

# FORMATIVE

Contemporary Malaysian Sculpture

Chin Wan Kee | Raja Shahrman | Ramlan Abdullah | Sharmiza Abu Hassan | Tengku Sabri Ibrahim | Terry Law

VALENTINE  
WILLIE  
*fine ART*

700  
9.1'595  
FOR





## **FORMATIVE**

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This exhibition is intended as a survey - not one which pretends to describe the precise nature of contemporary sculptural practice in Malaysia, but rather one which will hopefully add to a deeper and wider consideration of the field as a whole.

When I first invited these six artists - Chin Wan Kee, Raja Shahrman, Ramlan Abdullah, Sharmiza Abu Hassan, Tengku Sabri Ibrahim and Terry Law - to participate in the show, I was bombarded by a series of questions. What does "formative" imply? What is the direction of the show? What does "sculpture" designate?

"Sculpture" here refers to art which is primarily concerned with three-dimensional form and its manipulation. *Formative* is a deliberately ambiguous title. It refers most obviously to the idea of forms, and to the development of forms. It also refers to the process of sculpture, and the progress of sculpture in a local context.

The six participating artists represent not the whole but a significant crux of contemporary artists working in sculpture and sculpture-based media here. They are not a collaborative group, and do not form any school of practice. Yet, through their work, and many through teaching, they play an influential role in the story of Malaysian sculpture today.

As with much of Malaysian art, despite its relatively short history, it is almost impossible to map convincingly a progressive development of local sculpture over the decades. Surely, we can boast some great pioneering sculptors - Anthony Lau, whose powerful interpretations of native or familiar themes still loom large in the National Gallery, most easily comes to mind. Other groundbreaking artists, notably Redza Piyadasa, who began his career as a sculptor, and also Latiff Mohidin, have made very important contributions to the genesis of Malaysian sculptural practice and in bridging modern approaches and local forms. Lee Kian Seng might be hailed as a pioneer of sculpture-based installation. However, most of these artists have since moved away from sculpture. More lately, Yeoh Jin Leng has created a series of work on the theme of *Apsara*, which probes the philosophical and religious foundations of Southeast Asian art.

Reasons for the sporadic nature of development in the field may include our lack of a long sculptural tradition comparable to, say, that of our neighbour Thailand. The paucity of resources available to most artists makes access to many materials and equipment difficult and costly. For example, large-scale bronze casting of a good standard is not possible in Malaysia.

A positive result of these obstacles is that contemporary sculpture has grown up anew, using fresh strategies. Unlike oil painting, with its problematic dependence on Euro-American traditions, sculpture is an ancient and universal art form. Its more direct relationship to the object gives it the flexibility to absorb localised forms and themes. In a current context, it also works well as a basis for installations.

If there is an intended "direction" for the show, it would be to study the strategies invented by contemporary local sculptors, and how they might relate to one another, if at all. Preliminary drawings and early works included with new pieces hopefully suggest a fuller idea of each artist's intentions and tactics.

The works are very diverse in style and treatment of material, but their concerns and sources of inspiration do overlap.

A number of the artists relate to Malay woodcarving and metalwork traditions, partly through upbringing. The great respect accorded to the craftsman, and the passing down of skills in the family, provide a useful antecedent model for today's Malay artist. The emphasis on the crafting process in Raja Shahrman's and Sharmiza Abu Hassan's work particularly pay tribute to their cultural inheritance.

The metaphorical use of known forms gives a narrative bent to some of the artists' work. Where inherited cultural forms are appropriated, a sense of location and identity takes root. This strategy is used to powerful effect in addressing political, social and cultural issues, but it is also important in the development of a sculptural vernacular.

The human figure, its gestures and movements, provides the basis of the most visceral and expressive pieces in the exhibition, by Chin Wan Kee and Raja Shahrman. The vast emotional and aesthetic differences between these two artists' works is testimony to the extraordinary range of possibilities still afforded by figurative sculpture.

Formal language itself, its possibilities and limitations, is a subject tackled by Terry Law and Ramlan Abdullah in their works for the show. Meanwhile, Tengku Sabri Ibrahim explores ideas of space and definition, and the deconstruction of form.

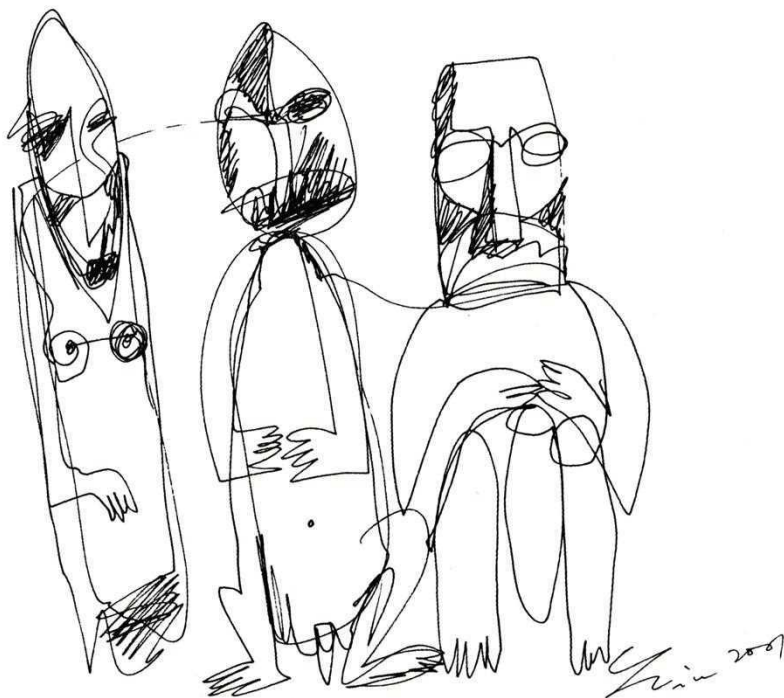
*Beverly Yong, curator*

Working primarily in bronze and focusing on the human figure, Chin Wan Kee at first appears to fit well into a European tradition of figurative sculpture.

While large-scale pieces and commissions, like the prize-winning *Harmony and Unity* at the National Gallery employ different materials and have more abstract concerns, the main body of Wan Kee's work is autobiographical. He is not so concerned with ideals of harmony and proportion in the Western classical sense, or with the human figure as a basis for formal experimentation in the modernist mode. The sculpted human figure for Wan Kee is a repository of emotion, a template for philosophical investigation, in this way linking his work to Chinese classical tradition.

From his earliest pieces through to the *Familiar Stranger* series begun in 1996, a narrative is built around a solitary male figure. He appears as a mime artist, wordless, timeless, reaching out in gestures of supplication and longing, at play, in a balancing act. His raw, thin and distorted form describes man in search, pared down to his essence.

His most recent series of work *Modern-Primitive* adds a further dimension to this very personal narrative. Inspired in part by the legacy of Picasso and Matisse, Wan Kee explores the relationship between the primitive and the modern. Once again, however, his concerns are more philosophical than formal - here he searches for a "balance in life" between the two notions, on the one hand "unsophisticated yet passionate", on the other "sensitive, rational, refined, yet derivative of the primitive". He fuses elements of tribal masks and carvings with more modern modes of expression, presenting to us, as it were, two sides of the human soul. By using hot patination on some of the sculptures, they often appear as re-invented artefacts, thence reinforcing the timeless and universal quality of human emotion.



Chin Wan Kee (b. 1962, Kuala Lumpur)

Currently a lecturer at Malaysian Institute of Art (MIA), Kuala Lumpur

### Education

- 1992 Academy of Art College, San Francisco, USA, MFA Painting and Drawing
- 1986 Malaysian Institute of Art, Kuala Lumpur, Post-Diploma Fine Art
- 1984 Malaysian Institute of Art, Kuala Lumpur, Diploma Fine Art

### Exhibitions

- 2001 *Open Show* National Art Gallery, Kuala Lumpur
- 2000 *Suara Hati* Pelita Hati Gallery, Kuala Lumpur
- Art For Nature* WWF Malaysia, NN Gallery, Kuala Lumpur
- 1999 *Art Connection* Art Extreme Gallery, Kuala Lumpur
- 1998 *The Familiar Stranger - Solo Exhibition* Galeri Citra, Kuala Lumpur
- 8 Artists* Galeri Citra, Kuala Lumpur
- 1996 *Artistic Soul of Malaysia* Star Hill Center, Kuala Lumpur
- Malaysian Contemporary Sculpture Exhibition* National Art Gallery, Kuala Lumpur
- Visual Essence - Malaysian Institute of Art Faculty Show* Petronas Gallery, Kuala Lumpur
- 1995 *Phillip Morris Art Exhibition* National Art Gallery, Kuala Lumpur
- Expression '95* Nanyang Art Gallery, Kuala Lumpur
- 1994 *Malaysian Experience - International Living Through Art* National Art Gallery, Kuala Lumpur
- 1993 *Balance of Life, Two-person Show with Anna Chin* MIA Gallery, Kuala Lumpur
- 1992 *Solo, MFA Show* Academy of Art College, San Francisco, USA
- One Person Show* Academy of Art College, San Francisco, USA
- 1987 *International Art Exhibition* Ishikawa Perceptual Museum, Kanazawa, Japan
- 1986 *Third Asian Art Biennale Art Exhibition* Bangladesh
- 1985 *Third ASEAN Youth Art Exhibition* ASEAN Youth Workshop, Indonesia
- 1983 - 90 *Young Contemporaries* National Art Gallery, Kuala Lumpur

### Awards

- 2000 Winner, National Art Gallery Public Sculpture Competition
- 1991 3rd Place in Sculpture, Academy of Art College, San Francisco, USA





**Chin Wan Kee**

*Familiar Stranger Series no. 45*

1998

Bronze

45 x 26 x 12 cm





**Chin Wan Kee**

*Modern-primitive Series no. 4*

2002

Bronze

70 x 18.5 x 15.5 cm

"Antara akal dan nafsu pasti bertempur." (Raja Shahrman, Gerak Tempur)

The powerful, complex and often disturbing work of Raja Shahrman has given rise to many questions. Its violence and its portrayal of the figure sit uncomfortably with the artist's life as a devotee and student of Islam. The work itself might be seen as a manifestation of conflict - spiritual, psychological and socio-cultural.

Raja Shahrman's chosen material is iron, for its strength and properties. More simply it is also the base material for traditional Malay weaponry, which provides so much of his imagery, including the functional knives he also produces. The metal he uses for sculpture is junk material, for its immediacy and edginess, and also to counter notions of refinement.

His landmark series, *Gerak Tempur* emerged like a small army from the artist's forge. Begun in 1995, it followed *Killing Tools*, an array of dangerous functional sculptures, and studies the stances and movements of battle. These early pieces are raw and explicitly figurative, lithe and potent. In 1998, the artist stopped working with figures. *Api Bayang & Kemenyan* (1998), is concerned with the elemental, introducing more abstract and often sinuous forms, derived from plants and workaday tools and artifacts, into his sculpture. The works in the *Semangat Besi* series, exhibited in 2001, gives human gestures to the abstract forms.

His most recent works *Study Torsos I & II* (2002) in fact mark a new technical approach to his material. Exploring the process of mixing metal, the artist has returned to the figure as a starting point.

*Gerak Tempur no 19*

1995

Metal

65 x 60 x 63 cm





Raja Shahriman bin Raja Aziddin (b. 1967, Perak)  
A full time sculptor and knife-maker residing in Perak.

### Education

Diploma in Art & Design (Fine Art) from MARA Institute of Technology (ITM), majoring in sculpture.

### Exhibitions

- 2002 *Gerak Rasa* National Museum, Kuala Lumpur
- 2001 *Semangat Besi : Solo Exhibition* Petronas Gallery, Kuala Lumpur
- 2000 *Suara Hati* Tongkah Holdings Berhad, Kuala Lumpur
- 1998 *Api, Bayangan & Kemenyan : Solo Exhibition* Pelita Hati Gallery, Kuala Lumpur  
*Rupa Malaysia* Brunei Gallery, United Kingdom  
*Sentuhan Perak* Maybank Gallery, Kuala Lumpur
- 1997 *Esok Bistari Santapan Dimata, Nyata Pasti Tersusuk Dijiwa, Alunan Seni Mahligai DiKalbu,*  
Petronas Gallery, Kuala Lumpur  
*Pameran Pekan Seni Perak Kedua* Ipoh, Perak  
*Risalah dari Malaysia* A traveling exhibition to Bosnia, Sarajevo, Germany and Hilton Galleria, Kuala Lumpur
- 1996 *Pameran Pekan Seni Perak Kedua* Ipoh, Perak  
*The 2nd Asia Pacific Triennial* Queensland Art Gallery, Brisbane Australia  
*Gerak Tempur : Solo Exhibition* Pelita Hati Gallery, Kuala Lumpur
- 1994 *War Box, Lalang Killing Tools* Creative Centre of National Art Gallery, Kuala Lumpur  
*4th Asean Art Show* Fukouka Art Museum, Japan  
*Belum Experience : International Art Workshop* National Art Gallery, Kuala Lumpur
- 1993 *What About Converging Extremes* Galeri Wan, Kuala Lumpur
- 1992 *Young Contemporaries* National Art Gallery, Kuala Lumpur
- 1991 *2 Installation* Galeri MIA, Kuala Lumpur  
*Alter Art-Theaterworks* Singapore  
*Young Contemporaries* National Art Gallery, Kuala Lumpur  
*Salon Malaysia* National Art Gallery, Kuala Lumpur  
*Open Show* National Art Gallery, Kuala Lumpur
- 1990 *First Asean Youth Sculpture Workshop and Exhibition* Bangkok Thailand  
*The Young Contemporaries* National Art Gallery, Kuala Lumpur  
*Artist Call : Five ManShow* Galeri Wan, Kuala Lumpur
- 1989 *The Young Contemporaries* National Art Gallery, Kuala Lumpur  
*Landscape and Photography Exhibition* Sarawak State Museum, Kuching, Sarawak  
*Open Show, National Art Gallery* Kuala Lumpur  
*Open Show* Kelantan Art Gallery, Kota Bharu, Kelantan

### Award

- 1991 Minor Award, Salon Malaysia

### Public Spaces

*Growth with Equity* Taman Wawasan, Public Bank, Jalan Sultan Sulaiman, Kuala Lumpur  
*Bumi Penyatuan & Makmur Abadi* Dewan Undangan Negeri Perak, Ipoh, Perak  
*Wira Perkasa* Kompleks Sejarah, Pasir Salak, Perak



**Raja Shahrman**

*Semangat Besi no 38*

2001

Metal

45 x 28 x 29 cm





**Raja Shahrman**

*Study Torso no 1*

2002/03

Metal

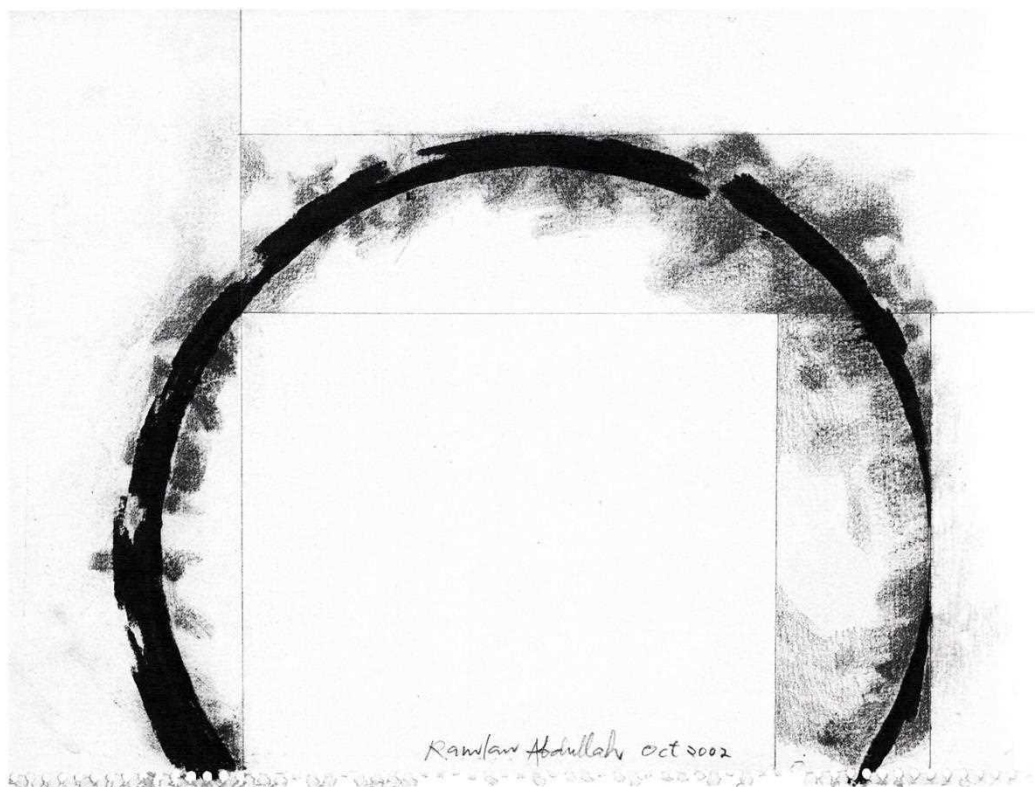
55 x 61 x 40 cm

Winner of numerous national and international awards, Ramlan Abdullah has established himself at the forefront of contemporary sculptural practice in Malaysia. The success of his work stems from a highly developed understanding of formal and conceptual strategies married to a keen grasp of ideological issues.

Working at first in wood, Ramlan has gone on to use metal, glass, concrete, fibre-optics, resin, stone and found objects. Drawn to the metaphorical and structural possibilities of various materials, his work has developed along several strains.

Architecture has been a key theme and influence in much of his work. The process of building itself, as an analogy for the building of community, or the passing on of heritage, has spurred work like *Meditation* (series in wood, begun 1990) and *Generation of Raw* (series in wood, metal and concrete begun 1993), which is constructed in layers. Aspiration to a perfect state as expressed through architecture is given lyrical form in the *Minaret* series (begun 1989), and several major works referring to specific or regional communities are also based on architectural forms. Structural concerns about height, gravity and tension are used as potent metaphors, for example for the inherent challenges in constructing a stable whole, or realizing a grand vision.

The works shown in this exhibition are, in fact, less ideological in their concerns, focusing rather on the language of form. *Come Together* (2002) is from a series of wall works in which hard-edge geometry plays against organic form, and a compressed sculpted form is etched with a graphic shape. This partly grows out of an earlier series, *Level Picture - Compressed Form* (begun 1994) in which the artist sought to challenge the interpretation of painting. A new series of work, *Built Form* (2003) consists of "advanced elements engaging in a material discourse or dialogue" in which so-called organic and representational found objects are placed inside glass boxes.





Ramlan Abdullah (b. 1960, Kuala Kangsar, Perak)

Currently a lecturer in the Fine Art Department, Universiti Institut Teknologi MARA (UiTM), Shah Alam, Selangor.

### Education

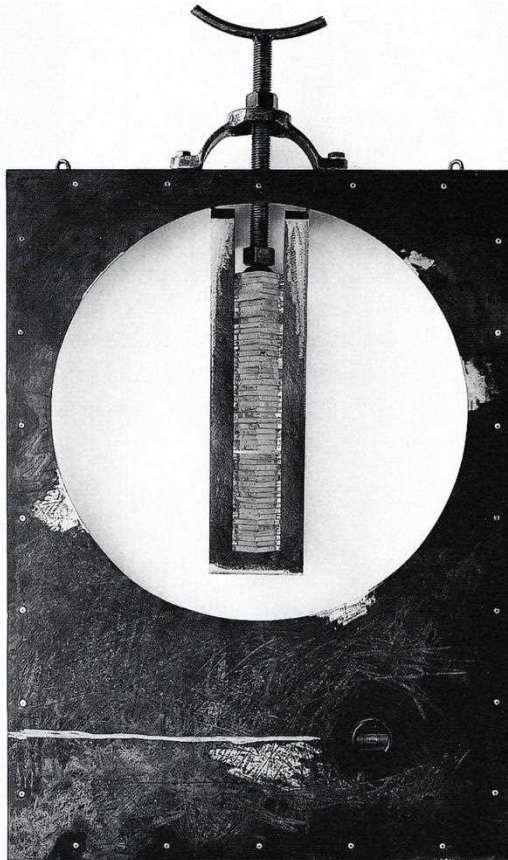
- 1988 Pratt Institute, Brooklyn, New York, USA, MFA Sculpture
- 1987 The School of The Art Institute of Chicago, Chicago, USA, Post Baccalaureate
- 1986 Wartburg College, Iowa, USA, BFA
- 1978 MARA Institute of Technology (ITM), Shah Alam, BFA

### Exhibitions

- 2002 *Solo Exhibition, Defining Divine Dimension D3* Foyer Gallery, NSTP Kuala Lumpur
- 2001 *Solo Exhibition* Zain Azraai Art Award, National Art Gallery, Kuala Lumpur  
Gallery B, Nagoya University of Art, Nagoya, Japan
- 2000 *Arca Publik Balai Seni Lukis Negara* National Art Gallery, Kuala Lumpur  
*Dimension - Sculpture Show* National Art Gallery, Kuala Lumpur
- 1999 *Light and Reflections* The Atrium Gallery, London, U. Kingdom  
*Antara Bumi dan Langit* National Art Gallery, Kuala Lumpur  
*Volume and Form* Chijmes, Singapore International Art Festival, Singapore  
*Perspective & Perception 1 - Malaysia Eyeview* Hot Bath Gallery, United Kingdom
- 1998 *13th Asian International Art Exhibition* National Art Gallery, Kuala Lumpur  
*Commonwealth International Art Exhibition* National Art Gallery, Kuala Lumpur  
*RUPA Malaysia - A Decade of Malaysian Art* Brunei Gallery, United Kingdom  
*Preview & Intro - Two-man Show* The Artist Space, Concorde Hotel, Shah Alam
- 1997 *Malaysian First International Art Fair* Kuala Lumpur  
*Echoes of Infinity* Art Gallery, Kuala Lumpur
- 1996 *APEC Sculpture Garden* Manila, Philippines  
*Malaysian-Thailand* Petronas Gallery, Kuala Lumpur  
*Malaysian Contemporary Sculpture Exhibition - Questions of Tradition & Modernity*  
National Art Gallery, Kuala Lumpur
- 1995 *2nd Oita Sculpture Competition & Exhibition* Fumio Asakura Museum, Asaji Town, Japan  
*On Our Own - Tradition and Change* Petronas Gallery, Kuala Lumpur  
*Al-Fann - Art Counted with Islamic Culture Today* Hann, Germany
- 1994 *Earthworks* Gallery Wan, Kuala Lumpur
- 1993 *8th Asian International Art Exhibition* Japan  
*Form & Soul - The Continuity of Tradition in Contemporary Malaysian Art* National Art Gallery, Kuala Lumpur  
*New Form & Expression* Foyer Gallery, Australian High Commission, Kuala Lumpur
- 1992 *Identiti Islam Dalam Seni Rupa Malaysia* National Art Gallery, Kuala Lumpur
- 1991 *Pameran Pertama* Shah Alam Art Gallery, Selangor  
*5th Asia International Show* National Art Gallery, Kuala Lumpur
- 1990 *Young Contemporaries* National Art Gallery, Kuala Lumpur  
*Small Works* East Gallery, New York University, USA  
*Solo Exhibition - MFA* Pratt Institute, New York, USA
- 1986 *SPACE - Invitational Art Exhibition* National Art Gallery, Kuala Lumpur
- 1985 *Art Asia '85* Sime Darby, Malaysia

### Awards

- 2001 Zain Azraai Art Award
- 2000 Formula Malaysia Art Competition
- 1996 Best Sculpture, APEC Sculpture Garden in Philippines  
Finalist, Philip Morris ASEAN Art Awards  
Winner, Philip Morris Malaysian Art Awards
- 1995 Grand Prize, 2nd Oita Asia Sculpture Competition



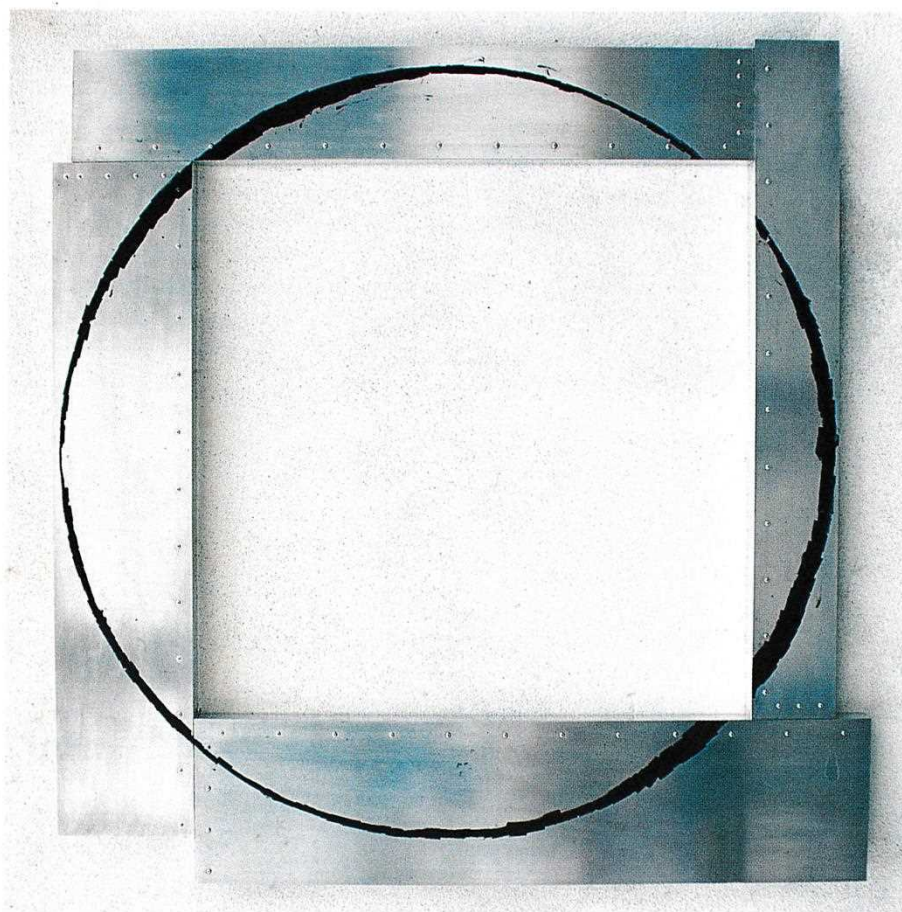
**Ramlan Abdullah**

*Non-Traditional Painting*

1994

Mild steel, glass, brass

95 x 56 x 4 cm



**Ramlan Abdullah**

*Come Together*

2003

Aluminium and charcoal

152.5 x 152.5 cm

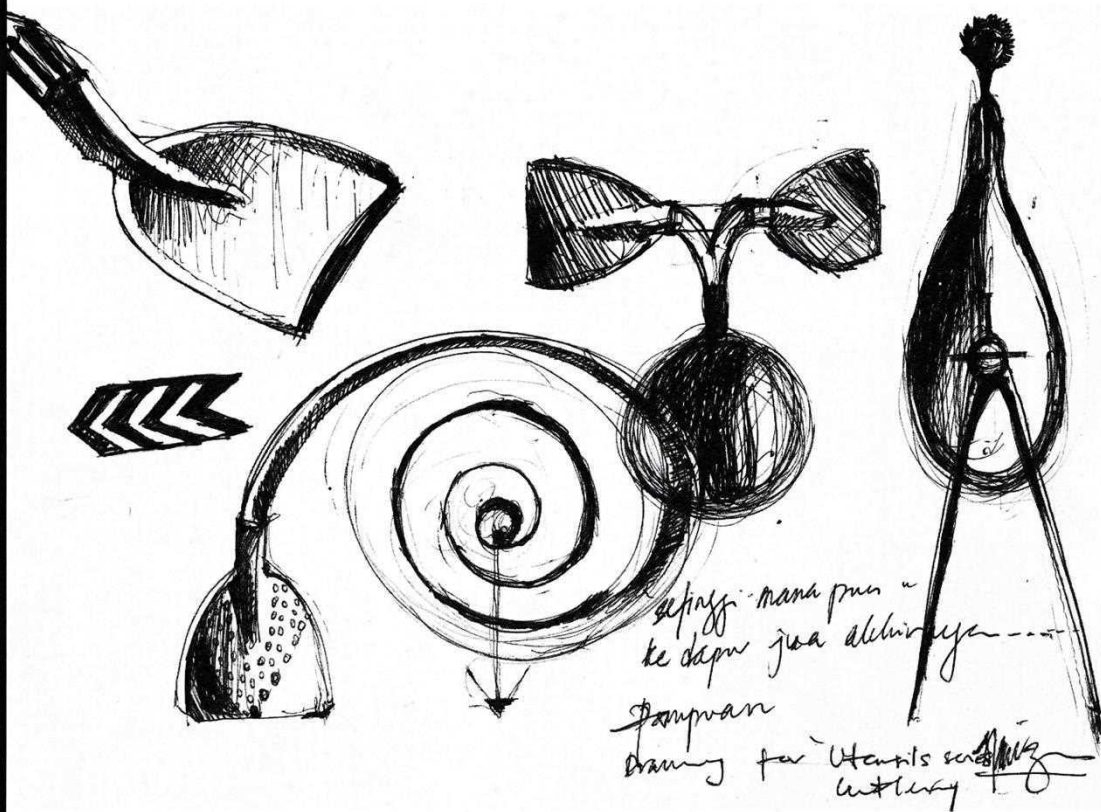


Sharmiza Abu Hassan's sculptures are built of signs, of visual and textural triggers. Working with found objects and pliable materials like copper and wire mesh, she re-molds and re-composes known things, infusing them with personal meaning.

Early works deal with childhood memory, comprising of small structures, boxed mementos, which take on a talismanic role, keeping her close to the past and its lessons. These are installed to form a narrative, or theatrical dialogue. In *Pesan Nanda* ("Letters from Grandma"), open boxes holding scripts are lit from above, so that we read the pages as cast shadows. These essays on personal history begin a larger effort to identify herself and her situation in the context of Muslim-Malay society today, and to salvage a cultural heritage by giving form to memory.

While studying in Australia, she began working with wire mesh, shaping objects and playing with the delicate dramatic effects of the moiré patterns created by their shadows. In the installation *Echoes of Dreams* (2000) she locates herself in a foreign context - "the fine structures of the mesh function as a filter, a strainer or a sieve, which symbolically represents my culture and religion that is full of customs, abstentions and restrictions but behind the grid is all the beauty and perfection within. The grids cover desire and passion I am bound by the framework of my culture."

Her new works are again concerned with locating herself, but in the scheme of her everyday life, commuting between her work as an artist and teacher and her role at home as a wife and mother. The small sculptures are composites of household utensils and artist's tools. Their forms are inspired by road signs she sees on her daily commute, playfully reading them as larger directives or metaphors in her pattern of living.



Sharmiza Abu Hassan (b. 1972, Taiping, Perak)

Currently a lecturer at the Fine Art Department, MARA University of Technology, Shah Alam, Selangor

### Education

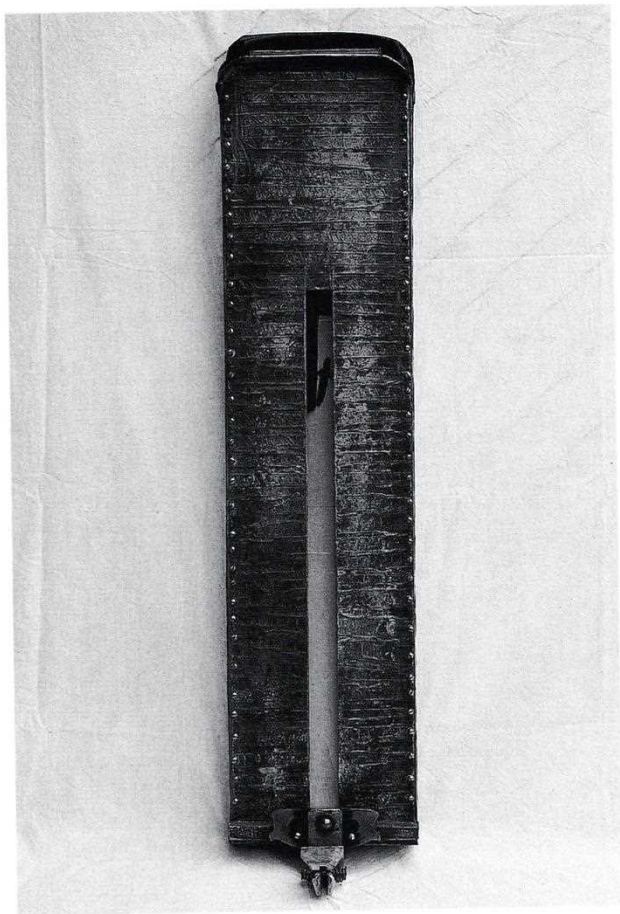
- 1999 University of Wollongong, Australia, Master of Creative Arts
- 1991 MARA University of Technology (UiTM), Shah Alam, BFA

### Exhibitions

- 2002 *Science Inspired Arts Camp* Mount Kinabalu, Sabah  
*Jejak Seni* Taiping Art Track Workshop, Perak
- 2001 *Open Show* National Art Gallery, Kuala Lumpur  
*Dialogue of Civilizations* Metro Fine Art, Kuala Lumpur  
*ILHAM* Faculty of Art & Design, UiTM
- 2000 *Young Contemporaries Art Review* National Art Gallery, Kuala Lumpur  
*Echoes of Dreams* Spark Gallery, Faculty of Creative Arts, University of Wollongong, Australia
- 1999 *Volume and Forms* Chijmes, Singapore Art Festival, Singapore  
*Perspective & Perception 1 - Malaysian Eyeview* HotBath Gallery, Bath, United Kingdom  
*Light and Reflections - Contemporary Malaysian Art* The Atrium Gallery, London
- 1998 *Islamic Art Exhibition* Maybank Art Gallery, Kuala Lumpur  
*Tradition, Modernity & Identity* Ipoh, Perak  
*Secawan Kopi* Art Case Gallery, City Square, Ampang, Selangor  
*Drawings and Diagrams - Ideas Personified* Caldwell House, Chijmes, Singapore  
*Resonance* Manes Gallery, Prague, Czech Republic
- 1997 *Young Contemporaries Winners Exhibition 1996* PAPA HAYAG, National Art Gallery, Kuala Lumpur  
*Inside* Stofweschel Project, Kassel, Germany  
*Echoes of Infinity* Faculty of Art & Design, UiTM, Shah Alam  
*Malaysian First International Art Fair* Renaissance Hotel, Kuala Lumpur  
*Crates Classified* Wan Gallery, Ampang, Selangor
- 1996 *Young Contemporaries* National Art Gallery, Kuala Lumpur  
*From Tradition to Modernity, Contemporary Malaysian Sculpture* National Art Gallery, Kuala Lumpur  
*X = PRO + Form* Creative Centre, National Art Gallery, Kuala Lumpur  
*Islamic Art Manifestation Exhibition* Petronas Gallery, Kuala Lumpur
- 1995 *The Young Ones* Nan Yang Art Gallery, Kuala Lumpur  
*2nd Oita Asian Sculpture Competition (Preliminary)* Creative Centre, Kuala Lumpur  
*Lembaran '95* Petronas Gallery, Kuala Lumpur
- 1994 *Sculpture Preview* FSSR Gallery, UiTM, Shah Alam  
*Culture in Context* Australian High Commission, Kuala Lumpur
- 1993 *Earthwork* WAN Gallery, Ampang, Selangor  
*Open Show* Shah Alam Gallery, Selangor

### Awards

- 2001 Finalist (Malaysia) Maquette Stage for 6th Oita Asian Sculpture Competition
- 1999 Young Lecturer Scheme Scholarship, UiTM, Shah Alam
- 1997 Honorable Mention, Phillip Morris Competition, National Art Gallery, Kuala Lumpur
- 1997 Finalist (Malaysia) Maquette Stage for 6th Oita Asian Sculpture Competition
- 1996 Minor Award, Young Contemporaries, National Art Gallery, Kuala Lumpur



**Sharmiza Abu Hassan**

*Recalling the Past*

1998

Copper, rubber, brass, wood

90 x 25 x 15 cm





19

**Sharmiza Abu Hassan**

*Self-portrait*

2002

Mild steel, copper, wood, compass

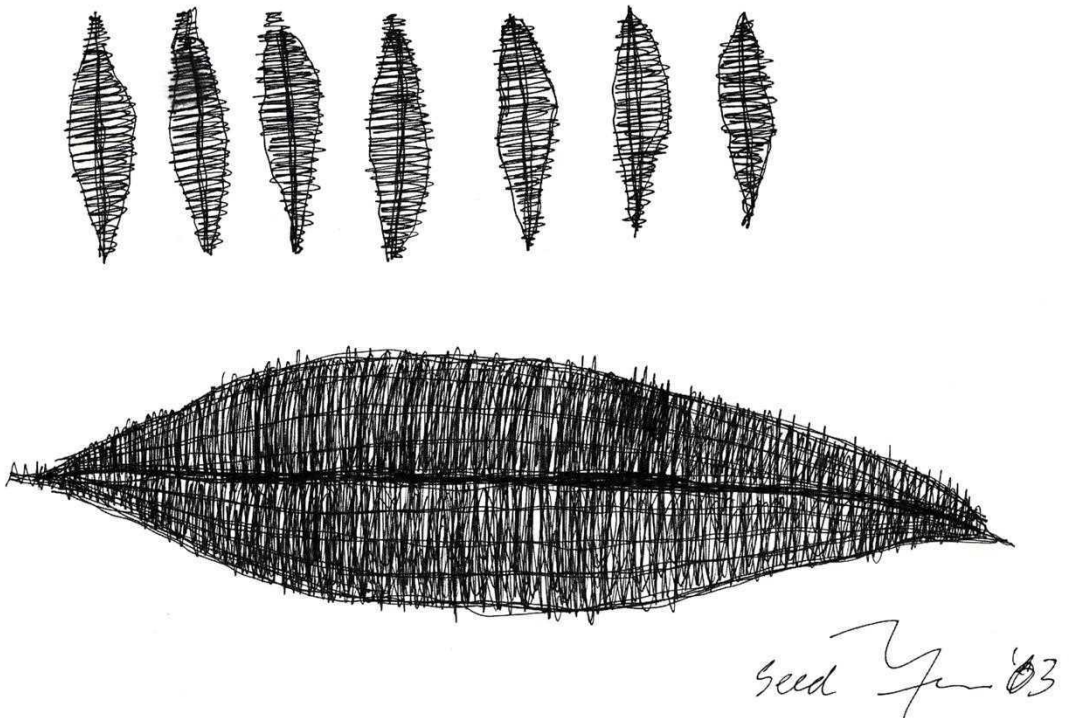
45 x 11 x 4 cm

Tengku Sabri Ibrahim cites his father, Henry Moore, Brancusi, Giacometti, and Joseph Beuys as important influences in his art. His roots are in traditional Malay craft, his formal sensibilities informed by modernist approaches and his intellectual concerns range broadly from indigenous myth and culture through the socio-political to the philosophical and cosmological.

Much of Tengku Sabri's work involves figurative abstraction, at first as a means of re-inventing forms for aspects of Malay legend and traditional culture. An early series in wood, *Teleng* (1988) uses the form of the hulu keris in stylized personifications of traditional characters. The *Gunung Daik* (1991-2) series of drawings and stories form a narrative around an imaginary kingdom.

In 1997, he began the *iNSIDE sERIES* of onsite installations, constructed from string, wire and found objects, related to earlier small sculptures made of barbed wire. Here, the artist has inverted his approach to form, looking at the shell, or signifier, of forms, concerned with what cannot be seen within things. The defined spaces are then loaded with metaphor. For example, *Two Models for Building Government* (2001), refer to blueprints, using the forms of a beehive and a spider's web, and, more lately, *Inside Series: Mari Kita Berperang Lagi! (Let's Have Another War!)* (2002) addresses attitudes post-9/11.

His most recent works have a religious theme based on natural elements and fragments, lightening his use of wire and further "de-constructing" his approach to form.



Tengku Sabri Ibrahim (b. 1961, Besut, Terengganu)

Currently a lecturer at the Faculty of Creative Multimedia, Multimedia University (MMU), Cyberjaya.

## Education

Learnt traditional Malay woodcarving and carpentry as a teenager from Master-Craftsman father,  
Tengku Ibrahim Wook

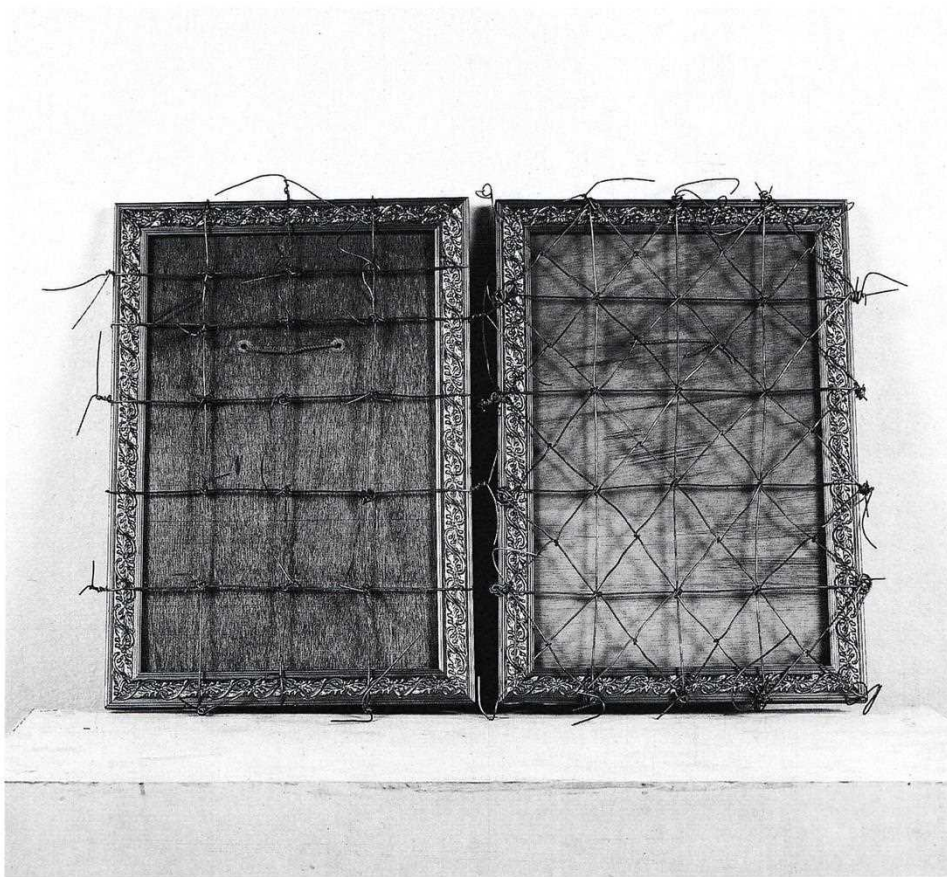
1986 MARA Institute of Technology, Shah Alam, Diploma in Art & Design

1999 De Montfort University, MA Art & Design Education

## Exhibitions

- 2002 *Fine Art Show* Faculty of Creative Multimedia, MMU, Cyberjaya  
*Gerak Rasa- 21 UiTM Graduates* Muzium Negara, Kuala Lumpur  
*Off Walls Off Pedestals: Langat - Noko Art Exchange Project* Hulu Langat, Selangor  
*Bara Hati Bahang Jiwa: Expression & Expressionism in Contemporary Malaysian Art*  
National Art Gallery, Kuala Lumpur
- 2001 *Headlights: Nine Malaysian Contemporaries* Valentine Willie Fine Art, Kuala Lumpur
- 2000 *Arus/Flow - Malaysian & Australian Multimedia Art* National Art Gallery, Kuala Lumpur  
*Dimensi: Sculptures from the National Collection* National Art Gallery, Kuala Lumpur  
*Trans[formation] - Six Artists from Malaysia* Sculpture Square, Singapore  
*RUPA* National Art Gallery, Kuala Lumpur  
*Winds of Artists in Residence* Fukuoka Asian Art Museum, Fukuoka, Japan
- 1999 *Volume & Form* The Substation, Singapore  
*The Eye, The Mind, The Heart* Galeri Seni, MARA University of Technology, Shah Alam  
*Alam Melayu* National Art Gallery, Kuala Lumpur
- 1998 *Rupa Malaysia: A Decade of Malaysian Art* Brunei Gallery, London  
*Splash!* Galeri Shah Alam, Selangor  
*WWW Art for Nature* NN Gallery, Ampang, Selangor  
*Art & Nationalism* Creative Center, Kuala Lumpur  
*Tradition, Imagination & Independent Nations: The Commonwealth of Art* National Art Gallery, Kuala Lumpur  
*Apa? Siapa? Kenapa?* APA-APA Arts Fest, Kuala Lumpur  
*13th ASEAN International Art Exhibition* National Art Gallery, Kuala Lumpur
- 1997 *Echoes of Infinity - Islamic Arts Exhibition* Art & Design, UiTM, Shah Alam  
*5 Artists* NN Gallery, Kuala Lumpur  
*Innenseite - Installation Project* Kassel, Germany  
*Malaysian Drawings* National Art Gallery, Kuala Lumpur
- 1996 *Traditions & Modernity* Sculpture Exhibition, National Art Gallery, Kuala Lumpur
- 1994/95 Sim Tan Fine Art, Kuala Lumpur
- 1993 *Soul of Fire: Sculpture & Performances* Osaka & Kobe, Japan
- 1992 *Islamic Identity & Contemporary Art* National Art Gallery, Kuala Lumpur  
*Osaka Sculpture Triennial* Osaka, Japan
- 1991 *Open Show* National Art Gallery, Kuala Lumpur  
*Malaysian Identity* National Art Gallery, Kuala Lumpur  
*Salon Malaysia* National Art Gallery, Kuala Lumpur
- 1990 *5th Asian Art Exhibition* National Art Gallery, Kuala Lumpur  
*CLOTH, CLAY, WOOD: Contemporary Malaysian and British Crafts* National Art Gallery, Kuala Lumpur  
*Maya: Six Artists* GaleriWan, Kuala Lumpur
- 1989 *Miniature Art Exhibition* GaleriWan/ Hotel Equatorial, Kuala Lumpur
- 1988 *Young Contemporaries* National Art Gallery, Kuala Lumpur  
*Motivation Art Exhibition* Maybank Gallery, Kuala Lumpur
- 1987 *Malaysian Art '57 - '87* National Art Gallery, Kuala Lumpur





**Tengku Sabri Ibrahim**

*Two Gilded Frames*

2002

Gilded wooden frames and wires

Size variable



**Tengku Sabri Ibrahim**

*Seeds (detail)*

2002

Steel wire

size variable



Among the artists in this exhibition, Terry Law is perhaps the most determinedly concerned with the nature of form. Her approach to material has always been eclectic, and experimental in the sense that it always makes fresh demands. She strips our idea of form and formal relationships down to its bare bones, to space and matter, and invites us to probe into the interpretive possibilities of sculptural language:

"In this project, the same theme orchestrates two installations: a theme that imposes its order on things, which does not restrict freedom but on the contrary demands freedom. The suspension is employed to liberate itself from any spatial restrictions. There is a continuous balance ensured by a dynamic positioning of the suspended forms and counter balance between them is more than just physical. It is visually stimulating and spiritually uplifting.

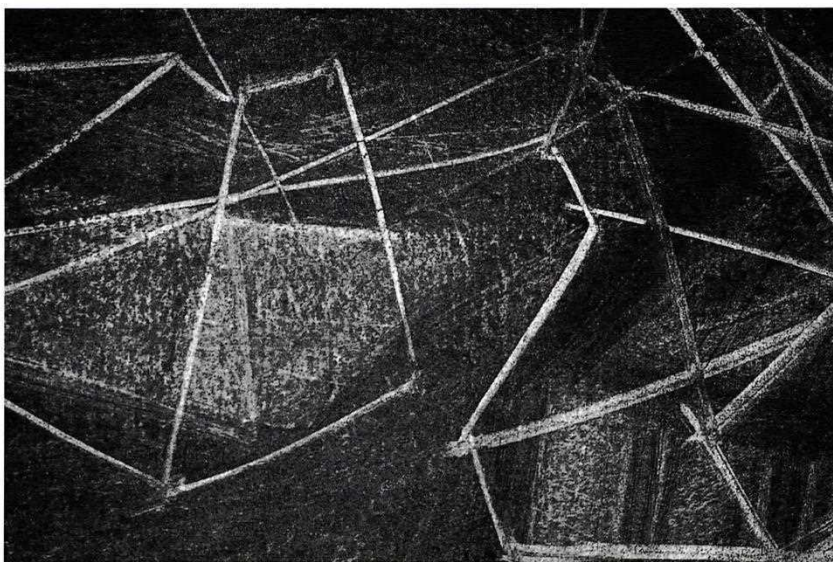
The similarity between the two sculptural installations is not mimetic but rather, one of contrast, contrast of Forms: one formal, one naturalistic. Both speak of the interplay and articulation of gravity and anti-gravity, tension and equilibrium, active and passive, rhythm and dance.

#### *EE=SS*

There is simplicity yet complexity in the relationships that join each element of the installation. The elements are sensitively knit together, each dependant on one another for balance yet each commanding its own space. Sometimes one understands the simplicity of the sculpture, while at other points the flowing spaces seems to contradict its rigid rule. It entralls the beholder to the banality of the form.

#### *R+D*

The character of this sculpture is both simple and ambivalent. It is a rectangle with no reflections, an object with no references, a sign with no codes. Its presence has a physicality that reminds us of our own bodily existence and thus of our mortality. This is however a modern sculpture. The disjunction between formal and informal that is proper to all sculptural forms is here carried through to a self-conscious level. Instead of proclaiming its meaning, this sculpture frustrates readings, blurring our intellectual need for identification."





Terry Law (b. 1959, Kuala Lumpur)

Currently the Head of Foundation at Center for Advanced Design (CENFAD), Kuala Lumpur.

### Education

1994 Academy of Art College, San Francisco, USA, MFA

1993 Academy of Art College, San Francisco, USA, BFA

### Exhibitions

2002 *WWF Art for Charity* Rimbun Dahan, Selangor

*Open Show* National Art Gallery, Kuala Lumpur

1999 *Through Our Eyes* Gallery Petronas, Kuala Lumpur

*Volume and Form* The Substation, Singapore

*Collaborations 3* The Verge, Perth, Australia

1998 *Collaborations 2* Geraldton Regional Art Gallery, Australia

1996 *Pameran Seni Arca Kontemporari Malaysia* National Art Gallery, Kuala Lumpur

1995 *Solo Exhibition* Cafe Galeri, Kuala Lumpur

*Expression '95* Nanyang Gallery of Art, Kuala Lumpur

*3-D Expression* Central Art Gallery, Kuala Lumpur

1994 *Visual Aid & Harm Reduction Program* Shooting Gallery, USA

1993 *Solo Exhibition* Sheraton Palace Hotel, San Francisco, USA

*Juried Exhibition* Artisan Gallery, USA

*Graduation Exhibition* Academy of Art College, San Francisco, USA

1992 *Showcase* Academy of Art College, San Francisco, USA

### Public Spaces

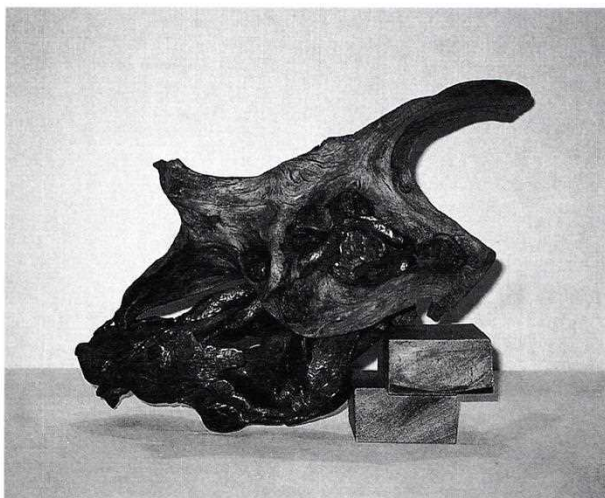
Public sculptures at Starhill Center, Kuala Lumpur

*ORBIT 1* Kelana Centerpoint Business Center, Kuala Lumpur

*Smooth Sailing* Guoman Hotel, Port Dickson, Negeri Sembilan

*Sheraton Hotel* Labuan, Sabah

Legart Inc., USA



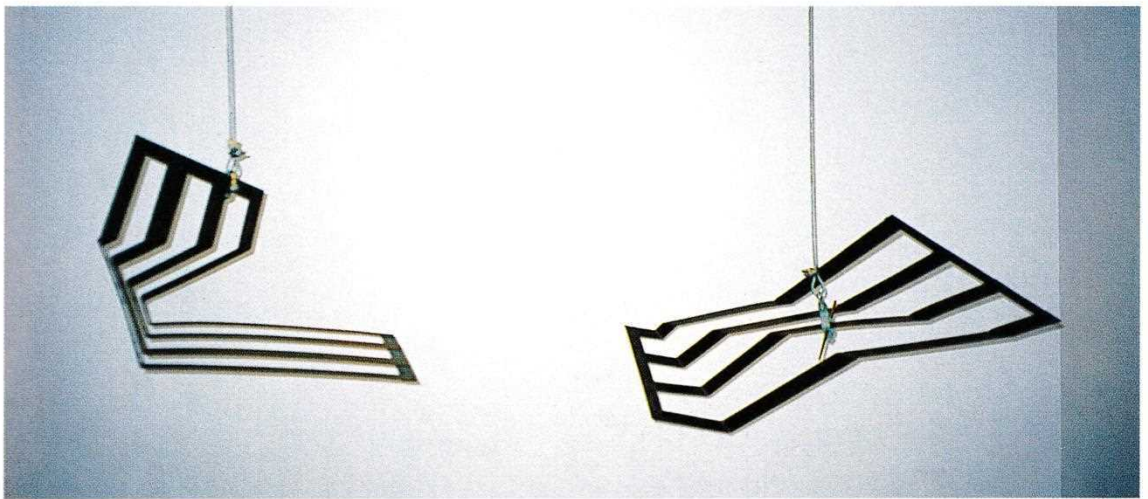
**Terry Law**

*Was from SFO*

1989-90

Steel and wood

40 x 15 x 20 cm

**Terry Law***R + D*

2003

Steel, steel cables, shackles and pulleys

230 x 40 cm x ceiling height



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28

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Exhibition dates: 13th to 29th March 2003  
Opening hours: Monday – Saturday: 12 noon – 8pm.  
Closed on Sundays.

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With thanks to the participating artists, Redza Piyadasa  
and Pelita Hati Gallery, Kuala Lumpur.

This exhibition was officially opened by Redza Piyadasa  
on 12th March 2003.





