

RIAK-XAIA
RIPPLES AND SHADOWS

JUHARI SAID



RIAK-KAIRA
RIPPLES AND SHADOWS

JUHARI SAID

1 - 15 OCTOBER 2022



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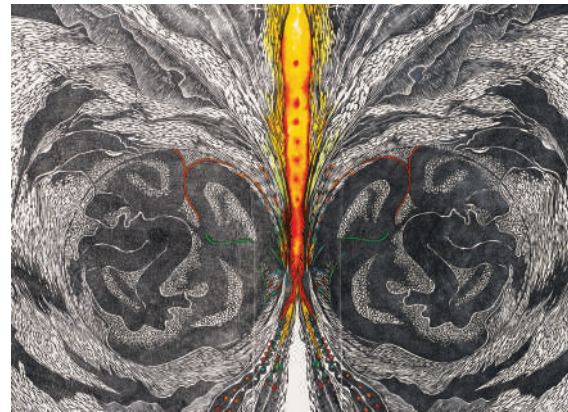
Riak-Riak: Ripples and Shadows

I was waiting alone in his studio shed. The air was clean and the morning was calm and clear. I was early. I sat in his comfortable lounge chair waiting for him and imagined- what it must have been like to move here, Akaldiulu, in Hulu Langat, some twenty years ago. I suspect it must have taken some good amount of courage, craziness and gumption to make the move. Just as I was picturing him and his family opening up the land and the area, I heard his voice giving the *salam*.

I turned around to find Juhari looking as fresh as the day, with a hole in his shirt and a wide smile on his face. Upon pleasantries, we headed inside his studio. He was excited as he took off the wrappings of twelve art works he has completed for the upcoming show. All art works were put up against one side of the wall, on the further right side of the studio. And with the green foliage outside the windows and the opening of the back studio – the art works came alive – printed on folded washi papers on canvas and some with wood blocks too.

They were stunning and I could not decide where to look at first. What initially pulled me in were the painted colours, then the detailing of the prints, and before long I was looking at the shape and forms as well. My eyes were happily taking it all in. I told Juhari- what it was doing to me, and he said – the eyes and the mind need to work together. The heart too, he added. He always knows what to say.

Bara opens up symmetrically and stays in the mind. A deeper look at the composition reveals small bright coloured dots on the lower body of the butterfly's wings. The symmetrical shape and pattern swirls of the block print complements the depth of the work.



Detail of "Bara"

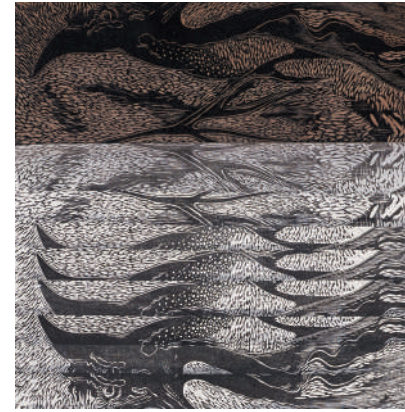


Detail of "Paradiso"

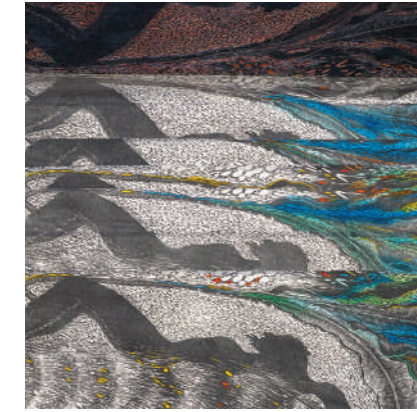
Interestingly enough, each work in this series connects and complements each other, in a summative manner. In *Paradiso*, the folded pattern tells you another story that gets deeper and darker.

And just as I was realizing this, Juhari said – the nature we live in is calming and nurturing if we are respectful of the surrounding and the *alam*. And yet, he added on - It is not to be taken for granted, nor is it to be abused. Unfortunately, we consistently fail to realise this because our nature is to use things and discard them. He said – in this body of work, he wants to show beauty and the hidden monstrosity that nature offers when it is not taken care of. Hence the title of the show – *Ripples and Shadows*, or *Riak-Riak*, a movement and a flow that can be gentle all the way, or otherwise, creating a ripple of destruction in its path.

Riak-riak captures this essence in its truest form. In this composition, a beautiful pattern of folded washi papers tells you the risk of destruction in the façade of beauty.



Detail of "Riak-riak"



Detail of "River"



Detail of "Palma"

Juhari Said is a printmaker who has been on the scene since the eighties. He said that the evolution of printmaking is to always show growth and be relevant. In *Ripples*, he plans to show just that – in which the printmaking is not just about editions, but it's also about the uniqueness of multiple prints in a single body of work.

I took a step back when I was looking at *River*. He smiled and asked – *Kenapa, Nik? Awak nampak apa?* And before I could answer he said – *Nampakkan?* He added, *Kita ni manusia yang suka merosakkan. Saya tinggal disini dah lebih 20 tahun. Banjir baru-baru ni, orang datang nak tolong, nak selfie, dan macam macam. Tolong bagus, tapi nak berselfie dengan bencana, tak perlu.*

Juhari Said, is sharp with his words. He wants people to be honest and good in their intentions, not superficial. In *River*, a character emerges, to either do good and be beneficial, or harm.

Likewise in *Palma*, a human form appears in a garden setting and the relationship co-exists in a natural form. And for Juhari, this is important. We cannot take away things from nature without giving anything back.

What I have always liked about Juhari Said it that he is reflective and kind. He is careful with his words but sharp with works. The dichotomy and sense of creating while exploring what he knows best, the nature surrounding him, puts this mature body of work in a realm of its own.

Ripples will make you think and wonder too.

by Nik Fahmee

Calaran dan Cungkilan. Juhari Said's Sculptured Prints

In the old days of newspaper publishing, the typesetter composes each printed page through a case which holds the letters that form words, sentences, paragraphs and subsequently the whole page and this was all done backwards or in a mirrored image. The negatives of photographs through the camera threads the same process with the final product transferred onto paper through a mechanical and chemical process. These processed negatives are mirrored images and when transferred, represents the moment the photo was taken. The creation of negatives in the form of cases, moulds, etchings and other medium in a mirrored image has always been an art form by itself.

The art of printmaking is no different where one creates the mould in a mirrored form to produce the final object. In a sense one forms the shadow before the object is created. This process in its various mediums has always been fascinating where negatives are formed before the light reveals the positive object. Juhari Said works, represents that to me, creating the mirrored negative to view, appreciate and understand the artwork.

It was Feb through May 1983 when most of the final year students in most courses in Institut Teknologi MARA (ITM) were busy preparing their final theses and projects when I first experience Juhari Said's intense preparation of these artworks for the Diploma Show. No cutlery was spared, forks, spoons, handmade rollers was used to transfer the negative forms into its final manifestation. The midnight visits to his studio started my curiosity and attraction to his preparation of the negatives and its eventual transfer to the intended works of art. The woodcut negatives have always been the main essence of his artworks and began my own interest in the process of the creation of negative media into a positive object.

The Death of a Princess / Kematian Seorang Puteri 1983 was his showcase for the diploma show. I saw the woodcut negatives for these pieces as being very primitive and naive with the recessed lines and scratches as roots branches leaves and fruits of a plant radiating to form the intended artwork. One can imagine the excitement and a few dismays ... when it was revealed on paper. The emotions must have been surely intense.

The creation of these prints continued after ITM for the next few years with Juhari continued refining and fine tuning his sculpting skills and techniques in the creation of the myriad prints. His experimenting with the colours, different types of paper and different ways of transferring the reliefs into the object is evident in the progression of his works. His *Fly Away 1983/85* series continues the primordial nature of the lines of his negative sculptures into positive prints. His later works in the Siri Taman began to show his finesse in creating finer and finer scratches with the print backgrounds becoming more like the negatives of his woodcut blocks.

After a series of experimentation, the negative sculpture relieved as background on paper prints through *Secawan Kopi* and *Baju Kurung dan ... 1995*, Juhari returned to the primal scratches and gouges to create his 1995 works including *Kilimanjaro In Nagasaki* and *Blue Mountain II* during his sojourn in Japan. The loosely flowing indented negatives seem to create a much tighter positive compositions of the themes that occupied him at that time. The sculpture created for the prints became fitted and more condensed where the finesse of his sculpting techniques began to take root.

The primal cuts, scratches and lines of the sculptural negatives came to a full circle when Juhari moved his home and studio to Akaldiulu in Hulu Langat. The sensual sight touch and smell of the natural surroundings seemed to have enhanced the perceptions and interpretations of the environment to new heights in his sculptural prints. The primordial mysteries of the serene nature have transformed his negatives as pieces of art form on its own. The Hewan series from *Katak Hendak Jadi Lembu 1999* to *Carabou 2005* including the exquisite *Ketua Saya Takkan Salah 1999* and *Bertuankan Beruk 1999*, lines and scratches were transformed into a delicate fur coat dressing an ape. It is hard to see if it was the natural wood grain itself or intended carved lines that form the fur coating. This again illustrates the maturing technique and finesse of his sculpting skills as also clearly shown in his *Beijing II 2000*.

The physical move also seems to have Juhari naturally moving into the creating sculptural objects with the series of installations by him and various artists in Off Walls Off Pedestal event in 2002 at Akaldiulu. This would be his initial natural foray to later show the negative wood moulds as an art object

in itself instead of just as a background participant in the printmaking process.

The negative woodcut as art objects culminated in a solo exhibition Samudra 2009 during his tenure as artist in residence at Universiti Sains Malaysia. The woodcuts often neatly arranged forming the chaotic order in his studio became the focal point in itself. The rawness of the sculptured prints reveals the skills and techniques needed by the printmaker to bare the delicate pieces of prints as seen in his previous works. This also marks his ongoing experimentation with what would be his favourite wood medium moving from the loosely grained humble plywood to the finely grained Jambu Laut wood. The result of the shift in the negative medium has allowed Juhari to produce even more finer prints on the delicate Japanese washi paper. One would then wonder what the prints would look like if these sculptures were printed on paper.

The meeting of the two mediums finally came to fruition in his Solitude series 2017 in where he presented both negative woodcuts and the positive prints as one flowing experience. The meeting of the 2- and 3- dimensional works should arouse the viewer's awareness and appreciation of the intense process in the creation of the prints. The muted colours of the exhibits also blur the boundaries of the different dimensions of the artworks reflected in the monotone nature of sculpted woodcuts and prints.

Juhari, with his boundless energy and ever eternal search, kept putting together the different mediums and dimensions together, culminating in his group exhibition Wabak Go Block. The Expanded Contemporary Printmaking 2020 where both artforms meld together in a single object notably *Dinihari 2020* and *Serangga Malam 2020*. Nothing could be more exciting in creating the understanding and appreciation of the printmaking process than these pieces. In a sense it is Juhari's way to educate and inform the viewer of the process and journey that the print went through in its creation.

In the art of creating engravings, the process is usually shared between 2 or more hands involving the artist who arts out the work, the delineator or sculptor who produces the lines and scratches on the metal or wood medium and the inker who transfer the works on paper. What is remarkable is that Juhari Said rolls this process into one where artist, sculptor and inker are the same entity. He likes to emphasize that the most

crucial step in printmaking is the transfer of the cuts, grooves and gouges into an object with the whole physical body is involved in attaining the desired effect. Equally stunning is that the sculptured negative is ideated as a mirrored image of the final product. One wonders how the thought process runs. I am sure he would draw and sketch out his ideas before transferring it on wood but seeing and understanding the process he goes through, he can easily sculpt directly on the wood itself.

It is heartening to see that the enthusiasm and intensity of the studio days 40 years ago in ITM has not diminished and in fact elevated itself to ever different ways of perceiving and interpreting the current printmaking environment. His lines and gouges on the woodcuts still remain primal but ever progressively producing even more finely powerful prints.

In Tanizaki Junichiro (1933) *In Praise of Shadows*, Tanizaki highlighted the appreciation of the shadows and darkness equally as the objects itself in light. In between the lines he was almost referring to the differences between eastern and western philosophy, it can however be interpreted as a different way of seeing objects in light and darkness. In some ways Juhari Said's sculptural prints is a reminder of that.

Ahmad Mirza Hamzah
September 2022



ARTWORK

Fly away
90.5 x 39.5 cm | Mixed Media | 2022



Kali
85 x 42 cm | Mixed Media | 2022



Muara
88 x 43 cm | Mixed Media | 2022



Refleks
80 x 51 cm | Mixed Media | 2022



Riak-riak
107 x 47 cm | Mixed Media | 2022



Ripples/Sunset
103 x 40 cm | Mixed Media | 2022



Serangga Malam
81 x 33 cm | Mixed Media | 2022



Palma
82 x 42 cm | Mixed Media | 2022



Julang
88 x 38 cm | Mixed Media | 2022





Kuak

50 x 79 cm | Mixed Media | 2022

Langit Biru
62 x 86 cm | Mixed Media | 2022





Dragon

54 x 85 cm | Mixed Media | 2022



Bara

61 x 73 cm | Mixed Media | 2022

Mask
88 x 106 cm | Mixed Media | 2022



Shadows
130 x 89 cm | Mixed Media | 2022



Alami
55 x 62 cm | Mixed Media | 2022





Birds

47 x 75 cm | Mixed Media | 2022

River
71 x 82 cm | Mixed Media | 2022



Flows
75 x 58 cm | Mixed Media | 2022



Bayang Senja
28 x 65.5 cm | Mixed Media | 2022



Imagine
34 x 78.5 cm | Mixed Media | 2022



Paradiso
48 x 59 cm | Mixed Media | 2022





Hermit

79 x 98 cm | Mixed Media | 2020

Collection: Galeri Z



Ripples I

46 x 29.5 cm | Mixed Media | 2020

Collection: Yayasan Ilham



Ripples II

42 x 28.5 cm | Mixed Media | 2020

Collection: Museum Azman



Ripples III

46 x 36 cm | Mixed Media | 2020

Collection: Museum Azman



Ripples IV
50 x 25.5 cm | Mixed Media | 2020

Collection: Museum Azman



Ripples of Faces
63 x 38 cm | Mixed Media | 2020

Collection: Museum Azman



Juhari Said

Born 1961 in Malaysia.

EDUCATION

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

SOLO EXHIBITIONS

2022 Riak-Riak: Ripples and Shadows, G13 Gallery, Kuala Lumpur, Malaysia
 2019 Prints of Juhari Said, Uku Gallery, Fukuoka, Japan
 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

INTERNATIONAL SHOW / ART FAIRS

2019 East meets West, Gallery Rutan, Ginza Tokyo, Japan
 2018 International Printmaking and Paper Art Show 2018, (IPPAS) Jakarta, Indonesia
 2016 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 Bale Tonggoh, Selasar Sunaryo Art Space, Bandung, Indonesia
 Taman Budaya, Jogjakarta, Indonesia
 "PRINT TOKYO 2012" Tokyo Metropolitan Art Museum, Tokyo
 2008 Festival International Des Arts Platiques De Monastir, Tunisia
 2007 East meets West, Rutan Gallery, Ginza, Tokyo, Japan
 2006 "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 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
 2001 Pameran Seni Asian Antarabangsa / Asian International Art Exhibition, Guandong Museum of Art, China
 2000 Y2K International Exhibitions of Prints, Chung Cheng Gallery, Taiwan
 Millenium Grafica, International Print Exhibitions, Yokohama, Japan
 1999 Malaysian Contemporary Art Exhibition, China Museum of Art, Beijing, China
 14th Asian International Art Exhibition, Fukuoka Art Museum, Japan
 1998 Palais des Roisde Majorue, France
 St. John Museum, Lleida, Catalan, Spain
 Arianne-Essor Exhibition
 Gema, Visual Echoes, Gallery Manes, Prague, Czech Republic
 Rupa, Brunei Gallery, School of Orient and African Studies, London
 Expressi Timur Barat, Gallery Casa Cantabria, Madrid, Spain
 1997 12th Asian International Art Exhibition, Center de' Activades Turisticas, Gonzoga, Macau
 8th Asian Art Biennale, Bangladesh
 8th International Biennale Exhibition of Potrait
 Drawings and Grafics Tuzla 97', Bosnia-Herzegovina
 Premiere Triennale Mondiale d'Estamps Petit-Format, Chamelieres, France
 Risalah dari Malaysia:
 - Germering City, Germany
 - Medunarodna Galerija potreta, tuzla
 - Dom Armije Sarajevo, Bosnia Herzogovina
 - Umjetnika Galerija, Dubronik, Croatia
 Pekan Seni Ipoh Exhibition, Perak, Malaysia
 1996 11th Asian International Art Exhibition, Metropolitan Museum of Manila, Philippines
 1995 5th Print Kyushu Special Exhibition, Japan Asia Prints Exhibition, Fukuoka, Japan
 Art Actual, Arianne-Essor, Palais Du Roi de Rome, Rambouillet, France

10th Asian International Exhibition, Singapore Art Museum, Singapore
 Exposition Art Actuel, Dammary-les Lys Castle, France
 Window to the Tropics, Gallery Vivant, Ginza, Tokyo, Japan
 The 1995 Asia Prints Exhibition, Kaohsiung, Taiwan, Republic of China
 1994 9th Seoul International Biennale, Seoul, South Korea
 Premiere Triennale Mondiale d'Estamps Petit-Format, Chamelieres, France
 Malaysian Experience Trough Art, Belum, Sanctuary Expedition, National Art Gallery, Kuala Lumpur, Malaysia
 1993 2nd Asean Workshop, Symposium & Exhibition on Aesthetics, Manila, Philippines
 8th Asian International Art Exhibition, Fukuoka City Art Museum, Japan
 1992 6th Asian International Art Exhibition, Fukuoka, Japan
 7th Asian International Art Exhibition, Bandung, Indonesia
 Contemporary Asia Print Exhibition, Muraokaya Gallery, Fukuoka, Japan
 1991 5th International Biennale Print Exhibition 1991, Taipei Fine Art Museum, Republic of China
 Asian Art Biennale Bangladesh 1991, Shipakala Art Academy, Bangladesh
 Malaysian Modern Artist's Exhibition, Muraokaya Gallery, Fukuoka, Japan
 Osaka Triennale '91 Osaka, Japan
 Premiere Triennale Mondiale d'Estamps Petit-Format, Chamelieres, France
 The 11th International Print Biennale, Fine Art Centre, Seoul, South Korea
 Exhibition of Print-Indonesian and Malaysian Artists, Dacenta Gallery, Indonesia
 5th Asian International Art Show, National Art Gallery, Kuala Lumpur, Malaysia
 Salon Malaysia, National Art Gallery, Kuala Lumpur, Malaysia
 1990 8+8 Art Exhibition, National Art Museum, Bangkok, Thailand
 1989 4th Asian Art Show, Metropolitan Museum of Art Seoul, South Korea
 Post-Seoul International Art Show, Creative Centre, Kuala Lumpur, Malaysia
 1988 3rd Asian International Art Exhibition, Fukuoka, Japan

SELECTED GROUP EXHIBITIONS

2022 Go Block Vol 5: Contemporary Expanded Printmaking Residency Project:
 - Muzium & Galeri Tunku Fauziah, Universiti Sains Malaysia, Pulau Pinang
 - G13 Gallery, Kuala Lumpur, Malaysia
 - Balai Seni Negara, Kuala Lumpur
 2020 Go Block, Wabak: Expanded Contemporary Printmaking, G13 Gallery, Kuala Lumpur, Malaysia

2019 Dialogue: Taiwan & Malaysia. Printmaking Exhibition, Oriental Art& Culture Center, Kuala Lumpur, Malaysia
2nd edition, HOM Art Trans, Kuala Lumpur, Malaysia

2018 Go Block: The Expanded Contemporary Printmaking, Gallery G13, Kuala Lumpur, Malaysia
Shah Alam Biennale, Tapak, Shah Alam, Selangor, Malaysia
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

2012 KEMBARA JIWA, Conception in Reconciliation.

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 Pameran Pelukis Perak, Galeri Chandan, Kuala Lumpur, Malaysia

2006 Muhibah Seni Rupa: Malaysia-Jordan, Galeri Shah Alam, Selangor, Malaysia

2005 Talent for the World, the First Show, National Art Gallery, Kuala Lumpur

2002 Tanpa Dinding Tanpa Tapak, Pameran Arca dan Instalasi , Off Walls Off Pedestal, Outdoor Installation & Sculptures, Akaldiulu, Selangor, Malaysia
Grafika III, Citra Gallery, Kuala Lumpur, Malaysia

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

1996 1st Malaysian Annual Exhibition of International Contemporary Prints, Central Art Gallery, Kuala Lumpur, Malaysia
Thai-Malaysian Art Exchange Exhibition, Petronas Gallery, Kuala Lumpur, Malaysia
Grafika, Creative Centre, National Art Gallery, Kuala Lumpur, Malaysia
Pengucapan Islam dalam Kesenian, Petronas Gallery, Kuala Lumpur, Malaysia

1995 Alternative Printmaking Art Exhibition, Petronas Gallery, Kuala Lumpur, Malaysia
Expression 95', Nanyang Gallery of Art, Kuala Lumpur, Malaysia

1993 Art Exhibition, Maybank Gallery, Kuala Lumpur, Malaysia
Malaysian Art 93', Petronas, Kuala Lumpur, Malaysia
Art Salon's First 12 Months, Kuala Lumpur, Malaysia
Komunikasi Melalui Grafik Seni Cetak, National Art Gallery, Kuala Lumpur, Malaysia

1992 RATT-HELP Art Exhibition, Kuala Lumpur, Malaysia
Open Art Show, National Art Gallery, Kuala Lumpur, Malaysia
Contact in Prints, Citra Gallery, Kuala Lumpur & Galeri Shah Alam, Selangor, Malaysia

1991 Pameran Muhibbah-12 for Bandung, Citra Gallery, Kuala Lumpur, Malaysia
Open Show 91', Shah Alam Gallery, Selangor, Malaysia
33 years after... Regent Hotel, Kuala Lumpur, Malaysia
Pameran Identiti, National Art Gallery, Kuala Lumpur, Malaysia

1988 Open Show, National Art Gallery, Kuala Lumpur. Post-Fukuoka Art Show, National Art Gallery, Kuala Lumpur, Malaysia
Pameran Motivasi, Malayan Banking Gallery, Kuala Lumpur, Malaysia

1987 Open Show, National Art Gallery, Kuala Lumpur, Malaysia
Tasik Chini Art Show, Australian High Commission, Kuala Lumpur, Malaysia
Invitation Show, Bank Negara, Kuala Lumpur, Malaysia
Inspirasi Pahang, Australian High Commission, Kuala Lumpur, Malaysia

1986 Malaysian Art 57-87, National Art Gallery, Kuala Lumpur, Malaysia
Young Contemporary Art Show, National Art Gallery, Kuala Lumpur, Malaysia

1985 Young Contemporary Art Show, National Art Gallery, Kuala Lumpur, Malaysia
Open Art Show, National Art Gallery, Kuala Lumpur, Malaysia

1983 Perdana Art Show, Universiti of Malaya, Kuala Lumpur, Malaysia
Young Contemporary Art Show, National Art Gallery, Kuala Lumpur, Malaysia

AWARDS AND ACHIEVEMENTS

2021 Anugerah Khas Adiguru ASWARA, Kuala Lumpur, Malaysia

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



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.

A Participating Gallery of



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G13 Gallery, GL 13, Ground Floor, Block B, Jalan SS7/26,
Kelana Square, 47301 Kelana Jaya, Selangor, Malaysia.

T: 03-7880 0991 | E: info@g13gallery.com

W: www.g13gallery.com | FB: facebook.com/G13gallery

IG: instagram.com/g13.gallery

Design: Au Yong Yu Ting

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