

18@8

1 Malaysia : Beyond the Canvas

2009

ANURENDRA JEGADEVA
CHEE WAY
CHIN KONG YEE
HASANUL IDRIS
HASLIN ISMAIL
IVAN LAM
JEGANATHAN RAMACHANDRAM
KIM NG
MUN KAO
NOOR AZIZAN RAHMAN PAIMAN
SABRI IDRUS
UMIBAIZURAH MAHIR
YAU BEE LING
ZULKIFLI YUSOFF

FOREWORD

18@8 has always highlighted artists who have taken their art practice to new levels in the preceding year or who are working towards a progressive body of works in the upcoming one. The list changes every year and this exhibition has become recognized as a comprehensive overview of some of the country's most cutting-edge contemporary artists

In the gallery's fifth installation of 18@8 we felt that it was imperative that we moved away from the expected themes and number of artists, which has normally centred around the number eighteen in some way or another. This year we have worked with thirteen artists who range from the more established to the new up and coming younger generation.

As a gallery we are constantly discussing the need for artists to move away from the familiar to take risks and to try their hand at new techniques and ways of approaching their work. We have always maintained that in order for great things to be achieved, one needs to recognise what has become staid, predictable and the accepted norm, and try one's hand at the unfamiliar. In this instance, the gallery decided to throw caution to the wind and present an exhibition which went against the expected. By doing this we felt it would encourage artists to experiment with new or alternative techniques and mediums and would also expose our collectors to a new way of looking at art.

In addition to going beyond the canvas we also posed 1Malaysia to the artists and asked them to create artworks that evaluate our concerns of unity and search for the deeper meaning of what it means to be Malaysian using transportation as their means of expressing this.

I would like to congratulate each of the thirteen artists who have attempted in their own respective way to take up the challenge and make works that are truly inspiring and exciting although I know difficult and trying at the same time.
Thank you for making 18@8 1 Malaysia : Beyond the Canvas the show that it is!

Lim Wei-Ling
Gallery Director
Wei-Ling Gallery, Kuala Lumpur, Malaysia
December 2009



Wei-Ling Gallery

1 MALAYSIA : BEYOND THE CANVAS

18@8 exhibition signified the inauguration of Wei-Ling Gallery at Brickfields in 2005. Hermetic readings of every chapter for the past few years portrayed varied concerns channelled into different themes. This landmark exhibition has exhibited some of the most compelling works by many a local artist. An important milestone was created when this very same event was replicated beyond the shores of the country, bringing Malaysian Art to Karachi, Pakistan.

A show that demarcates the objectives of Wei-Ling Gallery to promote contemporary Malaysian Art, previous instalments provided a platform to two dimensional art works that vetted specific matters. The artists strived to create dialectic works with characteristic impulses. In concurrence with the 5th instalment of the 18@8 exhibition, the gallery posed a new challenge to the participating artists and itself. A turning point for Wei-Ling Gallery is its initiative to orchestrate and curate shows based on its own direction, heartening the artists to widen their tangential perspectives with conceptualized shows. As the gallery is taking the road less travelled in more experimental and cutting edge shows, so do the artists.

This vehicle (18@8) presents the artists with an avenue to work beyond the boundaries of individualistic concerns, transgressing beyond the norm of what we expect.

With an exploratory ardour, Wei-Ling Gallery conceptualized and challenged the artists to partake in thematic investigations that result in art works that move beyond the constraints of the canvas. The encouragement to deviate from the propensity of the artists in conventional formats ostensibly creates invigorating impulses to re-think and re-shape their artistic practices to fulfil the prerequisites of the show.

It is indeed deranging for many a local art aficionado to ponder and envision the shift of artistic presentation we see in this exposition. Yet some would argue that it is perchance a vitalizing and stimulating exercise of experimentation. Going beyond the confines of what is expected.

The artists evolve and develop new modes of presentation derived from their existing portrayals. Indeed, participants are pushed to the edge and forced to cross boundaries that define their artistic perimeters, so to speak. Having said this, the artists broke new ground in producing works that may open new directions to their own distinctive explorations. Technically, the artists are creating new modes of representations. This involves material studies, experimentations and presentation in an entirely modulated manner.

A thematic group show entails its participants to be rescinding certain preferences in partitive spirit. Thirteen artists have a varied lexicon of concerns, subject matter and style. Yet we see attempts to construct a disciplined practice as a collective entity. Such a spirit is in queue with the context of the show, 1 Malaysia: Beyond the Canvas.

1 Malaysia is a much borrowed tagline in the local context. How do artists respond and delineate this in visual parity? The intent of 1Malaysia can be read as efforts to establish 'unity among races'. Evaluating concerns of unity and searching for the deeper meanings of what it means to be Malaysians creates manifold stratum of understanding. It is due to the societal, political and unanimity ideologies that public transport is employed as the unifying factor for all regardless of race and religion.

In this context, the artists ponder on several trajectories in regards to public transport. This encompasses the available vehicles, the many different types, passengers, what transport means to us, how our lives may be different without it, or even how the vehicle(s) is viewed.

With the subject matter of public transport connecting all the participants, a medley of younger and senior artists was invited to delineate an equilibrium of voices by different generations. The experiential disparity among the artists presents a dichotomy of readings and methodology, albeit certain similarities.

Conjoined by concerns of technological advancements are Haslin Ismail, Hasanul Idris and Umibaizurah Mahir. Up and coming artist Haslin Ismail presents an installation with metaphorical inclinations to underline the voices of his generation toward the 1Malaysia concept. Shaped as a spread out book, the work represents humanity's knowledge and intelligence in progressive technology, translating to the development of transportation since our walking days. Attempts to demarcate the positive and ill effects of technology can be read from the book as two contradictory sides of scientific progress.

Showcasing an interesting facet of our industrialised world is Hasanul Idris. In a portrayal somewhat similar to an animated setting, the artist reflects on the change technological advancement has brought to Malaysia. Depictions of robotics and mechanisms mirror a technologically motivated scenario. Perhaps this may be a futuristic depiction of how the world would be in time to come, through the wheel of time.

The constraints resulted from technological encroachment has given contemporary ceramicist Umibaizurah Mahir(Umi) much to ponder on the topic of modern life. This may be seen from dual angles, namely, the over-powering need for applied science against its detrimental effect on nature. Umi seeks to find a balance between science, nature and people. Her ceramic pieces entitled Rider, questions our role as pillion (who follows) or driver (who leads) of science. Such is the analogy by which the artist narrates public transport to the concept of 1Malaysia.

Looking at issues of nation building and national unity, Paiman reads into the construction of nationalistic policies based on equality and non-racial discrimination. In a modernistic setting, questions are raised in regards to the polemics of society. The artist positions himself on neutral ground, advocating for freedom of speech and to be equally attentive to voices from all quarters. Paiman uses everyday objects (forms) as similes to open ended questions of democracy, inviting the audience to interpret his

work with their personal views.

In a wider world view, Jeganathan Ramachandram observes the forces of the world at play, distinguishing the East from the West. With development and rapid progress in the Eastern hemisphere, the artist recognises the shift from what used to be the centre to the periphery. Using different subject matter as representation, Jeganathan Ramachandram engenders multiple concerns via symbolic connotations. In Traffic Light, the artist proves witty in the usage of colours to denominate the major races of Malaysia. Symbolic images are yet again infused into the work reflecting a united nation joined by its people.

Homing into transportation related issues are the five following artists. Anurendra Jegadeva presents an allegorical representation of the show's theme. Anchoring the work is the ideology of re-education by means of transportation. The artist manipulates the layered readings in projecting a message of edification within constraints. His symptomatic projection of different but crucial roles played by the characters coalesce the work, as he manipulates symbolic edifice in structural elements. This artwork is also laced with history, a tribute to significant artists of Malaysia.

The second artist working in this manner is Kim Ng, who addresses his concerns of 1 Malaysia within the boundaries of transportation, be it representing people on board the same vehicle or united as one voice. In YES SIR...ONE STEP, the artist even constructed a vehicle in which all walks of life may board. Moving beyond his expertise of print, Kim Ng moulded different materials and shaped them as signifiers to suggest methods in which the concept of 1Malaysia may be achieved, via symbolic visual representations.

Ivan Lam in a more direct approach adroitly projected the importance of cars as an integral part of life in Malaysia. Most people, regardless of race, religion, age and gender drive. The vehicle then becomes a projection of the driver's status and lifestyle. With intent for uniformity, the artist strived to regulate the common usage of this vehicle by stripping the cars of its colour and decals. Thus removing the inherent perception of the viewer in regards to social standing and racial biasness.

The only digital artist of the show, Chee Way makes observations of daily transportation and drivers he sees on the road. He imagines distorted characters derived from their driving attitude. To the artist, such mannerism marks us as Malaysians as well. In a digital installation, Chee Way creates indefinite possibilities of how we view people behind the vehicles with animated and fantastical imagery.

The fifth artist to address the theme in this compoment is Zulkifli Yusoff, who presents an installation that links public and private transportation in Malaysia. The artist further equates the importance of public transport as an essential form of mobility for every person, irregardless of race. People from different races and culture may learn to communicate and be tolerant when on board the same public transport. Such qualities,

Zulkifli Yusoff reckons, are essential to the success of 1 Malaysia.

On the socio-politico front, Munkao translates his acute observations to the deranging activities that spilled onto the streets, causing restriction and boons for traffic users. The encumbrance of traffic afflictions to factions resulted from public unrest are artistically channelled to his ingenious utilization of readily made objects. He deconstructs and infuses the objects with patriotic inclinations, in the hope of initiating much needed discourse on a national slogan (1Malaysia) and its significance on a personal level.

In their approach to the show, two artists cogitate within their individual framework of concerns. Yau Bee Ling is stimulated by imagination while Sabri Idrus have a judicious view of his own work. Yau Bee Ling is highly introspective, examining the journey of life and questioning our human behaviour. This perception is aligned with our conviction in speeches and willingness to believe in such. The artist narrates such experiences to the experimentation and search within oneself.

Sabri Idrus brings new perspectives from his work into the show. Looking at the objectification of his art, the artist re-examines the whole idea of 'shape'. This led to 'shape' - as a fundamental property of object and 'shape' - as medium of painting. The conviction of an art work is therefore determined by this construction. Viewers are thus encouraged to interact and engage with Sabri Idrus's work through different ways of seeing.

1Malaysia: Beyond the Canvas proffers an insight to the talent and ability of the artists to articulate beyond the confines of their artistic boundaries. The oeuvre seen in the exhibition provides a prerogative to directions and inexhaustive possibilities of the artists' works. What matters, though, is the willingness of the artists to streamline individual concerns in espousing a common theme, 1Malaysia.

Kelvin Chuah

THE ARTWORKS

ANURENDRA JEGADEVA

The Sri Jaya bus and Federal Reserve Units personal carrier/mobile lock up – in spite of their very different functions share the same under carriage as each other. Strip it down, take away the shiny red tower, loud hailers, grilled windows and paint it blue...it is not so frightening anymore. It would simply be a humble bus again.



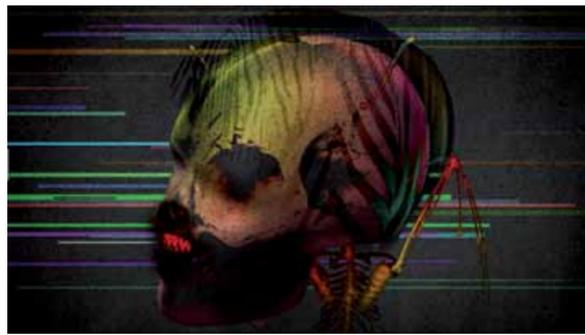
People's Re-education Bus
Acrylic, MDF, Perspex Vault
77 x 56 x 29 cm
2009



One Fine Day
Oil on Canvas
91.5 x 183 cm
2009

CHEE WAY

My work for this exhibition is about transportation and the drivers I meet on the road everyday. Without knowing what they look like, I sometimes imagine the drivers character in an exaggerated way from their driving etiquette. From our everyday driving habits, it represents our attitudes as Malaysians, regardless of what gender, race or religion.



HASANUL IDRIS

The pressures of work and time constraints take me away from my family. I am not free to determine my own time but it is time that haunts me. Pursuing it in every space makes me marvel at it. This work shows the wheels of time and how time and industrialization has transformed the country we live in.



Family Portrait
Mixed Media on Canvas
145 x 280 cm
2009

HASLIN ISMAIL

In my belief, I think that technology (the magic of the modern world) will teach mankind how to live happily and harmoniously together.



IVAN LAM

All my cars have been unpainted or rather stripped of all color and decals. This is because colors detract people from seeing the actual concept of my work. By only having that, we can somehow assume the race, religion, age, gender of the person. Cars by its brand and size would denote the driver's social status and lifestyle. Cars can pretty much tell us who we are or what we want to project ourselves as. As Malaysians, cars are an integral part of our lives. Regardless of race, religion, age and gender, we all drive, therefore somehow uniting us as one....as 1 Malaysia.



JEGANATHAN RAMACHANDRAM

a thought moves within...evoking a moment ...and the mind captures it in awe and paints a picture to tell a story

This painting, The Elephant Man is an icon of the shift that has taken place in the world, where the East which was previously sidelined as the third world, has now shot to fame and the last few years has seen a remarkable shift of prominence. It wouldn't be an exaggeration to say that it is now the era of the Eastern mind.

The Elephant head is placed symbolically to portray the magnanimity of the memory that is stored within the Internet. It is my solemn believe that the great cosmic intelligence has come to show itself to us through the net, revealing almost every possible information, the good and equally bad, that no religion can claim to have provided to man before.

The blue bird that is seated above the computer is the observer; the blogger who is watching over everything, scripting thoughts and yet like the nameless bird, sits somewhere oblivious and anonymous to many.

The carrying of the computer on the back is a reminiscence of Atlas, the one time protector of the terrestrial world, which he carried on his shoulder. Only now, the difference is, it is carried by an Easterner and the globe is now replaced by a computer, the terrestrial icon of a unique world that is so real yet without a definite form.

As much as it is a fact that a balance in life can only happen with the good and bad in equal proportions, this painting otherwise shows the negativity that is a result of this ethereal weapon of the cosmic intelligence.

Lately, the most ravaging infection that affected humankind were caused by birds. Bird flu affects the immune system, respiratory tract and attacks multiple organs and tissues. What if the root of such an effect is caused by wireless heat frequencies? Every time we press Search, a high-powered heat wave travels to reach the other point. Can you imagine the magnitude of noise fraction produced by these heat waves? The outcome of this problem is represented through the bird in the centre, which signifies the bird flu.

The womb shows deformity even in the process of conception. Though it is a very crude expression but the "Thinking with your feet" on the left arm is a reminder to leaders about their responsibility and a silent protest against freedom of speech.

The clown in the screen with the map of China and India is a subtle message to these nations to not lose their heads in the name of progress and evolution.

The masks on the faces depict the innocence that man has lost.

The wire connected delivers the message that everything displayed is the work of the unseen force from beyond.

Did the nuclear bomb that was blasted downwards into the womb of earth have anything to do with global warming?



The Elephant Man
Acrylic on Canvas
152 x 182 cm
2009

Transportation has improved tremendously from animal-powered transports to aircrafts that travel in space. I chose the traffic light, as it is probably one of the many things that have not changed over the years and in my opinion, is the operating system that controls movement, the key to creating balance. As I was seeking ideas to make it interactive, an interesting idea popped in my mind.

What I had was something with three colours that were so conveniently and brilliantly in tune with the colours of the three major races present in our country. The red signify the Chinese, the orange for the Indians and the green representing the Malays.

Putting them together was exciting as they fitted so well and everything just fell right into place.

The green representing the Malays came first and the Indians being a minority fitted well in the centre. I raised the platform to show how the Indian society is either going up or down with an unsure status although they play an important role in creating the balance particularly during elections.

The Red pillar – like frame stands majestically and so perfectly as this community is after all in control of the financial status of the nation.

Being a symbolist, I could not leave the frames alone without embedding them with my natural style of symbols.

I placed a “dulang” to show how the Chinese came in to settle in this country as tin miners. The boat is to signify the Malay warriors who traveled and chanced upon the land through the sea.

The word Malaysia originated from the word Malaya, which literally means hills (Mallai) in Tamil. Hence, the hills are used as a symbol to depict the Indian community.

It is a 1Malaysia eventually! The three races in their own capacity joined together into one piece of installation. The highway of unity!



Traffic Light
Acrylic on Recycled Wood
259 x 76 x 121 cm
Year : 2009

KIM NG

Taking shapes from various parts of vehicles and personalizing them into ideal forms, "One Voice" refers to a group of objects different in size and shape, yet all the same in terms of the material they are made from.

Putting myself into the chaos of the KL streets and taking photographs for reference of local transportation, passengers and stations, my idea is to present a group of dissimilar shapes together that relate and correspond to each other, despite of their seeming differences. Therefore disclosing themselves to the viewers with a similar voice when confronted.

Clay was chosen for this particular piece for its flexible nature and because of the ease of building them into different shapes. 14 different shapes were made and carved with texture reminiscent of woodcut effects. They are arranged on a bed of white sand.

14 different shapes also refer to the 14 individual states we have in Malaysia, and yet they all communicate with ONE VOICE despite of their diversity in shape and size.



Bearing the transportation format in mind, the base of this art work is a form of transportation with moveable rollers. It acts as a vehicle, in concept, to shift people to their destination; and in here, we all share the same direction and same understanding proposed by our prime minister, towards the goal of '1 Malaysia.'

The concept of "YES SIR...ONE STEP" projects a group of "people on board on a vehicle", symbolizing the togetherness of the Malaysian people when it comes to public transportation.

A wooden stick with carved effects and bearing the printed images on its top, is fixed to a plaster cast "foot", which acts as a signifier to people(s) (both individual as well as group of people from the transfer printed images), they are all standing on the same "vehicle" and sharing the same transportation despite of their differences in nationality and identity.

The standing form (stick fixed in plaster cast foot) also refers to a kind of "notice", providing information to others, for sharing and for apprehension, it acts as a "messenger" in our society, where people rely on given instructions on how and what to do.

Different shapes and sizes of old shoes, both male and female and of children, were collected and covered with plaster and arranged randomly on the floor as a metaphor for the movement of a group of people following instructions that have been given to them. Shoes are not in pairs, as suggested by the title, whatever rules are imposed and must be followed, has to be one step at a time.



MUN KAO

Inspired by a deep love for high hats, I have mimicked illustrations of nationalistic development symbols on the otherwise obstructive red traffic cone, attempting to supercharge the ubiquitous traffic cone into a proud trophy hat of achievements.



High Hat # 1
Acrylic on Found Object
76 x 33 x 33 cm
2009

Opposite Page : **Roadblock**
Installation, Acrylic on Canvas
91.4 x 182.9 cm
2009



Modifying the roadworks mannequin to have fashion mannequin traits and to wave a Malaysian flag, this piece is a tribute to both 1 Malaysia and a sign of economic prosperity; shopping. At the back of the painting lies a painting of four friends from different races, this muhibah painting depicts how the slogan affects us personally and insightfully.

NOOR AZIZAN RAHMAN PAIMAN

When we discuss social contracts, it is something we cannot run away from and it is what we have gone through in the process of building up our nation without prejudice to other races.

In modern Malaysia there have been a lot of polemic discussions regarding equality and it is really difficult to make judgments.

The more neutral we try to be, the more questions surface about our own personal points of view, and at times, all of this revolves around figures we regard as heroes or anti-heroes.

I build up forms from my everyday life using objects such as the hammerhead to symbolize a microphone or a bird and tools for chopping palm oil to stand in as figures/killing tools which have been manipulated. I give suggestions which allude to the fact that the form is actually a "wheel of free speech" whereby we must listen equally.

This form is an open ended question on our democratic situation. I give a choice to the audience to interpret the object (sculpture) in their own way.



Social Contract
Metal Welding
29 x 7 x 34 cm
2009

SABRI IDRUS

Shape has been central to the most important painting of the past several years. In several recent paintings I have tried to explore a conflict that has gradually emerged between shape as a fundamental property of object and shape as medium of painting. Roughly the success or failure of this painting has come to depend on its ability to hold or stamp itself out or compel conviction as shape.

An introduction to my new development, a combination of shapes and bearing as an object, to create a coordinated movement, and it compels perception to realize its dynamic nature by means of machinery. It is hoped that it activates the viewer's participation beyond the mere act of looking. Add movement and time to this list, it's an attempt to represent the passage of time.

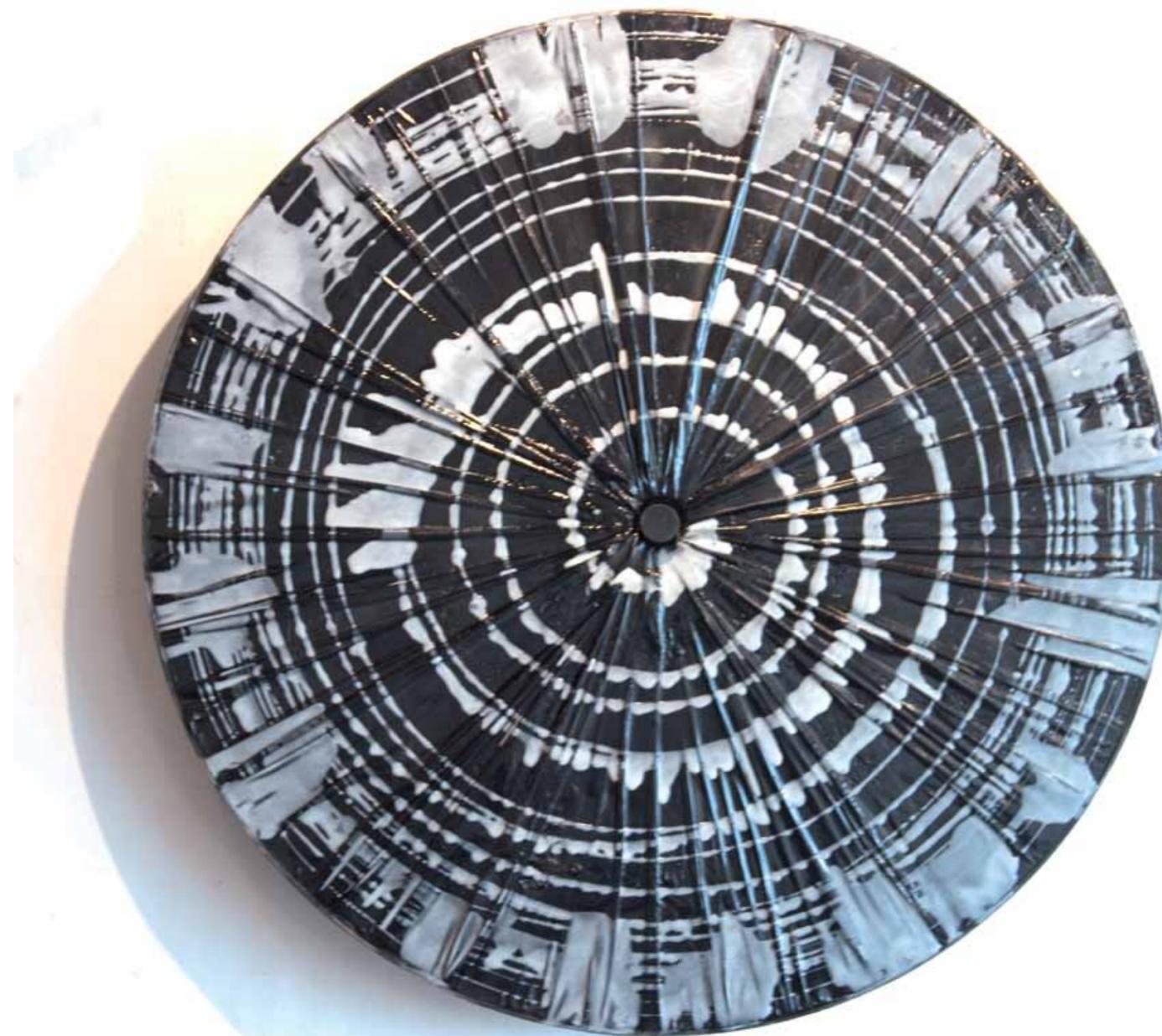
What do you see?

I deliberately designed my work in such a way that the viewer need not worry about viewing the work on the correct/ right side. There is no wrong or right in viewing my artwork. Eliminating the left, right, top bottom sequence of an artwork, I want the audience to open up to a different way of seeing. Close your eyes for 5 seconds, empty your mind and SEE. Let us just enjoy the artwork as it is, and you may see something you like in it, or not. You will see, less is actually more.

Don't worry, go ahead and spin me!



Top: **The Juggler**
Metal, Wood, Fabric, Lacquer, Resin
175 cm in Diameter
2009



Right: **The Spinner**
Metal, Wood, Fabric, Lacquer, Resin
121 cm in Diameter
2009

UMIBAIZURAH MAHIR

My work addresses how modern life and technology have affected people, nature and how we live. In this day and age are we driven by technology or does technology drive us?



Top: **Rider # 2**
Porcelain & Mixed Medium
44 x 20 x 27 cm
2009



Right: **Rider # 1**
Porcelain & Mixed Medium
45 x 17 x 25 cm
2009

YAU BEE LING

My work is fueled by imagination and questions about human endeavours. What is our journey? Is it still driven and incubated within speeches or messages that we receive? We are constantly experimenting and searching within for answers.



The Speech
Oil on Canvas, Concrete
77 x 56 x 29 cm (Concrete Block)
213 x 213 cm (Canvas)
2009

ZULKIFLI YUSOFF

'Kereta lembu, lancha dan bas' reflects public and private transportation links in Malaysia. Public transport is an important form of mobility for all Malaysians where people from different races and cultures can communicate and learn to be more tolerant of one another when travelling on the same forms of transport. This is an important aspect in our mission towards achieving 1 Malaysia.



Kereta Lembu, Lancha dan Bas
Wood (Meranti), Metal, Resin, Acrylic
152 x 269 cm
2009

ARTIST PROFILES

ANURENDRA JEGADEVA B. 1965

EDUCATION

2002 *Master of Fine Arts*, Monash University, Melbourne, Australia

1993 *LLB (Honours)*, London University, London, UK

1986 *Foundation in Art & Design*, Oxford Polytechnic, Oxford, UK

SOLO EXHIBITIONS

2008 *Conditional Love, Painted Stories by Anurendra Jegadeva*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2005 *Headresses*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

2003 *Melancholic Mantras*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

2001 *Migrant Adventures - People, Places Assorted Things*, Australian High Commission, Kuala Lumpur, Malaysia

1999 *Women & Elections*, Grafton Street Gallery, London, UK

1998 *Monk Couture*, Private Gallery, Malaysia

1993 *A First Work*, Australian High Commission, Kuala Lumpur, Malaysia

1992 *Solo*, Civic Center, Petaling Jaya, Malaysia

SELECTED GROUP EXHIBITIONS

2009 *18@8 - 1 Malaysia : Beyond The Canvas*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2008 *CIGE, China International Gallery Exposition*, China World Trade Center, Beijing, China

2007 *18@8 2007*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

Malaysia @50, National Art Gallery, Kuala Lumpur, Malaysia

Selamat Datang Ke Malaysia, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

Filtered, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2006 *Mind, Body & Soul II*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

Convergence - Contemporary Malaysian Art, Wei-Ling Gallery, Kuala Lumpur, Malaysia
Feed Me: WWF Art Exhibition, Rimbun Dahan, Ruang, Malaysia

18@8 Kuala Lumpur - Karachi, Amin Gulgee Gallery, Karachi, Pakistan in collaboration with Wei-Ling Gallery

2005 *Mind Body & Soul*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

18@8: Contemporary Artists From Malaysia & Beyond, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2004 *ADRIFT*, Platform Gallery, Melbourne Australia

Malaysian Art Now, National Art Gallery, Kuala Lumpur, Malaysia

2002 *Australian High Commission Retrospective - A Gathering of Artists 1982 - 2002*, Australian High Commission, Kuala Lumpur, Malaysia

2000 *Nationalism & Peace*, Galeri Petronas, Kuala Lumpur, Malaysia

1999 *Experiences*, Hill-Smith Fine Art, Adelaide, Australia

1998 *Art & Nationalism - 40 years of Malaysian Art*, National Art Gallery, Kuala Lumpur, Malaysia

A Decade of Malaysian Art, Brunei Gallery, SOAS, London, UK

1996 *Men on Women*, MIB, Kuala Lumpur, Malaysia

COLLECTION

National Art Gallery, Malaysia
Singapore Art Museum, Singapore
The Aliya & Farouk Khan Collection

CHEE WAY B. 1980

EDUCATION

2005 *Web Design*, University of Wolverhampton, United Kingdom

3D Animation, Light House: Wolverhampton, United Kingdom

2004 *Traditional Animation*, Light House: Wolverhampton, United Kingdom

1999 *Diploma in Illustration*, Malaysian Institute of Art: Kuala Lumpur, Malaysia

SOLO EXHIBITION

2009 *Urnies*, Findars Space, The Annexe Central Market, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

2009 *18@8 - 1 Malaysia : Beyond The Canvas*, Wei-Ling

Gallery, Kuala Lumpur, Malaysia
Raising Dreams, NN Gallery, Kuala Lumpur, Malaysia

Dari Mata Turun Ke Hati, The Annexe Gallery, Centra I Market, Kuala Lumpur, Malaysia

2008 *Kecik-Kecik Group Show*, They Art Studio, Kuala Lumpur, Malaysia

Find Art Group Show, They Art Studio, Kuala Lumpur, Malaysia

Out of Line, The Annexe Gallery, Central Market, Kuala Lumpur, Malaysia

Candy Coated: Cute Confusion, Arts Alive Artspace, Tasmania, Australia

2006 *XFUNSer Exhibition*, Taipei, Taiwan

The Young Artist Exhibition, KLPAC, Kuala Lumpur, Malaysia

AWARDS & GRANTS

2006 *my XFUNSer*, 2 illustration works were selected for agconsolation prize, Taiwan

Art & Earth, Selected as a finalist for the Young Artist Award, KLPac, Kuala Lumpur Performing Art Centre.

2001 *1st winner of art drawing competition organized by Ash* (Indie band from Ireland).

1998 *3 years scholarship in Malaysian Institute of Art award, Art drawing competition* organized by Nan Yang Shang Bao, Malaysia

HASANUL IDRIS B. 1978

EDUCATION

1999 *Bachelor In Fine Art*, Mara University Of Technology Uitm, Perak

SELECTED GROUP EXHIBITIONS

2009 *18@8 - 1 Malaysia : Beyond The Canvas*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

I Miss Him So Much: Our Hearts For Yours Art Charity Fundraiser, Chandan Gallery, Kuala Lumpur, Malaysia

2008 *Three New Voices*, Wei Ling Gallery, Kuala Lumpur, Malaysia

Young Contemporaries, National Art Gallery, Kuala Lumpur, Malaysia

2007 *Young Contemporary Art Exhibition*, National Art Gallery, Kuala Lumpur, Malaysia

2006 *Pameran Titian Budaya Malaysia, Open Show*, National Art Gallery, Kuala Lumpur, Malaysia

Tribute To Jeri Azahari, National Art Gallery, Kuala Lumpur, Malaysia

2005 *Miniature Show*, Maya Art Gallery, Kuala Lumpur, Malaysia

Aid For Tsunami Relief, National Art Gallery, Kuala Lumpur, Malaysia

Below 1000, Gema Rimba Gallery, Kuala Lumpur, Malaysia

2004 *Young Contemporary Art Exhibition*, National Art Gallery, Kuala Lumpur, Malaysia

The Junction, Pelita Hati Gallery, Kuala Lumpur, Malaysia

1999 *Open Show*, Shah Alam Art Gallery, Selangor, Malaysia

Young Talent Art Exhibition, Penang Fest, Penang Art Gallery, Penang, Malaysia

1998 *Julung*, Melaka Museum, Melaka, Malaysia

Senirupa Exhibition, Darul Ridzuan Museum, Perak, Malaysia

AWARDS

2008 *Juror's Award, Young Contemporaries 2006*, National Art Gallery, Kuala Lumpur, Malaysia

1999 *Incentive Award*, Open Show, Shah Alam Gallery, Selangor, Malaysia

Consolation Prize, Young Talent Art Exhibition, Penang Art Gallery, Penang, Malaysia

COLLECTIONS

Gambar Tanah Licin Sdn Bhd
Bank Negara Malaysia

HASLIN ISMAIL B. 1984

EDUCATION

2005 *B.A.(Hons) in Fine Arts*, UiTM MARA, Selangor, Malaysia.

2002 *Diploma in Fine Arts*, Universiti Teknologi MARA, Malacca, Malaysia.

SOLO EXHIBITIONS

2009 *'Exorcismus Persona - Windows into the Fantasy Worlds of Haslin Ismail'*, RA Fine Arts Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

2009 *18@8 - 1 Malaysia : Beyond The Canvas*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

Art Expo 2009, Matrade Convention Centre, Kuala Lumpur, Malaysia

[HYPERLINK "http://www.facebook.com/event.php?eid=182390841568&ref=mf" Just What Is It That Makes Today's Art So Different, So Appealing? \(A Collage Group Art Exhibition\)](http://www.facebook.com/event.php?eid=182390841568&ref=mf), RA Fine Arts Gallery, Kuala Lumpur, Malaysia

Dazed in Mazes (4 man show), Valentine Willie Fine Art, Kuala Lumpur, Malaysia

MEA Award 2009, Soka Gakkai Malaysia (SGM), Kuala Lumpur, Malaysia

UN-CUT 09 Malaysian Paintings, Malaysian Arts Festival, Gallery Shambala, Copenhagen, Denmark

Overlook, Taksu Gallery, Kuala Lumpur, Malaysia

An International Art Exhibition: Art, Peace and the Global Village-Against Violence, Penang State Museum & Art Gallery, Penang, Malaysia

IMCAS09, Danga City Mall, Johor Bahru, Malaysia

PALESTIN – Pameran Amal 2009, National Art Gallery, Kuala Lumpur, Malaysia

Locals Only, Taksu Gallery, Kuala Lumpur, Malaysia

Rasa Terasa, Annexe Gallery, Kuala Lumpur, Malaysia

2008 *KL Film Fest & Art Exhibition on Palestine*, Annexe Gallery, Kuala Lumpur, Malaysia

Open House 08, Kebun Mimpi Art Gallery, Bangsar, Kuala Lumpur, Malaysia

Tradition Into Modernity, The 6th AFA– Asia Fiber Art Exhibition, Bentara Budaya Jakarta, Jakarta, Indonesia

Rapat Umum, RA Fine Arts Gallery, Kuala Lumpur, Malaysia

Friction (2 Man Show with Ilham Fadli @ Kojek), Kebun Mimpi Gallery, Kuala Lumpur, Malaysia

An Interlude: Artistic Expressions, RA Fine Arts Gallery, Kuala Lumpur, Malaysia

Bukak Mata, Ruang Kala, Shah Alam, Selangor, Malaysia

Mea Culpa, RA Fine Arts Gallery, Kuala Lumpur, Malaysia

Locals Only, Taksu Gallery, Kuala Lumpur, Malaysia

The Unknown, RA Fine Arts Gallery, Kuala Lumpur, Malaysia

Young & New: Part 1, HOM (House of Matahati) Gallery, Kuala Lumpur, Malaysia

Space, Taksu Gallery, Kuala Lumpur, Malaysia

2007 *Mana Batik*, Annexe Gallery, Kuala Lumpur, Malaysia

Open House Show, Kebun Mimpi Art Gallery, Kuala Lumpur, Malaysia

Open Show, Shah Alam Art Gallery, Shah Alam, Selangor

Segitiga, Degree Show, Tuanku Nur Zahirah Art Gallery, UiTM MARA, Shah Alam, Malaysia

2006 *Open House Show*, Gemarimba Art Gallery, Kuala Lumpur, Malaysia

14, Gray’s School of Art & Design, Aberdeen, Scotland

Enchanting Watercolour, Malaysian Watercolours

2006, National Art Gallery, Kuala Lumpur, Malaysia

2005 *Diploma Show, PERZIM*, Malacca, Malaysia

2004 *Landscape Painting, PERZIM*, Malacca, Malaysia

Historical Buildings Exhibition, Johor Art Gallery, Malaysia

2003 *HITAM PUTIH Seni Cetak, PERZIM*, Malacca, Malaysia

Drawing Exhibition, UiTM MARA, Malacca, Malaysia

Collage and Assemblage, PERZIM, Malacca, Malaysia

2002 *ART ICE*, UiTM MARA, Malacca, Malaysia

AWARDS

2009 *Finalist of MEA Award 2009* (Malaysia Emerging Artists), Soka Gakkai Malaysia (SGM), Kuala Lumpur, Malaysia

2008 *1st Prize*, Calling For Manga Artists! Competition, Kinokuniya, Kuala Lumpur, Malaysia

2007 *30 Finalists of Pact Max Malaysian Art Awards*, Food loft Art Gallery, Penang, Malaysia

3rd Prize, Charcoal/Pencil/Ink Category, Tanjung Heritage, Kuala Lumpur, Malaysia

2006 *Grand Prize Winner*, In-Print Competition, National Art Gallery, and was awarded a grant from the British Council and Scotland’s Robert Gordon University to study printmaking at Gray’s School of Art and Design for 2 weeks.

2nd Prize, Portrait Drawing Contest, National Art Gallery, Kuala Lumpur, Malaysia

3rd Prize, Drawing Competition, National Art Gallery, Kuala Lumpur, Malaysia

Merit Prize, 1st Putrajaya National Watercolour Competition, National Art Gallery, Kuala Lumpur, Malaysia

2002 *3rd Prize*, Bakat Baru Komik Malaysia 2002, Gempak magazine.

2000 *Consolation Prize*, Formula Malaysia

COLLECTIONS

The Aliya & Farouk Khan Collection

IVAN LAM

B. 1975

EDUCATION

2006 *University of East London*, MA in International Contemporary Art and Design Practice, London, UK

1998 *Maine College of Art*, Bachelor of Fine Arts, Painting

1994 *Lim Kok Wing Institute of Technology*, Graphic Design Certificate

SOLO EXHIBITIONS

2009 *Panorama*.Wei-Ling Gallery, Kuala Lumpur, Malaysia

2007 *Ivan Lam: After All These Years*. Wei-Ling Gallery, Kuala Lumpur, Malaysia

2004 *Plosive*, Taksu, Singapore

Plosive, Taksu, Kuala Lumpur, Malaysia

2002 *911*, Taksu, KL, Malaysia

1998 *Ins and Outs*. Crank, Portland, ME, USA

MECA Senior Thesis Show, Institute of Contemporary Art, Portland ME, USA

Exit Removals, Artworks Gallery, Portland ME, USA

SELECTED GROUP EXHIBITIONS

2009 *18@8 - 1 Malaysia : Beyond The Canvas*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2008 *18@8 Vice and Virtue*. Wei-Ling Gallery, Kuala Lumpur, Malaysia

Christie’s SEA Art Auction. Hong Kong

CIGE (China International Gallery Exposition), China World Trade Centre, Beijing, China

Force of Nature, Pace, Petaling Jaya, Malaysia

2007 *Filtered*, Wei-Ling Gallery, KL, Malaysia

The Force of Nature. Darling Muse Gallery, Kuala Lumpur, Malaysia

2006 *Larasati Art Auction*, Singapore

18@8 Kuala Lumpur - Karachi, Amin Gulgee Gallery, Karachi Pakistan (Collaboration with Wei-Ling Gallery)

Au Naturel, Darling Muse Gallery, Kuala Lumpur, Malaysia

3 Young Contemporaries (1997 - 2006), Valentine Willie Art Gallery, Kuala Lumpur, Malaysia

Nasi Campur 2006, Taksu, Kuala Lumpur, Malaysia

2005 *18@8*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2004 *Philip Morris Asean Art Awards 2004*. National Art Gallery, Bangkok, Thailand

10th Anniversary, Taksu, Kuala Lumpur, Malaysia

Footsteps. National Art Gallery, Kuala Lumpur, Malaysia

Art Fair Singapore. Singapore

2003 *Taksu Singapore Opening*, Singapore

Taksu Jakarta Opening, Jakarta, Indonesia

2002 *ArtFair Singapore*, Singapore

Identifying Landscape. Darling Muse Gallery, Kuala Lumpur, Malaysia

2000 *<1000*, Valentine Willie Art Gallery, Kuala Lumpur, Malaysia

Transformations, Sculpture Square, Singapore

Arus: Flow, (Australia – Malaysia Electronic Art, Joint Show), National Art Gallery, Kuala Lumpur, Malaysia

1999 *Philip Morris 99*. National Art Gallery, Kuala Lumpur, Malaysia

Aku: 99 Portret Diri. Galeri Petronas, Kuala Lumpur, Malaysia

1998 *Sequence 11*, Time Based Art. Imaging Center, Portland ME, USA

1997 *Maine Art Auction*. Selected for Live Auction, Portland ME, USA

Artworks. Portland ME, USA

AWARDS

2006 Group Exhibit, *Sovereign Art Prize* (Top 10 Finalists) Hong Kong

2003 *Group Exhibit (Grand Prize Winner)*, *Philip Morris* National Art Gallery, Kuala Lumpur, Malaysia

2001 Group Exhibit (*Honourable mention*), *Philip Morris* National Art Gallery, Kuala Lumpur, Malaysia

1999 One Person Exhibit, *Bright Sight Night Lights*. Galeriwan, KL, Malaysia

1996 Merit Scholarship Exhibit, *1st place*, MECA, Portland, ME, USA

COLLECTIONS

National Art Gallery, Malaysia
Merrill Lynch, Maine, USA
Crank Design Consultant, Maine, USA
The Aliya & Farouk Khan Collection, Malaysia
Galeri Petronas, Malaysia
HSBC, Malaysia
Park Royal Hotel, Malaysia

JEGANATHAN RAMACHANDRAM

B .1962

EDUCATION

1982 *Fine Arts and Traditional Indian Painting (Tanjore Art)*, Chennai, India

Galleries Magazine Award Highly Commended, London, UK

1996 *Owen Rowley Prize*, 1st Prize, London, UK

COLLECTIONS

Chongqing Municipal Museum, China
Bank Negara, Malaysia
The Aliya and Farouk Khan Collection, Malaysia
Park Royal Hotel, Malaysia
Providore, Malaysia
Galeri Petronas, Malaysia

MUN KAO B. 1982

2004 – present Full-time Visual Artist, Kuala Lumpur

2001 – 2003 Freelance Visualiser/Illustrator, Kuala Lumpur, Malaysia
*Work scope included contributing visuals, storyboards and illustrations for advertising agencies

1998 – 2001 Full-time Comic Background Artist, Los Angeles, USA
*Worked for TopCow Studios on their comics series Tomb Raider, Magdale na, Spirit Of The Tao, etc

1997 – 1998 Full-time Sculptor, Kuala Lumpur, Malaysia
*Worked for Crystal Pewter Sdn Bhd designing and sculpting prototypes for pewter products

SELECTED GROUP EXHIBITIONS

2009 *18@8 - 1 Malaysia : Beyond The Canvas*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2008 *“Cabinet”* Valentine Willie Fine Art, Kuala Lumpur, Malaysia

*“Man Made Monsters”*Jendela Living, Kuala Lumpur, Malaysia

“Out of Line” at The Annexe Gallery, Kuala Lumpur, Malaysia

“At the Movies” at Giant Robot: SF, San Francisco, USA

2007 *“Flist”* at Happy Dog Gallery, Chicago,USA

“Free To a Good Home” at GR2, Los Angeles, USA

“Supernatural” at Giant Robot: SF, San Francisco, USA

2006 *“Art Around 1000”* Valentine Willie Fine Art, Kuala Lumpur, Malaysia

“Dinosaur Party” at Giant Robot: SF, San Francisco, USA

“Heavenly Friends” at the Richard F. Brush Gallery, St Lawrence University, New York, USA

“Tree Show II” at Giant Robot: SF, San Francisco, USA

2005 *“Create:Fixate”* at Spring Arts Tower, Los Angeles, USA

“Cannibal Flower” at Infusion Gallery, Los Angeles, USA

NOOR AZIZAN RAHMAN PAIMAN

B. 1970

EDUCATION

2001 *MA Fine Art*, Manchester Metropolitan University, UK

1995 *BA Fine Art*, University Technology MARA UiTM, Shah Alam , Selangor

SOLO EXHIBITIONS

2009 *Issue: Now and Then*, Galeriwan, Kuala Lumpur, Malaysia

1996 *The Independent day*, Creative Centre, National Art Gallery, Kuala Lumpur, Malaysia

TWO MAN SHO, Lightweight vs Heavyweight, Maya Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS & PROJECTS

2009 *18@8 - 1 Malaysia : Beyond The Canvas*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2008 *THE YEAR THAT WAS*, Wei Ling Gallery, Kuala Lumpur, Malaysia

Signature Art Prize 2008, Asia Pacific Breweries Foundation, Singapore Art Museum, Singapore

Susur Masa, National Art Gallery, Kuala Lumpur, Malaysia

Mea Culpa, R A Fine Arts gallery, Kuala Lumpur, Malaysia

2007 *‘IMAGINE’ (art workshop)*, Summer Spectacular kids APT, Gallery of Modern Art, Brisbane, Australia

‘STICK AND MOVE: Young Asian Artists in a Global Context’, Frey Norris Gallery, San Francisco, California, USA

50 Ways to live in Malaysia, Galeri Petronas, Kuala Lumpur, Malaysia

Between Generations - 50 Years across Modern Art in Malaysia, Museum of Asian Art, University of Malaya Kuala Lumpur, Malaysia

2006 *INDO-POP*, KL Kartoon Kids SLOT, Alexandria NSW, Australia

MTV@ MELAYU TV, USM & ABN-AMBRO, George Town, Penang, Malaysia

TABIK: Jeri Azahari, National Art Gallery, Kuala Lumpur, Malaysia

5th Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia

2005 *The Power of Dreaming: Taman Sari, Gardens of Delight and Identity*, Rimbun Dahan Gallery, Selangor, Malaysia

Narrative Strains, Galeri Petronas, KLCC, Kuala Lumpur, Malaysia

In Print, Print in Malaysia, National Art Gallery, Kuala Lumpur, Malaysia

2004 *Aiskirim Malaysia (Malaysia Edition)* performance at Sultan Abdul Halim Jetty, Fort Cornwallis, Gurney Drive and Batu Feringgi and exhibition at Galeri Adi warna, Universiti Sains Malaysia, Pulau Pinang

2003 *Wahana*, National Art Gallery, Kuala Lumpur, Malaysia

Young Contemporaries, National Art Gallery, Kuala Lumpur, Malaysia

Philip Morris Art Awards, National Art Gallery, Kuala Lumpur, Malaysia

2002 *Off Wall, Off Pedestals*, Akal di Ulu, Ulu Langat, Selangor, Malaysia

2001 *Face The Act*, Galeri Petronas, KLCC, Kuala Lumpur, Malaysia

2000 *Blind Date*, Pratt Institute, Brooklyn , New York, USA

7: SEVEN, Corner House Gallery, Manchester, UK

1999 *Kembara Tenggara*, Creative Gallery, National Art Gallery, Kuala Lumpur, Malaysia

1st Fukuoka Asian Art Triennial, Fukuoka Asia Art Museum,Fukuoka, Japan

Art Exchange Programme for1st Fukuoka Asian Art Triennial, Fukuoka Asia Art Museum, Fukuoka Japan

Blind Date, Righton Gallery, Manchester Metropolitan University, Manchester, UK

1998 *Apa? Apa? Kenapa?* Artis Pro Activ, Kuala Lumpur

GEMA: Resonance- An Art Exhibition of Malaysian Contemporary art, Manes Gallery, Prague, Czech Republic

1997 *Malaysian Drawing*, National Art Gallery, Kuala Lumpur, Malaysia

1st Electronic Art Show, National Art Gallery, Kuala Lumpur, Malaysia

Philip Morris Art Exhibition, National Art Gallery, Kuala Lumpur, Malaysia

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

1996 *Contemporary Sculpture Show*, National Art Gallery, Kuala Lumpur, Malaysia
Philip Morris Art Exhibition, National Art Gallery, Kuala Lumpur, Malaysia

Royal Over-Seas League, Over- Seas House, London, UK

Royal Over-Seas League, Edinburgh College of Art, Edinburgh, Scotland

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

1995 *From Tropical Wood*, National Art Gallery, Kuala Lumpur, Malaysia

Philip Morris Art Exhibition, National Art Gallery, Kuala Lumpur, Malaysia

1994 *EARTHWORKS: An Artists Perspective*, Galeriwan, Kuala Lumpur, Malaysia

Culture in Context, Australian High Commission, Kuala Lumpur, Malaysia

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

Video Art Festival, National art Gallery, Kuala Lumpur, Malaysia

1993 *New Forms and Expressions*, Australian High Commission, Kuala Lumpur, Malaysia

FORM & SOUL: Traditional Links in Contemporary Art National Art Gallery, Kuala Lumpur, Malaysia

3rd Asean Traveling of Painting and Children’s Art, National Art Gallery, Kuala Lumpur and others

1992 *Malaysian Open*, National art Gallery, Kuala Lumpur, Malaysia

The Young Contemporaries, National art Gallery, Kuala Lumpur, Malaysia

1991 *The Young Contemporaries*, National Art Gallery, Kuala Lumpur, Malaysia

AWARDS

2005 *Resident Artist*, Narrative Strains, Galeri Petronas, KLCC, Kuala Lumpur, Malaysia

2004 *Travel Grant*, Visit to Republic Indonesia, Sponsored by National Art Gallery, Kuala Lumpur, Malaysia

2002 *Major Award*, The Young Contemporary, National Art Gallery, Kuala Lumpur, Malaysia

1999 *Resident Artist* – Art Exchange Programme, 1st Fukuoka Asian Art Triennial, Fukuoka Asia Art Museum, Fukuoka, Japan

The Young Lecturer Scheme Scholarship (sponsored by MARA University of Tecnology) for MA course at Manchester Metropolitan University, UK

1998 *Travel Grant*, Visit to Republic Indonesia, Sponsored by National Art Gallery, Kuala Lumpur, Malaysia

1997 *Honorable Mention*, The Philip Morris Art Awards, National Art Gallery, Kuala Lumpur

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

1996 *Pearson Lowe Prize*, Royal Over-Seas, London, UK

1995 *Honorable Mention*, The Philip Morris Art Awards, National Art Gallery, Kuala Lumpur, Malaysia

1994 *Minor Award*, The Young Contemporary National Art Gallery, Kuala Lumpur, Malaysia

1992 *Minor Award*, The Young Contemporary, National Art Gallery, Kuala Lumpur, Malaysia

COLLECTIONS

Galeri Petronas, Malaysia
National Art Gallery, Malaysia
Fukuoka Asian Art Museum, Fukuoka, Japan
OTA Gallery, Tokyo, Japan
Queensland Art Gallery/ Gallery of Modern Art
Universiti Sains Malaysia

SABRI IDRUS B. 1971

EDUCATION

1994 *Bachelor of Arts*, School of Art & Design, MARA (UiTM), Kuala Lumpur, Malaysia

1990 *Professionnal Art Education*, Mensa Institute of Art and Design (Graphic Design)

SOLO EXHIBITIONS

2006 *Keroncong Series*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2004 *Lorek-Lorek*, Townhouse Gallery, Kuala Lumpur, Malaysia

1999 *First Solo Show*, The Painting Hall, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

2009 *18@8 - 1 Malaysia : Beyond The Canvas*, Wei-Lin Gallery, Kuala Lumpur, Malaysia

2007 *Filtered*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

18@8 2007, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2006 *Convergence - Contemporary Malaysian Art*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

18@8, Kuala Lumpur - Karachi, Amin Gulgee Gallery, Karachi, Pakistan, in collaboration with Wei-Ling Gallery

2005 *18@8, Contemporary Artists from Malaysia & Beyond*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2004 *Philip Morris* Group of Companies Art Awards '04, National Art Gallery, Kuala Lumpur, Malaysia

2003 *Open Show*, National Art Gallery, Kuala Lumpur, Malaysia

2002 *Philip Morris* Group of Companies Art Awards '02, National Art Gallery, Kuala Lumpur, Malaysia

2001 BMS 2000 Exhibition, National Art Gallery, Kuala Lumpur, Malaysia

1996 *Philip Morris* Group of Companies Art Awards '96, National Art Gallery, Kuala Lumpur, Malaysia

Young Artist Exhibition, NanYang Gallery, Kuala Lumpur, Malaysia

PPM Annual Show, Petronas Gallery, Kuala Lumpur, Malaysia

Alternative Printmaking, Petronas Gallery, Kuala Lumpur, Malaysia

1995 *Young Contemporary Exhibition*, National Art Gallery, Malaysia

Group Show, Maybank Gallery, Kuala Lumpur, Malaysia

Asian International Art Workshop: BELUM, Malaysia

Open Show, Shah Alam Gallery, Malaysia

1992 *Collection 1992*, Petronas Gallery, Kuala Lumpur, Malaysia

Inspiration of Nature, Maybank Gallery, Kuala Lumpur, Malaysia

Open Show '92, National Art Gallery, Kuala Lumpur, Malaysia

1991 *Young Contemporary '91*, National Art Gallery, Kuala Lumpur, Malaysia

One World No War Exhibition, City Hall Tower, Kuala Lumpur, Malaysia

COLLECTIONS

BRDB, Malaysia
Woods Bagot (M) Sdn Bhd, Malaysia
Bank Negara, Malaysia
Maxis, Malaysia

UMIBAIZURAH MAHIR B. 1975

EDUCATION

2000 *BA Hons of Art and Design (Ceramics)*, Faculty of Art & Design, University Technology MARA UiTM, Shah Alam, Selangor, Malaysia.

1999 *Diploma in Education (Art Teacher's)*, Faculty of Art & Design, University Technology MARA UiTM, Shah Alam, Selangor, Malaysia.

SOLO EXHIBITION

2009 *Hybrid*, Wei Ling Gallery, Kuala Lumpur, Malaysia.

SELECTED GROUP EXHIBITIONS

2009 *18@8 - 1 Malaysia : Beyond The Canvas*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

Tanah Timur, Residency Exhibition, Japan Foundation, Kuala Lumpur, Malaysia

Iskandar Malaysian Contemporary Art Show 2009, Danga City Mall, Johor Bahru, Johor, Malaysia

Tanah Air, Rimbun Dahan, Selangor, Malaysia

Malaysia Services Exhibition 2009 (MSE 2009), Dubai, United Arab Emirates

The Contemporary Ceramic Asia Ceramic Network 09, Penang State Art Gallery, Penang, Malaysia

Asia Ceramics Network 08, Cyber & Catalog Exhibition, Seoul, Korea.

2008 *Cabinet*, Valentine Wille Fine Art, Kuala Lumpur, Malaysia

Vice and Virtue 18@8. Wei Ling Gallery, Kuala Lumpur, Malaysia

Emerging Asia, 2008 Asia Arts Network, KEPCO Gallery Seoul, Korea

Art Triangle 2008, Sokka Gakkai Kuala Lumpur, Malaysia

Wet Seasons, Pace Gallery, Petaling Jaya, Selangor, Malaysia

Shifting Boundaries, Art For Nature, Rimbun Dahan, Selangor, Malaysia

Mind, Body, and Soul, Wei Ling Gallery, Kuala Lumpur, Malaysia

Out Of The Mould - The Age Of Statement, Malmo Art Museum, Sweden.

2007 *Mapped*, Jendela Arts space, Esplanade, Singapore

International Contemporary Ceramic, Asia Ceramics Network & Selsius. National Art Gallery, Kuala Lumpur, Malaysia

The Young Contemporaries 2006, National Art Gallery, Kuala Lumpur, Malaysia

Out Of The Mould - The Age Of Statement, Petronas Gallery, Kuala Lumpur, Malaysia

Jejak, Nasional Galeri Indonesia, Jakarta, Indonesia

Exhibition, Pace Gallery, Petaling Jaya, Selangor, Malaysia

Grand Opening -Warning! Tapir Crossing, Two Man Show with Ahmad Shukri Mohamed, Patisatusudio, Selangor, Malaysia

Ceramic and Textile, Pelita Hati Gallery, Bangsar, Kuala Lumpur, Malaysia

Kunang- Kunang III, Studio- Gallery Kunang- Kunang, Selangor, Malaysia

Open House, Kebun Mimpi Gallery, Bangsar, Kuala Lumpur, Malaysia

Mekar Citra 2007, Galeri Shah Alam, Selangor, Malaysia

Virtousity-Women Show, Galeri Seni Johor, Johor, Malaysia

Fund-Raising Matahati, Sokka Gakkai, Kuala Lumpur, Malaysia

'00.15 Superstar', Art For Nature, Rimbun Dahan, Selangor, Malaysia

Setahun Bersama, The Weld, Kuala Lumpur, Malaysia.

2006 *18@8- Contemporary Artists from Malaysia*. Kuala Lumpur - Karachi, Karachi, Pakistan

Art Invitational, Bank Negara Malaysia, Kuala Lumpur, Malaysia

Open house, Gema Rimba, Kuala Lumpur, Malaysia

Sculpture Show, Gema Rimba, Kuala Lumpur. Malaysia

Feed Me! An Exploration of Appetites, Art For Nature, Rimbun Dahan, Selangor, Malaysia

Tabik Salute - A tribute Exhibition for Jeri Azhari, National Art Gallery, Kuala Lumpur, Malaysia

Arts @ Earth, Xoas, Petaling Jaya, Selangor, Malaysia

Arts @ Earth, KL Performing Art Centre, Kuala Lumpur, Malaysia

Art Salon Show, XOAS, Petaling Jaya, Selangor, Malaysia

Toys, Two Man Show with Ahmad Shukri Mohamed, Wei Ling Gallery, Kuala Lumpur, Malaysia.

2005 *Pop Culture*, Maya Gallery, Bangsar, Kuala Lumpur, Malaysia

Taman Sari, WWF, Art For Nature, Rimbun Dahan, Selangor, Malaysia

Grand Opening, Wei Ling Gallery, Kuala Lumpur, Malaysia

Takung, National Art Gallery. Kuala Lumpur, Malaysia

Form-ing Materials and Processes, Two Man Show with Ahmad Abu Bakar. Sculpture Square, Singapore.

2004 *Fifth teen*, Darling Muse Gallery, Bangsar, Kuala Lumpur, Malaysia

Paradise Lost/Paradise Found, Art For Nature Rimbun Dahan, Selangor, Malaysia

Young Contemporary Award 2004, National Art Gallery Kuala Lumpur, Malaysia

IWCAT, JULY - AUGUST '04. The International Workshop of Ceramic Art in Tokoname, Aichi, Japan

Tokoname City Culture Hall, Tokoname, Aichi, Japan

INAX, Togaku Kobo Gallery, Tokoname. Aichi, Japan

The World Children's Painting, Tokoname City Library, Tokoname, Aichi, Japan

Clay Design, Collaboration with Children, Tokoname City Culture Hall, Tokoname, Aichi, Japan

Symposium, Brush Calligraphy, Tokoname Higashi Elementary School, Tokoname, Aichi, Japan

Yakimono, Tokoname Ceramic Festival, Tokoname, Aichi, Japan
Immersion, Maya Gallery, Bangsar, Kuala Lumpur, Malaysia.

2003 *Wahana*, Collaboration Singapore and Malaysian Exhibition, National Art Gallery, Kuala Lumpur, Malaysia

Games People Play, Rimbun Dahan Selangor, Malaysia

Formalisa Tampak Dalam Seni Khat & Seni Tampak Malaysia, Dewan Bahasa Dan Pustaka, Kuala Lumpur, Malaysia

Virus, joint exhibition with Ahmad Shukri, Art Season Gallery, Singapore

Impressions, Shah Alam Gallery, Selangor. Malaysia

Incubator series, Collaboration work with Artist, Ahmad Shukri Mohamed, Rimbun Dahan, Selangor, Malaysia.

2001 *OPEN SHOW 2001*, National Art Gallery, Kuala Lumpur, Malaysia.

Phillip Morris Malaysian Art Awards '01, National Art Gallery, Kuala Lumpur, Malaysia

1999 *Johor Exhibition*, Yayasan Warisan Johor, Johor Bahru, Johor, Malaysia

Nokia Arts Awards – Asia Pacific, National Art Gallery, Kuala Lumpur, Malaysia

Philip Morris Malaysian Art Awards '99, National Art Gallery, Kuala Lumpur, Malaysia

The Malaysian Insurance Institute, Mandarin Hotel, Kuala Lumpur, Malaysia.

1998 *Degree Show*, School of Art & Design, MARA UiTm, Shah Alam, Selangor. Malaysia

1997 *Young Contemporary '97*, National Art Gallery, Kuala Lumpur, Malaysia.

AWARDS

2007 *Top 10 Winners*, The Young Contemporaries '06, National Art Gallery, Kuala Lumpur, Malaysia

Consolation, Mekar Citra 2007. Galeri Shah Alam, Selangor, Malaysia

2005 *National Arts CouncilArts Grant*, Singapore

2004 *Grant for IWCAT workshop* awarded by the MARA (UiTM), Selangor, Malaysia
Top Five Winners. Clay Sculpture. Collaboration with Children, Tokoname City Culture Hall, Tokoname, \ Aichi, Japan

1998 *Scholarship Award - Degree Ceramics*, Yayasan Pelajaran Johor, Malaysia

1999 *First Prize, Johor Art Competition '99*, Yayasan Warisan Johor, Johor Bahru, Johor, Malaysia
Finalist, Nokia Arts Awards – Asia Pacific, National Art Gallery, Kuala Lumpur, Malaysia

Honourable Mention, Philip Morris Malaysian of Art Awards '99, National Art Gallery, Kuala Lumpur, Malaysia.

1998 *Dean's List (Ceramics)*, School of Art & Design, MARA UiTM, Shah Alam, Selangor, Malaysia

1995 *Consolation Award*, National Day's, Kuala Lumpur, Malaysia

COLLECTIONS

National Art Gallery, Kuala Lumpur, Malaysia.
Asia Arts Network, Seoul, Korea.

Petronas Gallery, KLCC Kuala Lumpur, Malaysia.
Aliya & Farouk Khan Collection, Malaysia.
KT. Lim & Grace. Malaysia & Australia.
Fatimah & Pakharuddin Sulaiman, Malaysia.
Dr. Steve & Rosemary Wong, Malaysia.
Dato' Sri Abdul Azim Mohd. Zaibidi, Malaysia.
Norie & Hiromasa Japan.
IWCAT – The International Workshop of Ceramic Art in Tokoname, Japan.
Yayasan Warisan Johor, Johor, Malaysia.
Universiti Technology MARA, Malaysia.

YAU BEE LING B. 1972

EDUCATION

1995 *Diploma in Fine Art (Major in Painting)*, School of Art & Design, Malaysian Institute of Art (MIA), Kuala Lumpur, Malaysia

SOLO EXHIBITIONS

2008 *Portraits of Paradox*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

2009 *18@8 - 1 Malaysia : Beyond The Canvas*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2008 *18@8: Vice & Virtue*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

Tukar Ganti: New Malaysian Paintings, Valentine Willie Fine Art, Singapore, HT Contemporary Space, Singapore

Semesta, La Galleria Pall Mall Art Gallery, London, UK

Shifting Boundaries: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia
China International Gallery Exposition (CIGE), China World Trade Centre, Beijing, China

Out Of The Mould: The Age Of Reason, Malmö Art Museum, Malmö, Sweden

2007 *00:15 Superstar: WWF Art For Nature*, Rimbun Dahan, Kuang, Malaysia
Out Of The Mould: The Age Of Reason, Galeri Petronas, Kuala Lumpur, Malaysia

18@8, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2006 *Rimbun Dahan Artist In Residence Show*, Rimbun Dahan, Kuang, Malaysia

Signed and Dated: 10th Anniversary Show, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

18@8: Kuala Lumpur – Karachi, Amin Gulgee Gallery, Karachi, Pakistan in collaboration with Wei-Ling Gallery

Feed Me! An Exploration of Appetites: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia

2005 *Rooster Mania*, Townhouse Gallery, Kuala Lumpur, Malaysia

Taman Sari: The Power of Dreaming And Identity: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia

18@8: Contemporary Artists From Malaysia & Beyond, Wei-Ling Gallery, Kuala Lumpur, Malaysia

Art ± 1,000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Free Show, Reka Art Space, Petaling Jaya, Malaysia

2004 *Soul of Asia: Fukuoka Asian Art Museum Collection*, Hokkaido Museum of Contemporary Art, Hokkaido, Japan

Fifteen, Darling Muse Gallery, Kuala Lumpur, Malaysia

Semangat: Artists For Theatre, Fund Raising Exhibition for Five Arts Centre, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

Home Improvement (A Two-Person Show), Reka Art Space, Petaling Jaya, Malaysia

Art ± 1,000, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

Paradise Lost / Paradise Found: WWF Art For Nature, Rimbun Dahan, Kuang, Malaysia

2003 *Art ± 1,000*, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

Games We Play: WWF Invitational Group Exhibition, Rimbun Dahan, Kuang, Malaysia

2002 *Imagined Workshop*, 2nd Fukuoka Triennale 2002, Fukuoka Asian Art Museum, Fukuoka, Japan

Touch: WWF Invitational Group Exhibition, Rimbun Dahan, Kuang, Selangor

2001 *Voices From The Heart*, World Woman's Day Invitational Show, East West Gallery of Fine, Kuala Lumpur, Malaysia
Inhabitant (A Two-Person Show), Valentine Willie Fine Art, Kuala Lumpur, Malaysia

2000 *Seasons Greetings*, Southeast Asia Collection: Group Exhibition, Valentine Willie Fine Art, Kuala Lumpur, Malaysia
Love On Paper: Invitational Group Exhibition, Valentine Willie Fine Art, Kuala Lumpur, Malaysia

Nur Cahaya Nurmu, World Women's Week: Malaysian Women Artists Group Show, Aseana KLCC & Valentine Willie Fine Arts, Kuala Lumpur, Malaysia

Transformation: 6 Artists From Malaysia: Invitational Group Exhibition, Gallery Wan and Balai Seni Lukis Negara, Malaysia, and Singapore Sculpture Square, Singapore.

1999 *9th Asian Art Biennial*, Bangladesh: 99th Invitational International Group Exhibition, Department of Fine Arts, Bangladesh Shipakala Academy, Osmani Memorial Hall, Dhaka, Bangladesh

Through Our Eyes: Malaysian Women Artist Invitational Exhibition, Galeri Petronas, Kuala Lumpur, Malaysia

1998 *Around The Body*: Invitational Group Exhibition, Sutra Dance Theatre, Kuala Lumpur, Malaysia

Alami Antara Langit Dan Bumi: Invitational Group Exhibition, Balai Seni Lukis Negara, Kuala Lumpur, Malaysia

Aku 99: Potret Diri: Invitational Group Exhibition, Galeri Petronas, Kuala Lumpur, Malaysia

1997 *Family, Home and Hope* (A Two Person Show), Pelita Hati Gallery, Kuala Lumpur, Malaysia

PNB Artist-Artist Muda 1997: Selected Group Exhibition Permodalan Nasional Berhad Gallery, Kuala Lumpur, Malaysia

1996 *Pelita Hati Gallery of Art Collection*: Invitational Group Show, Pelita Hati Gallery, Kuala Lumpur, Malaysia

New Voices: Diploma Group Exhibition, Malaysian Institute of Art, Kuala Lumpur, Malaysia

1995 *Fresh Eyes: Selected Young Artists Group Exhibition*, Pelita Hati Gallery, Kuala Lumpur, Malaysia

AWARDS

2005 *Malaysian Institute of Art Full Scholarship Award* (Fine Art Course)

1993 *Artist-in-Residence*, Rimbun Dahan, Kuang, Malaysia

COLLECTIONS

Fukuoka Asian Art Museum, Permanent Collection
Hijas Kasturi Association, Rimbun Dahan, Malaysia
Galeri Petronas, Malaysia
The Aliya and Farouk Khan Collection
Dr Steve and Rosemary Wong
Ng Sek San and Carolyn Lau
Architron Design Consultants Sdn Bhd
Wei-Ling Gallery, Malaysia
KIAN Sdn Bhd, Malaysia
Valentine Willie Fine Art, Malaysia
Veritas Design Group, Malaysia
Park Royal Hotel, Malaysia

ZULKIFLI YUSOFF B. 1962

EDUCATION

1991 *Master of Arts*, Manchester Polytechnic, UK

1989 *Diploma in Art & Design (Fine Art)*, Mara Institute of Technology (MIT), Shah Alam, Malaysia

SOLO EXHIBITIONS

2008 *Icons*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2005 *Hot Temper*, Utterly Art Gallery, Singapore

2000 *Power Dialogue*, The Art Gallery, Penang, Malaysia

1997 *Ahmad and Jibul*, The Art Gallery, Penang, Malaysia
Zulkifli Yusoff After Venice, RHB Building, Kuala Lumpur, Malaysia

Ahmad And His Shadow, ART-2 and The Substation, Singapore

1996 *The Power*, NN Gallery, Kuala Lumpur, Malaysia

Brave New Art, The Art Gallery, Kuala Lumpur, Malaysia

SELECTED GROUP EXHIBITIONS

2009 *18@8 - 1 Malaysia : Beyond The Canvas*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

2008 *18@8: Vice & Virtue*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

Susurmasa, National Art Gallery, Kuala Lumpur, Malaysia

2007 *18@8: Contemporary Art From Malaysia And Beyond*, Wei-Ling Gallery, Kuala Lumpur, Malaysia

Filtered, Wei-Ling Gallery, Kuala Lumpur, Malaysia

Merdeka 50, Islamic Arts Museum Malaysia

Portal Merdeka 50 Tahun, National Art Gallery, Kuala Lumpur, Malaysia

50 Ways To Live In Malaysia, Galeri Petronas, Kuala Lumpur, Malaysia

2006 *Invitational Group Show*, Bank Negara, Kuala Lumpur, Malaysia

Manusia: Figurative Works From The Permanent Collection, National Art Gallery, Kuala Lumpur, Malaysia

2005 *A Beautiful Mind*, Galeri Tangsi, Kuala Lumpur, Malaysia

Smart Art, Menara Telekom, Kuala Lumpur, Malaysia

InPrint Show, National Art Gallery, Kuala Lumpur, Malaysia

2004 *Takung*, National Art Gallery, Kuala Lumpur, Malaysia

2003 *Invitational Show*, Galeri Petronas, Kuala Lumpur, Malaysia

2002 *Langat Noko Art Exchange*, Ulu Langat, Selangor, Malaysia

Gerak Rasa, National Museum, Kuala Lumpur, Malaysia

Bara Hati Bahang Jiwa, National Art Gallery, Kuala Lumpur, Malaysia

Master Collection, National Art Gallery, Kuala Lumpur, Malaysia

Text and Textures, Galeri Petronas, Kuala Lumpur, Malaysia

2001 *New Acquisitions Exhibition*, National Art Gallery, Kuala Lumpur, Malaysia

2000 *Art In Aid Of Kindness*, Art Folio, Kuala Lumpur, Malaysia

1999 *Compendium 30 Malaysian Artists*, The Art Gallery, Penang, Malaysia

Imbasan Bakat Muda Sezaman 1974 - 1997 (Reflections of A Generation of Young Talent 1974 - 1997), National Art Gallery, Kuala Lumpur, Malaysia

1998 *Malaysian Image*, London, UK

WWH, NN Gallery, Kuala Lumpur, Malaysia

Art Agora: Artworks From Islamic Countries, Istanbul, Turkey

Drawing Lah, Art Case, Kuala Lumpur, Malaysia

Asian Art Show (Collaborative Even-Urbanization), Bandung, Indonesia

1997 *Five Artists Exhibition*, NN Gallery, Kuala Lumpur, Malaysia

Inside – Group Installation, Kassel, Germany

Modernities and Memories, Recent Works From The Islamic World, Venice Biennale, Italy

1996 *Persoalan Tradisi Dan Kemodenan (The Question Of Tradition and Modernity)*, National Art Gallery,

Kuala Lumpur, Malaysia
ASEAN Art Now, Singapore Art Museum, Singapore

1995 *Philip Morris Art Competition*, National Art Gallery, Kuala Lumpur, Malaysia

1994 *Asian Art Today*, Hiroshima Museum of Contemporary Art, Japan

Asian Heart And Form, Asian Arts And Crafts – Its Origin To The Present Day , NTT Hall, Hiroshima, Japan

Contemporary Art Symposium, Potential of Asian Thought (Paper Presentation), Asian Cultural Centre, Tokyo, Japan

Skin Trilogy, National Art Gallery, Kuala Lumpur

1993 *Form And Soul: Traditional Links In Contemporary Art*, National Art Gallery, Kuala Lumpur, Malaysia

Sedetik... Suatu... Ekspresi... Creative Centre, National Art Gallery, Kuala Lumpur, Malaysia

Pursuing A Dream, Galeri Petronas, Kuala Lumpur, Malaysia

1st Asia Pacific Triennale of Contemporary Art, Brisbane, Australia

Immunity, Art Space, Sydney, Australia

1992 *The Malaysian Contemporaries*, Lot 10, Kuala Lumpur, Malaysia

MIT Faculty Show, Shah Alam Gallery, Shah Alam, Malaysia

New Art From Southeast Asia, Tokyo, Osaka, Fukuoka, and Hiroshima, Japan

Seychelles Visual Arts Biennale, Carnegie Museum, Seychelles

1991 *Contemporary Art And Performance*, National Art Gallery, Kuala Lumpur, Malaysia

3rd Salon Malaysia, National Art Gallery, Kuala Lumpur, Malaysia

1990 *131st Annual Open Exhibition*, City Art Gallery, Manchester, UK

MA Show, Holden Gallery, Manchester, UK

1989 *The Young Contemporaries*, National Art Gallery, Kuala Lumpur, Malaysia

3rd Asian Art Exhibition, Fukuoka Art Museum, Fukuoka, Japan

Ilusi Art Exhibition, Kedah State Gallery, Alor Star, Malaysia

Sculpture Group Exhibition, MIT, Shah Alam, Malaysia

Diploma Show, MIT, Shah Alam, Malaysia

MAFA Show, Righton Gallery, Manchester, UK

1988 *Open Show*, National Art Gallery, Kuala Lumpur, Malaysia

3rd Perdana Art Exhibition, National Art Gallery, Kuala Lumpur, Malaysia

Anti-Nuclear Art Exhibition, Town Hall, Kuala Lumpur, Malaysia

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

2nd Asian Art Exhibition, Club Med Cherating, Malaysia & Malaysia Airline Systems (MAS), Kuala Lumpur

6th International Sand Sculpture Competition Hong Kong

1987 *Tasik Cini*, Artists Association of Malaysia, Australian High Commission, Kuala Lumpur, Malaysia

Warna-Warna, Kedah State Gallery, Alor Star, Malaysia

AWARDS

2007 *Anugerah Akademik Negara (National Academic Award)* – Visual Arts Category

1997 *Invitation to participate at the Venice Biennale*, Italy

1995 *Honourable Mention, Philip Morris Asean Art Awards*, Malaysia

1992 *The Grand Minister Prize*, 3rd Salon Malaysia

Major Award – Sculpture, 3rd Salon Malaysia

Minor Award – Sculpture, 3rd Salon Malaysia

1989 *Major Award*, Young Contemporaries, National Art Gallery, Kuala Lumpur, Malaysia

1988 *Major Award*, Young Contemporaries, National Art Gallery, Kuala Lumpur, Malaysia

2nd Prize, 6th International Sand Sculpture Competition, Regional Council, Hong Kong

COLLECTIONS

Singapore Art Museum, Singapore
Maybank, Malaysia
Galeri Petronas, Malaysia
National Art Gallery, Malaysia
Fukuoka Museum of Art, Jpan
Hiroshima Art Museum, Japan
The Aliya and Farouk Khan Collection
Dr Tan Chong Guan's Collection

With Special thanks to the artists

ANURENDRA JEGADEVA
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HASLIN ISMAIL
IVAN LAM
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SABRI IDRUS
UMIBAIZURAH MAHIR
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ZULKIFLI YUSOFF

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