

ARTISTIK LESTARI PERCA

by Hidawati Amin



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Galeri Prima, Bangsar

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Hidawati Amin

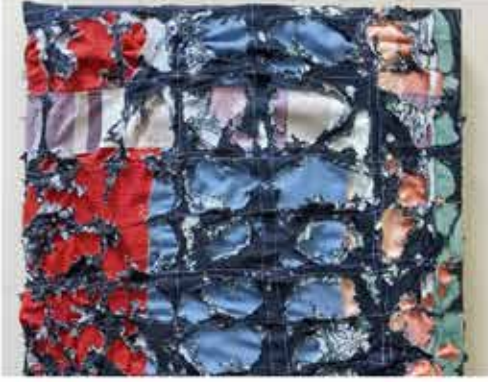
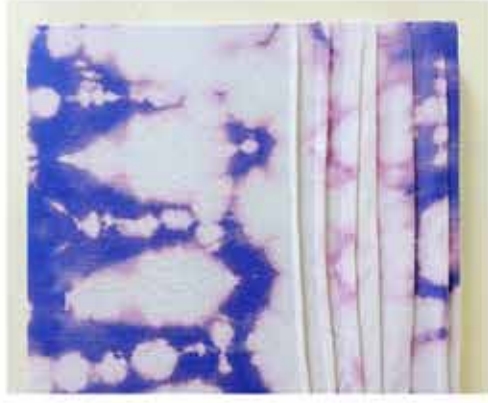
Front Cover: Hutan Kebun: Hutan Bakau, Discarded textile collage, 90cm x 90cm, 2023 (details)

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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

References

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Berger AA (1984). Sign in Contemporary Culture: An Introduction to Semiotics. Long Man.

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!

References

- A.D. Pirous.(2003). Melukis itu menulis. Bandung: Penerbit ITB, Indonesia
- Rohindi, Halim.(2015). Metodologi Penyelidikan Seni.Tanjong Malim.Penerbitan MS Malim Sarjana
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- Burckhardt, T. & Fitzgerald, M. O.(2009). Foundations of Oriental Art & Symbolism. Lanham, World Wisdom. USA
- Nur Hanim Mohamed Khairuddin.(2019). Nota Kurator; Seni sebagai Ruang Berlingkung dalam Menghadapi Perubahan Iklim. Kampung Karyawan Amanjaya Sdn. Bhd. Ipoh, Perak

Artistik Lestari

Perca

Hidawati Amin

This exhibition is the outcome of a research on Used Textiles aimed at analysing, exploring and processing of used textiles (UT) as an alternative media in the production of artistic fibre artworks. Used textiles refers to damaged or torn clothes taken from recycling bins around Selangor and Kuala Lumpur. These used textiles are not processed to become fibres but will be selected, cleaned, arranged, cut or combined to be used as the main media in the production of the artworks. Via studio exploration and experimentation, vernacular and traditional techniques or ready to be used techniques will be applied accordingly based on the suitability of the used textiles. This practical-based research is divided into three parts, namely the Exploration of the Potentials of Used Textiles (EPUT), the Innovation of Used Textiles (IUT) and the Production of Used Textiles (PUT). To achieve this goal, the entire research is based on Osborn-Parnes Creative Problem Solving Theory by Alex Osborn and Sidney Parnes (1965). This process consists of three stages of the creative problem solving process namely; (i) fact finding, (ii) idea finding and (iii) solution finding. Method of Creation of Works by SP. Gustami (2007) was used in the production of creative works. The work production process consists of three stages; i) exploration, ii) design, iii) embodiment (creation). The fibre art approach is adapted in the presentation of artistic works aimed at sharing research information with art observers and the public. In addition, the purpose of the exhibition is to ensure that the public has relevant information and awareness for sustainable development and a lifestyle in harmony with nature (SDG 12).

In Malaysia, Kloth Care, Selangor Youth Community, Life Line Clothing Malaysia and SWCorp are among the non-governmental organisations that are very active in recycling campaigns. Various activities, campaigns and competitions were conducted to draw the attention of the public to the importance of recycling. This includes the current 'Fabric Recycling Movement' campaign which began in 2018. From August 2018 to May 2020, Kloth Cares has collected textiles around the Klang Valley, Melaka and Negeri Sembilan. During the 22-month campaign, 608,000 kg of textile waste, equivalent to 3.6 million pieces of clothing, was successfully collected (Kloth Cares Fabric Recycling Movement Data, 2020). Recycling is one of the effective approaches to reduce the amount of solid waste (Pichtel, 2005). In Malaysia, recycling is the third choice after reduction and reuse in the national solid waste management hierarchy (Hamidi Abdul Aziz, 2009). The term recycling refers to the process of reducing the amount of waste by producing products that can be reused. Specifically, recycling is a specific process, involving the conversion of waste materials or unwanted products into higher quality and usable products. (Kim, Hyun Joo, 2014). So, if one can add value – economic,

intellectual, emotional, material – to a product through the process of reuse, it can be called recycling (Modi, 2015). According to Daroyah Alwi (2020), designers and art practitioners need to use waste materials as a new material in art production activities. She also called for these creative communities to create works by turning waste materials into something that brings a source of income. Waste material or garbage in an aesthetic context can be interpreted as a medium in the production of art (Yuliastuti, 2019). The medium or material is part of the art embodiment process, as a way for artists to apply artistic values, show technical skills in processing materials, and show awareness of the importance of choices in producing art (Kusmara, 2018).

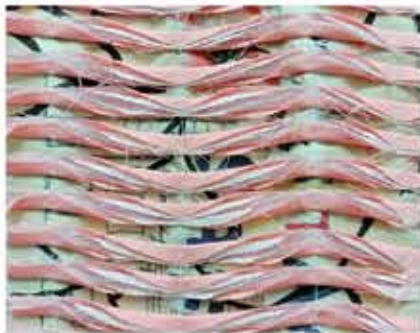
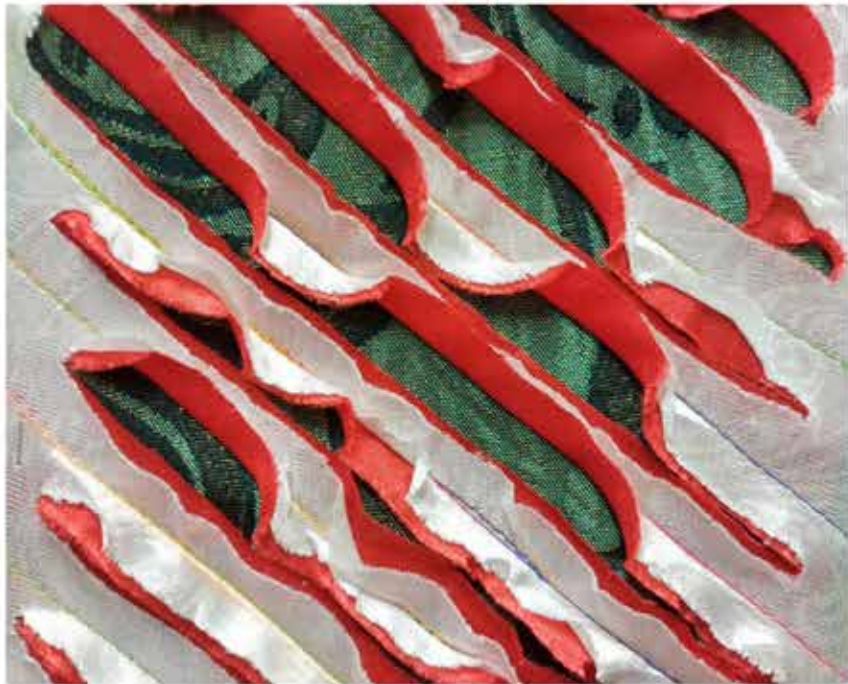
The display of UT fibre artwork through this research gives added aesthetic value by combining the discarded materials. The use of UT elements replaces the use of conventional media such as acrylic, oil paint or fibre currently in the market. The UT fibre works produced are not only about texture, appearance and colour but they also narrate the experiences, stories and lessons as well as deliver the sustainable messages in the social context and the impact of objects on the environment.

This research gives new knowledge and more courage to researchers, artists, designers and the audiences on how to manipulate discarded materials into new materials. Researchers believe that new media and techniques in the visual arts need to be diversified and injected with elements of innovation to enrich and add value to the arts and culture of the country.

The artist is not an environmental activist or climate change activist but supports the preservation of the environment, and the sustainability of nature through the works of art. The goal of the artist is to share knowledge and give awareness to the community about recycling. In addition, one of the artist's goals is to create awareness among visual artists about sustainable art practices and inspire them to create art using ecologically oriented materials and techniques.

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Hutan Kebun; Bunga kunyit kelapa tumbuh
90cm x 90cm
Discarded textile collage
2021
RM4000



Hutan Kebun; Menyemai Durian
270cm x 127 cm
Discarded textile collage
2021
RM13800



Hutan Kebun; Exploration
70cm x 145cm
Discarded textile collage
2022
RM3500



Hutan Kebun; Rezeki Lepas Hujan
Discarded textile collage
90cm x 90cm
2021
RM5000



Hutan Kebun ; Tumpang
90cm x 90cm
Discarded textile collage
2023
RM5000



Hutan Kebun ; Panas Hujan Tak Jadi
90cm x 90cm
Discarded textile collage
2023
RM5000



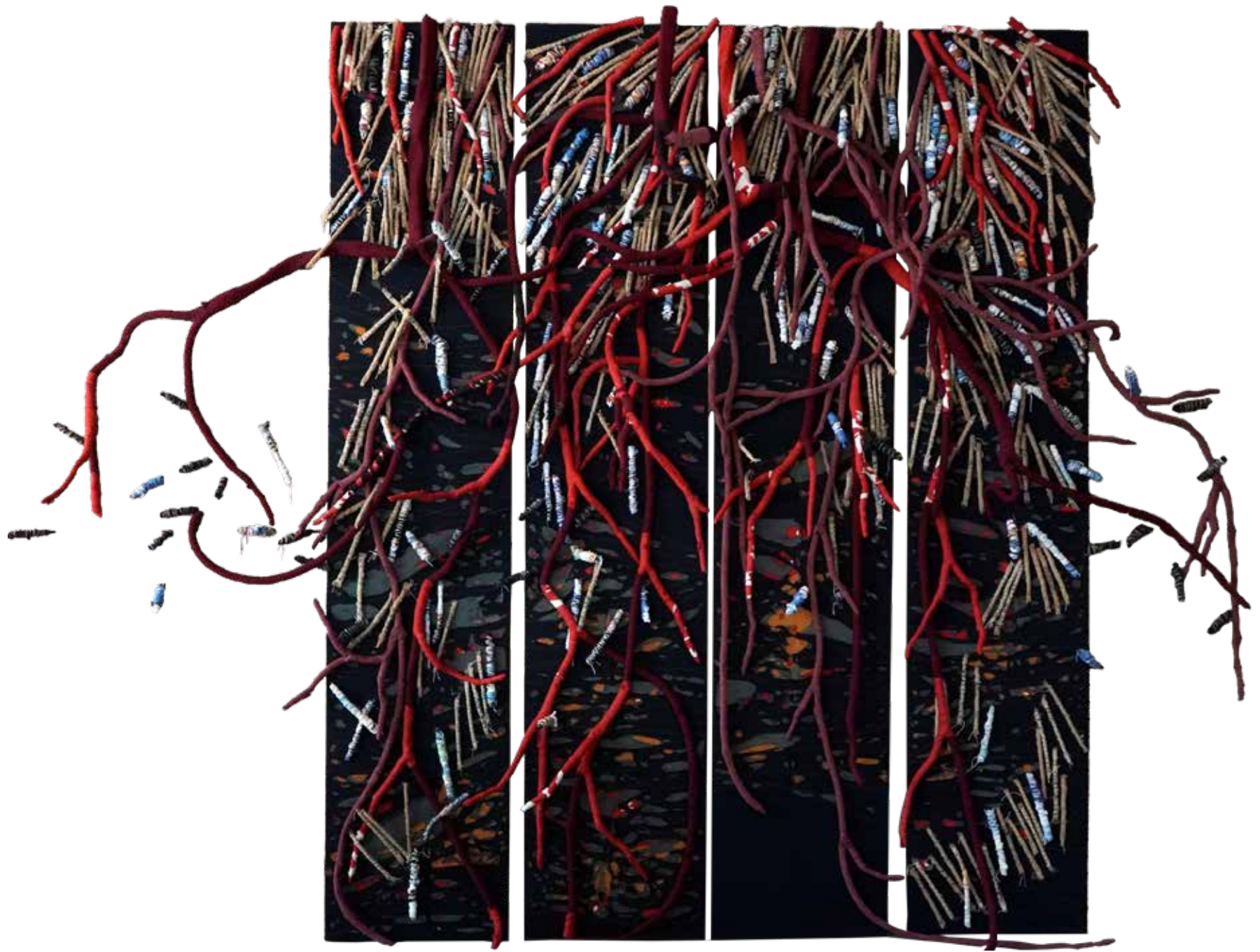
Hutan Bakau
90cm x 90cm
Discarded textile collage
2023
RM5000



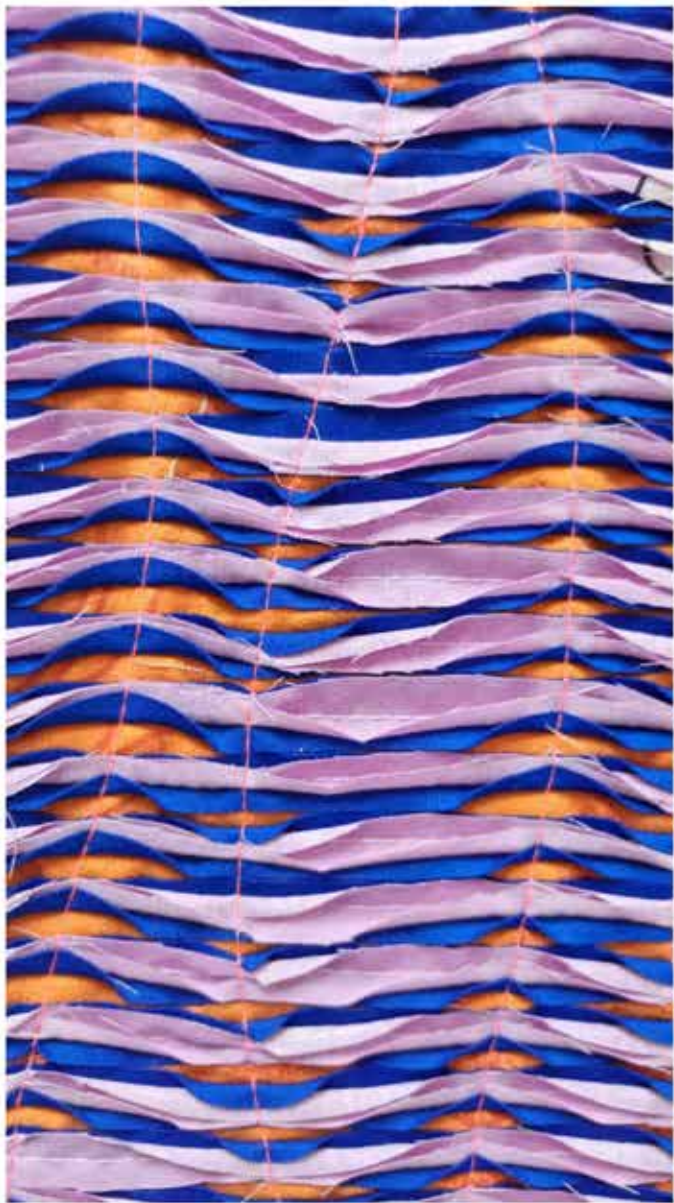
Ruang Kiub Zikir Syukur
90cm x 90cm
Discarded textile collage
2023
RM5000



Hutan Kebun; Kitar Kita
128cm x 180cm
Discarded textile collage
2023
RM6000



Hutan Kebun; Tunjang Warisan
305 x 244cm
Discarded textile collage
2023
RM 24800





Hidawati Amin b.1979, Kuala Lumpur

Education

Master of Fine Art & Technology
UiTM Shah Alam, Malaysia

BA (Hons) Fine Art (Painting)
UiTM Shah Alam, Malaysia

Awards

2020	Gold Medal IICE 2020	University Brunie Darussalam (UBD)
2019	Gold Medal IIDEX 2019	University Teknologi Mara Shah Alam
2019	Best Poster Award KILLEX 2019	Universiti Teknologi Mara Kelantan
2018	3rd prize Soft Furnishing Category	Yayasan Budi Penyayang Malaysia
2016	3rd prize Soft Furnishing Category 3rd prize Craft Category Piala Seri Endon 2016	Yayasan Budi Penyayang Malaysia
2015	Anugerah Khas Juri Galeri Shah Alam 2015	Galeri Shah Alam
2014	3rd prize Piala Seri Endon 2014 (handicraft)	Yayasan Budi Penyayang Malaysia
2013	IIAD Innovation For Commercialization 2013 Gold Medal Award	University Teknologi Mara
2013	Ildex Invention, Innovation and Desidn 2013 Gold Medal Award	University Teknologi Mara
2013	Silver Medal IIAD 2013	Universiti Teknologi Mara
2013	Bronze Medal IIAD 2013	Universiti Teknologi Mara
2011	1st prize Piala Seri Endon 2011 (handicraft)	Yayasan Budi Penyayang Malaysia
2010	2nd prize Piala Seri Endon 2010 (handicraft)	Yayasan Budi Penyayang Malaysia
2007	3rd prize Piala Seri Iman 2007(handicraft)	Yayasan Pembangunan Usahawan Negeri Terengganu

Past Exhibition

2023	Femme fatale group exhibition Memoria group exhibition Pameran Pembentangan Canai 2 Bisikan Ruang 0.2 Exhibition	Segaris Art Gallery KL Gallery Prima KL CMT Hub Uitm Shah Alam IZM Gallery TTDI Shah Alam.
2022	Pameran Insentif Rekonstrustif – pameran canai 1 Sahabat Aswara Petals of Nationalism Exhibition Teguh Bersama exhibition Jom berkarya -mini exhibition SHE Exhibition Ilham 2022	Galeri Shah Alam Galeri Aswara KL Galeri Aswara KL Artas Gallery Damansara Gesturz Uitm Shah Alam Studio Kita Kota Damansara KL City Art Gallery KL City Art Gallery
2021	Open Show Shah Alam 2021 Design Decorde Suri 1.0	Galeri Shah Alam Uitm Kedah ArtRealm Gallery KL
2020	Healthy Forest Happy Will Life Pameran Terbuka Shah Alam 2020 Pameran Lakar Wanita 2020 2020 International Women Day Art Exhibition Pameran 21 Pameran #KitajagaKita Pameran Satu -Perupa	Galeri shah Alam CMT HUB UiTM Shah Alam Atelier 11 seri Kembangan Selangor Aswara Kuala Lumpur KL City Art Galeri Kuala Lumpur Galeri seni Shah Alam
2019	Pameran #asingkan Pameran Ilham 2019 Inspirasi Wanita , Pameran wanita Synergism2019 , Malaysia, Philphine and Singapore International Art Exhibition Pameran Rona International Women Day 2019 Pameran Seni & Budaya Spring is Coming group exhibition 2019	Muzium Negara Kuala Lumpur Gallery Prima Bangsar Hotel Primera Kuala Lumpur The Island Gallery Pulau pinang Galeri Shah Alam Atelier 11 Sri Kembangan Gallery FSSR UiTM Kedah Hulo Hotel and Gallery Kuala Lumpur

2018

Pameran Terbuka Galeri Shah Alam 2018
Lakar Wanita Tour 2018
Penang Art Society 65th Anniversary Celebration
Rona Merdeka 2018
Blossom Exhibition of Malaysia Art Group
ARCADESA International Exhibition 2018
Lakar Wanita 2018 Exhibition
Pameran 21 - Pameran seni 21 Universiti
Imago Mundi Exhibition – Jakarta
Wang-wang Art Exhibition 2
Bonda – Pameran terbuka
ArtEDecor – art & design Exhibition for Emerging Artist
Wang-wang Art Exhibition
Imago Mundi Exhibition – Malaysia, Singapore, Indonesia

Galeri Shah Alam , Selangor
Cmt Hub Uitm Shah Alam
Balai Seni Lukis Pulau Pinang
Balai Seni Lukis Melaka .
Li Chi Mao Art Museum Kl
Cmt Uitm Shah Alam
Creative Space Bsn
Galeri Aswara Kuala Lumpur
Sun Rise Gallery , Fairmount Hotel Jakarta Indonesia
Putra Creative Space , Kajang Selangor
Creative Space 1 – National Art Gallery
Matrade Exhibition And Convention Centre (Mecc) Kuala Lumpur
Island Gallery – Penang
Hulo Hotel, Kuala Lumpur

2017

LAKAR WANITA ART TOUR Exhibition 2017

Galeri ASWARA

2016

Lakar Wanita 2016 Exhibition
Open Exhibition
Piala Seri Endon
3rd prize Soft Furnishing Category
3rd prize Craft Category
Citra Wanita Exhibition
KIWA Exhibition

Shah Alam Gallery, Selangor
Shah Alam Gallery, Selangor
Grand Pacific Hotel, Kuala Lumpur

Galeri ASWARA, Kuala Lumpur
Kyoto Munciple Museum, Kyoto Japan

2015

1MCAT Art Exhibition
Open Exhibition

LAVAA Gallery, Langkawi
Shah Alam Gallery, Selangor

2014

Piala Seri Endon, Third Prize For Craft Category
Piala Seri Endon (Finalist), Soft furnishing category
Hevea Creative Competition, Third Prize for Craft Category
Open Exhibition
Open Exhibition BSVN
Pameran Ilham
Pameran Rona
IIAD Innovation For Commercialization 2014 Gold Medal
Award
Ildex Invention, Innovation and Desidn 2014 Gold Medal
Award

KLCC Convention Center
KLCC Convention Center
RISDA, Kuala Lumpur
Shah Alam Gallery, Selangor
BSVN
Shah Alam Gallery, Selangor
MIDF Kuala Lumpur
University Teknologi Mara

University Teknologi Mara

2013	Silver Medal IIAD 2013 Bronze Medal IIAD 2013	Universiti Teknologi Mara Universiti Teknologi Mara
2012	Piala Seri Endon (Finalist), Soft furnishing category Piala Seri Endon (Finalist), Craft category Inspirasi 101	KLCC Convention Center KLCC Convention Center Gallery Tuanku Nurzahira UiTM Shah Alam
2011	Piala Seri Endon, 1st Prize For Craft Category	KL Convention Centre
2010	Piala Seri Endon, 2nd Prize For Craft Category Pameran Waste to Welth – (Prog Kem. Sains dan Teknologi bersama Kementerian Teknologi dan Nuclear Malaysia.	KL Convention Centre PWTC Kuala Lumpur
2009	1ST MALAYSIA INTERNATIONAL DRAWING & MARATHON	USM Pulau Pinang
2008	Sri Kandi – Sentuhan seni jiwa wanita	Balai Seni Lukis Melaka
2006	Piala Seri Iman (Finalist) Fashion Category	Primula Beach Resort, Kuala Terengganu
2005	Piala Seri Endon (Semi Finalist), Fashion Category Getaran Exhibition Miniature Painting	Bejaya Times Square, KL Shah Alam Gallery, Selangor Maya Gallery, KL
2004	Ilham Exhibition Ekspresi Jiwa Merdeka Exhibition Open Exhibition	FSSR Gallery, Selangor UiTM Kelantan Shah Alam Gallery

galeri
PRIMA