

FAIZAL SUHIF  
VISUAL POETRY



F A I Z A L   S U H I F  
VISUAL POETRY

16 - 30 DECEMBER 2017

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*Sebesar zarah tidak diendah..*

*Halus melayang tidak berarah...*

*Hanyut...sampai hutan dan lautan...*

*Luas terbentang*

*Tiada pengkalan...*

*Dusun api*

*Hulu langat nov 2017*







# MUKADIMAH

Dalam seni cetak ada tiga kaedah kerja yang paling utama. Pertama kaedah tekap, kedua stensil dan ketiga adalah cetak. Kaedah yang tiga ini jika menggunakan matrik atau blok ia akan menerbitkan satu sistem yang ‘regimented’ kaku, tegas dan berulang-ulang. Perkara ini tidak digemari oleh ramai karyawan maka oleh itu perannya diambil alih oleh rumah penerbitan. Ia satu sistem yang baik untuk industri kerana boleh menyebarkan karya yang serupa dengan banyak juga dengan harga yang berpatutan. Oleh itu karya – karya seniman mampu dimiliki oleh orang ramai. Di Barat dan Jepun budaya ini mendapat sambutan yang baik kerana masyarakat memahami dan mempunyai penghayatan yang matang dan tinggi. Berbanding dengan masyarakat negara kita yang masih menganggap edisi tidak eksklusif dan tidak original. Perkataan ‘cetak’ dilihat amat kabur dan meragukan maknanya.

Faizal Suhif

Karyawan muda ini saya kenali sejak 2006 semasa beliau masih menuntut di Uitm Shah Alam dalam jurusan seni cetak. Saya berkhidmat di tahun-tahun akhir sebagai ‘dosen terbang’ di universiti – universiti tempatan selama hampir dua puluh tahun.

Saya sebagai pemerhati, tidak pernah bertanya mengapa karya-karya beliau harus begitu atau begini. Saya lebih gemar memerhatikan tingkah dan laku. Bagi saya jelas ‘attitude’ adalah persoalan besar dan utama. Tentang lain hal itu soal kedua, ketiga atau keempat kerana yang lain boleh dilatih dan dipelajari. ‘Attitude’ adalah tulang belakang seniman sejati, bakat hanyalah

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*Faizal membawa peribadinya seperti cawan yang separuh penuh. Mundar mandir dalam rendah diri, tetapi dalam masa yang sama beliau seorang yang mandiri. Itu sebatian orang ingin mencari ilmu!*

”

kurnian Ilahi kepada semua orang yang dilahirkan didunia ini. Jadi apa ada pada bakat! Kerana setiap orang mempunyai dan mendapat percuma. Tetapi mengasah bakat dan mengenegahkan bakat perlu ‘dibayar’ bersama kecekalan dan kesungguhan. Faizal membawa peribadinya seperti cawan yang separuh penuh. Mundar mandir dalam rendah diri, tetapi dalam masa yang sama beliau seorang yang mandiri. Itu sebatian orang ingin mencari ilmu!

Alami

Karyawan alami seperti ini bukan satu ‘sandiwara eco’ yang sering dilaulungkan. Ia bukan ‘fesyen alami’ yang ‘trendy’. Ia alami yang benar, yang bermula dari mana bumi dipijak disitu langit yang dijunjung. Adalah satu kebiasaan jika saya mendapat pesanan dari Faizal berbunyi seperti ini, Encik Jo, saya balik kampung membantu bapa saya menanam anak getah. Ini pengalaman sebatian diri.

Pengkaryaan

Dalam pengkaryaan, beliau memproses pengalaman alami, estetika yang naluri dan yang dipelajari bersama kemahiran teknik. Ini terbukti dalam karyanya yang bertajuk ‘Lebah’. Lebah itu bersaiz kecil tapi sebenarnya ia lebih besar jika dilihat dari struktur organisasi koloni dan sumbangannya pada manusia. Dengan pengolahan teknik tekap dan stensel yang mahir, beliau berjaya

memperlihatkan estetika yang tinggi dalam karya tersebut. Bolehkah kita bayangkan bagaimana seekor lebah kecil dilonjakan menjadi karya penting dalam pameran solo seperti ini? Begitu juga dengan karya yang bertajuk ‘Labah-labah’. Ia juga seekor serangga kecil yang kurang dipedulikan tetapi amat tinggi nilai ilmunya jika kita mahu mengkaji dari sudut taktikal dan strategi. Karya ini juga begitu menyerlah sebagai teknik tekapan dan stensel yang begitu baik.

Puisi

Sekuntum bunga kecil nampak begitu besar serinya. Dari putik-putik kecil akan terbit pula musim buah yang meriah! Manifestasi ini begitu jelas dalam karya-karya beliau. Mungkin dalam hati kecilnya beliau kagum melihat segala-galanya yang bermula dari sebesar zarah sehinggalah kita manusia menikmati akan kemeriahannya. Dalam dua buah karyanya yang bertajuk ‘growth’ keadaan ini bertambah peribadi. Karya-karya ini begitu ‘ketimuran’ ia seperti sebuah catan tenang. Tanpa gangguan. Apakah berkarya itu sudah seperti sebuah ritual peribadi? Atau melukis puisi yang bukan untuk didengari tapi untuk dihayati dan diamati..

Juhari Said  
Akaldilulu  
November 2017



# INTRODUCTION

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There are three major techniques applied in printmaking: tracing, stencilling and printing. When the three methods are deployed on a matrix or block, the outcome will be a rigid, regimented system that can duplicated over-and-over again.

The duplicative nature of print production is something that does not sit well with many visual artists, for it is perceived that the artist has given away the final output, placing it instead in the hands of the publisher. Art purveyors and industry, however, embrace such a duplicative production system for it allows for works of art to be widely distributed and certainly—sold at more affordable prices. Thus, more members of the public can now own a piece of the artist's work.

For those from the more artistically mature societies of the West and in some Asian countries like Japan, this type of art production and consumption is well accepted. Here, however, the situation is a little bit different. Many are still apprehensive towards the idea of editions; whereby prints are deemed as 'unexclusive' and not 'original'. The meaning of the word 'print' (at least in some art circles) is thus obfuscated and perceived pejoratively.

Faizal Suif

I have known the artist since 2006. Back then, he was still a fine art student at UiTM Shah Alam—during which he majored in printmaking. At the time, I was in the final leg of a 20-year sojourn as a lecturer-at large, moving around and teaching at several Malaysian universities.

As an observer, I never once did question him, as to how he derived his art and whichever way it was headed. I preferred instead to watch his action and conduct for

I have always believed attitude plays an important role in an artist. Other matters, especially those that can be learnt and perfected by practice, are secondary compared to an artist's attitude towards his art.

While talent is a gift unrequested and bestowed at birth by the Creator, the artist has a choice in the mould of his attitude—it is this attitude that truly defines the artist. After all, why should we place too high a value on 'talent'? It comes free and many possess it in some way or other. To grow and hone such talent, on the other hand, often incurs a heavy cost—one that an artist pays with deep commitment and perseverance.

Faizal carries his Self like a half-filled cup. He goes about in humility, but holds his own confidently. His composure is that of a seeker of knowledge.

A Deep Respect for Nature

The truly environmentally respectful artist does not need to trump himself up as some eco-warrior. He does wear such emblems like a fashion label. For Faizal, his deep respect for nature comes naturally, rooted in his own life journey. It is quite normal for me to receive text messages from Faizal: "Mr. Jo, I am headed back to the village to help my father plant rubber saplings..." Living with Nature has been a lifelong experience for him.

Creating Art

In his work, Faizal processes his life experience with nature, his instinctive aesthetics and technical training. His work "Lebah" (The Bee) best typifies this.

While, the bee may be just a small creature, but it is a giant in terms of colony

organisation and contribution to human civilisation.

Defly handling the techniques of tracing and stencilling, Faizal has achieved a high degree of aesthetics in his work. It is hard to imagine how a small bee can be raised into a major piece of his solo exhibition. It is an insect that can be easily brushed off, but the knowledge one gathers from observing the bee is applicable to strategy and tactical planning. Faizal's labour resonates with his chosen subject accordingly, his work exuding a high degree of deft tracing and stencilling techniques.

Poetry

A small flower has such great beauty. What is more, the small buds can even transform itself into beneficial fruit. This manifestation is prevalent in Faizal's works. Perhaps, deep in his heart, he is amazed by how everything begins from small atoms and cells; yet Man derives immeasurable benefit from such sub-atomic and microscopic beginnings.

In his series titled "Growth", his expression takes on a more personal note. The zen-like quality of these two pieces makes them a work of tranquillity. Devoid of disturbances.

Has then the act of creating art been adopted as a personal ritual, or rather, has it become a painting of poetry? Such that is not meant to be heard, but rather for us to behold and experience...

Juhari Said  
Akaldiulu  
November 2017

Translated from Malay to English by  
Dhojee

## DARI KANTA DUSUN SENI

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*Katakanlah, ‘Sesungguhnya solatku, ibadahku, hidupku dan matiku hanyalah untuk (menyembah) ALLAH TUHAN SEMESTA ALAM*

”

– Surah Al An’am: 162

Menyatakan perihal tersebut, Faizal Suhif (Faizal) melihat alam sekitar melalui ‘kanta pembesar’ beliau pada karyanya dalam pameran solo kali ini, ‘Visual Poetry’. Perkaitan pernyataan asasi mengenai manusia, alam dan Tuhan penting dalam menjelaskan hubung kait dalam kehidupan antara makhluk dan Pencipta. Alam semesta yang dilihat sama ada boleh disaksikan atau tidak, dipenuhi dengan ‘benda’ yang melengkapi alam semesta ini. Benda-benda tersebut terdiri dalam tiga bentuk.

Pertama, bentuk keras menjadikan ianya mengekalkan kedudukan dan bentuknya. Batu-batuan contohnya dapat digunakan oleh manusia untuk mendirikan binaan kediaman. Bentuk kedua ialah cecair dengan keistimewaannya bolehkan ia mengikut bekas yang menangkungnya dan ketiga, bentuk gas yang tersebar serta tidak setempat umpamanya udara. 1

Batu-batu sungai telah mencuit ilham Faizal dalam paparan karya berjudul ‘Dibawah Batu’ (2016). Susunan dan pengulangan bentuk dengan kepelbagaian tekanan jalinan pada imej menjelaskan penelitian observasi dalam rakaman data visualnya. Manakala ‘Hutan Batu’ (2017), dengan ‘ochre red’ paparan rekahan tanah liat dan batuan bertindanan menampakkan imej-imej potret dan bentuk binatang yang sengsara bersama kayu-kayu yang dipancang (seolah batu nisan ) ke dalam tanah, menuju proses kepesatan pembangunan.

Observasi dan 'wawancara' Faizal merangkumi kehidupan manusia berinteraksi dengan persekitaran dan alam tabi'i. Habitat binatang-binatang dipersekitaran diamati secara serius dengan rakaman kematian 'rakan alam' beliau. Lakaran-lakaran kecil dari pengamatan beliau terhadap serangga-serangga, tumbuhan kecil seperti rumput, bunga lalang, ranting-ranting pokok yang mati, dan tanah jerlus dipindahkan ke kanvas dengan interpretasi yang dialami. Dalam memindahkan bentuk dan imej, Faizal menggayakan dengan imej bukan realistik menjuruskan rasa tanda tanya dan kelihatan seakan-akan objek sebenar di dalam pemikiran penghayat. Kebanyakan 'hitam dan putih' yang dinyatakan dalam karya merupakan satu simbol 'perjanjian' dalam kehidupan manusia dan Pencipta. Umpamanya menjalankan urusan pekerjaan seharusnya disertakan perjanjian bertulis antara kedua pihak bagi memastikan matlamat yang telah dipersetujui.

Keakraban Faizal pada alam semakin sehati dalam kehidupan hariannya sehingga sekecil-kecil tumbuhan sekelilingnya diamati dengan teliti. Menurut Abdul Rahim dan Muhammad Alif, dahulunya pokok-pokok tinggi seperti cengal, keruing dan meranti menjadi sumber ekonomi bagi negara Malaysia dan Indonesia. Pokok gaharu mengeluarkan damar dan kapur manakala pokok tualang pula menjadi persinggahan lebah untuk membuat sarang yang menghasilkan madu asli.<sup>2</sup>

Telitinya Faizal dalam pemerhatian pada alam sekelilingnya 'dikanta besarkan' sehingga lahirnya karya 'Ulat Dalam Batu' (2017), bersaiz ukuran 152 x 610 sentimeter besar dan berekor dalam kedudukan vertikal. Keretakan jalinan pada objek mendekati pemahaman bagi menjelaskan sifat 'kebatuan' pada ulat kecil dalam menjalani kehidupan dan ketentuan Pencipta untuknya.

Aktiviti tumbuhan dalam tanah turut diinterpretasikan dalam "Meliar" (2016), Faizal melingkarkan akar-akar yang berbelit namun berirama dalam melahirkan kuntum bunga pada dua panel yang tidak selari. Apakah dua panel itu gambaran platform dalam masyarakat dengan fahaman yang berbeza?

'Visual Poetry' membawa kita kepada pemahaman kehidupan yang kecil dalam masyarakat sesama makhluk dan alam. Setiapnya ada peranan dalam keberadaan dimuka bumi dan Faizal telah menyampaikan karya 'ekologi' dalam penyampaian rasa kasihnya pada alam dan 'penghuni-penghuni' kecil yang menemani kehijauan aura dirinya

Anwar Azhari  
Kelana Jaya  
Disember 2017

“  
*DIA yang menurunkan hujan dari langit; sebahagian daripadanya untuk minuman kamu dan sebahagiannya lagi menyebabkan tumbuhnya pokok-pokok (tumbuh-tumbuhan) untuk kamu melepaskan binatang-binatang ternak supaya makan padanya*  
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– Surah Al Nahl 16:10

1 Abdul Majid Aziz Al Zandani, (1989) Tauhid Pendekatan Saintifik (buku 2), Bhgn Hal elwal Islam JPM, ms 41

2 Abdul Rahim Marasidi & Muhammad Alif Redzuan, Perhubungan Alam Tumbuhan, Mistik dan Ayat Al Quran dalam Tradisi Perubatan Melayu Tradisional; Sains, Agama dan Budaya di Alam Melayu, DBP @92009, ms 72



# VISUAL POETRY

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The process of imitating Mother Nature, also known as “mimesis” can be traced back to the era of Paleolithic cave paintings of Lascaux in France. There are plenty of full-discourse analysis, debates and discussions by anthropologists and art historians alike on the underlying intention of portraying such imageries. While some suggest the paintings serve as a form of data or events recording means, others reason that the imageries were a form of artistic expression.

In case of the former, it could be justified by saying the said visuals serve a symbolic function which correlates with pre-development of a modern language and alphabetical writing system. That said, this may not be a case of “visual versus verbal” per se, rather a simple reminder of a coherent co-relation between one and the other. If and only if we are to agree to the latter notion, the cave paintings were portrayed rather interestingly as these were not the stereotypical depiction of a bull being hunted by men rendered in stick figures. The technical approach was less complex, inundated with simplified outlines that suggested the whole scenario in a single picture. That very style is known as Primitive Art; series of renderings done in simplistic form and contain very limited colour. Thus when talking about portraying images obtained from Nature, it is simply undeniable that men consciously or sub-consciously respond to Nature.

In this instant, The Artist takes it further by

responding to his surroundings through his works. Faizal Suhif is a printmaker who chose to reside in the outskirts of Hulu Langat despite having daily errands to run in Kuala Lumpur. The landscape of his artistic sanctuary differs drastically from his peers who are mostly content creating and molding artworks in shop lots and lofts situated within various parts of the city. My journey to The Artist’s studio took me from the grey, sharp edges of city skyscrapers and buildings to a greener pasture of flora and fauna.

In a bigger picture, the location and environment of his residence play a significant part in influencing, inspiring and as well as oozing off energy particularly to those who adhere to the philosophical system of feng shui. Well in this case, Faizal does not only “print” Nature but also breathes it. And his fascination does not stop there. For those who are new to The Artist, Faizal is not merely a visual researcher but also a young man who seeks pleasure in agricultural activities and land explorations. Perhaps it is the longing memory of his father’s garden that he clutches near and dear to his heart that dragged him deeper into the wondrous of Nature. Anyway, I promised The Artist not to spare all the personal details about him here. You ought to get in touch with him personally. I am sure he appreciates it even more.

Visual Poetry, the title as was suggested by The Artist, encompasses his passion in organic landscape that he surrounds

himself with and the interpretations of his readings through the experience of being one of the inhabitants of the eco-system. His body of work comprises of an orchestrated monoprint action that is derived from the rich surfaces that the Earth has to offer. The richness of that very mark-making quality is then controlled and composed by tracing technique to either fill the void or cancel out any clutter in his image. If the illustrious description on the Faizal’s printmaking process does not intrigue you, allow me to elaborate more on its contents. Faizal’s appreciation towards Nature and the depiction of it in his artwork does not appear to bear the qualities of being controversially protestant.

In fact, The Artist believes in capsulizing both the positive and negative responses and harmonizes them before implementing them in his art. He humbly learned that there is always a better way of taking care of the Earth, or as construed in Islamic teachings whereby men are the caliphs or caretakers of Mother Nature bearing a huge responsibility in regulating their natural habitat wisely from harm and danger.

Faizal treats his ability to express his thoughts creatively through art as a remembrance to the Higher Power of the Universe. His gratitude and acknowledgements entrenched within the Islamic teachings are visualized through divine concept of God and His magnificent creation. The recurring

triangles are metaphorically pointing to the Greatness of God and the Qiblah; the direction that Muslims are supposed face during their prayers. The Artist was also inspired the story of the Prophets of Islam and their respective eras. Nature to Faizal is no longer seeing them as a muse per se but also means to get in touch with his spiritual side through his faith in his religion. Tree roots are both depicted in 'Meliar' and 'Tersirat', which is the attestation to the concept of faith and one's belief system.

Visual Poetry is a mixture of both Faizal's panoramic landscape and macro shots of subject matters derived from that very landscape. The act is akin to viewing through a microscopic lens to obtain a clearer, better view of any particular object. Perhaps the Artist is planting a subtle message to the audience not to be dismissive of any minute detail lest one risk losing the bigger picture altogether.

The objects that can be clearly seen in most of his artworks are a bee, a spider, ginger shoots, heliconia shoots and seeds all blown up to super scale prints with the intent of highlighting their presence and contribution to the cyclical nature of Nature itself. The Artist is preaching balance and harmony which can be seen in the bee and the spider supersized drawings. The bee which carries honey can be viewed as a positive matter while the spider which covers most of the household with its cobwebs is seen as negative, although a both serve their own purposes.

Faizal can always relate to his subjects. He feels like it is his personal job to share such awareness to others. The poetry that lies within the visual feels almost the same as any literary gems that comes in the form of stanzas, verses and rhymes. It is also noteworthy to state that

Faizal tends to be manipulative in his narration through multiple perspectives of microcosm and macrocosm.

Faizal's method in his art making process is almost synonymous with subtle, earth-tone colours which are minimal to balance out the heavy-pressed black ink of marks. He usually lets nature takes its course after altering and adding a few suggestions of light and shadow to form his subject matter, leaving the rest just as it is. This would encourage the viewer to look beyond the dark hues rather than to focus on colourful renderings of a form. One would either stare for hours trying to make out of the subjects or meaning of his prints or walk away not noticing anything. Taking cues from the responses to his previous artworks, The Artist brings out the essence of his landscape through the enlargement of his subject matter this time around. Perhaps it is time to let some new faces in. Faizal's artworks are not that incomprehensible to begin with. But with a little patience and passion, one may be able to fathom the beauty lining such dark, macabre settings.

Visual Poetry preaches a better understanding of one's surroundings which in this case, Faizal and his creative nest in Hulu Langat. Self-discovery, soul searching, self-reflection, contemplation and meditation are the keywords that are best associated with Faizal's new development in art. The Artist hopes that the divine elements in the prints can be treated as a guideline for audiences alike as well as a reminder to The Artist himself. Philosophy and wisdom are derived from the guides of Nature. Only one that remains is whether we believe/notice it or not.

by Heikal Taki



## ARTWORK







Lebah | 244 x 172.5 cm | Stencil, oil & charcoal on canvas | 2017



Labah | 244 x 172.5 cm | Stencil, oil & charcoal on canvas | 2017





Kalbu Alam | 244 x 172.5 cm | Stencil, oil & charcoal on canvas | 2017





Buah Fikiran | 244 x 172.5 cm | Stencil, oil & charcoal on canvas | 2017

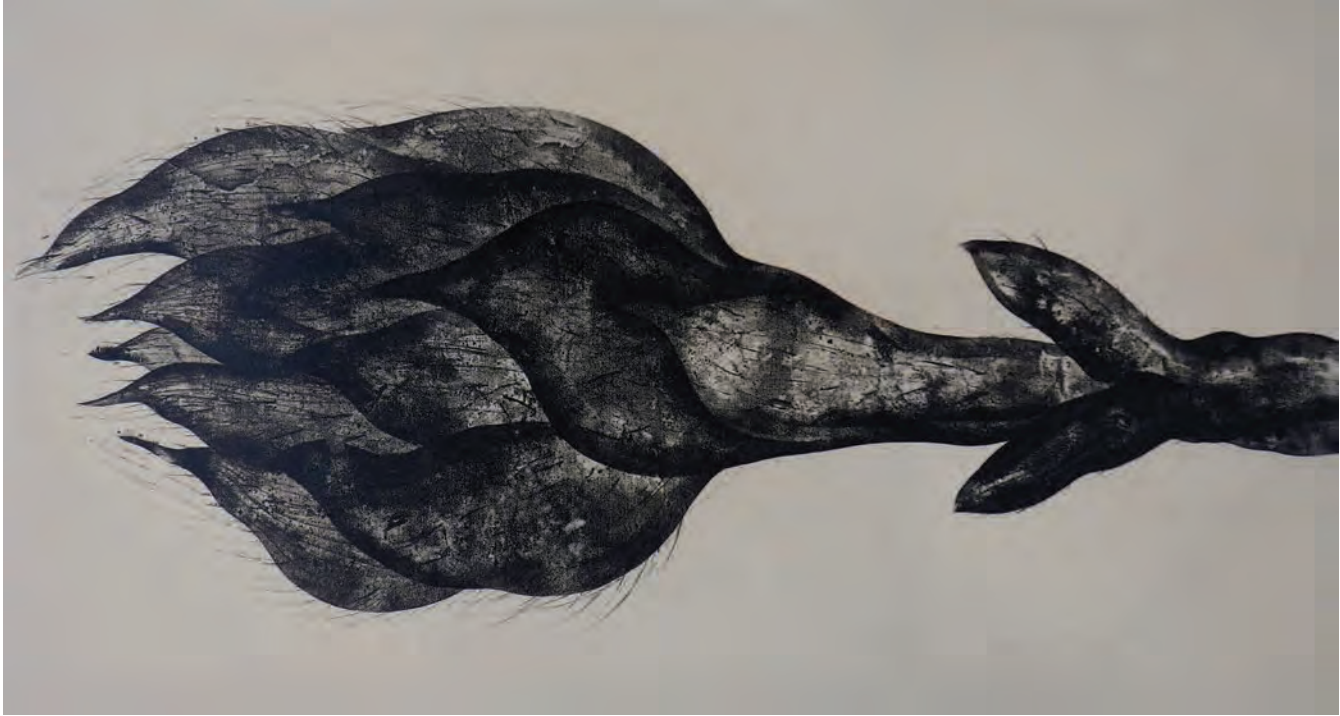


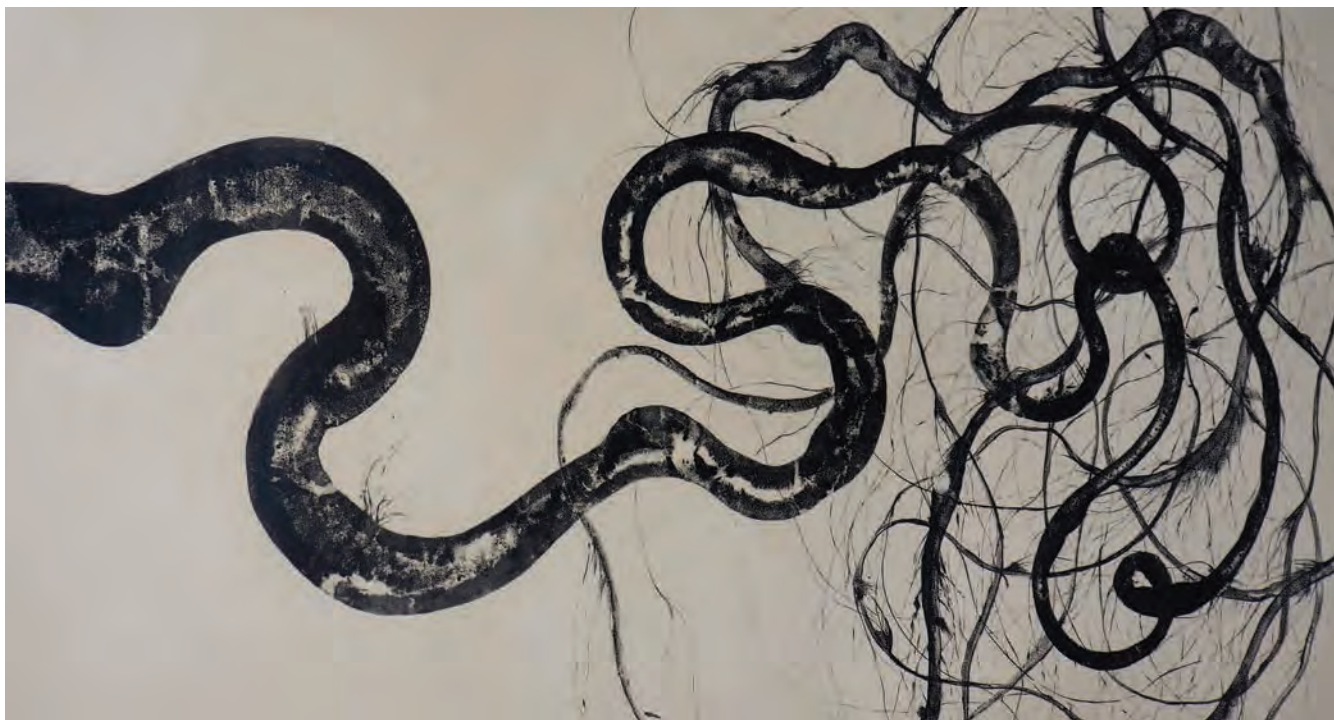




Ukur Tanah | 152.5 x 610 cm ( diptych ) | Monotype, stencil & oil on canvas | 2016-17







Meliar | 80 x 149.5 cm each ( diptych ) | Oil on canvas | 2016



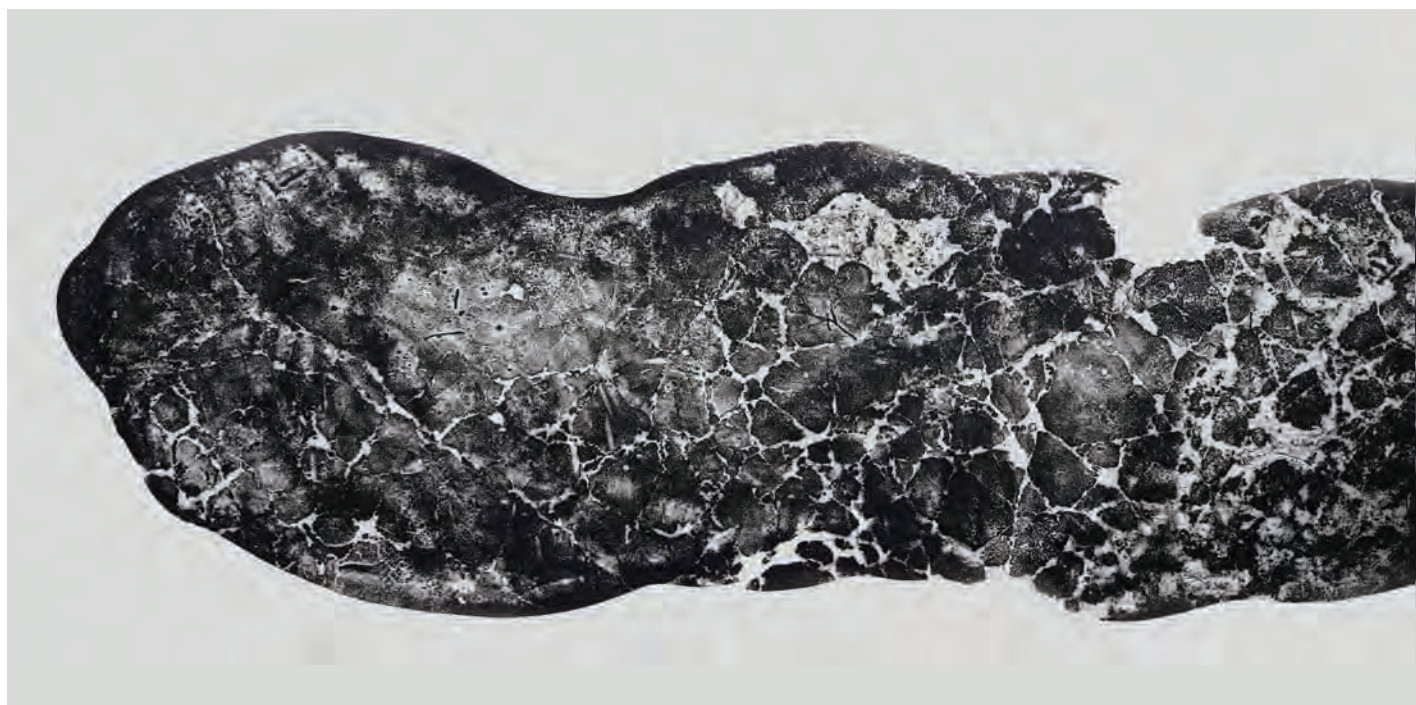


Tersirat II | 122 x 152 cm | Oil on Canvas | 2017



Tersirat | 122 x 149.5 cm | Oil on canvas | 2017

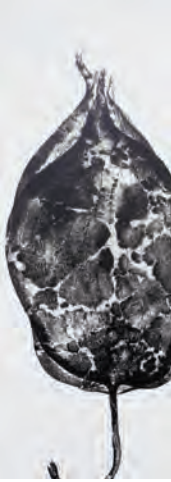
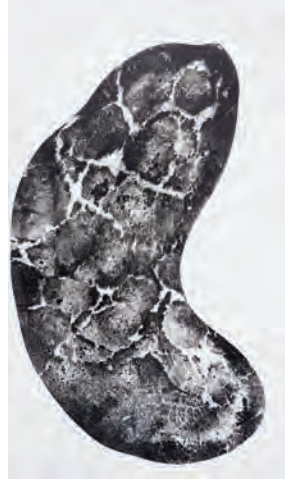


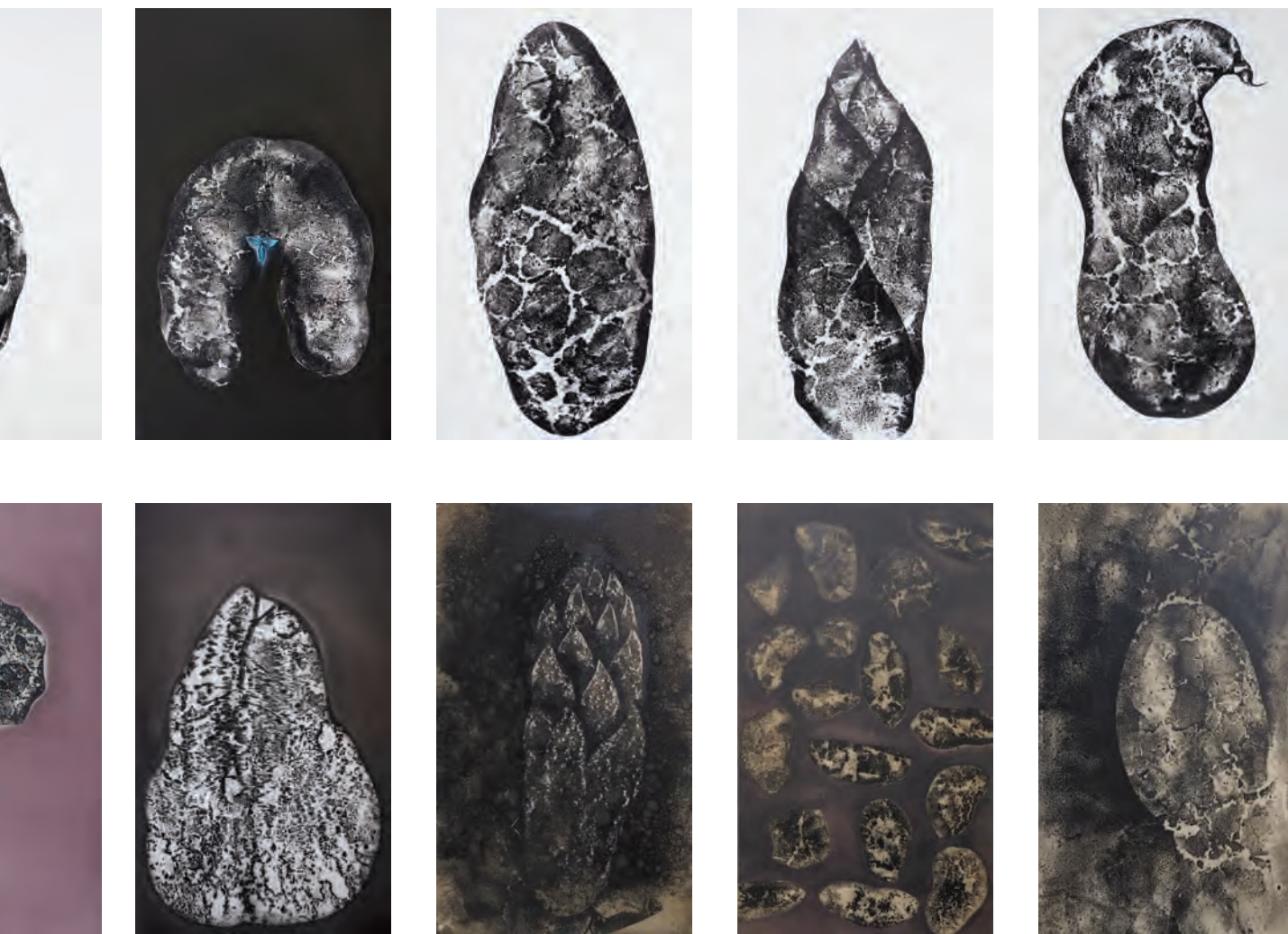




Ulat Dalam Batu | 152 x 610 cm ( diptych ) | Monoprint on canvas | 2017





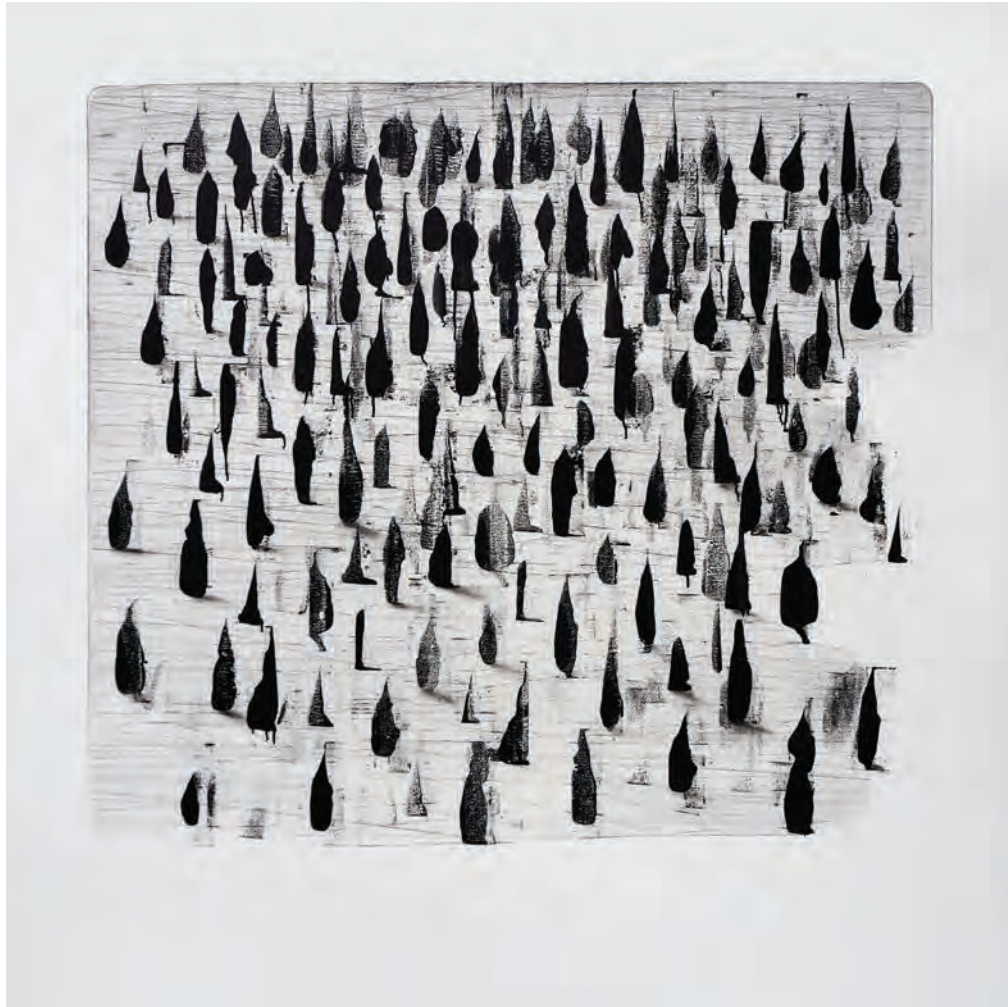


Bendasing | 92 x 54.3 cm each (18 panel) | Monoprint, stencil & oil on canvas | 2016-17





Tumbuh | 152.5 x 152.5 cm | Monotype, oil & stencil on canvas | 2017



Tumbuh II | 152.5 x 152.5 cm | Monotype, oil & stencil on canvas | 2017





Di Hadapan Bukit | 99.5 x 179 cm | Monotype, stencil, acrylic & oil on canvas | 2016



Di Kaki Bukit | 137 x 137 cm | Monotype, stencil, oil & acrylic on canvas | 2017





Tiang - tiang seri | 127 x 89 cm | Monprint, oil, acrylic & charcoal on canvas | 2017



Tiang seri | 90 x 160 cm | Monoprint, oil, acrylic & charcoal on canvas | 2017





Kisah Sebiji Kurma | 152.5 x 152.5 cm | Stencil & oil on canvas | 2017



Pasak Bumi | 122 x 31 cm ( 7 panel ) | Stencil & oil on canvas | 2017





Pasak- Pasak Bumi | 122 x 153 cm | Oil & monoprint on canvas | 2017



Dibawah Batu | 152.5 x 91.5 cm | Stencil & oil on canvas | 2016





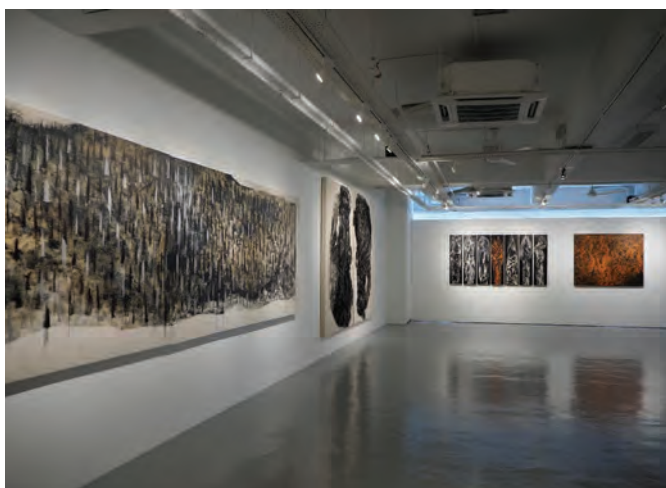
Pencakar langit | 122 x 152 cm | Oil & monoprint on canvas | 2017





Hutan Batu | 153 x 122 cm | Monoprint & oil on canvas | 2017 | Faizal Suhif

## INSTALLATION VIEW









# FAIZAL SUHIF

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Born 1984, Muar

## EDUCATION

- 2013 M.A in Fine Art, UiTM Shah Alam
- 2008 Degree Hons in Fine Art, UiTM Shah Alam
- 2006 Diploma in Fine Art, UiTM Malacca

## SOLO EXHIBITION

- 2017 Visual Poetry, G13 Gallery, Malaysia
- 2016 Hidden: Tresures of a natural world, Vallette Gallery, Malaysia
- 2014 Stories from the Soil, G13 Gallery, Malaysia
- 2013 Fossil, Beranda Langkawi Art Gallery
- 2012 Silent Diary, G13 Gallery
- 2011 A Piece of Land..., Shah Alam Gallery
- 2002 First Show, SekolahMenengah Air Hitam

## SELECTED GROUP EXHIBITION

- 2017 Art Expo Malaysia Plus 2017 with G13 Gallery, Malaysia
- Look This Way with Vallette Gallery, Malaysia
- Much Ado About Drawing, Core Design Gallery, Malaysia
- Bilateral Bond, Taksu Singapore
- BAREHANDs Asian Artist Residency Project kuala Lumpur 2017, Balai Seni Negara, Malaysia
- NEGARAKU, National Art Gallery, Malaysia
- Bakat Muda Sezaman, BSVN, KL
- Art @ The Row, Vallette Gallery, Malaysia
- Young Guns, HOM Art Trans. Malaysia
- Local Only, Taksu Gallery, KL
- G13 Gallery 7th Anniversary Show, G13 Gallery, Malaysia
- 2016 Suasara 5 with Segaris Art Centre, Malaysia
- Faizal v Haafiz : DAWN of Extended Printmaking, Core Design Gallery, Malaysia
- Dawn of Extended Printmaking with Core Design Gallery, Malaysia
- The Practitioners, Segaris Art Centre, KL,
- Young Contemporary Artist, Petronas Gallery KL
- Grande Ill, Cotre Design Gallery, Subang Jaya
- De' corum Chandan Gallery Publika, KL
- 2015 G13 Annivgersary Show with G13 Gallery, Malaysia
- MERU, Segaris Art Centre, KL, Malaysia

- Suarasa 4, Segaris Art Centre, Malaysia
- Abstraction, Core Design Gallery, Malaysia
- X Canvas Core Design Gallery, Malaysia
- Test Print II, HOM, Ampang KL, Malaysia
- 2014 TEMU, Two-man show, 69 Gallery, KL, Malaysia
- Read Drawing, Petronas Gallery, KL, Malaysia
- Open Show, National Visual Art Gallery, KL
- Art Expo Malaysia 2014, with G13 Gallery, MECC, Kuala Lumpur, Malaysia
- Suarasa 3, Segaris Art Centre, Malaysia
- Test Print, HOM, Ampang KL, Malaysia
- 2013 Young Contemporary, G13 Gallery, Malaysia
- Spice, Pace Gallery, Malaysia
- Destiny - Young Contemporary Group Exhibition, National Visual Art Gallery, Malaysia
- Master Show, UiTM Showcase Gallery, Malaysia
- 2012 1st Printmaking Triennial, Macau China
- Dialogue II - Gaya Fusion, Bali, Indonesia
- Open Show, G13 Gallery, Malaysia
- Ember, Qube Gallery, Malaysia
- Malaysia - Iran Art Exhibition, Aswara Gallery, Malaysia
- Beautiful Mind, Core Design Gallery, Malaysia
- Malaysian Landscape, Core Design Gallery, Malaysia
- Ahmad Scissorshand, Core Design Gallery, Malaysia
- 2011 HijrahWarna, 3rd WARNA Group Art Exhibition, Utterly Art, Singapore
- First Page, Pinkguy Gallery, Malaysia
- 2011 Expression, ASWARA Fine Art Faculty Group Show, Malaysia
- Figure Drawing Exhibition, Shah Alam Gallery, Malaysia
- Colour Expression, PelitaHati, Malaysia
- This Is It, Core Design Gallery, Malaysia
- Rasa Antarabangsa, UKM, Malaysia
- GOHD, Wei-Ling Contemporary @ Gardens, Malaysia
- The Malaysian Rice Plate Project, Wei-Ling Gallery in conjunction with Ministry of Tourism, Malaysia
- Obsession Art Disorder, Core Design Gallery, Malaysia
- Expression 2 by MaTiC, Art Gallery, Malaysia
- Art Expo Malaysia
- The Way We See, DuniaSeniLukis Gallery, Malaysia
- Cirque Du Freak, Core Design Gallery, Malaysia
- 2010 Locals Only, Taksu Gallery KL, Malaysia
- Printmaking Show, MuziumSeni Asia Universiti Malaya, Malaysia

Earth Hour, Zinc Gallery, Malaysia  
 H20 Group Exhibition, Art Village Bangsar, Malaysia  
 GR8 New Generation, Wei-Ling Gallery, Malaysia  
 Mekar Citra Art Exhibition, Shah Alam Gallery, Malaysia  
 VAA Young Contemporary, Gallery@ Starhill, Malaysia  
 The Regiment- Alternative Printmaking Exhibition, USM Penang, Malaysia  
 MATIC Contemporary Group Exhibition, Malaysia  
 Figure Drawing Exhibition, MaTiC Art Gallery, Malaysia  
 Absolute 18@8, Wei-Ling Gallery, Malaysia  
 Merapi Charity Art Exhibition, HOM, Malaysia  
 2009 Change- Wandel Mail Art 2008, GalerieColongnialwaren, Berlin Germany  
 360 Warna, 2nd WARNA Group Art Exhibition, The Gallery @ Bangsar, Malaysia  
 Palestine Charity Exhibition, National Visual Art Gallery, Malaysia  
 Malaysian Resources Corporation Berhad Exhibition, National Visual Art Gallery, Malaysia  
 Young and New part III, HOM, Malaysia  
 1st International Mail Art Exhibition, Shah Alam Gallery, Malaysia  
 Rasa Alam, UKM Bangi, Malaysia  
 Merdeka, TMS Art Gallery, Malaysia  
 Printmaking Exhibition, 360 Gallery, Malaysia  
 Johor Open Show, GaleriSeni Johor, Malaysia  
 2008 The 11th Mail Art Exhibition- Postcards from The Edge, A Benefit for Visual AIDS, US  
 Smash, 1st WARNA Group Art Exhibition, NN Gallery, Malaysia  
 Nando's Perify Your Art, NN Gallery, Malaysia  
 Rasa Antarabangsa, UKM Bangi, Malaysia  
 Open Show, Gallery Shah Alam, Malaysia  
 3 Degrees, UiTM Shah Alam, Malaysia  
 Interiors Malaysia 2008, Putra World Trade Centre, Malaysia  
 Young and New part II, HOM, Malaysia  
 PameranPelukisSemenanjung, GaleriSeniLukis Sabah, Malaysia  
 Nature Reflections, Art Village, Malaysia  
 2007 Malaysian Art Festival, Dhaka Bangladesh, Malaysia  
 The Masters' Mystery Art Show Ritz- Carlton, Art Basel Miami  
 NBC International Silkscreen Print Biennial Exhibition, Tokyo Japan  
 Colors of Harmony, Putrajaya Conference Hall, Malaysia  
 Pact Max Art Award Exhibition, Gurney Plaze Penang, Malaysia  
 Mail Art Exhibition, Shah Alam Gallery, Malaysia  
 Rasa Antarabangsa, UKM Bangi, Malaysia  
 Saloon Meets Art Exhibition, Elle Six Art Gallery  
 Mekar Citra, Shah Alam Gallery, Malaysia

Fresh Faces 07, PelitaHati, Malaysia  
 2006 Open Show, Shah Alam Gallery, Malaysia  
 Malaysian Landscapes, National Visual Art Gallery, Malaysia  
 Printmaking Exhibition 03, UiTM Malacca, Malaysia  
 Painting and Photography Exhibition, TasikKenyir Terengganu  
 2005 Media and Technique Exploration, UiTM Malacca, Malaysia  
 2004 Fine Art Department Group Exhibition, UiTM Malacca, Malaysia

#### AWARDS

2011 Jurors Awards, UKM Bangi,  
 2009 Consolation prize, Johor Open Show, Malaysia  
 Finalist, Malaysian Resources Corporation Berhad Art Awards  
 2008 Consolation prize, Nando's Perify Your Art Competition, Malaysia  
 2007 Honorable mention, NBC International Silkscreen Print Biennial Exhibition  
 3rd prize, Dentsu Toyota Blank Canvas Project  
 Consolation prize, IMU International Art Competition  
 5th prize, Saloon Meets Art Competition

#### RESIDENCY

2013 Beranda Art Residency, Langkawi  
 2012 G13 Gallery Bali Residency Program, Bali  
 2011 AiR Shah Alam Gallery  
 2008 AiR Art Village, Selangor

#### COLLECTION

UKM Bangi  
 UiTM Malacca  
 UiTM Shah Alam  
 National Mesuem of Macau  
 Malaysian Embassy in China  
 International Medical University  
 Geomatica International College  
 Malaysian Resources Corporation Berhad  
 Ministry of Tourism Malaysia  
 KETENGAH Terengganu  
 KWAP  
 Nando's Malaysia  
 NBC INC Tokyo, Japan  
 National Art Gallery of Bangladesh  
 Gurney Plaza Penang  
 Private Galleries  
 Private Collectors

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Art Valley Sdn Bhd  
G13 Gallery, GL 13, Ground Floor, Block B, Jalan SS7/26, Kelana Square, 47301 Kelana Jaya, Selangor, Malaysia.  
T: 03-7880 0991 | F: 013-7886 5755 | E: info@g13gallery.com W: g13gallery.com | FB: facebook.com/G13gallery  
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