



Malaysian Art NOW



Balai Seni Lukis Negara
National Art Gallery Malaysia

Kementerian Kebudayaan, Kesenian dan Warisan Malaysia

Malaysian Art NOW

July 10th to Sept 1st 2004
Gallery 1, Balai Seni Lukis Negara
No.2, Jalan Temerloh, off Jalan Tun Razak
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Balai Seni Lukis Negara
National Art Gallery Malaysia

Kementerian Kebudayaan, Kesenian dan Warisan Malaysia

Malaysian Art NOW

**CURATED BY
VALENTINE WILLIE**

**ADELINE OOI & BERNARD CHAULY
AHMAD SHUKRI MOHAMED
AHMAD ZAKII ANWAR
ANURENDRA JEGADEVA
BAYU UTOMO RADJIKIN
CHANG YOONG CHIA
DIFFAN SINA NORMAN
EMIL GOH
FARIZA AZLINA ISAHAK
FARIZA IDORA ALHABSHI
JALAINI ABU HASSAN
LIEW KUNG YU
NOOR MAHNUN MOHAMED
TENGKU SABRI IBRAHIM
YEE I-LANN**



DATO' SYED AHMAD JAMAL

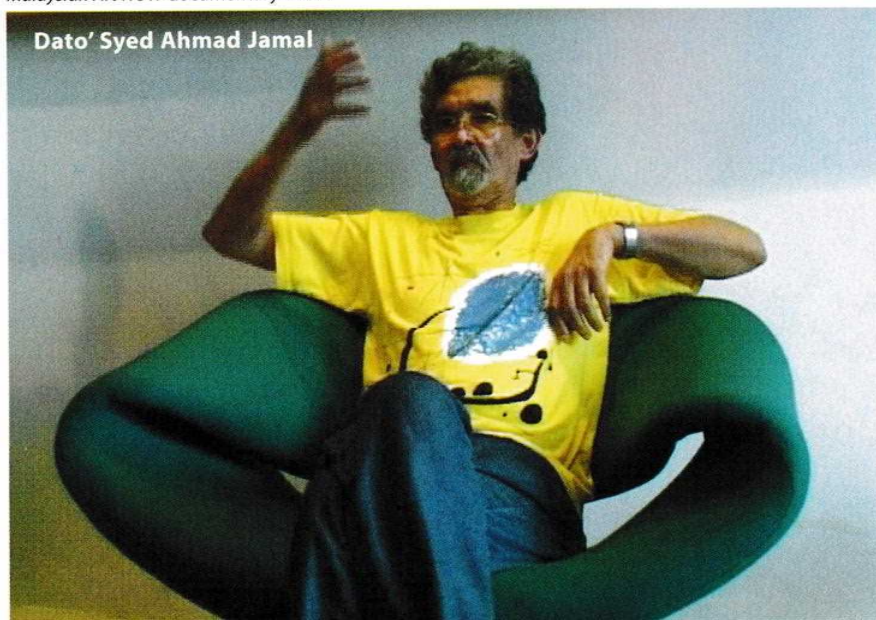
1971 Cultural Congress:

"My reaction to NCC? Well, I think art is a cultural thing, I mean it is part of the manifestation or spirit of the people, it comes from, through the practice of the artist, it is not something you just impose from up there. I don't believe -- I've always said from time to time it shouldn't be something which is preached from above... you don't wait for the minister or anyone to tell you to do a Malaysia painting."

Art Scene Today:

"What is happening now is really a very healthy state of affairs but that is mixed with the commercial success of art because artist can make a lot of money -- it is much easier than before as I mentioned up to the 70's where the artist would still do the thing because it is the thing to do because they are compelled to do... but the range of works today is very good. I am very happy to say that because otherwise they will stick to the post-merdeka painters like our generation and then what? But the new generation coming from different schools -- those local as well as overseas -- and different media, whether you agree or not with all that is not the question... whatever it is, it reflects the range, the diversity... a very tremendous range."

still & transcripts from
Malaysian Art NOW documentary video



MALAYSIAN ART NOW

introduction by Valentine Willie & Karim Raslan

In its broadest sense it's possible to talk about Malaysian art having experienced four separate trends.

The first was the immediate post-Merdeka period during which most artists were buoyed up by the immense possibilities ahead in an independent Malaya. During the early sixties there was a flowering of work that sought to exalt and celebrate a composite Malayan identity with its all-embracing aesthetic witness, Patrick Ng Kah On's lush and grand canvas *Earth Wind and Fire*. Much of the work, however, tended to lack firm roots and or an understanding of the ethos in Malaysia at the time.

However, the exuberance of the sixties was febrile. The foundations were economically and socio-politically unsustainable. The violence of the 1969 race riots shook the country's artists. Malaysia could not remain the same after such a trauma.

Subsequent decisions by the Malaysian government to place far greater emphasis on the country's politically dominant Bumiputra/Malay community were to have a significant impact on the country's artists many of whom had been trained abroad in the UK and Australia.

After the 1969 riots and the Malay Congress of 1971 there was an increased focus (as well as government-directed patronage) on Malay culture. This led artists and especially those who were dependant on the government for employment to explore Malay themes to the exclusion of all other aspects of Malaysian life.

Inevitably the narrowing down of cultural influences and the extreme focus on Malay identity became a severe handicap to many Malay artists and a source of considerable anger and alienation amongst non-Malay artists.

Thereafter the Iranian revolution of 1979 led to a dramatic interest in the Islamic aspects of Malay identity. As artists reconfigured their focus and became increasingly concerned with exploring and achieving a sense of Malay identity that rose out of religious and specifically Koranic precepts, art – and especially the Malay/Bumiputra artworld once again underwent a dramatic shift in focus.

still & transcripts from
Malaysian Art NOW documentary video



Redza Piyadasa

REDZA PIYADASA

1971 Cultural Congress:

"I think Malay nationalism had to happen and it happened – the Cultural Congress was the outcome of that, and once the Malays had their political clout, they needed to redefine their position within this social contract. but when you look at it, basically, I was and I am still for Malay hegemony."

Art Scene Today:

The danger in this country is the Chinese tend to think their

journey stops in rediscovering in their Chineseness, the Malays think their stories stop in discovering their Malayness and Islamicness and the Indians their Indianness and etc....why can't we think across the board? Why should we still be entrapped within this blinkered ethnic ethnocentric perspective?"

The Challenge for the Future:

"The challenge for the future for the artists is not so much to express themselves, ask themselves deeper questions what their role in society is about? Is about selling your paintings going home with your cash or are you going to play a more crucial role in educating the society, elevating consciousness over a deeper cultural issues and problems, is it the role of the artist to raise questions and contribute to the value forming potential any intellectual must play. Does an artist want to remain that technical wizard, and a technician craftsman or whether he wants to be a thinker. And I think, as you know, the Malaysian society is made up of a rich social cultural milieu but also beset with many cultural social political problems, ethnic differentiation, polarization, so what is the role of the creative person in this context. One of the possible roles he can play, he can act as intermediary between the communities, he can act as an intermediary in the polemics that is going on, he can add to the enlightenment and I think this is a bigger challenge than producing artworks, than having your one man show, than selling your works to elitist middle class, collecting your money and going home."

The increasing focus on Islamic concerns and the retreat from figurative subjects prompted artists from other communities to develop a greater interest in their own cultures. This had the result of creating different sets of hermetically-sealed and separate artistic communities despite the fact that art is essentially a visual idiom and therefore not necessarily subject to the same linguistic and cultural barriers.

During the Mahathir years, substantial investment were made by the government on the infrastructure necessary for art-making, culminating in the opening of new premises for the National Art Gallery. But these investments were not matched by any serious attempt to create the necessary environment that values creativity, experimentation and imagination.

Instead the creative arts and especially the moribund government-sanctioned world, continued to produce art of unparalleled insipidity and banality as art-making was reduced to little more than an adjunct of nation-building and tourism to be slotted alongside kite-making and batik-painting. In this process the questioning voices were silenced and sidelined.

In an environment where official state approval and social conformity played such a major role, artists such as Liew Kungyu, J Anurendra, Noor Mahnun, Yee I-Lann, Chang Yoong Chia and Fariza Azlina Isahak achieved critical acclaim whilst being on the 'outside'.

Interestingly, their exclusion from the stultifying narrowness and conformity of officialdom has only served to enhance and strengthen the quality and integrity of their art-making. Sidelined by race (and at times gender) they have been forced to articulate their concerns and carve out their careers in isolation, rejecting the pressures from an unrelenting and moralizing audience.

Whilst this has made their struggle for artistic survival all the more challenging, it has forced them to reach beyond the limiting and reductive Malaysian ethos, transcending the debilitating forces of race, religion and social conformity that have destroyed and corroded the creative imagination and excellence of much of the country's artworld.

Unsurprisingly then, the most interesting and thought-provoking art being made in Malaysia today is work that critiques, questions and at times often opposes the government's network of fine-art teaching colleges, galleries and collections with their primary focus on the dominant Malay community.

Of course economic realities and limited private sector opportunities have meant that many of the most exciting artists have been forced to work with the country's sclerotic art establishment.

SULAIMAN ESA

Before 1971 Cultural Congress:

"We tried to show off what we learnt from the westI can talk about the colours of Monet and Cezanne. Ask me about the space of wayang kulit? I can't tell you. Ask me the characters in wayang kulit? I don't know..."

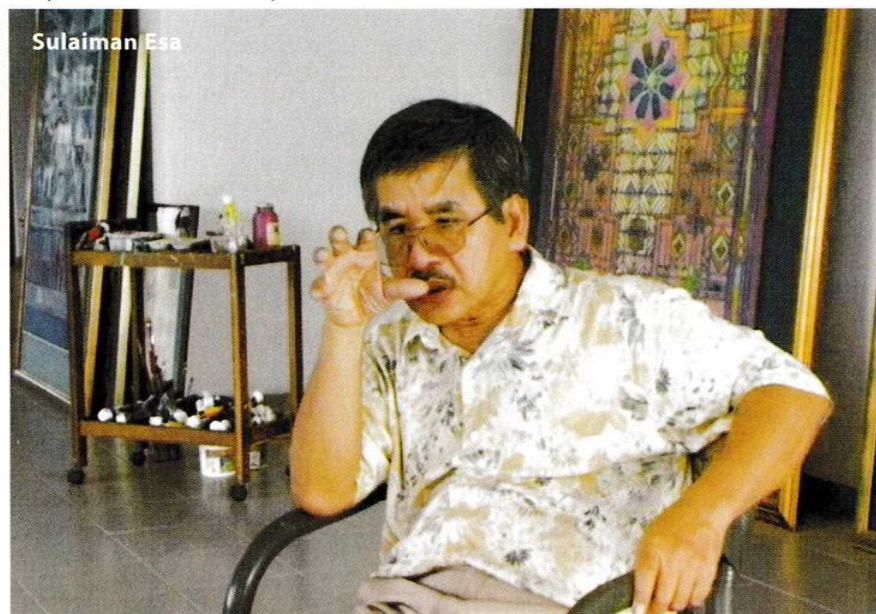
After 1971 Cultural Congress:

"For me, the 1971 Congress and Islamic resurgence is a positive thing. It gives me signal that what you learn from the west is good enough but also to know your own art forms and culture."

Art Scene Today:

"In Malaysia, I find the depth missing. The intensity of our time does not happen anymore. I don't see young artists talking anymore, not like me and Piyadasa.... There is no commonality, no shared vision.. they are more individualistic. Without theory, you can't go deep. You need theory to go deep. Otherwise we end up imitating the west. We have produced practitioners but we have not produced thinkers, historians, philosophers, theoreticians the thinkers are missing, the mind is not there, that's why buat gambar saja!"

still & transcripts from
Malaysian Art NOW documentary video



Political correctness and a stultifying 'holier-than-thou' ethos have overwhelmed most government institutions as shallow; moralizing replaces intellectual discourse. For artists and those training to be artists, there is very little room for manoeuvre and experimentation. Whilst there is a realization even in official circles of the need for self-reflection and criticism, most government bureaucrats tend to view the community in blinkered and one-dimensional fashion, thereby rejecting many Malay artists, such as Tengku Sabri, Ahmad Shukri, Bayu Utomo Radjikin whose works challenge or at least tweak the accepted pre-conceptions of what it is to be Malay.

Over the past few years however many artists have sought to release themselves from the strictures imposed by an over-zealous and often unthinking government. Instead of being content to spend their time exploring and working through government sanctioned subjects, artists have increasingly tried to concentrate their energies on exploring and working through ideas and issues that are more relevant personally.

At the same time globalization has an immense impact on Malaysia and especially the possibilities represented by the digital media. Moreover the proliferation of private art colleges and free or cheap software has seen many Malaysian artists embracing the new media. Artists like Sydney-based Emil Goh and younger artists, like Diffan Sina and Idora Alhabshi have spent a great deal of time and energy mastering the latest technology for their videos installations, often probing such personal issues of sexuality, urbanization and alienation.

The increasing focus on subjects that are deeply personal and intimate has been a revelation for most of the artists. As they have sought to tackle subjects which connect and often deeply with their own personal concerns and passions their work have acquired greater emotional intensity. At the same time the attendant integrity is readily apparent to the viewer.

In the case of Jailani Abu Hassan, the return to figuration and an avowedly Malay subject – the role of mysticism and magic has unlocked a vein of artistic expression that is rich in associations. Ahmad Zakii's commercial success as a figurative painter is also evidence that the art-buying public remains enthralled by his emotive canvasses and charcoal drawings.

With the advent of globalisation and the digital media, it becomes increasingly difficult for political and religious edicts to have the dominant hold it used to enjoy. Therein lies the hope and future of Malaysian art.

28 June 2004
Valentine Willie & Karim Raslan

DR JOLLY KOH**1971 Cultural Congress:**

"That is out and out racism, that was in the 70's, and they will tell you straight out that Malaysian art is Malay art, they'll tell you straight out, they are quite blatant about it –they mince no words. mercifully I was away from that [Cultural Congress]. I was away from the country for 20 years. So all that debate, I was not personally affected... look at the work from 1972 to the 1980, look at how the works were affected. They were all getting on the Malay themes, Malay motive..."

on being an Australian citizen:

"I realise I'm a Malaysian artist. I'm not an Australian artist, my market is here, so I paint here, I'm living here now, I've been on work permit, I'm now going to apply for a visa, then I realise I'm not an Australian artist. I can live there for 25 years and I'm still not going to be an Australian artist. But this brings the point that art is a cultural object. Its got history, its got its historical roots, its got a certain feel about the work....but the fact is, whatever reason I take up Japanese citizenship, will I become a Japanese artist? Similarly if I take up American citizenship will I become an American artist? And Indian citizenship, Indian artist? No. Art is a cultural object, a cultural artifact. To use the term very figuratively the soul, the ethos, the history, in contrast sports, you can get a Chinese table tennis player take up Singapore citizenship and play for Singapore ...to use a topical name, Beckham can play for Madrid but art is not like that. I can't play for China, I can't play for Japan, I'm a Malaysian artist. It's not a choice, you can't choose..."



ADELINE OOI & BERNARD CHAULY

Malaysian Art NOW documentary video

This documentary features the diverse range of voices and opinions marking our current visual arts scene through interviews with art practitioners across the generations:

Arvind Pasricha, Asmawi "Awi" Ismail, Azliza Ayob, Bayu Utomo Radjikin, Chang Yoong Chia, Chee Sek Thim, Chuah Chong Yong, The Click Project, Fariza Azlina "Fizzi" Isahak, Hayati Mokhtar, Ivan Lam, Jalaini Abu Hassan, Joe Kidd, Jolly Koh, Khalil Ibrahim, Liew Kung Yu, Linus Chung, Masnoor Ramli Mahmud, Noor Mahnun Mohamed, Nur Hanim Khairuddin, Puah Thai Meng, Redza Piyadasa, Roslisham "Ise" Ismail, Saiful Razman Mohd Kassim, Sharaad Kuttan, Syed Ahmad Jamal, Sulaiman Esa, Wong Chee Meng, Wong Perng Fey, Yap Sau Bin, Yee I-Lann and students from Centre For Advanced Design (CENFAD) and Multimedia University (MMU).

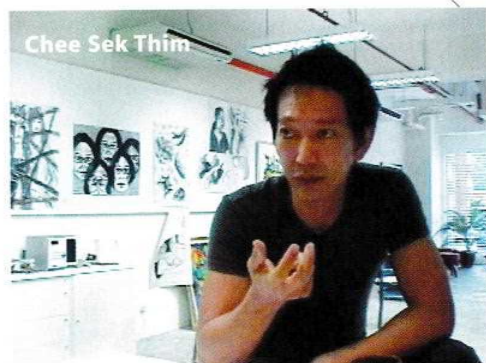
2004, Documentary Video
60 mins

opposite page: still & transcripts from
Malaysian Art NOW documentary video

CHEE SEK THIM

On art education:

"That imposition of a particular curriculum, of a particular set of things that you had to do and the whole concept of grading, of what is considered good and not so good. Essentially, you are passing on a particular standard or level of art making that I felt was becoming increasingly irrelevant. I begin to question why the individual could not set his/her own agenda, set ways of doing things. Inevitably, when something like that happens in the school system, that tends to be shot down and the student then retreats and doesn't want to pursue that anymore."



stills & transcripts from
Malaysian Art NOW documentary video

LIZA FADHLI

On Malay identity:

"When you say identity, you're labeling yourself as a Malay, Chinese, Indian, which is a big issue here. When people talk to me, I think of it in a very globalised scope. I'm thinking I'm a woman, I'm not thinking I'm a Malay or whatever because when you say you're Malay, what type of Malay you want? There's so many types of Malays..."



JALAINI ABU HASSAN

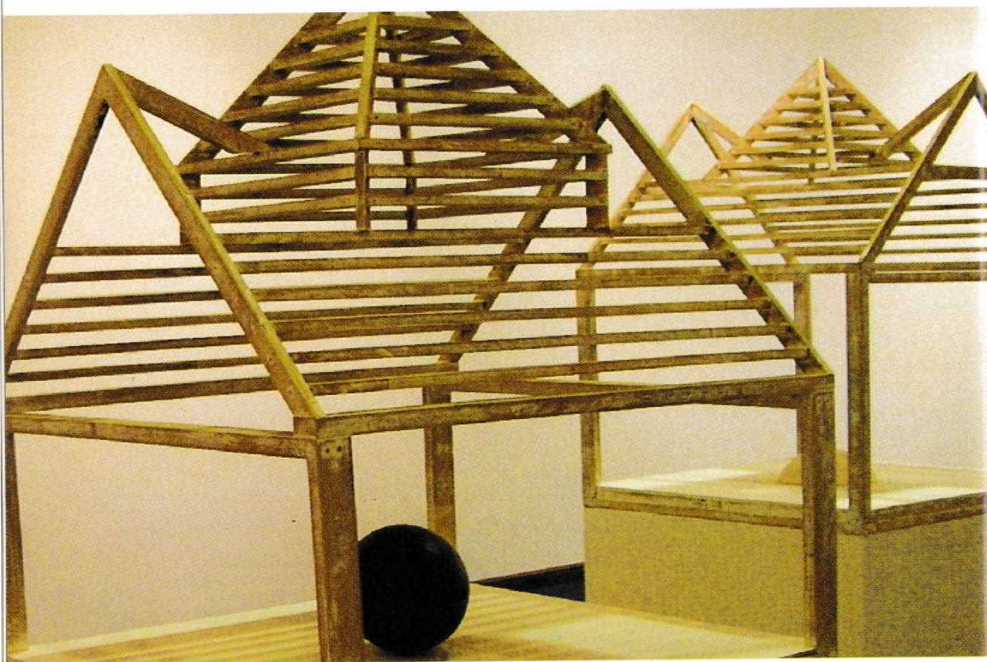
On Malay identity

"The whole art education system is geared towards looking for Malaysian identity. When I was in art school that was the main issue, to look for your identity. This was all because of the NCC (National Cultural Congress) in the early 1970's and this had a great impact on our

education system. Seriously, I don't believe in that so much: when they inject some Islamic influence, some Malay identity, akar-akar pribumi. I think that's a good thing but honestly, that has to come from you, inside. You can't impose a system for artists to paint and to work. I realized this when I was doing my masters in London, where everyone was trying to paint in the Western tradition, I joined the bandwagon. And I didn't get good response from the community, my lecturers at Slade School... I started to realize that you have to do what you're good at. It has to sincerely come from inside. That's how I started to look at my roots, my culture, to take that seriously and that became intimate to me and I looked at my society, my family, my upbringing, my kampong. In a way, there's some cultural connotation to that but I don't take that as the reason, that has to be from you. I sincerely wanted to do that, and I got a good response from the professors. You come from the other side of the world, you can't be painting the same as us. They said "this is you, this is more you"... That's the most intimate thing for you to do, it's not pretentious, it's what you are, it's what you're made of, it's where you come from, that's the cultural, identity thing. But I'm not trying to portray the Malaysian Identity, I'm not trying to answer to the National Cultural Congress."

still & transcripts from
Malaysian Art NOW documentary video

Incubator Series: Maajun Versus Bedak Sejuk
2003, mixed medium, size variable



AHMAD SHUKRI MOHAMED

Reconstruct Incubator

.....dari kelahiran akan membentuk generasi dan seterusnya akan membina sesebuah tamadun. Kekuatan tamadun itu bergantung kepada keupayaan generasi tersebut.

Sekiranya sesebuah organisasi itu terdiri daripada mereka yang berilmu dan kuat berkerja maka akan berdiri dengan kukuh dan teguh sesebuah negara itu. Tetapi, kalau sebaliknya maka binasalah ia.

Hakikatnya, jatuh bangun sesebuah tamadun atau empayar sudah banyak tercatat dalam sejarah dunia. Sememangnya, kita jadikan ia sebagai rujukan dan panduan hidup. Tetapi suatu ketika pasti akan lahir satu golongan yang akan merosakkan sebuah tamadun dan akan lahir juga mereka yang akan membangun dan membinanya kembali. Seolah –olah membina sebuah istana pasir...

Ada pepatah melayu pernah berkata 'patah tumbuh hilang berganti'.

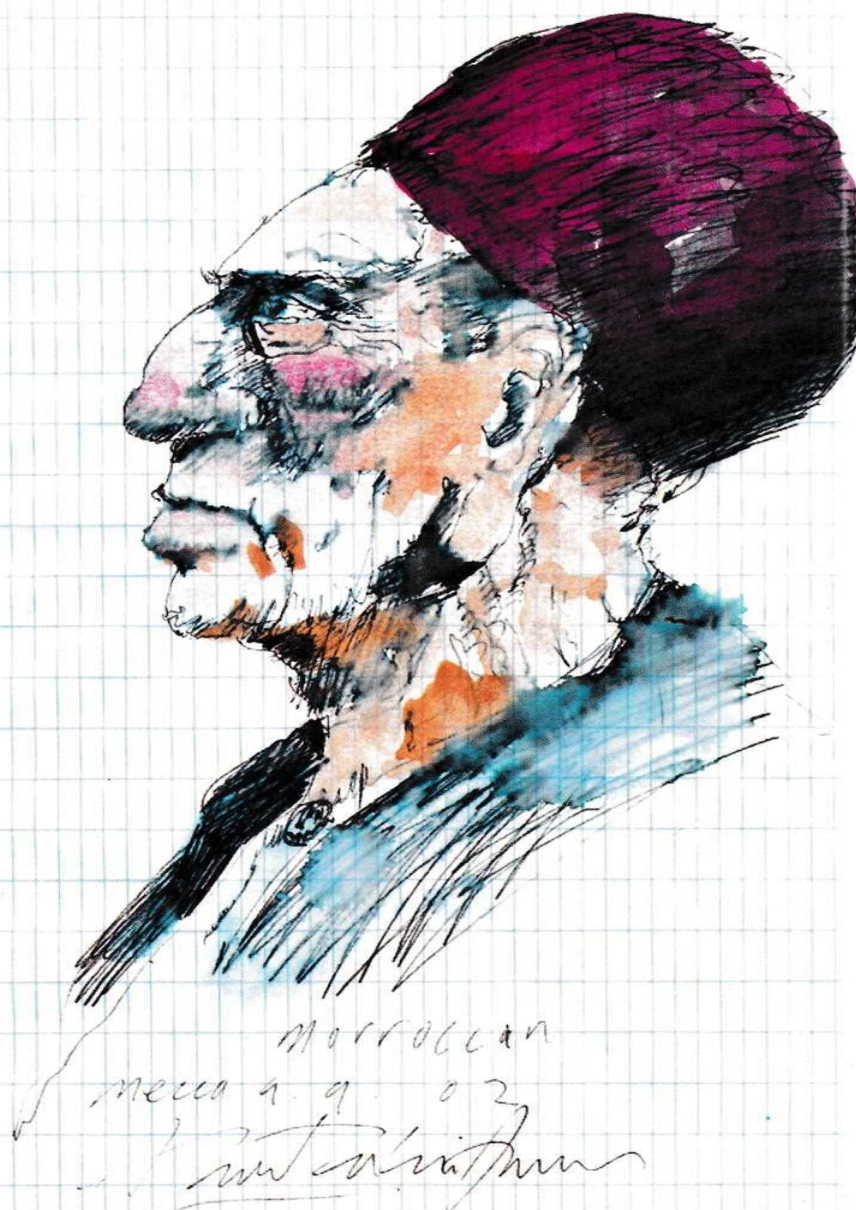
Ahmad Shukri Mohamed

detail, *Incubator Series: Sidang Rakyat*
2003, plaster, wood, fabric, bell, size variable



Incubator Series: Muse
2003, fibre glass, size variable





AHMAD ZAKII ANWAR

The Meccan Sketches

"One of the biggest problems about painting is the inability to translate thoughts into action. The subconscious is a vast reservoir of knowledge and emotion. The ability to articulate this into the canvas requires intuition, sensitivity and skill. There are decisions to be made every second of the way. The signal sent by the brain to the fingers and into the brush touching the canvas has to flow effortlessly in tune with the image. Ideally, the technical and intuitive skills needed to make a painting should be automatic. An artist should not be even conscious about it. But because the artist is always judging his creation, doubts arise. Intuition fuels the creative process but rational thought causes hesitation. It is a paradoxical situation. Between intuition and rational thought is an isthmus within which the artist the artist creates. Its parameters are ambiguous."

Some Thoughts on Painting: A Conversation with Ahmad Zakii Anwar,
in Interpretation of Desires exh. cat., Galeri Taksu, Kuala Lumpur, 2003.

opposite page:
Moroccan
2002, Ink & water colour paint on graph paper,
21 x 29 cm

page 18:
Solat! Solat!
2002, Ink & water colour paint on graph paper,
21 x 29 cm

page 19:
Afghan
2002, Ink & water colour paint on graph paper,
21 x 29 cm



Solat!
Solat!

Mecca 9.9.

Must Zaki



AFgan
Mecca 9.9.02

Must Zaki

detail of *Running Indians and the History of the Malaysian Indians in 25 Clichés*

2001, Oil Paint on Canvas

76 cm x 91.5 cm x 6 pcs

13 cm x 13 cm x 25 pcs



ANURENDRA JEGADEVA

Running Indians and the History of the Malaysian Indians in 25 Clichés

"...these paintings not only seek a fusion of cultures but the fusion of traditional values and modern epochs in contemporary art. Their artistic and philosophical concerns range from traditional devices like the narrative, the autobiographical and the concept of an aesthetic standard to more contemporary preoccupations with aesthetic precepts like alternative ways of constructing the picture plane. These various and diverse conscious concerns have helped achieved a contemporary aesthetic that also allows the work transcend its specific scenarios and ideologies."

Robert Nelson in conversation with Anurendra Jegadeva, *Melancholic Mantras* exh. Cat., Valentine Willie Fine Arts, Kuala Lumpur, 2003.

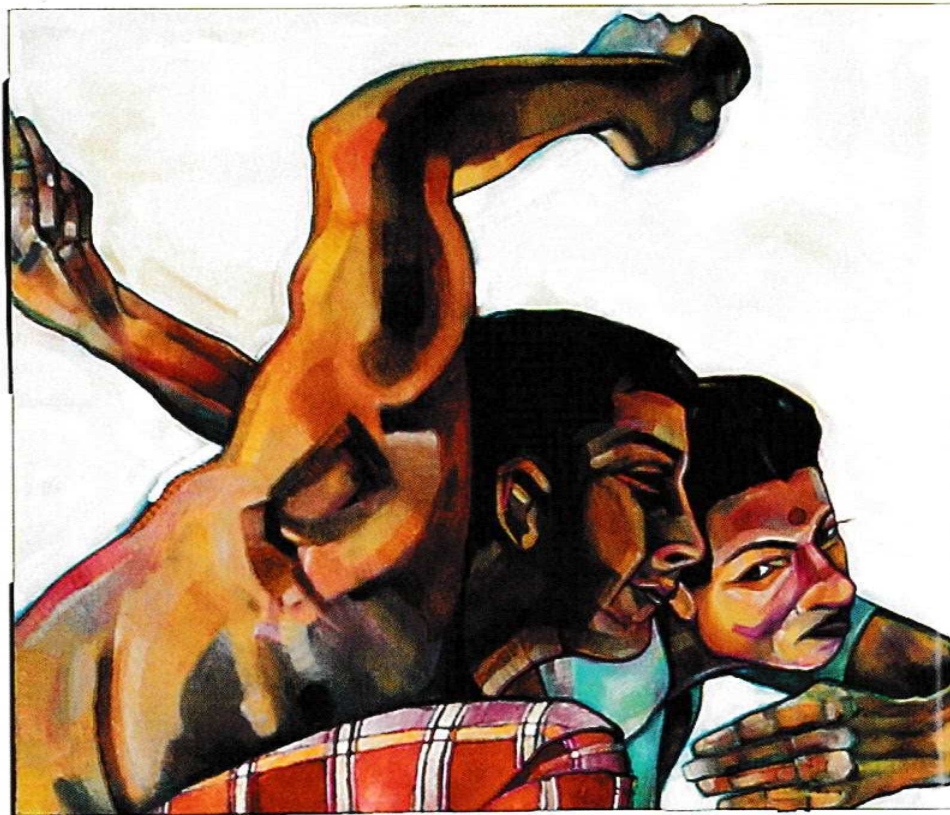
Running Indians and the History of the Malaysian Indians in 25 Clichés

2001, Oil Paint on Canvas

76 cm x 91.5 cm x 6 pcs

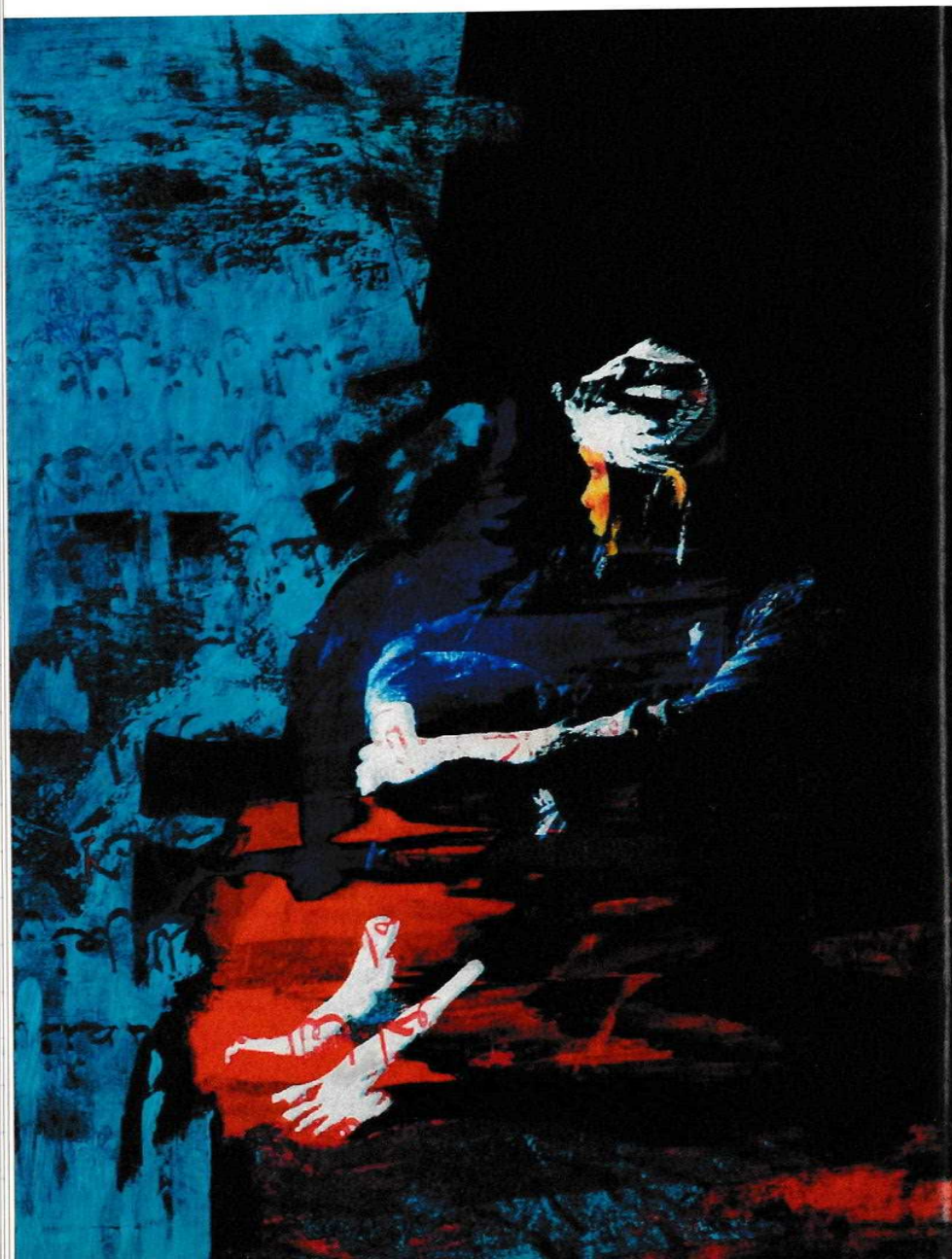
13 cm x 13 cm x 25 pcs

detail of *Running Indians and the History of the Malaysian Indians in 25 Clichés*
2001, Oil Paint on Canvas
76 cm x 91.5 cm x 6 pcs
13 cm x 13 cm x 25 pcs



detail of *Running Indians and the History of the Malaysian Indians in 25 Clichés*
2001, Oil Paint on Canvas
76 cm x 91.5 cm x 6 pcs
13 cm x 13 cm x 25 pcs





BAYU UTOMO RADJIKIN

Mencari Pahlawan ... dari Senja ke Subuh

Dalam kalam ini ada bayang yang menyaksikan
 Dalam ruang ini ada suara yang menarik
 Dalam rasa ini ada jiwa yang kepayahan
 semuanya menyatu
 membeku..
 Kaku menunggu.

Datang kelibat berlalu menghembuskan
 bisik bisik petanda
 untuk mencari arah
 kerana dalam kegelapan ini
 sinar cahaya akan hanya menirus
 mencucuk mata
 bayangkan, si buta didalam gelita

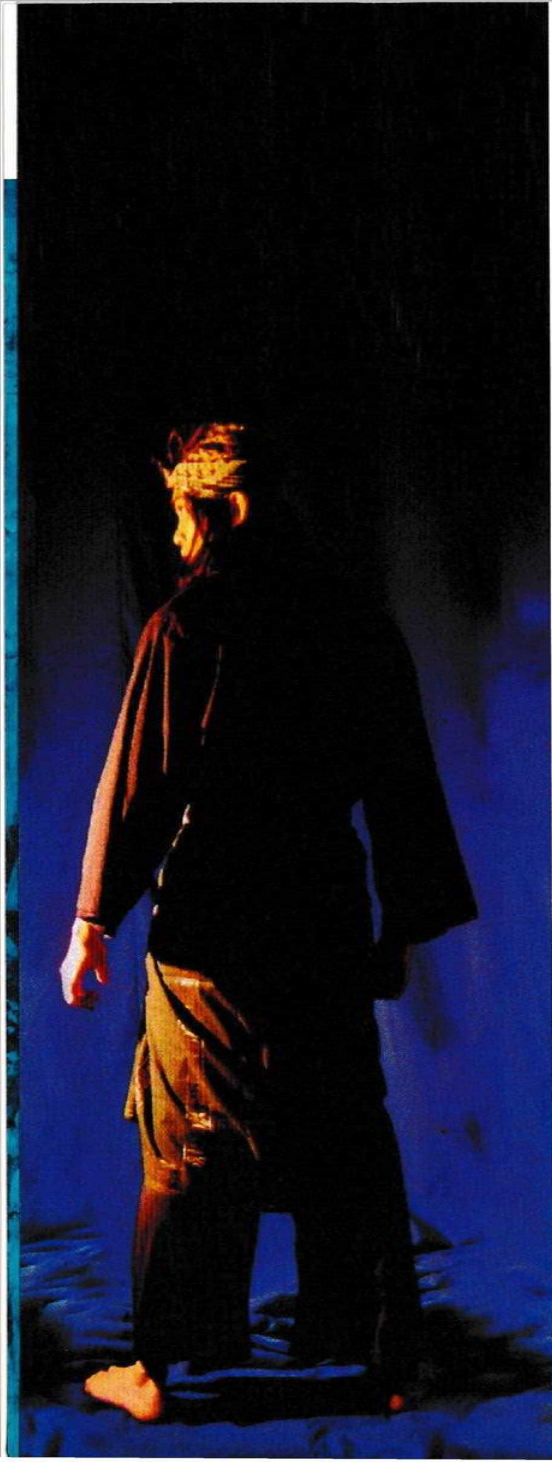
Inilah masanya
 di dini malam
 disini
 jasad menyatu hitam
 biru mengait pandangan
 putih menjadi sorot
 seperti vakum
 sunyi..menyepi

Dan pahlawan meneruskan perjalanan
 siagalah pada yang ingin meneman
 tinggallah pada yang ingin menunggu
 kerana jika kembali
 seperti dulu
 tidak akan sama

langkah ini berjarak
 depa ini berukur
 nafas ini bersukat
 akal ini mengagak

Biarlah aku pergi
 kerana pencarian ini
 menuntut lebih...
 dari apa yang bisa ku beri

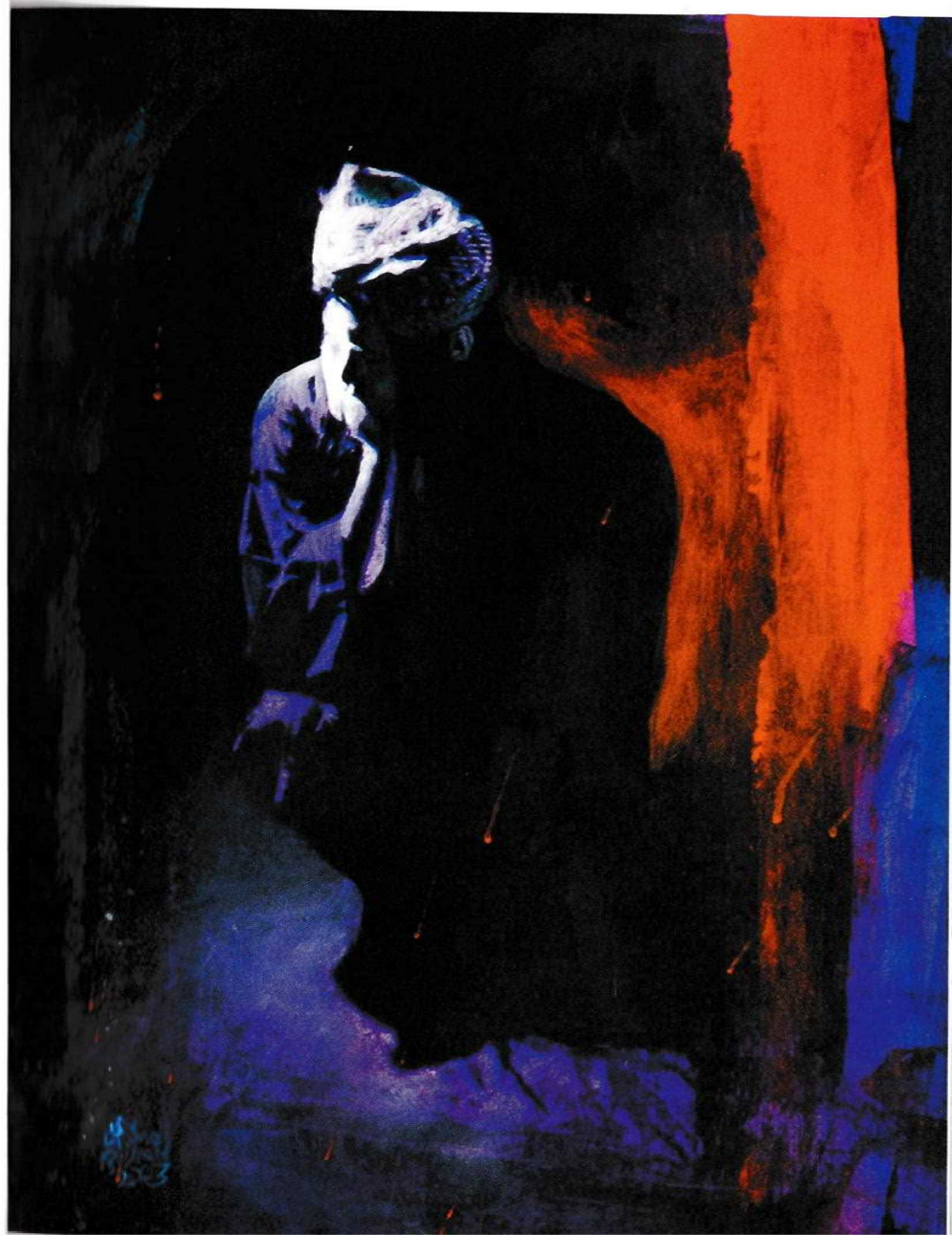
Bayu Utomo Radjikin, Jun 2004



previous page:
Mencari Pahlawan: Waiting
2003, Acrylic on canvas
46 x 56 cm

Mencari Pahlawan: Dari Senja ke Subuh II
2004, Digital print on tapauline
100 x 250 cm

opposite page:
Mencari Pahlawan : Thingking Wondering
2003, Acrylic on canvas
46 x 56cm





CHANG YOONG CHIA

Quilt of the Dead

Quilt of the Dead is a work-in-progress. The task is to stitch obituary photographs taken from newspapers onto pieces of cotton cloth roughly 19 x 15 cm at least 8 hours per week every week at various locations until I have enough to form a quilt measuring 10ft x 10ft. Until now, I have amassed 75 pieces. It is estimated to be completed in 2006.

There are two definite sources for Quilt of the Dead:

1. When I was 17 my paternal grandmother passed away. She had 5 sons and 5 daughters. One son (my uncle) is a staunch Buddhist and one daughter (my aunt) is a staunch Christian. As my grandmother was nearing her death, both parties were arguing with each other about the way in which she should be buried. Other members of the family took opposing sides. When she passed away, the wake was performed in a compromised Christian, Buddhist and Taoist custom.

Because of that all I sensed at the time were the verbal fights between my relatives and the ridiculous circumstances which surrounded the process of her death, as well as my lack of belief in the afterlife. I didn't get a chance to mourn for her properly. Her death was the first "real" death that I experienced. Quilt of the Dead is an attempt to mourn for her, or to negotiate my guilt for not being able to mourn for her.

opposite page & following two pages:

details *Quilt of the Dead*

2002 - 2004 work in progress

black cotton thread on white cotton cloth

size variable approximately 25 x 20 cm each



ii. A fairy tale collected by the Grimm Brothers, "The Seven Princes" which I read at a very young age. It is about 7 princes who were also siblings who were transformed into swans by an evil witch. They could only resume back their human form at night. The curse could be lifted by the youngest sister, who must stitch 7 clothes for the brothers out of various materials such as weed, spider webs and such.

However during the whole process of stitching, she must not speak a single word, else the spell would not work. So for years she kept stitching tirelessly and silently. A king fell in love with her but a jealous witch convinced the king that the princess was a witch and must be burned to death. She kept on stitching even as she was being burned. The seven swans flew to her and she draped the clothes unto their back and the spell was lifted.

This story symbolizes for me the dedication and misunderstanding one must endure in order to complete a task. Quilt of the Dead is a ritual without religious backbone. Rituals are symbolic rites of passages. The act, the time it takes to complete it, is in itself meaningful. Physical endurance and patience is needed to "exorcize" the repressed emotional states-of-mind.

The performance part of the Quilt of the Dead is a search for kindred spirits. I encourage onlookers and passerbys to chat with me, hoping that I would find strangers to talk to me about their experiences of death that were/are significant to their lives.

Chang Yoong Chia

still from *Wanita Cosmos*
2003, Digital Video, 5 mins



DIFFAN SINA NORMAN

Wanita Cosmos

3rd August 2003, the Malaysian Government announces that the first Malaysian will be sent to space in 2005 (based on true facts). The government also announced that Malaysia's first astronaut could be anyone – an academic, military personnel, etc. The story revolves around a clerk who is a moderate/simple Malay Muslim woman in her mid 20s. This playful piece is reminiscent of "Peter and Jane" books.

Facts:

"Tudung" means Scarf.

"Maghrib" is the time of prayer for Muslims at dusk.

2003, Digital Video
5 mins

The concept of this story revolves around 2 topics, one being a Malay woman in her mid-20's and the other a national achievement of the Malaysian government ("The Malaysian Aspiration"). The story begins with an average young Malay lady who wears a scarf. In the film it is referred to as a "Tudung", which is how it is commonly known as in Malaysia.

The main character is Nur and like any other ordinary person she lives her life normally. However because she wears a scarf, not all of her ordinary behaviors are normal to the Malaysian culture. It is accepted but not acknowledged. For example, her style of dressing may be more revealing compared to other religious Moslem women. This is a story of modern popular Malaysia. It does not in anyway represent a story of a Moslem woman.

In enhancing Nur's character I used all the stereotypical elements that are commonly related to a person like herself. She is simple, fun, naughty, flirtatious, kind and sincere. She is human.

The visual style of this animation is similar to that of children's storybooks such as the best selling Ladybird books "Peter and Jane". The reason for this is because I want to create something that was playful, quirky and fun to watch. It is something that shouldn't be taken too seriously. The narration of the story is text based just like a book. Viewers would have to read as they go along. I have to admit this was hard to achieve as I wanted the viewers to concentrate both on visuals and text. I wanted to make the text as part of the visuals.

I used moving graphics and minimal animation for the flow of the story. Most of the graphics are static animations for concern over distracting viewers from the text.

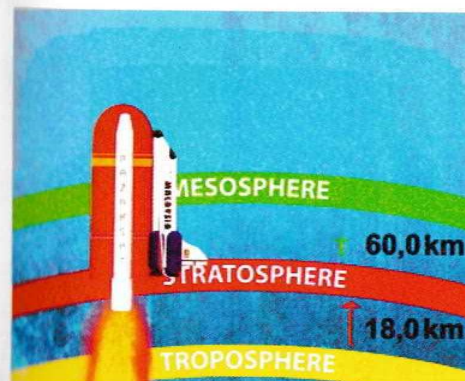
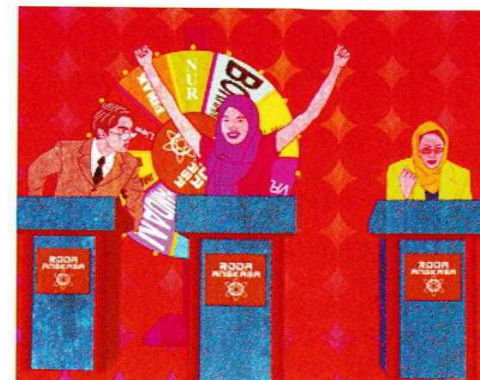
As the story goes, Nur is selected as the first Malaysian to space. She is accompanied by 4 Russian cosmonauts. In space, many things happen. The Russians fall unconscious and a damaged space shuttle to name a few. Having a background in electronical studies, Nur becomes a hero by fixing the space shuttle and heading home. Throughout the film there are hints to understanding the story. E.g:- Nur giving mouth to mouth resuscitation which soon leads to the birth of her blonde, blue eyed baby boy.

The whole scenario of the film is highly unlikely to happen. In brief, you have a young Malaysian woman sent to space, who is a clerk with no experience in the field of science. Her simple lifestyle is exaggerated. The backing music is soothing and lounge-y to create a mundane feel to it.

The film was produced from August to November 2003. Most illustrations were made by tracing photographed pictures, while others were simply drawn or generated by 3D models which were later animated together.

Diffan Sina Norman

Nur goes home.
It is Maghrib.



Written, Illustrated, Animated, Edited, Directed & Produced by:
Diffan Sina Norman

Models:
Norman Abu Hassan
Mahasin Hamoudah
Sobhan Iman
Noor Syukrina
Mohammed Hafez
Wan Amrul
Anwar Izudin
Sean Sharidz
Awie

Music:
Morcheeba – *End Theme*
Rafeah Buang – *Pengantin Baru*
Shanson Medyanik – *Blatnie*

still from *Wanita Cosmos*
2003, Digital Video, 5 mins

stills from *1 minute@109*
2002, Digital Video, 1 min



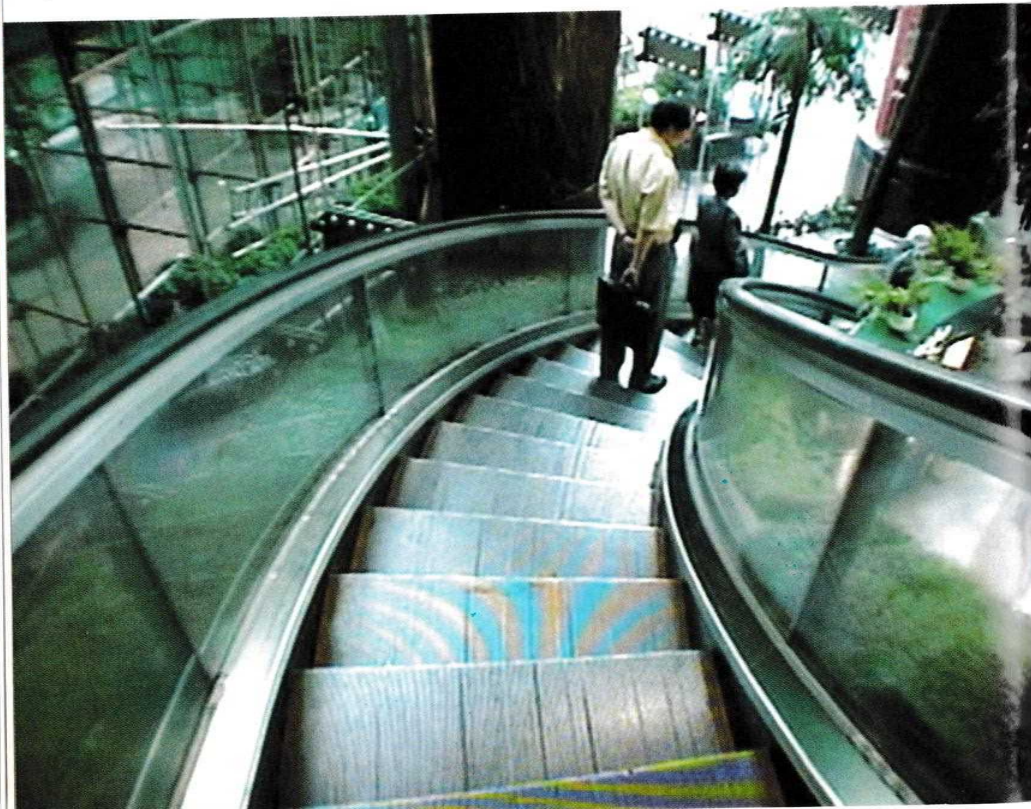
EMIL GOH

Escalator, 1minute@109 & Mother & Daughter

"Emil Goh is a roving reporter, wandering the streets like a tourist in his home town. The creative license afforded by the miniature digital camera and the walkman-sized video miniature digital camera permit a discreet interaction with the world captured through the viewfinder. These images record an engagement with how things work and the perceptible infrastructure through which can be observed the intersection of public and private space, the consumer and the consumed, and our absorption into the ceaseless passage of urban life from which Goh is able to extract surprising moments of discovery."

Eva Sullivan, **Parallel Vision: Emil Goh**
in *Art & Australia*, Vol.41, No.3, Autumn 2004

still from *Escalator*
2001, Digital Video, 1 min 35 secs



still from *Mother & Daughter*
2002, Digital Video, 35 secs





FARIZA AZLINA ISAHAK

Wanita Bertudung Installation

What, why and how do images provoke us? Or Invoke words that provoke us? Or do WE impose our views, prejudices and beliefs onto what we see – claiming the head-scarf for a marketing tool and the “Wanita Bertudung” as its poster girl.

Piety. Demure. Innocence. Discreet. Wholesome. Conformity. Discrimination. Oppression. Fear. Terrorist. Fanatic. Opportunity. Choice. Struggle. Control. Freedom. Possibilities. Triumph. Spirit. Confidence. Culture. Tradition. Religion. Mother. Wife. Sister. Daughter. Woman. Sex Goddess. Whore. Ambiguity.

Adjectives. Adverbs. Nouns. Pronouns. Literal. Neutral. Positive. Negative. Euphemisms. Dysphemisms. Metaphors. Symbolisms. Idioms. Image. Is. Isn't. Was. Wasn't. Should. Shouldn't. Could. Couldn't. Maybe. Maybe not.

Past. Present. Future. Obsolete.

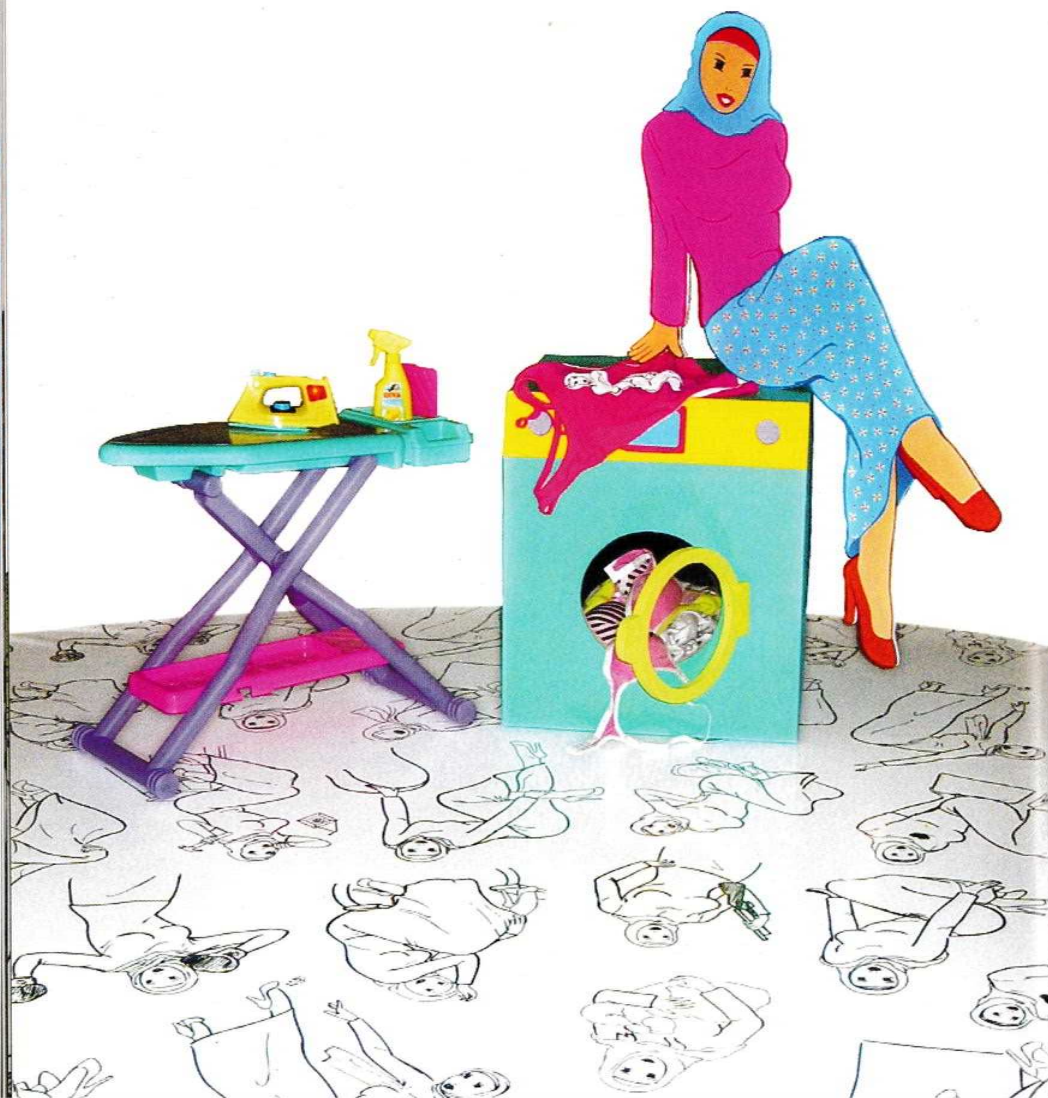
Identity. Identifiable. Identified.

Does she need to be saved? Is she teasing you to believe so?

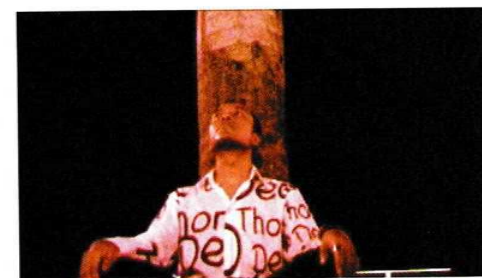
Or do YOU want to think so?

Fariza Azlina Isahak

page 40, 42 & 43
detail *Wanita Bertudung* Installation
2004, mixed medium, size variable



stills from *Free*
2001, Digital Video, 1 min 35 secs



FARIZA IDORA ALHABSHI

Free

This story takes place at 10pm where a troubled gay designer lies in his lover's bed, where he is reluctantly chained to every night. He awakes and starts off his emotional journey that identifies him reversing his everyday routines. He moves on, in the same state, leaving behind painful memories of his confining and unreasonable relationship as he find himself lost deeper within the clutches of his turbulence. He then, faces 'himself on the other side' and elevates himself out of his dilemma. He moves normally until he surprisingly realizes that his decision made time did not tick away as he pursues the much needed opportunity to escape his chaotic past to construct a new present, reborn and relieved in is own solitude but free from the destructive choice he made.

Idora Alhabshi

2003, Digital Video
4 mins

cast

Guy: Roswan Rasip

Lover: Jamal Afiq

crew

Director: Idora Alhabshi

Storyboard artist: Peah

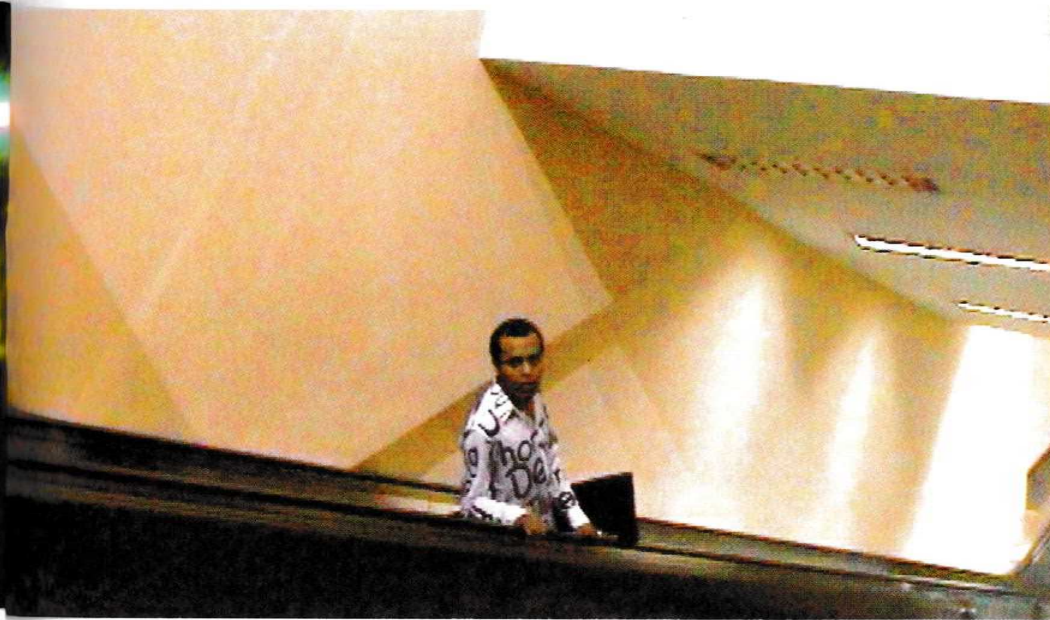
Cameramen: Malek, Sashmar & Nadzmi

Production assistants: Peah & Tanvir

Editor: Idora Alhabshi



this page & opposite
stills from *Free*
2001, Digital Video, 1 min 35 secs



Bomoh Hujan
 2004 – charcoal, bitumen, ink & pastel on paper
 163 x 153 cm



JALAINI ABU HASSAN

Mantera

"Mantera" was initially a special thematic drawing project set up to re-establish the strength of pure drawing itself. Charcoal is singled out as the main and traditional medium on deliberately stained paper as a ground. Like the theme, the chosen medium was given the same emphasis with an added non-conventional flavour to the sepia tone of bitumen. This is to personalize mark-making process, while formalizing the very elements of drawing - direct, instantaneous and readily accessible. The drawings of "Mantera" were autonomous and analogous in many ways. The weight and scale elevate the status-quo of drawing as a finish product, while the iconography continues to occupy the mind and spirit that stimulates a sense of mysticism and animism. This body of works promotes almost a new experience in term of dealing with subject matter. The themes are particularly selected from myth, magic and belief. Thus, the medium is almost sacred. Another challenging phenomena, was the inconsistency of the character of the subordinates medium - tar (bitumen). The accidental-like texture was pre-planned but often disregarded and over-powered by the deep strong tone of the charcoal. And to establish the harmony between the two elements, tonal aspect of charcoal and simulated texture of tar, is crucial.

Jalaini Abu Hassan



opposite page:
Tok Bomoh
 2004 – charcoal, bitumen, acrylic & pastel
 on paper – 163 x 153 cm

Working Drawing I
 2004 – charcoal, bitumen, acrylic on paper
 163 x 153 cm



Wadah #2

2001, photographs, plastic box, lace, beads, fairy light, injet printed matter
16" x 12" x 6"



LIEW KUNG YU

Wadah untuk Pemimpin

The series "Wadah untuk Pemimpin" was inspired by my visit to *Galeri Perdana in Pulau Langkawi during an Art and Science camp (Antara Langit dan Bumi) organized by the National Art Gallery in 1999.

The first Wadah untuk Pemimpin was exhibited at the National Art Gallery in the exhibition titled "ALAMI" that was held as a conclusion to the camp. I later exhibited another 5 works from the same series in the "Young Contemporaries Review" exhibition held in the same year. In 2001, I was invited to participate in the LIFA2001. There, I presented my 7th Wadah untuk Pemimpin in Galeri Perdana, where I was first inspired to produce this series of work. For this exhibition, I am presenting the entire collection of Wadah untuk Pemimpin that I have produced from 1999 till now.

wadah #3

2001, plastic plate, plastic flower, fairy light, election poster
13" x 13" x 4"

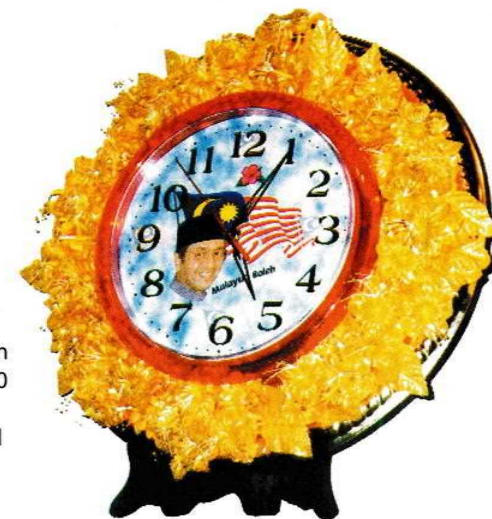
wadah #5

2001, plastic aquarium, beads, sequin, election poster, bubble machine, bubble pump
20 x 20 x 14"



*GALERI PERDANA

Galeri Perdana (situated at Kilim, about 10km from Kuah), houses an impressive collection of over 2,500 state gifts and awards presented to Tun Dr. Mahathir Mohamed and his wife, Tun Dr. Siti Hasmah bt. Mohamad Ali.



Comprising two double-storey blocks with a built-up area of 5,332sq m set within a beautiful landscaped garden, the RM16mil gallery, one of the most visited attractions on the island, was set up to house, display and share with the people the various awards, souvenirs and gifts received by Tun Dr. Mahathir from world leaders and Malaysians during his tenure as Prime Minister. The exhibits include paintings, musical instruments, ceramics, porcelain pieces, glassware, woodcarvings, pewter, carpets, an ancient revolver, silk, silverware, keris, textiles, crystals, stones, blowpipe, swords, replicas of buildings, a wooden bicycle and cars. Since it's opening to the public in April 1996, more than 1.5 million people have visited the gallery.

Photography is not allowed inside the gallery; however, pictures of the exhibits are available for sale at the souvenir shop. Galeri Perdana is open to the public from 9am-5pm daily and 9am-6pm during public holidays. Admission is RM3 for adults and free for children below 12. If you need further information, please feel free to call 04 959 1498.

Liew Kung Yu

wadah #4

2001, Malaysia boleh clock, plastic flower, fairy lights, plastic plate, newspaper
16 x 16 x 4"



NOOR MAHNUN MOHAMED

Undressing

Beyond the erotic, undressing is to remove one's clothes, a practical and an every day ritual. "Undressing I, II & III" is a sequence of strip without the tease. The girl looks away from the viewer/voyeur. Floating in the middle of a colour field, the whole attention is centered upon her. We imagine once undressed, she becomes naked. And "To be naked is to be oneself. To be nude is to be seen naked by others (...)" *John Berger, Ways of Seeing*. To be naked is a most innocent and natural act. To be nude is to be perceived, referential to the observer and surveyed from their point of view.

The female nude as a subject in painting is usually portrayed as an object of desire. Represented historically by men, the nude is to be viewed and possessed by the viewer. These sexualized readings and connotations lead to questions and issues of censorship, body and gender politics. The explicit human form though shouldn't be judged in its nudity and nakedness. It could imply and reveals other subtleties.

Invented by the Greeks in the 5th Century, the nude as an art form was 'discovered' as attempts to bridge the subject/object gap or mind/body gap. "This feeling, that the spirit and the body are one, which is most familiar of all Greek characteristics, manifests itself in their gift of giving to abstract ideas a sensuous, tangible, and for the most part, human form". *Kenneth Clark, The Nude, A Study in Ideal Form*.

Noor Mahnun Mohamed

opposite page:
Undressing I
2002, Oil on canvas
135 x 117 cm

next page:
Undressing II
2002, Oil on canvas
135 x 117 cm

page 61:
Undressing III
2002, Oil on canvas
135 x 117 cm



TENGKU SABRI IBRAHIM

Lessons Continued: Hearing the Words, Seeing the Signs and Making the Choice Again and Again (or Some Lessons Under the Tree)

Do you think that the world we are living today is safe? Are you happy? Can you imagine what will happen in the next ten or twenty years? Is it of any importance to you?

How to end injustice? Intolerance?

The installation is a continuing piece to a serial of Inside Installations started sometime in 1997. Like other pieces of the serial, this installation may serve as a 'place' where ideas, experiences and questions are discussed. The artist has so far discusses issues or themes of identity, nationalism and education through the serial. He develops and manifested the issues through personal experiences or self-exploratory approaches.

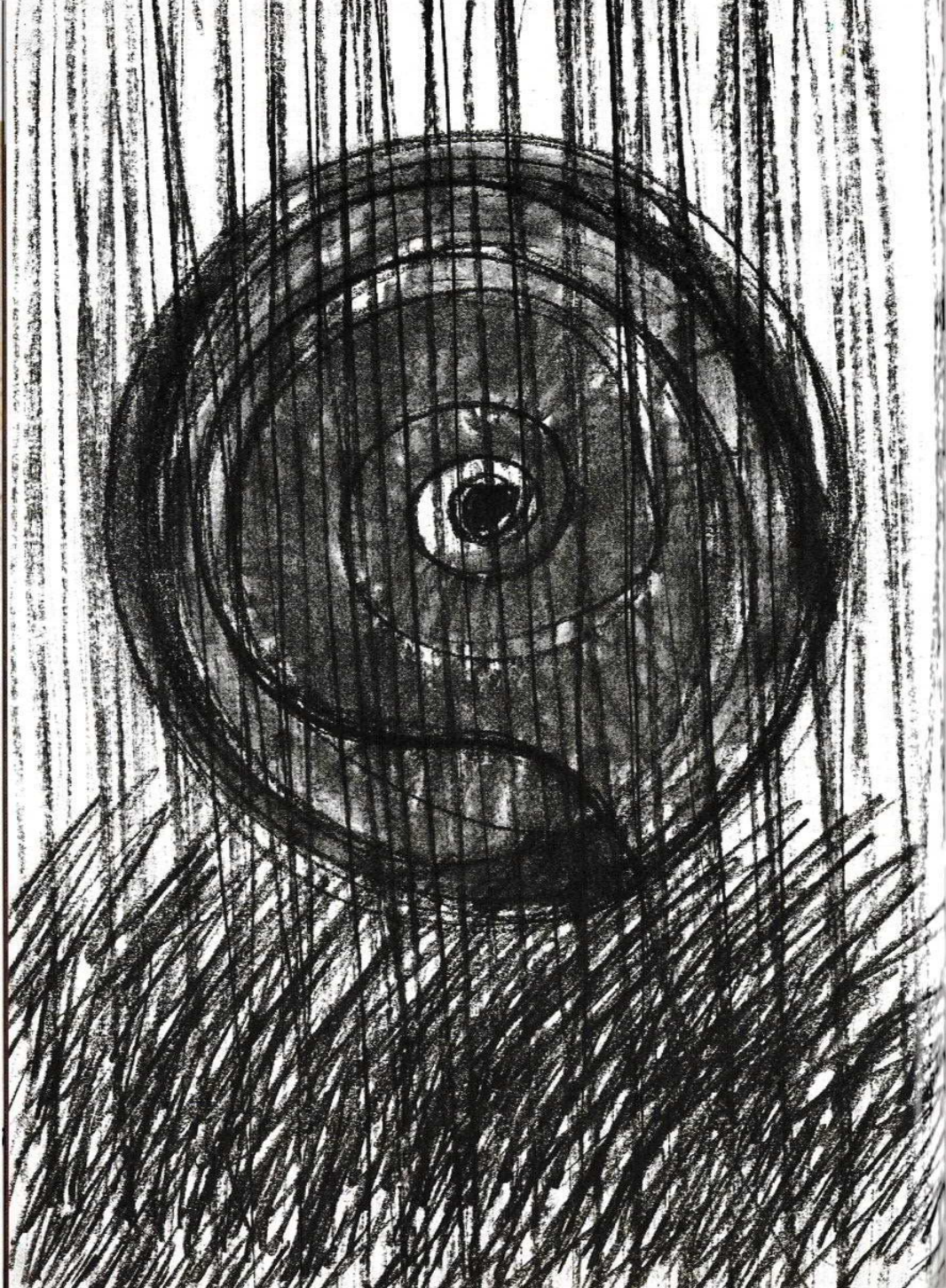
This installation can be approached as thus:

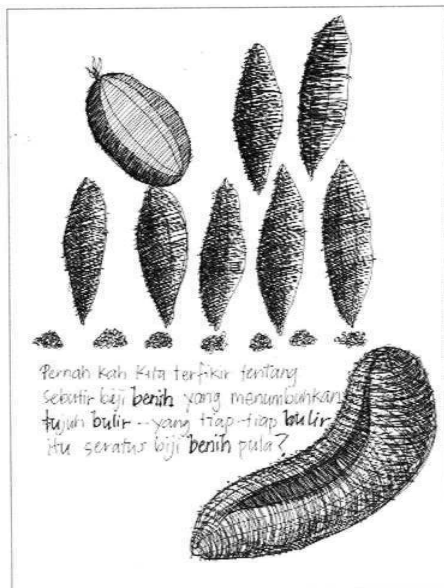
1. The installation can be regarded as a 'meeting-place' where issues, ideas, experiences and/or questions are presented. Audiences are always expected to extend what were experienced at this 'place' with that of their own. There are no conclusive ideas offered at this 'place' as audiences are free to interpret, justify or even decide.
2. Lesson Continued refers to the various types of knowledge or sciences that always went through shifts or changes, either as additions or denials to what have been believed. These shifts or changes influence humans' lives _ who always seek happiness and peace.
3. Listening to the Words Again, Looking at the Signs Again and Making the Choice Again can be understood as a range of continuous activities, consciously or otherwise, underwent by every human in his or her learning processes.

Peace unto you!

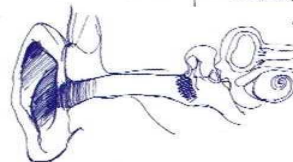
Tengku Sabri Ibrahim

TENGKU SABRI IBRAHIM (1998). Artist Statement: **The Inside Series, Inside 2: Assorted Experiences (Exposition on the Deconstruction of a Labyrinth).** Kuala Lumpur.

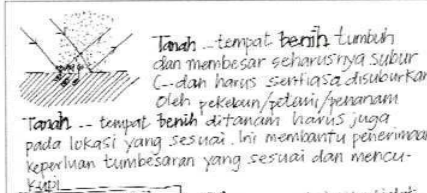




Pendengaran yang baik ada
lah satu kemestian dalam
proses umum pembelajaran. Apa
yang di dengar akan di salurkan
ke otak untuk di simpan dan
di jana.



Selepas mendengar, se
wajarnya kita gunakan
penglihatan pula. Kita
perlu bukti atau penjelasan
tentang apa yang telah
didengar.



- BUKTIKAN TAMBAHAN**
- Klorofil
 - Fotosintesis
 - Oksigen
 - Karbon dioksida
 - Kembali ke Alam (Back to Nature)
 - Penghijauan Bumi (Earth Greening)
 - Penanaman, Penanaman Tanaman.

Pohon yang baik itu tidak
mudah tercabut dari tanah
tempat asalnya. Pohon yang
kuat tentunya mempunyai
akar yang kuat.

Akar jarang dapat dilihat --
ia terlindung di dalam tanah
-- bergerak, tumbuh, secara
senyap, menjalar terus sambil
mendapat 'makanan' dari tanah
yang kaya lagi subur itu.

Akar jarang, atau biasanya
tidak dapat dilihat.
Namun, sesiapa yang
peka, tentu dapat
mengetahui/menubahkan
bahawa di bawah tanah
pada pohon itu terdapat akar.



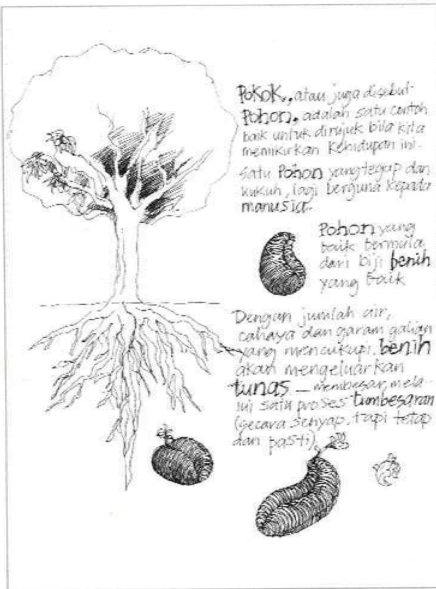
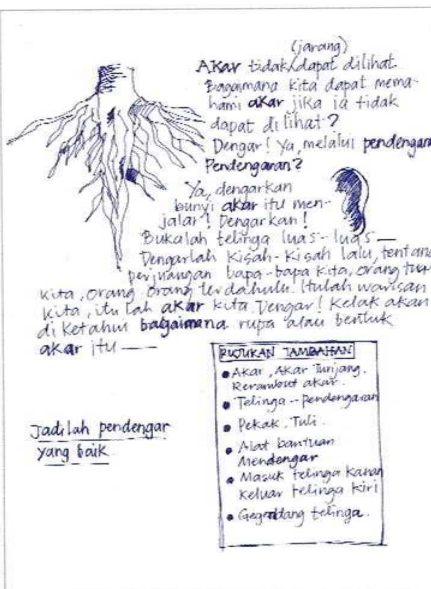
• Pohon yang baik tentu
nya mempunyai batang yang
baik, kukuh lagi tegap.

• Batang yang kukuh
tegap adalah bukti
kepada kekuatan akar.

• Batang yang kuat, kukuh
dan tegap untuk menghadapi cabaran cuaca
dan persekitaran.

• Batang biasanya mempunyai
kulit. Struktur batang itu
berlapis-lapis. Semakin besar
semakin bertambah lapisnya.

• Kerana ia di luar tanah (tidak
seperti akar) batang memang
dapat dilihat.



Namun, apa yang di namakan
akar itu tidak wajar habis
pada melihat mendengar
& melihat (& otak)
sahaja.
Ia tidak mencukupi
untuk mengiyakan atau
menidakkan sesuatu.
Semuanya harus
ditentukan oleh
hati.



Lagenda, from the *Horizon Series*
2003, Digital Print on Kodak Professional Paper
46 x 46 cm



YEE I-LANN

Horizon

During my recent stay in Australia I became obsessed with the horizon line. I found myself surrounded by this circular continuous line that separated the red disc of earth I stood on from a cloudless blue sky above. There were a few shrubby bushes, the straight road that divided the world in half, my sister's 'Ute' and me. That was it. Nothing. Yet everything. I would swing from feeling deliriously happy and free to feeling claustrophobic, lost and fearful of such space, of such unknown. And always my eye would stretch to that horizon line...

Back home in Kuala Lumpur and in Sabah I had become used to having my vision restricted by all manner of 'everything' – a building, a monument, a mountain. The obstacles, physical and metaphoric, affected my perspective and influenced my vision, which rarely stretched to see the horizon. I had also become used to being cocooned in the safety of these obstacles, trapped. I would not get carried away and fall off the edge of the world I would be saved by fencing.

So I took photographs of the Horizon, of the Unknown, to try and know it. The ground appeared closer in my photographs than in others I had seen then I realized this is because I am short and the horizon line teases. I realized the horizon only had significance when it had a referent.

I would use photographs to surrender the horizon to the 'hyperreal'; the image would become my accomplice. I would put a horizon back into our landscape and see what it would tell us. Culture and society are a flux of undifferentiated images and signs. I would celebrate our kitsch and make 'referents' for The Line. I would stitch fragments together, heal wounds, join the imaginary with the symbolic. Other people would become complicit in the simulacrum as they knew what I knew and we would together tame the horizon and give it meaning. The model of the horizon would be reality and easily read. We would together tie it down, keep it still, fence it, define it, so we could have some perspective over it and The Great Unknown would become screened, indexed, put in its place and Known to all. Time and space could be dislocated and it would have to be imprecise enough so as to be as communal as possible, democratized, user friendly. It would be death to the Unknown and we wouldn't 'fall off'. Ha!

But the Horizon would win. I would be another obstacle playing my role telling my true fictitious stories with the duplicity of repeated images and rehearsed staging. I would've looked for a metaphor that I could hold, see, where my perspective was solidly in the middle of the world but I would find nothing but another fence. The horizon denies its own existence as it does mine; its rhetoric a circular logic that teases between the epic and the inconsequential. There would always be another horizon, a new perspective. I would've played straight into its game.

Yee I-Lann, October 2003

Fencing, from the Horizon Series
2003, Digital Print on Kodak Professional Paper
46 x 92 cm



artist bios

ADELINE OOI YAH-CHINE

Born 1976, Ipoh

EDUCATION

1996-99 BA (Hons) Fine Arts, Central St. Martins School of Art and Design, London, UK

EXPERIENCE

1998-99 **Assistant Curator and Project Manager**
Organisation for Visual Arts (OVA), London

2000-02 **Gallery Curator of Southeast Asian Projects**
Valentine Willie Fine Art, Kuala Lumpur

2000 **Set Designer and Stage Manager**, Emily of Emerald Hill by Wild Rice
Production at Star Alliance Fringe Festival, Hong Kong Fringe Club, Hong Kong

2002-04 **Curator**, Malaysian Video Awards Festival, National Art Gallery, Kuala Lumpur

2002 **Curator**, Menjejak Kembali: 20 years of Malaysian Art at The Australian High Commission, Kuala Lumpur

2004 **Exhibition Coordinator**, Chang Fee Ming: Mekong,
A touring exhibition from Galeri Petronas, Kuala Lumpur; University of Chiangmai Museum of Art, Bangkok; Galeri Nasional Indonesia, Jakarta

BERNARD CHAULY

Born 1973, Taiping

EDUCATION

1993-97 B.Comm (Hons) – Film & TV, University Sains Malaysia, Penang
1999-00 MA Television Drama (Distinction), Goldsmiths College, London

SELECTED FILMOGRAPHY

1999 **Semangat Insan** - masters of tradition – co-director documentary series – Astro, Ethnofilmfest Berlin 2001, Singapore International Film Festival 2000

2000 **Adam & Steve** - producer/ writer /director – short film – Sarawak International Film Festival 2002, Singapore International Film Festival 2001, Raindance Film Festival, London, 2000, Film UK, Edinburgh Film Festival, 2000

2002 **Piala Untuk Mama (Odisi Series)** - writer/director – telemovie – NTV 7; **Mencari Kepastian** - director – educational video – Malaysian AIDS Council

2003 **Riang Ria Raya 3R** - director – telemovie, TV3; **Air Mata Lelaki (3R)** - writer/director – docudrama – TV3, Astro; **Multimedia Super Cintun** - director – telemovie – NTV 7

AHMAD SHUKRI MOHAMED

Born 1969, Kelantan

EDUCATION

1992 Bachelor in Fine Art, Faculty of Art & Design, MARA University of Technology, Shah Alam, Selangor, Malaysia

SOLO EXHIBITIONS

1998 **939495969798**, Art Salon, Kuala Lumpur
 2001 **AHMAD SHUKRI** 2nd Solo, Art Salon, Kuala Lumpur
 2002 **BOY & GIRL**, Gallerie Taksu, Kuala Lumpur
 2003 **VIRUS**, Art Seasons, Singapore

SELECTED GROUP EXHIBITIONS

1988 **HIROSHIMA NEVER AGAIN**, City Hall, Kuala Lumpur
 1989 **YOUNG CONTEMPORARY '89**, National Art Gallery, Kuala Lumpur
 1990 **MALAYSIAN LANDSCAPE**, mobile exhibition touring Malaysia
 1991 **SALON MALAYSIA '91/'92**, National Art Gallery, Kuala Lumpur
 1992 **YOUNG CONTEMPORARY '92**, National Art Gallery, Kuala Lumpur
 1993 **LIFE**, Maybank Art Gallery, Kuala Lumpur
 1994 **4th ASEAN ART SHOW**, Fukuoka Art Museum, Fukuoka, Japan
 1995 **PHILIP MORRIS**, National Art Gallery, Kuala Lumpur
HAKARA OPEN, Air Museum, Hakara
 1996 **PHILIP MORRIS MALAYSIAN ART AWARDS '96**, National Art Gallery, Kuala Lumpur
 1997 **PHILIP MORRIS ASEAN ART AWARDS '97**, ASEAN Countries
 1998 **GEMA**, Manes Gallery, Prague, Czechoslovakia
"PL" Matahati, Galeri Petronas, Kuala Lumpur
 1999 **PHILIP MORRIS ASEAN ART AWARDS '99**, ASEAN Countries
 2000 **Featherstone 2000 International**, Featherstone, Martha Vineyard Haven, USA
Trans(formations) 6 from Malaysia, Sculpture Square, Singapore
 2001 **OPEN SHOW 2001**, National Art Gallery, Kuala Lumpur
 10th Asian Art Biennale Bangladesh 2001, Bangladesh National Museum, Dhaka, Bangladesh
 2002 **10th International Exhibition**, Invited Artist, Brande Hall, Denmark
Identities: Who We Are, National Art Gallery Kuala Lumpur
 2003 **Residency Exhibition**, Rimbun Dahan, Kuala Lumpur
Sharjah International Biennial, Sharjah, United Arab Emirates
Grand Opening, Art Seasons, Beijing, China
Of Shadows And Images, Malmo Konstmuseum, Malmo, Sweden
 2004 **Continuities**, Guangdong Museum Of Art, China
EMAAR International Art Symposium, Dubai, United Arab Emirates
1+1=1. Inter-Aksi Jogja - Kuala Lumpur, Shah Alam Gallery, Selangor

AHMAD ZAKII ANWAR

Born 1955, Johor

EDUCATION

1977 Diploma in Graphic Design, School of Art and Design, MARA Institute of Technology

SOLO EXHIBITIONS

1997 **One Man Show**, Valentine Willie Fine Art, Kuala Lumpur
 1998 **Distant Gamelan**, Art Focus Gallery, Singapore
 1999 **Presence**, Barbara Greene Fine Art, New York, New York
 2000 **Stills**, Gallerie Taksu, Kuala Lumpur
 2001 **Shadowland**, Plum Blossoms, Hong Kong
 2003 **Interpreters of Desire**, Gallerie Taksu, Kuala Lumpur
 2004 **Arangbali**, Gallerie Taksu, Jakarta

SELECTED GROUP EXHIBITIONS

1975 **The Young Contemporaries**, National Art Gallery, Kuala Lumpur
 1976 **National Drawing Exhibition**, National Art Gallery, Kuala Lumpur
 1979 **Salon Malaysia**, National Art Gallery, Kuala Lumpur
 1992 **Islamic Contemporary Works of Art**, Royal Holiday Inn, Singapore
 1993 **Titian 111**, Hanoi School of Fine Art, Vietnam
Exposure, Quo Quo, Hong Kong
 1995 **Recent Works**, The John Erdos Gallery, Singapore
 1997 **Malaysian Drawings**, National Art Gallery, Kuala Lumpur
12th International Asian Art Exhibition, Centro de Actividades Turisticas, Macau
 1998 **Malaysian Expressions**, Panorama Gallery, Beijing
Culture Colour Connection, Fremantle Arts Center, Perth
 1999 **Perception & Perspective**, a Malaysian Eye View Hotbath Gallery, Bath, UK & Pittville Art Gallery, Cheltenham, UK
 14th Asian International Art Exhibition, Museum of Asian Art, Fukuoka, Japan
 2000 **Headlights**, Valentine Willie Fine Art, Kuala Lumpur
Arang, Gallerie Taksu, Kuala Lumpur
 2001 **Flashpoint**, Rimbun Dahan, Selangor
Malaysian Still Lives, Valentine Willie Fine Art, Kuala Lumpur
 2002 **Kembali ke Bali**, Valentine Willie Fine Art, Bali
Contra/Indications, Gallerie Taksu, Kuala Lumpur
 2003 **Grand Opening**, Gallerie Taksu, Jakarta
Games People Play, Rimbun Dahan, Selangor
 2004 **Portraits**, Valentine Willie Fine Art, Kuala Lumpur

ANURENDRA JEGADEVA (J. ANU)

Born 1965, Johor

EDUCATION

- 1986 Foundation in Art & Design, Oxford Polytechnic
 1993 LLB (Hons), London
 2002 Master of Fine Art, Monash University

SOLO EXHIBITIONS

- 1992 **Solo Show**, Kuala Lumpur
 1993 **A First Work**, Australian High Commission, Kuala Lumpur
 1998 **Monk Couture**, MIM, Kuala Lumpur
 1999 **Women & Elections**, London
 2001 **Migrant Adventures: People, Places and Other Assorted Things**, Kuala Lumpur
 2003 **Melancholic Mantras**, Valentine Willie Fine Art, Kuala Lumpur

GROUP EXHIBITIONS

- 1996 **Men on Women**, Kuala Lumpur
 1997 **Dance: Rhythm and Motion**, Maybank Gallery, Kuala Lumpur
Soul + Flesh, Valentine Willie Fine Art, Kuala Lumpur
 1998 **Art and Nationalism: 40 Years of Malaysian Art**, National Art Gallery, Kuala Lumpur
A Decade of Malaysian Art, London
 1999 **Experiences**, Adelaide
 2000 **Nationalism & Peace**, Kuala Lumpur
 2002 **A Gathering of Artists 1982-2002**, Australian High Commission, Kuala Lumpur
 2004 **Portraits**, Valentine Willie Fine Art, Kuala Lumpur

BAYU UTOMO RADJIKIN

Born 1969, Sabah

EDUCATION

- 1991 Diploma in Fine Art, School of Art and Design, MARA Institute of Technology, Kuala Lumpur

SOLO EXHIBITIONS

- 1996 **Bayu Utomo Radjikin: A Solo Exhibition of Paintings**, The Creative Centre, National Art Gallery, Kuala Lumpur
 1997 **Bayu Utomo Radjikin**, Galeriwan, Kuala Lumpur

SELECTED GROUP EXHIBITIONS

- 1988 **Hiroshima Never Again**, City Hall, Kuala Lumpur
 1989 **Young Contemporary '89**, National Art Gallery, Kuala Lumpur
 1990 **Malaysian Landscape** (Travelling Exhibition) Malaysia
 1991 **Salon Malaysia 91/92**, National Art Gallery, Kuala Lumpur
 1992 **Open Show '92**, National Art Gallery, Kuala Lumpur
 1993 **What About Converging Extremes**, Galeriwan Kuala Lumpur
 1994 **And Four Came Home**, Sabah State Gallery, Sabah
 1995 **Contemporary Art of Non-Alligned Countries**, Jakarta
 Philip Morris Art Award '95, National Art Gallery, Kuala Lumpur
 1996 **Imaging the Contemporary Body**, Gallery Petronas, Kuala Lumpur
 1997 **Crates Classified**, Galeriwan, Kuala Lumpur
Seni, Alam & Perjalanan, Pekan Seni Ipoh, Perak
 1998 **Rupa Malaysia**, Brunei Gallery, SOAS, London
Bayu Timur - Awang Damit Ahmad + Bayu Utomo Radjikin, Valentine Willie Fine Art, Kuala Lumpur
 1999 **AKU**, Galeri Petronas, Kuala Lumpur
"PL" Matahati artists exhibition, Galeri Petronas, Kuala Lumpur
 2000 **Tanpa Tajuk**, Galeri Shah Alam, Selangor
 Apa? Gendai, Old Court House, Melaka
 2001 **Suara Hati**, Pelita Hati Gallery, Kuala Lumpur
 Rupa Malaysia, National Art Gallery, Kuala Lumpur
 2002 **Masterpieces from the collection of the National Art Gallery**, National Art Gallery, Kuala Lumpur
Terroris, Oktober Gallery, Kuala Lumpur
Identiti, National Art Gallery, Kuala Lumpur
 2003 **Thinking > Space**, Sokka Gakai, Kuala Lumpur
Games People Play, Rimbun Dahan, Kuala Lumpur
Drawing Show, Metro Fine Art, Legend Hotel, Kuala Lumpur
Bare: a look at the nude, Townhouse Gallery, Kuala Lumpur
 2004 **Portraits**, Valentine Willie Fine Art, Kuala Lumpur

CHANG YOONG CHIA

Born 1975, Kuala Lumpur

EDUCATION

1993-96 Diploma in Fine Art, Malaysian Institute of Art, Kuala Lumpur

EXHIBITIONS

- 1995 **Young Talents**, Bank Negara Malaysia, Kuala Lumpur
- 1996 **FA 1696 Diploma Show**, Galeri MIA, Kuala Lumpur
- 1996 **Crates Classified**, Galeri Wan, Kuala Lumpur
- 1997 **3 Young Contemporaries**, Valentine Willie Fine Art, Kuala Lumpur
- 1998 **Human Expressions**, Valentine Willie Fine Art, Kuala Lumpur
- 1999 **Aku'99**, Galeri Petronas, Kuala Lumpur
- 2000 **Art Under 1000**, Valentine Willie Fine Art, Kuala Lumpur
- Love on Paper**, Valentine Willie Fine Art, Kuala Lumpur
- 2001 **Open Show**, National Art Gallery, Kuala Lumpur
- Climbing the Wall**, MIA Art and Design Centre, Kuala Lumpur
- Art Under 1000**, Valentine Willie Fine Art, Kuala Lumpur
- Comics?**, Artscape @ National Art Gallery, Kuala Lumpur
- Ctrl. Alt. Del.**, Rumah Air Panas, Kuala Lumpur
- 2002 **Art Under 1000**, Valentine Willie Fine Art, Kuala Lumpur
- Urbanscapes**, Grappa Soho, Kuala Lumpur
- Book of the Dead**, Performance Art Chow Kit Fest, Kuala Lumpur
- Quilt of the Dead**, Self-organized traveling solo art performance.
- 2002-03 **Young Contemporaries 2002**, National Art Gallery Kuala Lumpur
- 2003 **Games People Play**, WWF Charity Show Rimbun Dahan
- Newton's Funfair**, Reka Art Space, Kuala Lumpur
- Art Around 1000**, Valentine Willie Fine Art

DIFFAN SINA NORMAN

Born 1983, Kuala Lumpur

EDUCATION

- 2003 Advance diploma in electronic design and multimedia,
Royal Melbourne Institute of Technology @ Limkokwing Institute of
Creative Technology.

FILMOGRAPHY

- 2002 **The Treatment** – Spacebar (music video), Wondermilk, Malaysian Video
Awards, Majlis Diraja, Cyberjaya Digital Video Competition
- Possessed; Formatted; A Dream Manifestation**, Majlis Diraja
- In-Orbit**, Nokia Firstshot
- The State Sports Centre, Sticky Rice**, Nottingham Arts Club, UK
- 2003 **Like Army Ants** – Sunship Earth (music video), Cyberjaya Digital Video
Competition
- Nowwhy2 – OAG** (music video), KLUE urbanscapes, Anugerah Industri
Muzik, 8tv, MTV asia and channel [v]
- Akustatik – OAG** (music video), 8tv, MTV asia and channel [v]
- 2004 **Wanita Cosmos**, Malaysian Short Films Screening, Kelab Seni Filem
Malaysia, Asian American Film Fest, KLUE urbanscapes

EMIL GOH

Born 1966, Johor Bahru

EDUCATION

- 1997 BA (Hons), Sydney College of the Arts, University of Sydney
 1998 MA Goldsmiths College, University of London

SOLO EXHIBITIONS

- 1995 **Tap**, The Performance Space, Sydney
 1997 **The Couple (New Australia)**, 200 Gertrude Street, Melbourne
 1998 **C60**, Galerie Y-Burg, Amsterdam
 2000 **between**, Karen Hamilton Gallery, London
 2001 **Emil Goh**, gallery 4a, Sydney
 2002 **Recent Videos**, Penthouse & Pavement / Melbourne Fashion Festival
Emil Goh, Boutwell Draper Gallery, Sydney
Emil Goh 1996-2002, Contemporary Art Centre of South Australia, Adelaide
 2003 **Remake**, Artspace, Sydney
 2004 **Introducing**, Factory Gallery, Seoul

SELECTED GROUP EXHIBITIONS

- 1994 **Extra Terrestrial**, EXPERIMENTA 94 Centre for Contemporary Photography, Melbourne
 1996 **Hearsay**, Australian Centre of Photography, Sydney.
 1997 **Forming the Line**, Hales Gallery, London
 1998 **Star Projects**, No. 7 Kunstakademiets Udstillingssted, Copenhagen
 1999 **Din Studio**, 4x4, Amsterdam
 2000 **Grazing: Emil Goh & Lisa Cheung**, The Chinese Arts Centre, Manchester
Arus/ Flow, National Art Gallery, Kuala Lumpur
 2001 **MAAP01**, Brisbane Powerhouse for the Arts
Sunburn, Hamburg [k3] Kampnagel, Germany
 2002 **blinc**, g39, Cardiff, Wales
European Media Art Festival, Osnabrück, Germany.
RE/MAP, Laforet Museum, Kokura, Japan
 2003 **Fruits**, Powerhouse Museum, Sydney
Housewarming, Parasite Art Space, Hong Kong
Jakarta International Video Art Festival, Galeri Nasional, Jakarta.
One Night Stand, POPS DVD Bang, Seoul
Wish You Were Here, Firstdraft Gallery, Sydney
 2004 **Interlace**, Performance Space, Sydney
Mix-Ed, Sherman Gallery, Sydney
New Drawing, University of Technology Gallery, Sydney

FARIZA AZLINA ISAHAK (FIZZI)

Born 1972, Petaling Jaya

EDUCATION

- 1992 BA (Hons) TESL, University of Malaya, Kuala Lumpur

EXHIBITIONS

- 1999 **Tanpa Tajuk**, Shah Alam Gallery
 2000 **Peace**, Petronas Gallery, Kuala Lumpur
Art Under 1000, Valentine Willie Fine Art, Kuala Lumpur
 2001 **3 Young Contemporaries**, Valentine Willie Fine Art, Kuala Lumpur
 2002 **Touch**, WWF Charity Exhibition, Rimbun Dahan, Selangor.
 2003 **Newton's Fair**, Reka Art Gallery, Kuala Lumpur

FARIZA IDORA ALHABSHI

Born 1981, Kuala Lumpur

EDUCATION

- 2004 Diploma in New Media, CENFAD (The Centre for Advanced Design), Kuala Lumpur

EXHIBITIONS & FILM SCREENINGS:

- 2003 **The Lost Prayer** installation, Sonneratia 2, National Art Gallery, Malaysia
 2004 **Free**, Malaysian Shorts, Kelab Seni Filem Malaysia

JALAINI ABU HASSAN

Born 1963, Selangor

EDUCATION

- 1981-84 BA in Art and Design, MARA Institute of Technology, Shah Alam, Selangor, Malaysia
 1985-88 Post Graduate in Painting, Slade School of Fine Art, University College London, London, England
 1992-95 Master of Fine Art in Painting, Pratt Institute, New York, USA

SOLO EXHIBITIONS

- 1987 **Drawing Exhibition**, Malaysia Hall, London
 1988 Pearson Building, University College London, London
 1994 **Drawing**, New Gallery, Brooklyn, New York
 1995 **Drawing**, Gallery KSSR, ITM, Shah Alam, Selangor
 1996 **Life Form**, TAKSU Kuala Lumpur
 1998 **Re-found Object**, TAKSU Kuala Lumpur
 1999 **Solo Exhibition**, TAKSU Kuala Lumpur
Drawing With The Mind's Eye, National Art Gallery, Kuala Lumpur
 2000 **Solo Exhibition**, Sunjin Gallery, Singapore
Project Room, Barbara Greene Fine Art, New York
 2001 **Rhythmic Line**, Galeri Petronas, Kuala Lumpur
Jai, TAKSU Kuala Lumpur
 2002 **Linear Narratives**, TAKSU Kuala Lumpur
 2003 **Work in Progress**, TAKSU Jakarta
 2004 **Mantera**, Valentine Willie Fine Art, Kuala Lumpur

SELECTED GROUP EXHIBITIONS

- 1989 **Artist Call**, Gallery Wan, Kuala Lumpur
 1992 **Baghdad International Art Festival**, invited artist, Iraq
 1993 **4th Asian International Exhibition**, National Art Gallery, Kuala Lumpur
 1996 **Expressi Nusantara**, Dewan Tengku Canselor, U.M, Kuala Lumpur,
 1997 **A Two Man Show with Joe Fleming**, Angell Gallery, Toronto,
The 8th Asian International Art Biennial, Dhaka, Bangladesh
 1998 Gallery Casa Cantabria, Madrid, Spain
Rupa Malaysia, London, England
 1999 **Malaysian Perspective**, Hot Bath Gallery, Bath, England
 2000 **12 ASEAN Artists**, National Art Gallery, Kuala Lumpur, Malaysia
 2001 **Art Singapore 2001**, Suntec City and Convention Centre, Singapore
 2002 **Identity**, National Art Gallery, Kuala Lumpur, Malaysia
 2003 **Grand Opening** TAKSU Jakarta, Indonesia
 2004 **Art Singapore 2004**, Suntec City and Convention Centre, Singapore

LIEW KUNG YU

Born Kedah

SELECTED EXHIBITIONS

- 1993 **The 1st Asia Pacific Triennial**, Queensland Art Gallery, Brisbane, Australia
Liew Kung Yu ke Kopi Tiam, 6 coffee shops in Georgetown and the artist studio in Penang
 1997-99 **Cities on the Moves**, Kiasma Museum of Contemporaries Art, Helsinki, Finland; Bangkok city, Bangkok, Thailand; Hayward Gallery, London, U.K; Louisiana Museum of Modern Art, Copenhagen, Denmark; PS1, New York, U.S.A; capc Musee d'art Contemporain de Bordeaux, France; Secession, Vienna, Austria
 1997 **Art in South East Asia 1997: Glimpses into the Future**, Museum of Contemporary Art, Tokyo & Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
First Electronic Art Exhibition, National Art Gallery, Kuala Lumpur
 1998 **Rupa Malaysia: A Decade of Arts**, Brunei Gallery, SOAS, U.K
 Asian Cities, The Photographers Gallery, London, U.K
 1999 **Alami-Antara Langit ke Bumi**, National Art Gallery, Kuala Lumpur
International Photography Biennial, Centro de la Imagen, Mexico
Festival Atlantico 99, Ze de Bois Gallery, Lisbon, Portugal
Young Contemporaries in Review (1994-97) National Art Gallery, K.L.
 2000 **Flow/Arus**, National Art Gallery, Kuala Lumpur
Photo Espana, The Mind on the Edge, Cirulo de Bellas Arts-Sala Goya, Madrid, Spain
Sharing Exoticisms: 5th Biennial d'ART Contemporain de Lyon, France
Rupa Malaysia, National Art Gallery, Kuala Lumpur
Asia topia International Performance Art Festival, Bangkok, Thailand
 2002 **Pause:Gwangju Biennial 2002**, Gwangju, Korea

NOOR MAHNUN MOHAMED

Born 1964, Kelantan

EDUCATION

1989-96 Masters of Fine Art, Hochschule für Bildende Künste, Braunschweig

SOLO EXHIBITIONS

- 1985 **Video Diva**, Florence, Italy
 1989 **Sparkasse der Stadt**, Berlin, Germany
 1995 **Galerie im zweiten Rang des Staatstheater**, Braunschweig, Germany
 1997 **Kunst in Treppenhaus**, Feldschlochen, Braunschweig, Germany
 1998 **Mysteries**, Angelucci, Kuala Lumpur
 2002 **Noor Mahnun Mohamed: Solo Exhibition**, Valentine Willie Fine Art, Kuala Lumpur

SELECTED GROUP EXHIBITIONS

- 1993 **Aufheben**, Alpirsbach Galerie, Alpirsbach, Germany
 1994 **Werkschau Klasse Gorella**, Galerie der HBK Braunschweig, Germany
 1995 **Überall**, Alpirsbach Galerie, Alpirsbach, Germany
 1996 **Meisterschüler '96'**, BMG Halle, Braunschweig, Germany
 1997 **5x5**, Galerie Peters-Barenbrock, Braunschweig, Germany
 1998 **Of Allegory and Symbols**, Galeri Tangsi, Kuala Lumpur
 1999 **Aku – Potret Diri**, Petronas Art Gallery, Kuala Lumpur
 2000 **Love on Paper**, Valentine Willie Fine Art, Kuala Lumpur
Arang, Gallerie Taksu, Kuala Lumpur
Water For Life, Islamic Art Museum, Kuala Lumpur
 2001 **Headlights**, Valentine Willie Fine Art, Kuala Lumpur
Ilham, Galeri Shah Alam, Selangor
Rimbun Dahan Artist in Residence, Selangor
Flashpoint, WWF Charity Exhibition, Rimbun Dahan, Selangor
 2002 **Identities**, National Art Gallery, Kuala Lumpur
Bara Hati Bahang Jiwa, National Art Gallery, Kuala Lumpur
Laughter, iPreciation Gallery, Singapore
Painted: Southeast Asian Contemporary Artists, Valentine Willie Fine Art, Kuala Lumpur
 2003 **Urbanart2003**, Melbourne, Australia
Games People Play, Rimbun Dahan, Selangor D.E.
Mostra di Fine Anno, Il Bisonte, Florence, Italy
'Il Bisonte agli Uffizi, Galleria degli Uffizi, Florence, Italy
 2004 **Potraits**, Valentine Willie Fine Art, Kuala Lumpur

TENGGU SABRI IBRAHIM

Born 1961, Terengganu

EDUCATION

- 1986 Diploma in Art & Design, MARA Institute of Technology
 1999 MA Art & Design Education, DeMonfort University

EXHIBITIONS

- 1987 **Malaysian Art: 1957 – 1987**, National Art Gallery, Kuala Lumpur
 1988 **Young Contemporaries**, National Art Gallery, Kuala Lumpur
 1989 **Maya: 6 Artists**, GaleriWan, Kuala Lumpur
 1991 **Salon Malaysia**, National Art Gallery, Kuala Lumpur
Malaysian Identity, National Art Gallery, Kuala Lumpur
 1992 **Osaka Sculpture Triennial**, Osaka, Japan
Islamic Identity & Contemporary Art, National Art Gallery, Kuala Lumpur
 1993 **Soul of Fire: Sculptures and Performances**, Japan
 1994-95 **Sim Tan Fine Art**, Kuala Lumpur
 1996 **Traditions & Modernity**, Sculpture Exhibition, National Art Gallery, Kuala Lumpur
 1997 **5 Artists**, NN Gallery, Kuala Lumpur
Innenseite: Installation Project, Kassel, Germany
 1998 **Rupa Malaysia**, Brunei Gallery, SOAS, London
Tradition, Imagination & Independent Nations: The Commonwealth of Art, National Art Gallery, Kuala Lumpur
13th ASIAN International Art Exhibition, National Art Gallery, Kuala Lumpur
 1999 **Volume and Form**, The Substation, Singapore
Alam Melayu, National Art Gallery, Kuala Lumpur
 2000 **Arus/Flow**, National Art Gallery, Kuala Lumpur
Dimensi: Sculptures from the National Collection, National Art Gallery, Kuala Lumpur
Trans(formation) Sculpture Square, Singapore
Winds of Artists in Residence, Fukuoka Asian Art Museum, Fukuoka, Japan
 2002 **Find Art Show**, Faculty of Creative Multimedia, MMU, Cyberjaya
Masterpieces from the National Collection, National Art Gallery, Kuala Lumpur
Off Walls Off Pedestals: Langat-Noko Art Exchange Project, Hulu Langat, Selangor
 2003 **Joint Exhibition: MMU & Rajabhat College**, Bangkok
Formative: Contemporary Malaysian Sculpture, Valentine Willie Fine Arts, Kuala Lumpur
 2004 **Continued Lessons**, one-person exhibition, RAP, Kuala Lumpur

YEE I-LANN

Born 1971, Sabah

EDUCATION

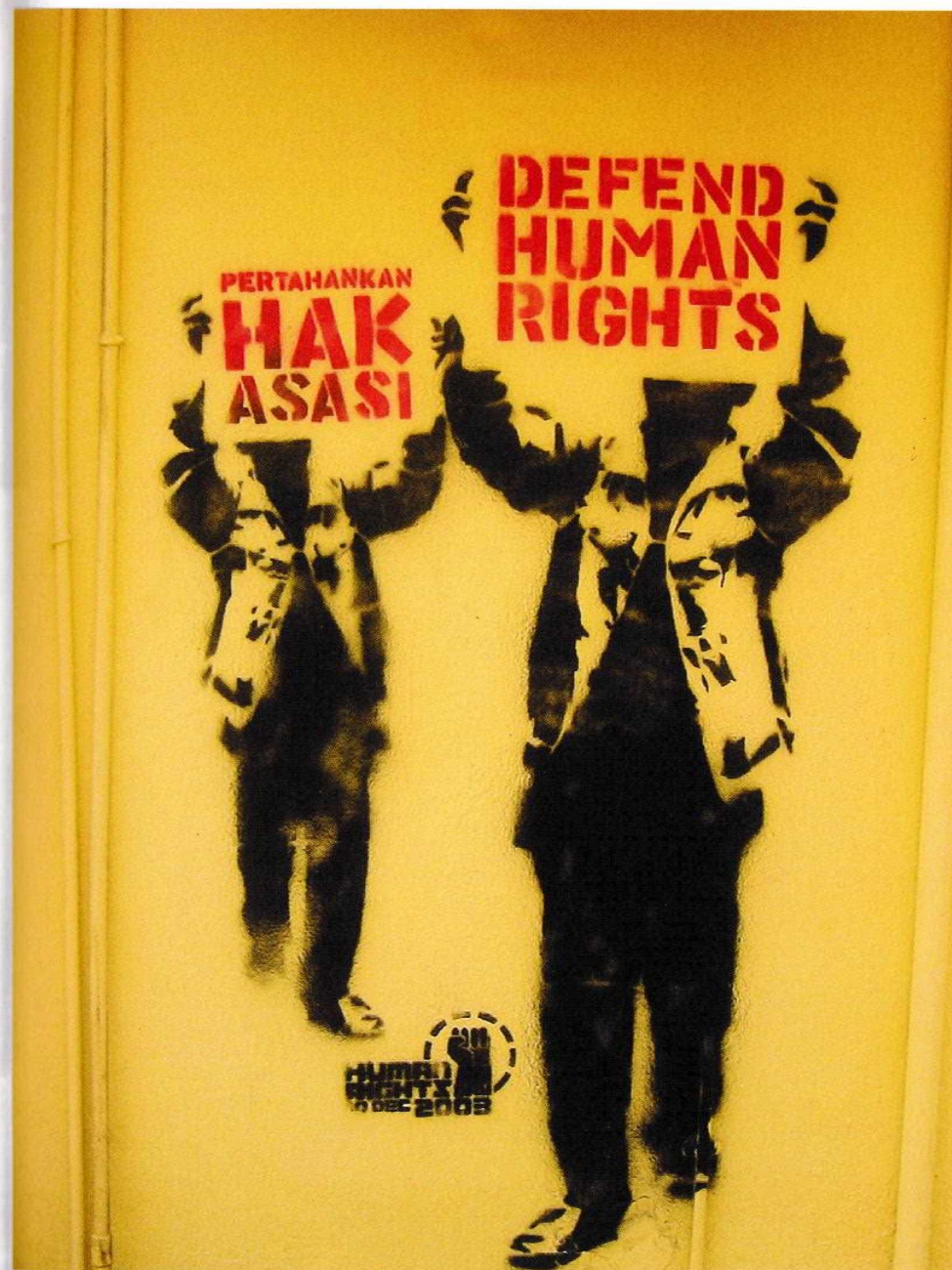
- 1992 Bachelor of Arts (Visual Arts), University of South Australia, Adelaide, Australia
1993 Painting Certificate, Central St. Martins School of Arts, London, UK

SOLO EXHIBITION

- 2003 **Horizon**, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

- 1993 **Contemporary Photography**, Greenaway Art Gallery, Adelaide
1994 **Knowing The Sensorium**, Institute of Modern Art, Brisbane,
and four come home, Sabah State Art Gallery, Kota Kinabalu,
1996 **Malaysian Contemporary Photography**, National Art Gallery, Kuala Lumpur
1997 **Con + Fuse**, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
1998 **Devil's Advocate LabDNA**, Asia Pacific Peoples Assembly, Kuala Lumpur, Malaysia
Re/form : art law justice touring exhibition, Queensland
1999 **Through Our Eyes: Contemporary Malaysian Women Artists**, Galeri Petronas, Kuala Lumpur
The Third Asia Pacific Arts Triennale, Queensland Art Gallery, Brisbane
2000 **Asia in Australia : Beyond Orientalism**, Global Arts Link, Queensland
L'art dans le monde Paris, Musees, Paris, France
goldfish & football, Valentine Willie Fine Art, Kuala Lumpur,
2001 **BUY ME** printed plastic bags installation, Substation Gallery, Singapore
Conversations with tea Nomad Scapular Gallery, Manila
2002 **Matching Patterns**, Singapore Esplanade Entertainment Centre launch, Singapore
Things We Believe II, Pruss & Ochs Gallery, Berlin, Germany
Identities, National Art Gallery, Kuala Lumpur, Malaysia
Buy Me handbag Installation, 'Asian Party (Global Game) II', Cutting Edge Pavilion, ARCO 2002, Madrid, Spain
Frankfurt Art Fair 2002, Pruss & Ochs Gallery, Frankfurt, Germany
2003 **Der Rest der Welt (The Rest of the World)** Neuffer Am Park, Pirmasens, Germany
2004 **Portraits**, Valentine Willie Fine Art, Kuala Lumpur
Common Ground, National Art Gallery, Kuala Lumpur



Anonymous Street Art, Kuala Lumpur, 2003
photographed by Valentine Willie

Acknowledgements

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Ministry of Culture, Arts and Heritage Malaysia
All the participating artists
Farouk and Aliya Khan
Dr Steve Wong
Valentine Willie Fine Art
Valentine Willie

for their generous support and encouragement
in making this exhibition a success.

Curator's Acknowledgement

This survey was a constantly revolving door of ideas. Its working title was Malaysia Art NOW. Then it was Langkah, then Compulsion, then Bising Bising. Then finally back to Malaysia Art NOW. As the focus and title changed, new works were added and some were dropped and ungraciously, some at the eleventh hour. For that I offer my sincere apologies.

I-Lann Yee – she designed the exhibition space, she dialed the phones, she emailed, she harangued, she spoke up for the artists and always with inimitable grace. Her responsibilities went over and above her participation as an artist.

Wong Hoy Cheong – his participation was long-distance but always precise. The withdrawal of his acclaimed Venice Biennale 2003 work from this show was entirely my decision and in part because this work will again be featured in major review of his works later this year at the Balai Seni Lukis Negara. This work is now being exhibited in Nice, France.

Daniel Chong – his thankless job was to edit artists' overly informative biodatas.

Nor Mahnun – for liaising and cajoling artists to submit their statements and images.

Joe Kidd – for his infinite patience and cool.



Balai Seni Lukis Negara
National Art Gallery Malaysia

Kementerian Kebudayaan, Kesenian dan Warisan Malaysia

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