

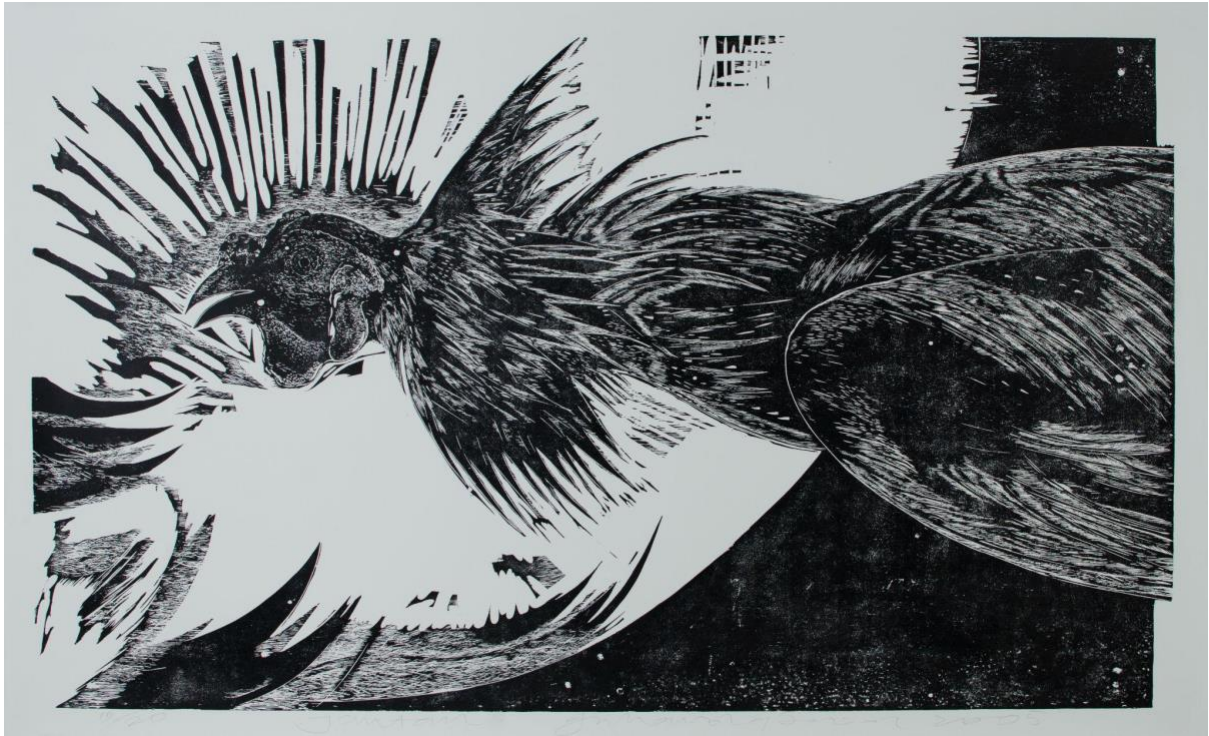
### **JUHARI SAID (B.1961)**

Juhari Said is one of Malaysia's most established contemporary artists as he has had his artwork showcased around the country and in many countries abroad. A graduate from UiTM (Universiti Teknologi Mara) where he learnt his trades from 1979 to 1983, he is also the Main Prize winner in the Printmaking category of Salon Malaysia 1991. 2 years after that, he was Malaysia's representative at the ASEAN Workshop in the Philippines. A research grant recipient from the French Government that year, he also received another grant from the Japan Foundation in 1994. This has enabled him to further improve his techniques where he learnt traditional Japanese printmaking under Yoshisuke Funaska, a national Japanese artist. He would further cement his place among the greats when he was appointed as a Creative Fellow Universiti Sains Malaysia in 2008. A year after that, he was awarded the Anugerah Karyawan Seni by the Ministry of Unity, Culture, Arts and Heritage.

He has participated in more than a hundred group shows where apart from working as an artist, he is also involved with many initiatives like those organised by the Yayasan Raja Muda Selango. His solo exhibitions include the Okir show at Wei-Ling gallery while in 2003, his works were shown at the 'Akal Di-Mata Pisau' at Dewan Bahasa dan Pustaka.

His Woodcut Print works were shown at Vienna's AAL•Galerie Karl Stroble, Fukuoka's Miyabi Gallery, Art Salon in Kuala Lumpur as well as at Tokyo's Yoyagi Gallery. Notable group shows include the 18 @ 8 shows with Wei-Ling Gallery, the "Vietnam-Malaysia Contemporary Fine Art Exhibition" at the Vietnam Fine Art Museum, the "Talent For The World, The First Show" at the National Art Gallery in 2005 and the "19th Asian International Art Exhibition" at the Fukuoka Asian Art Museum.

In '**A Paradigm Shift - Relecting on Twenty Years of The Malaysian Art Scene**', Juhari's 'Kenyang dan Lapar: Two sides of the coin' questions the state of our country, and in broader terms, the condition of the World. Greed, corruption, lust and the uncontrollable 'need' to destroy everything in our paths is prevalent in 'Kenyang dan Lapar'. A face is split in two, a fork and spoon protruding from each mouth. The yellow-amber tinged spoon is one shade away from turning blood-red - a sign of impending doom. The fork, specked in green, is bile. It is a Bulimic and Anorexic World, churning into a maelstrom of entropy.



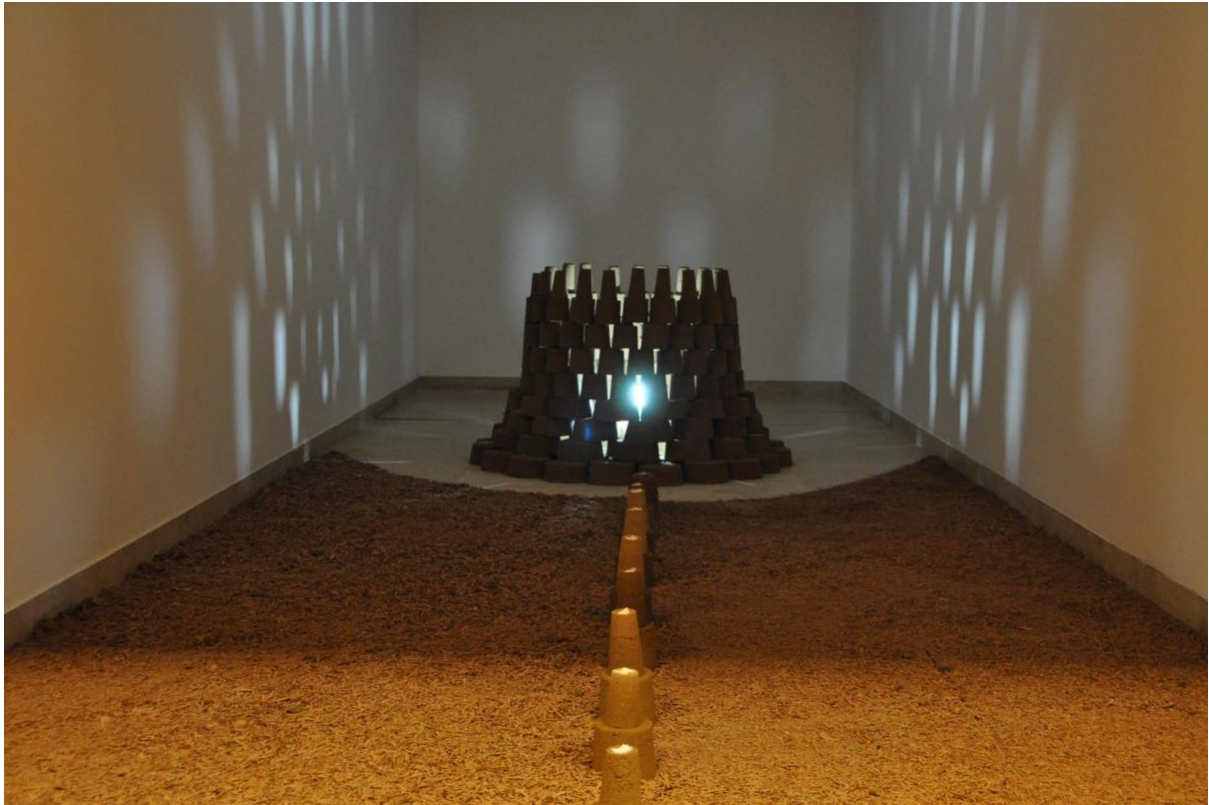
Juhari Said

*Jantan*

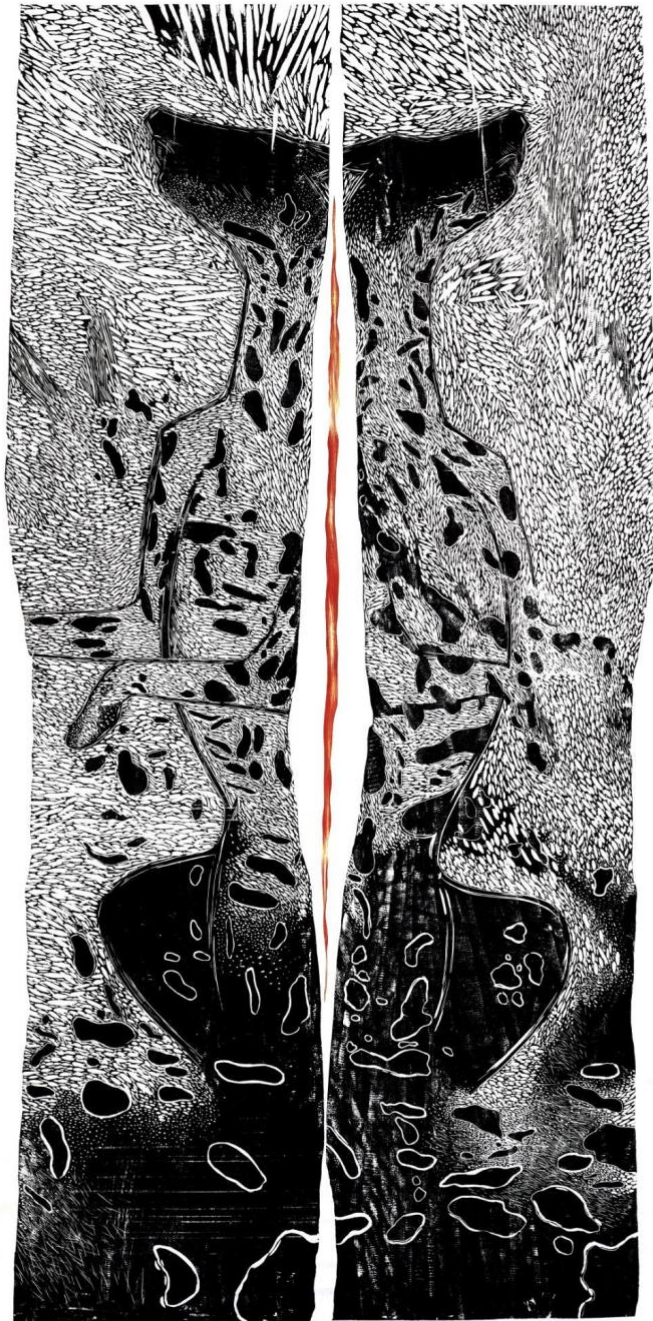
Woodcut on paper

141cm x 82cm

2005



Juhari Said  
*Untitled ii*  
Earthwork and Sawdust  
Size: variables  
2009



*Two Dalmatians and red line Juhari Said 2013*

Juhari Said

*Two Dalmatians/Red Line*

Woodcut on canvas

230cm x 110cm

2013





AP. 1-Dalmatian Juhari Said 2015

Juhari Said  
*1 Dalmatian*  
Woodcut on canvas  
100cm x 100cm  
2015



Juhari Said  
*Running Figures*  
Oil on wood  
244cm x 396cm  
2015





Juhari Said  
*Imagine*  
Oil and Sumi on wood  
48cm(w) X 170cm(h)  
2016



Juhari Said  
*Dalmatian/Flower*  
Oil on wood  
200cm x 108cm  
2016





Juhari Said  
*Landscape 1*  
Oil and Sumi on wood  
38cm(w) X 200cm(h)  
2017



Juhari Said  
*Pertarungan*  
Woodcut on canvas  
140cm x 503cm  
2018



Juhari Said  
*Untitled Haiku*  
Oil on wood  
281cm x 58cm  
2018