

KEMBARA JIWA FUKUOKA

**EXPANDED PASSION: CONTEMPORARY ART
FROM MALAYSIA**



KEMBARA JIWA FUKUOKA

EXPANDED PASSION: CONTEMPORARY ART FROM MALAYSIA

The seventeen artists featured in this series are representing Malaysia's most respected artists, both established and young, to reflect a spectrum of approaches and styles now current within Malaysia's visual art scene. Artists produce new works without being confined to any specific theme thus allowing them the liberty to stay true to their artistic sensibilities by applying forms, methods, materials and concepts that have become synonymous in their art-making. In other words, their works should manifest familiar vibes and essences of their art to be presented to a new audience in the Land of the Rising Sun.

This exhibition aims to enlighten the Japanese audience with the views and a thoughts of expressions as well as allowing them to experience part of Malaysia's history, culture and events. We also believe that collaboration with local Japanese artists would provide a more in depth understanding toward this exhibition.

The Artists

Azliza Ayob, Fauzul Yusri, Haris Abadi, Haslin Ismail, Hasnul J Saidon, Ilham Fadhli Mohd Shaimy, Izan Tahir & Marvin Chan, Jalaini Abu Hassan, Juhari Said, Kamal Sabran & Goh Lee Kwang, Noor Azizan Rahman Paiman, Phuan Thai Meng, Samsudin Wahab, Suhaidi Razi, & Umibaizurah Mahir @ Ismail

Guest Artists

Mamoru Abe & Yoshisuke Funasaka

Exhibition Venue

Fukuoka Asian Art Museum, Japan

3 - 8 September 2013

EXPANDED PASSION: CONTEMPORARY ART FROM MALAYSIA

Nur Hanim Mohamed Khairuddin

Within these recent years, art exhibitions are seemingly being held almost on a monthly basis in various galleries and spaces dotted around the city of Kuala Lumpur, Malaysia's political, economic art and cultural hub. Perhaps this is a reflection of how active and busy the development of Malaysian art has been lately. Some of the exhibitions also boast a handful of artworks that appear to be of an international calibre, indicating that Malaysian art actually has a latent potential to reach out to a wider audience beyond the country's national borders and it's increasingly suffocating art market conditions.

Unfortunately, one vital issue that is often ignored or scarcely addressed by many players and movers of the local art scene is a vigorous and deliberate effort to bring Malaysian art to the notice and attention of global communities and markets. Of course, there are some sporadic efforts carried out by both the National Visual Arts Gallery and certain commercial galleries, mostly by participating in annual art fairs, expos and festivals around the region, which are mainly market oriented. A small number of artists and curators, acting largely on their own initiative, have also helped put Malaysian art on the map and has become a discourse of the global art movement through their participation in various prestigious international biennales and triennales and transnational collaborative curatorial and exhibition projects. But these institutional and individual endeavours, on top of some promotional structures already in place locally, are apparently not adequate enough to support the steady and aggressive growth of the local art. Moreover, they cannot provide a strong sustainable ecosystem for the continuing progress and success of Malaysia art industry in view of our relatively poor art infrastructure, lack of discursive platforms and creative ambience, and the absence of our own high-profile art festival.

It was this profound lack of concerted strategic action in bringing Malaysian art to not only the regional stage but also to the global arena which compelled the organiser of Kembara Jiwa, with the assistance of several established artists, to conceive a highly ambitious project of presenting abroad a series of group exhibitions promoting Malaysian art. The inaugural show of this series, displaying artworks by 21 artists, was launched in 2012 at two Indonesia's art venues, Selasar Sunaryo Art Space in Bandung and Taman Budaya in Jogjakarta. Although one may argue the responses shown by the Indonesian audience, artists and media, we strongly believe that the Conception in Reconciliation show had at least, to some extent, successfully exposed a segment of Malaysian art and artists to a closer scrutiny of a foreign audience, giving this new audience some insights on the artistic practices and sensibilities now taking place within the Malaysian art scene.

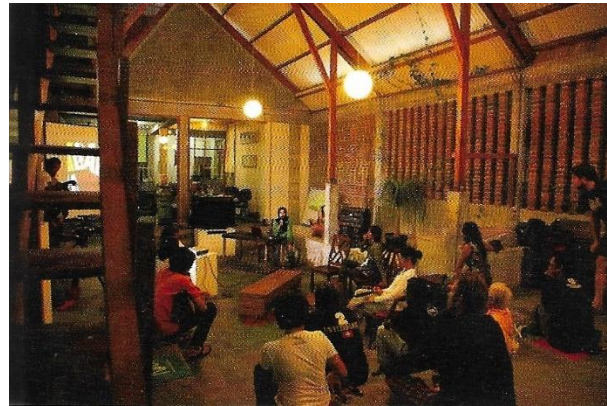
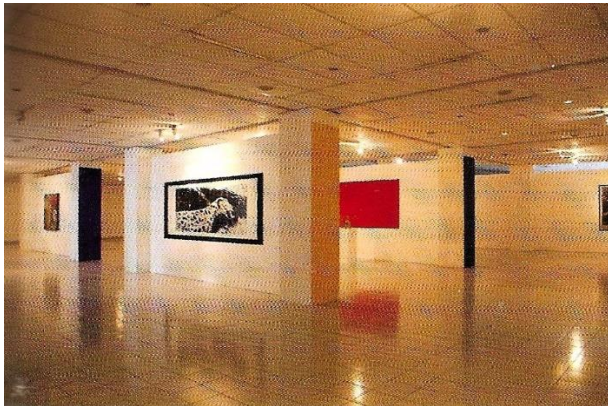


*Kembara Jiwa: Conception in Reconciliation exhibition in Selasar
Sunaryo, Bandung, Indonesia*

As the curator for the exhibition project, I was profoundly elated when informed that the second series of the Kembara Jiwa travelling show will be held outside the region of Southeast Asia, specifically at the Fukuoka Asian Art Museum (FAAM) in Fukuoka, Japan. The opportunity of showcasing Malaysian art at FAAM will surely pose a great challenge for the project team as well as the artists involved, and especially for the Malaysian art. It is nonetheless a challenge worth pursuing. One main challenge comes from the fact that Japanese audience are ostensibly more critical and their artistic taste are more refined given that contemporary art in Japan has developed leaps and bounds over the years and has long achieved international recognition. It is indeed a good opportunity to gauge how well the current Malaysian art will be received, appraised and appreciated by the Japanese art community in particular and the Japanese art viewing public in general.

Since its first opening to the public in 1999, FAAM has become one of the most important museums that actively promotes, documents and collects with, a formidable regionalist stance, modern and contemporary art from around the Asian countries, including Malaysia. In relation to Malaysian art, through its Artists and Researchers Residency and Exchange programmes, FAAM has hosted many Malaysian artists, including Tengku Sabri (2000), Hasnul J Saidon (2003), Sherman Ong (2007), Wong Hoy Cheong (2009) and Azliza Ayob (2012). A number of Malaysian artists too, namely Wong Hoy Cheong, Noor Azizan Rahman Paiman and Faizal Zulkifli (1999), Chuah Chong Yong and Yau Bee Ling (2002), Bibi Chew, Chang Yoong Chia and Azliza Ayob (2005), and Yee I-Lann (2009), have been invited to participate in the Fukuoka Asian Art Triennale, one of the most notable art events within the Asia Pacific realm.

The seventeen artists selected for this exhibition represent not only some of the most established and respected artists in Malaysia but also several of its emerging talents who are working on establishing their names in the local and regional art circuits. Some of them have exhibited their works in Japan, either in FAAM itself or other venues within the country. Among these artists are Juhari Said, Noor Azizan Rahman Paiman, Umi Baizurah, Phuan Thai Meng and Kamal Sabran, apart from those who have joined previous programmes and exhibitions organized by FAAM, namely Hasnul J Saidon and Azliza Ayob. For these artists, this show gives them another chance to present their art to the Japanese audience.



Right: Artist talk at IVAA (Indonesia Visual Art Archive) Jogjakarta, Indonesia.

Left: Kembara Jiwa: Conception in Reconciliation in Taman Budaya, Jogjakarta, Indonesia

The body of work featured here, which displays an eclectic spectrum of styles, media, techniques and concepts, generally reflects the recent trajectory of Malaysian art practices and discourses. They too underscore a variety of factors that seem to influence and determine the course of actions engaged by Malaysian artists. The artworks shown here clearly indicate that Malaysian contemporary art develops not only in tandem with the changing climate of the art world itself but also alongside the fundamental and far-reaching societal, cultural, political, economic and technological transformations going on inside the country. Malaysian contemporary art, as argued by a few critics like Michelle Antoinette, has been largely inspired by its encounter with globalisation and globalism, free market capitalism and consumerism, and information and communication technology as such, it is deeply marked by a whole gamut of postmodernist ironies, paradoxes and contradictions, as well as its spirited application of postmodernist issues, strategies and devices.

Malaysian artists' choices of themes, subjects and images are generally informed by the diverse kinds of contemporary discourses such as post-colonialism, developmentalism, environmentalism, post-ethnic nationalism, and multiculturalism, as much as by Malaysia's own unique spiritual legacy, traditional heritage, multiracial makeup and

shared value systems. In many of these artworks, themes of identity, cultural consciousness, personal emotions, contemporary experiences and socio-political realities figure recurrently. In some works, these subjects are even interconnected in an enriching and insightful way.

The various forms of narrations, images and ideas embodied in the artworks presented in Expanded Passion show that cultural, political, ideological, symbolical and psychological dimensions are aptly revealed in the diversity of life's realities, the constant changing values and the continual shifting grounds of the Malaysian society. By depicting the country as a place full of contradictions, paradoxes and littered with contesting forces and narratives, these artworks serve as valid representations of the society's situations and experiences in grappling with contemporary issues they are dealing with today. Through the presentation of these artworks to the audience at FAAM, we hope to be able to offer a slice of Malaysian story as expressed by some of its leading art practitioners.

July 2013, Ipoh

GUEST ARTIST

MAMORU ABE

b. 1954

Mamoru Abe gained his art education from Tokyo University of Fine Arts. He has been a visiting artist at the School of the Art Institute of Chicago in US and Bergen Arkitekt Skole in Norway as well as a visiting professor at the University of Oxford in UK. He is currently a professor of the Fine Art Faculty at Fukuoka University of Education.

The artist's body of works is very much related to the spirit of earth and nature. His works have been compared to the ancient art of swordsmithing. This internationally known sculptor has showcased more than twenty two solo exhibitions throughout his career and has exhibited his works in various parts of Asia, Germany, United Kingdom and United States



Circles (Installation), Forged Steel, Variable Dimensions, 2012, The National Art Centre, Tokyo

YOSHISUKE FUNASAKA

b. 1939

Yoshisuke Funasaka graduated from Tama Art University in 1962. He won prizes in the 1970 7th International Biennial Exhibition of Prints in Tokyo and at the 3rd International Young Artists Exhibition.

He has exhibited his works internationally since 1960 and is notably known for his abstract works involving application of three objects which appears recurrently, specifically lemon, hole and vertical mark. His artworks are collected by various museums and galleries from the United States, Germany, Sweden and Japan

He first taught printmaking in 1974 at the Asahi Culture Center and continued teaching in other places since then. He has also conducted printmaking workshops since 1992 till 2009 in United States, Indonesia, Sweden, Belgium and Thailand



My Space and My Dimension M838, Woodblock and Silkscreen, 66x63cm, 2013

AZLIZA AYOB

b. 1975

Azliza Ayob graduated from Universiti Teknologi MARA (UiTM) with a Bachelor's degree in Art and Design (Fine Art) in 2002. She has won prizes in the 2002 and 2006 Young Contemporaries Competition organised by the National Visual Arts Gallery.

Azliza is known for her whimsical works with techniques ranging from childlike and naive drawing, to surrealistic montage that sometimes expands into installation and site-specific work that encourage public interaction.

She has showcased her art locally as well as abroad such as Barcelona, Sweden, United Kingdom and Madrid. In 2005 she was invited to represent Malaysia in the 3rd Fukuoka Asian Art Triennale. She recently participated in a residency program hosted by Fukuoka Asian Art Museum, Japan in 2012.



Orgasmic, Collage, acrylic & glitter dust on Canvas, 153x153cm, 2013



Double Faced, Collage, acrylic & glitter dust on Canvas, 126x96cm, 2013



Miss Know-It-All, Collage, acrylic & glitter dust on Canvas, 126 x 96cm, 2013

FAUZUL YUSRI

b. 1974

Fauzul Yusri received his Bachelor's degree in in Art and Design (Fine Art) from Universiti Teknologi MARA (UiTM) in 1999. In 2012, he was selected as one of the two artists to be featured in an archival exposition at the National Visual Arts Gallery.

His art-making process involves several methods including drawing, painting, scratching and scribbling. He also employs various tools and media, such as brush, charcoal, oil, acrylic and industrial materials, to create child-like doodles, primitives crawls and expressionist marks with minimal lines and simple colours. Stylistically, his work lies in between Naive Art and Neo-Expressionism. He draws inspiration from the surrounding environment and culture.

To date, he has accomplished nine solo shows to his name and has participated in group exhibitions in various parts of the world including Malaysia, Singapore, Indonesia, Hong Kong, UAE, Europe and United Kingdom.



Sicoreng, Oil on Canvas, 183 x 183cm, 2013



Bercoreng, Oil on Canvas, 152 x 152cm, 2013

HARIS ABADI

b. 1982

Haris Abadi Abdul Rahim holds a Master's degree in Fine Art & Technology from Universiti Teknologi MARA (UiTM). He hail from the East Coast state of Kelantan, where cultural heritage and traditional activities are still preserved in its own unique way. Despite this, the artist's calling has been towards new media and sculpture.

His interest in animation and motion graphics drew him to study the traditional elements of traditional shadow puppetry, and Haris has incorporated elements from this field, such as the pohon beringin (tree of life), into his new media works.

In 2011, the artist emerged as one of the winners at the ASEAN Korean Multimedia Competition in Seoul through one of his video mapping installation works. His works have been exhibited in several galleries in Kuala Lumpur and Singapore in the last few years.



Yellow Dancer, Digital Frame, Plastic & Video, 30 x 8 x 53cm, 2013



Invade!, LCD, Wood, Miniatures & Video, 48.5 x 30 x 91cm, 2013

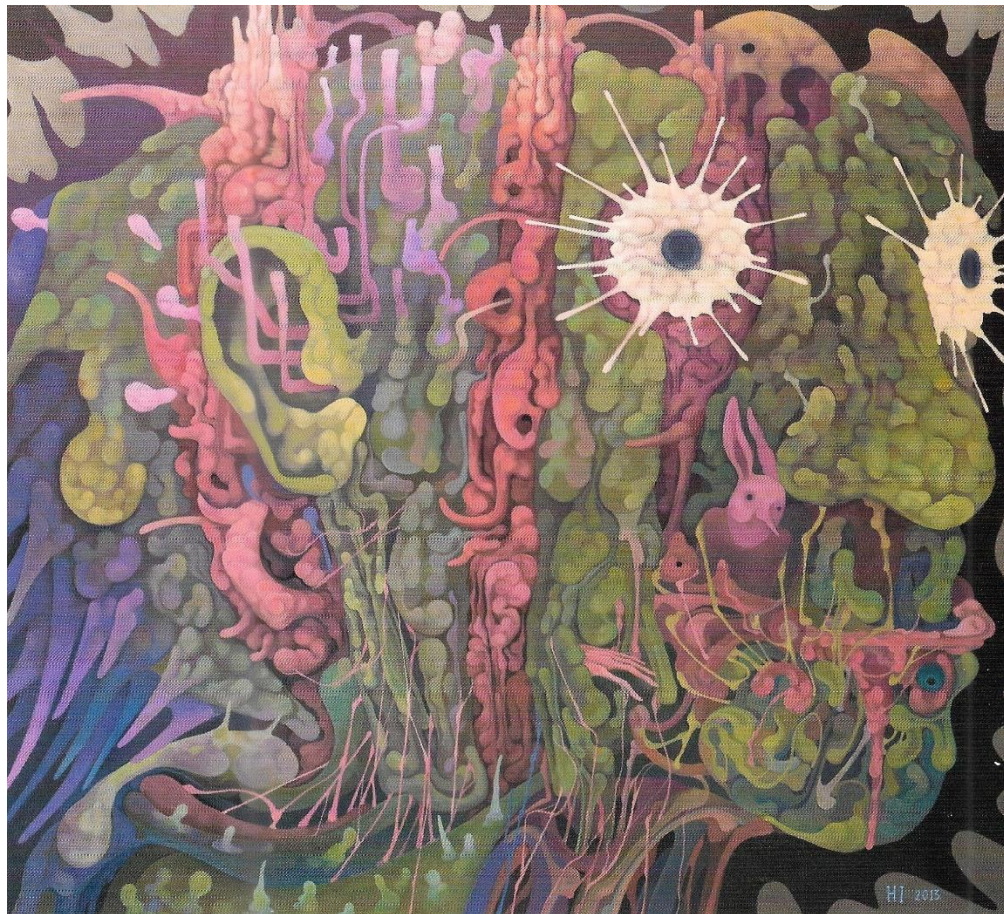
HASLIN ISMAIL

b. 1984

Haslin Ismail received his art education from Universiti Teknologi MARA (UiTM), graduating with a Bachelor's degree in Art & Design (Fine Art) in 2007. His artistic career is dotted with impressive achievements, including the coveted Grand Prize at the 2010 Young Contemporaries competition, organised by the National Visual Arts Gallery, Malaysia.

Haslin is best known for his science fiction-inspired works that border on the surreal and fantastical. Machines mingle with androids in his compositions, and the present is depicted with a futurist flair.

Haslin's works has encompassed drawings, paintings, as well as installations that explore paper cutting techniques and book art. In 2011, he was artist-in-residence at Rimbun Dahan, Kuang.



Ultramundane Number 7: Concupiscence, Acrylic on Jute, 180 x 200cm, 2013



Ultramundane Number 9: Howl's Moving Castle, Pencil on Paper, 46x30cm, 2013



Ultramundane Number 6: Tangled Tendrils Spiky Shoots, Pencil on Paper, 30x46cm, 2013

HASNUL J SAIDON

b. 1965

Hasnul J. Saidon received his Diploma in Art & Design (Fine Art) from Universiti Teknologi MARA (UiTM) in 1988, a BFA in Painting from Southern Illinois University USA in 1991 and an MFA in Electronic Arts from Rensselaer Polytechnic Institute, Troy, New York, USA in 1993.

His painting, drawing, installation, digital print, video and new media art mainly deals with trans-disciplinary and multi-dimensional being. Known as one of the early proponents of new media art in Malaysia. and South East Asia, his works have been exhibited and screened in Hong Kong, Japan, South Korea, Australia, the Philippines, Indonesia, Singapore, Hawaii, Republic of Czech, Denmark, Spain. Sweden. Canada and the United States of America. He has also participated in the 2nd Asia Pacific Triennial of Contemporary Art in Brisbane Australia and the Artists and Researchers Residency and Exchange programme in Fukuoka Asian Art Museum. Hasnul has won several local and international awards, including the Young Contemporaries, Philip Morris Art Awards, and ASEAN New Media Awards.



Kocak di Fukuoka (Ripples in Fukuoka), Ceramic bowl and water, books, book-stand, LED light, Sand gravels, reading light pen, laser light, Approx. 150 cm diameter, 2013

ILHAM FADHLI MOHD SHAIMY

b. 1980

Ilham Fadhli a.k.a Kojek is a 2003 graduate of Universiti Teknologi MARA (UiTM) with a Bachelor's Degree in Art & Design (Fine Art). Since 2000 he has been participating in many art shows, such as Art 4 All International (Bangkok, 2004], Bangun (Kuala Lumpur, 2008), two-man show Friction (Kuala Lumpur 2008), and MATAHATI Art Triangle (Kuala Lumpur, 2010). He has won several awards, including the maior prize for the 2006 Young Artist Award co-organised by KL PAC. Gudang and Arts & Earth. After his first solo show in 2009, he was invited by Rimbun Dahan to undertake a residency programme there in 2011.

Kojek does not only paint but also produces diorama performances, videos and site-specific installations. His rang of eclectic art largely deal with contemporary cultural, social, ethical and political issues. Kojek's paintings mostly represent surrealistic settings with a delicate collages of human and animal forms. Laden with disturbing yet symbolical and allegoric elements, they carry fantastical imageries derived purely – from his imagination. The most conspicuous feature of the majority of his paintings is the presence of minute figures within vast landscapes normally filled with murky clouds and swirling smokes. A largely subdued and dark palette intensifies the dystopian panorama and human tragedy that he depicts.



Feast, Acrylic & Collage on Canvas, 153 x153 cm, 2013



Teduh, Acrylic & Collage on Canvas, 153 x153 cm, 2013

IZAN TAHIR

b. 1946

Tahir obtained her Bachelor's degree in Arts & Design from London College of Printing in 1971. She worked as a graphic designer in the UK and Malaysia before becoming a full time artist in 2004. She has taken printmaking out of its traditional context to explore its technical aspects and applying them to different materials and conventions such as installation, sculpture and painting. Izan has become a dynamic presence and force of innovation in today's Malaysian printmaking and is also known as the founding member of the Alternative Printing group, Go block. She has exhibited her works in the UK, Paris, South Africa and Malaysia.

MARVIN CHAN

b.1972

Marvin Chan received his education in economics, physics and pure mathematics but decided to work in the advertising industry which lasted for two decades. This self-taught artist has exhibited his works all around the World. He received awards for the Sovereign Art Foundation Asian Art Prize in 2006 and 2007 and the VSC Freeman Fellowship, USA for two years in a row. He takes on the strategy of realism in his art by applying socio-political themes, or questioning contemporary existence using the minimum of motifs in his work.

Izan and Marvin have been collaborating as IM since 2010



Dusun Pendekar Jari Kuat (Diptych), Oil, Lino Print & Resin, 40 x 30cm, 2013



*Cerita-Cerita Dongeng Pendekar-Pendekar Jari Kuat Bergelut Dengan Hantu (Diptych),
Oil, Lino Print & Resin, 40 x 30cm, 2013*



Pendekar Jari Kuat Bertopeng (Diptych), Oil, Lino Print & Resin, 40 x 30cm, 2013

JALAINI ABU HASSAN

b. 1963

Jalaini Abu Hassan graduated with a Bachelor's degree in Art & design (Fine Art) from the Universiti Teknologi MARA (UiTM). He obtained his Masters of Art from the prestigious Slade school of Art in London in 1988. This was followed by a MFA from New York's Pratt Institute in 1994.

His preoccupation with formal, technical and procedural aspects of painting has led him to dabble with a wide range of media particularly bitumen and charcoal, expanding the boundaries off painting. His works also feature injections of personal themes particularly ones that pertain to his own Malay identity and the environment he grew up in. His use of images are rooted, however in a much wider awareness and appreciation of the shifts and developments in contemporary society.

Among his artistic achievements include Major Award for the Young Contemporaries competition organised by the National Visual Arts Gallery (1985) and Gold Award for the Hong Kong and Shanghai Bank Art competition (1991). A part from countless exhibitions in Malaysia, Jalaini's exhibition credentials extend abroad to countries as far as the USA, UK, Spain and Iraq.



Tiger Tamer (Diptych), Mixed Media on Canvas, 91.5 x 183, 2013

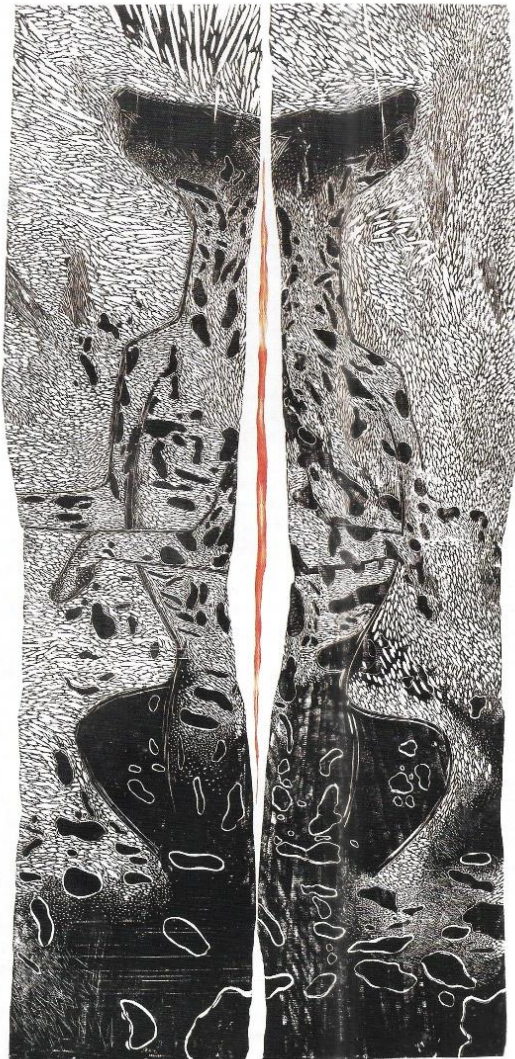
JUHARI SAID

b.1961

Juhari Said gained his formal art education from MARA University of Technology [UiTM) graduating in 1983. Eight years later, he won the Permodalan Nasional Berhad Prize and the main prize in the printmaking category at Salon Malaysia.

The artist has received research grants to work at Japan. The later was awarded by Japan Foundation, and he studied Japanese printmaking in Tokyo with artist Yoshisuke Funasaka. In 2008, he was appointed a Creative Fellow by Universiti Sains Malaysia, Penang. He has also been awarded the Anugerah Karyawan Seni 2009 by the Ministry of Unity, Culture, Arts and Heritage Malaysia. In 2011, Juhari was selected to be one of the first three artist in residence at the Universiti Malaya's and Muzium Seni Asia.

To date, Juhari has held ten solo exhibitions, and participated in over a hundred local and international exhibitions. He also contributes his talent to programmes organised by the Yayasan Raja Muda Selangor and other charitable organisations. Juhari works from AkaldiUlu, his abode located in Hulu Langat, Selangor.



Two Dalmatians/ Red Line, Woodcut
Print on Canvas, 230 x 110cm, 2013

KAMAL SABRAN

b. 1977

Kamal Sabran graduated with a Bachelor's degree in Art & Design [Graphics) from Universiti Teknologi MARA (UiTM) 1999. He then continued with a MA in New Media & Visual Communication in 2007 and is now pursuing his PhD in Art & Design from the same university.

His work stands at the intersection of art, science and technology. His paintings, video art, short films, sound art, experimental music, performance art and electronic art installations have been shown at spaces and festivals internationally. Kamal who founded an experimental band 'Space Gambus Experiment, often collaborates with other artists, researchers and scientists

He won the 'Best New Media Artist Award' during the Young Contemporary Competition in 2004, NOKIA Best Asia Music Video Director 2007 in Singapore, as well as the Indonesian National Art Gallery's 'ASEAN New Media Artist Award' in 2007.



“Bunyian Aneh Dari Batu Gajah” Part 1&2,
Short Film (Music Documentary),
20 minutes duration, 2013

GOH LEE KWANG

b. 1976

Goh Lee Kwang is a sound and new media artist who hails from Penang, Malaysia. Largely interactive in nature, his works focus on the various possibilities of realism and abstract, crossing the boundaries between digital and analogue systems.

He has exhibited his work and performed various parts of the world. He has also received awards and honours for his achievement in the new media art which includes Akademie Schloss Solitude Fellowship, Stuttgart, Germany in 2004 -2005, Klangraum Fellowship, Krems, Austria in 2006 & Künstlerhäuser Worpswede Fellowship 2008.

Goh is currently the founder of Herbal Project that organizes various events on experimental and electronic arts, including the monthly event 'Switch On' and many other Kuala Lumpur independent concerts.



Boycott, Television & Pedestal, 128 x 36 x 36cm, 2013

SAMSUDIN WAHAB

b. 1984

Samsudin Abdul Wahab obtained his degree in Art & Design Fine Art majoring in printmaking at Universiti Teknologi MARA (UiTM). His participation in group exhibitions harks back to 2007, and the artist's works not only been seen locally, but also Singapore, India, Denmark, and Taiwan

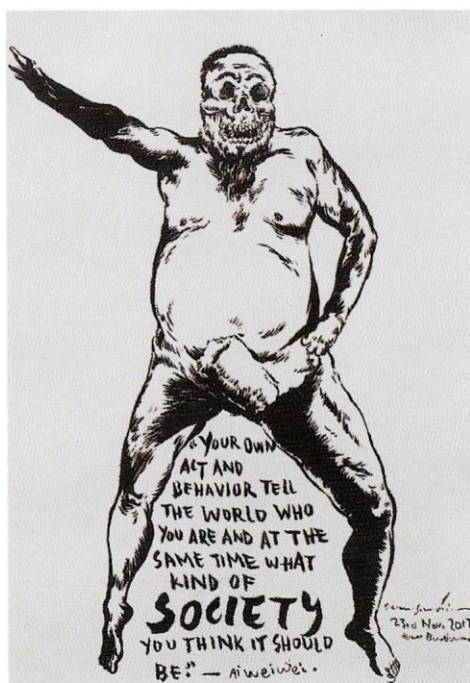
Samsudin first solo exhibition in 2008 entitled Enough! unveiled his own particular brand of political cynicism, producing works that looked at the injustice of power in society. To date he has had two solo exhibitions under his belt. Awards and achievements to his name includes the Khazanah Nasional Art Residency in Mumbai, as well as the Malaysian Emerging Artist (MEA Art Award) in 2009. In the same year, he was also artist-in-residence at Rimbun Dahan, Kuang.



*Once Upon a Time in The East, Linocut on Paper in Wood Frame Light Box,
76 x 94 x 14.5cm, 2013*



Panic Attack, Acrylic, LED Light, Wood Frame on Canvas, 84 x 63cm, 2013



No Way, Ink on Paper, 49 x 38cm, 2013

NOOR AZIZAN RAHMAN PAIMAN

b. 1970

Noor Azizan Rahman Paiman, or better known as Paiman received his Bachelor's degree in Fine Art from Universiti Teknologi MARA (UiTM) in 1995. In 2001, he attained his Master's degree in Fine Art from Manchester Metropolitan University in the United Kingdom. Throughout his career, he has been participating in numerous exhibitions held locally as well as internationally. Most remarkably, he was invited to the 1st Fukuoka Asian Art Triennale in 1999 in Japan and the 5th Asia-Pacific Triennial Contemporary Art in Brisbane, Australia. In the 2004 Young Contemporaries competition, he and his artist-wife were awarded the grand prize.

Although graduated with a major in sculpture, Paiman has been employing an eclectic spectrum of media and techniques, from a drawing, painting and installation to digital print, video and performance, and without confining his art to any particular idea theme. His works are largely social-politically charged, and typically replete with playful, satirical elements. Despite incorporating witty and humorous images, texts and codes, his works carry subtle messages and impart critical comments regarding contemporary situations faced by today's society.



*The Circus Elementary School (Between Two Positions I, II & III),
Mixed Media, Variable Dimensions, 2013*

SUHAIIDI RAZI

b. 1977

Suhaidi Razi gained his Bachelor's and Master's degrees in Art and Design (Fine Art) from Universiti Teknologi MARA (UiTM). Shah Alam. He is a sculptor best known for his edgy, unique and strong artworks. He also translates his sculptures and art installations into drawings and paintings. Often mixes natural elements with industrial media and found objects. Most of his artworks depict the wonder and beauty of God's creations. His works have been exhibited in various public and private galleries around Malaysia. He was also the recipient of the Major Award, Nokia Painting Competition in 2002. His first solo exhibition 'Rainforest' was showcased at Batang Ain Long house Resort, Sarawak in 1997.



The Majestic, Acrylic on Canvas, 213.5 x 152.5cm, 2013



Strawberry Field Forever, Acrylic on Canvas, 122.5 x 122.5cm, 2013

UMIBAIZURAH MAHIR@ISMAIL

b.1975

Umi received her Bachelor's Degree in Art and Design (Ceramics) from Universiti Teknologi MARA (UiTM) in 2000. full-time artist since 2004, Umi is recognized one of the first artists in Malaysia to develop the medium of ceramics within contemporary framework. She utilises industrial and fine techniques to create her works, which are often imbued with strong sense of playfulness, femininity, and personal identity. Some of her ceramics provides a glimpse to her thoughts concerning the psychodynamics, sociology and culture of consumption and gender. Umibaizurah's works have been seen in Japan, Singapore, Sweden, Pakistan, and Korea. Based in Shah Alam, the artist also helms Pati satu studio, which she co-founded and runs with her husband, artist Ahmad Shukri Mohamed.



After Some Hours on The Train.....Series #2, Ceramic on Concrete, Variable Dimension, 2013



close-up

*After Some Hours on The Train.....Series #1,
Ceramic on Concrete, Variable Dimension, 2013*

PHUAN THAI MENG

b.1974

Phuan gained his Diploma in Painting from the Malaysian Institute Art [MIA) and has participated in countless exhibitions since 1993. The artist's accolades include a Juror's Choice Award (2002) and an Honourable Mention (2003) at the Philip Morris Malaysia ASEAN Art Awards. In 2006, he was selected as one of thirty finalists at the Sovereign Asian Art Prize based in Hong Kong

Phuan's earlier works from the 2000's were steered towards abstract compositions, whilst the second half of the decade saw Phuan dabble in works with a photorealist tinge. With the latter minute details are captured with incredible precision and subject matter has been on rapid and overwhelming changes in built urban environments, chiefly in Malaysia's capital city

Awards that the artist has received include an Honourable Mention at the Philip Morris Malaysian Art Awards 1999. In 2007, she was one of the top winners in the 2006 Young Contemporaries Award competition organised by the National Visual Arts Gallery of Malaysia

The artist has also extended his artistic role beyond the canvas with the artists' collective, Rumah Air Panas (RAP), of which he is a key member. In 2007, Phuan was in the curatorial team R.A.P.'s 'Walk In or Walk Out' project at the Not that balai Art Festival and Production Manager of 'Let Arts Move You' (LAMU), a public art show at KTM stations and commuter trains.



I See - >_<, Oil on Canvas, 30.5 x 33.5cm, 2013



I See – Oops !, Oil on Canvas, 30.5 x 33.5cm, 2013



I See – Hmm... , Oil on Canvas, 30.5 x 33.5cm, 2013

PROJECT DIRECTOR

MOHAMMAD NAZLI ABDUL AZIZ

b.1967

A relatively newcomer to the industry, Nazli has been described as one of the prime movers in the Malaysia's contemporary art scene. Having founded Galeri Chandan in 2007 from a successful career in Real Estate, he has been loyal to his gallery's vision of Investing in the future of Malaysian art

Galeri Chandan has been credited with various successful programmes that supports and reinforces the eco-system of the industry. These ranges from supporting the growth of emerging artists introducing various genres of artistic expressions. processes and intellectual thought into the mainstream. Chartered Builder by qualification, he now divides his time between his art galleries, residency programs and his multidisciplinary design business in the South East Asian region.

CURATOR

NUR HANIM MOHAMED KHAIRUDDIN

b.1969

Nur Hanim Mohamed Khairuddin graduated from Universiti Teknologi MARA with a Bachelor's degree in Art & Design (Fine Art) in 1994. Since then, she has been an artist and curator, as well as arts and culture writer. She has participated in numerous exhibitions both at home and abroad, and is the recipient of several awards, most notably the Major Winner in the 1996 Young Contemporaries.

From 1996 until 2010, she worked as a Curator at the Perak Arts Foundation in which capacity she acted as the prime mover for its art, literary and cultural events. She has curated many exhibitions including solo shows for several renowned Malaysian artists such as Sulaiman Esa, Raja Shahrman Raja Aziddin and A. Samad Said. She has contributed writings for online magazines and is often engaged as writer, translator and editor for art publications.

In 2007, she received a grant from American Centre Foundation to conduct research on diasporic artists in Copenhagen. She the owner of Teratak Nuomar, an independent publisher of its co visual art magazine sentAp! where she also serves founder and editor-in-chief. In 2012 and 2013 she became one of the editors in the first and second volume of the Narratives in Malaysian Art book.

Project Exhibition

Kembara Jiwa Fukuoka
Expanded Passion: Contemporary Art from Malaysia

Directors

Mohammad Nazli Abdul Aziz & Juhari Said

Project Associate (Japan)

Shigeharu Kawakami

Project Managers

Atikah AzmanZarith Sofiah

Curator

Nur Hanim Mohamed Khairuddin

Editing Team

Mohammad Nazli Abdul Aziz
Nur Hanim Mohamed Khairuddin
Hazleen Aziz
Atikah Azman

Catalogue Design

Dinn Diran

Photography

All artists except Haris Abadi & Suhaidi Razi - Puah Chin Kok
All artworks except Hasnul J Saidon - Snap Ni Snap Tu