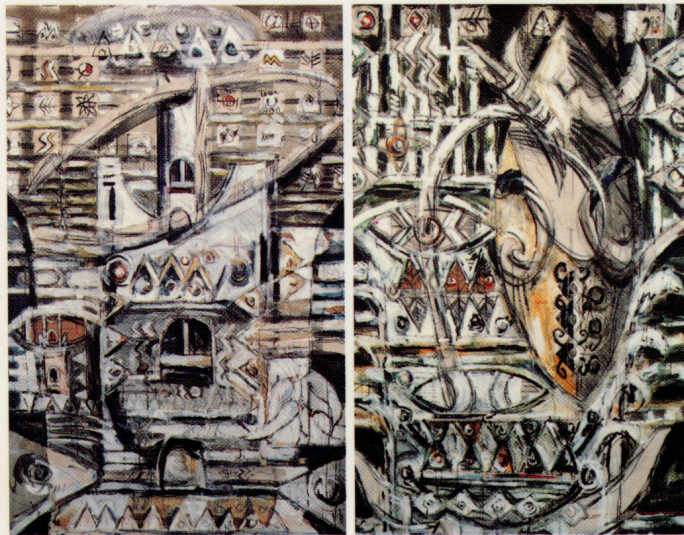


and
four
came
home



awang damit bin ahmad

bayu utomo radjikin

anna chin chui han

i-lann yee

sponsors

INNOSABAH

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THE SABAH ART GALLERY

and

four

came

home

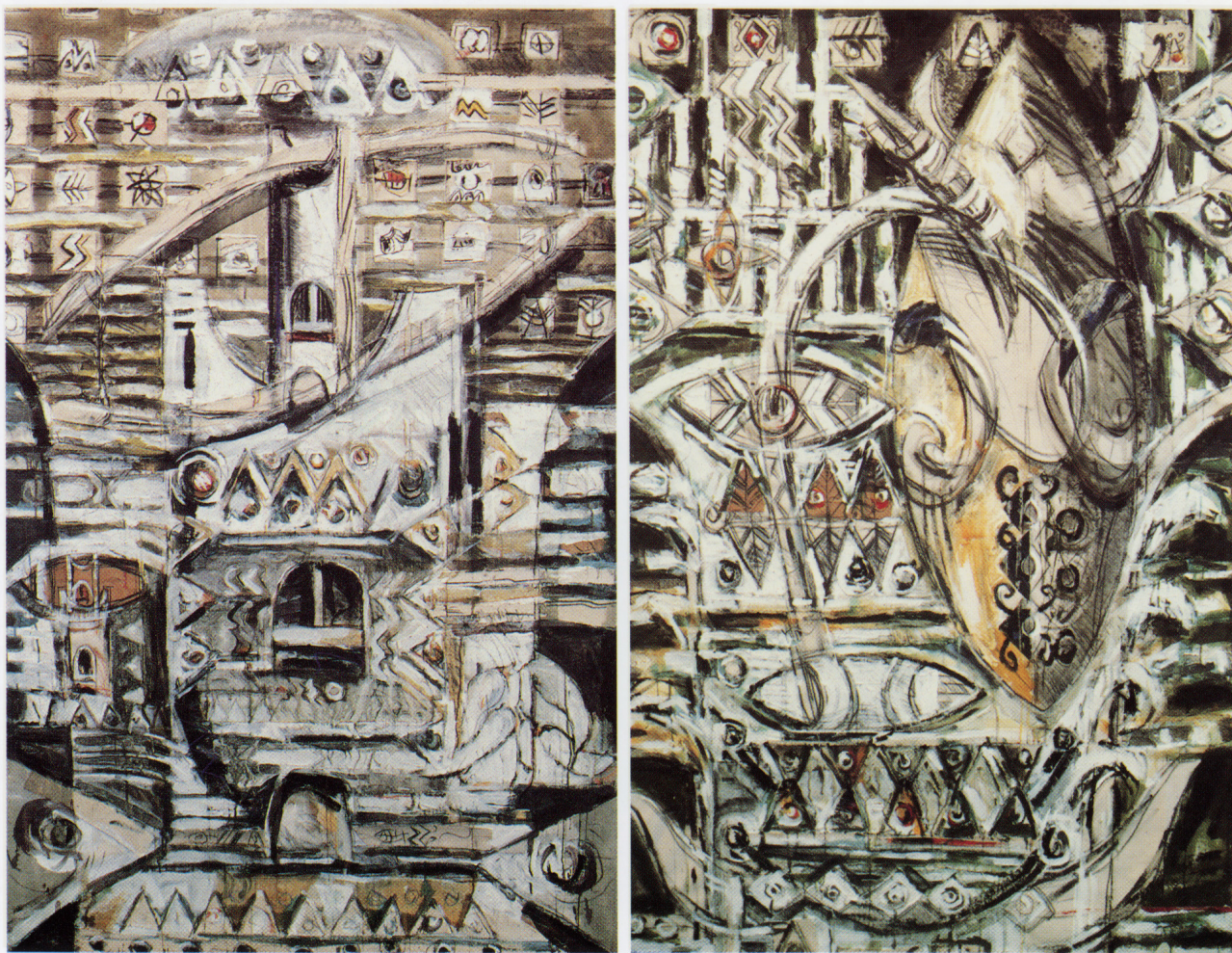


sabah art gallery

november 26 -

december 31,

1994



Awang Damit Ahmad

EOC "Pilatong and Beliung", Mixed Media 1990.
 Diptych: 117 cm x 180.5 cm per panel

It is to be expected that artists from the provinces will gravitate towards the urban centres, the better to further their learning and later to eke a decent living for themselves and families. The few opportunities afforded the artist in our society are to be found in the Federal Capital as art schools and art galleries are inevitably centred there.

Awang Damit left his job as a technician with Jabatan Telekom in Beaufort to enrol at the MARA-ITM, Shah Alam in 1980, graduated top of his class in 1983 and except for year in Washington where he completed his Masters in Fine Art, has lectured at MARA-ITM since 1986. Bayu Utomo left Tawau in 1987 and also graduated from MARA-ITM and has lived in Kuala Lumpur since, supporting himself from sale of his paintings and occasionally designing theatre sets. Anna Chin left Kota Kinabalu to study painting at the Malaysian Institute of Art, Kuala Lumpur graduating in 1989 and after two years at Oklahoma City University, is now a full-time lecturer at the Institute. I-Lann Yee returned in 1993 after graduating from the University of South Australia and St Martin's School of Art in London and is now working with a film company in Kuala Lumpur producing commercials for television.

Although Awang Damit has since established himself as one of the top artists in Malaysia, the last exhibition he held in his home state was in 1978 at the Wisma Belia, Beaufort, long before he decided to embark on a career as a full-time artist. Bayu Utomo, for all his fame in Kuala Lumpur has never had an exhibition of his works in Sabah. Anna Chin too has never exhibited her works in Sabah. Some of I-Lann's student etchings were included in a group exhibition at the Sabah Art Gallery earlier this year, but her paintings and photographic works remain unknown to Sabahans. Thus for obvious reasons and (with apologies to Agnes Keith), the exhibition is called "And Four Came Home".

Being a regular visitor to Kuala Lumpur and its galleries, the works of these Sabah artists are of course familiar to me and over the years, their progress and achievements have filled me with a great sense of pride. And it is this sense of pride which have prompted this exhibition. Datuk Mohd Yaman Hj Mus, the

Director of Sabah Art Gallery, too shared this pride in our home-grown artists and we were both lucky to find a kindred spirit in Encik Zahir Ahmad, the General Manager (Operations) of Innosabah Securities Sdn Bhd, who readily agreed to sponsor this exhibition. Irritation, too played a small part in the genesis of this exhibition. Irritation at the oft-stated view that no Sabah artists have made any impact on the Malaysian art scene nor made any significant contribution to the development of visual art in this country. Hopefully, this exhibition will rectify that mistaken view.

If you visit the Singapore Art Museum, you will be confronted at the entrance by Bayu Utomo's awesome sculpture, "Lang Kachang" which was purchased by the Museum in 1992. Another Bayu sculpture takes pride of place in the collection of National Art Gallery in Kuala Lumpur where you will also find several important paintings by Awang Damit. Anna Chin recently sold a painting each to Bank Negara and Art Salon, a leading gallery in Kuala Lumpur. I-Lann exhibiting for the first time in Malaysia two months ago sold a painting to a Singaporean collector. Apart from an early etching by Awang Damit and another by I-Lann, the Sabah Art Gallery sadly has no important work by any of the four artists in its permanent collection. The four artists have very generously agreed to correct that anomaly by donating a painting each from this exhibition to the Sabah Art Gallery.

From the outset, the four artists were excited about the exhibition. Prohibitive costs and logistics have previously prevented them from showing their works to their home audience. Their infectious enthusiasm helped overcome the initial setbacks and eased the logistics of mounting this exhibition. I can only hope that this exhibition will do justice to their talents and art.

Valentine Willie



Awang Damit Ahmad

EOC "Gubang Bigul", Oil on Canvas 1990. 150 cm x 180 cm

When most of us talk of painting, we have visions of an artist alone in front of his canvas, palette in one hand, paintbrush in the other. With an artist like Awang Damit, however, such an idea is misplaced and over-simplistic. Awang's work has grown out of the natural forms of his Kuala Penyu childhood home. He has developed a distinct style of working that can tell us a great deal both about the man and his work.

First of all, Awang's work is more a 'making' than a painting. He sketches out drawings, deliberating on them - their overall form and structure, before turning to his canvas. However, even before he starts applying paint to the empty canvas, he spends his time tearing and cutting up extra lengths of canvas that he will glue to the work in progress. And it is these smaller pieces of canvas that help give his work the extra dimension that we later see in front of us.

Besides the layering, Awang has also explored various types of paints, glues and construction materials (I did say he 'made' paintings). This is because he wants to reinforce the strong tactile feel that his work possesses. Because of his research he has stumbled across a number of different mixtures that render the smooth, a rough feel that somehow begs you to lean forward and touch the canvas. Since 1991, Awang has used a combination of construction materials, Pye-Hibuild and Pye-Hibond in his paintings which emphasises the texture of his paintings.

Finally, having laid down the form and structure of the painting, Awang picks up his palette and starts working with colours. He adds "dull" shades of black, ochre, green and white to his work, often with a palette knife, in vigorous and bold strokes because he doesn't want their addition to detract from the overall form and textural quality of his work. Thus Awang is

not trying to recreate the world of Kuala Penyu - he isn't trying to be realistic in his portrayal. Instead, he is seeking out something less tangible but more enduring. He is trying to convey to us a sense of that world and what it has meant to him. In this he is perhaps trying to convey the half-remembered shapes and forms that lurk in his memory, nipah palms, sago plants, fishing nets, tenggiri and fishing boats. In an important diptych, "**Pilatung Dan Beliung**", ("Squirrel Trap and Boat Axe") it is possible to discern the visual vocabulary that gives form to all his paintings in the "Essence of Culture" series.

Whilst his primary concern is about form and texture, colour too plays its role. Awang quotes from an early primer on painting, "Colour yields its greatest potentialities ONLY when allied in an organic unity to the form that controls it. When that unity is missing, painting becomes either purely decorative or merely imitative."

If you think of the landscape of the mind you will begin to understand what Awang is trying to achieve. Using the things closest to him he has refined and reduced their form to an essence. And with this essence he reaches even deeper into his thoughts and memories to explore the workings of the human heart and mind, articulating what he finds there with his own language of forms, symbols and shapes.

It may sound arcane but if you think that Awang has actually named his series 'Essence of Culture' you will begin to see the way his mind and his eye have been working. On a separate note, Awang has drawn a great deal of inspiration from the work of Malaysia's premier artist Latiff Mohidin, whose famous Pago-Pago series uses natural shapes and forms in much the same way that Awang has in his 'Essence of Culture' paintings.



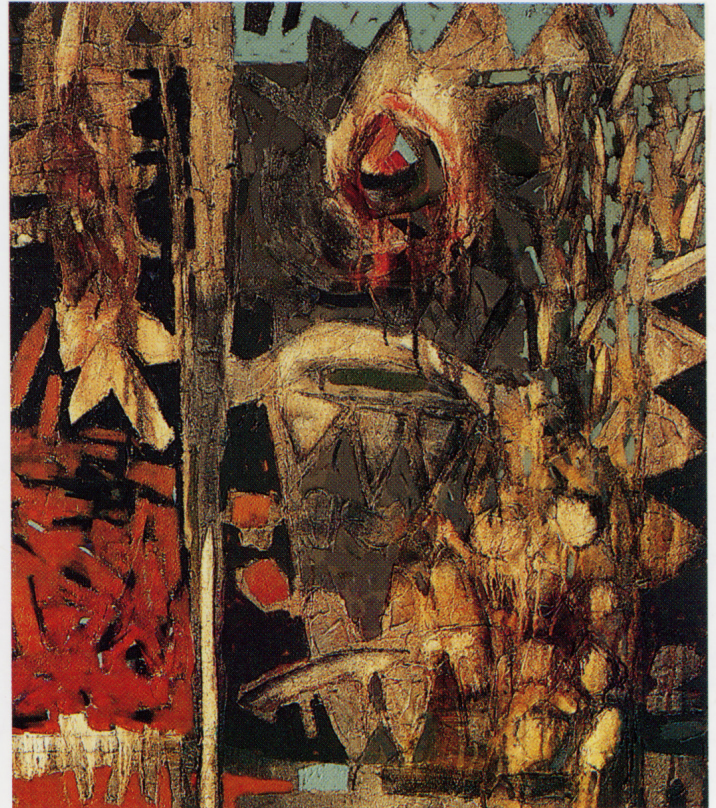
Awang Damit Ahmad

EOC "Orangan, Rawai dan Lampit", Mixed Media 1993. 153 cm x 183 cm

The high seriousness with which he approaches his art is acknowledged in the art critic, T.K. Sabapathy's glowing judges's report from the Salon Malaysia 1991/1992 when Awang was awarded the Major Award in Painting.

"Awang Damit was awarded the winning prize for painting not because the world he projected was preferred but because his control over the language and concept was consistently more commanding. Awang Damit's composition is person to painterliness; surface, pigment and brushmark are interwoven to produce a seamless image; materially, structurally and psychologically the picture is self-sufficient. In viewing, we are absorbed into a world that is as complete as one can imagine and, for that reason, completely satisfying."

Awang is an avowedly individual artist, undeterred by the dictates of the art market knocking at his door. His work - at least to an untrained eye, is ugly, dull and depressing. It's lack of colour will come as unpleasant surprise to someone weaned on the shallow, decorative art mass produced by a majority of artists working in Malaysia today. As one of the country's most prominent serious artists he has managed to retain his particular artistic voice. He is pushing his work in ways that is increasingly harsh and challenging to the onlooker: though not pretty it has a far greater chance of enduring permanence than much of what is being churned out by most of Malaysia's artists.



Awang Damit Ahmad

EOC "Derap-Derap Jerami", Mixed Media 1994.
91.5 cm x 106 cm



Awang Damit Ahmad

EOC "Nanyian Ombak Laut China Selatan", Mixed Media 1990. 177 cm x 190 cm



Awang Damit Ahmad

EOC "Rawai dan Kemudi", Mixed Media 1991. 178 cm x 190 cm



Bayu Utomo Radjikin

"Never Ending Story A", Oil on canvas 1990. 125 cm x 88 cm

22

Bayu Utomo Radjikin, is perhaps best known for his sculpture. However, in this show his work is represented mostly by his paintings and only one of his sculpture. As with Awang Damit, Bayu's work is harsh, challenging and uncompromising. Having seen his work it's impossible to say that his work panders to the viewer or to the art market. Bayu has always resisted the strong conformist elements in the Malaysian art world. For example, as a student at the MARA Institute of Technology at Shah Alam, he rebelled against its traditional disdain for the figure drawing and human representation in art by being stridently figurative in virtually all his work.

For example, in an installation held last year called "What About Converging Extremes", Bayu presented a darkly lit chamber which he had painted with a mural of contorted naked male figures. He also suspended screaming wax heads from the ceiling. Whilst shocking and bizarre, his work does open up the ambit of what is permissible and acceptable in Malaysia's rather stale artistic world.

His sculptures possess the same vibrancy and excitement. They are fierce, violent works that hearken back to his Bornean roots. The figure of **Lang Kachang** (a sculpture in collection of the Singapore Art Museum) is a tribal warrior screaming into the void. As with much else of Bayu's work it makes you want to ask questions. What is the figure representing? And why? Is he screaming at the logging industry? Characteristically with Bayu the answers are left to the viewer to determine. His intention is to stimulate debate and feeling. The answers and conclusions that spring from the debate he leaves to others.

The same spiritedness is still present in his work today, through there is no doubt that the power of his works on canvas does not compare to his sculpture. However, for Bayu the immediacy of painting and the fact that it allows him to produce

more images means that he is happy with his paintbrush.

Using images taken from newspapers, magazines and the television, Bayu has tried to invoke the initial horror of their condition - the lone abused child, the wounded soldier and the innocent bystander. The images are gaunt and stark. Unlike a television screen with its rapid fire, flurry of images, Bayu lingers over the horror, as if asking the viewer to decide what he really feels for the subject.

He has often been accused of posturing, of being shocking for effect but the intention behind the work, I think puts paid to such criticism. Whilst it is possible to see them merely as examples of the gore and blood that permeates our lives, his treatment of his subjects is serious and thought-provoking. In this respect he differs substantially from many Malaysian artists who have revelled in much of the 'Bosnian' protest art.

There can be no doubt that Bayu's unusual background has contributed to the added vibrancy of his work. He is of Javanese descent - both his mother and father are Javanese and this, coupled with his Sabahan roots makes him somehow more open and less cloistered than many other Malay artist working in Malaysia today. Coming from Tawau, a town so close to the Indonesian border the multiplicity and dynamism of his cultural roots is readily apparent.

Now based in Kuala Lumpur, Bayu is the founding member and leading light of a lively group of artists (all trained in ITM Mara) called MataHati. Strongly influenced by the American trained and outspoken artist-critic Wong Hoy Cheong, the group has ventured into work which is typified by Bayu's. Their work is challenging, thought-provoking and immediate. They are unafraid of risk-taking. As such, with Bayu at the vanguard, they are on the cutting edge of the most exciting work in Malaysia today.



Bayu Utomo Radjikin

"Never Ending Story B", Oil on canvas 1990. 125 cm x 141 cm

153



Bayu Utomo Radjikin

"Never Ending Story C", Oil on canvas 1990. 125 cm x 155 cm

138

122 x
D - 92 cm



Bayu Utomo Radjikin

"Man & War", Charcoal on paper 1990. 122 cm x 92 cm



Bayu Utomo Radjikin

"Cry Boy", Charcoal on paper 1990. 122 cm x 92 cm



Anna Chin Chui Han

"Seed of Hope in the Sea of Sorrow", Acrylic 1994. 137 cm x 107 cm

Born in Lahad Datu, the twenty-seven year old Anna Chin, is one of the new breed of women artists now achieving some degree of prominence in the country. A graduate of the Malaysian Institute of Art (MIA) where she now teaches, her deeply personal, surreal style of painting has benefited from strong encouragement along the way.

Anna Chin comes from a family that has long appreciated the importance and value of drawing and calligraphy. Her paternal grandfather was a calligrapher and private tutor of the Chinese language. Her sisters and various uncles and cousins were also proficient in drawing. As such her precocity in drawing was encouraged by her parents and other family members. From a young age, Anna felt a compulsion to draw. "I draw everyday to express myself, like keeping a diary" she recalls.

Her ability to draw and paint meant that she turned to her gifts whenever the spoken word fail her especially when she was feeling particularly sad. This vein of self-exploration and catharsis - exposing and painting the things that caused her sadness is a trait that one still finds in her paintings today.

Anna Chin is strongly influenced by the ex-MIA teacher Wong Hoy Cheong who encouraged her in this vein. Honesty is paramount in her work and she says, "I never hide in my work. I must be true to myself." Her quirky surreal style with its strong emphasis on the woman's inner life is reminiscent of the Mexican artist Frida Kahlo. Like Frida Kahlo, Anna also spends much of her time painting herself actually into her own canvases.

Despite her present work in the figurative mould Anna has worked in the abstract as well when she was studying in Oklahoma City University. She feels that the break into abstraction was of major importance for the development of

her work. Previously she had thought herself 'trapped' in the figurative. Being freed from the Malaysian environment she found herself more able to explore different styles. However it is in the figurative mold that she truly achieves her personal and distinctive vision.

On her return to Malaysia she started teaching at MIA, an experience she has found very enjoyable, saying, "teaching is about problem solving for your students. Whilst solving their problems you are also solving your own. I've always wanted to be a teacher. Teaching is a process by which you can also upgrade yourself."

Being back in Malaysia has also meant a similar return to figurative painting and the familiar world. Though she is quite certain that she has managed to keep her personal life out of her work there can be no doubt that strong traces of a woman's angst and troubles permeates all her work. It is possible to argue that whilst Bayu Utomo, for example is ostensibly concerned with the larger issues of world peace and violence - issues in the public domain, Anna has retreated into a more private, personal terrain.

Her paintings show a surreal and vivid landscape of long sinuous rivers, strange rock formations, and where the only plant life are cacti blood bleeding from their thorns. Absurd and fantastic animals, like outsize birds and pigs populate this strange landscape often providing the physical and emotional support to the solitary figure in her paintings.

As this is her first exhibition in Sabah, Anna had wanted to show some of her early works, but sadly many of her early canvases have been damaged beyond repair and except for two works from her student days at MIA, her paintings in this exhibition are culled from her more recent works.



Anna Chin Chui Han

"Rhythm below the Wind", Acrylic 1994. 167 cm x 137 cm



Anna Chin Chui Han

"Pray and Survive", Mixed Media 1994. 75 cm x 102 cm



I-Lann Yee

“artist’s proof”, Zinc etching 1990.

I-Lann Yee, the youngest artist in the group is also the most wary of actually being called an 'artist'. Her reticence is a result of her realisation that her work still has a long way to go before she feels it merits the accolade of calling herself an artist.

This caution is reflected in her approach to art in general, her playfulness and pleasure in the act of creating or as she likes to say "making and doing". Encouraged from very young she has always remembered "make and do" days when she would be busy working with her hands. Unsurprisingly this is reflected in her pleasure in the process of creativity or "making or doing" as she prefers to call it.

One of her greatest interests is photography, or rather photographs, a medium that has afforded her enormous potential in terms of "making and doing". Having said this she still feels that she is a painter at heart, categorising her photographs as pretending to be paintings. Whatever they are, her work is infused with a refreshing sense of fun and sensual pleasure. Looking at her photographs, her prints and her paintings it is impossible to escape the feeling of intense physical pleasure that the artist has derived in their making.

However, she is anything but a traditional "wedding photographer" professing a complete lack of concern in taking technically perfect pictures. Her real concerns are twofold: on the one hand she likes pushing the potential of photographs to its limits and on the other hand she is fascinated with the role snapshots (especially family snapshots) have played in popular culture.

In terms of photography itself I-Lann is insistent that "dust, scratches and dirty bits should be celebrated as an integral part of the growth of a negative." Well-versed with the technical aspects of photography she says, "photographic paper is strong and allows for a lot of push. One can paint with a lot of light in the darkroom. The developing can be easily manipulated. Photographs I think should look like it has been used. One should not be nervous (about using it)."

Her private obsession for the family snapshot reveals a great deal about I-Lann's awareness of the worlds of interpretation and meaning that surround even the simplest of objects. Her powers of observation are acute and sensitive when she explains how the snapshots, far from being naive and

insignificant acts are in fact a subtle and "intimate billboard" of a family's actuality. She notes the power-play that is inherent in such snapshots - for example look carefully at who is occupying the pride of place in the centre of the group, as well as those who seek out to undermine the occasion by making funny faces.

Finally she notes the multiple levels of time, both present, past and future that are served by the snapshot. As she says, "The photo of baby is taken for that moment, the child's future as well as your own, for the child's grandchildren in the future's future to remember the past. This purpose or need reflects the need to feel stability, origin and placement. Time is distorted. Snapshots are timeless; the dead are seen as living, the old seen as young etc." The many levels of time functioning are she thinks a possible source of her own personal obsessions with old photographs which she avidly collects from junkshops and flea markets.

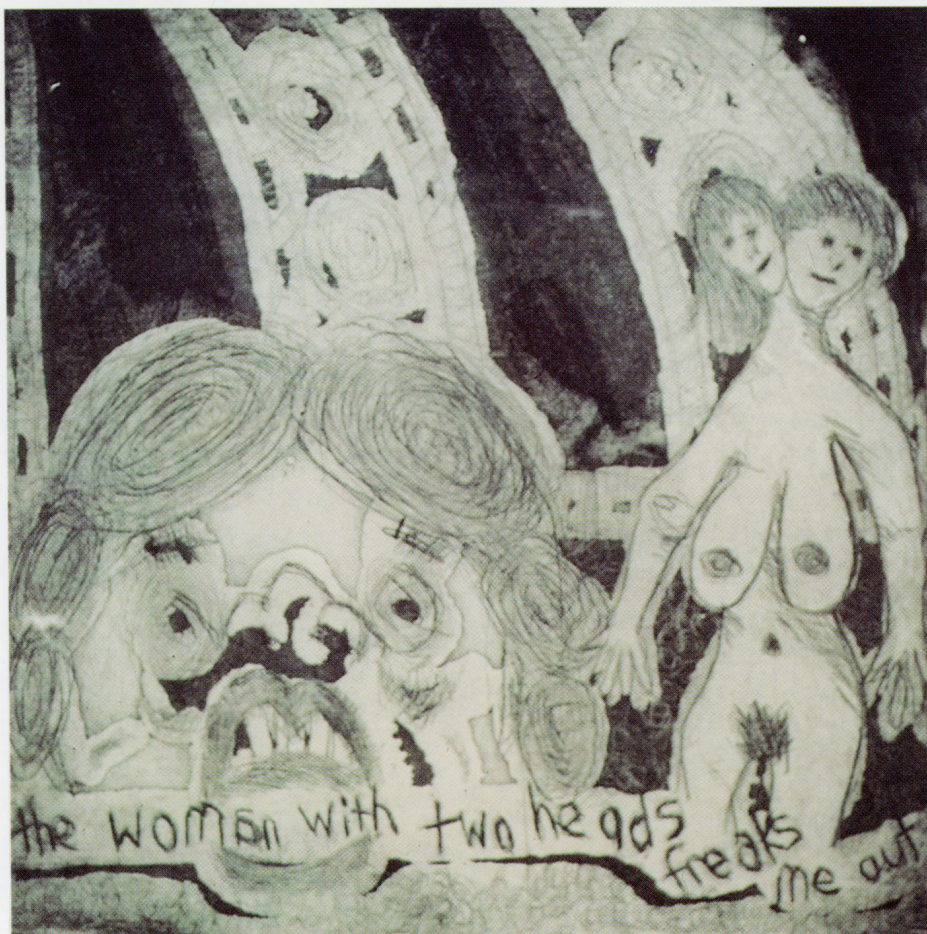
I-Lann went to University of South Australia intending to major in painting, but whilst there, she was distracted by photography and film-making. After graduation, she completed a short course in painting at St Martin's School of ART in London. She readily admits that she is "a bit scared of colours so it is a major effort to begin painting". But happily she has since completed 3 paintings. Two of them, "Pick" and "On An Ism", recently shown in the "Malaysian Open" at Galeri PETRONAS in Kuala Lumpur, are in this exhibition. The third, "Whispers" is on its way to a private collection in Singapore and will be missed here. Her fear of colour is obvious in these paintings which are predominantly white. However that fear has neither discouraged her exploration of the issues that are close to her nor diminish the seriousness of her visual arguments. In these three paintings, I-Lann dissects the "woman's self, her self-respect", discusses the opportunities of "a woman inventing herself", and exploring "a woman's choice or lack of it and the need to package an image". Her paintings too bemoan "the labelling forces that neatly classify types of people into boxes from which it is difficult to move."

Although she is now preoccupied with her nascent career as a film-maker, her obvious talents and her insatiable urge to "make and do" will undoubtedly make an indelible impact on the Malaysian art scene.



I-Lann Yee

"feet", Acetate print 1990.



I-Lann Yee

"the woman with two heads freaks me out", Tin Plate etching 1990.



I-Lann Yee

"George and I-Lann decide to go to art school" Copper Plate etching 1990.



I-Lann Yee

"Steven Strelan", b/w silver gelatine print, manipulated sepia tone 1992.

Born 3 May 1956, Kuala Penyu, Sabah, Malaysia

EDUCATION

Masters in Fine Art (Painting),

The Catholic University of America, Washington D.C., USA

Diploma in Art and Design (Fine Art), Malaysia

SELECTED EXHIBITIONS

1994

8th Triennale India, New Delhi, India

"INTIPATI BUDAYA" One-Man Show, Shenn's Fine Art, Singapore

"GETARAN JIWA" Contemporary Malaysian Art,

Musea Nacional De Antropologia, Madrid, Spain

9th Asian International Art Exhibition, National Art Museum, Taipei

1993

Tresor d'art 1993, Singapore

8th Asian International Art Exhibition,

Fukuoka City Art Museum, Japan

Malaysian Art Exhibition in Weregam, Belgium

"Form and Soul" The Continuity of Tradition in Contemporary

Malaysian Art, National Art Gallery, Kuala Lumpur, Malaysia

"Eyes On Eyes" An Artistic Journey Through ASEAN

1992

6th Asian International Art Exhibition,

Tagawa Museum of Art, Japan

National Open Art Exhibition,

National Art Gallery, Kuala Lumpur, Malaysia

1991/92 "Salon Malaysia",

National Art Gallery, Kuala Lumpur, Malaysia

Malaysian Contemporary Art Exhibition in West Germany

1991

"Muhibbah Art Exhibition" Indonesia, Malaysia,

Braga Gallery, Bandung, Indonesia

Malaysianness of Malaysian Art - A Question of Identity,

National Art Gallery, Kuala Lumpur

"Istiqlal" Islamic Art Centre, Jakarta, Indonesia

5th International Asian Art Show,

National Art Gallery, Kuala Lumpur, Malaysia

1990

"Painting 90" Juried Show,
Arlington Arts Centre, Arlington, Virginia, USA

1989

"Graduate Thesis Exhibition" Arts Department,
The Catholic University of America, Washington D.C. USA
3rd Asian Art Exhibition, Fukuoka Art Museum, Fukuoka, Japan
"Art League" Juried Show,
Torpedo Arts Centre, Alexandria Virginia, USA

1988

Contemporary Malaysian Artist Art Exhibition,
Asia Pacific Museum, Pasadena, California, USA
Asean Painting and Photography Exhibition (Jakarta, Singapore,
Brunei Darussalam, Manila, Bangkok and Kuala Lumpur)

1987

National Open Art Exhibition,
National Art Gallery, Kuala Lumpur, Malaysia
30 Years of Malaysia Art (1957-1987),
National Art Gallery Kuala Lumpur, Malaysia

1986

National Open Art Exhibition,
National Art Gallery, Kuala Lumpur, Malaysia
3rd Asian (Bangladesh Art Biennale), Dacca, Bangladesh

1985

National Open Art Exhibition,
National Art Gallery, Kuala Lumpur, Malaysia
The Young Contemporary Art Competition and Exhibition,
National Art Gallery, Kuala Lumpur, Malaysia

1984

Asean Art Exhibition,
Manila, Bangkok, Jakarta, Singapore and Kuala Lumpur
Islamic Civilisation Art Exhibition,
National Art Gallery, Kuala Lumpur, Malaysia

1983

Malaysian Artist Association Art Exhibition (Titian 1),
Art Gallery, National Museum, Singapore
The Young Contemporary Art Exhibition and Competition,
National Art Gallery, Kuala Lumpur, Malaysia

1982

National Open Art Exhibition,
National Art Gallery, Kuala Lumpur, Malaysia

1981

The Young Contemporary, National Art Gallery, Kuala Lumpur

AWARDS**1992**

1991/92 "Major and Consolation Award" Salon Malaysia,
National Art Gallery, Kuala Lumpur, Malaysia

1988

2nd Prize, Painting Competition
organised by Malaysian Bank Association, Malaysia

1983

Minor Award, The Young Contemporary Art Competition,
National Art Gallery, Kuala Lumpur, Malaysia

Best Student Award (Fine Art),
MARA Institute of Technology, Malaysia

Deans Honour for Highest Marks,
MARA Institute of Technology, Malaysia

Consolation Prize, Palestine Holocaust Art Competition,
School of Art and Design, MARA Institute of Technology, Malaysia

1981

2nd Prize (Art Competition)
School of Art and Design, MARA Institute of Technology, Malaysia

COLLECTIONS

National Art Museums, Singapore, Shenn's Fine Art, National Art
Gallery Kuala Lumpur, Bank Negara Malaysia, Standard Chartered
Bank, Sabah Art Gallery, Fukuoka Art Museum Japan, Fukuoka Art
Foundation Japan, Singapore Art Museum, Office of Graduate Studies,
The Catholic University of America Washington D.C. USA

Born 20 March 1969, Tawau, Sabah, Malaysia

EDUCATION

Diploma in Fine Art, School of Art & Design

MARA Institute of Technology, Shah Alam, Selangor, Malaysia

Major: Sculpture

Minor: Painting

EXHIBITIONS

1994

Essence of Culture 1989 - 1993

By Awang Damit Ahmad, (Joint Exhibition)

SHENN's Fine Art Gallery, Singapore

Dari Mati Hati,

The Weld, Kuala Lumpur, Malaysia

War Box, Lallang, Killing Tools,

Creative Centre, National Art Gallery, Kuala Lumpur, Malaysia

Positively A Life,

GaleriWan, Kuala Lumpur, Malaysia

1993

What About Concerging Extremes,

GaleriWan, Kuala Lumpur, Malaysia

LIFE..., an exhibition by MATAHATI artists,

MAYBANK Art Gallery, Kuala Lumpur, Malaysia

Creative Hands,

Art Case Gallery, City Square, Kuala Lumpur, Malaysia

Asean Travelling Exhibition of Painting,

Photography & Children's Art, Asean Country

1992

Open Show '92,

National Art Gallery, Kuala Lumpur, Malaysia

Art & Design 25 Years,

School of Art & Design, Shah Alam, Selangor, Malaysia

1991

Open Show '91,

National Art Gallery, Kuala Lumpur, Malaysia

Perak Sketch,

MARA Sri Manjung, Perak, Malaysia

Perak Academic Visited,

School of Art & Design, Shah Alam, Selangor, Malaysia

Diploma Show, School of Art & Design,

Shah Alam, Selangor, Malaysia

One World - No War, City Hall, Kuala Lumpur, Malaysia

Up To You, Dance Festival By SUTRA,

MATIC, Kuala Lumpur, Malaysia

Salon Malaysia 91/92,

National Art Gallery, Kuala Lumpur, Malaysia

1990

Malaysian Landscape (Mobile),

National Art Gallery, Kuala Lumpur, Malaysia

Young Contemporary '90,

National Art Gallery, Kuala Lumpur, Malaysia

'Dokumentasi Kemiskinan',

Cahaya Seri Alam HM, Shah Alam, Selangor, Malaysia

'Keluarga Bahagia',

National Art Gallery, Kuala Lumpur, Malaysia

1989

Open Show '89,

National Art Gallery, Kuala Lumpur, Malaysia

Art Festival,

Putra World Trade Centre, Kuala Lumpur, Malaysia

Young Contemporary '89,

National Art Gallery, Kuala Lumpur, Malaysia

Landscape & Photography,

Sarawak State Museum, Kuching, Sarawak, Malaysia

Kelantan Open Show,

Kelantan State Gallery, Kota Bharu, Kelantan, Malaysia

Malaysian Scene, Kontena National, Kuala Lumpur, Malaysia

1988

Hiroshima Never Again, City Hall, Kuala Lumpur, Malaysia

ACTIVITIES

1994

'Suara Rimba' by Teater Muda,

Five Arts Centre, MATIC, Kuala Lumpur. (Creative Team)

Observing a Day of Non-violence and Forgiveness, International

Women's Day, Central Market, Kuala Lumpur. (Painter)

'Malam Karyawan', BBB,

Shah Alam Stadium, Selangor. (Painter)

Lallang, Warbox & Killing Tools"

Creative Arts Centre, National Art Gallery, Kuala Lumpur

1993

'TITIAN' by Centre Stage Performing Arts,
City Hall, Kuala Lumpur (Art Director)

'Nona-Nona Kuala Lumpur' by R'KOT Production,
MATIC, Kuala Lumpur (Art Director)

Another Step With Dida by Centre Stage Performing Arts,
MATIC, Kuala Lumpur. (Set Designer)

One With Nature, World Environment Day,
FRIM, Kepong. (Painter)

US - Action & Images by Five Arts Centre,
British Council, Kuala Lumpur. (Set Designer)

US - Action & Images for 5th International Experimental Theatre,
Cairo. (Set Designer)

1992

WWF Dinner Show,
Shangri-La Hotel, Kuala Lumpur (Art Director)

Visit Malaysia Year '94 Promotion,
Putra World Trade Centre, Kuala Lumpur (Display Artist)

Launching of the Proton ISWARA, Made-in-Malaysia car,
Merdeka Square, Kuala Lumpur (Prop Maker)

Mavin Khoo SOLO by SUTRA,
PJ Civic Centre, Petaling Jaya. (Set Designer)

Asean Designer Fashion Show,
Istana Hotel, Kuala Lumpur. (Display Director)

World Environment Day,
FRIM, Kepong, Kuala Lumpur. (Performer)

Much Ado About Nothing by Oxford Stage Company,
City Hall, Kuala Lumpur. (Crew)

1991

World Environment Day,
FRIM, Kepong (Performer)

Merdeka Day,
Merdeka Stadium, Kuala Lumpur (Costume Maker)

'Duniaku Rumahku', World Doll Festival,
MATIC, Kuala Lumpur (Designer)

'Alamku Duniaku', Malaysian Environment Day,
Lake Garden, Kuala Lumpur (Performer)

1990

Visit Malaysia Year '90,
Merdeka Square, Kuala Lumpur. (Costume Designer)

KL 100 Years,
Merdeka Square, Kuala Lumpur (Painter)

Malaysian Fest '90,
Merdeka Square, Kuala Lumpur (Assistant Costume Designer)

1989

Longest Painting Territory Day,
City Hall, Kuala Lumpur (Painter)

Global World Painting CHOGM,
Merdeka Square, Kuala Lumpur (Painter)

AWARDS

1991

Major Award, Young Contemporary '91,
National Art Gallery, Kuala Lumpur

Special Award, One World - No War,
City Hall, Kuala Lumpur

Minor Award, Salon Malaysia 91/92,
National Art Gallery, Kuala Lumpur

COLLECTIONS

National Art Gallery, Malaysia

National Museum, Singapore

School Of Art & Design, MARA Shah Alam

MARA Sri Manjung, Perak

MAYBANK Kuala Lumpur

A.P. Art Gallery, Kuala Lumpur

GaleriWan, Kuala Lumpur

SHENN's Fine Art Gallery, Singapore

MIKASA Pazzo, Kuala Lumpur

Ramli Hassan

Charlene Rajendran

Born 27th November 1967, Lahad Datu, Sabah, East Malaysia

EDUCATION

1992

Bachelor Degree in Fine Art,
Oklahoma City University, Oklahoma, USA

1989

Diploma in Fine Art, Malaysian Institute of Art, Kuala Lumpur, Malaysia

EXHIBITIONS

1994

"East Meets West - West Meets East" group show of members of the Arts and Crafts, Swiss Garden Hotel, Kuala Lumpur

"Young Contemporaries",
National Art Gallery, Kuala Lumpur, Malaysia

"Meniskus Kalbu Melalui Seni" in conjunction with 1994 Women's Day Celebrations, Galeri PETRONAS, Kuala Lumpur, Malaysia

"Sentuban Nostalgia" Art Exhibition
in Conjunction with Bank Negara's Annual Conferences with the Financial Institutions, Bank Negara Money Museum, Kuala Lumpur

"Malaysian Art Open 1994" Galeri PETRONAS, Kuala Lumpur, Malaysia

'Life After MIA 84-94'.
Creative Centre, National Art Gallery, Kuala Lumpur

"MALAYSIAN EXPERIENCE International living through Art".
International Art workshop and Exhibition through experience in the expedition Belum. National Art Gallery, Kuala Lumpur

1993

"Balance of Life", Joint show with Chin Wan Kee, MIA Gallery,
Malaysian Institute of Art, Kuala Lumpur

1992

"Uncommon Junction" A cross-section of Oklahoma City University's Art talent, Individual Artists of Oklahoma Gallery, French Market Mall, Oklahoma City (OKC) Oklahoma (OK), USA

1991

Senior (Graduate) Art Exhibition, Norick Art Center, Hulsey Gallery,
Oklahoma City University (OCU), OK, USA

1990

1990 OCU Student Art Show, OCU, Norick Art Gallery, OKC, OK, USA

1989

Open Show 1989, the National Art Gallery, Kuala Lumpur, Malaysia

1989

"The Young Contemporaries",
National Art Gallery, Kuala Lumpur, Malaysia

1989

"Imajan Sukan 1989",
National Art Gallery, Kuala Lumpur, Malaysia

1988

"The Young Contemporaries",
National Art Gallery, Kuala Lumpur, Malaysia

1987

"Scenery of Kuala Lumpur", MIA 20th Anniversary Art Competition,
Malaysian Institute of Art Gallery, Kuala Lumpur, Malaysia

HONORS & AWARDS

1992

"Outstanding Senior Scholastic Art Award",
Oklahoma City University, OKC, OK, USA

1991

Ruth Jeanette Brooks Scholarship,
Oklahoma City University, OKC, OK, USA

1991

Mixed Media Award 1991,
Oklahoma City University Student Exhibition, OCU, OKC, OK, USA

1990

Watercolor Award 1990, Oklahoma City University, OKC, OK, USA

1987

Merit in 'Scenery of Kuala Lumpur',
Malaysian Institute of Art 20th Anniversary Art Competition,
Malaysian Institute of Art, Kuala Lumpur, Malaysia



Anna Chin Chui Han

"Fate, Humanity and the Will to Balance", Acrylic 1994. 167 cm x 137 cm

27 July 1971, Kota Kinabalu, Sabah

EDUCATION

1989 - 1992 Bachelor of Arts (Visual Arts)

University of South Australia, South Australian School of Arts
Graduated with High Distinction

1993

Painting Certificate, Central St. Martin's School of Art, Soho,
London

Theory - Visual Art Theory 1-4

- Development of Modern Thought and Society
- Film and Television Studies 1 and 2
- Popular Culture

MAJOR: Mixed Discipline Photography

MINOR: Cinematoraphy

OTHER:

- Experimental Media
- Printmaking
- Painting

EXHIBITIONS

1994

KNOWING THE SENSORIUM,

Institute of Modern Art, Brisbane, Australia

MIXED SHOW,

Sabah State Art Gallery, Kota Kinabalu, Malaysia

GATHERING,

Griffith University Art Collection, Brisbane, Australia

CONTEMPORARY PHOTOGRAPHY,

Greenaway Art Gallery, Adelaide, South Australia

MALAYSIA ART OPEN '94,

Galeri PETRONAS, Kuala Lumpur, Malaysia

1992

16:20 SHOW,

Graduating Photo Studies Students, Art Zone Gallery

NUANCE, Asian Women's Exhibition,

Nexus Gallery, Adelaide, South Australia

1991

FISH HAVE PROBLEMS TOO,

Loft Gallery, Living Arts Centre, Adelaide, South Australia

1990

THE LITTLE PEOPLE, Young Film Maker's Festival,

Academy Cinema, Adelaide, South Australia

PURPLE PEOPLE, Union Gallery, Adelaide, South Australia

STILLS FROM THE UNEXPOSED,

Art Zone Gallery, Adelaide, South Australia

COLLECTION

Griffith University Art Collection,

Griffith University, Brisbane, Australia

Private Collections

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M/s Skinner Lind Willie Wong & Chin
En. Eddy Lok
The Daily Express



Anna Chin Chui Han

"Sacred Nature I", Mixed Media 1994. 122 cm x 91.5 cm

Given that this exhibition is the first major exhibition of Sabah artists in a long time, The Sabah Art Gallery and the four Artists wish to acknowledge the support of INNOSABAH SECURITIES SDN BHD which have made this exhibition possible and by their contribution, Innosabah Securities Sdn Bhd is breaking new ground in corporate responsibility to the community in art education and the promotion of the arts and culture of Sabah.

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