

# Garis

LATIFF MOHIDIN

Works on paper from Berlin to Samarkand





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# Garis

LATIFF MOHIDIN

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Works on paper from Berlin to Samarkand

July 22nd - August 14th 2004

VALENTINE  
WILLIE  
*fine* ART



## INTRODUCTION

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Noor Mahnun Mohamed

The exhibition *Garis* brings together important drawings and rare prints spanning almost three decades of Latiff Mohidin's career between 1961 and 1992. As our region's archetype of the artist-traveller, he worked out his observations, ideas and interpretations while on the road, in sketches which would later form the basis of paintings and sculptures made in the studio. These are far from mere preliminary studies. Rather they reveal the story of a mind and spirit in dialogue with many forms of natural and human creativity and energy, forming the lexicon of stylized architectural, organic and elemental forms with which the artist has built his now iconic visual language. This unique collection of works on paper traces the development of his ideas and his approach to form, from his art student days in Berlin through his experiences in Southeast Asia to his much later travels in Central Asia.

In 1960 Abdul Latiff Mohidin was sent on scholarship to Germany and studied at the Hochschule der Künste, Berlin. *Kudamm* and *Winter* were drawn in 1961. *Kudamm* stylizes the architecture of a street scene using juxtaposed curves and straight lines, creating tension like a bow. *Winter* looks like a frozen river or a leaf blade – sharp and pointy – a form that would later appear often, especially in the *Pago-Pago* series. In 1963, Latiff had his first solo exhibition in Europe at

the Frankfurter Kunstkabinett. He stayed at gallerist Madame Hanna Bekker vom Rath's "Blue House" in Hofheim, where he made the drawings *Blätter*, *Kaktus* and *Winterwind*. *Blätter* (Leaves) (1963) are a recurring motif in his work and *Kaktus* is similar to the thorny mengkuang leaves that are styled as *Agave* in Berlin. In Berlin he also experimented with engraving and etching techniques, and in 1969 took up printmaking at Atelier La Courriere in Paris and at Pratt Graphic Centre, New York. (The lithograph *Komposisi* (1969) was used for the exhibition poster for the artist's Retrospective at National Art Gallery in 1973.)

"I realize, in the structure of forms, in a number of paintings and sketches I made around 1963-1964 in Berlin (far from the tropical scene), there were already hints and foreshadowing, of forms resembling: the pointed shapes of bamboo clumps, pandanus leaves, fishing boats, shells, hills, even tapering outlines of balconies, mosque-minarets and stupa-pagodas. Already there were the curves of yam leaves, river pebbles, wells, ladles, bivalve shells, and domes ... and the colours of the land..." (Latiff Mohidin)



The *Pago-Pago* series evolved after Latiff's return home from Europe in 1964, and through his travels in the region, culminating in a four-month tour of Thailand, Laos and Cambodia in 1966. It is in *Pago-Pago* that we see Latiff's integrative approach to "collected" forms fully crystallized. The *Pago-Pago* drawings, and the body of paintings that emerged from these, seem to seek to embody the physical and spiritual genius of Southeast Asia, its cultural and topographical roots and links, as manifested in shared natural and architectural motifs.

Fishing boats appeared in a 1964 Berlin painting and sketch of *Die Boote in Kemaman* (The Boats in Kemaman) and again in *Pago-Pago* drawings such as *Perahu*, and *Sampan* drawings done in Mahachai (1965). The form and symbolism of the boat would later become pivotal to the painted sculptures of Latiff's *Langkawi* series. While the hard-edged aspect of the "sampan" form, as well as perhaps of earlier printmaking experiences, play a role in the sculptures, the *Langkawi* watercolour sketches (1977) are in fact mystical and iconic rather than formal in essence. Bright hues vibrate against each other and shield-like forms radiate around a center. They reflect a concern with mystical spirituality and the power of colour in the work of this period, which also includes the two *Mindscape* series.

This interest in the quality and potential of colour also underlines the *Samarkand* watercolours (1990). The brushstrokes here are looser and the forms less compact and solid than in the *Pago-Pago* drawings. This broad gestural approach has characterized the *Gelombang* and *Rimba* paintings of his later career. In a 1992 *Sketchbook*, studies of *Gelombang* (translated as "waves of energy") are quite sensitive in their variations of similar themes. They are less physical in their motivation, harnessing a radiating energy. By this time, Latiff is working in another direction, to communicate the power of nature and its elements through their immensity rather than in nature's details.

On 12 August 1964 in Bangkok, Latiff wrote: " My sketch-book, which had carried everywhere since I came to Bangkok, is lost! ... It might have dropped in the klong (waterway), or a tuk-tuk ... Where did I go throughout the day? Must I retrace my steps over all these meandering, criss-crossing lines of my route?" <sup>2</sup>

<sup>1</sup> T.K. Sabapathy, 'Bali, Almost Re-Visited' in *Reminiscence of Singapore's Pioneer Art Masters*, The Singapore Mint, Singapore, 1994

<sup>2</sup> 'Self-Punishment', p 188, *Line – Latiff Mohidin from Point to Point*, Dewan Bahasa dan Pustaka, Kuala Lumpur, 1993





# ABDUL LATIFF

MALAYA

OELBILDER

Ausstellung vom 30. Okt. bis 16. Nov. 1963 im

**FRANKFURTER KUNSTKABINETT**

HANNA BEKKER VOM RATH

Frankfurt/Main · Börsenplatz 13-15 · Tel. (0611) 21085

Öffnungszeiten:

Montag - Freitag 10 - 18 Uhr und Samstag 10 - 16 Uhr

*Exhibition Invitation*

Abdul Latiff, Malaya

Oelbilder (Oil Painting)

Frankfurter Kunstkabinett, Börsenplatz  
13-15, Frankfurt am Main, Germany

30th October - 16th November 1963



# Latiff Mohidin

## THE LINE FROM POINT TO POINT

Karim Raslan

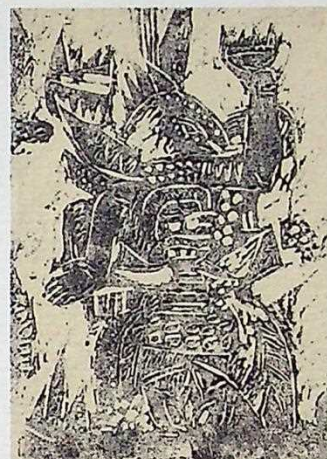
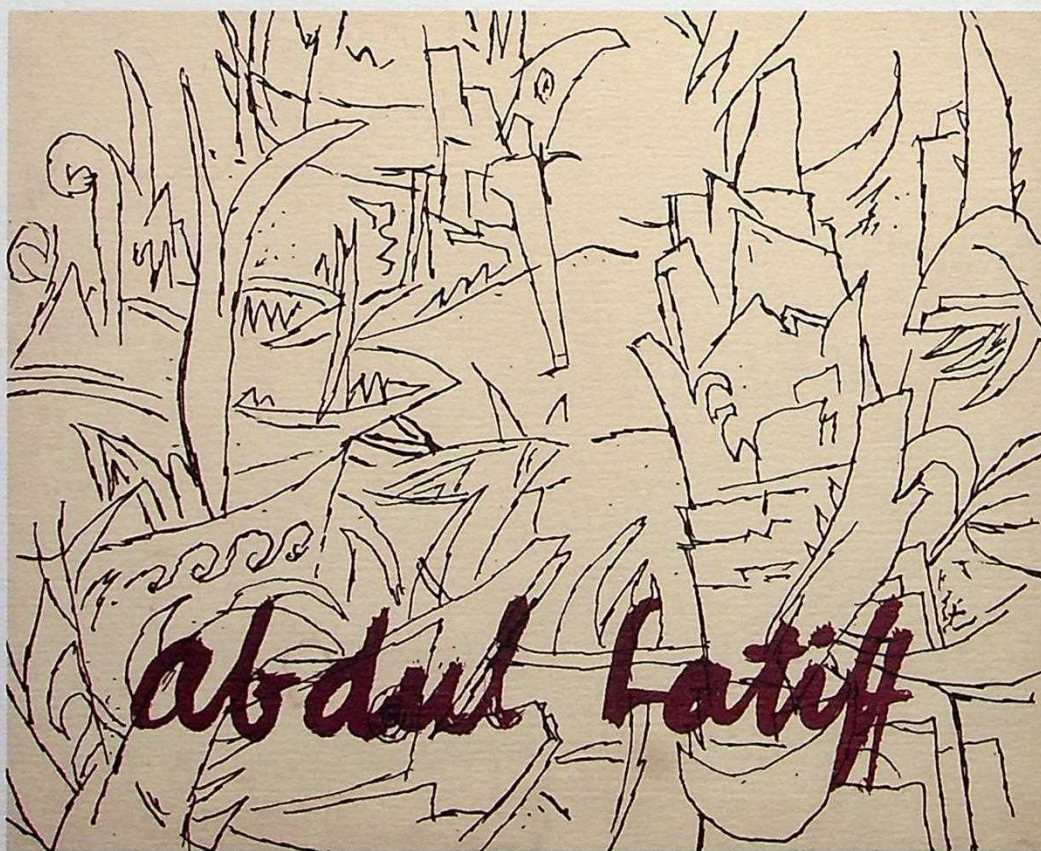
As a young art student in Berlin in the 1960s Latiff Mohidin found his imagination returning to his homeland, to images redolent with the smells and texture of South-East Asia, until his canvases and drawings, even in the depths of the Prussian winter, became crowded with visions of thorny mengkuang leaves, fountain-like rumbia palms, extravagantly decorated fishing-boat prows and Balinese stone carving. These images were to become the foundation of his '*Pago-Pago*' series: totem-like forms that root his work firmly in South-East Asia and the '*Nusantara*' - the Indonesian archipelago - in a way that defies mere national stereotyping.

Whilst his imagination roamed through his childhood memories, his mind was occupied with the compelling arguments of the German aesthetic tradition and expressionism, which were to shape both the way he thought and the way he applied paint to the canvas. Like Beckmann and Schmidt-Rottluff before him, he rejected the immediate perception, the first impression. Instead, he allowed these impressions and mental images to pass through the filter of his emotions until what appears on the canvas is as much the original palm of his memories as it is a reflection of his feelings about that palm and nature in general.

The intellectual rigour with which Latiff works infuses his art with a muscularity that many have found disturbing. Not surprisingly, his works jar against the more decorative aesthetic prevalent in Malaysia and Singapore, and it is rare to find his work in corporate collections. In a sea of pleasing, pastel-coloured, acrylic abstract expressionist canvases churned out by cynical, self-serving artists, his fierce, sexually charged oil paintings stand out as a monument to honesty in art and the supreme importance of emotional truth. As Wong Hoy Cheong, Malaysia's outspoken artist-curator, says: "Latiff is one of the very few Malaysian artists to have returned from their studies in the West having imbibed both the modern style of painting and the sensibility that underpins it."

One may have expected the fervency of the expressionist creed to have waned with age and experience, especially now that the artist is in his sixties, but the energy and strength of his works - '*Gelombang*' and '*Rimba*' - series dispels such fears. A comparison of the first series, '*Pago-Pago*' (a title drawn from the word pagoda), with his more recent series, the '*Gelombang*' (loosely translated from the Malay as waves of energy), would seem to suggest no connections, no artistic exegesis. It is my intention in this article to present and illustrate





**ABDUL LATIFF MALAYA**  
**ÖLBILDER**  
 Ausstellung vom 6. Jan.  
 bis 5. Feb. 1964  
 Eröffnung 6. Jan. 18 Uhr  
 durch Prof. J. Rosener

*Salam dan  
 selamat.  
 Abdul Latiff*

*Exhibition Invitation*  
 Abdul Latiff, Malaya  
 Ölbilder (Oil Painting)  
 Ladengalerie, Bleibtreustraße 5a  
 Berlin, Germany  
 6th January – 5th February 1964

*Left / Cover of Exhibition Brochure*  
 An Exhibition of Paintings by  
 Abdul Latiff  
 presented by Arts Council at the Selangor  
 Club Gallery, Kuala Lumpur, Malaysia  
 29th May – 4th June 1964



## Latiff Mohidin

### THE LINE FROM POINT TO POINT

the continuity of underlying themes in Latiff's work, themes that link the different series together and at the same time explain his commanding importance for art both within Malaysia and the rest of South-East Asia.

But it would be an injustice both to Latiff and to Malaysia to jump into a discussion of the artist and his work without trying to place the man in his landscape and environment, since one is inconceivable without the other. Latiff's work smacks of the inherent contradictions of Malaysia: a country comprised of an eclectic racial mix of Chinese, Indians and indigenous Muslim Malays that is at the same time the most industrialised Islamic nation in the world.

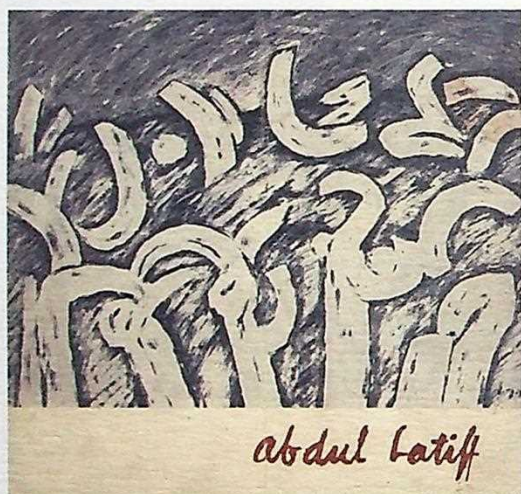
Given Malaysia's enormous diversity of languages, peoples and cultures, and the Malaysian government's advocacy of indigenous Malay rights, Latiff is one of the very few artists - and a Malay at that - whose work has escaped the moral stain of political accommodation. In the true spirit of expressionism he has spurned the government's overtures and stayed quite single-mindedly within the plurality of Malaysian life, despite the fact that he is not only the nation's foremost painter but also its most exciting poet writing in Malay. Krishen Jit, the academic

turned dramatist, considers Latiff's separateness from the cultural bureaucracy to have been a blessing in disguise. "Government patronage can be the kiss of death," he says.

As befits a world-class wordsmith, Latiff's evocation of his youth, both in his poetry and his book *Garis dari Titik ke Titik* (The Line from Point to Point), is delicate and highly personal, grafting into poetry the expressionist idiom of his painting. As Baha Zain, one of Malaysia's leading literary critics, says of Latiff's poems: "They do not strive to discuss massive systems of ideas; they flow from a mystical inner source and the personal experience of the poet himself." An anthology of his poetry is translated into English by Salleh Ben Joned, a renowned poet and critic.

Born in the village of Lenggeng, Negri Sembilan, in 1941 to parents of Minangkabau descent (the Minangkabau are a Sumatran people who practise *adat pepateh*, or matrilineal social customs wherein the property is vested with women), Latiff was one of eleven children brought up in the traditional manner. He was discouraged from frequenting his mother's house and entrusted to the care of his mother's brother.

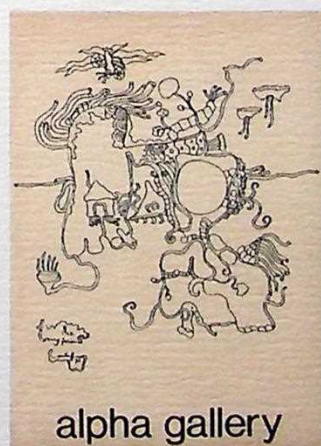




*Top Left / Cover of Exhibition Brochure  
Abdul Latiff Eighth Exhibition  
of Paintings  
Trio Gallery, 60 New Petchburi Road,  
Bangkok, Thailand  
3rd - 16th September 1968*

*Top Right / Exhibition Invitation  
One-Man Exhibition by Abdul Latiff  
Galeri 11, 11 Jalan Pinang, Kuala Lumpur  
20th - 31st May 1969*

*Right / Cover of Exhibition Brochure  
Abdul Latiff, Exhibition of Paintings  
& Graphics  
Alpha Gallery, 7 Alexandra Avenue,  
Singapore  
1st - 10th November 1971*





## Latiff Mohidin

### THE LINE FROM POINT TO POINT

A hallmark of Minangkabau custom is that the men "*merantau*", or wander off in search of fame and fortune, and Latiff was no different. He records in the pages of *Garis* that at an early age, and this is the mid-1950s when the communist Emergency was still simmering in the jungles, he undertook a bicycle tour of the entire peninsula alone, just as in years to come he was to pack his knapsack and head off across Thailand, Indochina, Indonesia and continental Europe.

He had his first one-man show in Singapore at the age of ten, having spent the year before drawing and painting portraits on the pavement outside Raffles Hotel to earn money to buy paints and materials. At the time, he was hailed as 'the magical boy with the gift in his hands', words that were to become strangely prophetic in the years to come.

After completing his secondary education, he received a German government scholarship which took him to the Hochschule der Künste in Berlin in 1960. "In retrospect", he says, "I think I was very lucky to have been sent to Germany and not to London where most Malaysians were sent. It gave me a broader exposure to Europe, in part because I was alone and had to mix with my German contemporaries." Another benefit was his exposure to the German language which opened up a literary tradition

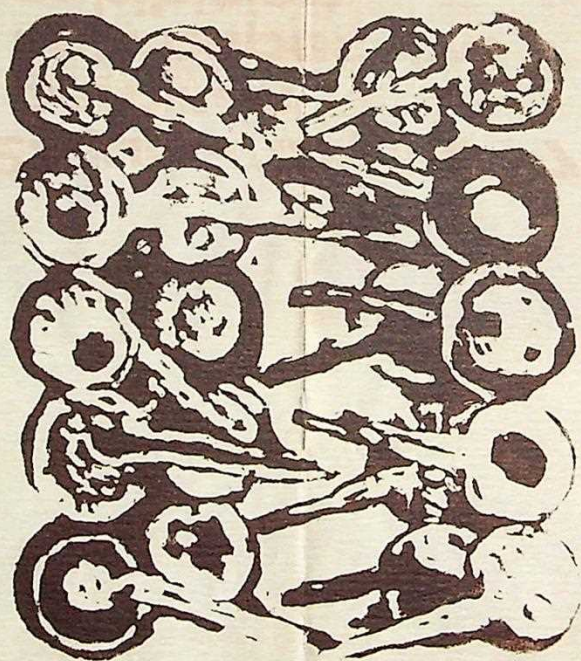
that had been a closed book to Malaysians. This has been an enduring bond which has resulted in him translating the plays of Buchner as well as Goethe's *Faust*.

The '*Pago-Pago*' series are his most famous works, and in this series we can see the way that nature has nurtured his art. In the book *Garis*, illustrated with drawings, etchings and linocuts from the period, there are countless detailed studies of the simplest of natural phenomena, including a raindrop, a snail's shell, a bamboo shoot and a butterfly cocoon. If one looks more closely at the works one begins to see a recurring artistic motif, a product of the fusion of the immediate impression and emotion.

In *Kehidupan* (Life), Kepong, 1965, a drawing of a butterfly emerging from a cocoon, the eye is drawn to the triangular shape of the cocoon and the insect's wings. The same shape, the triangle, is repeated in *Penjelmaan* (Transformation), Bangkok, 1964. In this watercolour three forms are shown: a pagoda, a snail's shell and a bamboo shoot. Each appears from the ground, three separate but similar triangular shapes that begin to assume a totemic role in his iconography.



abdul latiff  
mohidin



**23 jun - 15 julai '73**  
**pamiran**  
**retrospective**  
**exhibition**  
**balai seni lukis**  
**negara**   
**national art gallery**

*Exhibition Poster*  
Abdul Latiff Mohidin  
Retrospective Exhibition  
National Art Gallery, Kuala Lumpur  
23rd June - 15th July 1973



Latiff Mohidin

THE LINE FROM POINT TO POINT

The triangle becomes a building block which enables him to 'see' an object, deconstruct it, and rebuild it again in an amalgam of blocks. Thus the process of 'seeing' becomes active and charged with meaning, a metaphor as it were for the artist's own unburdening and self-examination. Much of the excitement in looking at the '*Pago-Pago*' series stems from the way it reveals the artist at work, the way he 'sees' an object and then how it is transmuted into art through the prism of his emotions - in short, the 'expressionist' at work.

In *Pago-Pago Nocturno*, 1967, an indigo blue canvas, the familiar triangles have been inverted, combined with one another and turned into a series of unrecognisable organic forms imbued with their own life force. Urgent and rapid brushstrokes suggest the artist's intoxication; darts of black paint appear like the thorns on the nipah palm. One of the most dramatic of these canvases in a public collection, the Singapore Art Museum, is his *Two Standing Figures*, 1968, of which Redza Piyadasa, Malaysia's most prominent art critic, says: "The painting is a powerful metaphor celebrating nature's exuberance and vitality. The artist has transformed the ordinary and arrived at a symbol of nature's timeless potency".<sup>1</sup>

Latiff's '*Pago-Pago*' series has a resonance and relevance that extends far beyond the narrow confines of the nation-state, and in a time of growing regional rivalries it is a pleasure to observe the way he has extracted the essence of so much of South-East Asia from his peripatetic years. The drawings of Angkor, the Bayon, Bali and the natural world are infused with the same aesthetic. The same breadth of vision can be seen in his poetry of the time. His most famous poem *Sungai Mekong* (The Mekong River), deals with a conflict which for a few years threatened to drown the region in blood.

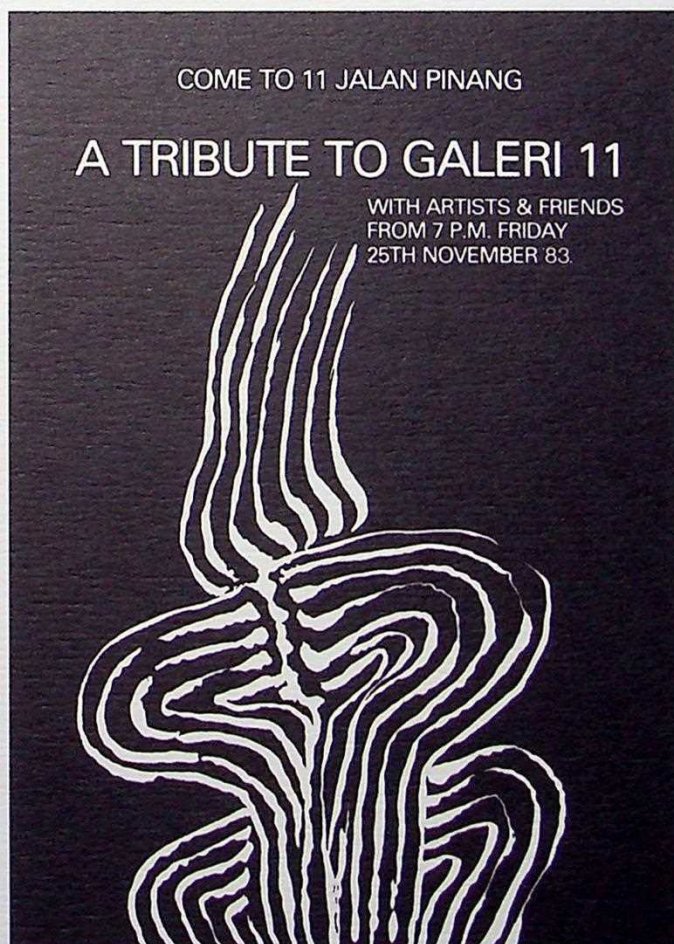
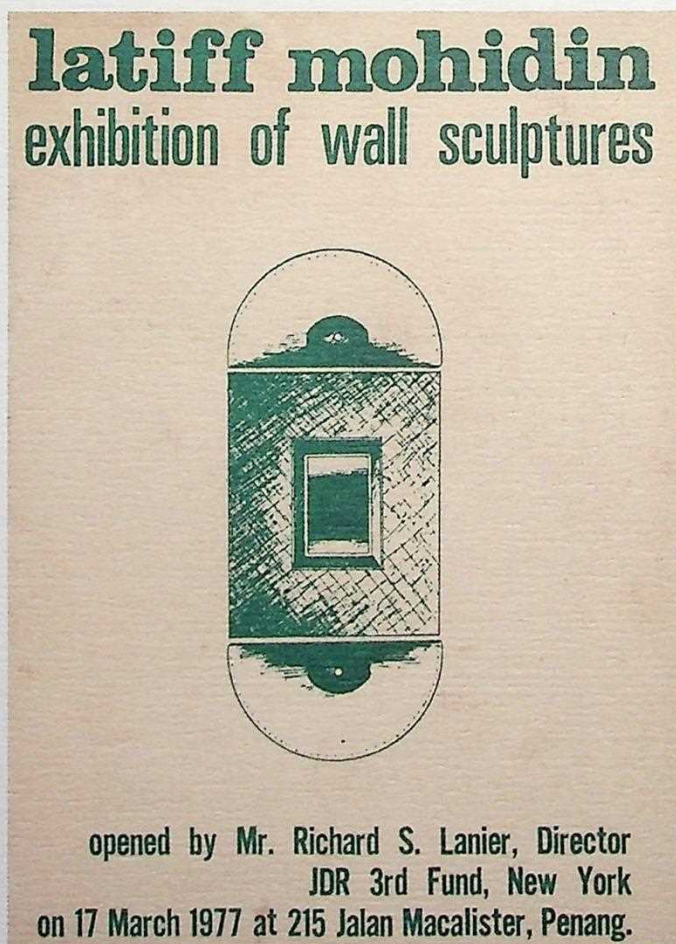
Latiff is reticent about commenting on his most famous work, though he was drawn to say that he felt the biomorphic forms themselves have rather obscured an equally important aspect of the work: the centrality of the horizontal line, above which the '*Pago-Pago*' forms have sprouted. To Latiff, the line is the font of creativity and a second universal alongside the triangle.

Latiff has always been interested in the use of *jarak* (distance) in his work and the '*Pago-Pago*' series is also a play upon the viewer's distance from the objects represented. In certain cases - such as *Ayuthya*, 1965, a charming, naturalistic line drawing of temple roofs - the question



Cover of Exhibition Brochure  
 Latiff Mohidin, Exhibition of  
 Wall Sculptures  
 215 Jalan Macalister, Penang  
 Opened on 17th March 1977

Exhibition Invitation  
 A Tribute to Galeri 11  
 11 Jalan Pinang, Kuala Lumpur  
 From 7pm, 25th November 1983





## Latiff Mohidin

### THE LINE FROM POINT TO POINT

of distance is not an issue. In one of his Berlin linocuts, however, deconstruction and subsequent reconstruction of the visual image leaves one with a disturbing cross between a machine-like building and a monster with its arm raised in defiance.

Other examples of this duality and the play on distance are the two naïf drawings *Kaktus*, Hofheim, 1963, and *Blätter*, Hofheim, 1963. In both works, watercolours have been used to draw what appear to be soft flowers in bloom. On closer inspection, the forms become less distinct and amoeba-like. Suddenly, the distance is stretched dramatically and the bloom becomes a pulsing amoeba seen through a microscope.

The '*Pago-Pago*' series was received with almost unanimous praise. Redza Piyadasa says of the series: "His most important contribution to Malaysian art is his potent imagery which is, perhaps, the nearest thing to a Malaysian art that any artist of the 1960s has arrived at." <sup>2</sup> Understandably Latiff suffered a degree of artistic 'burn-out' after the draining '*Pago-Pago*' series. This was also a time of artistic experimentation with performance art, happenings and installations co-ordinated by artists group, Anak Alam (The Sons of Nature). It is a time remembered very fondly by Krishen Jit as being extremely exciting, though he adds

that the group, led by Latiff, lost their way when they strayed into more conventional theatre.

This activity was coupled with Latiff's growing interest in poetry. In the 1970s he published four collections of poetry: *Sungai Mekong* (Mekong River), 1971; *Kembara Malam* (Night Travel), 1974; *Wayang Pak Dalang* (Puppeteers Wayang), 1977; and *Serpihan Dari Pedalaman* (Fragments of the Interior), 1979. Switching between the two disciplines, Latiff mirrors the artistic development of some of his regional contemporaries and friends such as Angkarn Kalayaanapongse, who also became famous for their success in both fields.

The '*Langkawi*' and '*Mindscape*' series represent Latiff's break from the past. In these works Latiff explores the relationship between the horizontal line and the superimposed triangular form. In the '*Mindscape*' series, he uses different shapes and colours in a manner which remains unconvincing in the end. The '*Langkawi*' series was greeted with widespread scepticism, although the wall sculptures have undergone a critical reassessment over the years since they were first shown in the late 1970s, and Wong Hoy Cheong considers them to be among the artist's best work.



## Latiff Mohidin

### THE LINE FROM POINT TO POINT

The '*Langkawi*' series, like the rest of the artist's work, is difficult to appreciate. Carved and sawn wooden forms are painted and then hand-sprayed with more paint. The triangular shapes are placed on the wall in relief. They present an unambiguously atavistic message, their uncompromising formalism demanding a response from the onlooker.

Finally one comes to the '*Gelombang*' series. The '*Gelombang*' surprised the Malaysian art scene, which was unprepared for Latiff's return to abstract expressionism. The rigidity and hard outline of the earlier works have been lost in broad brushstrokes, swathes of colour and layers of oil paint. Latiff has taken us into the very web and tracery of life, holding up a microscopic view of the world, examining the capillaries and the epidermis of natural forms. Once again the expressionist aesthetic is at work and the artist's emotions are spread across the canvas; it is ironic, perhaps, that it is in the contemplation of the tiniest of details that such resonant and vibrant work should have come forth.

The '*Gelombang*' series are like magnified fragments blown up to new dimensions. The strength of the canvases is something that has been remarked upon time and time again by the art dealer Marjorie Chu of

Artforum in Singapore, comments "Latiff's work is very strong. He is the last South-East Asian artist working in the classical tradition of oil on canvas." If we judge his work according to Clement Greenberg's yardstick of the emotional truth of feeling, there can be little doubt as to its success. Susie Koay, formerly Curator at the Singapore Art Museum, is equally enthusiastic about Latiff's work. "His '*Gelombang*' works are dynamic and full of movement. They possess a kind of energy that is immediate. The paintings are textural and it is exciting to see someone still working in oil, a medium which most younger artists have avoided." Koay adds: "We see his motifs as being drawn from the whole of South-East Asia. The diversity of that background and the wealth of these motifs mean that Singaporeans, too, can appreciate the work." Latiff's high seriousness of purpose and his quest for what he calls 'the fusion of aesthetics and ethics' sets him apart from the Malaysian and Singaporean art scene in a way that has strengthened his work until it looms over the thin derivative works of his countrymen and so-called peers.

<sup>1</sup> T.K.Sabapathy and Redza Piyadasa, 'Modern Artists of Malaysia', Dewan Bahasa dan Pustaka, 1983

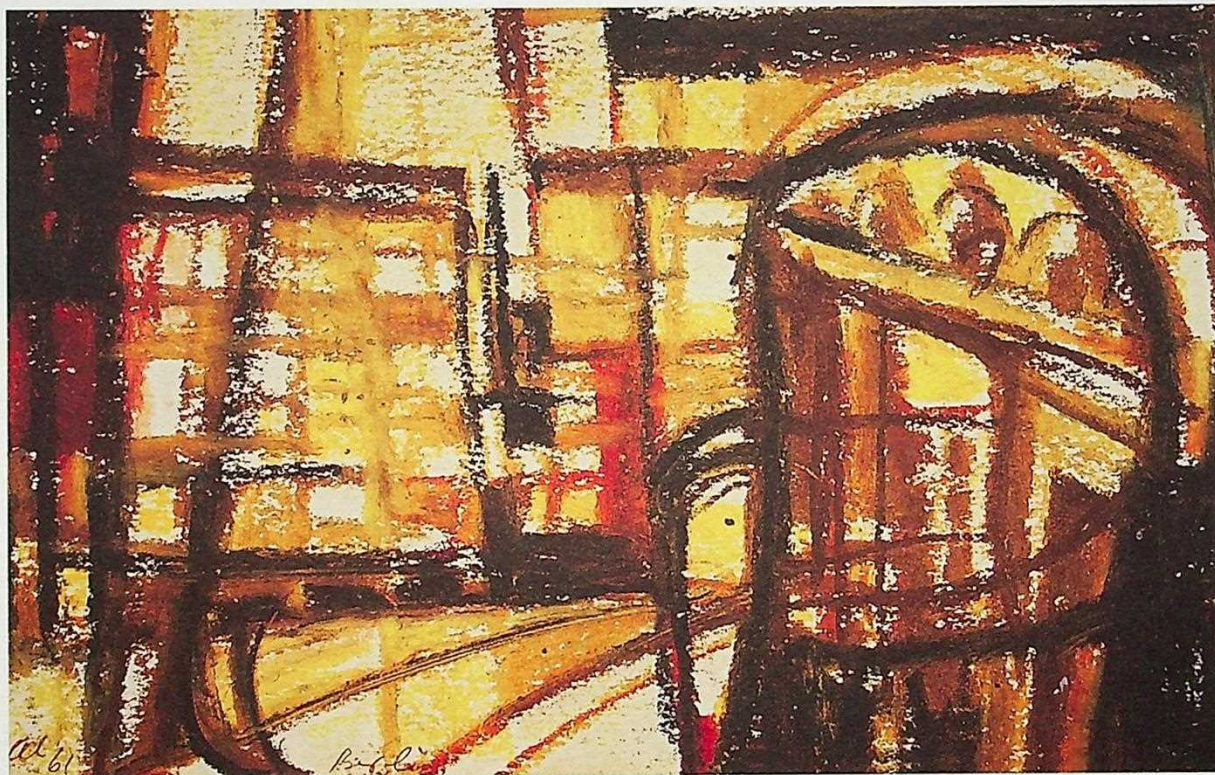
<sup>2</sup> Redza Piyadasa, 'Abdul Latiff, The Artist - An Appreciation', Retrospective Exhibition Catalogue, 1973



## DRAWINGS







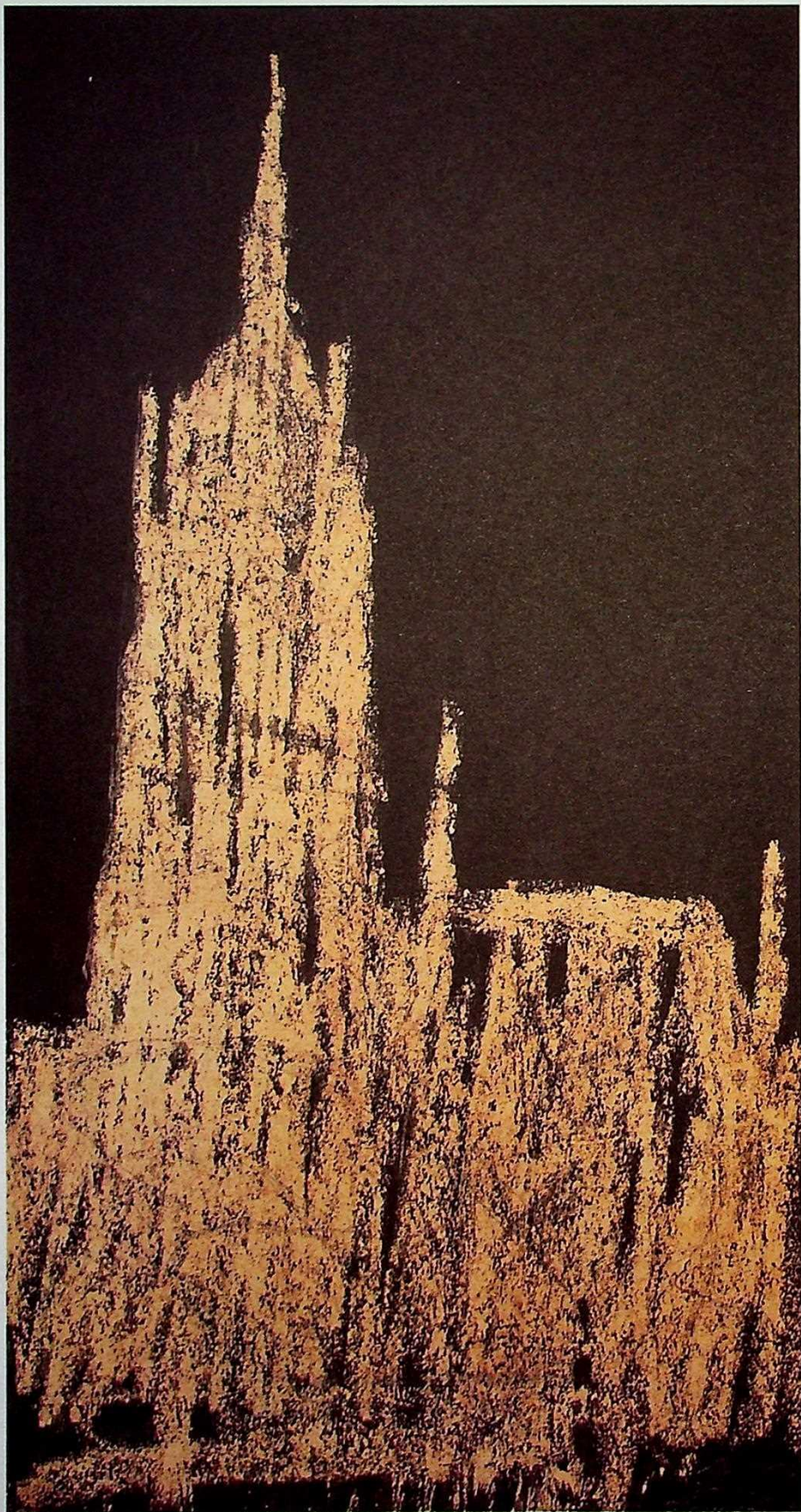
Kudamm Berlin  
1961  
Oil pastel on paper  
13.1 x 19 cm





Winter Berlin  
1961  
Oil pastel on paper  
14.2 x 18.6 cm





Frankfurt

1961

Ink, oil pastel & pencil on paper

31.2 x 22.3 cm





Winterwind Hofheim

1963

Watercolour, ink & pencil on paper

21 x 14.8 cm





**Bukit Arkadi Crete**  
1963  
Watercolour & ballpoint pen on paper  
14.2 x 21.5 cm

*Opposite*  
**Pagoda Bangkok**  
*Pago-Pago Series*  
1964  
Ink & gouache on paper  
24.5 x 18.4 cm









Bangkok  
*Pago-Pago Series*  
1964  
Ink & gouache on paper  
26.7 x 19 cm





Pago-Pago Bangkok

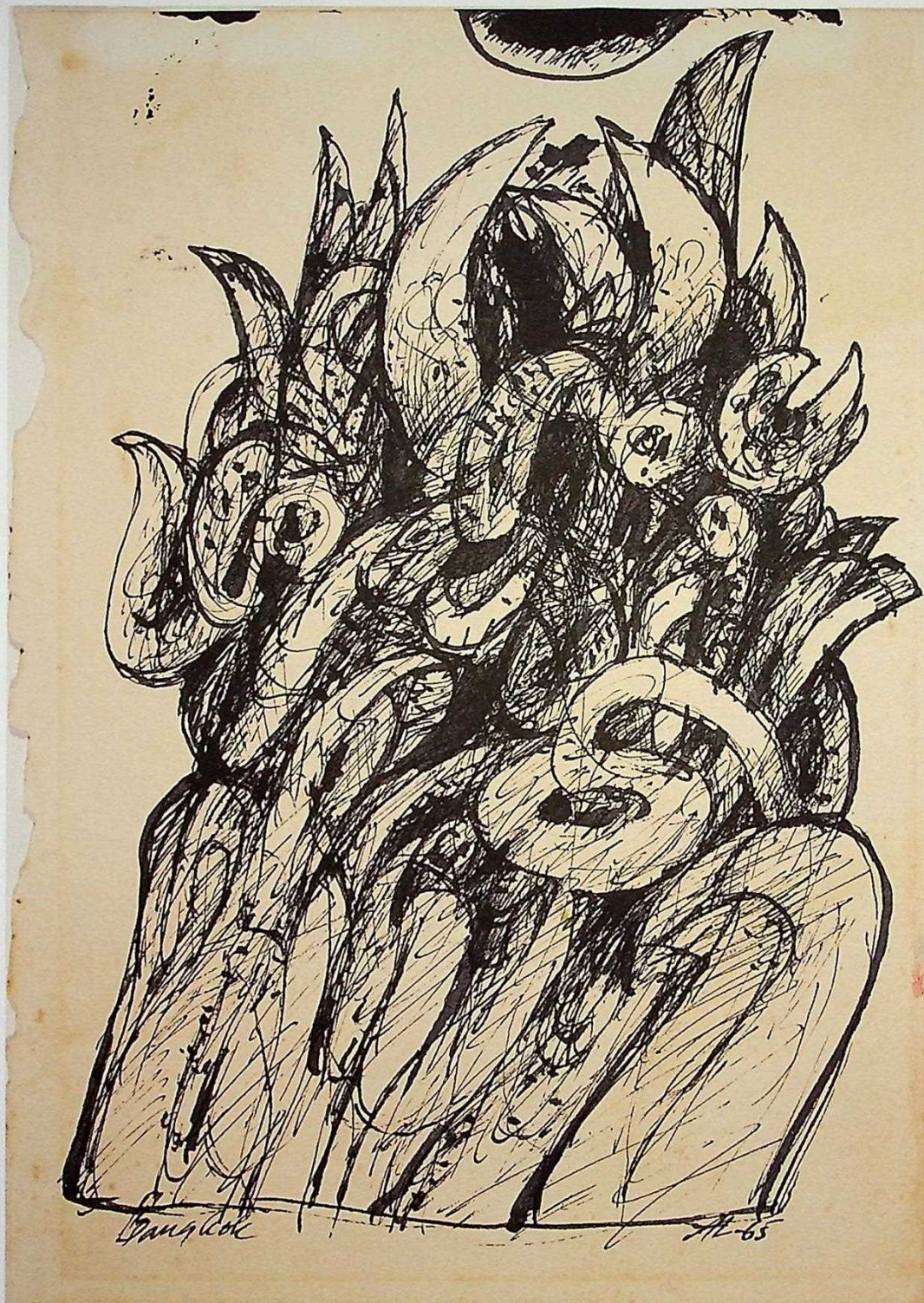
Pago-Pago Series

1965

Ink & watercolour on paper

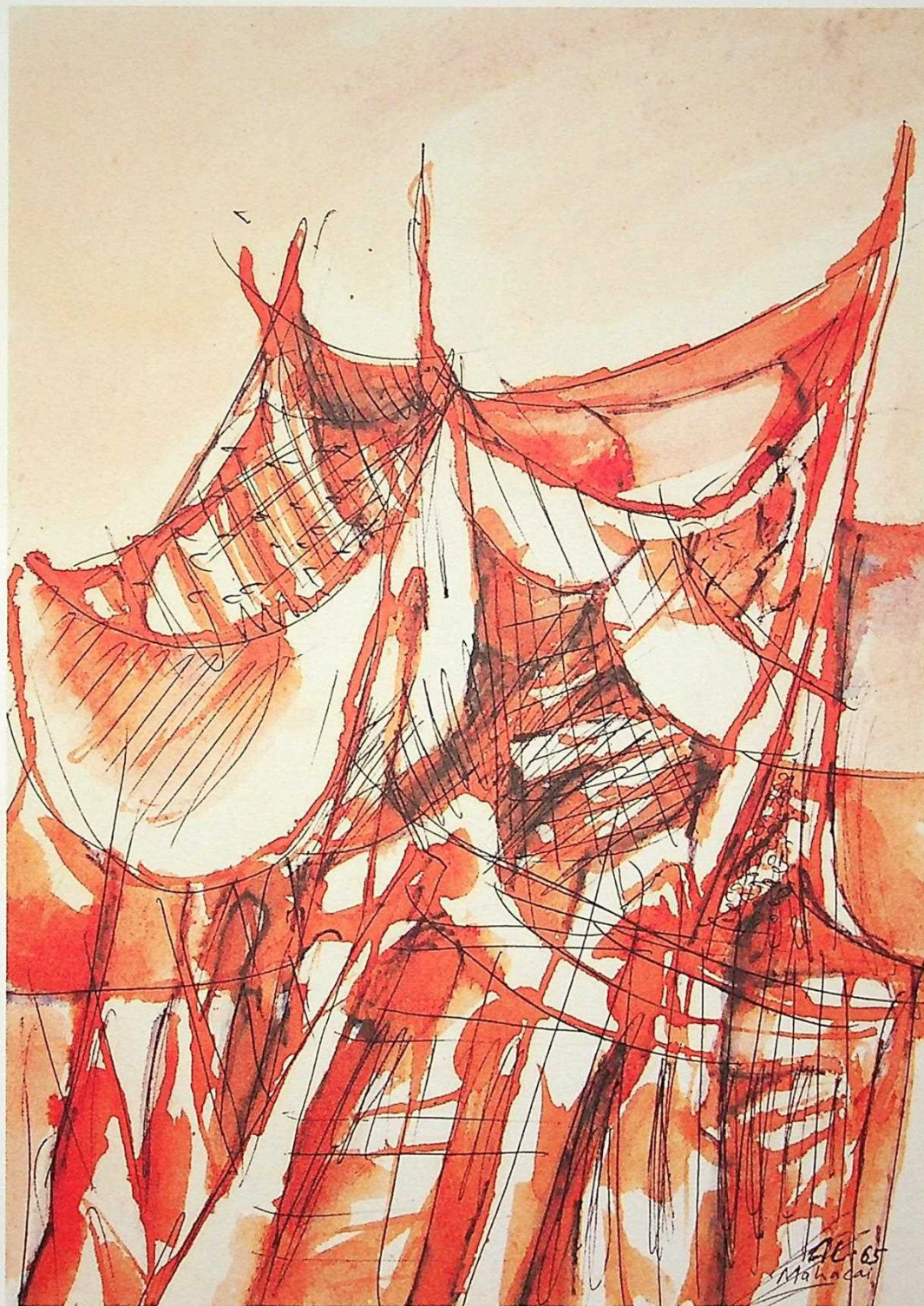
25.5 x 18 cm





Pago-Pago Bangkok  
Pago-Pago Series  
1965  
Ink on paper  
26.5 x 19 cm





Perahu Mahachai

*Pago-Pago Series*

1965

Watercolour & ink on paper

26.8 x 19 cm





Chiang Mai  
1965  
Watercolour & silver paint on paper  
50.7 x 32 cm

*Opposite*  
Sivalingga Bangkok  
*Pago-Pago Series*  
1965  
Watercolour on paper  
47 x 35.6 cm





"SIVALINGA"

AL-65

TCS- 300





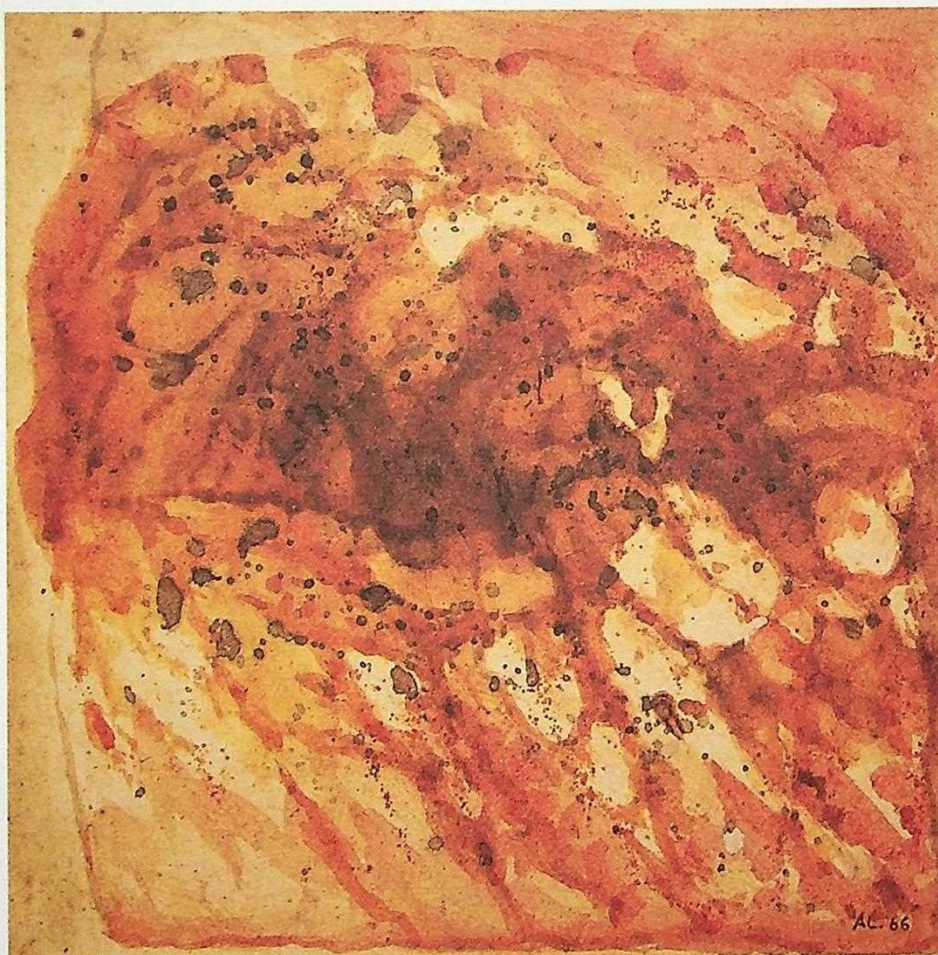
**Black Pago-Pago** Kuala Lumpur  
*Pago-Pago Series*  
1965  
Ink on paper  
25.5 x 16.8 cm





Palm Sabak Bernam  
1965  
Ink on paper  
17.5 x 12.3 cm





Gua-Gua Pantai Kuala Lumpur  
1966  
Mixed media on paper  
21.5 x 21.5 cm





Angkor  
Pago-Pago Series  
1966  
Watercolour on paper  
22.6 x 18.6 cm





Tinjau Laut Bangkok  
*Pago-Pago Series*  
1966  
Watercolour on paper  
25.6 x 18 cm





Preah Kahn Angkor  
 Pago-Pago Series  
 1966  
 Watercolour on paper  
 26.5 x 19 cm



Back of 1966 preakhan  
 Portrait  
 1966  
 Ink on paper  
 26.5 x 19 cm





Siam Reap Bangkok  
Pago-Pago Series  
1966  
Ink & collage on paper  
26.5 x 19 cm



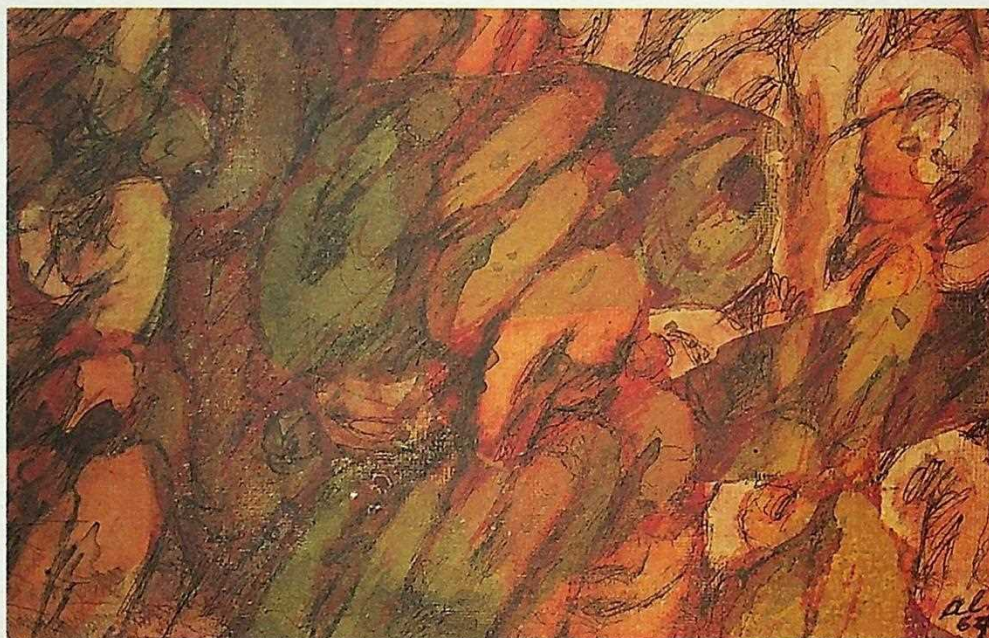


Bangkok  
Pago-Pago Series  
1966  
Watercolour on paper  
28 x 21.6 cm









*Opposite*  
**Angkor**  
*Pago-Pago Series*  
 1966  
 Ink on paper  
 25 x 16 cm

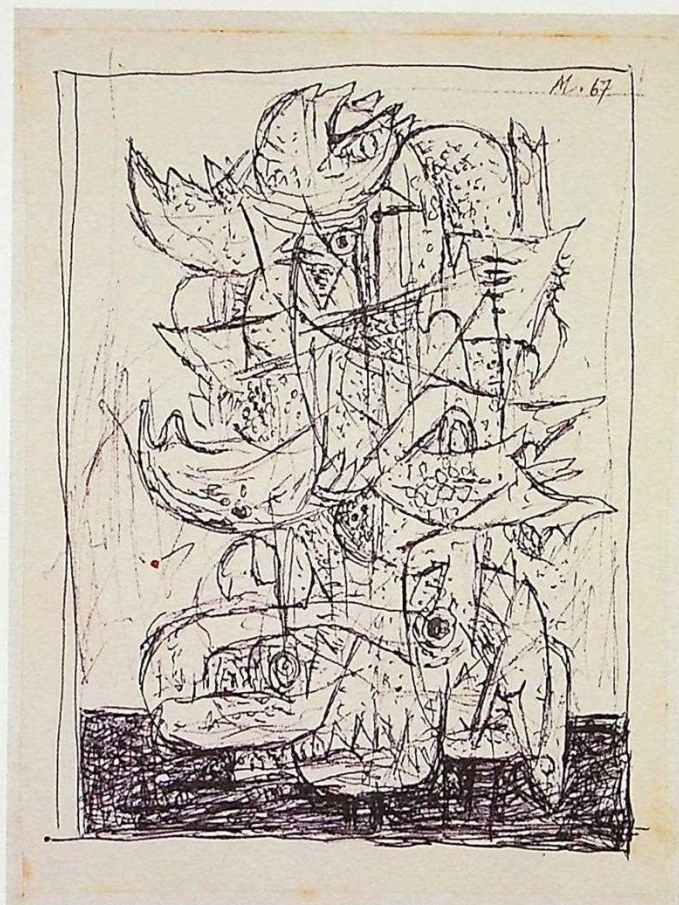
**Mah Meri II Kuala Lumpur**  
*Pago-Pago Series*  
 1967  
 Watercolour, ballpoint pen  
 & mixed media on paper  
 11.8 x 17.7 cm





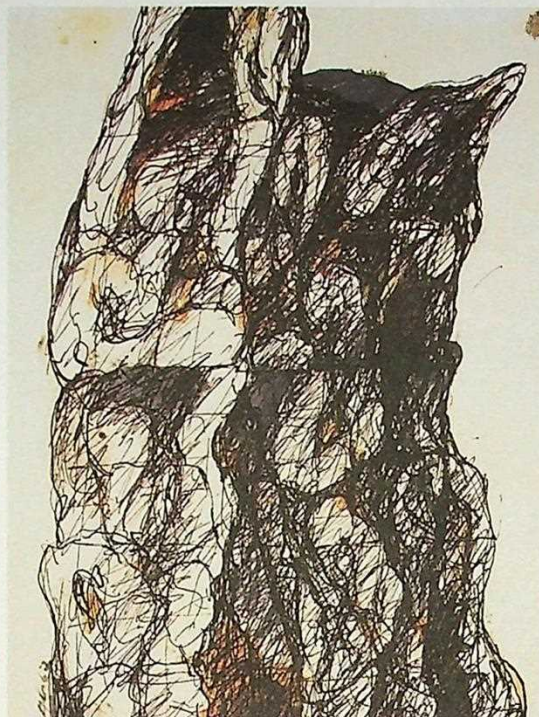
Pago-Pago Bangkok  
*Pago-Pago Series*  
1967  
Ink on paper  
13.7 x 15.3 cm





Pago-Pago Bangkok  
Pago-Pago Series  
1967  
Ballpoint pen on paper  
15 x 11 cm



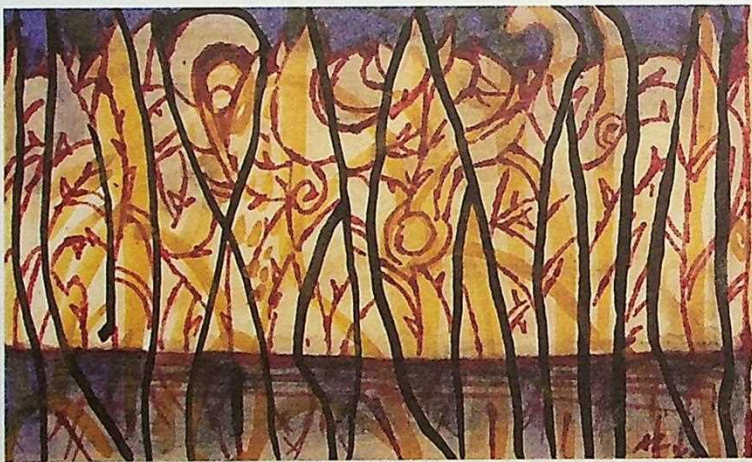
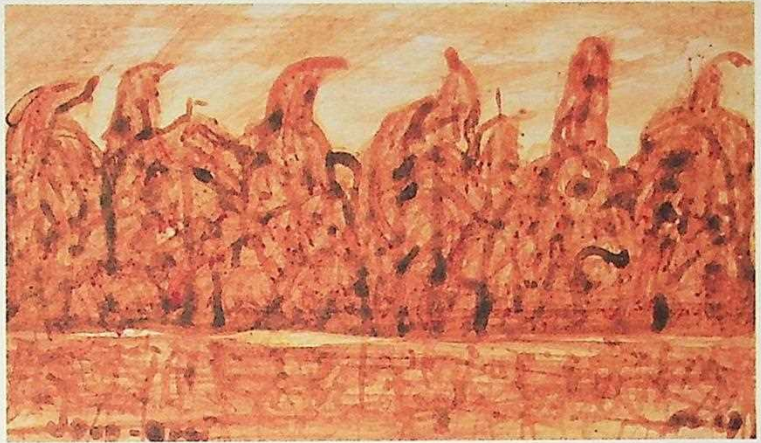


*Top*  
**Pago-Pago Bangkok**  
*Pago-Pago Series*  
 1967  
 Watercolour & ink on paper  
 12.5 x 9.7 cm



*Bottom*  
**Ubud Bali**  
*Pago-Pago Series*  
 1967  
 Ink on paper  
 13.5 x 10.7 cm





*Top*  
**Ubud Bali**  
*Pago-Pago Series*  
 1967  
 Mixed media on paper  
 9 x 15 cm

*Bottom*  
**Senja Kelungkung, Bali**  
*Pago-Pago Series*  
 1967  
 Watercolour & ink on paper  
 9.4 x 14.9 cm





**Pago-Pago Bangkok**

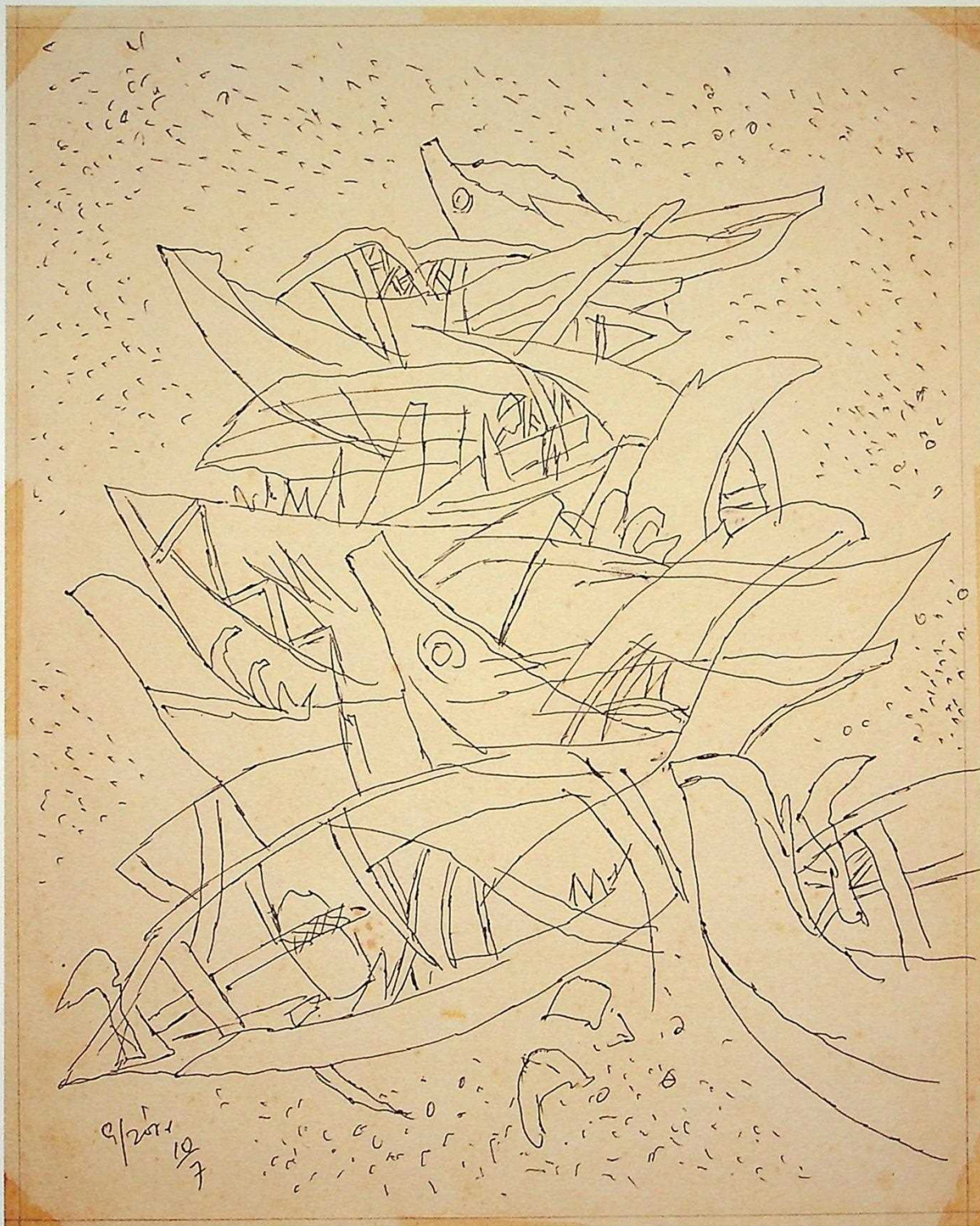
*Pago-Pago Series*

1968

Oil pastel, marker pen & ballpoint pen  
on paper

19.5 x 11.3 cm





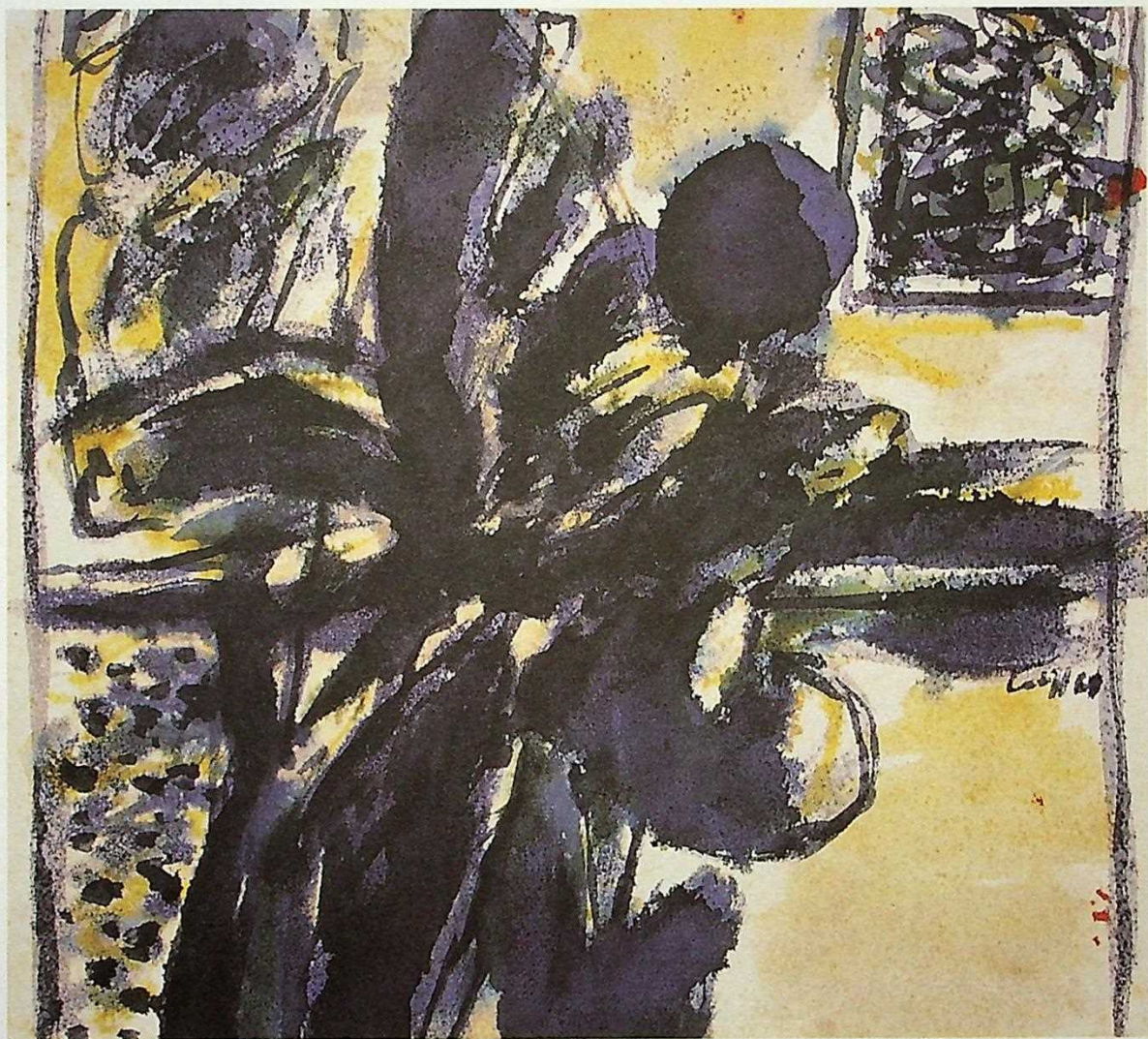
Sampan-Sampan Singapore  
Pago-Pago Series  
1968  
Ballpoint pen on paper  
25 x 20.2 cm





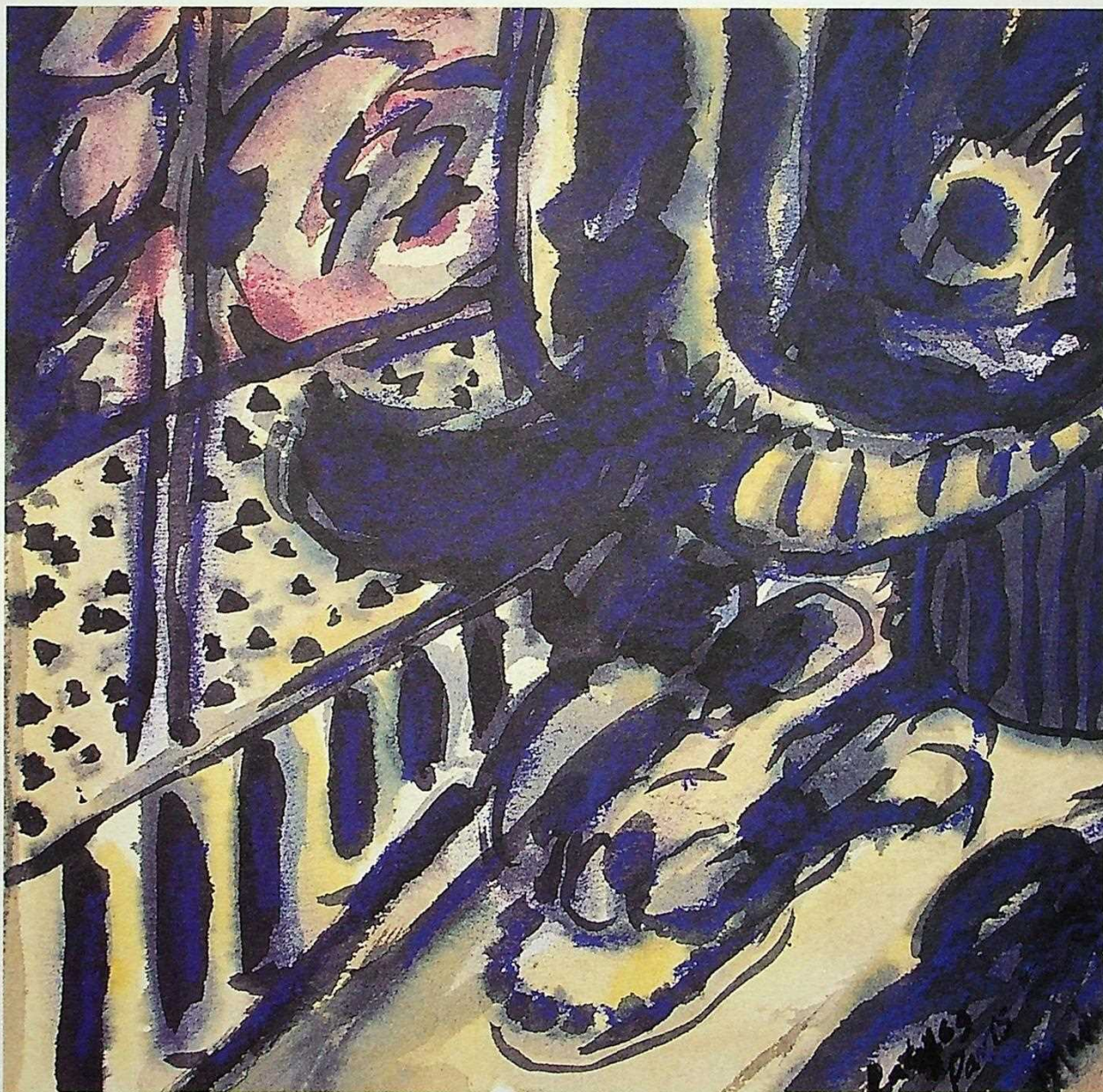
Vientianne  
*Pago-Pago Series*  
1968  
Watercolour & ink on paper  
18 x 24.5 cm





Tropika Kuala Lumpur  
Pago-Pago Series  
1968  
Watercolour on paper  
19 x 23.7 cm





Madame L Chair Paris  
*Pago-Pago Series*  
1969  
Watercolour & pastel on paper  
18.5 x 21.6 cm





Flight Kuala Lumpur

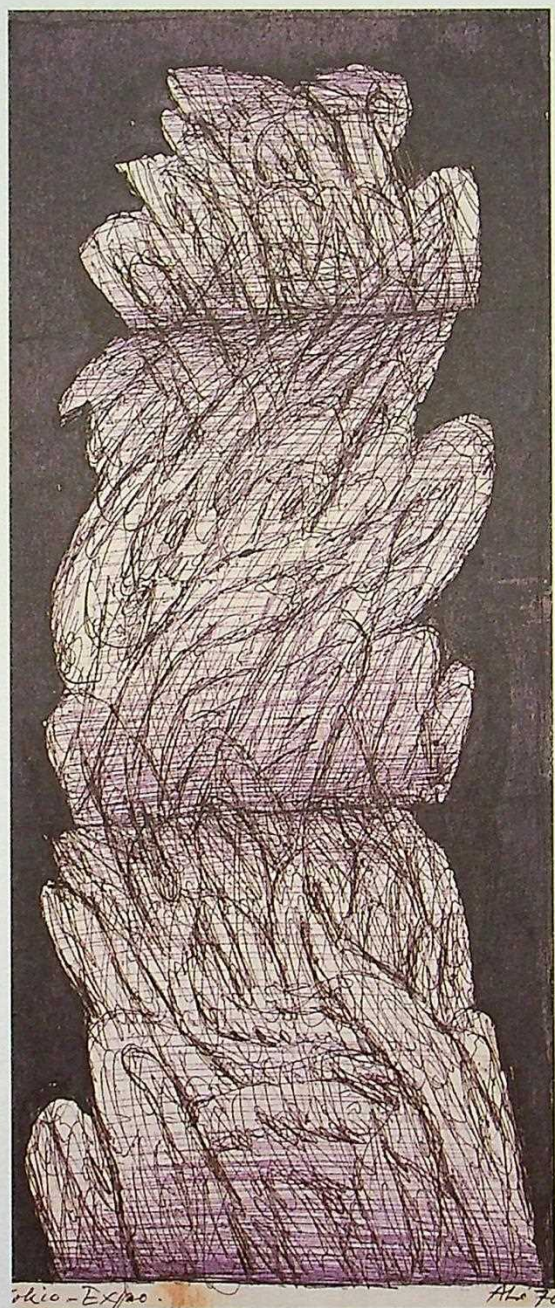
*Pago-Pago Series*

1969

Watercolour & ink on paper

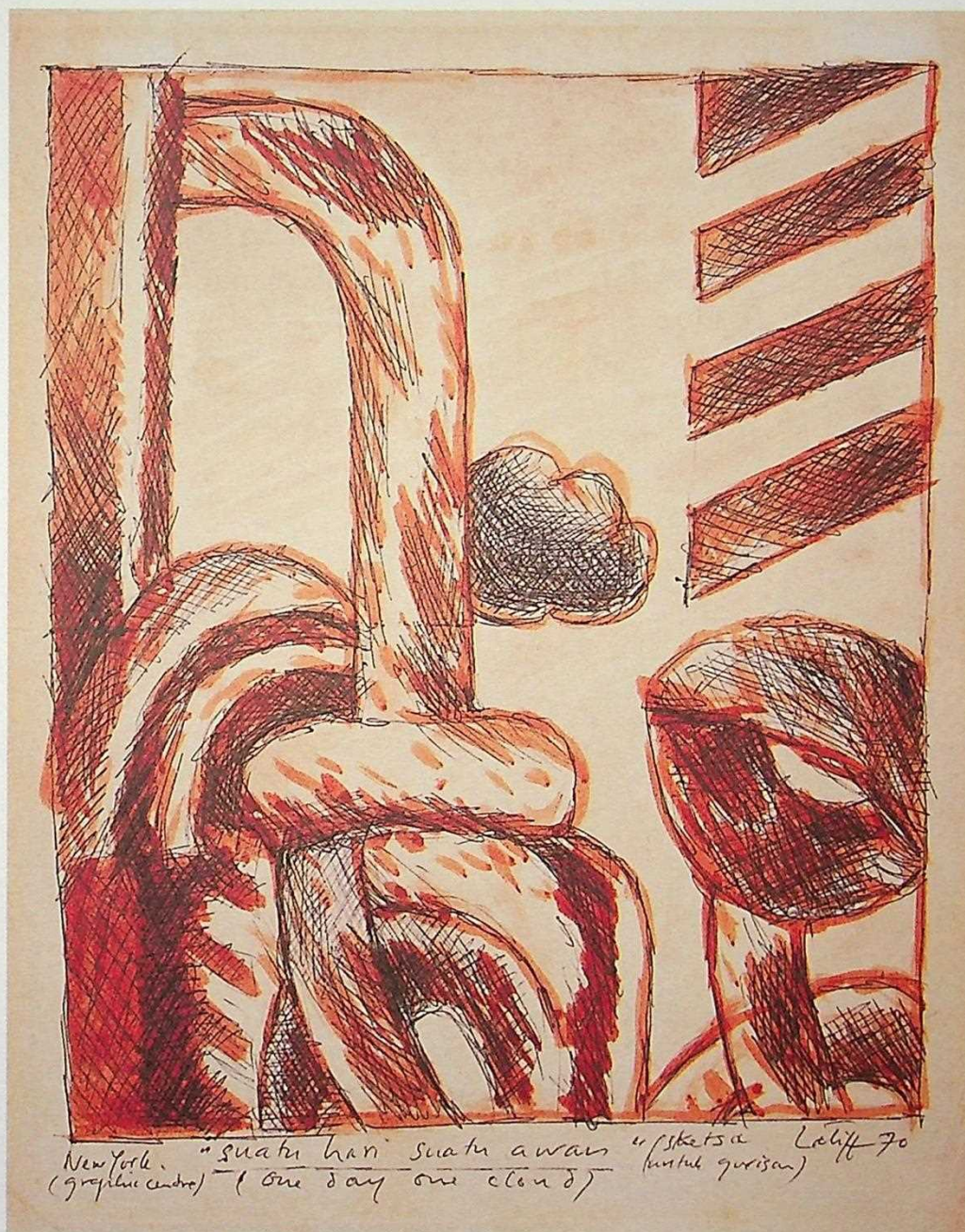
12.5 x 9.8 cm





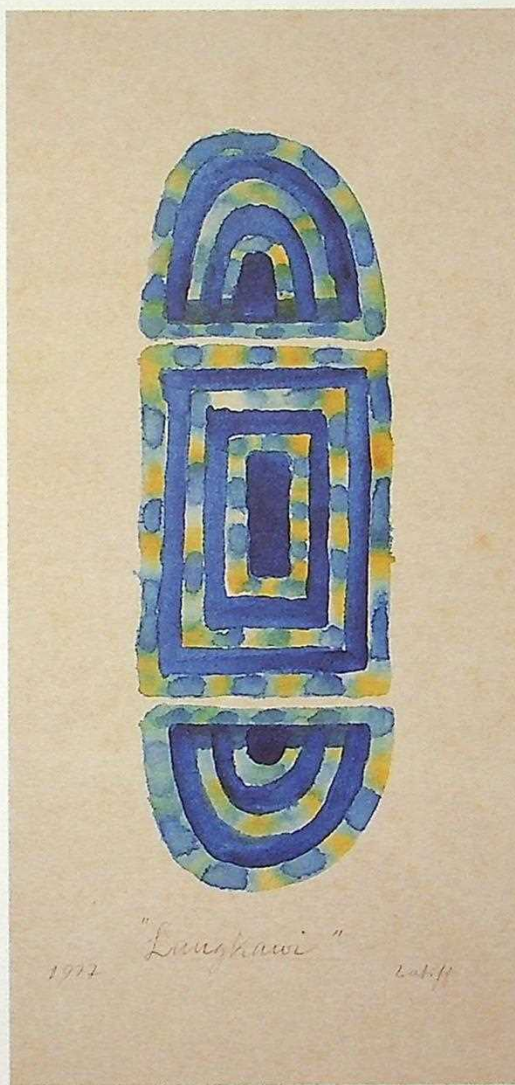
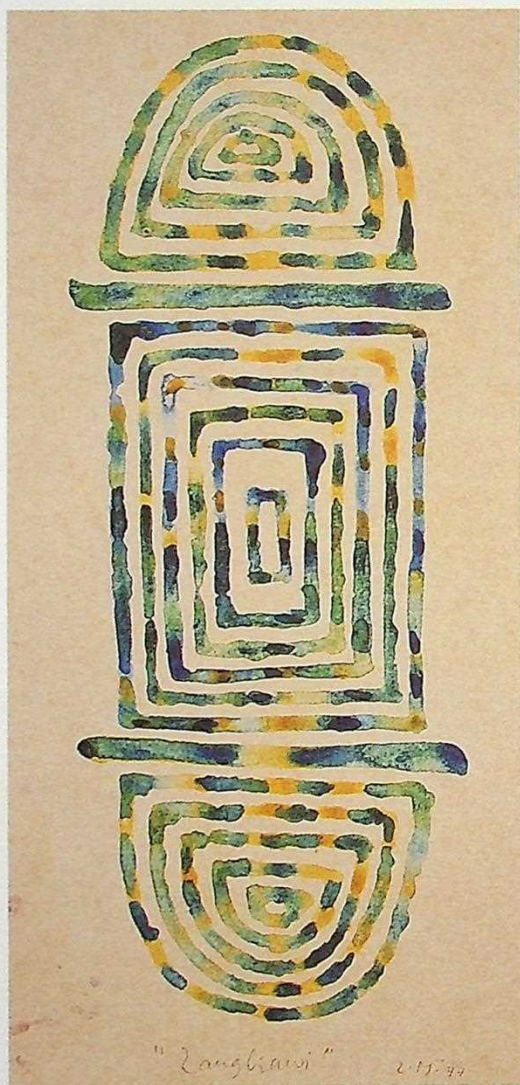
Tokio-Expo  
1970  
Watercolour & ballpoint pen on paper  
22 x 10 cm





One Day One Cloud New York  
 Post Pago-Pago Series  
 1970  
 Watercolour & ballpoint pen on paper  
 19.8 x 16.4 cm









**Langkawi**  
*Langkawi Series*  
 1977  
 Watercolour on paper  
 25 x 12.5 cm

**Langkawi**  
*Langkawi Series*  
 1977  
 Watercolour on paper  
 32.5 x 17 cm

**Langkawi**  
*Langkawi Series*  
 1977  
 Watercolour on paper  
 32 x 17 cm





Bukhara  
1990  
Watercolour on paper  
29.8 x 41.8 cm





Samarkhan  
1990  
Watercolour & gold paint on paper  
29.8 x 41.8 cm





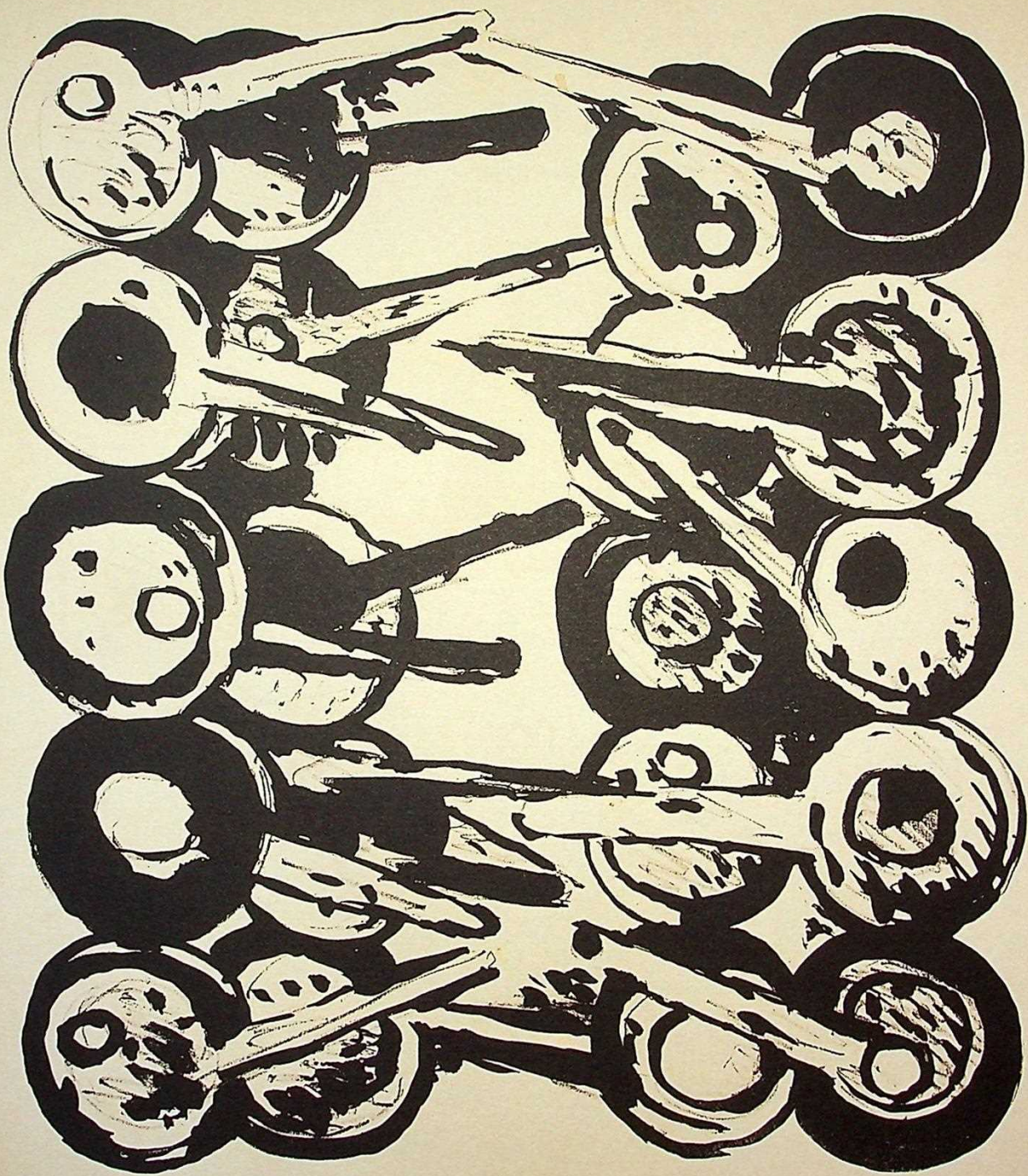
Samarkhan  
1990  
Watercolour & gold paint on paper  
29.1 x 26.5 cm



## PRINTS





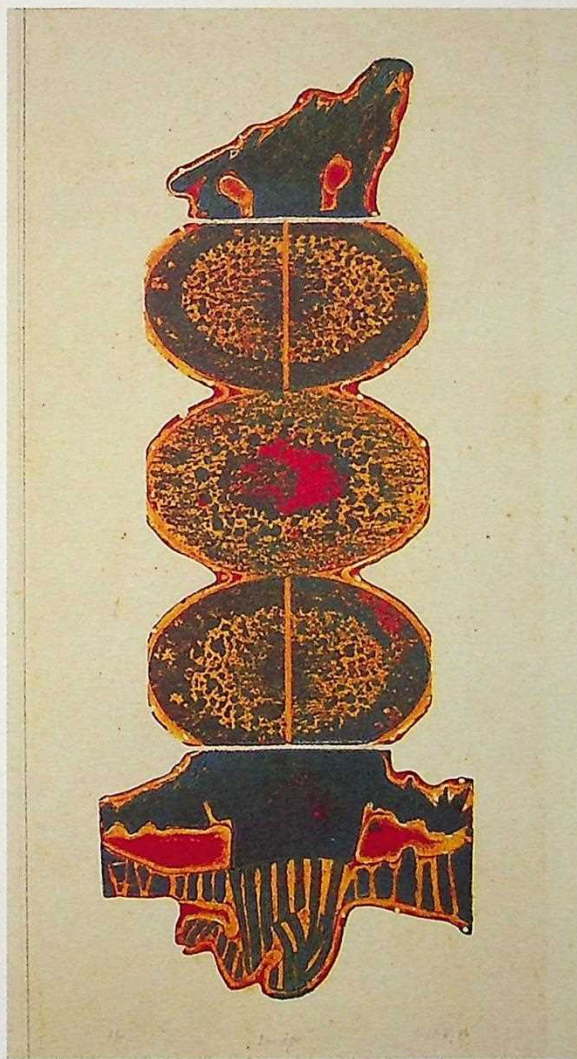


ALP

"Komposisi"

Latiff. New York '69

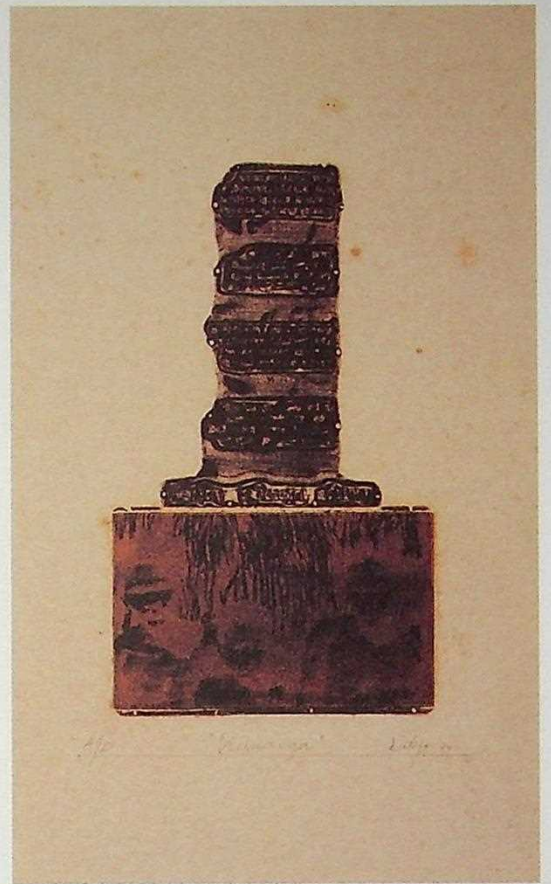




*Opposite*  
**Komposisi A/P**  
 New York  
 1969  
 Lithograph on paper  
 50.9 x 40.4 cm

**Imago A/P**  
*Post Pago-Pago Series*  
 1974  
 Etching on paper  
 47 x 23 cm





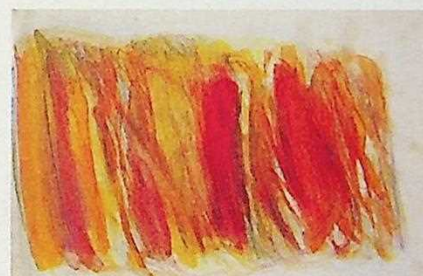
Keluarga A/P  
*Post Pago-Pago Series*  
1974  
Etching on paper  
29.5 x 17.9 cm



# SKETCHBOOK







Sketchbook cover  
May 1992

Sketchbook inside cover

Page 1, 2, 9  
*Gelombang Series*  
1992  
Watercolour & pastel on paper  
18.3 x 27.2 cm





Page 3, 4, 5  
*Gelombang Series*  
1992  
Watercolour & pastel on paper  
27.2 x 18.3 cm



# Artist's Biodata

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Latiff Mohidin

Born 20 August 1941, Lenggeng, Negeri Sembilan, Malaysia

## Education

- 1947 Malay School Lenggeng, Negeri Sembilan, Malaysia
- 1950 Malay School, Kota Raja, Singapore
- 1951 English School Mercantile Institution, Singapore
- 1954 English School King George V, Seremban,  
Negeri Sembilan, Malaysia
- 1960 Hochschule der Künste, Berlin, Germany
- 1969 Printmaking, Atelier La Courriere, Paris, France
- 1969 Printmaking, Pratt Graphic Centre, New York, U.S.A

## Solo Exhibitions

- 1951 First Exhibition, Malay School Kota Raja, Singapore
- 1963 Frankfurter Kunstkabinett, Frankfurt-am-Main, Germany
- 1964 Ladengalerie, Berlin, Germany  
Bangkapi Gallery, Bangkok, Thailand
- 1966 Balai Ampang, Kuala Lumpur, Malaysia
- 1967 National Library, Singapore

- 1968 British Council, Singapore  
TRIO Gallery, Bangkok, Thailand
- 1969 Galeri 11, Kuala Lumpur, Malaysia
- 1971 British Council, Kuala Lumpur  
"1st Open-air Art Exhibition", Taman Jaya, Petaling Jaya,  
Selangor, Malaysia  
Alpha Gallery, Singapore
- 1972 Commonwealth Institute Art Gallery, London, U.K.
- 1973 "Retrospective Exhibition", National Art Gallery,  
Kuala Lumpur, Malaysia
- 1976 Dewan Tunku Cancellor, Universiti Malaya, Kuala Lumpur
- 1977 215 Jalan MacAllister, Penang, Malaysia
- 1979 "Langkawi, Arca Dinding", Museum & Gallery, Universiti  
Sains Malaysia, Penang, Malaysia
- 1980 Dewan Cancellor Tun Abdul Razak, Universiti Kebangsaan,  
Bangi, Selangor, Malaysia
- 1983 "Wooden Structures & Metal Sculptures", Universiti  
Kebangsaan, Bangi, Selangor, Malaysia  
"Mindscape", Australian High Commission, Kuala Lumpur, Malaysia



### Artist's Biodata

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1988	"Gelombang", Maybank Art Gallery, Kuala Lumpur, Malaysia	1965	"8th National Art Exhibition", National Art Gallery, Kuala Lumpur, Malaysia
1989	MAS Building, Kuala Lumpur, Malaysia		"Sullivan Art Collection", National Art Gallery, Kuala Lumpur, Malaysia
1990	"Gelombang", Museum Art Gallery, Penang, Malaysia		"Malayan Art" Travelling Exhibition to Europe – Glasgow, Dublin, Cologne, Berlin, Hamburg, St. Etienne, Paris (Until 1967)
1994	"Pago-Pago to Gelombang, 40 Years of Latiff Mohidin", Singapore Art Museum, Singapore		"Contemporary Art in Asia", Cathay Pacific Airways, (Held in 14 cities in Asia)
1998	"Rimba", Galeri Petronas, Kuala Lumpur, Malaysia		"5th International Contemporary Art Exhibition", New Delhi, India
<b>Group Exhibitions</b>			"Nineteen Years of Art in Malaysia", National Art Gallery, Kuala Lumpur, Malaysia
1953	Malayan AgriHorticulture Association, Kuala Lumpur, Malaysia	1966	"Contemporary Malaysian Paintings", New Delhi, India
1955	"Federation Arts Exhibition", Teochew Association Hall, Kuala Lumpur, Malaysia		"Permanent Collection Exhibition", National Art Gallery, Kuala Lumpur, Malaysia
1956	"3rd Annual Malayan Artists Exhibition", Arts Council, Kuala Lumpur, Malaysia	1966-67	Touring Art Exhibition, Thailand, Laos, Cambodia & Indonesia
1957	Malaya Independence (Merdeka) Trade Fair, Kuala Lumpur, Malaysia	1967	"GRUP" Show, Balai Ampang, Kuala Lumpur, Malaysia
1958	"2nd Young Artists Exhibition", British Council Cultural Centre, Kuala Lumpur, Malaysia		"10th National Art Exhibition", Kuala Lumpur, Malaysia
1962	DAAD, Stadthalle, Bad Godesberg, Germany		
1964	"1st Malaysian Art Exhibition", Arts Council, Kuala Lumpur, Malaysia		



### Artist's Biodata

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1968	"11th National Art Exhibition", National Art Gallery, Kuala Lumpur, Malaysia	Inaugural Exhibition, Alpha Gallery, Singapore
	"1st Triennale of Contemporary Art World", New Delhi, India	"Young Artists from Around the World", International Play Group, UCB, New York, U.S.A.
1969	"1st International Triennale of Xylography", Carpi, Italy	"1st Manifestasi 2 Seni", Kuala Lumpur, Malaysia
	"Salon Malaysia", National Art Gallery, Kuala Lumpur, Malaysia	1972 "2nd Manifestasi 2 Seni", Dewan Bahasa dan Pustaka, Kuala Lumpur, Malaysia
	Travelling Malaysian Art Exhibition, Australia & New Zealand	"Personal Collection Exhibition", Kuala Lumpur, Malaysia
	"10th Biennale Sao Paolo", Brazil	1973 "National Collection 1973 Show", Kuala Lumpur, Malaysia
	"Special Benefit Print Sale & Exhibition", Pratt Graphic Centre, Manhattan, New York, U.S.A.	"The Modern Art Society 8th Exhibition", Victoria Memorial Hall, Singapore
1970	"TIGA", Galerie Internationale, New York, U.S.A.	"Nusantara Literary Seminar Exhibition", Dewan Bahasa dan Pustaka, Kuala Lumpur, Malaysia
	"Asiatic Art in America", SMU – Pollock Galleries, Dallas, U.S.A.	1974 "Art on Loan Exhibition", National Art Gallery, Kuala Lumpur, Malaysia
	Expo 70, Osaka, Japan	"Asean Mobile Exhibition", Kuala Lumpur, Jakarta, Bangkok, Singapore, Manila
1971	"Cultural Congress Show", National Art Gallery, Kuala Lumpur, Malaysia	"Retrospective Abstract-Expressionists 60's", National Art Gallery, Kuala Lumpur, Malaysia
	"The International Biennale of Prints", Tokyo, Japan	"Anak Alam Graphic Exhibition", Galeri Anak Alam, Taman Budaya, Kuala Lumpur, Malaysia
	"Man and His World", Montreal, Canada	
	"Malaysia Art 1935 – 1971", Universiti Malaya, Kuala Lumpur, Malaysia	
	"PJ Art Show", Bangunan LBPJ, Selangor, Malaysia	



### Artist's Biodata

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	"National Open Exhibition", National Art Gallery, Kuala Lumpur, Malaysia		Kuala Lumpur, Malaysia
1975	"2nd Anak Alam Exhibition", Penang Museum, Penang, Malaysia		"Malaysian Art 1965 – 1978", Commonwealth Art Institute, London, U.K.
1976	"Exhibition of Paintings on Loan from Private Collection of Lim Chong Keat", National Art Gallery, Kuala Lumpur, Malaysia		"4th Triennale of Contemporary World of Art", New Delhi, India
	"Modern Sculpture in Malaysia", National Art Gallery, Kuala Lumpur, Malaysia	1979	"Malaysian Art 1965 – 1978", National Art Gallery, Kuala Lumpur, Malaysia
	"Installation of DYMM Seri Paduka Baginda Yang DiPertuan Agong Exhibition", National Art Gallery, Kuala Lumpur, Malaysia		"8th International Festival of the Arts", Singapore
	"My Collection", National Art Gallery, Kuala Lumpur, Malaysia		"Joint Exhibition : Latiff Mohidin & Khoo Sui-Ho", Museum, Penang, Malaysia
1977	North Malaysia Week Festival, Australia		"10th Anniversary Art Exhibition", Universiti Sains Malaysia, Penang, Malaysia
	"Plastic Arts in Malaysia 1957 – 1977", National Art Gallery, Kuala Lumpur, Malaysia	1980	"Anak Alam Print Exhibition", Wisma Loke, Kuala Lumpur
	"3rd Anak Alam Graphic Exhibition", Pusat Kraftangan Bukit Nanas, Kuala Lumpur, Malaysia		"Art & Images", National Art Gallery, Kuala Lumpur, Malaysia
1978	Travelling Art Exhibition from the Permanent Collection of the National Art to the States of Malaysia	1981	"ASEAN Mobile Art Exhibition", Jakarta, Bali, Indonesia
	German Cultural Week, Dewan Tunku Cancellor,		"Contemporary Asian Art Show", Fukouka City, Japan
		1982	"Landscape in Modern Malaysia Art 1930 – 1981", National Art Museum, Kuala Lumpur, Malaysia
			"Asian Exhibition of Paintings, Graphic & Photography", Thailand, Malaysia, Singapore, Indonesia, Philippines
			"The Treatment of Local Landscape in Contemporary



### Artist's Biodata

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	Malaysian Art 1930 - 1981", National Art Gallery, Kuala Lumpur, Malaysia		"Modern Islamic Art Exhibition", National Art Museum, Kuala Lumpur, Malaysia
	"25 Years of Malaysian Art", National Art Gallery, Kuala Lumpur, Malaysia	1986	"4th ASEAN Square Symposium", Bandar Seri Begawan, Brunei Darussalam
	"Art, Sculpture, Graphic & Handicraft Exhibition", National Art Museum, Kuala Lumpur, Malaysia	1987	"Malaysian Art 1957-87", National Art Gallery, Kuala Lumpur, Malaysia
	"ASEAN Exhibition of Paintings and Photography", Indonesia, Malaysia, Philippines, Singapore, Thailand	1988	"Contemporary Paintings of Malaysia", Pacific Asia Museum, Pasadena California, U.S.A
1983	"National Art Gallery 25 Years", National Art Gallery, Kuala Lumpur	1993	"Communication in Graphic-Printmaking", National Art Gallery, Kuala Lumpur, Malaysia
	"A Tribute to Galeri 11", Jalan Pinang, Kuala Lumpur, Malaysia	2000	"12 ASEAN Artists", National Art Gallery, Kuala Lumpur, Malaysia
	"Anak Alam Portrait Exhibition '83", Museum & Gallery, Universiti Sains Malaysia, Penang, Malaysia	2002	"Menjejak Kembali, Looking Back at 20 Years of Malaysian Art", Australian High Commission", Kuala Lumpur, Malaysia
1984	"Prints from the Permanent Collection", National Art Gallery, Kuala Lumpur, Malaysia	2004	"Siti Nurbaya", National Art Gallery, Kuala Lumpur, Malaysia
	"Paintings & Calligraphy", National Art Gallery, Kuala Lumpur, Malaysia		
	"10 Years Anak Alam Exhibition", Taman Budaya, Kuala Lumpur, Malaysia		



## Artist's Biodata

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### Awards

1953	1st Prize and Special Prize in Oil Painting, Malaysian AgriHorticulture Association, Kuala Lumpur, Malaysia	1988	Guest Writer, Dewan Bahasa dan Pustaka, Kuala Lumpur, Malaysia
1957	3rd Prize in Art & Photography, Malayan Independence (Merdeka) Trade Fair, Kuala Lumpur, Malaysia		
1958	Honourable Mention, 2nd Young Artist Exhibition, British Council, Kuala Lumpur, Malaysia		
1960	DAAD, German Academy Student Exchange Scholarship, Bonn, Germany		
1968	2nd Prize Graphic, Honourable Mention in other Media, Salon Malaysia, National Art Gallery, Kuala Lumpur, Malaysia		
1969	French Ministry of Culture Scholarship, Paris, France		
1969	John D Rockefeller 3rd Fund Scholarship, New York, U.S.A.		
1972	Literary Award 1972, 1973, 1974, 1975, 1976, Government of Malaysia		
1977	Creative Fellow, Universiti Sains Malaysia, Penang, Malaysia		
1980	Guest Artist, Universiti Kebangsaan Malaysia, Bangi, Malaysia		
1984	SEA Write Awards, Bangkok, Thailand		
1984	Literary Award 1982/83		
1986	Literary Award 1984/85		



*Cover*

**Samarkhan**

1990

Watercolour & gold paint on paper

29.8 x 41.8 cm

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