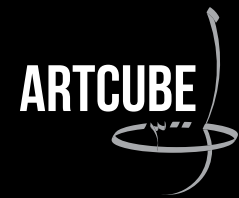


Debunking

**THE
MYTH
XL**



AN EXHIBITION OF SELECTED FIGURATIVE WORKS FROM THE
ALIYA & FAROUK KHAN COLLECTION

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by Zena Khan

Debunking The Myth was a curatorial research project culminating in an exhibition held at Core Design Gallery in August 2016. The core premise of this project was to compare the role of figurative art in Malaysian contemporary art against existing writings on the genre. In the process, several disjunctures appeared between the artworks themselves, which form the actual canon of Malaysian contemporary art history, and the written canon, leading to the need for a re-establishment of the figure in local art history. This investigation has continued here with a second exhibition at Artcube Gallery featuring a new selection of artworks drawn from The Aliya and Farouk Khan Collection, *Debunking The Myth XL*.

The research for *Debunking The Myth* began with the acknowledgment of Jean Paul Martinon's assessment from "Theses in the Philosophy of Curating" of the role of the curatorial as the disruption of knowledge in order to invent knowledge¹. As a writer and curator working in the field of Malaysian contemporary art, Martinon's assessment of the curatorial as an act that halts blindly accepting received information, in order to allow for the birth of actual knowledge², struck a chord. In my personal research, I have

found discrepancies between the writings of the postcolonial writers and curators, and the artworks that comprise the canon of Malaysian art history. As such, *Debunking The Myth* aimed to begin unpicking these discrepancies, particularly as they relate to the area of figurative art in Malaysian art history, in an attempt to engage Malaysian contemporary art practice with Martinon's definition of the curatorial. Given that contemporary art history is a field in formation, there appeared to be an urgency to this project, with regards to re-configuring the role of figurative art within the context of contemporary Malaysian art, through engagement with intellectual theories, interviews, and most crucially, a study of the artworks that have built our local contemporary art history.

In "Masterpieces from the National Art Gallery of Malaysia", Piyadasa puts forth the view that there was a Malay-Islamic art revival as a consequence of the National Cultural Congress and 1979 Islamic Revolution in Iran, which led to a rejection of the modernist art movement³. This insinuates a lack of figurative art in Malaysian art history. Writers that came after Piyadasa were influenced by this theory. In writing for the 2008 exhibition "Tukar Ganti" at Valentine Willie Gallery, Simon Soon states that "the re-emergence of the figure came after its near obsolescence in the preceding three decades"⁴. Following this timeline set by Soon, it appears his contention is that figurative art was all but extinct from the late 1970's up until 2008. His subsequent statements in the exhibition catalogue appear to build on Piyadasa's contentions of a Malay-Islamic revival limiting the artistic scope in Malaysia: "subsequent development in local abstraction eventually led to the development of a dominant form of Malay-Islamic abstraction in the Eighties, which viewed the figurative image as non-orthodox. This has driven artists (both Malay and non-Malay) to rebel against the orthodoxy of an increasingly repressive, rigid and formulaic approach to painting"⁵.

Soon is not alone in furthering the positions held by Piyadasa on the lack of figurative art, particularly in

accordance with an Islamic doctrine, amongst Malaysian artists. Eva McGovern has stated in writings for the Asia Art Archive that "Malay artists addressed their own identity through non-figurative Islamic focus work in the 1970's and 80's that moved away from more Western international artistic dialogue"⁶.

These quotes and views are problematic at several junctions. Firstly, there is the claim that the figure does not play a role in Malaysian art from the late 1970's. Secondly, this claim is specifically targeted at Malay-Muslim artists, putting forth a negative connotation of Islamization in Malaysian society as the root cause of the disappearance of the figure. Thirdly, there appears to be a disassociation of the local art movement from an international artistic and intellectual discourse.

Through the research conducted for *Debunking The Myth* and *Debunking The Myth XL*, a history of Malaysian contemporary art has emerged that sits at odds with these claims. As will continue to be evidenced by the most important resource of all, artworks themselves, figurative art has played a pivotal role in the development of Malaysian contemporary art history, amongst both Malay and non-Malay artists. The prevalence of the figure along with the lack of a developed calligraphy movement, will also cast doubt on an Islamization dampening the creativity of Malaysian artists. Given the acknowledged position of calligraphy as the most celebrated of Islamic arts, had there been an Islamization in Malaysia's art movement, it is highly probable that the genre of calligraphy would have emerged explosively in the 1980's, rather than with exhibitions such as Husin Hourmain's 2010 solo exhibition "Awal Hurouf, Asal Hurouf", and Mohd Noor Mahmud's 2014 solo exhibition "Siri Rasa Bertuhan". Lastly, we will see that through education and international discourse, such as participation in important international art events, Malaysian artists were firmly a part of global intellectual exchanges.

The presence of the figure was established in Malaysian art history well before the contemporary period. This

is revealed in studying the works of prominent modern masters such as Zulkifli Dahalan, Ibrahim Hussein, Hoessein Enas and Dzulkifli Buyong, all of whom were Malay-Muslim artists practicing in Malaysia from the 1950's onwards. Zulkifli Dahalan can be picked out as an artist whose surreal art practice enables the beginning of a transition between the modern and contemporary periods locally. One work in particular that audience can turn to in understanding this is his 1973 canvas "Kedai-Kedai". Dahalan depicts a busy urban scene, with masses of people mingling on the street, walking on pavements or driving down busy streets, past rows of shop houses. While reminiscent of a factual depiction of a town scene in the 1960's or 70's, Dahalan imbibes his work with a surreal atmosphere by portraying all the figures as completely naked, yet casually continuing with their busy urban lives. Filling landscapes with renderings of naked people was a speciality of Dahalan's. Several other works, such as 1975's "A Separate Reality" attest to this. A large black and white enamel on board



work, "A Separate Reality" takes Dahalan's imagination a step further by immersing his naked figures in the midst of a highly surreal landscape, where the rules of logic do not seem to apply.

It must be remembered that these pieces were created immediately after the National Cultural Congress of 1971, by a Malay-Muslim artist. The subject matters, and indeed inclusions of multitudes of naked figures appear to sit at odds with Piyadasa's description of Malay artists working in the 1970's as "Malay-Islamic revivalists".⁷ As such, they go some way towards dispelling myths that Malay-Muslim artists narrowed their practices into highly Islamic art productions following the National Cultural Congress.

Dahalan was not alone in his use of the figure at this time. Indeed even before the creation of "Kedai-Kedai", figurative works were common, such as in the artistic practice of Hoessein Enas, who frequently painted realistic portraits, or Dzulkifli Buyong's "Kelambu", which portrayed an everyday scene of individuals engaged in their daily life in pastel. The works of these prominent artists can be traced throughout the 1950's and 1960's, but perhaps one of the most popular of all modernist figurative works can be attributed to Ibrahim Hussein, who is a firm favorite among the Malaysian modernist artists. In 1970, Hussein created his large acrylic painting "My Father and The Astronaut". On the left of the painting, Hussein painted his father, who appears as a typical Malay man of a certain generation with a songkok and striped sarong. On the opposite end he paints an astronaut in full space gear, as he would be ready to explore space. This juxtaposition creates an interesting insight for viewers into the situation in which Hussein came of age, straddling tradition with development both on a local front as Malaysia grew post-Independence, but also on a global scale with advancements such as space travel. It is interesting to note that several of these figurative works from the 1950's to the 1970's, and indeed beyond, are able to act as a form of visual historical documentation of the times and subsequent changes of when they were produced.

Throughout the 1980's, when the contemporary Malaysian art movement was in full swing, figurative works were strongly developed through the practice of Amron Omar. Amron is notable not only as a contemporary figurative artist, but also as a lecturer who taught figurative art. From 1986-1987, and again from 1993-1997 he taught at ITM in Shah Alam, where a number of Malay art students received rigorous instruction in figurative drawing under his tutelage. Several of his students have gone on to be prominent pillars of the local contemporary movement, lauded for exceptional talents in realism which they attribute to Amron's instruction, such as Fadli Yusoff and Ali Nurazmal. In 2015, The National Art Gallery held a retrospective of Amron's career in the form of a fully figurative exhibition, "Pertarungan". Studying the works in "Pertarungan" provides an insight into the artist's contributions to the art movement, as well as his ability to depict Malay culture through the use of the figure.

As an artist, Amron has been the beneficiary of high critical acclaim. In 1982 he was awarded the Minor Prize at the National Art Gallery's Bakat Muda and in 1985 he won the Silver Award at the Sime Darby Art Asia '85 competition held in Kuala Lumpur. His works can be found in several private and public collections. Among them are the National Visual Arts Gallery Kuala Lumpur, Kedah State Art Gallery, Bank Negara Collection, Raintree Club Kuala Lumpur and UMNO Complex Building, Kuala Lumpur. Over the years Amron has also participated in a slew of local and international exhibitions, most notably The Contemporary Asian Art Show, Fukuoka, Japan (1980), ASEAN Mobile Show, Jakarta (1981), The 4th ASEAN Mobile Art and Photography Exhibition, Singapore, Kuala Lumpur, Thailand, Philippines, Indonesia, Brunei (1985) and Contemporary Paintings of Malaysia, Los Angeles (1988).

One of Amron's most lauded series to date has been his "Silat" series, which the artist began working on while still a student⁸. Indeed the catalogue of "Pertarungan" is filled with examples of Amron's early "Silat" series, such as 1979's oil on canvas "Silat"⁹ which depicts two Malay *Silat* fighters

in the midst of their graceful warrior poses. Countless more oil on canvas paintings from the "Silat" and "Pertarungan" series form the basis of Amron's artistic career and can be traced through the 1980's, 1990's and 2000's. If we recall Eva McGovern's statement quoted earlier in this essay, "Malay artists addressed their own identity through non-figurative Islamic focus work in the 1970's and 80's"¹⁰ and then look at these works Amron produced to great local, and international critical and commercial success in the 1970's onwards, a chasm appears between McGovern's statement and the reality of Malaysian art production. To understand this chasm, first the position of *Silat* in Malay culture needs to be underlined.

Silat is a traditional form of martial arts, deeply rooted in Malay culture. In fact its presence can be traced back to the dawn of Malay civilization 2,000 years ago. As with many local cultural practices, the techniques are handed down from one generation to the next. Despite being a form of martial arts, *Silat* is not concerned solely with self-defense; it is also taught as a way to inculcate discipline, independence, and respect for oneself and others, so as to produce well-rounded members of society. Practitioners usually wear *sarongs*, as depicted by Amron in his series of *Silat* paintings. These factual renderings of figures mid pose, engaged in an act so heavily steeped in Malay culture, are prime examples of a Malay artist using the figure as a way to express his identity.

The figure was represented in more experimental ways throughout the 1980's, a trend that has continued up till today, as evidenced by the exhibition *Debunking The Myth* which was comprised of a selection of figurative artworks from a variety of Malaysian contemporary artists from The Aliya and Farouk Khan Collection of Contemporary Malaysian Art. In the process, audiences were not only exposed to the developments in the genre of figurative art through the different periods of contemporary art in Malaysia, from the 1980's to the 1990's and twenty first century, but also the various ways the figure has been represented locally. Certain artists offer faithful,

perfect realistic representations, while others, a variety of experimental media, or surreal imagery. This new exhibition continues this exciting insight into the variety of ways Malaysian contemporary artists have engaged with the figure in their highly experimental, conceptual, and diverse practices. In coming from a single private collection, the importance of well-curated collections as a resource in understanding and recording contemporary art histories is also highlighted.

One of the best examples of an artist experimenting with the figure in the 1980's is Yusof Ghani, beginning with his "Protes" series in 1980. In addition to this series, the artist was working on several watercolor studies beginning in 1981 that featured explorations of the human form. Yusof was a recipient of a government grant to study in America, and in 1983 graduated with an MA in painting from the Catholic University of America in Washington D.C. It was during his Masters that he began working on his seminal "Siri Tari" series, continuing to work on this theme for a decade from 1984. Yusof's mergence of the human form and abstract expressionism was in fact a direct result of his American education and the influence of the American Contemporary art movement that dominated the international art scene during this period, not a result of Islamization or doctrines resulting from the National Cultural Congress as explained by postcolonial writers such as Piyadasa. Hasnul J. Saidon verifies this in his essay "Under-Deconstruction: Contemporary Art In Malaysia After 1990"¹¹ where Hasnul describes these expansions into new genres as "an interest in expanding new materials, exploring new language of painting, printmaking and sculpture" as a result exposures gained through overseas education.

Hasnul's articulation of Yusof's artistic engagement with the American contemporary art movement is important, and can be applied to other members of the first generation of Malaysian contemporary artists such as Fauzan Omar. This recognition of a developed, experimental mixed media, or abstract expressionist practice, as being in line with the



aims of contemporary art practice, and global discourses of the times are key, as that needs to be the lens through which we study the works of these seminal artists. The movements by Malaysian artists into conceptual-driven artwork with these experimental technical processes was in fact the development of the local contemporary art movement, along the global contemporary trajectory, not a move into Islamization, as highlighted by the absence of a calligraphy movement within the Malaysian art scene during that period. This lack of understanding on the contemporary art movement could also go some way to explaining why there is a lack of contemporary Malaysian art collections in the region, as the institutions were following an unsubstantiated thesis. Today, we are beginning to see an attempt to rectify this and assemble contemporary collections. For this to succeed however there needs to be accurate documentation of the history of Malaysian contemporary art.

Being important artists who subsequently taught at UiTM, Yusof and Amron, along with Fauzan Omar - who was highly influential in developing the mixed media movement locally, had a strong influence over the younger generations of contemporary artists, helping to shape their

formal skills, and encouraging them to develop highly individual, experimental and conceptual practices. This point must be underscored here, due to continuing myths about teachings at UiTM hampering artistic expression. Simon Soon, for example, has taken a position often favored by Piyadasa that the turn to abstraction in the arts was religiously motivated, and an agenda pushed by UiTM: "Moreover, choosing to paint figures can be viewed as a politically motivated choice. For many Malay artists, it was a rebellion against the Islamic abstraction that came to represent a hegemonic form of modernism, propagated largely by the ITM art schools in the Eighties."¹² Whether intentional or not, this quote also misleads readers into thinking figurative art was not taught at UiTM, a thought that has no basis in facts. Interviews with local artists who studied at UiTM during this time have in fact yielded confirmation to the contrary, backed up by photographic evidence.

Hasnul reminds us, that a survey of UiTM students would reveal a wide and diverse range of approaches that involve the figure. Indeed, figurative art was taught by Hasnul himself, along with Fauzan and Amron. Ismail Zain ran advanced drawing classes using live models. Classes such

as these were considered important for equipping the young artists with the formalistic tools necessary to pursue careers as artists. There was also heavy emphasis on critical thought at UiTM. Ismail Zain for example, used his highly investigative and semiotic approach to drawing as a way to encourage his students to expand the ways in which they engaged with visual texts.¹³

Following on from *Debunking The Myth*, audiences are now well versed in the manner through which the figure has been used as a central icon in several experimental works that have furthered the precincts of Malaysian art. Through the selection of works at *Debunking The Myth XL*, audiences are offered the additional opportunity to gain insights into the development of local artistic practices. Studying Ahmad Fuad Osman's 2006 painting "Fatamorgana #2 The State of Confusion", and 2015 painting "Vesuvius", both of which are presented here, against his 1995 painting "Silent Sorrow" from the earlier exhibition allow us to trace the refinement of his painterly process. Fuad's reputation as a highly skilled figurative painter is cemented through his handling of the figure in such a supsize manner, much as Hamir Soib's is through "Polo Player". "Polo Player" again marks developments in an individual practice, in this case Hamir's refinement of bitumen, a medium of which he is considered the master locally. This confidence and technical mastery is similarly echoed in Fadli Yusoff's socio-political oeuvre "Stand and Choose Yourself II", from his seminal solo, which comprised a body of works that marked his return to figurative painting after a period dedicated to abstraction and landscapes.

These progressions are the signs of a vibrant, experimental art industry. Two strong threads that can be picked up at *Debunking The Myth XL* are portraiture and experimental works, through size and medium. "Fragile", by Fauzin Mustafa, is a visual departure from his famous, thickly-layered mixed media works, possessing a translucent quality bestowed by an unusual choice of water colour paint, glass, and perspex as his medium. The use of unusual material as medium has been championed by the



young artist Jamil Zakaria, through a dynamic wire steel sculpture "Aku Berdialog Dengan Aku". The ability to build up intense colour fields from a black background is a testament to an artist's skill in handling shade and tone, and evident in Haslin Ismail's acrylic, oil, pastel and collage on canvas piece "Journey of The Wounded Healer (After Alex Grey)". Haslin achieves this aesthetic through the use of a reverse methodology, adding light and colour to a dark background, and mixing an almost innumerable set of shades together. Aesthetically on the opposite end of the spectrum is a rare piece by Shooshie Sulaiman, "Encik Duit Orang". Typically, Shooshie's two dimensional works veer towards smaller gestural drawings of faces; this piece has been worked on in her expressive, minimal style yet represents it in a much larger scale.

Anchored by a large central portrait set against a starkly minimal background, "Encik Duit Orang" segues neatly into the realm of portraiture. The thread of portraiture runs through "The First Translucent Argument Between The Aloof..." and "The Fate of This Man Lies in The Hands of This Woman" by Ivan Lam, Rajinder Singh's "Rain", and "Conditional Love Series: No Parking" by J. Anurendra. A pair of brightly colored portraits, that incorporate drawn and painted pattern, objects and prose interlaced with larger than life faces, is easily recognizable as belonging to Jalaini Abu Hasan, from his 2006 "Belacu Berdepa, Berlagu Berupa" series. Despite being bound together by this classic figurative representation, each of these pieces stands out strongly on its own, in large part due to the variety of styles on offer. "Push Button" by Ali Nurazmal is yet again another large portrait, rendered in a series of waved lines as the artist pushes the boundaries of his acclaimed Renaissance style techniques that involve chiaroscuro and perfect realism.

Debunking The Myth XL firmly grounds the rise of the figurative genre in the early contemporary era, by reminding audiences how familiar senior artists are in the genre. Yusof Ghani, known for approaching the figure through expressive, gestural marks, is represented by a black and

white 2005 painting "Segerak: Searching". "My Liberty" features Eng Hwee Chu's signature red figure as a central element, with a small child clinging to her legs. Painted in 2000, "My Liberty" is a key component in Hwee Chu's body of surreal, narrative paintings, each of which has been likened to a page in a personal diary. Zulkifli Yusof, who is credited with pushing the development of installation art locally, is represented through two 2007 mixed media canvases from his "Amok di Pasir Salak" series. Featuring a mix of abstracted iconography, print, painting and the figure, these canvases radiate with a dynamism resulting from a labour intensive, research-focused pre-production process that Zulkifli is renowned for.

Thus, through the information brought to light by this ongoing project, the myth that the figure was absent, sidelined or not developed evaporates, and new questions emerge. Among these are why, despite visual evidence to the contrary, and writings such as Hasnul's essay in the "Susur Masa" publication, do young writers insist on looking through the lens of the unsubstantiated, postcolonial theories propagated by Piyadasa? We must also recall that Piyadasa declared a "personal need to counter the overt Malay-Islamic ethnocentric proclivities prevalent during that period"¹⁴ (1970's-1980's), yet when we study this period through the works of Malaysian artists as outlined throughout this essay, no Malay-Islamic ethnocentricities appear. Why then, this continued gulf between insecure art writings and artworks which appears to be hampering the articulation of a contemporary Malay identity?

Upon realizing that there appears to be an attempt to embarrass artists or writers in the Malaysian art world, who attempt to look through the lens of Malay culture, often decrying it as a negative form of Islamization, or a Malay revivalist tendency, the questions above took on a heightened urgency, leading to a continual investigation on the figurative genre, and this second exhibition. It may be recalled that when Latiff Mohidin held a solo exhibition at the TheEdge Galerie in 2015, the accompanying interview with T K Sabapathy underlined this tendency with

his question “We need to consider the great importance in Malaysia for Malays to show their Muslim identity. You hear of this all the time. An artist must show his/her Muslim-ness. Somebody seeing your work would say: “Ah, Latiff is also wanting to do so”.¹⁵ This question was raised in relation to a handful of calligraphy-based pieces in the exhibition, which were a departure from Latiff’s usual abstract expressionist styles. It is interesting to observe that Sabapathy immediately reacts to Latiff’s inclusion of calligraphy as a new element, as a forceful sign of Malay-ness on his audience, yet as one of the eminent writers on Nanyang art, Sabapathy has never appeared bothered by the direct expressions of Chinese identity within the Nanyang movement.

Hasnul says it best in “Susur Masa” with his summarization of the expression of cultural identity through artworks as “geographically and culturally inherent and inscribed by their upbringing, more than by politicized, ideological considerations rooted in the new post-Cultural Congress governmental policies. Malay-ness, as with Chinese-ness or Indian-ness or Iban-ness, will persist regardless of whatever economic and socio-cultural policies a nation can come up with. It has to be respected, if not encouraged”.¹⁶ As Hasnul emphasizes, it is the exploration and representation of all facets of culture and identity that form a strong contemporary art identity. Indeed the works presented here at the *Debunking The Myth XL* exhibition continue to set down an accurate timeline of the role of the figure in contemporary Malaysian art, through visual evidence in the form a selection of paintings that encompass a cross-section of styles, artists and time periods. Consequently, we are reminded that it is the artworks themselves that must be at the core of curatorial work, and the generation of a contemporary art narrative. It is in this manner that younger writers must continue - by studying the Malaysian art movement through the correct cultural, and historical lens so as to allow for the birth of knowledge, as prescribed by Martinon.

¹ Martinon, Jean-Paul, 2013, *The Curatorial: A Philosophy of Curating*, Bloomsbury, London, 30

² Martinon, Jean-Paul, 2013, *The Curatorial: A Philosophy of Curating*, Bloomsbury, London, 26

³ Piyadasa, Redza, 2002, *Masterpieces from the National Art Gallery of Malaysia*, National Art Gallery, Kuala Lumpur, 35

⁴ Soon, Simon, <http://www.vwfa.net/tukarganti/>

⁵ Soon, Simon, <http://www.vwfa.net/tukarganti/>

⁶ McGovern, Eva, 2009, *The Politics of Play in Malaysian Art*, <http://www.aaa.org.hk/Diaaalogue/Details/740>

⁷ Piyadasa, Redza, 2002, *Masterpieces from the National Art Gallery of Malaysia*, National Art Gallery, Kuala Lumpur, 96

⁸ *Pertarungan: Amron Omar*, 2012, National Visual Arts Gallery, Malaysia, 170

⁹ *Pertarungan: Amron Omar*, 2012, National Visual Arts Gallery, Malaysia, 177

¹⁰ McGovern, Eva, 2009, *The Politics of Play in Malaysian Art*, <http://www.aaa.org.hk/Diaaalogue/Details/740>

¹¹ Saidon, Hasnul J., *Under-Deconstruction: Contemporary Art In Malaysia After 1990, Susur Masa: Timelines*, 2008, National Art Gallery, Malaysia, 244

¹² Soon, Simon, <http://www.vwfa.net/tukarganti/>

¹³ Saidon, Hasnul J., *Under-Deconstruction: Contemporary Art In Malaysia After 1990, Susur Masa: Timelines*, 2008, National Art Gallery, Malaysia, 244

¹⁴ Piyadasa, Redza, 2002, *Masterpieces from the National Art Gallery of Malaysia*, National Art Gallery, Kuala Lumpur, 148

¹⁵ <http://www.theedgegalerie.com/approaching-modern-sculpture/>

¹⁶ Saidon, Hasnul J., *Under-Deconstruction: Contemporary Art In Malaysia After 1990, Susur Masa: Timelines*, 2008, National Art Gallery, Malaysia, 245

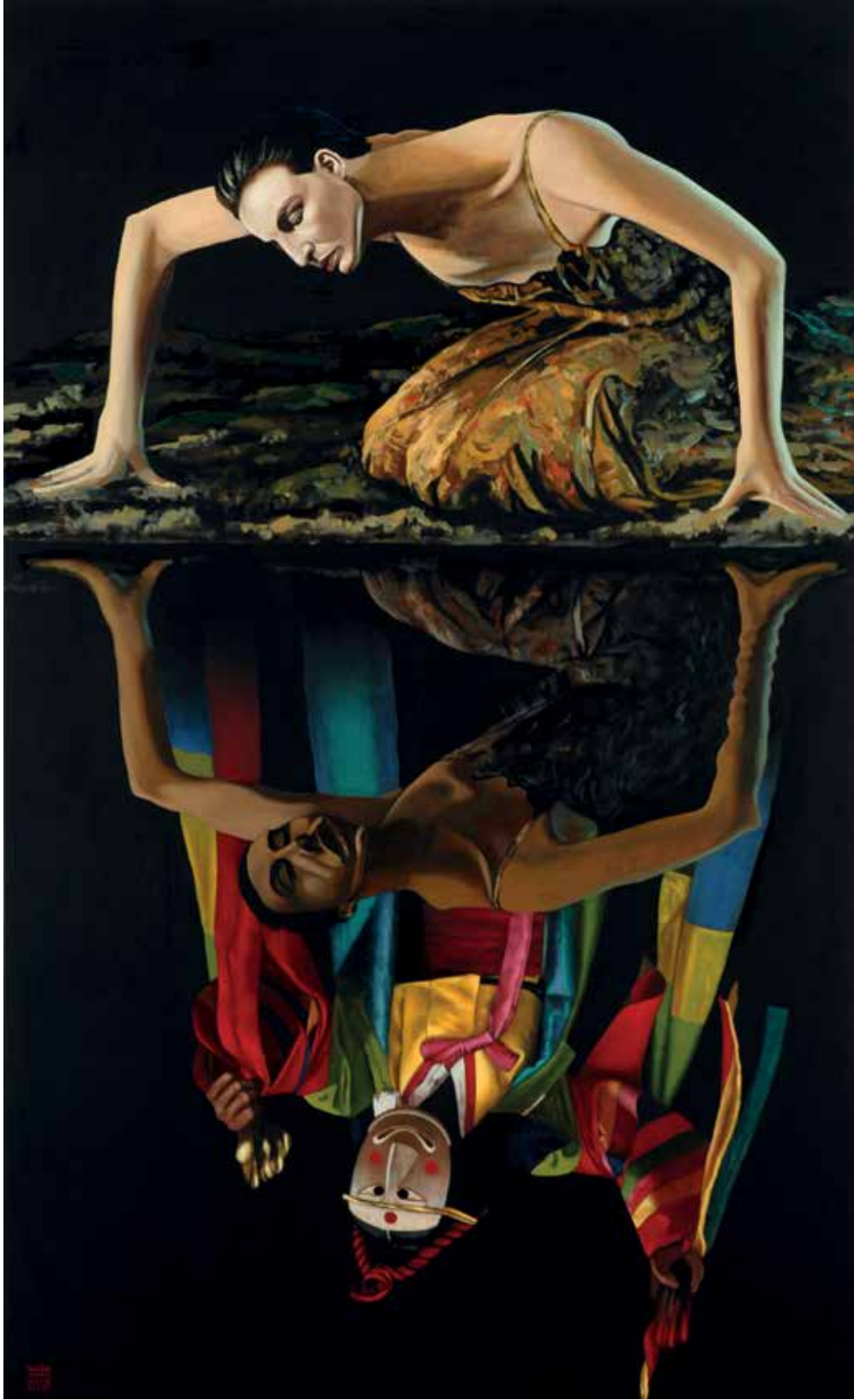


ARTWORKS

Ahmad Fuad Osman

Vesuvius
2015
Oil on canvas
273 x 390 cm





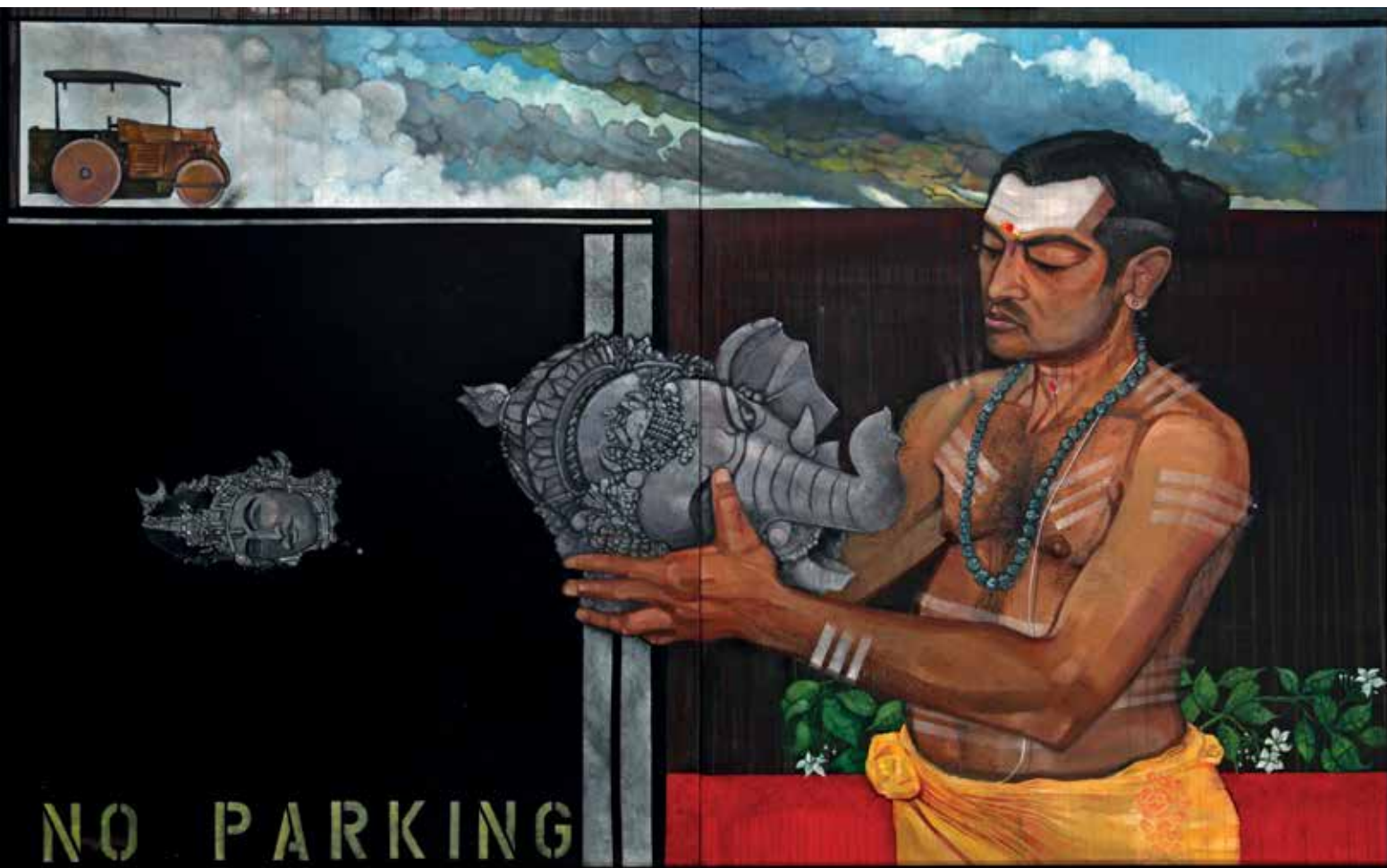
Ahmad Fuad Osman

Fatamorgana #2 The State of Confusion
2006
Oil on canvas
244 x 150 cm

Ali Nurazmal

Push Button
2015
Oil on canvas
229 x 153 cm





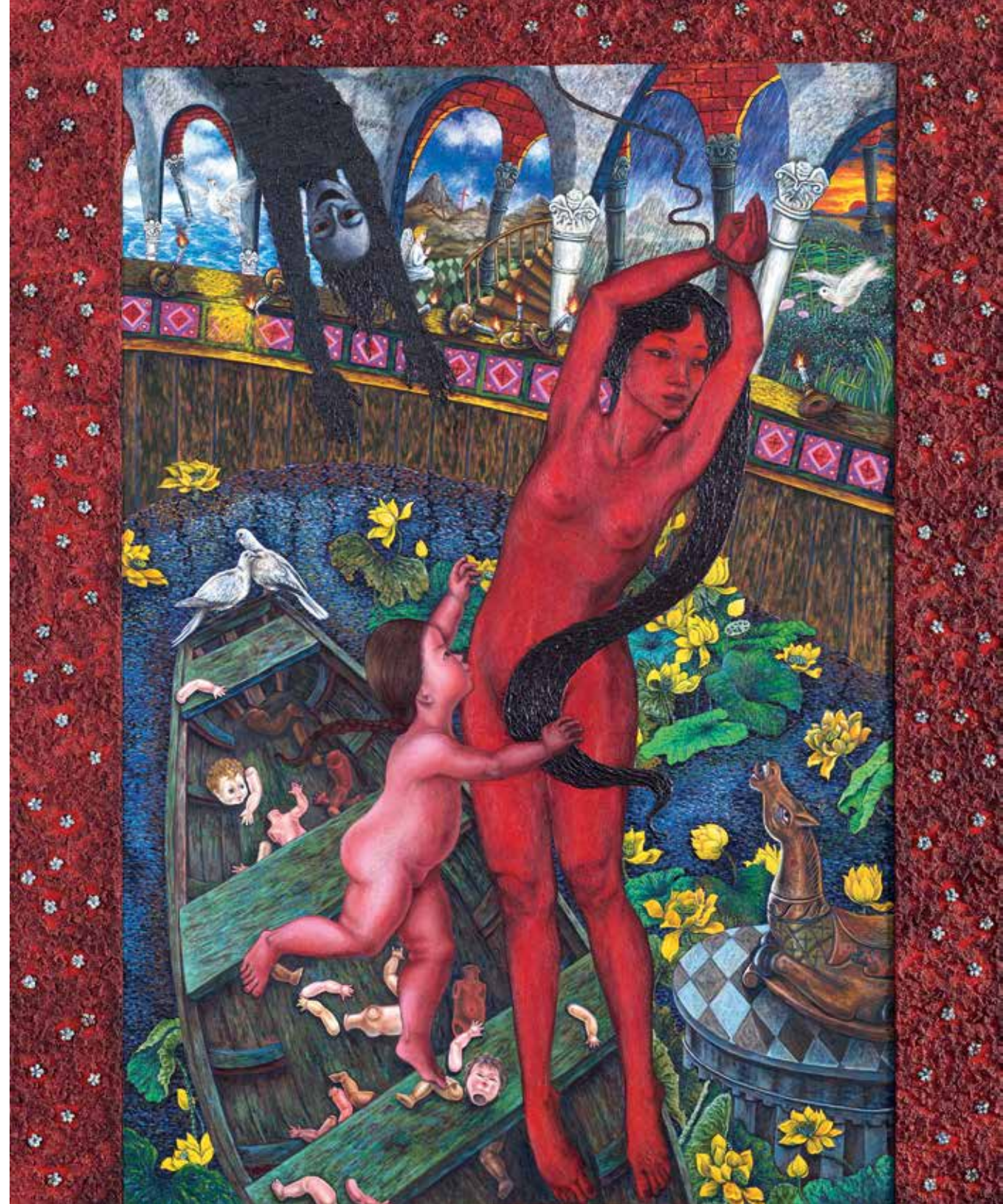
Anurendra Jegadeva

Conditional Love Series: No Parking
2007
Oil on canvas
142 x 342 cm

Eng Hwee Chu

My Liberty
2000

Mixed media on canvas
210 x 170 cm





Fauzin Mustafa

Fragile

2011

Watercolour on paper/sticker on perspex,
image transfer & broken glass

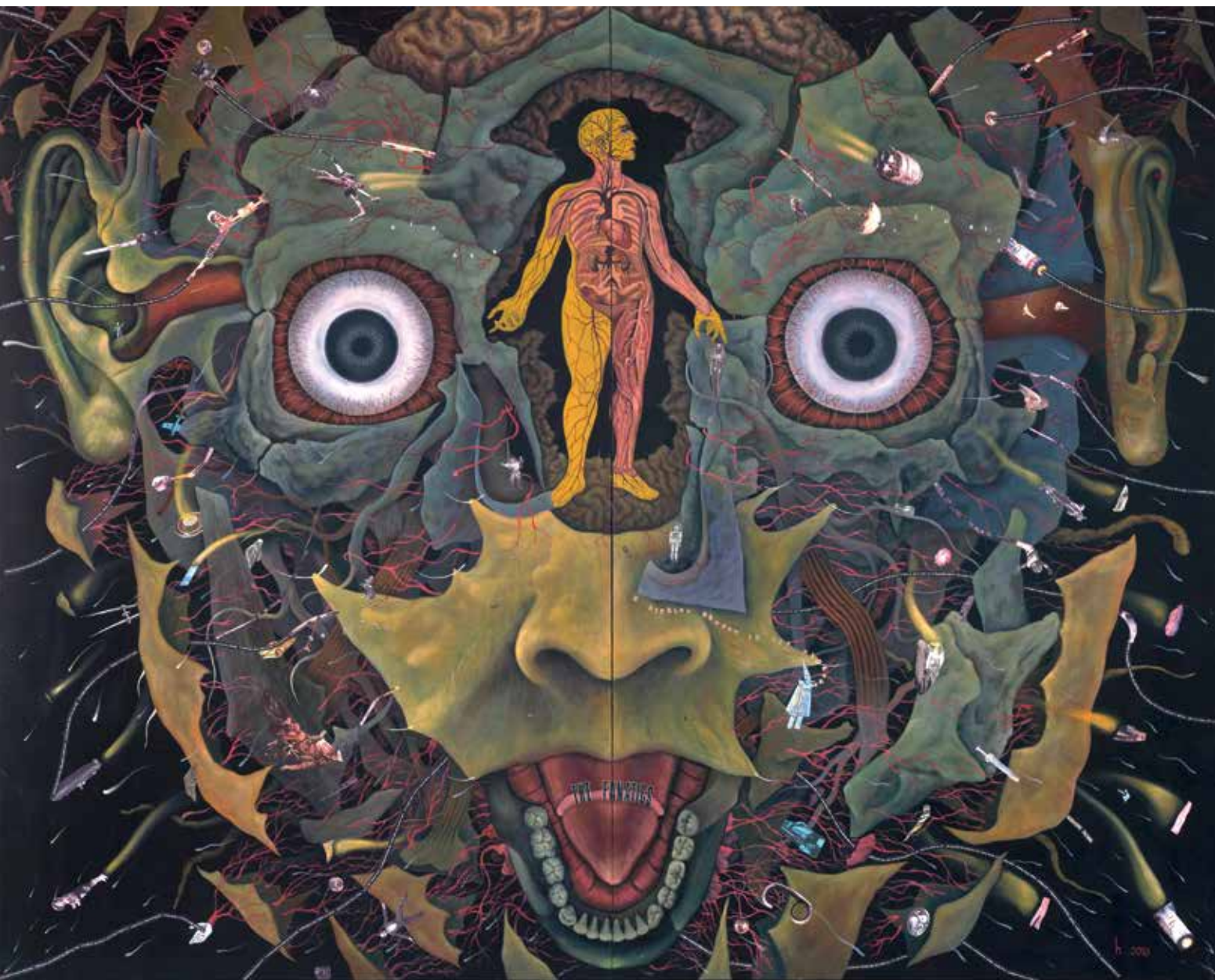
171 x 251 cm

Hamir Soib

Polo Player
2013

Bitumen & acrylic on canvas
218 x 218 cm





Haslin Ismail

Journey of The Wounded Healer (After Alex Grey)
2010
Acrylic, oil pastel & paper collage on canvas
244 x 306 cm

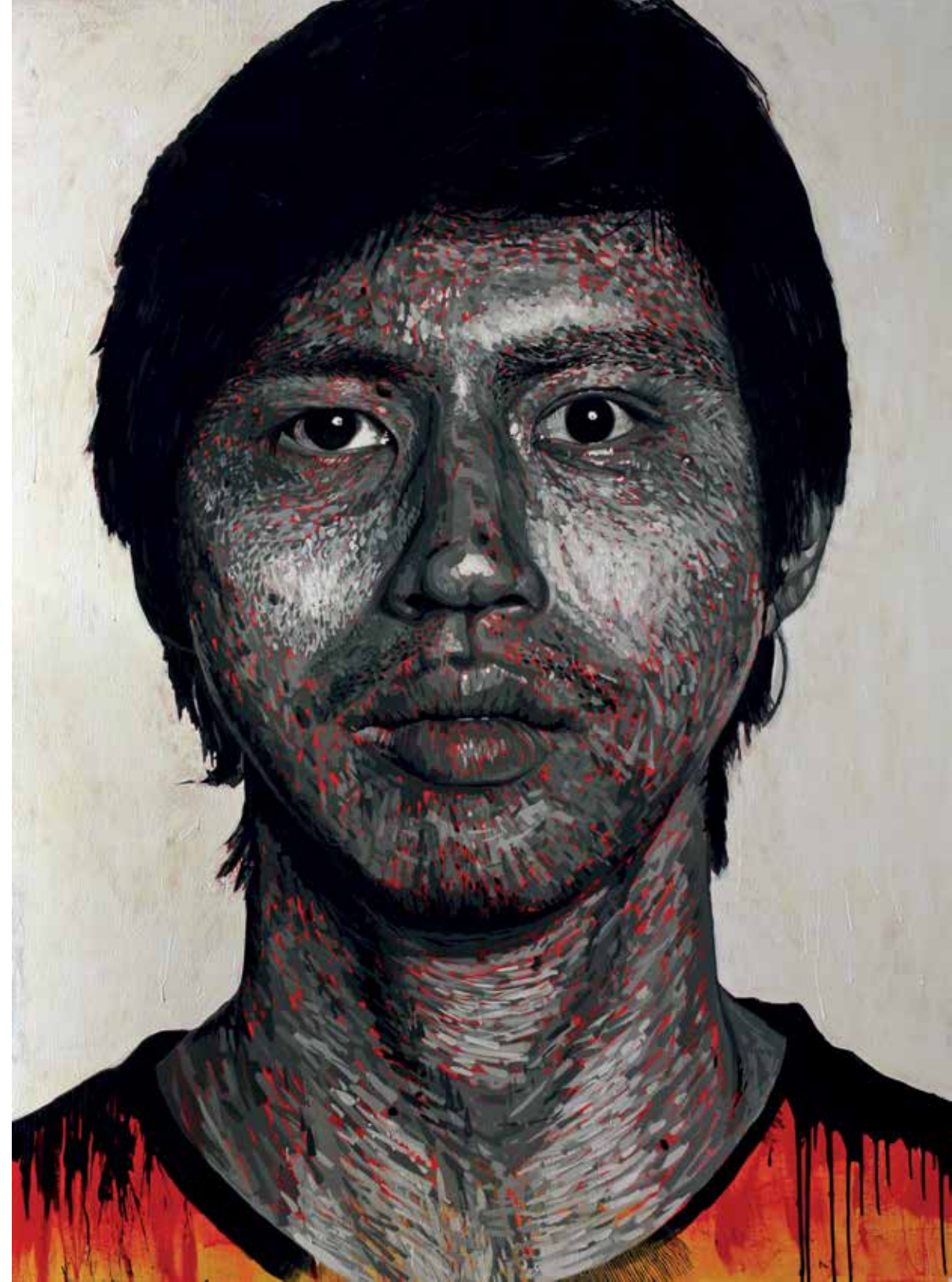
Ivan Lam

The First Truculent Argument Between The Aloof...

2007

Acrylic on canvas

233 x 173 cm





Ivan Lam

The Fate of This Man Lies in The Hands of This Woman
2010
House of synthetic polymer paint on canvas
233 x 173 cm

Jalaini Abu Hassan

Belacu Berdepa, Berlagu Berupa Series:
Panglima Lubalang Daik
2006
Acrylic on canvas
183 x 183 cm



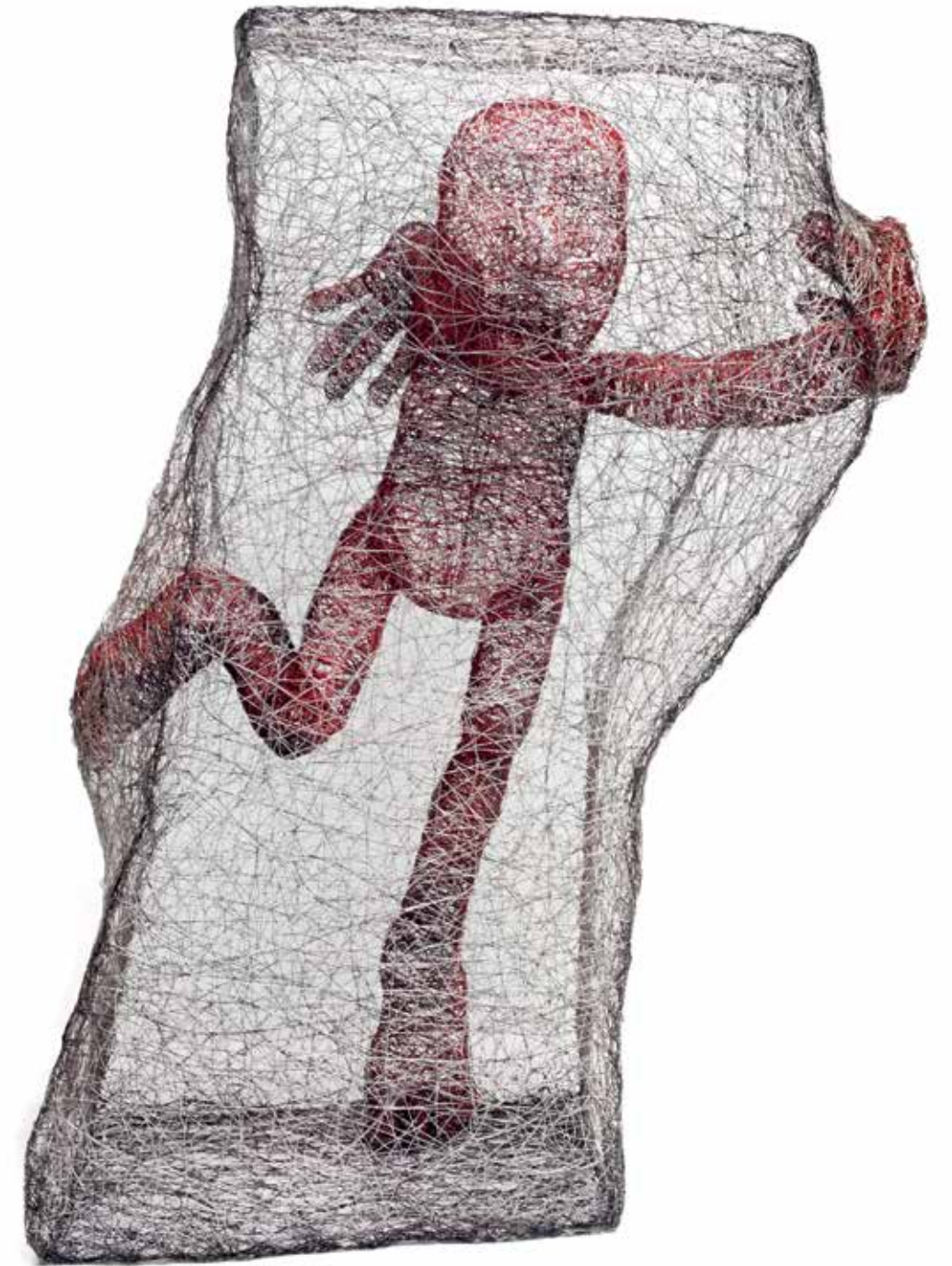


Jalaini Abu Hassan

Belacu Berdepa, Berlagu Berupa Series: Ais Kacang
2006
Acrylic on canvas
183 x 183 cm

Jamil Zakaria

Aku Berdialog Dengan Aku
2010
Steel Wire
Variable dimension





Masnoor Ramli Mahmud

Rama In Cyberworld
1995
Mixed media on canvas
156 x 218 cm

Mohd Fadli Yusoff

Stand & Choose Yourself II

2011

Acrylic on canvas

214 x 426 cm





Rajinder Singh

Rain
2008
Acrylic on canvas
226 x 170 cm

Shooshie Sulaiman

Encik Duit Orang

2006

Mixed media on canvas

152 x 213 cm





Yusof Ghani

Segerak : Searching
2005
Mixed media on canvas
183 x 245 cm

Zulkifli Yusoff

Amok Di Pasir Salak Series: Dato Maharajalela
2007

Mixed media on canvas
240 x 240 cm (2 panels)

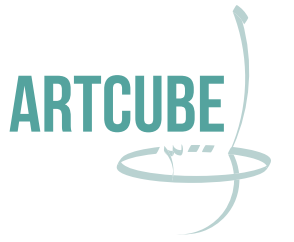




Zulkifli Yusoff

Amok Di Pasir Salak Series: IV
2007
Mixed media on canvas
240 x 240 cm (2 panels)





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