

GRAFIKA

BALAI SENI LUKIS NEGARA

KUALA LUMPUR

1996

Forward

"Plaid shirts and striped pants rarely make a positive fashion statement." Throughout history, the art has gone through an orderly process of change – in purpose, in content, in style and in materials, used in the shaping of various forms of visual imagery. So is the story of printmaking in this country, the story of dedicated few who believe that there is something of a value in the medium, searching, exploring, innovating. They strive through their dedicated heart, yet the situation remain the same

.. very few knows about it
.. very few are fond of it
.. very few understood it
.. very few nurtured it

Some pointers that may have effect on the current printmaking status quo (not in order of priority).

1. Uncompromising confused debate on its definition.....?
2. Statistically the development of printmaking evolves around technical.
3. No central support system that is widespread, even..... (Workshop, Print Association, Cultural Promoters etc.)
4. There is short supply in printmaking product that is large enough to impress the market to become potential commodity
5. There is hardly any literature for the enthusiast.
6. The practice is time consuming as compared to other practice.
7. There is constraint and limitation – Can't you print bigger?... the voice echoes !
8. Printmaking "technology" remain secret recipe.
9. The teaching of/ activities in printmaking remain partial and unimaginative.

Everything, even advanced mathematics, is common sense when you know how. To remain competitive there must be a clear plan of action collectively, possibly an infrastructure and be business like - e.g. marketing - an activity that cannot be considered separately from the rest of organization. Time wasted in not marketing the organization effectively means more pain, more decay and more death. It is the whole process of co-ordination it linked is its brain.

However, only food for thought if current practices continue it will bandwagon – the batik block printing going through a motion of natural death. The industries begin with the introduction of woodblock printing method, but the block carver is rare and commercially not practical. The alternative was to copper/brass block, durable and hold perfect retention to heat and wax. As the business starts to slow down and the copper is becoming expensive, zinc blocks become the preference it was cheaper.

Now either block is becoming rare (an antique curio), as the trend turn to "batik tulis" original, dynamic, exclusive, and more promising, so they say Are we not missing something here? “..... that the products of human activity which in general bear indications of intentionally divide roughly two large groups. One of them serves some aims, whereas the objects of the second group are designated, if we may say so, to be an aim in themselves. The objects of the first group can be called implements in the broad sense of the word, the objects of the second, work of art "Jan Mukafousky, 1976. As implied from the quotation and the scenario above, perhaps we should celebrate the mounting of this show in contact,

The courageous trio in pursuit of their beliefs, orchestrated by none other than Ilse Noor the veteran in the field. She is meticulous, gentle, down to earth the masters of poetic marks. Who see beauty and meaning in everyday things – through the caustic traves of etching? Juhari Said through his woodblocks, carving adventurously, most often lyrical, provocative, and sometime full of paradox in his messages. Jamil Mat Isa very dynamic young artist in the making, highly experimental in his approach to screen process but.....innocent in his construction of icons, indexes and symbols.

Ponirin Amen

Printmaking Lecturer School of Art & Design ITM, Shah Alam1996.

ILSE NOOR

Ilse Noor was born in 1941 in Germany. She studied graphic art under W. M Stucke in Bonn, then at the College of Art Cologne and finally at the Academy of Fine Arts Munich, where she studied both graphic art and painting under Professor Franz Nagel.

Ilse Noor migrated to Malaysia in 1974. In addition to experimenting with different art forms and their methods, Ilse Noor has also worked on film animation, designed and created puppets and stage decoration for the Sang Kancil project, illustrated a number of books and magazines and published four books.

Ilse Noor participated in numerous local and international art exhibitions and held six solo shows since 1960. Awards; amongst which are the Award in Painting, Academy of Fine Art Munich and the commission of a calendar project by Shell Companies Malaysia.

Incised, engraved, drawn and bitten into the metal plate line by line appears. Shades of rhythmical sensations slowly for an image. One single line may indicate a halm of grass, but it is the repetition and the spacing of its rhythmic structure which turns the flow of lines in to a field of grass, into ripples and waves of water or sand dunes or layers of soil or into the shape and the surface of a keris.

Artist Statement

A spiraling line may become the cross section of an onion or that of a tree trunk or forms the surface of a shell or just a pebble. It is not the repetitive rhythmic flow of lines which creates the true essence of the picture but the empty space in between; then there is only black and white and each a space whether it be white or black has its own value.

"The walls with the windows and doors attached to them form the house but it is the empty space within that creates the essence of the house. The material harbours usefulness but the immaterial imparts the true essence.

Ilse Noor



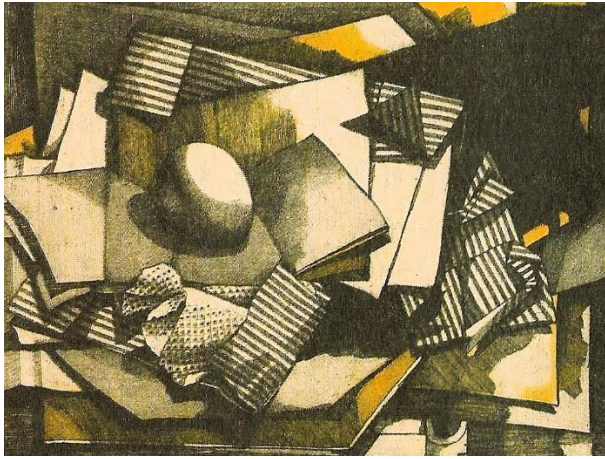
1. Keris I-Light, etching, 11.5 x 14.5 cm, 1994



4. Keris IV - Earth, etching, 11.5 x 14.5 cm, 1994



3. Keris III- Air, etching, 11.5 x 14.5 cm, 1994



Siaran, etching & aquatinta, 17.5 x 23 cm, 1995



Nasi lemak, buah bidara, etching, 23x17.5 cm, 95/96



Susunan, etching & aquatinta, 23 x 17.5 cm, 1994



Lipatan, etching & aquatinta, 23 x 17.5 cm, 1994



Susunan, etching & aquatinta, 23 x 17.5 cm, 1994



Terkumpul, etching & aquatinta, 17.5 x 23 cm, 1994/95

JUHARI SAID

Juhari Said was born on January 6, 1961 in Gopeng, Perak. Between 1979 and 1983, he received his art education at the MARA Institute of Technology. From the early years, Juhari showed a preference for printmaking and devoted his time and energy to this aspect of the art. His conviction was proven right when he received the major Award for printmaking in the salon Malaysia 1991. In 1993 he received a research grant from the French Government and in 1994 he was the recipient of a fellowship programme from the Japan Foundation. He had participated more than 30 art exhibitions locally, 24 international and 3 solos exhibitions. Presently, his activities mostly focus on participation in International exhibition such as in Japan, France, Jerman, Taiwan, Korea, etc.

Seni Bonda seni tradisi

Bagai kembang harum di taman

Kalau nilai bangsa terus dilacuri

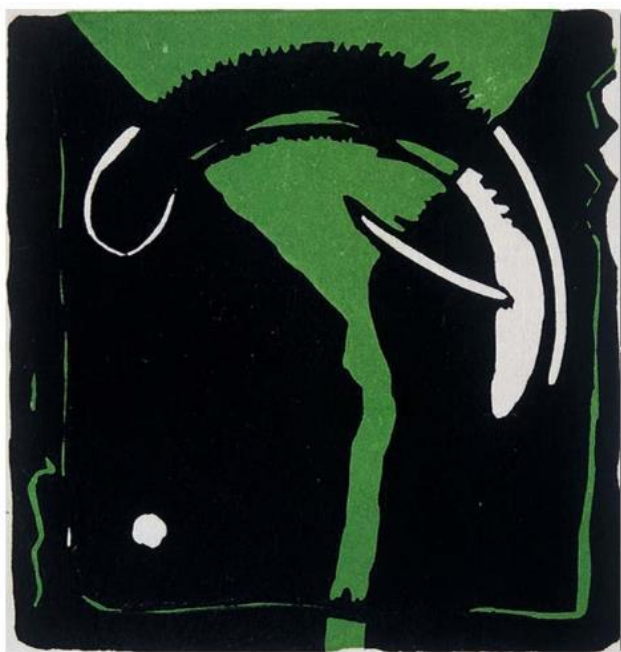
Masihkah kita mengaku seniman.

Seni itu runtuhan jiwa

Ledakan seniman curahan rasa

Kemana agaknya haluan kita

Sejak dulu menggamit binasa.



Pleasure, Woodblock, 10.5 x 11 cm, 1995



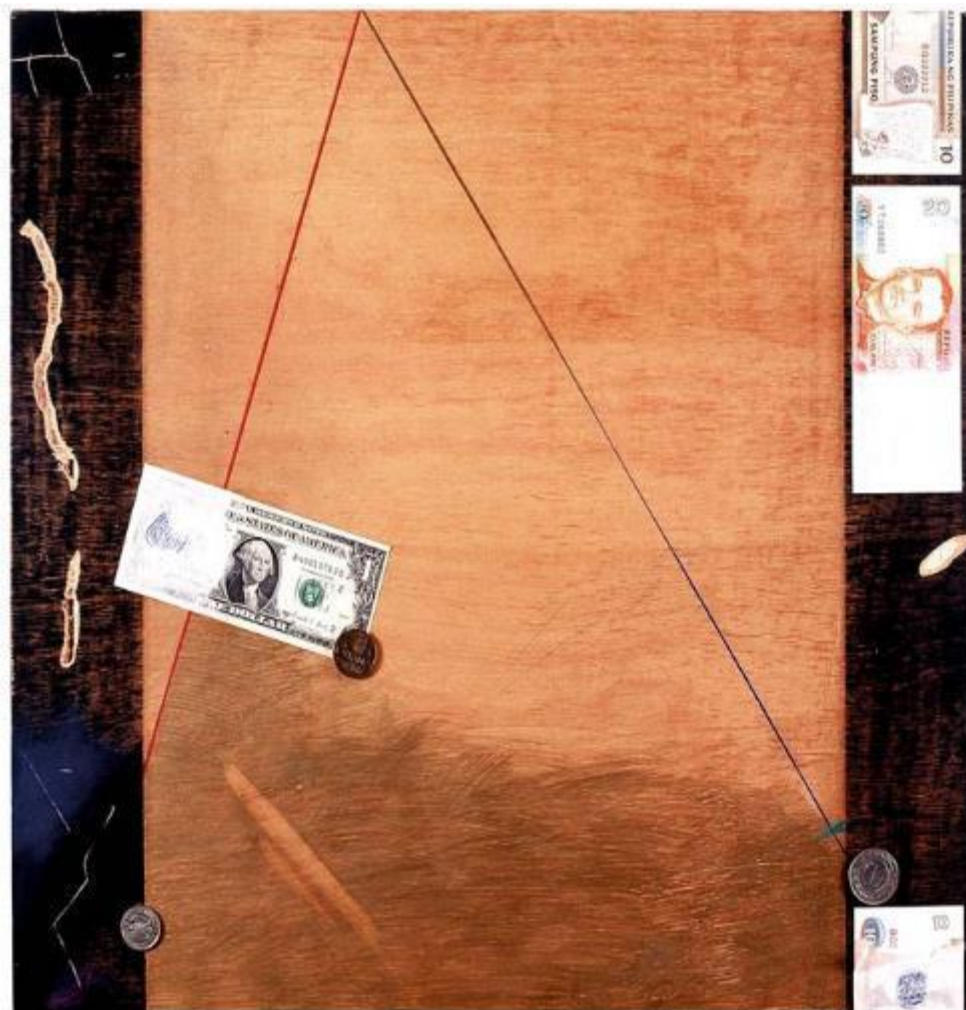
Untitled No: 2, Woodblock, 72.5 x 51cm, 1996



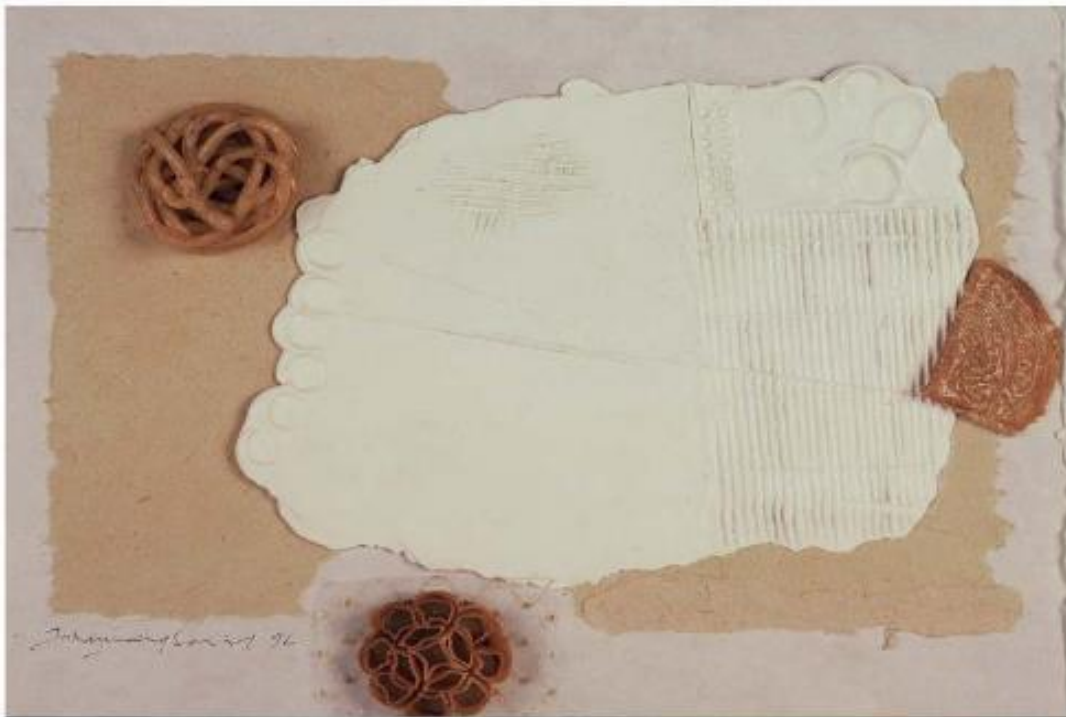
Untitled No: 1, Woodblock, 72.5 x 51 cm, 1996



Untitled No: 3, Woodblock, 72.5 x 51cm, 1996



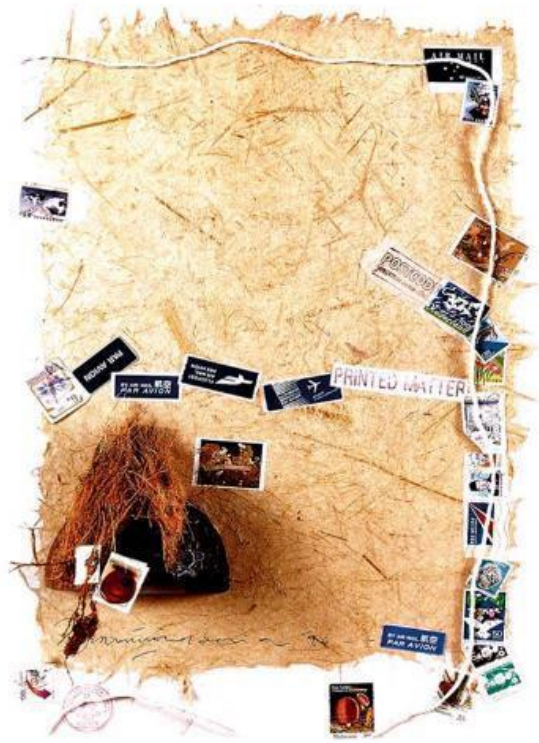
Art for art's sake uhh!, Mixed media, 58 x 53 cm, 1996



Seniman yang dilupakan, Mixed media, 54 x 52 cm, 1996



Rebus pucuk ubi, Mixed media, 84 x 106 cm, 1996



Seperti katak puru dibawah tempurung, Mixed media, 35 x 52 cm, 1996



Borak kedai kopi - sayalah hero, Mixed media, 34 x 52 cm, 1996

JAMIL MAT ISA

Jamil Mat Isa was born in Penang on the 14th of April 1967. He studied printmaking from the Department of Fine Arts, ITM, Shah Alam from 1989 till 1992. Jamil will further his studies to England in September 1996. He exhibited his works locally as well as abroad. Jamil specialises in silkscreen techniques. He is currently a printmaking instructor at the Faculty of Fine Arts. Despite of his heavy schedule, Jamil also conducts printmaking workshops locally. Recently, Jamil participated in the 5th Print Kyushu Special Exhibition, Fukuoka Prefectural Museum of Art, Japan (1996). He also participated in the major exhibition in Malaysia, including Pengucapan Islam Dalam Kesenian, Alternative Printmaking (galeri Petronas K.L) Expression (Nanyang Art Gallery K.L) and many others. He was the winner of the Malaysian Landscape Silkscreen Competition in 1994 organized by the Shah Alam Gallery & Shell (M).

Rangsangan dan cabaran dari sekeliling membuatkan saya semakin hari semakin kuat untuk terus berkarya. Segala pengalaman serta pengetahuan yang diperolehi setelah empat tahun menerima pendidikan secara formal di Kajian Seni Lukis & Seni Reka, ITM digunakan dengan sebaik mungkin ketika berkarya. Serigrafi menjadi media utama dalam berkarya, imej-imej popular atau pop merupakan metafora didalam setiap karya yang dihasilkan. Karya-karya terbaru yang dihasilkan lebih memperlihatkan imej-imej tempatan. Ianya juga lahir dari rasa kagum terhadap hasil usaha nenek moyang kita ketika menghasilkan bidalan, pantun dan sebagainya. Mereka begitu sensitif terhadap alam sekeliling. Ianya diolah dengan begitu indah sekali hingga dikagumi oleh generasi hari ini.

Pisang emas dibawa belayar

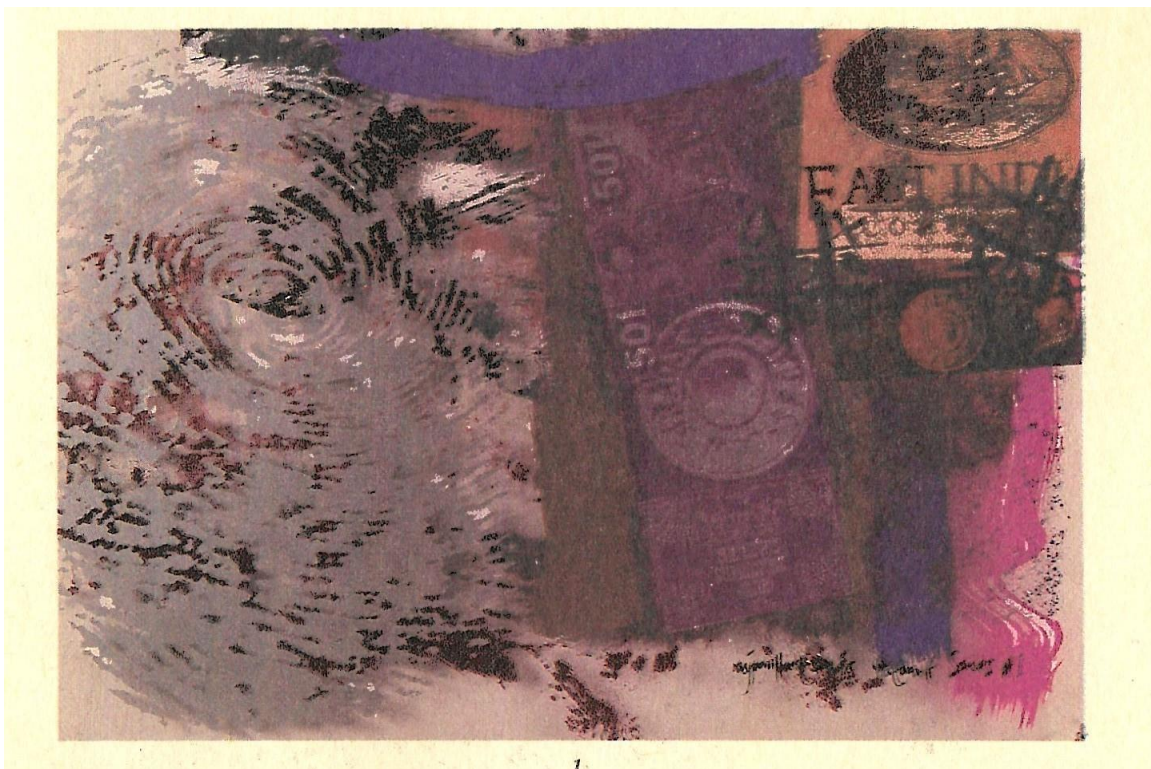
Masak sebiji diatas petiHutang

emas boleh dibayar

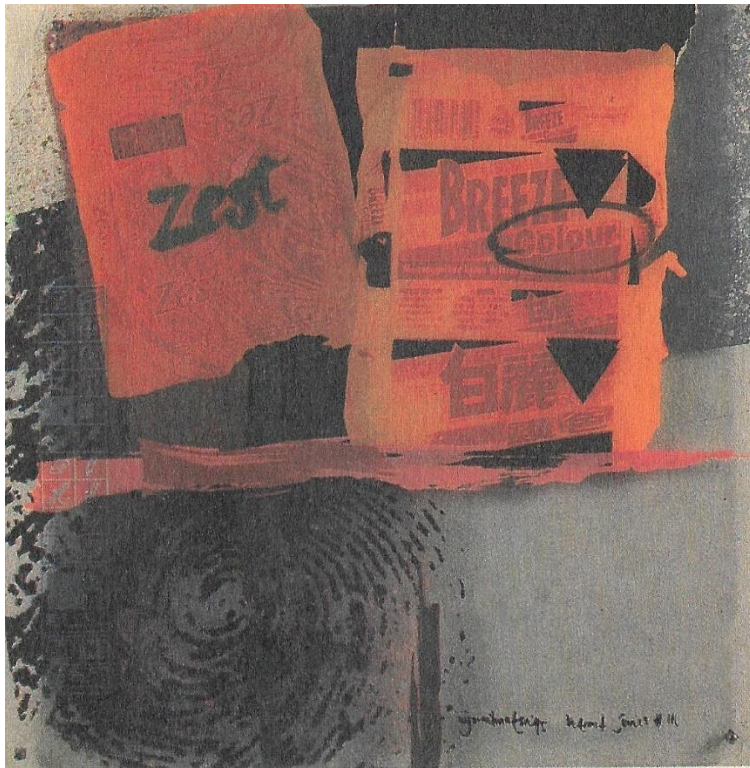
Hutang budi dibawa mati



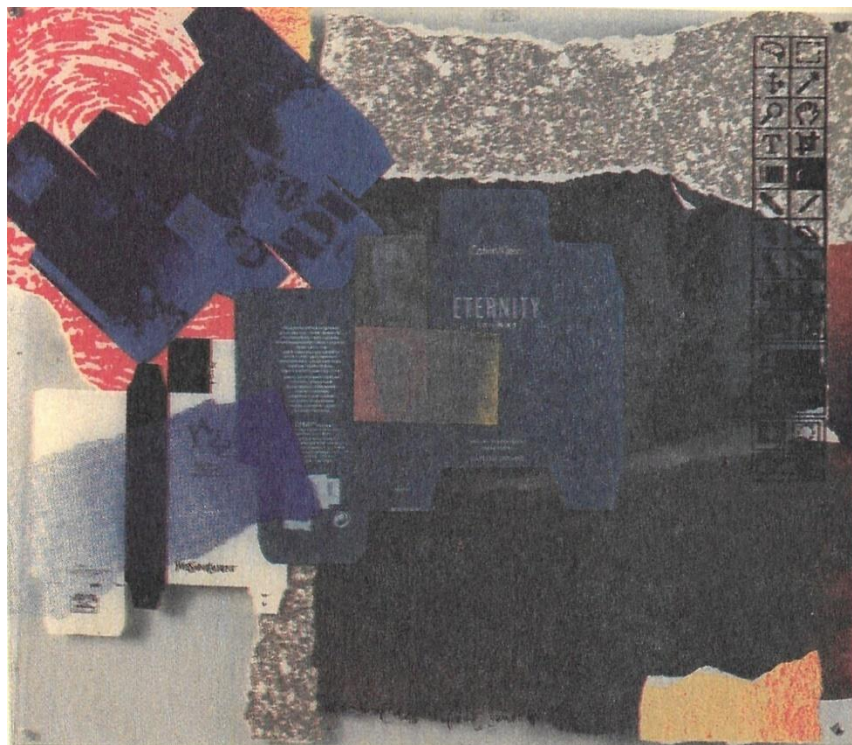
Sitampok Manggis #I, Serigraphy, 50 x 75 cm, 1996



Potrait Series # 1, Serigraphy, 122 x 61 cm, 1995



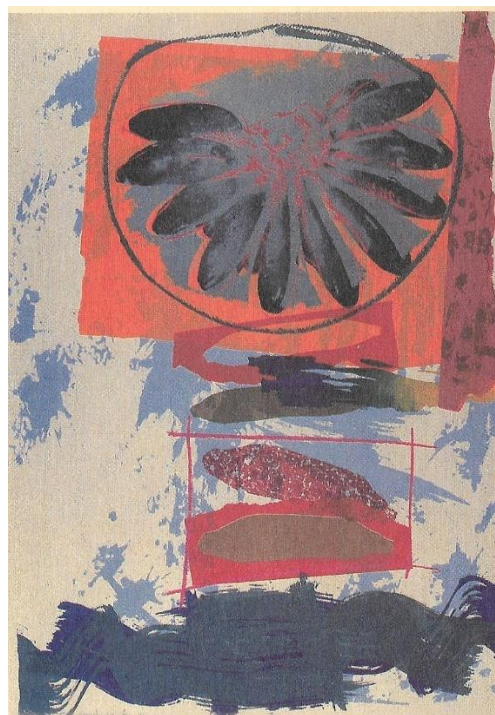
Portrait Series # III, Serigraphy, 60 x 54 cm, 1995



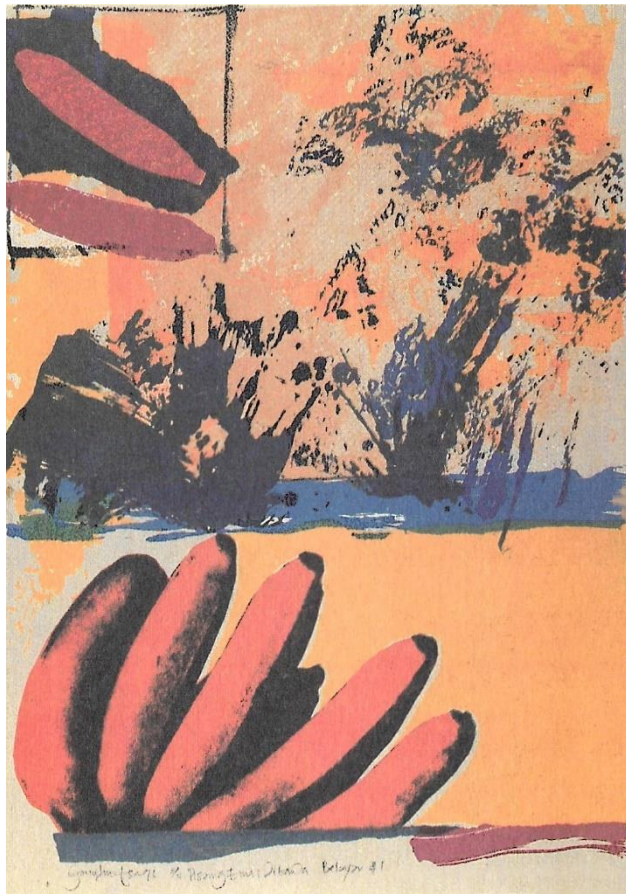
Portrait Series # II, Serigraphy, 60 x 60 cm, 1995



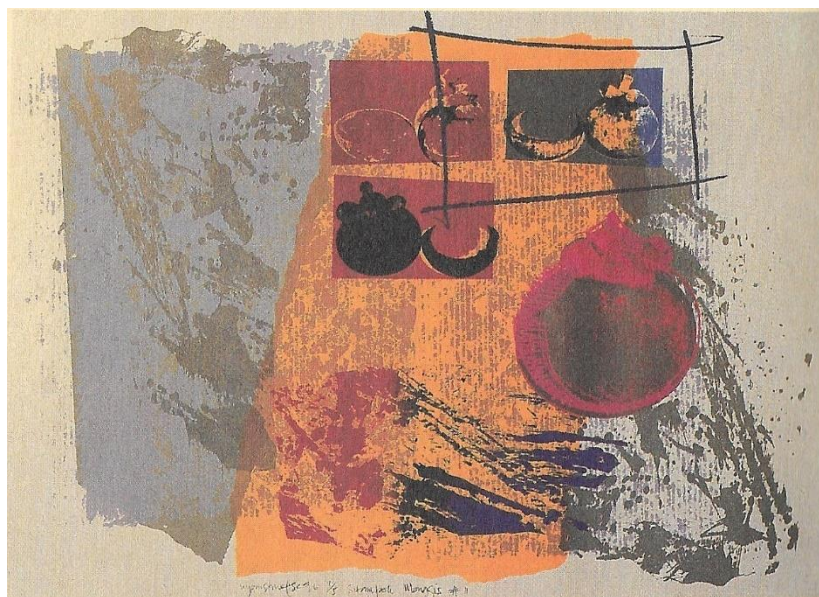
Pisang Emas dibawa belayar #1 Serigraphy, 75 x 50 cm, 1996



Pisang Emas dibawa belayar #), Serigraphy, 75 x 50 cm, 1996



Pisang Emas dibawa belayar #), Serigraphy, 75 x 50 cm, 1996



Sitampok Manggis #II, Serigraphy, 50 x 75 cm, 1996



Sitampok Manggis #III, Serigraphy, 50 x 75 cm, 1996

List of Exhibits

Ilse Noor

- 1. Keris I-Light, etching, 11.5 x 14.5 cm, 1994*
- 2. Keris II – Water, etching, 11.5 x 14.5 cm, 1994*
- 3. Keris III- Air, etching, 11.5 x 14.5 cm, 1994*
- 4. Keris IV - Earth, etching, 11.5 x 14.5 cm, 1994*
- 5. Lipatan, etching & aquatinta, 23 x 17.5 cm, 1994*
- 6. Susunan, etching & aquatinta, 23 x 17.5 cm, 1994*
- 7. Timbulan, etching & aquatinta, 23 x 17.5 cm, 1994*
- 8. Terkumpul, etching & aquatinta, 17.5 x 23 cm, 1994/95*
- 9. Siaran, etching & aquatinta, 17.5 x 23 cm, 1995*
- 10. perpisahan, etching & aquatinta, 23 x 17.5 cm, 1994*
- 11. Nasi lemak, buah bidara..(1), etching & aquatinta, 23 x 17.5 cm, 1995/96*
- 12. Nasi lemak, buah bidara..(2), etching & aquatinta, 23 x 17.5 cm, 1995/96*

Juhari Said

1. Pleasure, Woodblock, 10.5 x 11 cm, 1995
2. Untitled No: 3, Woodblock, 72.5 x 51cm, 1996
3. Untitled No: 2, Woodblock, 72.5 x 51cm, 1996
4. Untitled No: 1, Woodblock, 72.5 x 51 cm, 1996
5. Art for art's sake uhh!, Mixed media, 58 x 53 cm, 1996
6. Seperti katak puru dibawah tempurung, Mixed media, 35 x 52 cm, 1996

7. Rebus pucuk ubi, Mixed media, 84 x 106 cm, 1996
8. Seniman yang dilupakan, Mixed media, 54 x 52 cm, 1996
9. Borak kedai kopi - sayalah hero, Mixed media, 34 x 52 cm, 1996
10. Borak kedai kopi di malam gulita, Mixed media, 52 x 77 cm, 1996
11. Monument, Woodblock, 10.5 x 11 cm, 1995
12. Birds, Woodblock, 10.5 x 11 cm, 1995

Jamil Mat Isa

1. Potrait Series # 1, Serigraphy, 122 x 61 cm, 1995
2. Potrait Series # II, Serigraphy, 60 x 60 cm, 1995
3. Potrait Series # III, Serigraphy, 60 x 54 cm, 1995
4. Pisang Emas dibawa belayar #), Serigraphy, 75 x 50 cm, 1996
5. Pisang Emas dibawa belayar #), Serigraphy, 75 x 50 cm, 1996
6. Pisang Emas dibawa belayar #I Serigraphy, 75 x 50 cm, 1996
7. Pisang Emas dibawa belayar #1, Serigraphy, 75 x 50 cm, 1996
8. Sitampok Manggis #I, Serigraphy, 50 x 75 cm, 1996
9. Sitampok Manggis #II, Serigraphy, 50 x 75 cm, 1996
10. Sitampok Manggis #III, Serigraphy, 50 x 75 cm, 1996
11. Sitampok Manggis #IV, Serigraphy, 75 x 50 cm, 1996
12. Masak sebiji di atas peti # I, Serigraphy, 28 x 37 cm, 1996
13. Sitampok Manggis #VI, Serigraphy, 43 x 47 cm, 1996
14. Sitampok Manggis # VII, Serigraphy, 76 x 61 cm, 1996
15. Masak sebiji di atas peti #II, Serigraphy, 76 x 61 cm, 1996