

GO BLOCK

POTIOMBUS WAYAHINIK PINOGUMU
THE EXPANDED CONTEMPORARY PRINTMAKING

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CONTENT

INTRODUCTION:

Go Block: Potilombus Wayahinik Pinogumu	4
Go Block: The Expanded Printmaking	7
GO BLOCK: 5 Pembuat Cetakan Kotemporari Malaysia oleh Dr Safrizal Shahir	9
GO BLOCK: 5 Contemporary Malaysian Printmakers by Dr Safrizal Shahir	11
ARTWORKS	13
PHOTO COLLECTION	43
ARTIST CV	45





GO BLOCK – POTILOMBUS WAYAHINIK PINOGUMU

PENGENALAN

Pameran Go Block yang pertama telah diadakan di Galeri Petronas, Kuala Lumpur pada 5 Februari 2009. Lima orang karyawan kontemporari negara iaitu Izan Tahir, Zulkifli Yusuff, Kim Ng, Shahrul Jamili dan Juhari Said telah dijemput mempamerkan karya-karya mereka. Kurator jemputan pula adalah Badrolhisham Mohamad Tahir dari Universiti Teknologi Mara. Ini adalah julung kalinya Galeri Petronas mengenengahkan karya-karya 'pemikiran yang berkembang' dari aliran seni cetak atau seni grafis. Pameran ini mendapat sambutan dan sebaran yang begitu baik sekali.



Dari kiri, Juhari Said, Shahrul Jamili, Izan Tahir, Zulkifli Yusuff dan Kim Ng

Pada 15 September 2010, Muzium dan Galeri Pulau Pinang bersama Universiti Sains Malaysia telah menganjurkan PIPE'10- Pameran Seni Cetak Antarabangsa Pulau Pinang 2010. Seramai 563 karyawan dari 46 negara telah menyertai pameran ini. Disamping pameran ini, Go Block berpameran dengan cara yang tersendiri disekitar Bandaraya Pulau Pinang. Mereka bergabung serta dibantu oleh pelajar-pelajar Universiti Sains Malaysia dan kumpulan pengayuh beca Pulau Pinang.



Goblock di Bandaraya Pulau Pinang pada 2010

TITIK MULA

Dalam seni cetak atau limbag sining pendekatan itu berbeda mengikut pola budaya fikir, persekitaran serta keperluan masyarakat diwaktu-waktu yang khusus. Di Nusantara, seni cetak atau seni terap merupakan kegiatan asasi yang dipraktikkan saban hari atau musim. Ia bersifat holistik dan merangkumi kehidupan manusia. Sememangnya itu ciri-ciri kesenian daerah kita. Maka wanita-wanita tempatan dipakaikan 'karya-karya tangan' yang di panggil batik. Corak batik dihasilkan dari matrik yang diperbuat dari kayu, sehinggalah ia berubah menggunakan kepingan logam seperti tembaga dan zinc. Pembuatan batik terbahagi kepada kerja-kerja khusus, dari senireka, pembuatan blok atau matrik, mengecap, mewarna sehinggalah proses penyiapan. Begitu juga telepok yang menggunakan blok kayu, cuma prosesnya agak mudah berbanding dengan membuat batik. Peranannya adalah penyeri pakaian wanita Melayu zaman dahulu dalam istiadat tertentu dan istimewa.

Seni masakan juga tidak ketinggalan mempraktikkan kaedah cetakan terutama dalam membuat kuih. Acuan kuih putu yang diperbuat dari kayu cengal banyak dihasilkan di Kelantan di abad 19 dan awal 20an. Sistem bekerja menggunakan matrik ini adalah lahir dari kesedaran terhadap proses 'ulang' yang boleh memenuhi permintaan serta penjimatan tenaga serta kos yang minima.

Perkembangan dan penerokaan seni cetak ini begitu maju selari dengan kesenian yang lain terutama dinegara besar seperti China, Jepun, Korea, Eropah dan Amerika Syarikat. Pembuatan skrol yang menggunakan blok kayu sebanyak 130,000 keping oleh sami-sami Buddha Tripitaka pada tahun 972-83 amat mengagumkan. Dari sini ia berkembang ke semenanjung Korea dan Jepun. Di zaman Edo (1603-1868) cetakan kayu Ukiyoe telah menjadi sebahagian dari tunjang dalam sejarah seni tampak Jepun dan juga menjadi kegilaan pelukis-pelukis impresionis di Perancis. Ketika ini juga kesenian katagami atau stensil berkembang dengan pesat sekali. Teknik ini juga popular di negara China dan Korea. Cuma katagami menggunakan matrik yang dibuat dari lapisan kertas buatan tangan yang dilekat lapis oleh jus buah. Dari tradisi ini tercetuslah teknik saring sutera yang mana ia lebih moden, tangkas dan tepat. Sehingga teknik ini berperanan sebagai pendokong penting dalam arus Pop Art di Amerika Syarikat.

Kerja-kerja mahir pembuatan senjata perang Empayar Parsi dan Ottoman juga telah memberi petunjuk dan inspirasi kepada seniman-seniman Eropah terutama dalam pengolahan seni cetak gurisan asid, intaglio dan mezotin. Ia lebih rancak lagi apabila kilang kertas yang pertama Eropah dibangunkan pada 1150 di Toledo dan Xativa. Kemudian Eropah disuntik dengan penciptaan mesin cetak dan pembuatan matrik oleh Johann Gutenberg di Jerman pada 1450. Dalam situasi resah untuk maju, Eropah dipacu oleh revolusi industri yang bertebaran di seluruh kota-kota besarnya.

POTILOMBUS PINOGUMU

Penghijrahan seniman ke daerah yang lebih selamat serta aman sebelum dan semasa perang berterusan apatah lagi setelah ia tamat pada 1948. Sosio budaya manusia kembali subur disegenap pelusuk dunia terutama di kota-kota besar. Ia berkembang pesat lewat 40an dan seterusnya 50an. Destinasi utama adalah kota London dan New York. Imigrasi ini pula terdiri nama-nama besar dari Eropah seperti Josef Albers, Max Ernst, Andre Masson, Andre Breton, Matta serta lain-lainnya. William Hayter menubuhkan Atelier 17 di Paris berpindah ke New York pada 1940. Pratt Graphics Centre pula menurut pada 1950. Pada 1957 Tatyana Grosman menubuhkan Universal Limited Art Edition di West Islip. Tiga tahun berikutnya Ford Foundation membantu June Wayne untuk memulakan Tamarind Lithography Workshop di Los Angeles. Kemudian diikuti oleh studio Gemini G.E.L, Tyler Graphic Ltd dan Landfall Press dan lain-lain.

Pihak universiti dan pusat pengajian tinggi juga mengamalkan sikap yang terbuka dan sentiasa bekerjasama dengan seniman dan golongan profesional yang ingin menerbitkan karya-karya mereka. Disamping itu banyak program residensi yang memberi peluang seniman dan pelajar berkarya ditempat-tempat tersebut. Pemikiran serta sikap inklusif ini secara tidak langsung telah menyemarakkan lagi perkembangan seni tersebut. Gabungan antara seniman dan ahli akedemi yang bijak dan berfikiran jauh seperti Donald Saff di University of South Florida sangat manfaat dalam rangka pertumbuhan seni cetak di era 60an. Ini gelora ringkas perkembangan di tahun 60an, aktif, tangkas serta berani! Dengan segala kepakaran, teknik serta teknologi seniman bergerak bersama para akedemi cerdas berdedikasi dengan dibantu oleh golongan profesional. Ketika ini seni cetak melonjak jauh dari tradisi dan konvensi seni cetak yang sering diamalkan. Tidak keterlaluan kalau dikatakan pada awal 60an seni cetak itu sudah berangkat ke daerah yang agak asing bagi sesetengah golongan seniman kerana keupayaan berfikir dan memahami agak berbeza. Bagi yang lain pula ia tenaga baru untuk terus berkarya melantun tafsiran dan pengertian seni cetak jauh kedepan penuh kesegaran!

Maka kita melihat karya Robert Rauschenberg yang bertajuk Accident(1963) yang memenangi hadiah utama di Ljubljana Graphic Biennale, dimana beliau menempel batu serpihan dari matrik di bahagian bawah karya itu. Seterusnya cetakan dimensional atau cetakan berbilang matra dari karya Claes Oldenburg yang bertajuk Profile Airflow(1969) atau James Rosenquist bertajuk Mirror Flag(1971) juga Frank Stella yang menggunakan pulpa kertas dalam karya bertajuk Olyka iii(1975). Inilah sebahagian perkembangan seni cetak yang cukup menarik bermula dari awal 60an.

Di Malaysia pada 1980, muncul cetakan dimensional yang bertajuk Alibi of Pulau Bidong sempena nama pulau di Terengganu yang menempatkan pelarian perang Vietnam. Ponirin Amin menggunakan origami kertas yang disusun diatas petak-petak seperti papan catur dan tali yang digantung dibahagian tengah seperti jaring ikan. Mungkin ramai yang tidak menyedari bahawa matrik disini adalah pada lipatan origami dan alat cuban untuk membuat jaring tersebut. Hakikatnya tidak ramai pengkarya yang meneroka kemungkinan dan menjelajah pengertian baru dalam seni cetak. Ia memerlukan penelitian halus mendalam. Jadi seniman harus bijak dan juga seorang pemikir yang konsisten kerana berkarya bukan seperti musim layang-layang atau gasing dizaman kanak-kanak. Karya yang lahir mungkin bakal penanda serta rujukan dalam sejarah. Mungkin ramai diantara kita masih kabur dan berada jauh dari denai laluan seorang seniman. Pada 1984 muncul seorang seniman di Bandung, Indonesia yang menggunakan kertas sebagai bahan untuk berkarya. Lazimnya pegrafis menggunakan kertas hanyalah sebagai alas atau lapik! Tetapi Setiawan Sabana menunggang dan membedah kertas. Kertas yang dihasilkan dari acuan dipamerkan sebagai karya instalasi dan adakalanya diiringi oleh performen.

Tisna Sanjaya, pegrafis dari Bandung ini mendapat didikan di Jerman mengabungkan perwatakannya, pengamatan serta pengalaman untuk menjadi sumber meluaskan pengkaryanya. Sejak 2007 beliau telah menggunakan ritual perubatan tradisional daerah pedalaman Nusantara dalam mempersembahkan karyanya. Tubuhnya dijadikan objek stensil yang menggunakan media alami seperti kunyit, rempah, arang dan sebagainya. Selain itu beliau akan melakar secara bersahaja diatas kanvas sambil berinteraksi dengan penonton untuk ikut serta semasa persembahannya. Kebanyakan karya-karya beliau menjurus kepada kritikan sosial masyarakat setempat. Tetapi kritikan beliau akan jadi pudar untuk respon amarah kerana perwatakan rendah diri dan senyumannya amat menyenangkan.

Seni cetak adalah salah satu cabang kesenian yang dicipta oleh manusia, sama seperti kesenian yang lain. Ia akan terus berkembang dan meluaskan sempadannya tanpa dapat dibatasi. Cuma masa akan menentukan sejauh mana idealisma itu akan tiba kerana perjalanan itu harus realistik supaya kita tidak jadi seorang pemimpi. Realisma tanpa nilai-nilai yang ideal akan menjadikan hidup kita tanpa martabat. Mungkin juga kita sering perlu bertanya kepada diri sendiri, kita berkarya itu untuk apa sebenarnya atau kita langsung tidak pernah bertanya?

JUHARI SAID
Akaldiulu
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Robert Rauschenberg
Tampa Clay Piece 3(1972-
1973)
Edisi 20



Roy Lichtenstein
Brushstroke
Chair(1986-1988)
Edisi 12



Setiawan Sabana
Jagat Kertas: Menelusuri Diri, Muzium Seni Asia, Universiti Malaya, Kuala Lumpur.
2013



Tisna Sanjaya, Barehands - Asian Artist Residency Project, Balai Seni Negara, Kuala Lumpur. 2017

GO BLOCK – THE EXPANDED PRINTMAKING

INTRODUCTION

The inaugural Go Block exhibition was held at Galeri Petronas, Kuala Lumpur on 5th February 2009. The exhibition featured the works of 5 leading contemporary Malaysian artists: Izan Tahir, Zulkifli Yusuff, Kim Ng, Shahrul Jamili dan Juhari Said. The guest curator was Badrolhisham Mohamad Tahir from Universiti Teknologi Mara. It was the first time Galeri Petronas shone the spotlight on printmaking - displaying works that showed 'the developing mind' of printmaking in the country. The exhibition was generally well received and widely spoken of in the arts scene. First paper mills in Toledo and Xativa during the 1150s further spurred the development of European printing. By 1450, Johannes Guttenberg unveiled his famous printing press that was to be a watershed in the history of printing. All these, among others, were forerunners for the industrial revolution that would sweep through Europe in years to come.

On 15th September 2010, the Penang Museum and Gallery collaborated with Universiti Sains Malaysia (USM) to organise PIPE 10—The Penang International Printmaking Exhibition 2010. A total of 563 artists from 46 countries around the globe participated in the exhibition. Besides the main show, Go Block also took on a unique spin by going onto the streets of Penang with the assistance of USM students and a team of trishaw operators.

STARTING POINT

The approach to printmaking or limbag sining may differ according to the polars of cultural thought, environment and social needs throughout the ages. In Nusantara (the Malay Archipelago), printmaking is a basic activity practiced daily or according to the seasons. It is holistic and encapsulates human life. Such were the features our region's native artforms, where local women make dresses out of the 'handicraft' we know as batik—motifs and patterns imprinted on fabric from a matrix crafted out of a wooden block. These days, however, zinc and bronze blocks have replaced wood as the preferred material for batik makers to create their matrix. The making of batik can be broken down to specific processes: designing, making the block or matrix, printing, dyeing and the final treatment. The same goes for the art of telepek (cloth gilding) which similarly is made using a wooden block, though telepek is arguably a much simpler process than that of batik. Telepek adds glitter and glamour to the traditional Malay dresses especially those worn during special occasions and formal ceremonies.

Traditional culinary arts also widely use printing techniques, especially in the making of confectionery and cakes. An example of this would be the moulds used for making traditional cakes like kuih putu. Carved out of cengal wood, many such moulds were made in Kelantan during the 19th and early 20th centuries.

The system of working from the matrix is likely rooted in our human need for consistent reproductions—a process that can efficiently fulfil market demands with minimal effort and cost. The exploration of printmaking developed in parallel amongst major civilisations of China, Japan, Korea, Europe, and later in North America.

As far back as 972-983 BC, the Tripitaka Buddhist monks were known to have made over 130,000 wooden print blocks. This knowledge spread across the Korean peninsula and Japan. During the Edo period (1603-1868), the Ukiyoe wooden printing techniques were an integral part of Japanese visual art and garnered a fanatical following even among the French impressionists. Meanwhile, katagami (stencilling) flourished in Japan and soon spread across China and the Korean peninsula. The Japanese katagami traditionally used handmade paper which was then layered and held together by a fruit-based glue. The modern silkscreen printing methods—an efficient and precise printing technique—can trace its evolution from the art of katagami. Silkscreen printing figured prominently in the Pop Art movement of North America.

Interestingly, the expanding arms race throughout the Persian and Ottoman empires in ancient times drove European artists of the period into producing prolific work in intaglio and mezzotint. The establishment of Europe's first paper mills in Toledo and Xativa during the 1150s further spurred the development of European printing. By 1450, Johannes Guttenberg unveiled his famous printing press that was to be a watershed in the history of printing. All these, among others, were forerunners for the industrial revolution that

THE EXPANDED PRINTMAKING

The migration of artists to safer and peaceful regions prior to and during World War II did not stop even after it ended in 1948. In the post-WWII era, socio cultural development once again flourished all over the world especially in the big cities. The period beginning 1940s and throughout 1950s saw major cities like London and New York being the choice destinations for migrating European figures like Josef Albers, Max Ernst, Andre Masson, Andre Breton, Matta and many others. William Hayter founded Atelier 17 in Paris before moving to New York in 1940. Pratt Graphics Centre came into being in 1950. In 1957, Tatyana Grosman started Universal Limited Art Edition in West Islip. 3 years later, Ford Foundation aided June Wayne in establishing Tamarind Lithography Workshop in Los Angeles. Soon, studios like Gemini G.E.L., Tyler Graphic Ltd, Landfall Press and many others came into existence. Elsewhere, universities and higher education institutions welcomed artists and the professionals who were producing their works. Such institutions operated residency programs which allowed artists and art students to work on campus.

This atmosphere of inclusiveness and openness spurred the development of art. Collaborations between artists and visionary intellectuals like Donald Saff of University of Southern Florida led to a developmental framework for printmaking in the 1960s. This was the Sixties wave of change: active, agile and brave. It was a time where artists moved alongside academicians with all the expertise, techniques and technology available to them, enjoying further support from the professional crowd. Printmaking made a significant leap away from its traditions and prevailing conventions of the time. It is not far-fetched to say that during the 60s, printmaking had entered realms too alien to be comprehended by even some fellow artists. To understand it, one needed a profound shift in thinking and perception. For others, this provided a new, fresh impetus to create, find meaning and project interpretations far ahead into the future.

Thus, we have Robert Rauschenberg's Accident (1963) that garnered the main prize in Ljubljana Graphic Biennale and which saw the artist pasting broken pieces of his matrix beneath his work. Next came Claes Oldenburg's Profile Airflow (1969) with its dimensional or multi matrix printing; James Rosenquist's Mirror Flag (1971) and Frank Stella who deployed pulp paper in his Olyka iii (1975). All of these were only a facet of the bigger, fascinating developments rolling out across the printmaking landscape.

In Malaysia, the dimensional print, Alibi of Pulau Bidong, appeared in 1980. The artwork was named after an island off the Terengganu coast that housed a camp for Vietnamese war refugees. In his work, Ponirin Amin used paper origami arranged on squares somewhat like a chessboard with bits of string hanging beneath akin to fishing nets. Many may not have realised it, but the matrix lay in the origami folds and the mending needles used to weave the fishnet. The fact that remains is that not many artists are willing to explore the new possibilities and meanings in printmaking. Such art requires a more sublime observation. The artist needs to be wise and consistent in his work - as art is not child's play. The ensuing art piece may serve as a marker and reference in history. Perhaps many of us are still vague about, or have veered far astray from, the true path of the artist. In 1984, an artist from Bandung, Indonesia began using paper as his medium at a time many printmakers treated paper less ceremoniously, relegating it to merely an underlay or placemat on their worktable. Yet, Setiawan Sabana manipulated and dissected this common material. The paper that emerged from his moulds become installations which at times were displayed accompanied by a performance.

Tisna Sanjaya is a printmaker who hails from Bandung and was trained in Germany. His work is defined by an ability to combine personal character, observation and experience. In 2007, he began incorporating the traditional healing arts of Nusantara into his work. His body was transformed into an object of stencilling using natural materials like turmeric, spices, charcoal and other substances. During his performances, Tisna casually draws on canvas while

interacting with his audience. Many of his works are critical of society. Yet, he rarely incurs wrath from the audience due to his humility and disarming smile.

Printmaking is a branch of visual arts, and like other art forms, was created by the hands of men. It continues to grow and expand its unrestrained boundaries. Only time will tell how far any form of idealism can go; the path must be realistic so that we are not reduced to being mere daydreamers. Yet, on the other hand, realism without ideals renders our lives ignoble. We may perhaps have to start questioning ourselves more frequently: why indeed do we continue creating art? And why was it that that we had never once thought to raise that question in the first place.

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Translated by Dhogee

GO BLOCK: 5 Pembuat Seni Cetakan Kotemporari Malaysia oleh Dr Safrizal Shahir

GALERI PETRONAS, KLCC,
5 FEBRUARI – 15 MAC 2009

Pameran bertajuk Go Blok yang berlangsung di galeri Petronas, KLCC ini menentengahkan karya-karya seni cetak yang boleh disifatkan sebagai berbeza, lain dan bertaraf maju. Karya-karya seni cetak tersebut dihasilkan oleh lima orang seniman tempatan iaitu Juhari Said, Izan Tahir, Zulkifli Yusoff, Shahrul Jamil dan Ng Kim Peow (Kim Ng). Kesegaran atau perbezaan jenis dan bentuk seni cetak yang diketengahkan oleh seniman-seniman tersebut amatlah terkehadapan jika kita menggunakan doktrin seni cetak konvensional sebagai kayu ukurnya. Pemerhati tidak lagi dihidangkan dengan kepipihan karya yang dijelaskan melalui soal edisi dan pengesahan cetak yang asli. Keadaan ini dengan jelas melambangkan semangat penerokaan baharu dalam bidang seni cetak, bahkan turut boleh memberi takrifan berlainan kepada konsep dan teknik seni cetak itu sendiri.

Juhari Said sebagai seorang seniman seni cetak tegar tempatan telah hadir dengan sebuah karya seni pemasangan yang bertajuk UNTITLED II (2009). Karya ini dengan sedar telah cuba untuk memberi tafsiran lanjut atau maju kepada idea dan konsep cetak dan cetakan. Persoalan atau isu tentang matrik dan impresi konvensional dalam seni cetak telah dikembangkan melalui tafsiran yang diketengahkan berdasarkan elemen ruang dan masa. Karya beliau telah memanfaatkan aspek cahaya dan bayang sebagai ganti kepada dakwat dan tanah liat sebagai ganti kepada matrik. Hasilnya melalui seni pemasangan tersebut kita telah dihidangkan dengan sebuah karya seni pemasangan yang juga sekaligus sebuah karya seni cetak 'alternatif' berdasarkan tafsiran baru kepada idea dan konsep mencetak berdasarkan ruang masa yang berubah-ubah dan juga baharu.

Tafsiran dan takrifan baharu ini dengan nyata telah meleburkan sifat 'kebekuan' seni cetak yang dikatakan terlalu patuh dengan doktrin konvensional. Seni cetak telah menjadi medan eksplorasi yang bersifat eksperimental berdasarkan tafsiran sendiri kepada asas idea atau kata kunci 'cetak' dan 'mencetak'. Apa yang lebih menarik bagi karya-karya yang wujud dalam pameran ini adalah sifat rentas bentuk yang wujud pada karya-karya terbabit, namun pada waktu yang sama mempunyai asas kukuh dari segi tafsiran kepada wawasan, falsafah dan teknik seni cetak itu sendiri.

Contoh ketara boleh diketengahkan melalui karya Izan Tahir bertajuk GOING (2008) yang dengan jelas boleh mengelirukan kita dengan konsep, idea dan teknik seni cetak. Bentuk-bentuk tapak kaki yang terhasil dalam karyanya adalah penzahiran sebuah cetakan yang di manfaatkan melalui serat kertas. Serat kertas yang merupakan asas atau pelantar kepada penerima bahan bercetak pipih bagi seni cetak konvensional telah dimanfaatkan dan ditekan ke tahap timbulan dalam yang melampaui sifat timbulan biasa dalam seni cetak konvensional. Penggunaan kaki sebagai matrik

tentunya akan menghasilkan impresi yang berbeza dan pada tahap tertentu membuat pemerhati biasa akan tertanya-tanya adakah karya GOING ini sebuah karya seni cetak atau ia sebuah arca. Keadaan yang sama juga berlaku jika seseorang pemerhati melihat karya beliau yang bertajuk WHEN YOU ARE AWAY (2009) (gambar 1). Penerokaan kepada aspek timbulan yang terhasil melalui tekanan kepada objek ini dari beberapa sudut telah menginsafkan kita dengan idea 'cetak' yang paling asasi sekali.

Praktis eksperimentasi ini sesungguhnya adalah sebuah latihan penerokaan yang mencabar dan sekaligus menarik kerana walaupun penerokaan bentuk seni cetak baharu ini terlihat seakan-akan terpesona dengan gerak bentuk seni pemasangan yang biasa dijayakan oleh seniman sezaman, namun asas wawasan dan matlamat ciptaan karya mereka sebenarnya berada dalam landasan ingin mencabar dan meluaskan maksud dan tafsiran kepada konsep dan praktis 'cetak' dan 'cetakan'.

Shahrul Jamil melalui karyanya seperti RETURNING IN KIND (2008) dan FACE VALUE (2008) telah mengingatkan kita tentang sifat cetakan dan cetak yang amat rapat dan berkisar dalam kehidupan kita sehari-hari. Melalui karya RETURNING IN KIND, Shahrul telah menggunakan cap jari manusia sebagai imej utama karya. Cap jari yang ditindan secara berlapis di antara warna hitam dan kelabu tersebut telah juga menyedarkan kita bahawa proses cap jari adalah praktis seni cetak yang sebenarnya telah dipraktikkan oleh hampir semua manusia. Wawasan semantik mungkin tidak berlanjutan dalam karya ini namun sifat mantik cap jari adalah amat signifikan menjelaskan proses dan idea seni cetak itu sendiri. Nada yang sama juga terlihat melalui karya FACE VALUE, apabila dengan mudah kita boleh menyimpulkan bahawa duit syiling sebenarnya adalah hasil cetakan yang dipergunakan secara meluas dengan tidak memberi perhatian kepada proses pembuatannya yang 'bercetak'.

Kesedaran kepada proses dan idea cetakan yang diketengahkan ini berupaya membuatkan pemerhati sedar dengan wawasan seni cetak yang sebenarnya serta dapat menghayati persoalan dan idea penerokaan yang dilakukan oleh seniman-seniman terbabit. Bahkan dalam banyak keadaan dengan mengambil contoh-contoh biasa yang terlihat di persekitaran, kita dapat menghayati secara lebih mendalam dan bermakna berkaitan proses cetak dan cetakan secara lebih luas. Dalam banyak keadaan seni cetak sebagai satu bidang ikhtisas atau genre khusus dalam seni halus telah dikekang dengan sifat eksklusiviti demi untuk menjaga keaslian hasil seni cetak itu sendiri. Namun ironinya pula kekangan melalui ciptaan doktrin tersebut telah menyempitkan pula ruang eksplorasi yang lebih luas dalam bidang tersebut.

Dalam persoalan kesempitan nada ekspresi seni cetak itu pula telah wujud peluang kepada eksplorasi bertindan demi untuk mencipta kesegaran bentuk tampakan seni cetak. Karya oleh Kim Ng telah menggemakan semula sifat eksplorasi seni cetak secara bercampur-campur yang boleh disifatkan sebagai satu strategi demi untuk mewujudkan ketajaman visual. Melalui karyanya yang bertajuk THE FACE OF THE LAND (2008), gema sifat seni cetak campuran

gabungan ala Robert Rauschenberg telah bergema dengan tajam dan garing. Namun karya Kim Ng yang bertajuk IN PRESERVING AND CONSERVATION (2008) dilihat lebih bernada eksploratif. Karya ini yang bersifat timbulan cetak telah mewujudkan sifat kedinginian yang menggigit dari aspek visual mahupun teknikalnya. Idea cetakan timbul yang dibuat hasil dari proses cetakan serigraf keatas plaster, nyata telah memadukan sifat konvensional dan eksploratif yang tajam dan strategik. Keputihan plaster itu sendiri telah memberikan nilai minimalis yang hening dan memukau.

Sementara itu Zulkifli Yusoff pula telah tampil dengan karya pemasangan yang bertajuk MERDEKA 57 (2009) (gambar 2). Karya ini boleh disifatkan sebagai penting bukan hanya bagi pameran ini bahkan dalam konteks praktis seni sezaman Malaysia, kerana karya ini telah mengemblem dengan 'gagah' aspek bentuk, konteks dan teknik dalam proses ciptaan seni halus. Dalam karyanya ini Zulkifli Yusoff telah melaraskan ciptaan beliau kepada usaha untuk membina sebuah konstruksi seni pemasangan yang dengan jelas juga memanfaatkan gabungan dan proses silangan teknik dan proses seni cetakan. Nyata juga bahawa teknik serigraf telah mendominasi keseluruhan proses cetakan bagi imej yang terhasil tersebut. Gabungan aspek tiga dimensi yang disusun atur berupa biji getah telah menjelmakan satu sifat keterujaan bentuk berkonteks yang mempersonakan bagi sesebuah karya dalam landasan yang disebutkan tadi. Kekuatan teknik dan proses yang wujud dalam karya ini juga telah memberi dampak yang amat mewah dan kental dari segi visualnya. Tahap ketajaman yang paling ketara pula tentunya berdasarkan kepada konteks dan pautan subjek dan idea karya yang dilandaskan melalui sejarah sosio budaya Malaysia itu sendiri.

Keseluruhannya pameran GO BLOCK ini amat berjaya sekali menyerlahkan sifat dan sikap baharu yang didambakan dalam bidang seni cetak, sekurang-kurang di rantau Asia Tenggara. Tafsiran dan takrifan baharu itu telah meluaskan lagi batas seni cetak dari hanya terpasung dengan proses baku dan konvensional yang adakalanya memerangkap seniman itu sendiri. Adalah nyata pameran ini telah meletakkan tanda aras baharu dalam praktis seni cetak sezaman Malaysia dan tidak keterlaluan pula dikatakan bahawa pameran ini boleh dianggap sebagai antara salah satu pameran seni paling berjaya di Malaysia dari segi bentuk dan konteks dalam beberapa tahun kebelakangan ini.

DR SAFRIZAL SHAHIR
Universiti Sains Malaysia
Pulau Pinang

Esei ini dipetik dari Wacana Seni, Jil/8, 2009
Universiti Sains Malaysia, Pulau Pinang

GO BLOCK: 5 CONTEMPORARY MALAYSIAN PRINTMAKERS

GALERI PETRONAS, KLCC,
5 FEBRUARY – 15 MARCH 2009

The Go Block exhibition taking place at Galeri Petronas, KLCC showcases print art that can best be described as different, unusual and progressive. The exhibited prints are the handiwork of five local artists: Juhari Said, Izan Tahir, Zulkifli Yusof, Shahrul Jamil and Ng Kim Peow (Kim Ng). The fresh, different and unusual forms of print brought forth by these artists are certainly ahead of the curve if we are to measure them against conventional print doctrine. Audiences no longer need to contend with just the banal details of editions and authenticity of print. What comes across clearly is the renewed spirit of exploration to printmaking, and in certain instances, even the bold questioning of accepted concepts and technicalities of the print art itself.

Juhari Said as the stalwart of the Malaysian printmaking scene makes his presence felt with an installation dubbed UNTITLED II (2009). This work consciously attempts to provide an added dimension to the idea and conceptual framework of printmaking. The inquiry into issues of the matrix and conventional impressions of print art is conducted through time-space and given centre stage by the artist. His work makes use of the interplay between light and shadow as a substitute for ink, while clay is deployed to substitute the matrix. As a result, the installation acts as an alternative form of print, relying on new interpretations to the idea and concept of print art that comes into being when viewed through shifting and new points in the space-time continuum.

These new interpretations and definitions have shattered the 'rigidity' of print art that is oft criticised as being too subservient to its conventional doctrines. Printmaking has now become a field to be experimented and explored based on the individual interpretations of the core ideas and the key words 'print' and 'printmaking'. What makes the exhibited works of even more interest is that the dissection of forms is undertaken without carelessly disregarding the strong fundamentals of vision, philosophy and printmaking technicalities themselves.

A clear example of this can be seen in Izan Tahir's GOING (2008) which at a glance could come across as somewhat confusing in its manifestation of printmaking concepts, ideas and techniques. The shapes of footprints imprinted on her work is manifest of print derived from paper pulp. The use of paper pulp as a base or platform to receive the imprinted slender shapes is further pushed to receive pressure that is stronger than that is normally applied (and needs be said, against printmaking conventions) to achieve her impressions. The use of the bare soles of the feet as a matrix is bound to leave inconsistent impressions thus forcing us to ponder the question: is GOING a work of print or is it sculpture? This same ambivalence can be witnessed in the artist's work WHEN YOU ARE AWAY (2009) [Photo 1]. Exploration of impressions left by applying pressure upon objects has somewhat reacquainted us with the primary and most basic ideas of 'print'.

This act of experimentation is an exploration that challenges and yet at the same time excites us. While it may appear that these new attempts are fascinated by contemporary movements in installation, yet the basic vision and mission of their works remain firmly rooted on the premise of challenging and deepening the meaning and interpretations to the concepts and acts of 'print' and 'printmaking'.

Sahrul Jamli through his piece RETURNING IN KIND (2008) and FACE VALUE (2008) reminds us of the close-knit relationship between printmaking and the print and how they revolve in our daily life. Through the piece RETURNING IN KIND, Sahrul utilises the thumbprint as his main imagery. The thumbprints, layered between gray and black, make us realise that virtually every human being in modern society has in some way performed printmaking at some point in their lives. Not with standing that the semantic vision wasn't further elaborated in the work, the divining nature of the thumbprint is significantly clear, clarifying the process and idea of printmaking itself. The same undertones are present through his work FACE VALUE, where we can easily conclude that while coining or coin minting itself is an act of mass printing, it pays little heed to the 'printmaking' process.

Awareness to the idea and process of printing enables audiences to realise the actual vision and exploration of printmaking undertaken by these artists. Taking into cognizance the common examples taken from our surroundings, we may delve deeper and fully appreciate the process of printing and print in their wider capacity. In many instances, printmaking as a discipline or specific genre in the fine arts have been restrained by the very same exclusive characteristics meant to preserve its authenticity. Ironically, what has been prescribed to protect has resulted in restricting its growth and discouraged deeper exploration.

Within the narrow confines of printmaking expression, now comes the opportunity for multiple explorations in the pursuit of creating fresh new forms of visual art. The works by Kim Ng echoes yet again this explorative journey. The use of mix layer print can be taken as a strategy to create visual exactness. Through the piece titled THE FACE OF THE LAND (2008); the mix layer approach combined with Robert Rauschenberg influences yield an outcome that is both exact and unambiguous. On the other hand, Kim Ng's IN PRESERVING AND CONSERVATION (2008) is deemed to be even more explorative. This piece which uses low relief technique has created an impact in both its visual and technical aspects. The relief was made from deploying serigraphy upon plaster; combining the conventional and the explorative, strategically and precisely. The paleness of the plaster adds a minimalist appeal that keeps us transfixed to its barren silence.

Meanwhile, Zulkifli Yusoff has come forward with his installation MERDEKA 57 (2009) (Photo 2). This work can be held significant not just in light of this exhibition but in the context of the timeless Malaysian practice of art—it grandly brings together form, context and technique used in the fine art creation process. In his work, Zulkifli Yusoff had clearly aligned the construction of his installation to reap the combined benefit of both cross-process techniques and

printing processes. It is quite apparent too, that in giving rise to the image, his serigraphy had dominated the entire printing flow. The integration of the three dimensions, arranged akin to rubber seeds found in nature, has manifested an exciting form made ever more relevant to the foundations of this work. The technical adeptness and process inherent in the art piece has resulted in a luxurious and substantial visual. The most apparent level of exacting execution remains the contextual link to the work's subject matter, that the idea of the work lends itself to the rich Malaysia socio cultural experience.

On the whole, the GO BLOCK exhibition successfully displays an attitude and character long yearned for in printmaking, at least within the Southeast Asian experience. Re-interpretations and new definitions have expanded the boundaries of printmaking art, freeing it from the shackles of the conventional and the rigidity of process that can ensnare even the artist himself. Clearly, this exhibition has raised the bar in Malaysian printmaking. It would not be too absurd to claim that this exhibition is one of the few more successful art shows in Malaysia, in both the context of Form, and in light of the artistic landscape of these later years.

DR SAFRIZAL SHAHIR
Universiti Sains Malaysia
Pulau Pinang

Translated by Dhogee
Essay taken from Journal of Arts Discourse. Vol/8. 2009
Universiti Sains Malaysia, Pulau Pinang

JUHARI SAID



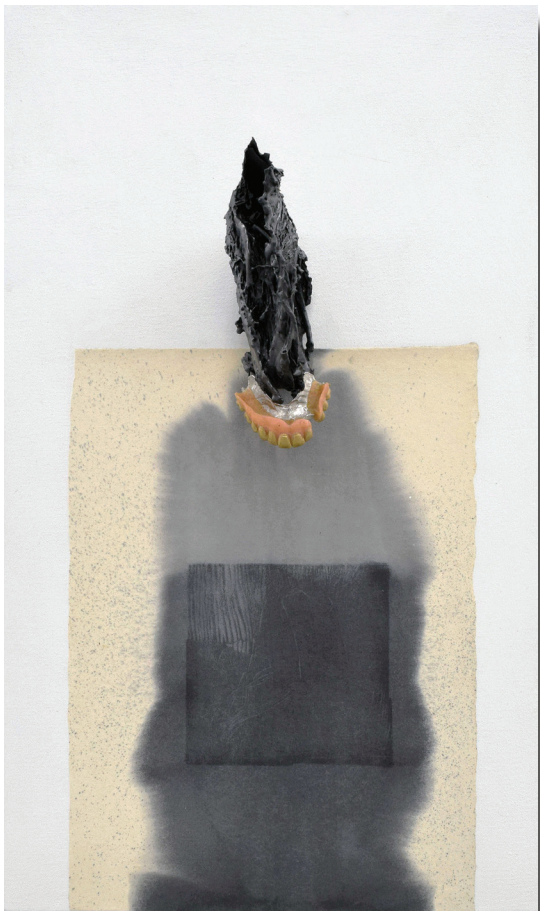


Untitled Haiku

281 x 58 x 10 cm | Oil on Wood | 2018



Nostalgia
250 cm (H) | Wood and Metal | 2018





Seorang Pahlawan, Rupawan dan Seorang Lelaki
35.5 x 193 cm (Triptych) | Porcelain, Acrylic and Washi | 2018

METALANGUAGE

A play on words of "meta" (Greek: across / after) and "language", the metalanguage series is a formalistic studies on surface and spatial relationship based on geometrical principles. it combines both the regimental etching processes and geometrical principles as well as the folding technique from the origami art.

SHHRUL JAMILI

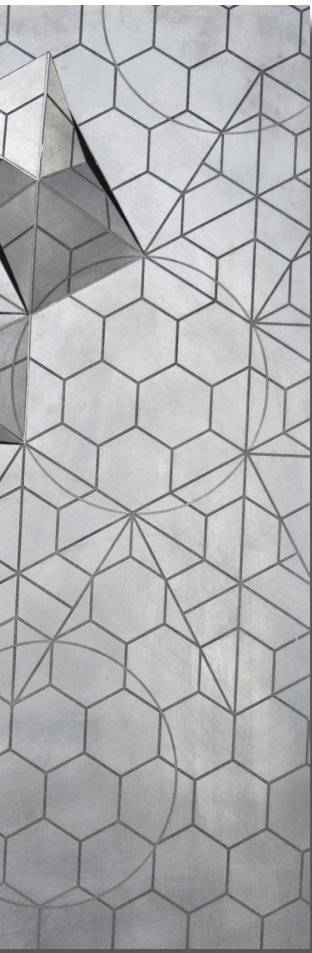




Metalanguage XVI
119 x 74 cm | Etched on Aluminium Plate | 2017



Metalanguage XVII
120 x 74 cm | Etched on Aluminium Plate | 2017



guage XIX
on Aluminium Plate | 2017



Metalanguage XX
119.5 x 75 cm | Etched on Aluminium Plate | 2017





Do Not Forget - Installation of 7 MRI brain scan
12 Diameter (each) | Mixed Media | 2018

Sumpah satu:

Rentetan dari kisah trajis Sumpah. Yang menganiaya dibalas oleh tindakan sendiri. Yang teraniaya masih membawa dosa yang dimulanya...

Kisah dua orang manusia yang ingin keluar dari belenggu dihimpit ruang sempit dan terbatas di lautan luas. Terapung di atas permukaan yang rapuh dan sementara, berjudi nasib dengan mencari mesin waktu...

Mesin waktu: memberi harapan kebahagiaan serta kebebasan, tapi penuh dengan helah bagi menyesatkan manusia yang berharap...

SAMSUDIN WAHAB

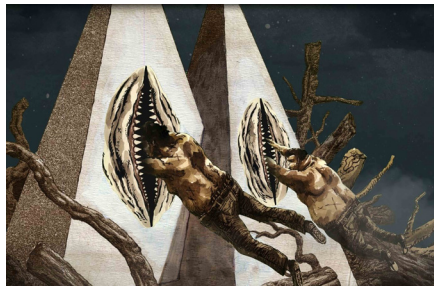






Sumpah

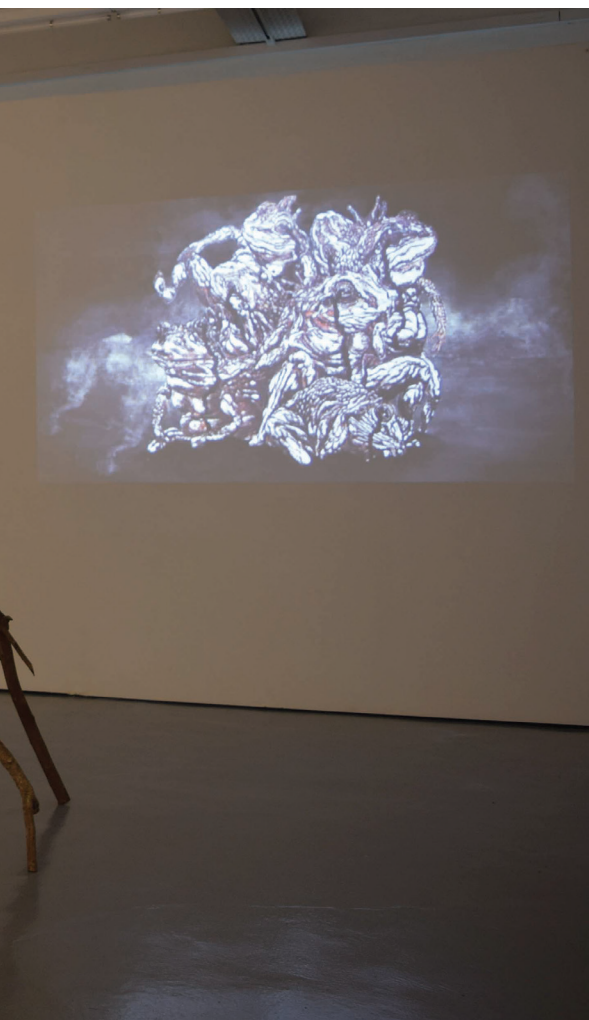
Video | 4 Min 29 Sec | 2015-18 | (Edition of 5)



Sumpah Satu

Video | 4 Min 6 Sec | 2018 | (Edition of 5)

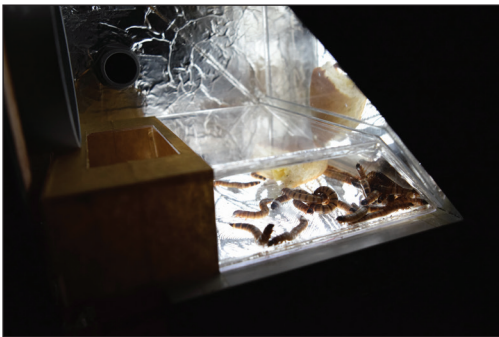




Wayang Lipas,
Wayang Ulat:

Membina sebuah pementasan wayang yang watak-wataknya di luar kawalan dalangnya, hanya latar yang statik terpampang, plot dan klimaks cerita diatur oleh alami...

Video Installation by Samsudin Wahab



Wayang Ulat

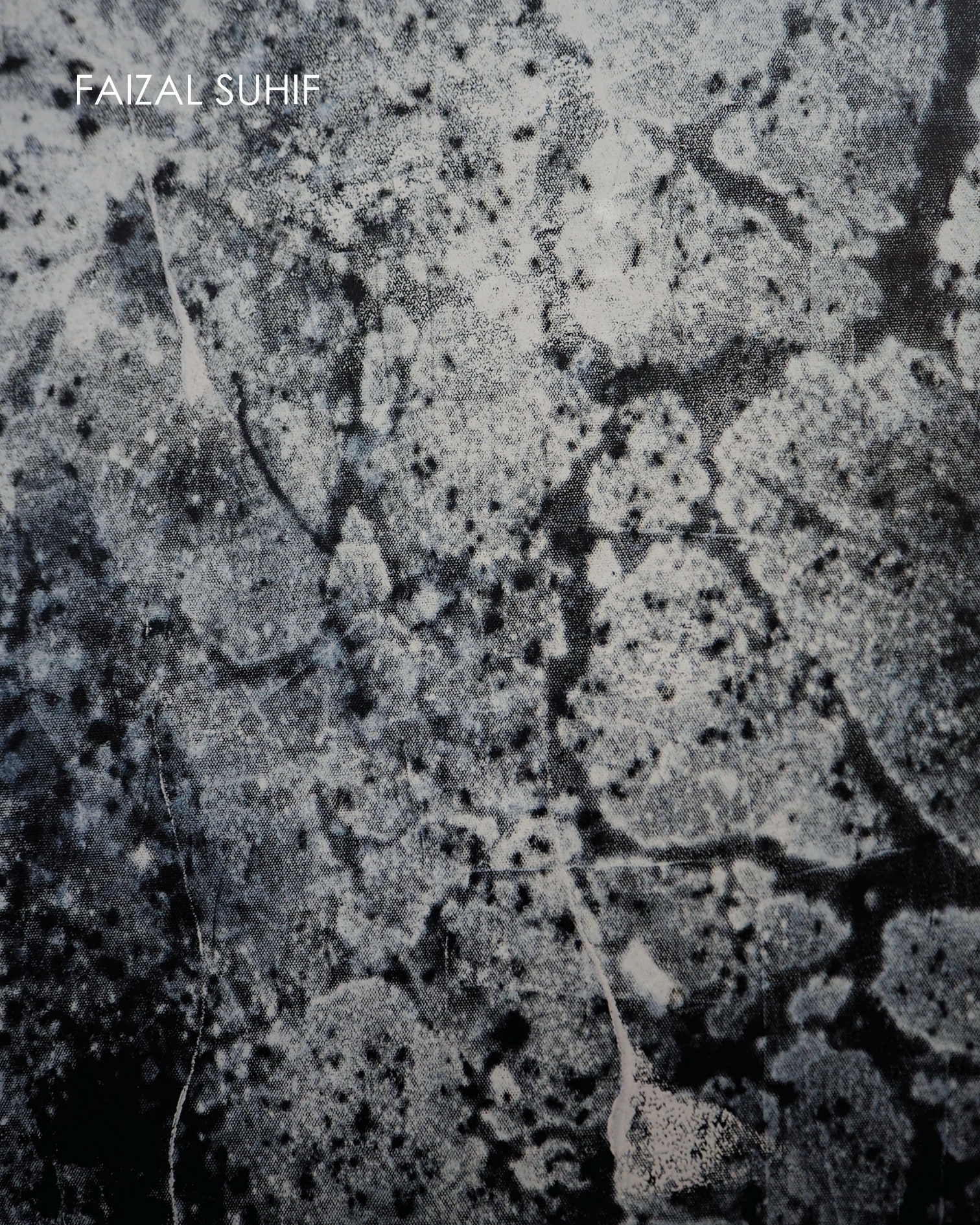
Video Installation | Variable Dimensions | LED, Wood, Mealworms & Glass Lens | 2018



Wayang Lipas

Video Installation | Variable Dimensions | LED, Wood, Cockroachs & Glass Lens | 2018

FAIZAL SUHIF





Usia...I

274 x 152 cm | Monoprint on Canvas | 2018



Usia...II

274 x 152 cm | Monoprint on Canvas | 2018



Usia...III

274 x 152 cm | Monoprint on Canvas | 2018



Berusia...

274 x 152 cm | Monoprint on Canvas | 2018



Dan sesungguhnya apa yang dijanjikan kepadaku pasti benar...

Dan nikmat Tuhanku yang mana aku dustakan?...

Dan sesungguhnya hari pembalasan pasti terjadi...

Dan renunglah kedalam diri..sebelum diri dikebumi....





Merening ke dalam diri...
Variable Dimensions | Casting, Cement & Leaf | 2018

INSTALLATION VIEW



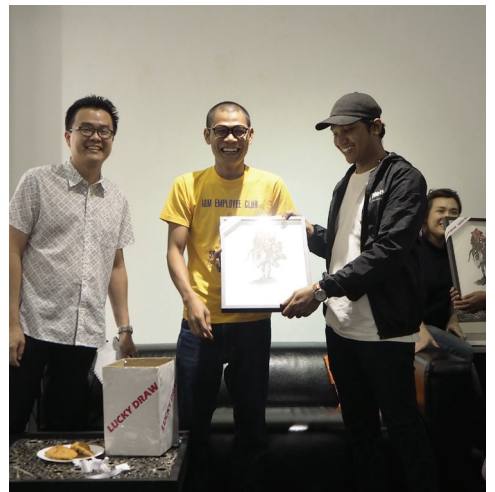




A CONVERSATION WITH PARTICIPANT ARTISTS



LUCKY DRAW



ART PERFORMANCE



JUHARI SAID

Born 1961 in Malaysia

EDUCATION

1983 Universiti Teknologi MARA (UiTM) Shah Alam, Selangor, Malaysia

SOLO EXHIBITION

- 2017 Solitude, Wei Ling Gallery, Kuala Lumpur, Malaysia
2013 Pets, Solo Exhibition of Woodblock Print, Galerie Vivant, Ginza, Tokyo, Japan
Hewan, Galeri Soemardja, Institut Teknologi Bandung, Indonesia
2011 Solo Exhibition of Woodcut Print, Yes or No, MoMA Art Gallery, Desa Sri Hartamas, Kuala Lumpur, Malaysia
2010 Ritual, Neografica, Galerie Vivant, Ginza, Tokyo, Japan
Before, Galeri Seni Mutiara, Penang, Malaysia
2009 Samudra, Muzium & Galeri Tunku Fauziah, Universiti Sains Malaysia, Pulau Pinang, Malaysia
2007 Okir, Wei-Ling Gallery, Kuala Lumpur, Malaysia
2003 Akal Dimata Pisau, Dewan Bahasa dan Pustaka, Kuala Lumpur, Malaysia
1999 Solo Exhibition of Woodcut Print, AAL-Galerie Karl Stroble, Vienna, Austria
1996 Solo Exhibition of Woodcut Print, Miyabi Gallery, Fukuoka, Japan
1995 Solo Exhibition of Woodcut Print, Art Salon, Kuala Lumpur, Malaysia
1994 Solo Exhibition of Woodcut Print, Yoyogi Gallery, Tokyo, Japan
1989 Solo Exhibition of Woodcut Print, Gallery Le Classique, Kuala Lumpur, Malaysia

SELECTED EXHIBITIONS

- 2018 Go Block: The Expanded Contemporary Printmaking, G13 Gallery, Kuala Lumpur, Malaysia
Shah Alam Biennale, Tapak, Shah Alam, Selangor, Malaysia
International Printmaking and Paper Art Show 2018, (IPPAS) Jakarta, Indonesia
Muzium dan Galeri, Bank Negara Malaysia, Kuala Lumpur, Malaysia
Seni Cetakan Sepanjang Zaman-The Art of Printmaking: Lasting Impressions
2017 Kuala Lumpur Biennale, National Art Gallery, Kuala Lumpur, Malaysia
Barehands- Asian Artist Residency Project, Vol. I, National Art Gallery, Kuala Lumpur, Malaysia
2016 Shah Alam Biennale, Tapak, Shah Alam, Selangor, Malaysia
Asian Silklink International Art Exhibition, city Art Museum of Gafa, Guangzhou, China
Barehands, Asian Artist Residency Project, Gallery Ashiya, Chinkoji Temple, Gallery Ogata, Gallery Uku, Art Space Tetra, Fukuoka, Japan
2015 Barehands, Asian Artist Residency Project, Gedung Yayasan Pusat Kebudayaan, Bandung, Indonesia
2014 THE BANDUNG PAPER ART SHOW: Paperium-From Fiber to Paper, Muzium Textile, Jakarta, Indonesia
Imaginative Animal, Galerie Vivant, Ginza, Tokyo
Diversity of Malaysian Arts, LA Galleria Pall Mall, London
Modern Art Society, 50th Anniversary Commemoration, Singapore
2013 KEMBARA JIWA, Expanded Passion: Contemporary Art from Malaysia, Fukuoka Asian Arts Museum, Japan
THE BANDUNG PAPER ART SHOW, Paperium: Perspective/Creativity, Muzium Sri Baduga, and Bandung, Indonesia
2012 "PRINT TOKYO 2012" Tokyo Metropolitan Art Museum, Tokyo
KEMBARA JIWA, Conception in Reconciliation.
Bale Tonggoh, Selasar Sunaryo Art Space, Bandung, Indonesia
Taman Budaya, Jogjakarta, Indonesia
2010 Go block, PIPE 2010, Penang International Print Exhibition 2010, Penang State Museum and Art Gallery, Penang, Malaysia
Semangat Chandan: Journeys of Contemporary Artists from the Land of the Grace, Galeri Chandan, Kuala Lumpur, Malaysia
2009 Go Block: 5 Contemporary Malaysian Printmakers Galeri Petronas, Kuala Lumpur, Malaysia

- 2008 Festival International Des Arts Platiques De Monastir, Tunisia
Pameran Pelukis Perak, Galeri Chandan, Kuala Lumpur, Malaysia
2007 East meets West, Rutan Gallery, Ginza, Tokyo, Japan
2006 Muhibah Seni Rupa: Malaysia-Jordan, Galeri Shah Alam, Selangor, Malaysia
"Vietnam-Malaysia Contemporary Fine Art Exhibition 2006", Vietnam Fine Art Museum, Vietnam
18@8: Kuala Lumpur to Karachi, Amin Gulgee Gallery, Pakistan
Malaysia, Philippines, Vietnam Art Exchange Exhibition, Soka Gakkai, Malaysia
2005 Talent for the World, the First Show, National Art Gallery, Kuala Lumpur
20th Asian International Art Exhibition Ayala Museum, Manila, Philippines
Malaysia-Vietnam Contemporary Art Exhibition, Soka Gakkai, Malaysia
2004 19th Asian International Art Exhibition, Fukuoka Asian Art Museum, Japan
2002 Tanpa Dinding Tanpa Tapak, Pameran Arca dan Instalasi, Off Walls Off Pedestal, Outdoor Installation & Sculptures, Akaldiuu, Selangor, Malaysia
Grafika III, Citra Gallery, Kuala Lumpur, Malaysia
2001 Pameran Seni Asian Antarabangsa / Asian International Art Exhibition, Guandong Museum of Art, China
2000 Langkawi International Festival of Arts Ibrahim Hussein Museum, Langkawi, Malaysia
10/2000 Ten Artists for the new millennium, Art Salon, Bangsar, Kuala Lumpur, Malaysia
Rupa Malaysia, National Art Gallery, Kuala Lumpur, Malaysia

AWARDS AND ACHIEVEMENTS

- 2011 Artist in residence, University of Malaya, Kuala Lumpur, Malaysia
2009 Arts Award, by Ministry of Unity, Culture, Arts and Heritage of Malaysia
2008 Ahli cipta (Creative Fellow), Universiti Sains Malaysia, Penang, Malaysia
1994 Fellowship Programme to study traditional woodblock print in Tokyo under the tutelage of Mr. Yoshisuke Funasaka, awarded by Japan Foundation
1993 Research Grant for Printmaking in Paris awarded by the Government of France
2nd ASEAN Workshop, Symposium & Exhibition of Aesthetics, Manila, Philippines
1991 Major Award for Printmaking, Salon Malaysia 1991
1990 Pemodalan Nasional Berhad Award, Kuala Lumpur, Malaysia

PROFESSIONAL ACTIVITIES

- Federation of Asian Artists – Malaysian Committee
Founding member of GO BLOCK, Expanded Contemporary Printmaking, Malaysia
Founding member of BAREHANDS, Asian Artist Residency Project, Indonesia, Japan, Malaysia, Jordan and Philippines
Founding member of ASIAN MASTER PROJECT, University of Malaya, Kuala Lumpur, Malaysia

SHAHRUL JAMILI

Born 1978 in Malaysia

EDUCATION

- 2013 M.A in Art Islamic and Other Civilizations, International Institute of Islamic Thoughts and Civilization (ISTAC), International Islamic University Malaysia
- 2003 Degree Hons in Fine Art, The Surrey Institute of Art and Surrey, England
- 2000 Diploma of Visual Arts Ceramic Technology Central Academy of Art, Kuala Lumpur, Malaysia

SOLO EXHIBITION

- 2017 METALANGUAGE, Chan + Hori Contemporary Gillman Barracks, Singapore

INTERNATIONAL SHOW/ART FAIRS

- 2018 Size Matters, Chan + Hori Contemporary, Singapore
- 2017 Cannot Be Bo(A)Rdered, Urban Art Fair, Paris, France
- Lock Route, Public Art at Gillman Barracks, Singapore
- 2016 PANGEA, International Art Biennial, Shah Alam, Malaysia
- 2014 Budidaya, Malay Heritage Centre, Singapore
- 2013 THETA, Jakubska Gallery, Prague, Czech Republic
- 2011 Express Rakyat, Chan Hampe Gallery, Singapore
- It's Now or Never II, Singapore Art Museum, Singapore
- 2010 Content: Navigating a Point, Singapore Management University, Singapore
- 2007 Pameran Jejak, Galeri Nasional Indonesia, Jakarta, Indonesia
- 2003 The Farnham Maltings, Studio 8, Surrey, England
- Fairhaven Garden, Surrey Hill Arts Group, Surrey, England

SELECTED GROUP EXHIBITION

- 2018 Go Block: The Expanded Contemporary Printmaking, G13 Gallery, Malaysia
- Balai Seni Maybank, Eco Weavers, Kuala Lumpur, Malaysia
- Nusantara, Shah Alam Biennale, Shah Alam, Malaysia
- KL International Mini Print Exhibition, Balai Seni Visual Negara, Kuala Lumpur, Malaysia
- 2016 Urbanscape 2016, Urbanscape House, Kuala Lumpur, Malaysia
- New Object (lon) III, Galeri Petronas, Kuala Lumpur, Malaysia
- 2014 READRAWING, Galeri Petronas, Kuala Lumpur, Malaysia
- 2013 Galeri Portrait Negara, Balai Seni Visual Negara, Kuala Lumpur, Malaysia
- 2011 KALAM 3, Galeri Puncak, Shah Alam, Malaysia
- Rice Plate Project, Malaysian Contemporary Art Tourism, KLCC, Kuala Lumpur, Malaysia
- 2010 Penang International Print Exhibition, Science University of Malaysia, Penang, Malaysia
- Gr8 – The Next Generation, Wei Ling Gallery, Kuala Lumpur, Malaysia
- 2009 GO BLOCK, Galeri Petronas, Kuala Lumpur, Malaysia
- 2005 British in Print – Print in Malaysia, Balai Seni Lukis Negara, Kuala Lumpur, Malaysia
- 2004 Taman Saya, Tropics, Mk Development, Kuala Lumpur, Malaysia
- Urbanscape, K1 Sentral, Kuala Lumpur, Malaysia

AWARDS

- 2018 Maybank Foundation, Eco Weavers, West Sumatra, Indonesia and Balai Seni Maybank, Kuala Lumpur, Malaysia
- 2017 The Ground Co Limited, I SΦ with My Little Eye Artground, Goodman Arts Center, National Arts Council, Singapore
- Gillman Barracks, Lock Route, Public Sculpture Installation, Singapore
- 2011 National Portrait Gallery, Bank Governor, Zeti Aziz, Balai Seni Visual Malaysia, Kuala Lumpur
- 2009 SMU – ASEAN artist in residence program, Singapore Management University, Singapore
- 2003 Recent Graduates Exhibition Tour Singapore, Surrey County Arts, England

SAMSUDIN WAHAB

Born 1984 in Malaysia

EDUCATION

- 2007 Bachelor (Hons.) Fine Arts, Majoring in Print Making, UiTM Shah Alam, Malaysia
- 2005 Diploma in Fine Arts, UiTM Seri Iskandar, Perak, Malaysia

SOLO EXHIBITION

- 2018 Kadang-kadang, Dekat-dekat, Akan Datang No 4, Wira Bangsa, A+ Gallery, Sentul, Kuala Lumpur, Malaysia
- 2015 Propositions for the Future, Fergana Art Gallery, Penang, Malaysia
- 2010 Self-parody, 15th Rimbun Dahan Residency Exhibition, Rimbun Dahan, Kuang, Selangor, Malaysia
- 2009 Not Enough! Chandan Gallery, Damansara, Kuala Lumpur, Malaysia
- 2008 Enough! Taksu Gallery, Keramat, Kuala Lumpur, Malaysia

INTERNATIONAL SHOW/ART FAIRS

- 2018 Post, Repost, Share, Southeast Asia Photography, BACC, Bangkok, Thailand
- 2016 Bare Hands Art Project, Munakata Education University, Fukuoka, Japan
- Open Kitchen Project, Tetra Art Space, Tenjin, Fukuoka, Japan
- Slaying Monster, Kuandu Biennale, Kuandu Museum of Fine Art, Taiwan
- 2013 Art Stage, Singapore
- Kembara Jiwa, Fukoka Museum, Japan
- 2012 Kembara Jiwa, Bandung, Yogyakarta, Indonesia
- 2011 Taiwan Binale 2011, Taiwan
- Culture Vulture, Taksu, Singapore
- 2010 Residency Show, Khazanah National, Mumbai, India
- 2009 ART Singapore, The Contemporary Asian Art Show 2009, Suntec City, Singapore
- Un-Cut, Malaysia Art Festival, Copenhagen, Denmark
- 2008 The 70th Mokwoohoe Members Exhibition and combined with the Malaysian Figurative Artist, Korea
- Peninsula & Island, Taksu Gallery, Singapore

SELECTED GROUP EXHIBITION

- 2018 Go Block: The Expanded Contemporary Printmaking, G13 Gallery, Malaysia
- Di antara Itu & Ini, National Art Gallery, Kuala Lumpur
- Mars 3, Hom Art Trans, Malaysia
- Seni Cetakan Sepanjang Zaman, Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur, Malaysia
- Art AID 18, Diri, White Box, Publika, Kuala Lumpur, Malaysia
- Transit 3x3, HOM, Ampang, Kuala Lumpur, Malaysia
- Rupa-Rupa (Nya...), Fergana, White Box, Publika, Kuala Lumpur, Malaysia
- Editions, Chetak 12, Hom Art Trans, Ampang, Kuala Lumpur, Malaysia
- 2017 Bare Hands Art Project, Volume 1, National Art Gallery, Kuala Lumpur, Malaysia
- Art AID 17, Bebas, White Box, Publika, Kuala Lumpur, Malaysia
- Allegory, Petronas Gallery, Kuala Lumpur, Malaysia
- Transit A1, HOM, Ampang, Kuala Lumpur, Malaysia
- (Im)Possibilities, Chandan Gallery, Publika, Kuala Lumpur, Malaysia
- 2016 Art AID 16, Love for Sale, White Box, Publika, Kuala Lumpur, Malaysia
- Transit A2, HOM, Ampang, Kuala Lumpur, Malaysia
- 2015 Melukis Puisi Pyanhabib, White Box, Publika, Kuala Lumpur, Malaysia
- Peasant and Proletariats, Xin Art Space, Kuala Lumpur, Malaysia
- FLUSH, G13 Gallery, Kelana Jaya, Kuala Lumpur, Malaysia
- 2014 Bakat Muda Sezaman (Young Contemporary Art Exhibition), Balai Seni Lukis Negara, 2013
- Readrawing, PETRONAS Gallery, Kuala Lumpur, 2014., Malaysia
- MERDEKA, Work in Progress: Haslin Ismail and Samsudin Wahab, PETRONAS Gallery, Kuala Lumpur, 2014.
- Test Print, House of Matahati Gallery, HOM, Kuala Lumpur, Malaysia

- 2013 Young Contemporary Art Award Show, National Art Gallery, Kuala Lumpur, Malaysia
Transit A4, HOM Art Trans, Ampang, Kuala Lumpur, Malaysia
M50, White Box, Publika, Kuala Lumpur, Malaysia
- 2012 Diameter, HOM, Ampang, Kuala Lumpur, Malaysia
- 2011 New Work, Taksu Gallery, Keramat, Kuala Lumpur, Malaysia
Art for Nature WWF, Rimbun Dahan, Kuang, Selangor, Malaysia
Menifestasi Merdeka, Balai Seni Lukis Negara, Kuala Lumpur, Malaysia
Garden of Hidden Desire, Wei Ling Gallery, Kuala Lumpur, Malaysia
- 2010 Energy Trap, Valentine W.F.A, Annex, Kuala Lumpur, Malaysia
Self-Parody, 15th Rimbun Dahan Malaysia-Australia Residency Program, Kuala Lumpur, Malaysia
Tribute to Rauschenberg, Taksu Gallery, Keramat, Kuala Lumpur, Malaysia
Art for Nature WWF, Rimbun Dahan Malaysia-Survival, Kuala Lumpur, Malaysia
Young Contemporary Artist Show- New Object(f)ion, Petronas Gallery, Kuala Lumpur, Malaysia
- 2009 Locals Only! Taksu Gallery, Keramat, Kuala Lumpur, Malaysia
MEA Art Award 2009, Sokagakai Malaysia, Kuala Lumpur, Malaysia
Peace, an International Art Exhibition, Niko Hotel, Kuala Lumpur, Malaysia
Imcas, Malaysian Contemporary Art Exhibition, Danga Mall, Johar Bahru, Malaysia
Tanah Air, Art for Nature, Rimbun Dahan, Kuang, Selangor, Malaysia
Fab 4, Taksu Gallery, Keramat, Kuala Lumpur, Malaysia
- 2008 B.A.C.A, RA Fine Art Gallery, Ampang, Kuala Lumpur, Malaysia
SPACE, Emerging Young Artist, Taksu Gallery, Keramat, Kuala Lumpur, Malaysia
Young and New, House of Matahati Gallery, HOM, Kuala Lumpur, Malaysia
Di Dinding, PTL, Pelita Hati Gallery, Kuala Lumpur, Malaysia
Shifting BOUNDRIES, Art for Nature, WWF Malaysia, Rimbun Dahan Gallery, Selangor, Malaysia
Peninsula & Island, Taksu Gallery, Keramat, Kuala Lumpur, Malaysia
Exhibition X, Taksu Gallery, Keramat, Kuala Lumpur, Malaysia
Malaysia

AWARDS

- 2014 Juror's Award, Young Contemporary Award
- 2013 Juror's Award, Young Contemporary Award
Finalist for Young Contemporary Art Award, National Art Gallery
Khazanah Nasional Art Residency, Mumbai India
- 2010 Winner, Malaysian Emerging Artist (MEA) Art Award
- 2009 Rimbun Dahan 15th Residency Programs, April
- 2007 2nd prize, Saloon Meet Art, Goethe Inst. Elle Six Gallery, Kuala Lumpur
Finalist Pack Max Art Award, Gurney Plaza, Penang
Consolation Prize The Tanjong Heritage 2005 Art competition organized by Tanjong Public Ltd. Co. Mixed Media
2nd and 3rd prize, My Wildest Dream Global Transportation, Global Logistic Art Exhibition, Gothe Inst. KL City Library, Kuala Lumpur

FAIZAL SUHIF

Born 1984 in Malaysia

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 with G13 Gallery, Malaysia
2016 Hidden: Trespure of a natural world, Vallette Gallery, Malaysia
2014 Stories from the Soil with G13 Gallery, Malaysia
2013 Fossil, Beranda Langkawi Art Gallery, Malaysia
2012 Silent Diary, G13 Gallery, Malaysia
2011 A Piece of Land..., Shah Alam Gallery, Malaysia
2002 First Show, SMKAH15, Malaysia

INTERNATIONAL SHOW/ART FAIRS

- 2018 Art Expo Malaysia Plus 2018 with G13 Gallery, Malaysia
Art Stage Singapore 2018 with G13 Gallery, Singapore
2017 Art Expo Malaysia Plus 2017 with G13 Gallery, Malaysia
Bilateral Bond with Taksu, Singapore
2014 Art Expo Malaysia 2014, G13 Gallery at Matrade Convention Centre, Kuala Lumpur
2012 1st Printmaking Triennial, Macau China
Dialogue II - Gaya Fusion, Bali, Indonesia
2011 HijrahVarna, 3rd WARNA Group Art Exhibition, Utterly Art, Singapore
Art Expo Malaysia 2011, Matrade Kuala Lumpur
2009 Change- Wandel Mail Art 2008, Galerie Colongnialwaren, Berlin Germany
2008 The 11th Mail Art Exhibition- Postcards from The Edge, A Benefit for Visual AIDS, US
2007 Malaysian Art Festival, Dhaka Bangladesh
The Masters' Mystery Art Show Ritz- Carlton, Art Basel Miami
NBC International Silkscreen Print Biennial Exhibition, Tokyo Japan

SELECTED GROUP EXHIBITION

- 2018 Go Block: The Expanded Contemporary Printmaking, G13 gallery, Malaysia
Di antara Itu & Ini, National Art Gallery, Kuala Lumpur
Mars 3, Hom Art Trans, Malaysia
ArtAid18 DIRI, White Box, Malaysia
- 2017 Young Contemporary with Curate Henry Butcher, Malaysia
Look This Way with Vallette Gallery, Malaysia
Much Ado about Drawing with Core Design Gallery, Malaysia
BAREHANDs Asian Artist Residency Project Kuala Lumpur 2017, Balai Seni Negara, Malaysia
NEGARAKU, National Art Gallery, Malaysia, Kuala Lumpur
Faizal v Haafiz: DAWN of Extended Printmaking, Core Design Gallery, Malaysia
Bakat Muda Sezaman, BSVN, Kuala Lumpur
Art @ the Row with Vallette Gallery, Malaysia
Young Guns with HOM Art Trans. Malaysia
G13 Gallery 7th Anniversary Show with G13 Gallery, Malaysia
- 2016 Suarasa 5 with Segaris Art Centre, Malaysia
Dawn of Extended Printmaking with Core Design Gallery, Malaysia
- 2015 G13 Anniversary 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
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
- 2012 Master Show, UiTM Showcase Gallery, Malaysia
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
- 2011 Ahmad Scissorshand, Core Design Gallery, Malaysia
First Page, Pinkguy Gallery, Malaysia
2011 Expression, ASVVARA 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
The Way We See, DuniaSeniLukis Gallery, Malaysia
- 2010 Cirque Du Freak, Core Design Gallery, Malaysia
Locals Only, Taksu Gallery KL, Malaysia
Printmaking Show, MuziumSeni Asia Universiti Malaya, Malaysia
Earth Hour, Zinc Gallery, Malaysia
H2O 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

AWARDS

- 2016 Young Gun Award, HOM Art Trans, Kuala Lumpur, Malaysia
- 2015 Bronze Award, UOB Painting of the year, UOB Bank
- 2014 Jurors Awards, National Visual Art Gallery, Malaysia
- 2013 Master Excellent Award, Universiti Teknologi Mara (UiTM)
- 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

ABOUT G13 GALLERY:

G13 Gallery identifies and collaborates with the artists that show potential, relevance, and depth in their works. The gallery aspires to develop synergy between artists domestically and internationally, and it achieves this through cross-border collaborations, residences, and exhibitions.

G13 Gallery aims to realize a greater appreciation for Asian art, has been actively participating in multiple regional art fairs over the past few years.

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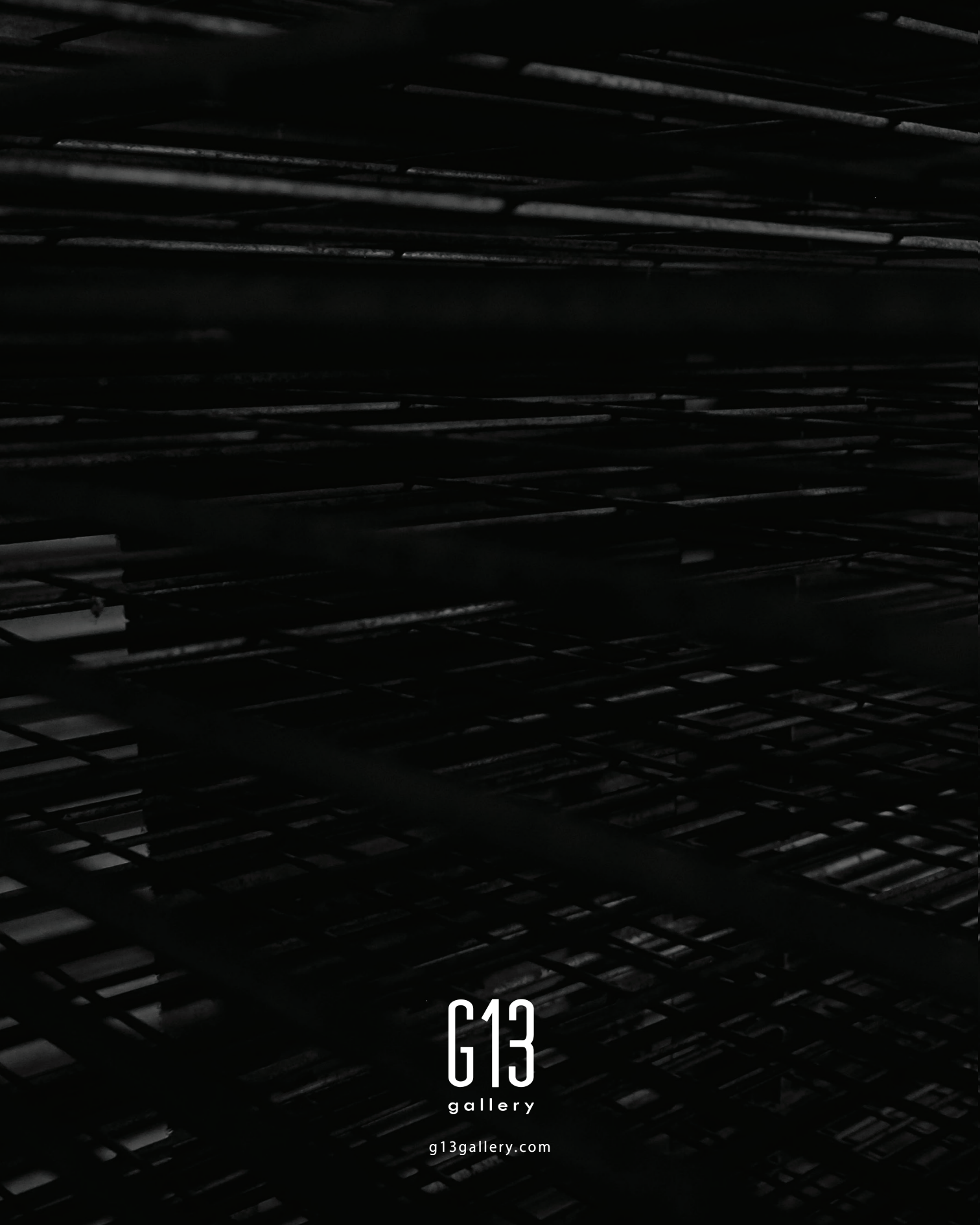
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