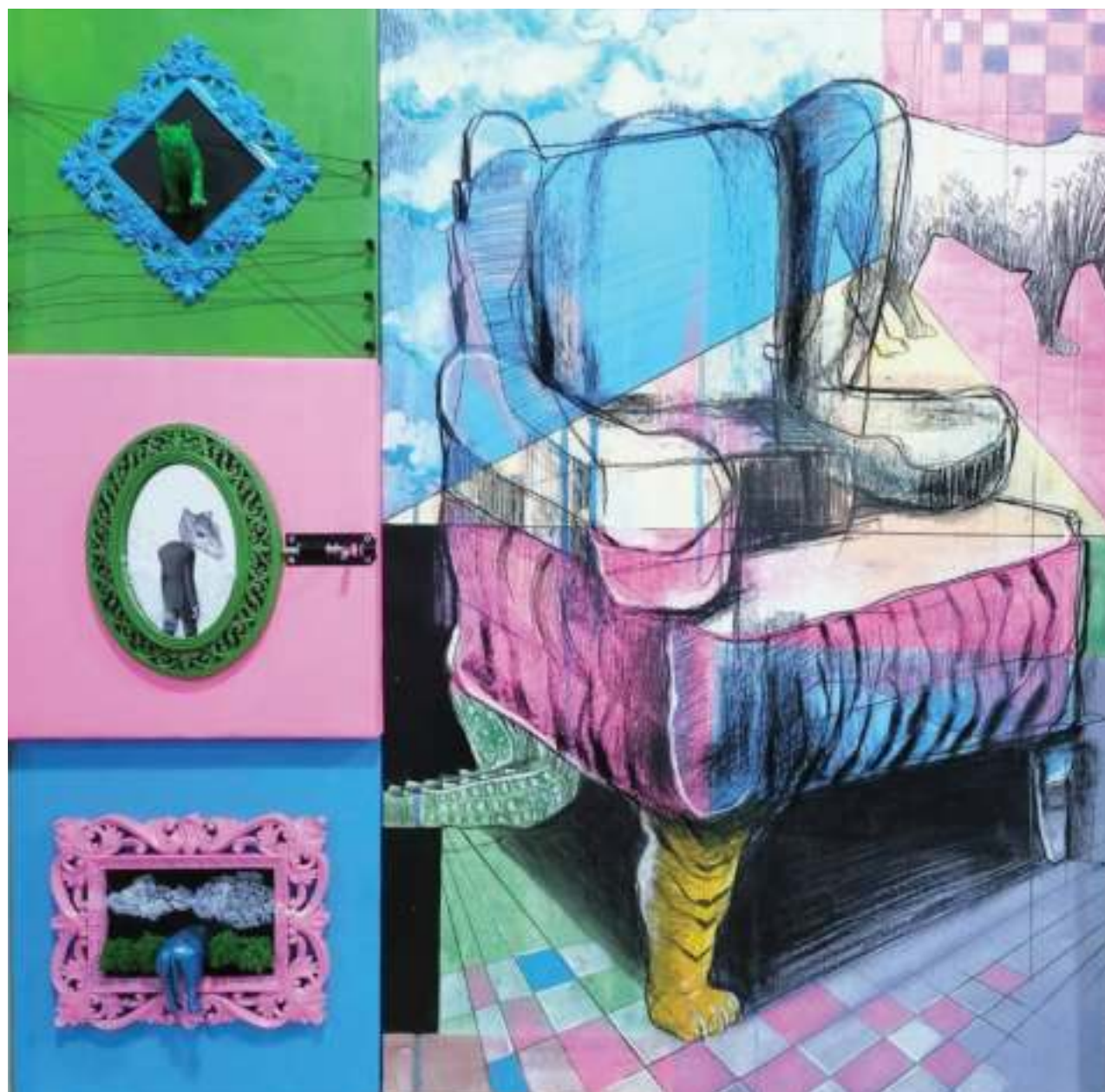


Akur Sang Buaya
Charcoal, acrylic on canvas
121cm x 128cm
2022
RM6400.00





Siri Shah Alam di Rimba
Mixed on canvas
28cm x 24 cm x 2 pcs, 30cm x 30cm x 12pcs
2022
RM400.00 each



Kerusi Syah Alam di Rimba
Mixed on canvas
Size :
2022
5200.00



Sang Kancil dan Rabbit I
Mixed on canvas
121cm x 121cm
2023
RM6400.00





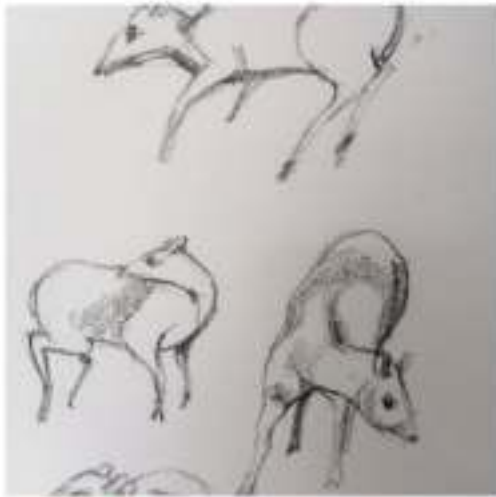
Sang Kancil dan Rabbit II
Mixed on canvas
121cm x 121cm
2023
RM6400.00





Kancil Mati di Tengah-tengah
Mixed on canvas
121cm x 121cm
2023
RM6400.00





Zurin Shaari b.1977, Kuala Lumpur

Education

Master in Fine Art & Design
University of Tasmania, Australia

Bachelor of Textile Design
Universiti Teknologi Mara, Shah Alam

Awards

2021	Ildex Invention,Innovation and Design 2021 Silver Medal Award	UiTM Shah Alam
2020	Waste to Art Competition 2020 Finalist and Top 10 3D Category	SWACorp
2020	IICE International Innovation and Creativity Exhibition 2020 Gold Award	Universiti Brunei Darussalam
2019	Kelantan International Learning & Innovation Exhibition 2019 Bronze Medal Award Best Poster Award	UiTM Kelantan
2019	Ildex Invention,Innovation and Design 2019 Gold Medal Award	UiTM Shah Alam
2018	Jury picked for Professional Artist for Art against AIDS competition	Publika
2018	UOB Painting of the year competition 2018 [finalist]	Kuala Lumpur
2018	Piala Seri Endon, Third prize of craft category	KLCC Convention Centre, KL
2016	Piala Seri Endon Third prize for Soft Furnishing Category Third Prize for Craft Category	Grand Pacific Hotel, KL
2016	Piala Seri Endon Third prize for Soft Furnishing Category Third Prize for Craft Category	Grand Pacific Hotel, KL
2014	Piala Seri Endon Third Prize For Craft Category	KLCC Convention Center, KL
2014	Piala Seri Endon (Finalist) Soft furnishing category	KLCC Convention Center, KL
2014	Hevea Creative Competition Third Prize for Craft Category	RISDA, KL
2014	IIAD Innovation For Commercialization 2014 Gold Medal Award	UiTM
2014	Ildex Invention,Innovation and Design 2014 Gold Medal Award	UiTM

Past Exhibition

2023	<p>Expressions 23, An International Art Exhibition of Paintings and Prints</p> <p>Pameran Penilaian Canai 2</p> <p>MeMoria Group Exhibition</p> <p>Bisikan Ruang Exhibition</p> <p>Famme Fatale</p>	<p>NAGGAR, Kullu Manali, India</p> <p>CMT Hub, UiTM Shah Alam</p> <p>Prima Gallery, KL</p> <p>IZM Gallery, TTDIJ</p> <p>Segaris, Publika</p>
2022	<p>Open Exhibition Shah Alam</p> <p>Petal of Nationalism Exhibition</p> <p>Pameran Teguh Bersama</p> <p>Malaysia-Iran Islamic Art Exhibition</p> <p>Moricle International Art Exhibition</p> <p>Healthy Forest Happy Wildlife Exhibition</p> <p>Woman's Day Exhibition</p> <p>Hom Art Open 2022</p> <p>Pameran Ilham 2022</p>	<p>Shah Alam Gallery</p> <p>Artas Gallery</p> <p>Gesturz, UiTM Shah Alam</p> <p>Iran Cultural Center, KL</p> <p>UPSI Gallery</p> <p>Lai Lai Art Studio Gallery</p> <p>KL City Gallery</p> <p>Homarttrans Gallery</p> <p>KL City Gallery</p>
2021	<p>Art Exhibition</p> <p>Lakar Wanita The SDG 2021</p> <p>Transformation in Collaboration Virtual Exhibition</p> <p>Para sa Kalikasan Exhibition Part II</p> <p>Para sa Kalikasan Exhibition Part I</p> <p>Malaysia Independent Day Exhibition</p> <p>Merdeka 64 :Tribute to Malaysian Exhibition</p> <p>GSA Open</p> <p>Payung Merah Exhibition</p> <p>Taking Side With Justice Exhibition</p> <p>31 Point 8 Exhibition</p> <p>Solo Online Exhibition (Safeguarding Malay Folktales)</p> <p>Pameran BUKA</p> <p>Decode Design Art Exhibition</p> <p>REKA International Online Exhibition</p> <p>International Virtual Digital Art Exhibition</p> <p>Paper as Treasure Online Exhibition 2021</p> <p>SURI 1.0 Exhibition</p>	<p>Thaksin University Songkhla</p> <p>International Online Exhibition</p> <p>University Tarumanagara</p> <p>Manila, Philippine</p> <p>Manila, Philippine</p> <p>Creative Art Hub, KL</p> <p>Prima Gallery, KL</p> <p>Shah Alam Gallery</p> <p>PeRUPA, Malaysia</p> <p>Fineart, FSSrR,UiTM</p> <p>Foundation, FSSR,UiTM</p> <p>Artstep Apps</p> <p>ASWARA</p> <p>UiTM Kedah</p> <p>USM, P.Pinang</p> <p>ASEDAS 2021</p> <p>Eco Aware Art Gallery, India(Organiser)</p> <p>Artrealm Gallery</p>
2020	<p>JICAF Virtual Exhibition</p> <p>IVAE 2020 Online Exhibition</p> <p>Penang Art Open 2020</p> <p>Waste to Create Online Exhibition 2020</p> <p>Lakar Wanita 2020, Retrospective</p> <p>AAA Karex Exhibition</p> <p>GSA Open 2020</p> <p>Traversing 175 Exhibition</p> <p>Pameran SATU</p> <p>2020 International Women's Day Art Exhibition</p>	<p>ISI, Jogjakarta (Organiser)</p> <p>UiTM Kedah(Organiser)</p> <p>Penang State Art Gallery</p> <p>Eco Aware Art Gallery, India(Organiser)</p> <p>CMT Hub, UiTM Shah Alam</p> <p>Segaris, Publika</p> <p>Shah Alam Gallery</p> <p>Prima Gallery, KL</p> <p>Shah Alam Gallery</p> <p>Aterlier Gallery, Seri Kembangan</p>

2019	11th Asia Fiber Art Exhibition and Symposium ILHAM Exhibition Rona Merdeka 02 Synergism MY-PH 2019 30 Women Artist Exhibition A Four-Nation Art Exhibition RONAism Wanita Inspirasiku Pameran Seni & Budaya Ingenious Soul Spring is Coming Exhibition	National Art Gallery, KL Galeri Prima, KL Artic Gallery , Kuantan Island Gallery, Pulau Penang Aterlier Gallery, Seri Kembangan Galeri WKS, Osaka Galeri Shah Alam Hotel Primera, KL Galeri UiTM Kedah Galeri Prima, NSTP, Bangsar Hotel Hulo & Gallery
2018	Synergism MY-PH 2018 Open Show Shah Alam Arts Against AIDS Exhibition Art & Decor Exhibition for Emerging Artist Lakar Wanita Tour 2018 Rona Merdeka Blossom, Ab Exhibition of Malaysian Art Group International Art Exhibition ARCADESA#2 Lakar Wanita 2018 Pameran 21 Imago Mundi Exhibition Imago Mundi Exhibition Wang Wang Exhibition Wang Wang Exhibition Pameran BonDa	Robinson Galleria, Philippine Shah Alam Gallery White Box, Publika MATRADE CMT Hub, UiTM Shah Alam Balai Seni Lukis Bandaraya Melaka. Li Chi Mao Art Museum, KL Creative Media Hub, UiTM Shah Alam Creative Space, BSN KL Galeri ASWARA, KL Hulo Gallery, KL Sunrise Gallery, Fairmont Hotel, Jakarta Putera Creative Space, Kajang Island Gallery, Penang Balai Seni Negara, KL
2017	Solo Exhibition inconjunction with Ilmu, Akar, Budi book launching Lakar Wanita Art Tour	Galeri ASWAR, KL Galeri ASWARA
2016	Lakar Wanita 2016 Exhibition Citra Wanita Exhibition KIWA Exhibition	Galeri Shah Alam, Shah Alam Kyoto Municiple Museum, Kyoto Japan
2015	1MCAT Art Exhibition Open Exhibition	LAVAA Gallery, Langkawi Shah Alam Gallery, Selangor
2014	Open Exhibition Open Exhibition BSVN Pameran Ilham Pameran Rona	Shah Alam Gallery, Selangor BSVN Shah Alam Gallery, Selangor MIDF Kuala Lumpur

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ANTHROPOMORPHISM

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