

# SURVEILLANCE

NADIAH BAMADHAJ







# **SURVEILLANCE**

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## DISCOURSES ON SPACE AND POWER

The works in *Surveillance* form part of Nadiah Bamadhaj’s doctorate with Curtin University<sup>3</sup>, and they propose a visual, artistic argument within her thesis, ‘Creating Critical Perspectives of Normalised Spaces in Malaysia’.

In her candidacy proposal, Bamadhaj states clear intentions: “I will explore how built environments in Malaysia contribute to the practice and maintenance of state power. My central hypothesis is that certain built environments in Malaysia contribute to the classification of the population into specific groups, which correlate with communal and authoritative formations of government... These classifications are embraced as personal identities, which can be further understood as ‘national’ identities.

I would like to explore the concept that this process of classification, and the embrace of these classifications as identities, is a method by which the state enacts a form of surveillance upon the population. For if Malaysians are active in their self-formation, based on identities formed and reinforced by the state, this is a non-intrusive method by which the state keeps an eye on the population, towards the reproduction and reinforcement of its own formation of power.

The key component of these built environments is their being experienced and understood as symbols of ‘development’ and ‘progress’ in Malaysia. With the ease and comfort they provide, these built environments, the personal identities they reinforce, and the practices of surveillance that occur, become normalised in the Malaysian experience.”

The scope of this body of work therefore operates at the outset within a specific framework, informed both by the evolution of her own experience and practice, and by readings of cultural theory, sociology and specific writings on her subject. It is structured, too, in a multi-faceted way, roughly in accordance with the ambit of her thesis, which selects three “sites” of study: Putrajaya, the Malaysian government’s administrative complex located 40km from the capital city of Kuala Lumpur; the PLUS Expressway, a privatised

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highway system that spans both North to South, and recently East to West of Peninsula Malaysia; and the proliferation of suburban terraced housing in and around the capital city of Kuala Lumpur. In more general terms: the architecture of the administration, the infrastructure of travel and communication, and the built environment of the urban population.

For this exhibition, the artist chooses to focus on two of these “sites”—suburban terrace housing and the structures of institutional power. The works bring together the identification of place—in topographical and panoramic landscapes, housing and road plans, and human identity—in the form of portraiture. Her subjects are not analysed literally, although based on existing buildings and estates and actual persons; instead they express the idea of built environments as “forms of discourse”: **“Tim Bunnell...cites certain built environments in Malaysia as, ‘technologies of nationhood’. By this he means that they are key components in the construction of national identities, which are part of state discourse. Issues such as who was selected to design and build these environments, where they were constructed, in which culturally referential styles, and what would ultimately be represented in these environments, are part of state discourses on nationalism.”**<sup>4</sup>

The idea of buildings and the environment as nationalistic statement has long been embedded in Bamadhaj’s work, and can be said to have underpinned much of her practice. A first, groundbreaking exhibition, *1965—Rebuilding its Monuments*<sup>5</sup> revisited a crisis point in Southeast Asian political history in an installation of charcoal drawings, plaster-cast sculptures and text. Here landscape and monument were used to create a symbolic space in which the forces of political agenda and rhetoric, statistics and commentary collided, and colluded, to engage us in a revaluation of the processes which create “history” and historical meaning.

Later, digitally-manipulated photography-based works would project iconic buildings and other structures into alternative spaces to provoke a reassessment of their socio-political agenda, and its implications for how we ‘locate’ ourselves or are ‘located’ in time and geography through the strategy of displacement. *147 Tahun Merdeka* (147<sup>th</sup> year of Malaysian Independence)<sup>6</sup> projects familiar local landmarks into the future, their functions realigned to suit a society which has developed according to a range of utopian, or nightmarish, trajectories. In the series *I Bestow This Upon You*<sup>7</sup>, iconic Malaysian/Indonesian structures crop up in the remote and uninhabited hills of the Faroe Islands as monuments of “colonization”, implying a similar imposition of political agenda in their actual circumstances.

These earlier works invite us to see our environment from the outside, as abstract invented constructs, breaking familiarity to create a critical distance. *Surveillance* throws us back relentlessly into the here and now, positioned by “real” referents. In the case of suburban housing, **“currently capital cities of Asia Pacific’s NIEs house between one-fifth and one-half of the population, (2005). Kuala Lumpur and its surrounding areas have flourished hundreds of square kilometres of housings estates, most visibly in the last 15 years. Most estates are semi-enclosed, contain numerically categorised streets, and row upon row of terraced housing.”**<sup>8</sup> From the findings of her research, the spectre of surveillance, of the built environment as social conditioning in the Malaysian context, is extremely plausible and convincing, if invisible to the populace—a hidden “hand”, or “eye” constructing our life choices.

Precisely because of this “invisibility”, however, Bamadhaj chooses in these current works to return to the imaginative and metaphorical space allowed by the drawing medium. If our lives are real, the constructs imposed on us are abstract. It is also within her unique approach to drawing, involving the layering of material against an open, dream-like expanse, that Bamadhaj can best manipulate the trajectories of her ideas, and the abstract dynamics of socio-political agenda.

In *Surveillance* these dynamics are loosely expressed in a range of perspectival approaches, creating different measures of distance in which the viewer and the human subject become, at various degrees, complicit. These works make up different approaches to the “discourse” imposed by the physical architecture of the state, and if viewed conceptually, they may merely describe a politics of control. However, because that discourse operates within the imaginative space of an artistic argument, by nature subversive, and open to possibility, individual identity has room to react.







The cumulative process of collage, creating intricate layers of imagery and cartography, can be read as a cathartic act, allowing the artist to work through her personal memories and responses, as she tears, layers, digs into, and constructs details of suburban topography and the human form. The emotional resonance is palpable, particularly in her three self-portraits. In *The Island*, the first work in the series, the artist's self-portrait appears estranged, but in parallel to the "island" of Putrajaya, connoting symmetry. The gap between two isolated entities in the vast grey ocean-like expanse implies anxiety, and the complex negotiation between body, space and institutional systems. She questions, "*Who is the island? Putrajaya or me?*" as she peers through the corner of her eye, uneasy, aware of the presence behind her, deliberately disassociating from this symbol of nationalist ideal, and the aspirations and expectations associated with it.

Bamadhaj delves deeper into the ambivalence about her unstable identity in *Landlocked* and *Taman Impian Jaya*. Both portraits relate to the sociopolitical dimension in her work, questioning our reading and perception of identity—the way it is historically and culturally conditioned, and highlight the 'disciplining' of the social body by the state and society to restrict the body as a medium of expression and constrain it to act in particular ways. *Landlocked* is powerful in its epic scale. It critiques the role of (social) space in shaping national identity/ies, proposing the idea that the body is a 'socially constructed object' defined by social situations and culture. Wearing a *songkok*, she towers over her observers, statue-like, flaunting her apparent "otherness", her impassive clear-eyed gaze a portrait of resistance. Yet she is fixed within the very layers of the landscape she refuses to accept. This animate/inanimate state suggests atrophy of the body and the evanescence of life. In the ironically titled *Taman Impian Jaya* ("The Garden of Successful Dreams"), the dystopian image of the artist's portrait is inlaid with the barren topography of South Puchong, a new suburban housing estate. With her eyes closed, her face becomes the naked terrain as she willingly allows herself to be mapped, charted and constructed. She is aware her identity is fixed, anchored or rooted to this built environment, forever confined within a physical site, an ideology.

A suite of four works—*2am*, *Rumah Tinggal Sarang Hantu*, *Orang Bujang Sarang Fitnah*, *Quiet on the Landing* and *Follow the Road*, create a stark, muted complement to this dark turbulence, turning our gaze inward to the inhabited space of suburban terraced housing. In each, a portrait of a man or woman is placed under a transparent layer on which is printed a generic cross-section or plan of a suburban house, or in the case of *Follow the Road* a plan of a housing estate. These works clearly express the aspect of Bamadhaj's thesis which discusses a form of surveillance which **"by dispersing the urban population into planned estates, streets, and housing 'cells', ...is already performed in their ongoing regulation within these space"**<sup>11</sup>, or what Foucault calls **'the spatial nesting of hierarchies of surveillance', where individuals become 'embedded' in spatial systems, which functions to 'render the occupant visible'**.<sup>12</sup>

Bamadhaj's treatment of material reflects this dynamic—the transparent surface with its generic grid, or "spatial genotype" become the window of surveillance. The individual portraits, constructed of fine layers of erasure and collage are lightly defined with charcoal, 'embedded' in the white silence of their space but yet visible.

**"I would argue that the 'spatial genotype' in Malaysian terraced housing reflects institutional knowledges on the functions of 'family', and the use of these spaces mediates and reproduces 'given' hierarchies within families."**<sup>13</sup>

So the terrace house is designed specifically to house a family unit, and within this, to reflect status within the family—marriage status, gender, age. A person's hierarchised 'role' in family is enacted through and constructed by this space. He or she consequently identifies with it and surveillance continues through the individual's subjectification to the identities 'encoded' within it. Bamadhaj argues further that such surveillance contributes to the maintenance of "family values", which are in turn a means of maintaining state authority in Malaysia, providing a "home-made" unit of economic growth and dependence, while also contributing to social stability. **"...the spatial sequencing of urban housing, in and around Malaysia's cities, reinforces the normalisation of 'family' as the primary foundation of social life."**<sup>14</sup>



The works do not literally describe these hierarchies, rather they confront the imposition of “normalisation”. The portrayed subjects each project, subtly, a state of mind or feeling in relation to the map imposed on him/her, perhaps seen most clearly in *2am*, where a woman lies staring upward, with a plan of the upstairs sleeping quarters hovering above her. These subjects are not generic. Within the imaginative space of the work, a tension is created—between the two materials, between plan and identity, although they are layered one on the other. The title of *Rumah Tinggal Sarang Hantu, Orang Bujang Sarang Fitnah* is taken from a Malay saying, “An empty house is a haven for ghosts, an unmarried person is potential for slander”, implying that the female subject is “dangerously” single, like an “unoccupied” house. The work looks at the female place in the home, identifying this subject as an anomaly—**“A rejection or critique of [normalised] identities, or the built environments that reinforce them, fall under the commonly used accusation of ‘un-Malaysian’. Therefore by contributing to the construction of identities, built environments also contribute to the process of ‘othering’ citizens.”**<sup>15</sup>

The greater part of this exhibition is centred around the politicised dynamics of suburban housing, the “surveyed” territory of the populace. Yet, at the end, it is anchored by two works which relocate us to the centre of power, to the architecture of the administration.

In two different depictions of the new Kuala Lumpur Court Complex, we are faced with the formidable façade of legal administration, staring out and over us, the subject(s). **“In being all the eye can see, it is all that one perceives. Secondly, the unconscious surveillance lies in the subjectification that occurs.”**<sup>16</sup> *An Exhibition* turns the lens onto the viewers as the building becomes the all-seeing eye, maintaining constant vigilance over its citizens, while the dome—the building’s ‘crown jewel’—emphasises the looming authoritative *Bumiputera* (and Islamic) presence. This delusion of grandeur begs the question: is this a citadel of power or monument of insecurity? As the title also suggests, *An Exhibition* can also be read as a way of ‘showing off’, an ostentatious display (of different architectural elements, arbitrarily merging Greek and British imposed Mogul styles in preposterous dimension. Irrespective of their origins, this somewhat absurd ‘fusion style’ with no specific Malay or Malaysian architectural references has ironically become synonymous with national complexes, the symbol of Malaysia’s national (increasingly Islamic) identity, reinforcing state policies of Islamisation.

*Udang di Balik Batu* (“the shrimp behind the stone”), taken from a Malay proverb signifying ‘there is a hidden motive behind an act’, provides a double-edged view of the complex. The blueprint of the Court Complex façade is laid on a transparent layer over the portrait of a man wearing a *songkok* with his back facing the viewer, his head growing out of a rocky landscape. As suggested by the proverb, the “stone” is the new face of legal administration, ostensibly guarding over the rights of the people.<sup>17</sup> The figure in the back is the “shrimp”, “the motive” of an ulterior narrative. For Bamadhaj, he seems to represent **“the establishment behind the façade, advancing the Bumiputera agenda”**,<sup>18</sup> protected by an institution which can be said to have become an ideological stronghold of government. At the end, the subject turns away from us behind a façade designed to impress, refusing our scrutiny.



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ADELINE OOI & BEVERLY YONG  
KUALA LUMPUR, AUGUST 2008



- 1 Rabinow, P (ed.) 1984, *The Foucault Reader: An Introduction to Foucault's Thought*, Pantheon Books, New York, p. 246.
- 2 Bamadhaj's work since the late 1990s has been closely linked with Indonesia. She is author of *Aksi Write* (1997), a work of non-fiction on Indonesia and Timor Leste, co-written with her late brother. In 2002 she was awarded the Nippon Foundation's Asian Public Intellectual Fellowship, electing to spend her fellowship period in Yogyakarta, Indonesia, where she produced an art-based research project on the social aftermath of Indonesia's 1965 coup attempt. The artist relocated to Yogyakarta at the end of 2002.
- 3 *Surveillance* is part of the artist's PhD research at the Faculty of Built Environment, Art and Design, Curtin University of Technology, Western Australia, which began in 2006.
- 4 Bamadhaj, N. "Creating Critical Perspectives of Normalised Spaces in Malaysia – Candidacy Proposal (PhD)", Nov. 2007. (unpublished)
- 5 Held at Galeri Petronas, Kuala Lumpur in 2001. The exhibition focused on the events of 1965, including the bloody 'failed coup' in Indonesia which saw the fall of President Sukarno leading up to the establishment of General Suharto's New Order government, as well as the end of Indonesia's "Confrontation" with Malaysia and the annexation of Singapore.
- 6 A series of 9 pairs of images made in collaboration with Tian Chua, first shown at Reka Art Space in Kuala Lumpur on Independence Day in 2004.
- 7 A work made specifically for "*Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts*", Act 3: Faroe Art Museum, Tórshavn, The Faroe Islands.
- 8 Bamadhaj, N., *Ibid.*
- 9 "Bumiputera" is a Malay political term, which may be transliterated as 'son of the soil', used to describe the Malay community, the ethnic majority, differentiating them from other Malaysian citizens. However it also embraces other indigenous ethnic groups such as those from Sabah and Sarawak in East Malaysia. Following Malaysia's Islamisation in the 1980s, the Malay identity has become one and the same with Muslim identity.
- 10 Bamadhaj, N., *Ibid.*
- 11 Bamadhaj, N., *Ibid.*
- 12 cited in Rabinow, *Ibid.*, p. 190.
- 13 Bamadhaj, N., *Ibid.* Bamadhaj borrows the term 'spatial genotype' from Dovey, K 1999, *Framing Places: Mediating Power in Built Form*, Routledge, London.
- 14 Bamadhaj, N., *Ibid.*
- 15 Bamadhaj, N., *Ibid.*
- 16 Bamadhaj, N., *Ibid.*
- 17 The Malaysian judiciary has come under fire since 1988, when the Lord President and two other Supreme Court judges were dismissed by Mahathir Mohamad's government. Ongoing skepticism about the independence of the judiciary and recent allegations of corruption have further compromised public perception of the Malaysian courts. Built to relocate the Sessions, Magistrate and High Courts from the old centre of the capital, the new Kuala Lumpur Court Complex (or Kompleks Mahkamah Kuala Lumpur), sited in the wealthy city suburbs on a hill overlooking a major highway, was completed in April 2007, and claims to be the world's 2nd largest courthouse. Within two months of opening, it was riddled with issues of cracks in the walls, burst pipes, sewage flooding and collapsing ceilings.
- 18 Bumiputera agenda, a highly disputed issue, calls for protection of Bumiputera 'special' rights and privileges for the Malays in the areas of education, employment, bank loans, housing and economics to ensure that they remain economically competitive and that this ethnic majority shall continue to dominate Malaysia's political arena. The claim to further this 'agenda' came after a much heated discussion about reviewing (and possibly abolishing) the New Economic Policy (NEP), a programme developed after 1969's ethnic riots to provide privileges for Malays in various fields. Since the 1970s this has resulted in a dramatic increase in the Malay middle class and an accelerated pattern of urban migration to Kuala Lumpur. The implementation period of the NEP was to be for 25 years only.







# **DRAWINGS 2005**





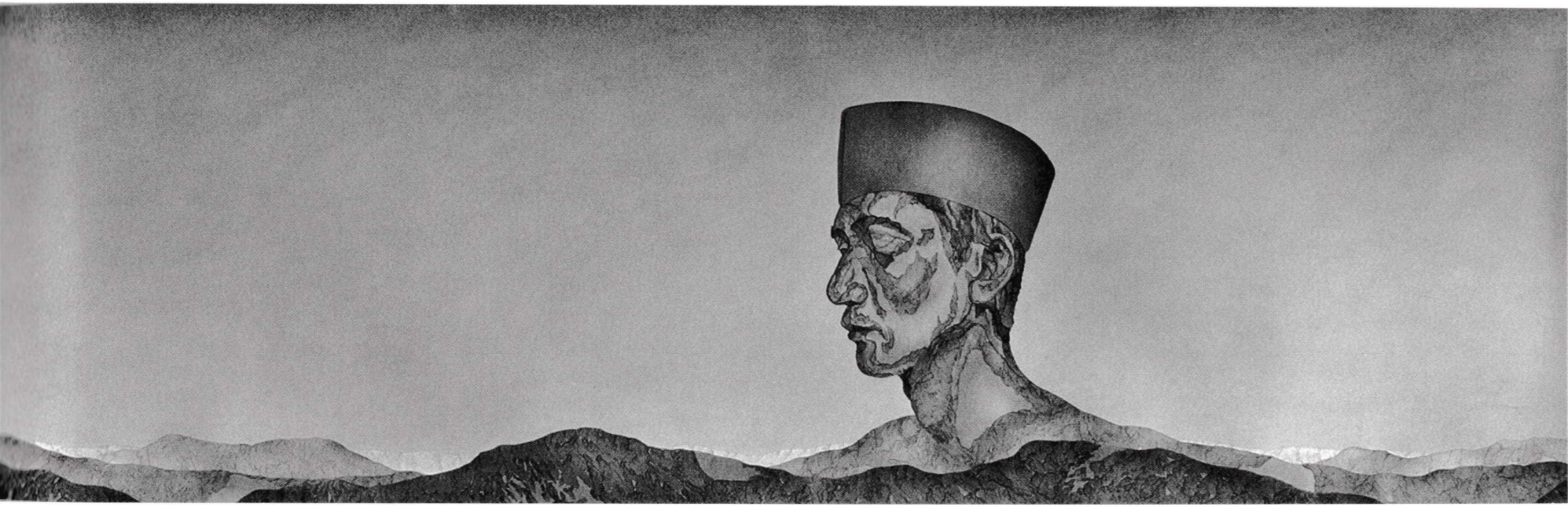
**IN A PERMANENT STATE**

2005  
CHARCOAL ON PAPER COLLAGE  
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COLLECTION OF STEVE VAN DER VAKEN

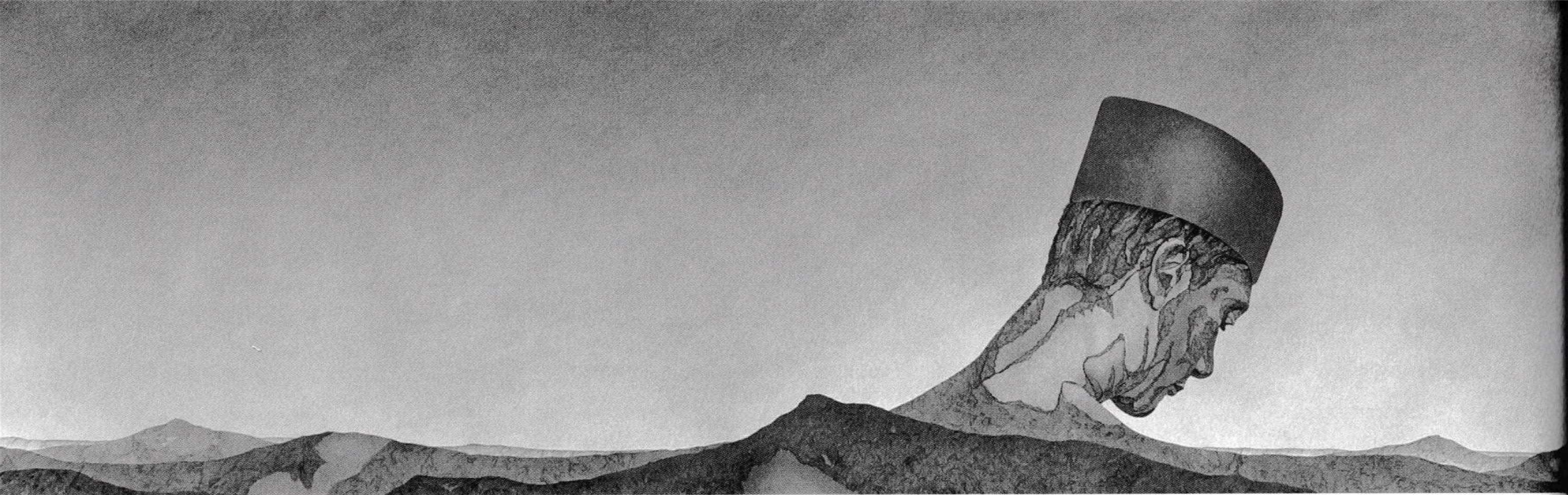


**KEPALA BATU**

2005  
CHARCOAL ON PAPER COLLAGE  
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COLLECTION OF ROSEMARY & STEVE WONG







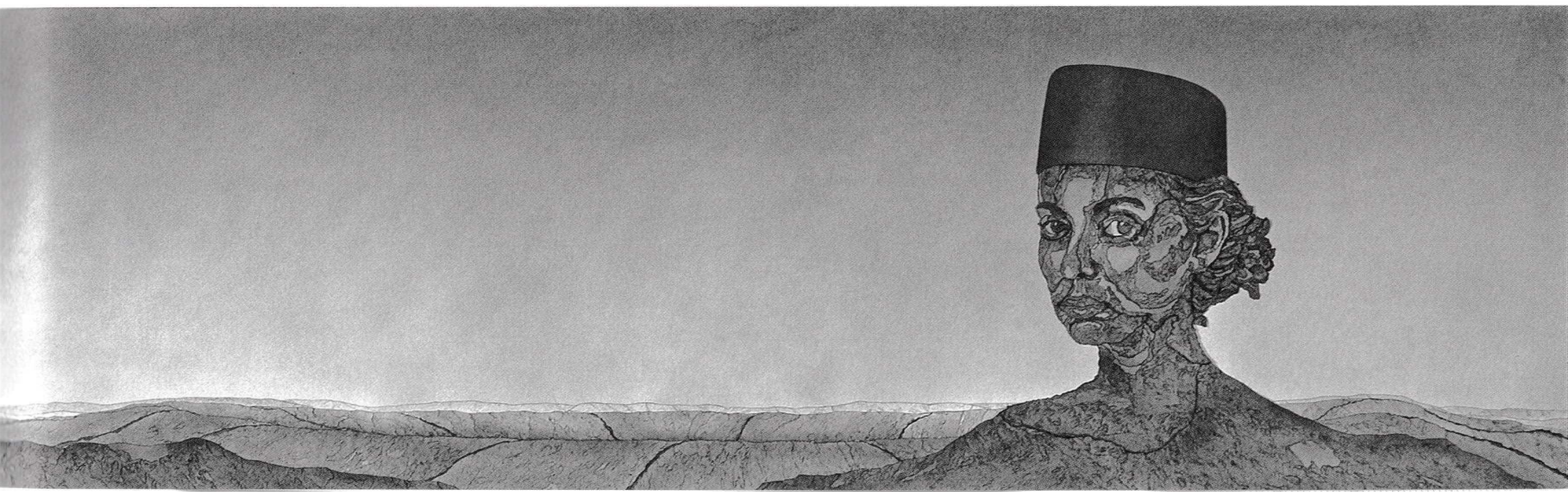
**SAYU**

2005  
CHARCOAL ON PAPER COLLAGE  
47 X 155CM  
COLLECTION OF LI-EN & WAI HUNG LUK



**MENELAN KEJUT, TERMUNTAH DIAM**

2006  
CHARCOAL ON PAPER COLLAGE  
47 X 155CM  
COLLECTION OF PAKHRUDDIN  
& FATIMAH SULAIMAN









# **SURVEILLANCE**



**THE ISLAND**

2007  
CHARCOAL ON PAPER COLLAGE  
82 X 246CM  
COLLECTION OF GALERI PETRONAS



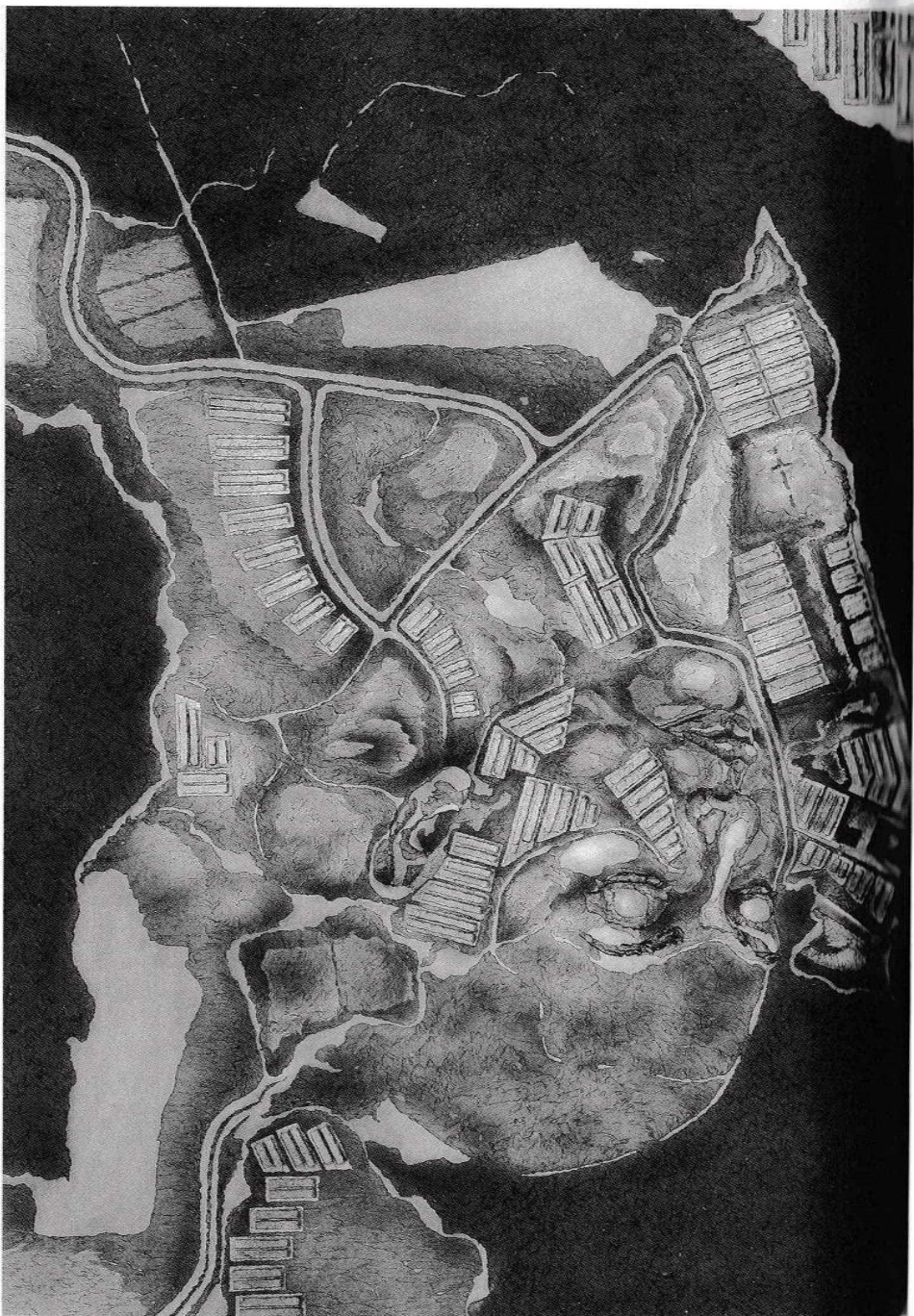




**TAMAN IMPIAN JAYA**

2008  
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112 X 83.5CM



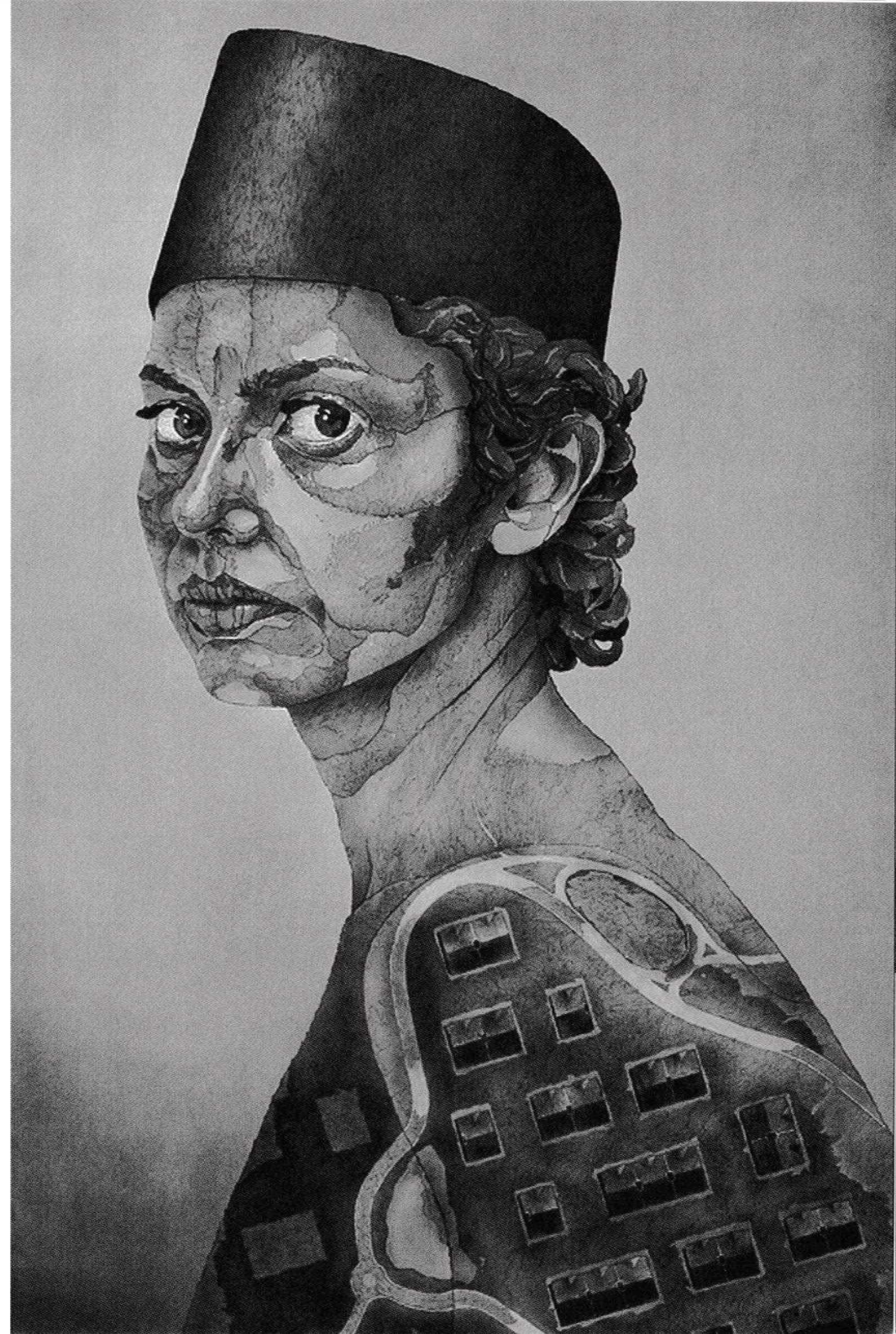




**LANDLOCKED**

2008  
CHARCOAL ON PAPER COLLAGE  
188 X 127CM



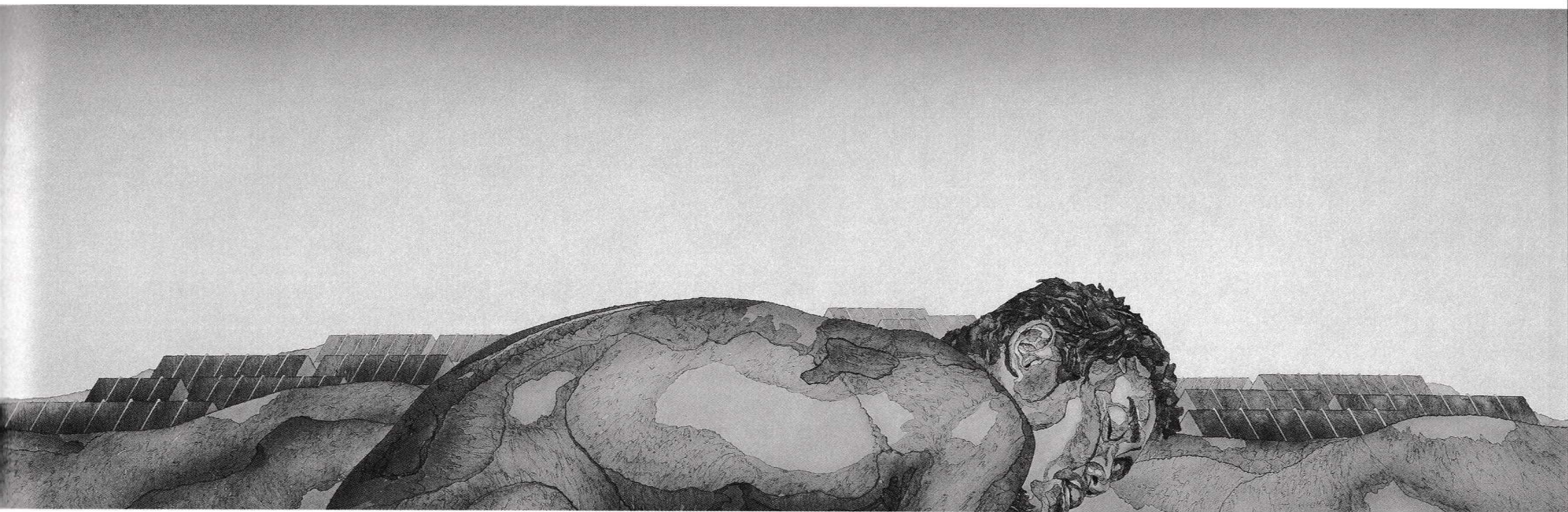




**SEMI-DETACHED**

2008  
CHARCOAL ON PAPER COLLAGE  
82.5 X 250CM



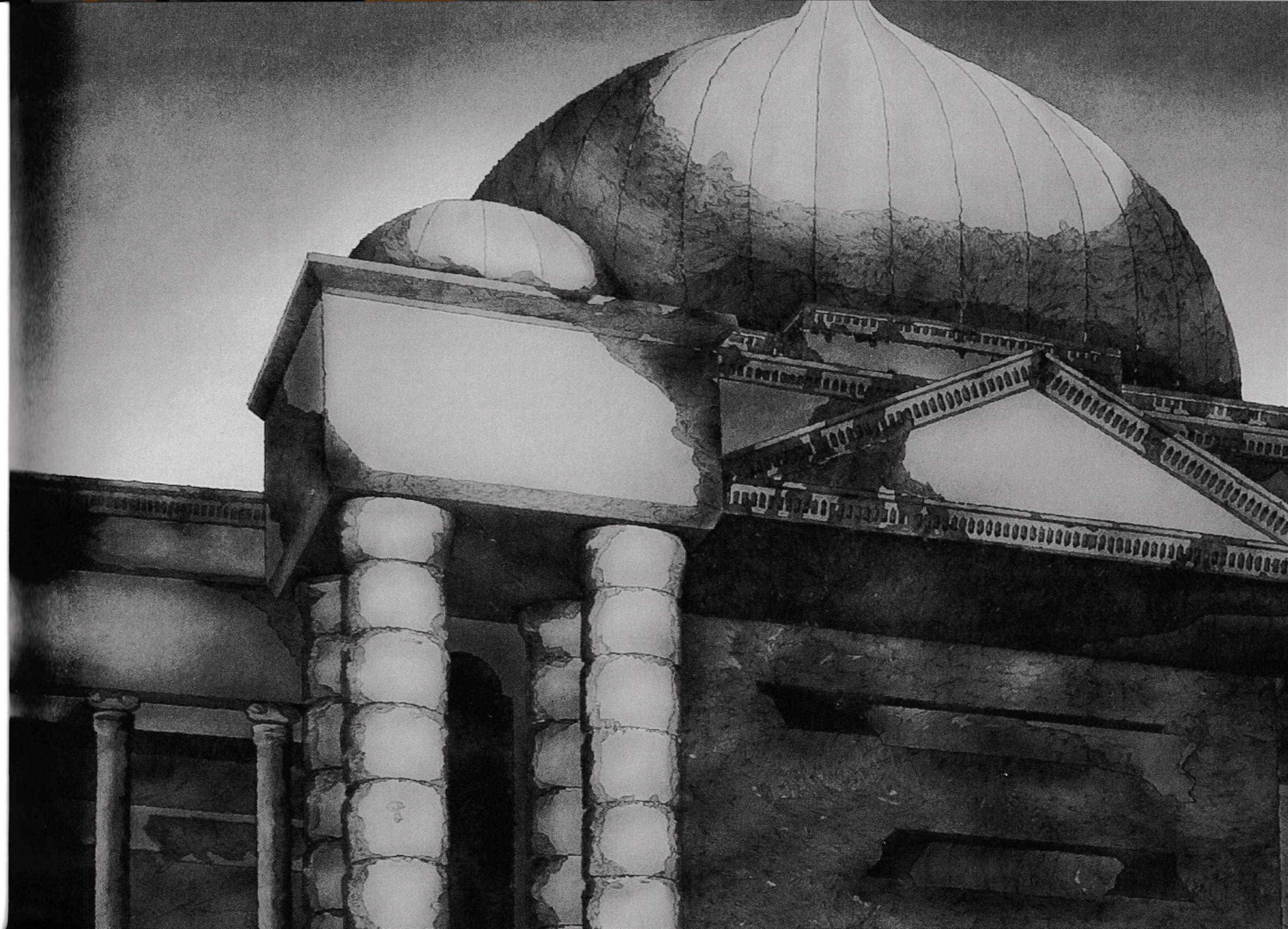




AN EXHIBITION

2008  
CHARCOAL ON PAPER COLLAGE  
131 X 310CM











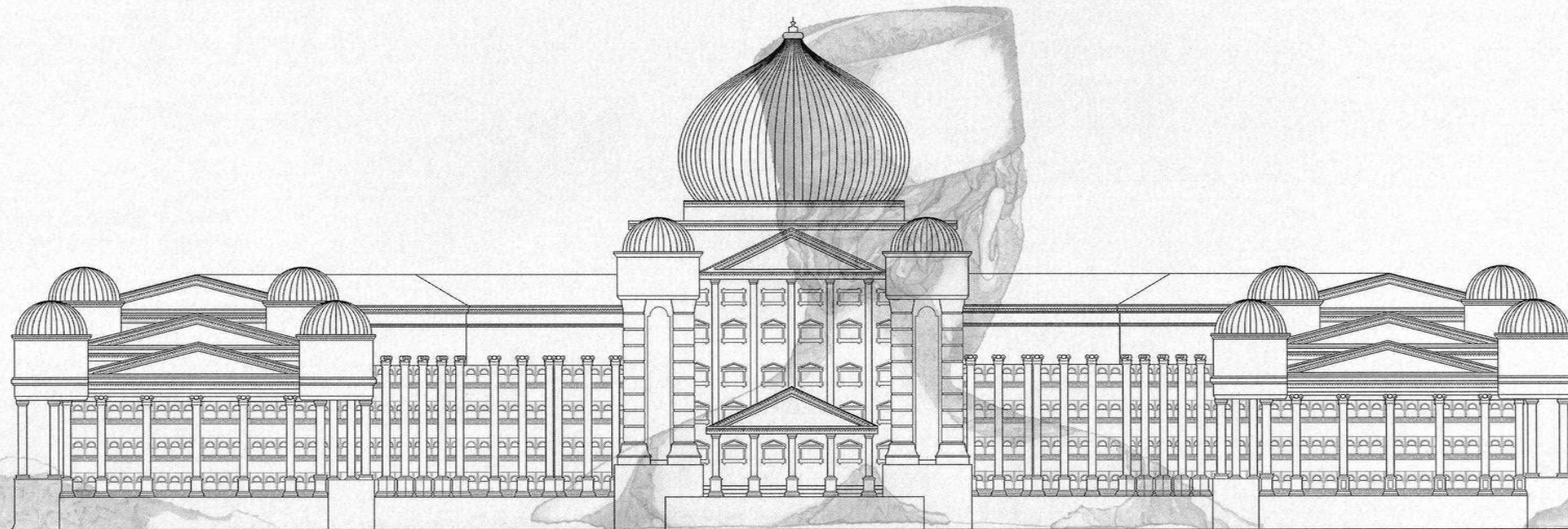




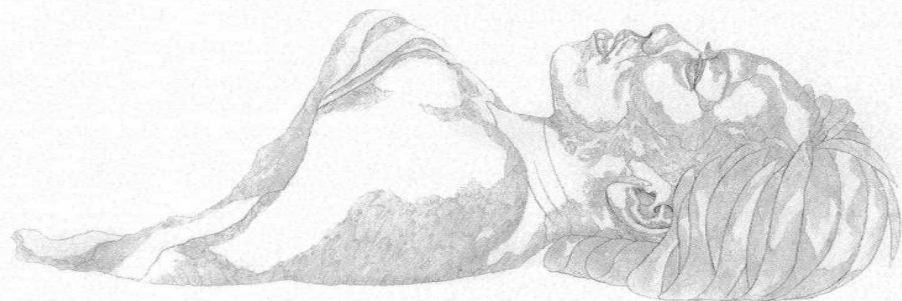
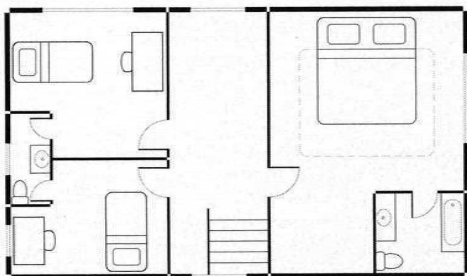
**UDANG DI BALIK BATU**

2008  
CHARCOAL ON PAPER COLLAGE  
AND DIGITAL PRINT  
69 X 220CM







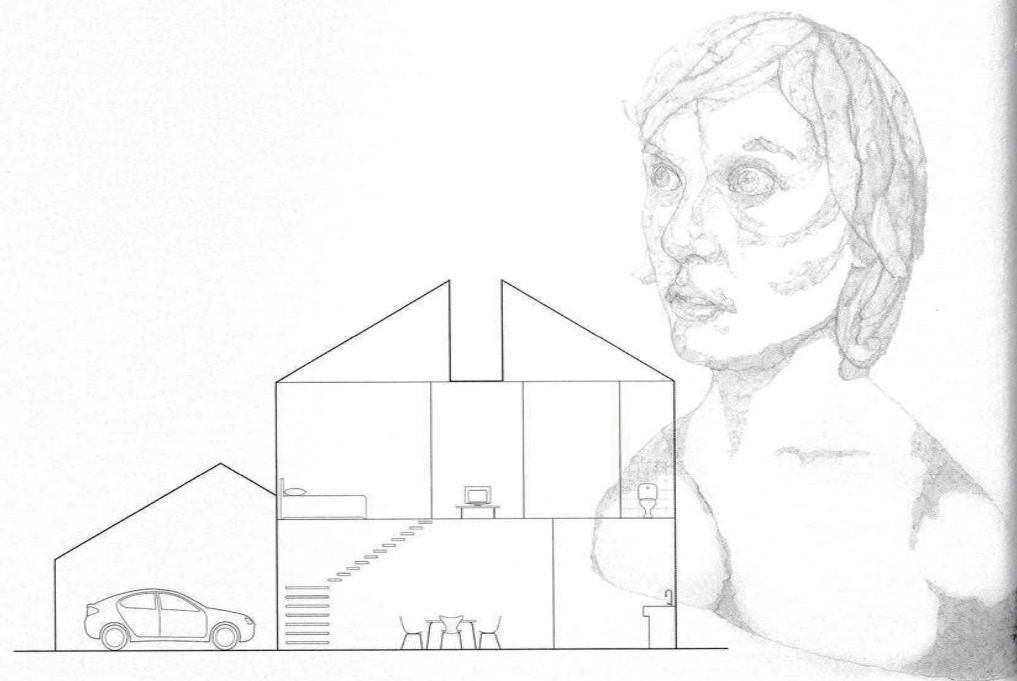


2 A.M

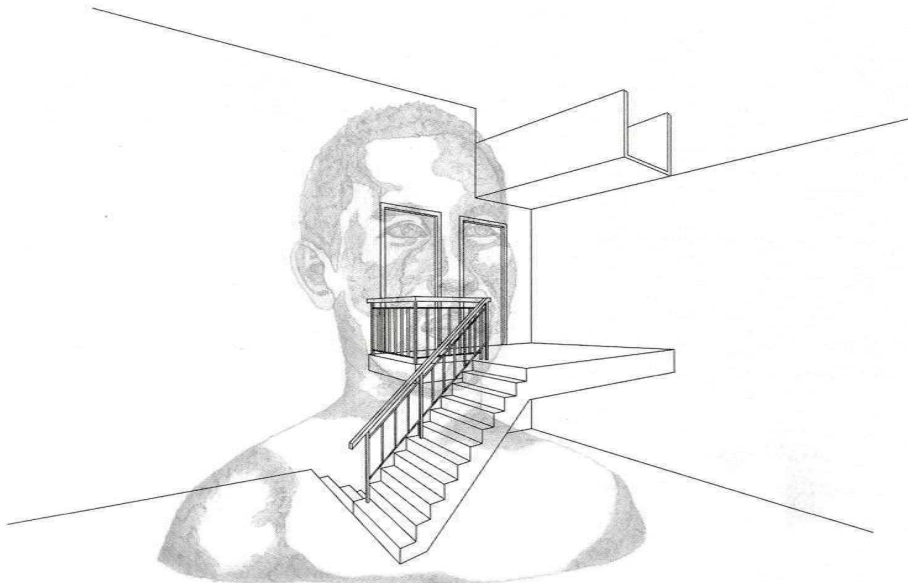
2008  
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AND DIGITAL PRINT  
75 X 120CM

RUMAH TINGGAL SARANG HANTU  
ORANG BUJANG SARANG FITNAH

2008  
CHARCOAL ON PAPER COLLAGE  
AND DIGITAL PRINT  
75 X 120CM





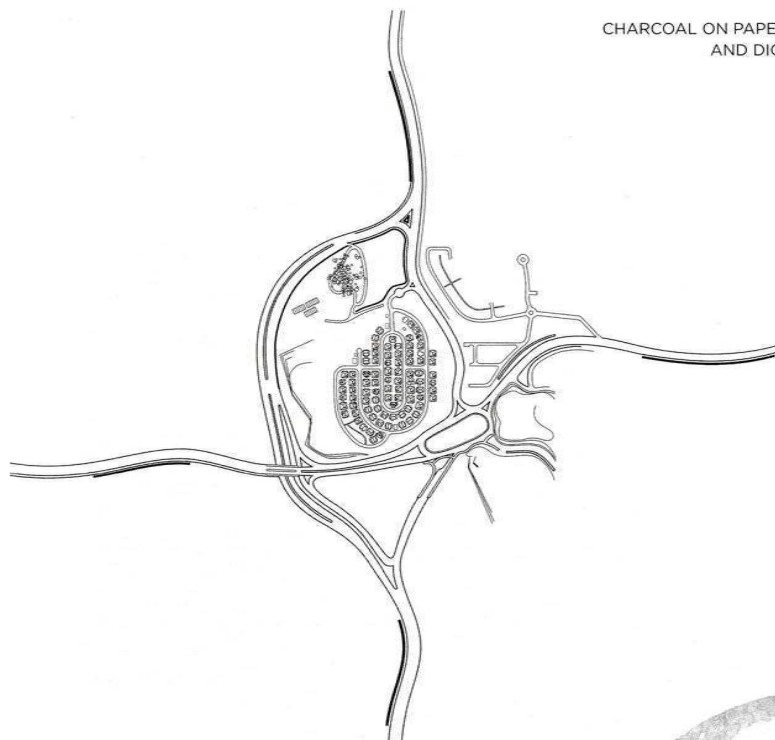


## QUIET ON THE LANDING

2008  
CHARCOAL ON PAPER COLLAGE  
AND DIGITAL PRINT  
75 X 120CM

## FOLLOW THE ROAD

2008  
CHARCOAL ON PAPER COLLAGE  
AND DIGITAL PRINT  
75 X 120CM





**EDUCATION**

- 2010–2006 Doctorate of Philosophy (PhD), Faculty of Built Environment, Art, and Design, Curtin University of Technology, Western Australia.
- 1992–1989 Bachelor of Fine Arts (BFA), University of Canterbury, Christchurch, New Zealand.

**AWARDS**

- 2009–2006 Australia Postgraduate Award and APA Top Up Award, Curtin University of Technology, Western Australia.
- 2004 Asian Public Intellectual Follow-Up Grant, funded by the Nippon Foundation.
- 2003–2002 Asian Public Intellectual (API) Fellowship, funded by the Nippon Foundation, administered by the Institute of Malaysian and International Studies (IKMAS), Universiti Kebangsaan Malaysia.
- 2001 Juror's Choice, Philip Morris Sdn. Bhd. Malaysia Art Awards 2001, National Art Gallery, Kuala Lumpur.
- 2001–2000 Artist-in-Residence. Rimbun Dahan Artist Residency Program, Kuang, Selangor, Malaysia.
- 1991 Jane Rounick Memorial Award for Sculpture, University of Canterbury, Christchurch, New Zealand.

**SOLO EXHIBITIONS**

- 2004 ENAMLIMA SEKARANG (SIXTYFIVE NOW), Galeri Lontar, Komunitas Utan Kayu, Jakarta, Indonesia.
- 2003 ENAMLIMA SEKARANG (SIXTYFIVE NOW), Benteng Vredeburg Museum, Yogyakarta, Indonesia.
- 2001 1965—REBUILDING ITS MONUMENTS, Galeri Petronas, Kuala Lumpur, Malaysia.
- 1996 BACKFLOW, Site specific installation as part of AIDS Memorial Day, Pink Triangle, Kuala Lumpur, Malaysia.
- 1995 HANGING WITH THE BOYS, Sculpture installation as part of Pinkfest 1995, World AIDS Day, Kapitan's Club, Kuala Lumpur, Malaysia.

**SELECTED GROUP EXHIBITIONS**

- 2008 THE SCALE OF BLACK, Contemporary Drawings from Southeast Asia, VWFA Singapore at HT Contemporary Space, Singapore.
- 2007 OUT OF THE MOULD: THE AGE OF REASON, 10 Malaysian Women Artists, Galeri Petronas, Kuala Lumpur, Malaysia.
- PHOTOFOLIO, Jogja Gallery, Yogyakarta, Indonesia.
- FETISH: OBJECT ART PROJECT #1, Biasa Artspace Denpasar, Indonesia.
- SELAMAT DATANG KE (WELCOME TO) MALAYSIA: AN EXHIBITION OF CONTEMPORARY ART FROM MALAYSIA, Gallery 4A, Sydney, Australia.
- PROCESSING THE CITY: ART ON ARCHITECTURE, Central Market Annex Gallery, Kuala Lumpur, Malaysia.
- NEVER MIND, Video Art Exhibition, ViaVia Café, Yogyakarta, Indonesia.
- FAST FUTURES: ASIAN VIDEO ART, The Asia Society India Centre (ASIC), Little Theatre Auditorium, NCPA, Mumbai, India.
- 2006 THE WAR MUST GO ON, Clockshop Billboard Series, corner of Fairfax and Wilshire, Los Angeles, USA.
- BUILDING CONVERSATIONS: NADIAH BAMADHAJ AND MICHAEL LEE, Singapore Art Museum, Singapore.
- TV-TV, Week 34, Video Art Festival, Copenhagen, Denmark.
- HOLDING UP HALF THE SKY BY WOMEN ARTISTS, National Art Gallery, Kuala Lumpur, Malaysia.
- RETHINKING NORDIC COLONIALISM: A POSTCOLONIAL EXHIBITION PROJECT IN FIVE ACTS, Act 3: Faroe Art Museum, Tórshavn, The Faroe Islands.
- JAKARTA BIENNALE 2006, BEYOND THE LIMITS AND ITS CHALLENGES, Galeri Lontar, Komunitas Utan Kayu, Indonesia.

**ARTIST'S BIOGRAPHY**



NADIAH BAMADHAJ  
BORN IN 1968  
PETALING JAYA, WEST MALAYSIA

- |      |   |      |  |
|------|---|------|--|
|      | FAST FUTURES: ASIAN VIDEO ART, Asian Contemporary Art Week, Rubin Museum of Art, New York, USA.   | 2002 | TOUCH, WWF Art For Nature Fundraising Exhibition, Rimbun Dahan Gallery, Kuang, Selangor, Malaysia.   |
|      | HOME PRODUCTIONS, Video Art Exhibition, Singapore Art Museum, Singapore.  |      | GWANGJU BIENNALE 2002, PAUSE, Exhibition Hall 1, Gwangju, South Korea.   |
|      | BIENNIAL YOGYA VIII 05, CONSCIOUSNESS OF THE HERE AND NOW, Site-specific installation at the Kandhang Menjangan Heritage Site, Yogyakarta, Indonesia.             | 2001 | PHILIP MORRIS ART AWARDS, National Art Gallery, Kuala Lumpur, Malaysia.  |
| 2005 | PRESENTATION, HOME WORKS III: A FORUM ON CULTURAL PRACTICES, Lebanese Association for Plastic Arts, Ashkal Alwan, Beirut, Lebanon.                                |      | FLASHPOINT, WWF Art For Nature Fundraising Exhibition, Rimbun Dahan Gallery, Kuang, Selangor, Malaysia.  |
|      | CP BIENNALE, URBAN CULTURE, Museum of the Indonesian National Bank, Jakarta, Indonesia.   |      | EXHIBIT A, Valentine Willie Fine Art, Kuala Lumpur, Malaysia.  |
|      | 147 TAHUN MERDEKA (147 YEARS OF INDEPENDENCE), in collaboration with Tian Chua, Reka Art Space, Kuala Lumpur, Malaysia.   |      | ARANG, Taksu Gallery, Kuala Lumpur, Malaysia.  |
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| 2004 | LIVING ART: REGIONAL ARTISTS RESPOND TO HIV/AIDS, Queen's Gallery, XV International AIDS Conference, Bangkok, Thailand.   | 2003 | <b>WRITTEN PUBLICATIONS</b><br>Article. "1965: INDONESIAN HISTORICAL MEMORY—THE ENFORCEMENT OF FORGET", Second Asian Public Intellectuals Workshop, ECONOMIC PROSPECTS, CULTURAL ENCOUNTERS, AND POLITICAL DECISIONS: SCENES IN A MOVING ASIA (EAST AND SOUTHEAST), Denpasar, Bali, Indonesia, 8-12 December 2003. |
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1ST FLOOR, 17 JALAN TELAWI 3  
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59100 KUALA LUMPUR  
MALAYSIA

TEL +603 2284 2348  
FAX +603 2282 5190  
INFO@VWFA.NET  
WWW.VWFA.NET

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