



AWANG DAMIT AHMAD

**ESTETIKA
TIMUR** 2021-2023

AWANG DAMIT AHMAD

ESTETIKA
TIMUR²⁰²¹⁻²⁰²³



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50300 Kuala Lumpur
info@hbart.com.my

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Front Cover: *Estetika Timur... Detik Waktu "Masih Ada Ruang"*, 2022, mixed media on canvas, 240 cm x 153 cm
Back Cover: *Estetika Timur... Detik Waktu "Relakan"*, 2022, mixed media on canvas, 240 cm x 153 cm

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Pembuka Kata / Preface

Dengan nama ALLAH
YANG MAHA PENGASIH
DAN MAHA PENYAYANG

Segala puji bagi ALLAH
Yang MENCiptakan DAN MEMELIHARA
apa yang ada di langit dan di bumi
dan apa yang ada diantarnya
dengan SEIMBANG dan MAHA SEMPURNA,
MAHA INDAH dengan kesempurnaanNYA
Kerana ALLAH itu MAHA INDAH DAN
SUKAKAN KEINDAHAN.
Dari keindahan itu dipancarkanNYA
CAHAYA SENI....
SENI YANG INDAH, MENYENANGKAN DAN BERMAKNA.

Salam sejahtera buat junjungan
Nabi Muhammad S.A.W dan keluarganya,
Para sahabat dan pengikut-pengikutnya.

Salam kasih sayang
Buat arwah kedua ibu-bapaku
dan seluruh keluargaku,
Guru-guruku, pelajar-pelajarku,
Teman-teeman dan ANDA....

Sumber ILHAM
Dan pencetus perjalanan.

/ Awang Damit Ahmad 2024

In the name of ALLAH
The Most Compassionate
The Most Merciful

All praise be to ALLAH
Who CREATED and LOOKS OVER
All that is in heaven and on earth
And in between
With EQUANIMITY and PERFECTION,
Most BEAUTIFUL in HIS perfection
For ALLAH is BEAUTIFUL
AND LOVES BEAUTY.
From that beauty HE shines
The LIGHT OF ART...
ART THAT IS BEAUTIFUL, GENTLE AND MEANINGFUL.

Peace be upon Prophet Muhammad,
His family,
And all his Companions.

My loving greetings
For both my late parents
And all my family,
My teachers, my students,
My friends, and YOU...

The source of my INSPIRATION
And the reason for my journey.

/ Awang Damit Ahmad 2024
Translated by Brigitte F. Bresson



“*Every movement of my hand gesture is a moment.
(Setiap gerak tangan saya adalah sebuah detik).* **”**

- Awang Damit Ahmad.

A *Moment* OF AESTHETIC EXPERIENCE

by Sarah Abu Bakar | May 2023

After more than four decades of creating abstract artwork, Awang Damit Ahmad employs the power of wisdom and experience to produce his latest series, "Estetika Timur" (Eastern Aesthetics). Conceived from the intense presence of "rasa" from within, this body of work, which features 35 gestural paintings in bold and vibrant colour palettes, adds a whole new narrative to his prolific creative oeuvre.

The word "rasa" has multiple meanings depending on the context and language. In Bahasa Malaysia and Bahasa Indonesia, "rasa" means "taste" or "flavour," referring to the gustatory system or sensory experience of food or drink consumption that identifies with the taste receptors that produce sweetness, sourness, saltiness, bitterness, and savouriness or umami.

"Rasa" is also a Sanskrit term that translates to mean "essence," "taste," or "flavour". In Indian aesthetics and philosophy, rasa refers to a work of art's emotional or aesthetic essence, such as a poem, song, or dance. Rasa is considered the ultimate goal of art, and it peaks when the artist successfully evokes a particular emotional response or mood in the audience through their work. The concept of rasa is an integral part of Indian classical arts, particularly in the traditions of Bharatanatyam and Kathakali dance, and has been studied and analysed in great detail by scholars

over the centuries.

In Swahili, "rasa" means "feeling" or "emotion." In Portuguese, "rasa" means "shallow" or "low," typically used to describe a body of water. The different meanings of "rasa" vary, depending on the cultural and linguistic context in which it operates.

But for Awang Damit Ahmad, "rasa", particularly "rasa dalaman" or inner sense, is an essential formula alongside the 'brushstroke' of the moment in "Estetika Timur". "To describe this series as 'expressions of emotions' or 'accidental' would be untrue. Because it simply is not. The moment comes naturally, intuitively because of the memories triggered from my life experience," explained Awang Damit.

This "moment" or "detik", as he terms it, plays a significant role in the making of "Estetika Timur". Every gesture, wave and movement of his hand, no matter how slight or mighty, represents a moment of intuition. Perhaps metaphorically, it is as though time borrows from an episode of his life.

In this series, Awang Damit Ahmad is sure about every decision: every colour, form, stroke, mark, paint drip and composition. Distinct from earlier series, when his mood

or emotional state may affect the way he paints, this time around, he embraces the natural forces of the sixth sense and matures into a cerebral artist.

Defined as "a keen intuitive power" that is synonymous with extrasensory perception (ESP), the sixth sense is "a purported ability to know something that cannot be known by normal use of the senses", as its name implies.

Images of the paddy field, ocean, riverbank, mountains, and local traditions from his hometown of Kuala Penyu in Sabah appear at different moments as he lifts his arm to strike a mark on the canvas.

"The images are already in mind, absorbed by rasa. They emerge at a specific moment, for a split second. It is an experiential moment. It is what I feel (apa yang saya rasa) but my action is not an interpretation of my emotions (bukan ekspresi emosi)," said Awang Damit.

The result is a sophisticated summary of Awang Damit's life as a farmer, fisherman, Telekom technician, artist, academician, writer, and devout family man – narrated in the visual and tactile form of colour, shape, structure, and composition.

In "Detik Waktu: Masih Ada Ruang" (2022), the short, succinct, and repetitive application of paint in yellow, red, orange, blue, and black juxtaposed against off-white and green in the centre of the canvas, demarcated by bold outlines to suggest an open door. The door leads to a space that invites the mind to wander and the imagination to grow. As the title suggests, there is still room.

"Detik Waktu: "Relakan" features a vibrant multicolour palette comprising yellow, red, blue, black, and off-white - consistent with the smaller artworks throughout this "Estetika Timur". Awang Damit continues to apply his hallmark techniques to achieve the desired outcome – earnestly creating abstract forms based on his keen intuitive power.

Both paintings are the largest from this series, measuring 240cm by 183cm in landscape orientation. At 67, Awang Damit's physical strength reflects in his paintings through several poignant instances:

1. The intensity of the colour.
2. The composition that defines the coarseness of texture; and
3. Layers of intuitive moments resonate with his psychological force.

The meeting point, or "pertemuan", as Awang Damit terms it, is another essential element in his creative oeuvre that he is constantly searching for. The convergence aims to seek correlations from one painting to another. Through this "pertemuan", Awang Damit's artistic and intellectual productivity comes full circle.

An example is the visions of "Intipati Budaya" (Essence of Culture) created between 1985 and 1995, followed by "Alun-Alun Marista" (Path to Marista) from 1996 to 2002, which developed into "Iraga" (Changing Season) between 2003 and 2011; unfolded into "Payarama" (North Easterly) from 2012 to 2015; and subsequently "Garismega" from 2013 to 2020.

"Art is the response of man's creative soul to the call of the real" – Rabindranath Tagore.

His chapter on self-reflection, as expressed in "Estetika Timur" (2021 to 2023), emphasises Eastern Aesthetics, the emblematic forms, and colours of Nusantara, particularly the West coast of Sabah (Kuala Penyu and Teluk Kimanis) and the Eastern coast of Peninsula Malaysia (Terengganu and Kelantan) as well as the locality of his current residence in Sijangkang.

The significance of geography in Awang Damit's artistic pursuit reflects on his grounding and all the opportunities and challenges that come his way.

Awang Damit recalled an exchange with Prof. Emeritus Drs. Abdul Djalil Pirous, or A.D. Pirous, is a renowned Indonesian artist and former lecturer. During Pirous's printmaking studies at Rochester Institute of Technology, Rochester, New York, USA, in 1969, he experienced an existential dilemma whenever he visited museums, which confronted Pirous with the question, "Where is Indonesian identity in the representation of modern art?"

This question prompted Pirous to conduct many experiments in his work. He generally incorporates his memories of local Acehnese traditions and Islamic calligraphy elements in two-dimensional works covered in paste, gold dust and collages.

But not limited to memories, he also made observations on old burial sites, not only in Aceh but also at several locations in Java, on the forms of tombstones and ornaments, including Arabic inscriptions.

According to Pirous, painting for him is an intellectual activity that he considers "painting is writing" (melukis itu menulis) and that "an artist should be sensitive to his past cultural dynamism... to stand more firmly in his own land to contribute to the development of world culture".

Through cultural consciousness, Awang Damit approaches his subject matter similarly and translates his ideas onto canvas using unconventional industrial materials to obtain tactile quality.

"In Art, man reveals himself and not his objects."
– Rabindranath Tagore.

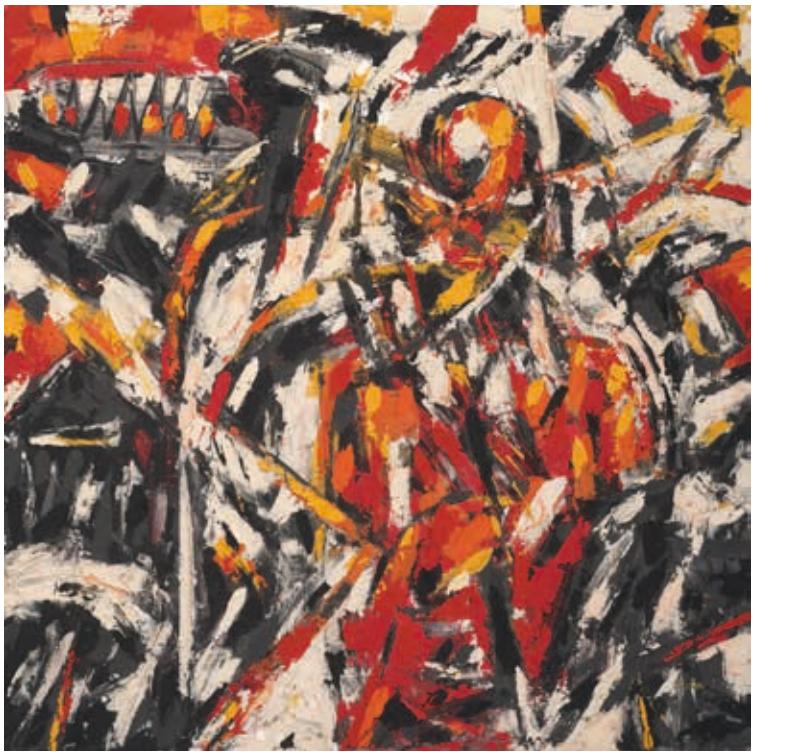
Rabindranath Tagore, the renowned Indian poet, philosopher, and polymath, was a prolific artist who experimented with various media and styles throughout his life. While he is most famous for his literary works, Tagore was also an accomplished painter who created thousands of paintings, drawings, and sketches.

In my conversations with Awang Damit, he opined that Tagore often used black ink in his paintings, especially in his later years. However, there is yet to be a definitive answer to why he did so. Some art historians and critics have speculated that using black was a deliberate aesthetic choice, reflecting Tagore's interest in exploring the interplay of light and darkness, form and void, and positive and negative spaces.

Others have suggested that Tagore's spiritual and philosophical beliefs influenced his use of black ink. Tagore was deeply interested in the concept of shunyata, or emptiness, a central Buddhist philosophy tenet. In his paintings, the use of black may have symbolised the void or the absence of form and substance.

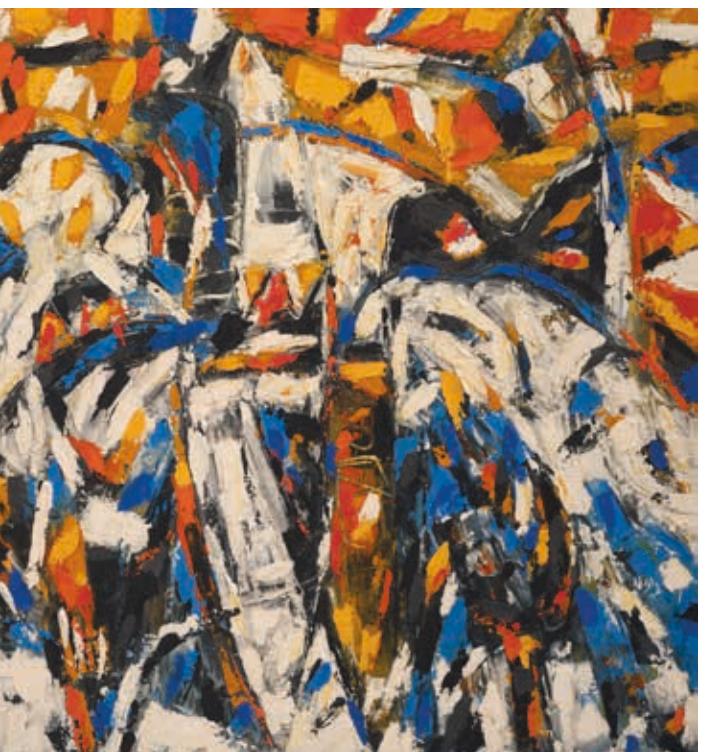
Overall, it is not straightforward to pinpoint a single reason for Tagore's use of black in his paintings. Like all great artists, Tagore's work was multifaceted and open to multiple interpretations. However, his use of black ink added a unique and distinctive quality to his paintings, helping to establish him as one of the most influential artists of his time.

Similarly, with Awang Damit, his deliberate selection of colours corresponds with the lushness of Southeast Asia, and the colour black is a technical decision of defining or contouring the structures in the painting.



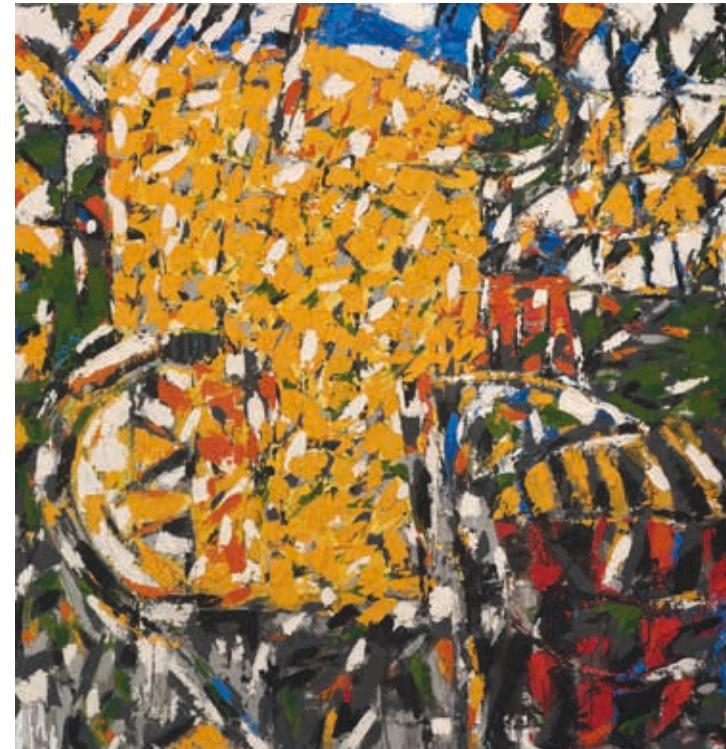
Estetika Timur.. "Nyatakan", 2023
mixed media on canvas, 91 cm x 91 cm

Methodically, Awang Damit carefully pairs each primary colour with a secondary. For example, in "Nyatakan" (91cm by 91cm), the application of red and yellow hues is accompanied by monochromatic black and white.



Estetika Timur.. "Kan Ku Abadikan", 2023
mixed media on canvas, 91 cm x 91 cm

"Kan Ku Abadikan" (91cm by 91cm) illustrates blue and red complemented by yellow, white, and black. The cube format tightens the abstract composition that represents a moment in time.



Estetika Timur.. "Padang Kuning", 2023
mixed media on canvas, 122 cm x 122 cm

"Padang Kuning", or Yellow Field, depicts layers of paint application in red, blue, green, white, and black, dominated by yellow, perhaps to symbolise a healthy crop yield.

"I always think about symmetrical composition and the distance of each mark, even though my paintings may look asymmetrical", explained Awang Damit. The proportion refers to the "Nine-Square Grid", which I had previously written about how to see Awang Damit's artworks.

In addition to the presence of symmetry in Awang Damit's paintings, he also considers elements of "decorative" (decorative) and "existence" (keberadaan). When probed about what "decorative" means to his work, Awang Damit mentioned the work of Ismail Zain (1930 – 1991), influenced by semantic symbolism — the study of meaning in language, programming languages, formal logic, and semiotics through representations.

Ismail Zain expressed the significance of symbols and icons representing meanings in many of his writings. He instilled in his students the notion of relevance in artmaking when he taught at the Mara Institute of Technology in the late 1980s. He often referred to works by such philosophers as Leo Strauss and Marshall McLuhan, art critic John Berger and writer Susan Sontag.

Various artistic movements influenced Ismail Zain, including abstract expressionism and conceptual art. He often incorporated technology and multimedia elements into his works, challenging traditional notions of art and its boundaries. He focused on pushing artistic boundaries and engaging with new forms of expression rather than emphasising art's decorative aspects. His works and artistic philosophy provide some insight into his approach to art.

Marshall McLuhan, a Canadian philosopher and communication theorist, did not specifically address the concept of "decorative" in his works. However, his ideas on media, technology, and culture may have some relevance to the topic.

McLuhan is best known for his phrase, "The medium is the message," which suggests that the form and characteristics of a medium have a more significant impact on society and human perception than its content. In this context, the decorative aspects of a medium or artwork, such as its aesthetics or visual appeal, can influence how it is received and understood.

McLuhan also discussed the idea of the "global village", which refers to the world's interconnectedness through electronic media. In this context, the decorative elements of various cultural traditions and artistic expressions contribute to the rich tapestry of global communication and understanding. It is worth noting that McLuhan's ideas are complex and often open to interpretation.

In summary, as Awang Damit conceded himself, his paintings' "decorative" element is an aesthetic medium in the Eastern narrative he intends to convey within the global village.



Estetika Timur... "Tampi", 2023
mixed media on canvas, 122 cm x 122 cm

In deliberating the element of "existence" (keberadaan) in Awang Damit's work, this can be identified through subtle gestures such as drip marks in his paintings. For example, in "Tampi" (122cm by 122cm), on the lower part of the composition, thick paint application of palette knife markings is interposed with a black drip mark. For Awang Damit, it signifies presence as "a sign not to go astray".

As a daily routine, other physical activities such as gardening or sweeping dried leaves and religious obligations such as performing prayers during studio time disrupt his painting sessions.

Thus, the time away from the "moment" of painting is akin to getting lost in the woods. So, a drip mark is comparable to hiking and marking his trail as he moves in the forest – leaving piles of stones or broken branches. In the case of "Tampi" or "Raga", the drip mark brings him back to where he started, at the meeting point ("pertemuan").



Estetika Timur... "Raga", 2022
mixed media on canvas, 122 cm x 122 cm

As Awang Damit gestures moments of his life through a strike of his palette knife, vibrant colours and metaphoric forms of grace, the canvas symbolises his existence. "Dari Sketsa ke Sketsa" (From Sketches to Sketches) series is an extension of the body of work from "Eastern Aesthetics" (2021 - 2023) based on a selection of the many sketches created throughout his artistic career, subtracted to minimal compositions.

The habitual exercise of producing sketches and drawings in a sketchbook before applying his ideas onto canvas magnified through simplified compositions with linear structure and a minimal colour palette. The vast white space, or negative space in technical terms, aims to achieve a sketch's "unfinished" quality. Awang Damit emphasises that the significance of drawing and sketching ideas is equally important as the completed artwork.



E.T - Dari Sketsa Ke Sketsa... "Teman-teaman Setia", 2021
mixed media on canvas, 122 cm x 122 cm

"Teman-teaman Setia" (122cm by 122cm) features bold outlines in black against a primed canvas of irregular-sized cubes arranged in an abstract configuration. The focal area accentuates the colours blue and yellow. The overall composition expresses harmony and balance through calculated gestures.

"What is at the end of this road?" (Apakah di hujung jalan ini?)
- Awang Damit Ahmad.

In his ever-searching quest for answers, Awang Damit analyses his work from every series produced. But a question remains: "What is at the end of this road?" (Apakah di hujung jalan ini?)

Through perseverance, Awang Damit seeks solutions in every moment he spends painting, thinking about "maybe it will come, and it will change". For instance, in "Estetika Timur", the meeting point ("pertemuan") of the old and new is established. The formalistic language in his work remains, whereas the dynamism of intangible characteristics constantly shifts like the moment of aesthetic experience. Elements of "Intipati Budaya" (Essence of Culture) are evident, newly formulated with twists of the present moment ("detik") and flavour ("rasa"). ■

¹Merriam-Webster, Did You Know? Does intuitive have anything to do with a sixth sense? www.merriam-webster.com/dictionary/intuitive

²"Kisah Seniman A.D. Pirous", Hajriansyah, April 1, 2018, www.alif.id/read/hajriansyah/kisah-seniman-a-d-pirous-b207876p/

³"Awang Damit Ahmad: ADAlogy Estetika Timur Eastern Aesthetics", "Self-Reflection and Cultural Motifs in the Works of Awang Damit Ahmad" by Sarah Abu Bakar, pages 11-27, Henry Butcher Art Auctioneers and Pantaulraga Art Space, 2022.

⁴"Ismail Zain's Legacy" by Sarah Abu Bakar, The Edge Options (Op19), June 27, 2016, www.sarahabubakar.com/ismail-zains-legacy/

SATU *Detik* PENGALAMAN ESTETIK

oleh Sarah Abu Bakar | terjemahan Bahasa Malaysia: Brigitte F. Bresson

Selepas empat dekad lebih menjana karya seni yang abstrak, Awang Damit Ahmad menggunakan kuasa kebijaksanaan dan pengalaman untuk menghasilkan siri karya terbarunya, "Estetika Timur." Lahir daripada kehadiran 'rasa' yang kuat dalam diri pelukis, siri karya ini, yang merangkumi 35 lukisan gestural dalam warna yang terang dan meriah, menambah satu naratif yang baharu kepada jumlah karya kreatif yang prolifik.

Perkataan 'rasa' mempunyai pelbagai maksud, bergantung pada konteks dan bahasa. Dalam Bahasa Malaysia dan Indonesia, 'rasa' berkaitan dengan pengalaman dan deria semasa makan atau minum yang berkaitan dengan reseptor rasa yang menghasilkan rasa manis, masam, masin, pahit dan lemak atau umami.

'Rasa' juga merupakan perkataan Sanskrit yang bermaksud 'intipati', atau 'rasa'. Dalam estetika dan falsafah India, rasa merujuk kepada intipati emosi atau estetik sesebuah karya seni seperti sajak, lagu, atau tarian. Rasa dilihat sebagai matlamat tertinggi dalam seni, dan ia memuncak apabila seniman berjaya menjana respons emosi atau perasaan tertentu di kalangan penonton melalui karya seni mereka. Konsep rasa ini merupakan sebahagian daripada seni klasikal India, terutamanya dalam tradisi tarian Bharatanatyam dan Kathakali, dan ia telah dikaji secara berperinci oleh ramai pengkaji sejak berabad-abad lamanya.

Dalam bahasa Swahili, 'rasa' bermaksud 'perasaan' atau 'emosi'. Dalam bahasa Portugal, 'rasa' bermaksud 'cetek', dan biasanya digunakan untuk menghuraikan tentang perairan. Maksud perkataan 'rasa' berubah, bergantung kepada konteks budaya dan bahasa.

Akan tetapi bagi Awang Damit Ahmad, 'rasa' dan terutamanya 'rasa dalaman' merupakan formula yang teramat penting di samping sapuan berus dalam "Estetika Timur". Awang Damit menjelaskan: "Untuk menghuraikan siri karya ini sebagai 'ungkapan emosi' atau 'tidak sengaja' adalah tidak benar. Sebab ianya bukan begitu. Detik datang secara semula jadi, secara intuisi, kerana memori-memori yang dicetuskan oleh pengalaman hidup saya."

Detik memainkan peranan yang penting dalam penghasilan "Estetika Timur". Setiap gerakan tangan beliau, sama ada kecil atau besar, merupakan satu detik intuisi. Mungkin secara metafora, ia seakan waktu meminjam daripada satu babak kehidupan beliau.

Dalam siri ini, Awang Damit Ahmad adalah pasti tentang setiap keputusan: setiap warna, bentuk, sapuan berus, tanda, titisan warna dan komposisi. Lain daripada siri yang sebelum ini, di mana keadaan emosi atau perasaan beliau boleh mempengaruhi cara melukis, kali ini, beliau memeluk kuasa semula jadi gerak hati dan menjadi seorang seniman yang intelektual.

Dihuraikan sebagai "kuasa intuisi yang kuat" yang sama dengan persepsi extrasensori (ESP), gerak hati ini merupakan "kebolehan untuk mengetahui sesuatu yang tidak boleh diketahui melalui penggunaan deria biasa", seperti yang tersirat dalam namanya.

Imejan sawah padi, lautan, tebing sungai, gunung dan tradisi tempatan dari kampung halamannya di Kuala Penyu, Sabah, muncul pada detik-detik yang lain apabila Awang Damit mengangkat tangannya untuk menanda kanvas.

Awang Damit menjelaskan: "Imejan-imejan itu sudah ada di dalam minda, terserap di dalam rasa. Ia muncul pada waktu yang spesifik, untuk sesetengah saat. Ia detik yang lahir dari pengalaman. Ia apa yang saya rasa, tetapi tindakan saya bukan ekspresi emosi."

Hasilnya ialah sebuah rumusan canggih kehidupan Awang Damit sebagai petani, nelayan, juruteknik Telekom, pelukis, ahli akademik, penulis, dan suami dan ayah yang penyayang – diceritakan dalam bentuk warna, bentuk, struktur dan pengolahan yang boleh dilihat dan disentuh.

Dalam "Detik Waktu: Masih Ada Ruang" (2022), sapuan cat kuning, merah, jingga, biru dan hitam yang ringkas, padat dan berulangan bersebelahan warna hijau dan putih tulang di pertengahan kanvas, dikelilingi garis luar yang tebal untuk mencadangkan sebuah pintu yang terbuka.

Pintu tersebut membawa ke suatu ruang yang menjemput minda untuk merayau dan imaginasi untuk berkembang. Seperti yang dibayangkan oleh tajuk, masih ada ruang.

"Detik Waktu: Relakan" memperagakan pelet warna yang terang yang merangkumi kuning, merah, biru, hitam, dan putih tulang – selaras dengan karya-karya yang lebih kecil dalam siri "Estetika Timur" ini. Awang Damit terus menggunakan teknik-teknik beliau yang tersendiri untuk mendapat hasil yang diingini: menghasilkan bentuk mujarad secara jujur berdasarkan kuasa intuisi yang kuat.

Kedua-dua karya tersebut merupakan yang paling besar dalam siri ini, dengan ukuran 240 cm x 183 cm dalam orientasi lanskap. Pada umur 67 tahun, kekuatan fizikal Awang Damit dicerminkan dalam catan melalui beberapa cara yang signifikan:

1. Intensiti warna.
2. Gubahan yang menentukan kekasaran tekstur; dan
3. Lapisan-lapisan detik intuitif yang bergema dengan kekuatan psikologinya.

“Seni adalah jawapan jiwa kreatif manusia kepada panggilan realiti.” - Rabindranath Tagore.

“Pertemuan” merupakan satu lagi elemen penting dalam karya kreatif yang Awang Damit sentiasa cari. Pertemuan itu ingin mencari korelasi antara karya. Menerusi pertemuan tersebut, produktiviti seni dan intelektual Awang Damit menjadi sempurna.

Salah satu contoh adalah bayangan dalam “Intipati Budaya” yang dihasilkan antara 1985 dan 1995, diikuti oleh “Alun-Alun ke Marista” dari 1996 hingga 2002, yang dikembangkan menjadi “Iraga” antara 2003 dan 2011; kemudian “Payarama” dari 2012 hingga 2015, dan akhirnya “Garismega” dari 2013 hingga 2020.

Bab tentang muhasabah diri yang diungkapkan dalam “Estetika Timur” (2021 hingga 2023) menekan Estetika Timur, bentuk-bentuk dan warna-warna yang melambangkan Nusantara, terutamanya pantai timur Sabah (Kuala Penyu dan Teluk Kimanis) dan pantai timur Semenanjung Malaysia (Terengganu dan Kelantan) serta juga tempat kediaman beliau sekarang di Sijangkang.

Kepentingan geografi dalam karya seni Awang Damit mencerminkan akar-akar beliau dan semua peluang dan halangan yang ditemuiinya.

Awang Damit mengingati perbualan dengan Prof. Emeritus Drs Abdul Djilil Pirous, atau A.D. Pirous, seorang pelukis Indonesia yang terkenal dan bekas pensyarahnya. Semasa A.D. Pirous belajar seni cetak di Rochester Institute of Technology, Rochester, New York, USA pada tahun 1969, beliau mengalami dilema kewujudan setiap kali melawat muzium, yang menghadapkan Pirous dengan soalan: “Di manakah identiti Indonesia dalam persembahan seni moden?”

Soalan tersebut mendorong Pirous untuk menjalankan banyak eksperimen dalam karya. Beliau lazimnya menggabungkan kenangan tradisi tempatan Aceh dan elemen-elemen khat dalam karya dua dimensi yang diliputi dengan pes, debu emas dan kolaj.

Tetapi tidak terhad kepada kenangan, beliau juga membuat pemerhatian di tempat pengebumian lama, bukan sahaja di Aceh tetapi juga di beberapa lokasi di Jawa, tentang bentuk kubur dan hiasannya, termasuk tulisan dalam bahasa Arab.

Bagi Pirous, melukis merupakan satu kegiatan intelektual yang beliau huraikan sebagai “melukis itu menulis”, dan beliau percaya bahawa “seorang pelukis harus peka terhadap dinamisme budaya lampau... untuk berdiri lebih teguh di negara sendiri dan menyumbang kepada

perkembangan budaya global.”

Melalui kesedaran budaya, Awang Damit mendekati bahan dengan cara yang serupa dan menterjemah ideanya ke atas kanvas dengan menggunakan bahan industri tidak konvensional untuk mendapat sifat taktil.

“Dalam seni, manusia memperlihatkan diri sendirinya, bukan objeknya.”

- Rabindranath Tagore.

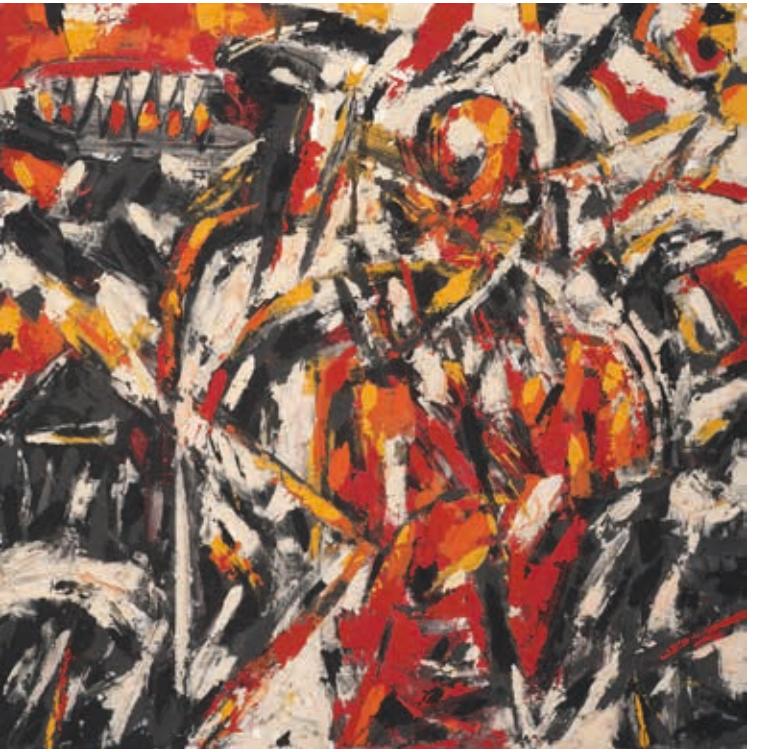
Rabindranath Tagore, penyair, ahli falsafah dan ahli matematik India yang masyhur, merupakan pelukis prolifik yang membuat eksperimentasi dengan pelbagai bahan dan gaya sepanjang hayat. Walaupun beliau lebih dikenali kerana karya tulisan, Tagore juga merupakan seorang pelukis yang mahir, yang menghasilkan ribuan catan, lukisan dan lakaran.

Masa saya berbual dengan Awang Damit, beliau bersetuju bahawa Tagore lazim menggunakan dakwat hitam dalam catan beliau, terutamanya pada akhir hayat. Walau bagaimanapun, belum ada jawapan pasti mengenai kenapa beliau berbuat begitu. Sesetengah ahli sejarah seni dan pengkritik telah membuat spekulasi bahawa penggunaan warna hitam merupakan pilihan estetik yang sengaja yang mencerminkan minat Tagore untuk menerokai permainan terang dan gelap, bentuk dan kekosongan, dan ruang positif dan negatif.

Terdapat juga orang yang mencadangkan bahawa kepercayaan rohani dan falsafah Tagore mempengaruhi penggunaan dakwat hitam. Tagore mempunyai minat mendalam dalam konsep ‘shunyata’, atau kekosongan, sebuah prinsip utama falsafah Buddha. Dalam karya beliau, penggunaan warna hitam mungkin melambangkan kekosongan atau ketiadaan bentuk dan jisim.

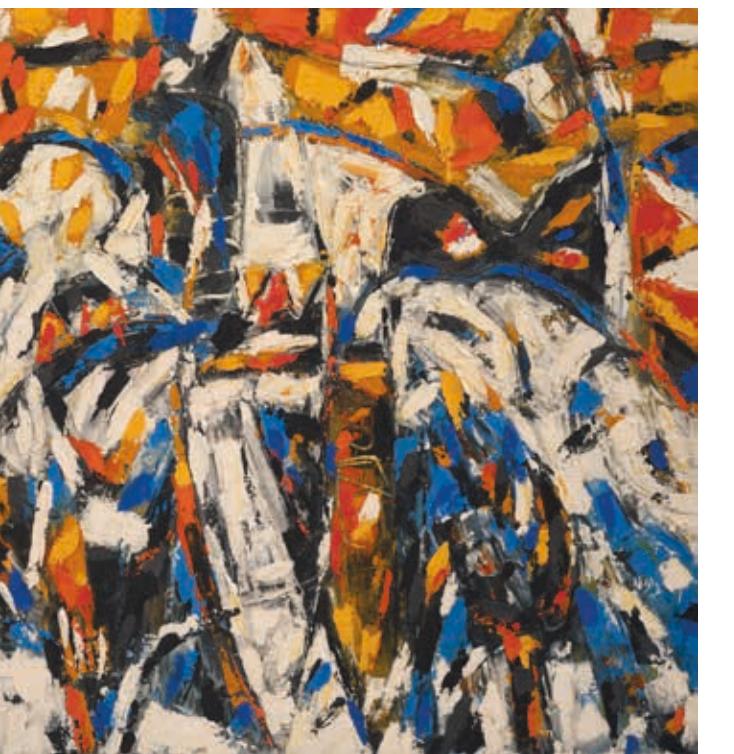
Secara keseluruhan, tidak mudah untuk memastikan satu sebab kerana Tagore menggunakan warna hitam dalam berkarya. Seperti pelukis masyhur yang lain, karya-karya Tagore mempunyai banyak lapisan dan terbuka kepada banyak tafsiran. Walau bagaimanapun, penggunaan dakwat hitam oleh Tagore menambah suatu sifat yang unik dan tersendiri kepada karya beliau, dan terus meletakkan beliau sebagai salah seorang seniman yang terpenting pada waktu itu.

Seperti Tagore, pemilihan warna oleh Awang Damit merujuk kepada kesuburan Asia Tenggara, dan warna hitam merupakan keputusan teknikal untuk mentakrifkan dan menggariskan struktur-struktur dalam karya.

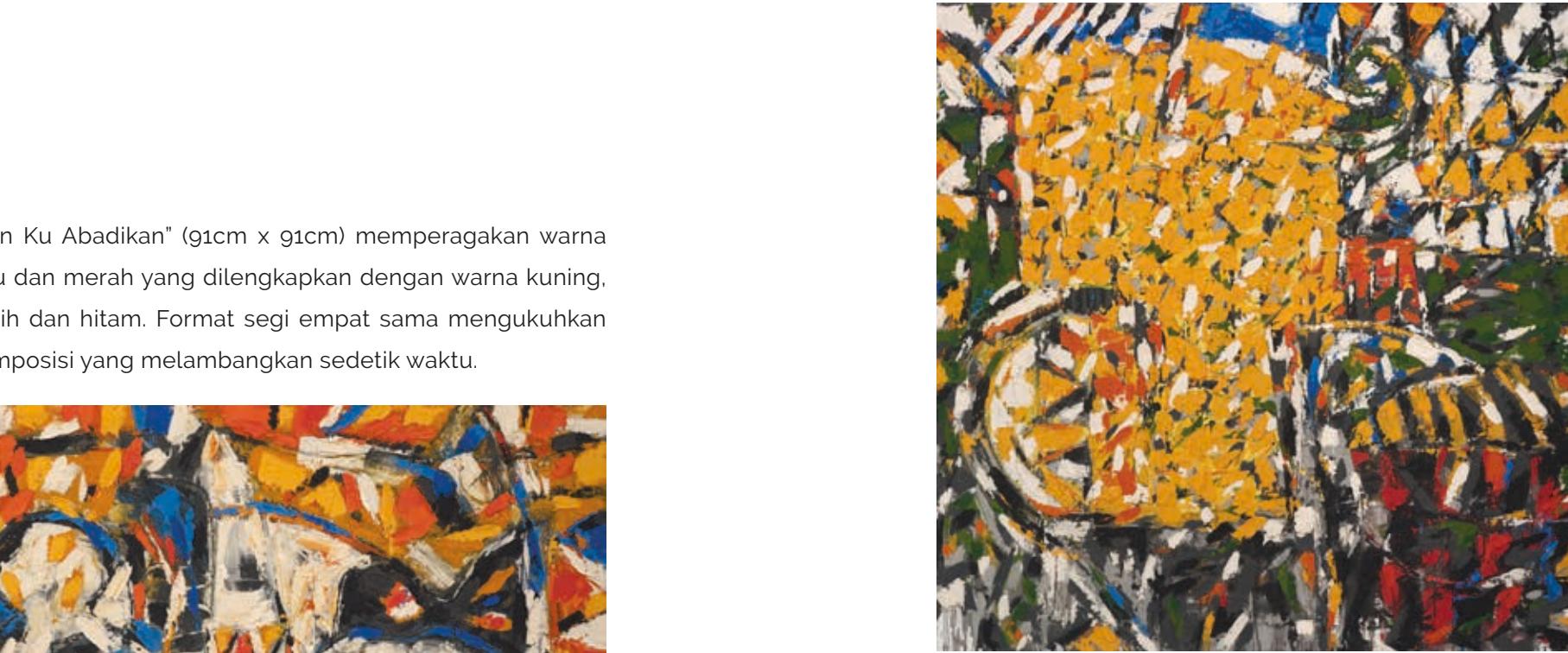


Estetika Timur.. "Nyatakan", 2023
mixed media on canvas, 91 cm x 91 cm

Secara berkaedah, Awang Damit menggabungkan setiap warna primer dengan satu warna sekunder. Misalnya, dalam "Nyatakan" (91cm x 91cm), penggunaan warna merah dan kuning ditemani warna hitam dan putih yang monokromatik.



Estetika Timur.. "Kan Ku Abadikan", 2023
mixed media on canvas, 91 cm x 91 cm



Estetika Timur.. "Padang Kuning", 2023
mixed media on canvas, 122 cm x 122 cm

"Padang Kuning" menggambarkan pelbagai lapisan cat dalam warna merah, biru, hijau, putih, dan hitam, yang dikuasai oleh warna kuning, mungkin untuk melambangkan hasil tanaman yang sihat.

Awang Damit menjelaskan: "Saya selalu berfikir mengenai komposisi yang seimbang dan jarak antara setiap tanda, walaupun catan saya mungkin kelihatan tidak simetrik." Sukatan tersebut merujuk kepada "Grid Sembilan Petak" yang saya huraikan sebelum ini untuk menjelaskan bagaimana untuk melihat karya Awang Damit.

Di samping kehadiran simetri dalam catan Awang Damit, terdapat juga elemen-elemen dekoratif dan keberadaan. Apabila ditanya apa maksud dekoratif itu, Awang Damit menyebut tentang karya Ismail Zain (1930-1991) yang dipengaruhi oleh perlambangan semantik – kajian makna dalam bahasa, bahasa pengaturcaraan, logik rasmi, dan semiotik melalui persembahan.

Ismail Zain menyatakan kepentingan lambang dan ikon yang mewakili makna dalam banyak penulisan beliau. Beliau menanam konsep perkaitan dalam berkarya semasa beliau mengajar di Institut Teknologi MARA pada akhir 1980an. Beliau lazim merujuk kepada karya ahli falsafah seperti Leo Strauss dan Marshall McLuhan, pengkritik seni John Berger dan penulis Susan Sontag.

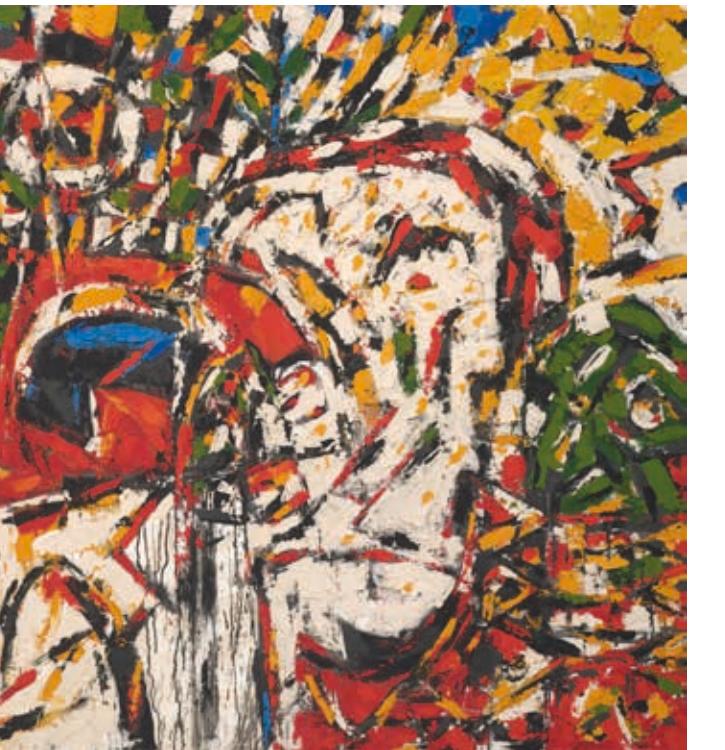
Ismail Zain dipengaruhi oleh pelbagai gaya seni, termasuk ekspresionisme abstrak dan seni konseptual. Beliau sering menggabungkan elemen teknologi dan multimedia dalam karya seni, langsung mencabar konsep tradisional seni dan hadnya. Beliau menumpu kepada menolak sempadan seni dan menggunakan bentuk ungkapan baharu dan tidak menekan kepada aspek dekoratif seni. Karya dan falsafah seni beliau memberi pemahaman tentang pendekatan seni beliau.

Marshall McLuhan, seorang ahli falsafah dan teori komunikasi rakyat Kanada, tidak menulis mengenai konsep "dekoratif" dalam karya beliau. Walau bagaimanapun, idea beliau tentang media, teknologi, dan budaya mempunyai kaitan dengan topik tersebut.

McLuhan lebih dikenali kerana ungkapan "Bahantara adalah mesejnya", yang mencadang bahawa bentuk dan ciri-ciri sesebuah bahantara mempunyai impak yang lebih signifikan ke atas masyarakat dan persepsi manusia daripada isinya. Dalam konteks ini, aspek dekoratif sesebuah bahantara atau karya seni, seperti daya tarik estetik atau visual, boleh mempengaruhi bagaimana ia diterima dan difahami.

McLuhan juga membincangkan idea "kampung global", yang merujuk kepada kesalinghubungan dunia melalui media elektronik. Dalam konteks ini, unsur-unsur dekoratif dalam pelbagai tradisi kebudayaan dan ungkapan seni boleh menyumbang kepada kekayaan komunikasi dan kefahaman global. Adalah penting untuk menyebut bahawa idea McLuhan adalah rumit dan lazim terbuka untuk tafsiran.

Sebagai rumusan, seperti yang Awang Damit mengaku, unsur "dekoratif" dalam catan beliau merupakan bahantara estetik dalam naratif Timur yang beliau mahu bawa ke perkampungan global.

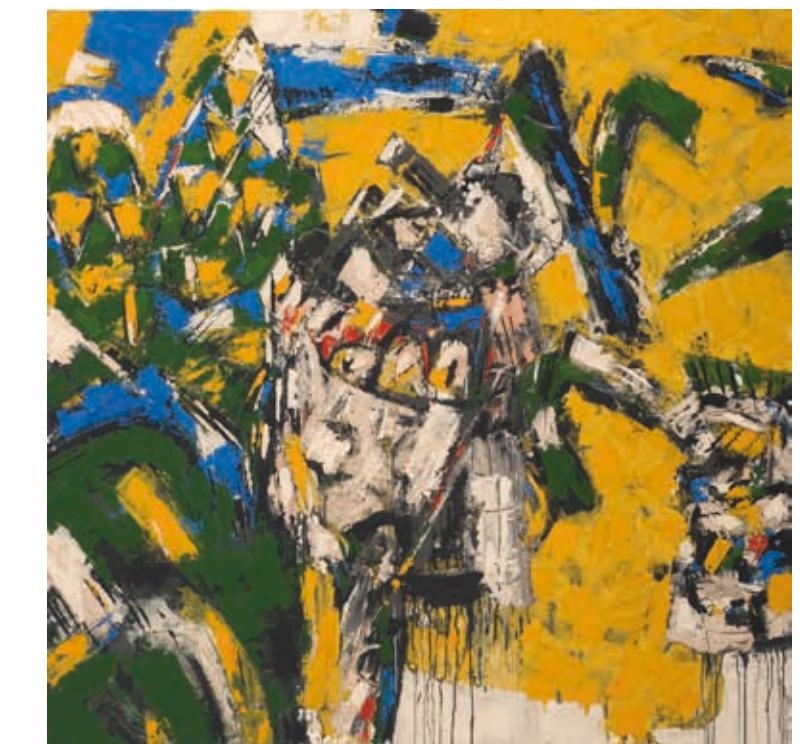


Estetika Timur.. "Tampi", 2023
mixed media on canvas, 122 cm x 122 cm

Dalam menghuraikan unsur keberadaan dalam karya Awang Damit, ia boleh ditentukan melalui gerakan amat kecil seperti titisan. Misalnya, dalam "Tampi" (122cm x 122cm), di bahagian bawah komposisi, sapuan cat yang tebal menggunakan pisau palet diganggu oleh tanda titisan yang hitam. Bagi Awang Damit, ia melambangkan keberadaan sebagai "tanda jangan sesat".

Sebagai rutin harian, aktiviti fizikal yang lain, seperti berkebun atau menyapu daun kering, dan tanggungjawab agama seperti sembahyang masa waktu studio, mengganggu sesi melukis.

Oleh itu, waktu yang diluangkan jauh dari "detik" berkarya seakan-akan menjadi sesat di dalam hutan. Maka, satu tanda titis seumpama menerokai hutan dan menandakan laluan sambil bergerak ke dalam hutan – meninggalkan himpunan batu atau ranting. Dalam konteks "Tampi" atau "Raga", tanda titis membawa Awang Damit kembali ke tempat beliau bermula, ke titik pertemuan.



Estetika Timur.. "Raga", 2022
mixed media on canvas, 122 cm x 122 cm

Serentak dengan Awang Damit bergerak menerusi detik-detik kehidupan melalui sapuan pisau paletnya, warna-warni yang terang dan bentuk-bentuk anggun yang merupakan metafora, kanvas melambangkan kehidupannya. Siri "Dari Sketsa ke Sketsa" merupakan sambungan karya dari siri "Estetika Timur" (2021-2023) berdasarkan pemilihan antara pelbagai lakaran yang dihasilkan menerusi karier seninya, diringkaskan kepada komposisi yang minimum.

Latihan lazim penghasilan sketsa dan lakaran di dalam buku sketsa sebelum memindahkan idea kepada kanvas dibesarkan menerusi komposisi yang dimudahkan dengan struktur linear dan palet warna yang minimum. Ruang putih yang besar, atau ruang negatif dalam kata teknikal, bertujuan untuk memperoleh kualiti "kasar" bagi sesebuah sketsa. Awang Damit menekan bahawa kepentingan melakar idea sama taraf dengan kepentingan karya yang siap.



E.T - Dari Sketsa Ke Sketsa... "Teman-teman Setia", 2021
mixed media on canvas, 122 cm x 122 cm

"Teman-teman Setia" (122cm x 122cm) menunjukkan garis luar yang tebal dalam warna hitam di atas kanvas yang diliputi kiub pelbagai saiz yang disusun dalam konfigurasi yang mujarad. Kawasan tumpuan menekankan warna biru dan kuning. Komposisi keseluruhan mengukapkan keharmonian dan keseimbangan menerusi gerakan yang terancang.

"Apakah di hujung jalan ini?" - Awang Damit Ahmad.

Dalam pencarian yang tidak terputus-putus untuk mendapat jawapan, Awang Damit mengkaji karyanya dari setiap siri yang dihasilkan. Akan tetapi, satu soalan masih tidak terjawab: Apakah di hujung jalan ini?

Menerusi ketekunan, Awang Damit mencari jawapan di dalam setiap detik dia melukis, berfikir bahawa "mungkin ia akan datang, dan ia akan berubah." Misalnya, di dalam "Estetika Timur", titik pertemuan antara yang lama dan yang baharu telah ditentukan. Bahasa formalistik dalam karya masih tetap, tetapi dinamisme ciri-ciri yang tidak ketara sentiasa berubah seperti detik pengalaman estetik. Unsur-unsur dari "Intipati Budaya" muncul secara ketara, tetapi diungkapkan secara baharu dengan ciri-ciri detik dan rasa yang tidak dijangka. ■

¹Merriam-Webster, Did You Know? Does intuitive have anything to do with a sixth sense? www.merriam-webster.com/dictionary/intuitive

²"Kisah Seniman A.D. Pirous", Hajriansyah, April 1, 2018, www.alif.id/read/hajriansyah/kisah-seniman-a-d-pirous-b207876p/

³"Awang Damit Ahmad: ADAlogy Estetika Timur Eastern Aesthetics", "Self-Reflection and Cultural Motifs in the Works of Awang Damit Ahmad" by Sarah Abu Bakar, pages 11-27, Henry Butcher Art Auctioneers and Pantaulraga Art Space, 2022.

⁴"I "Ismail Zain's Legacy" by Sarah Abu Bakar, The Edge Options (Op19), June 27, 2016, www.sarahabubakar.com/ismail-zains-legacy/

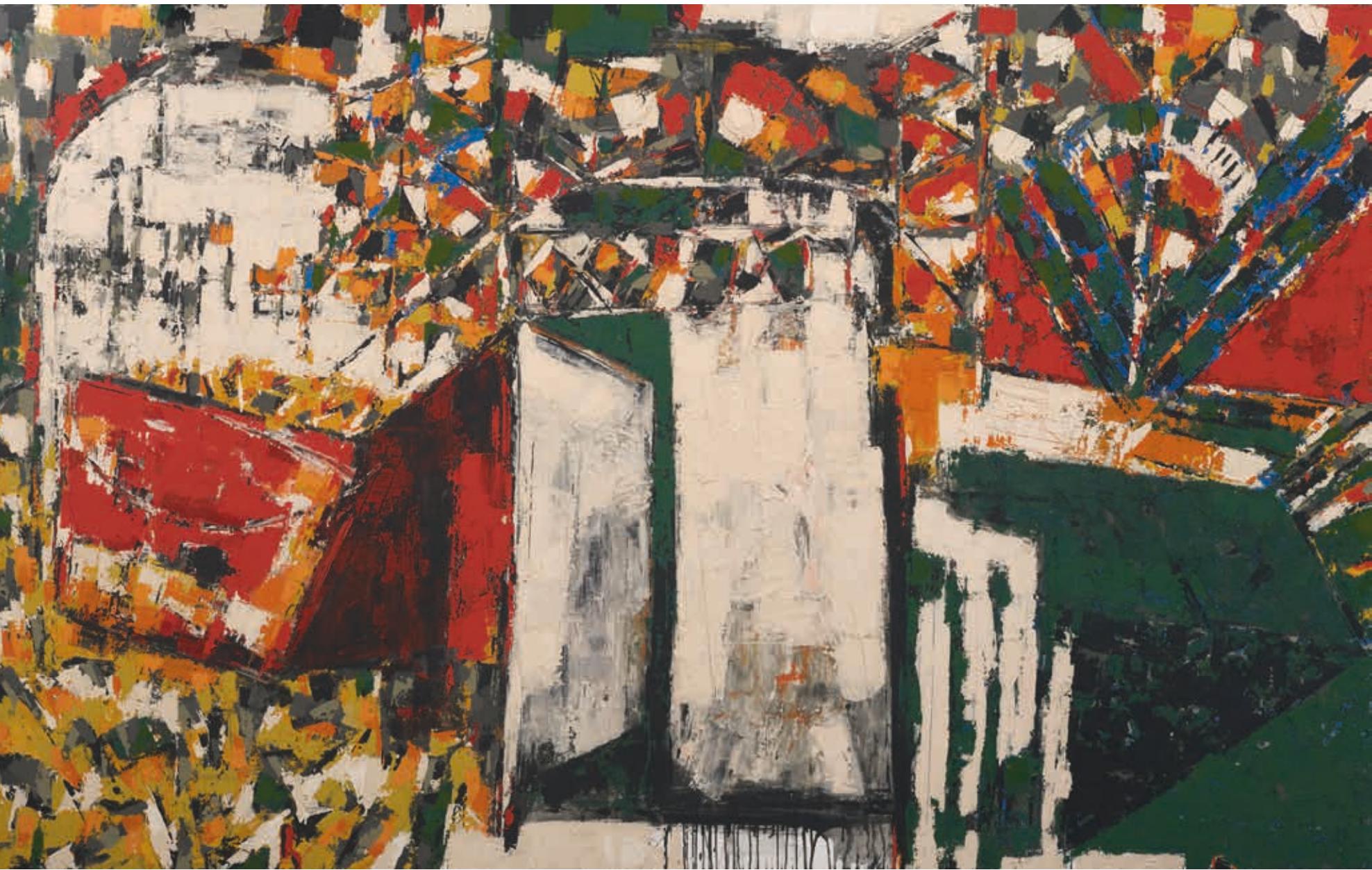


Estetika Timur... "Menunggu Muslim" 2022 mixed media on canvas 240 cm x 153 cm

“What is at the end of
this road? (Apakah di
hujung jalan ini?)”

- Awang Damit Ahmad.

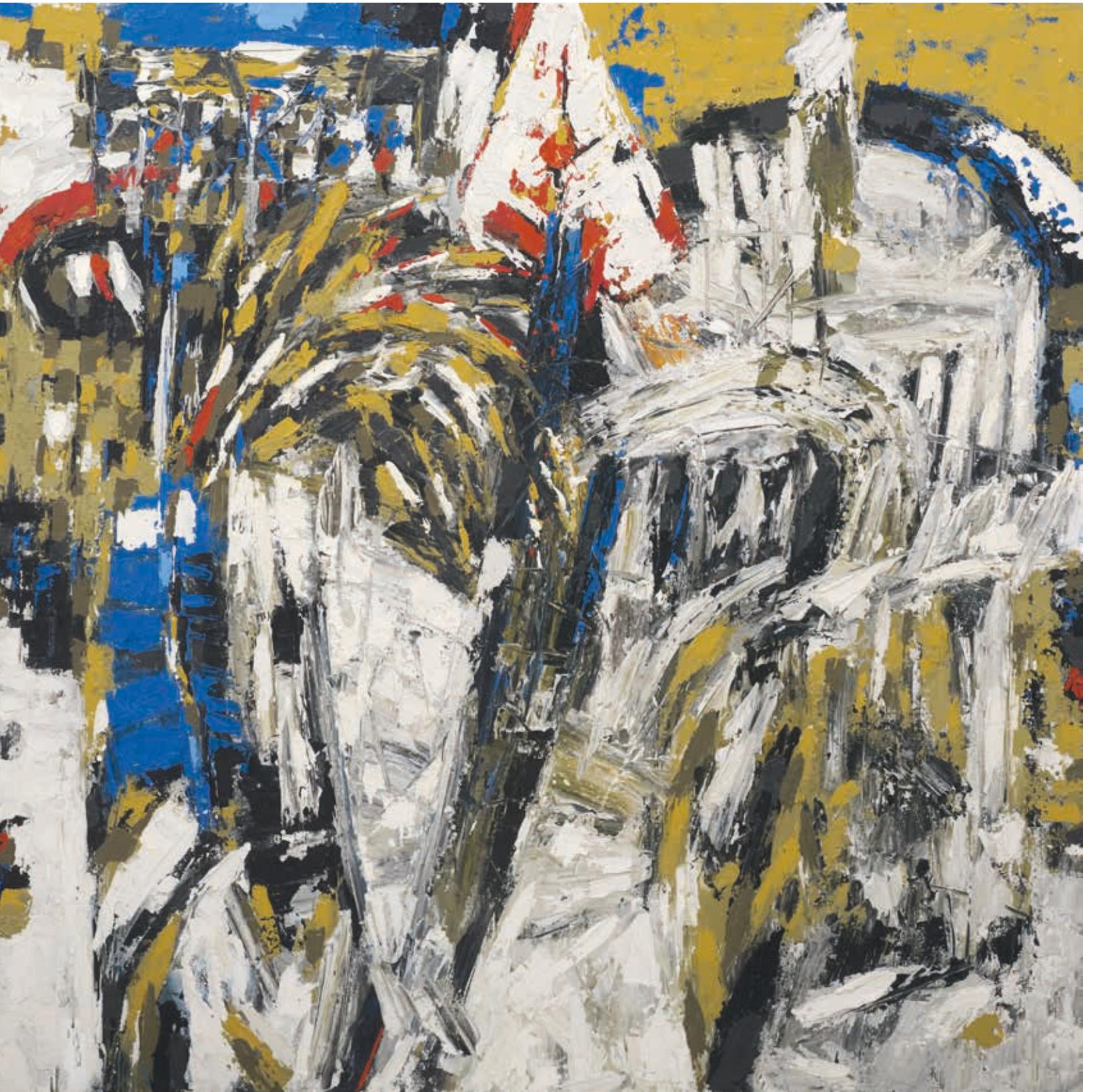
Estetika Timur... Detik Waktu "Masih Ada Ruang"
Eastern Aesthetics... A Moment In Time "There Is Still Space"
mixed media on canvas 240 cm x 153 cm 2022



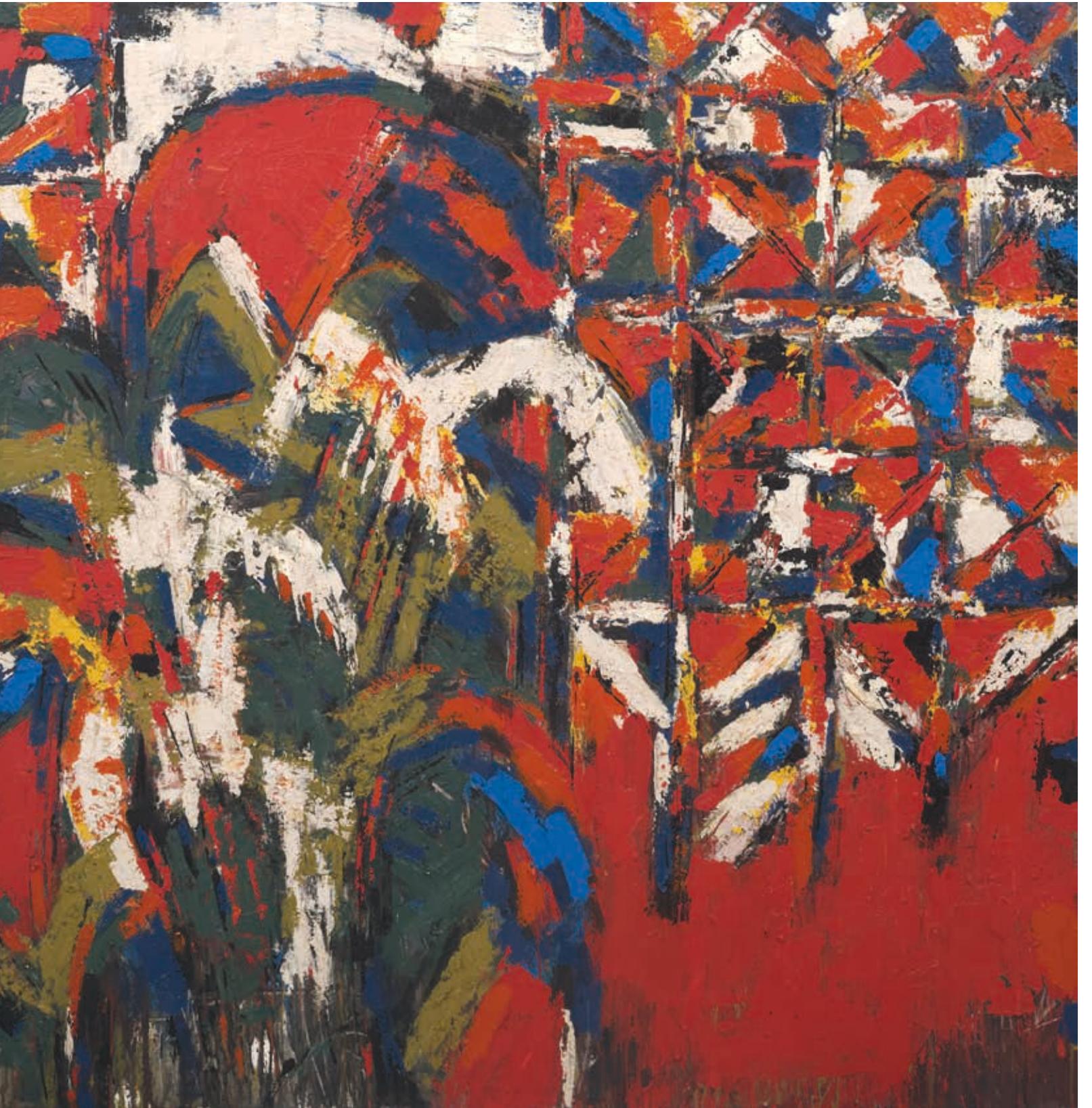
Estetika Timur ... Detik Waktu "Relakan"
Eastern Aesthetics... A Moment In Time "Allow"
mixed media on canvas 240 cm x 153 cm 2022



Estetika Timur... Alami... "Tenaga Hidup"
Eastern Aesthetics... Nature... "Life Energy"
mixed media on canvas 153 cm x 153 cm 2021



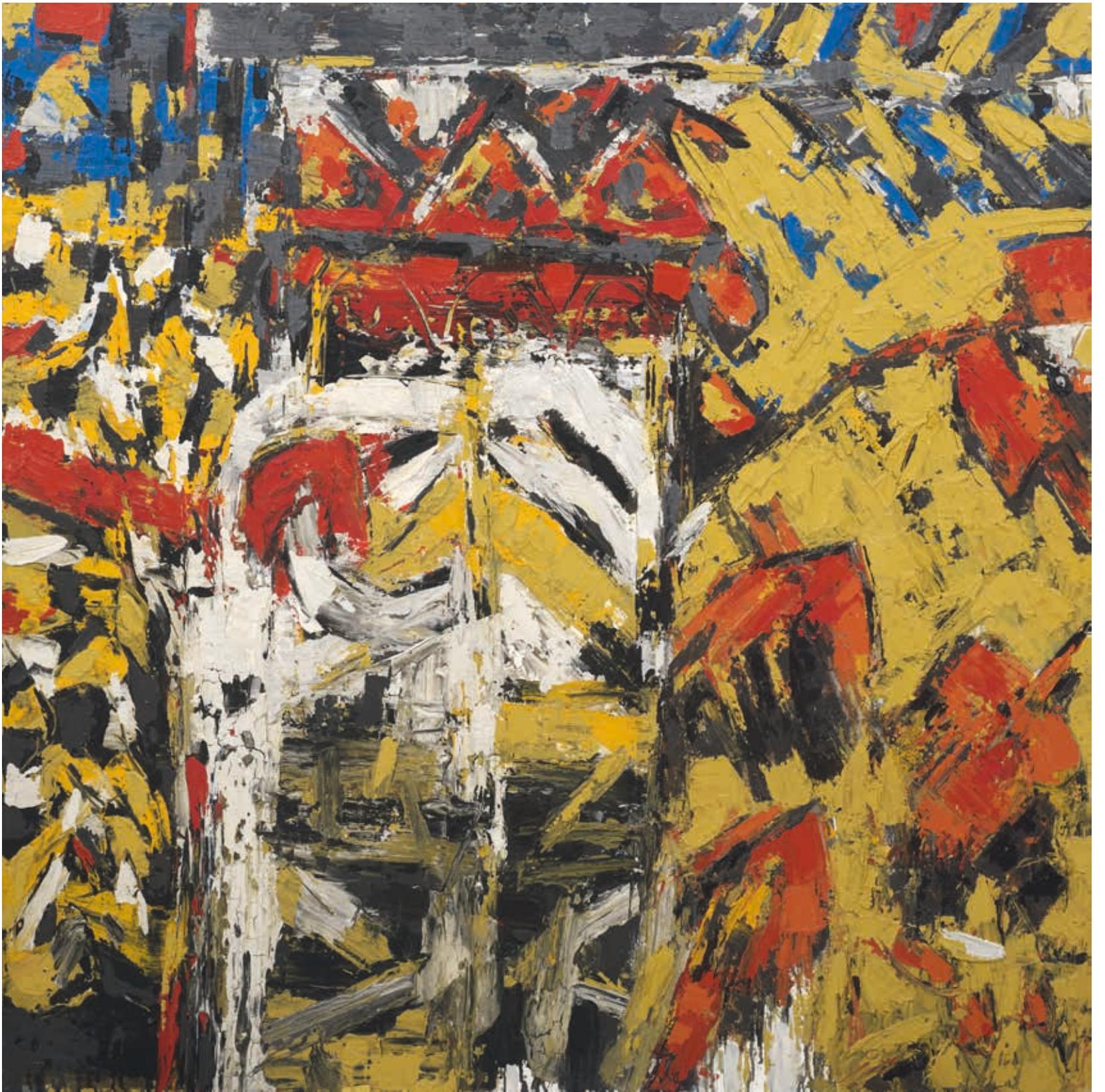
Estetika Timur... "Hamparan Alami"
Eastern Aesthetics... "Field Of Nature"
mixed media on canvas 153 cm x 153 cm 2021



Estetika Timur... "Daun-Daun Gugur"

Eastern Aesthetics... "Fallen Leaves"

mixed media on canvas 153 cm x 153 cm 2021



Estetika Timur... "Alami Rasa Hati"
Eastern Aesthetics... "Experience The Feeling Of The Heart"
mixed media on canvas 153 cm x 153 cm 2021



Estetika Timur... "Jendela Malam"
Eastern Aesthetics... "Night Window"
mixed media on canvas 153 cm x 153 cm 2021



Estetika Timur... "Menunggu Musim"
Eastern Aesthetics... "Waiting For The Season"
mixed media on canvas 153 cm x 153 cm 2021



Estetika Timur... "Pertemuan"

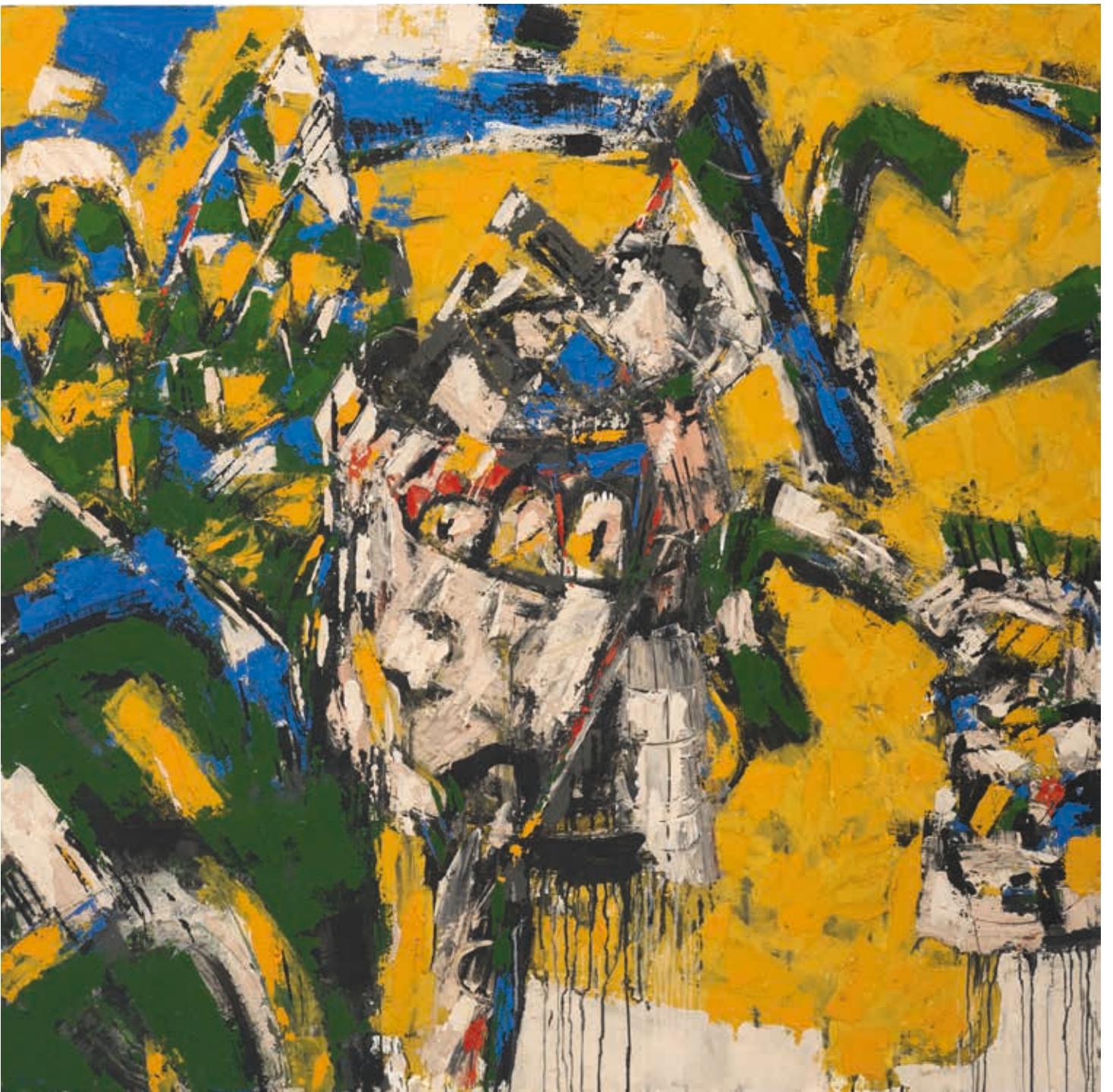
Eastern Aesthetics... "Encounter"

mixed media on canvas 198 cm x 198 cm 2021



Estetika Timur... "Raga"
Eastern Aesthetics... "Basket"

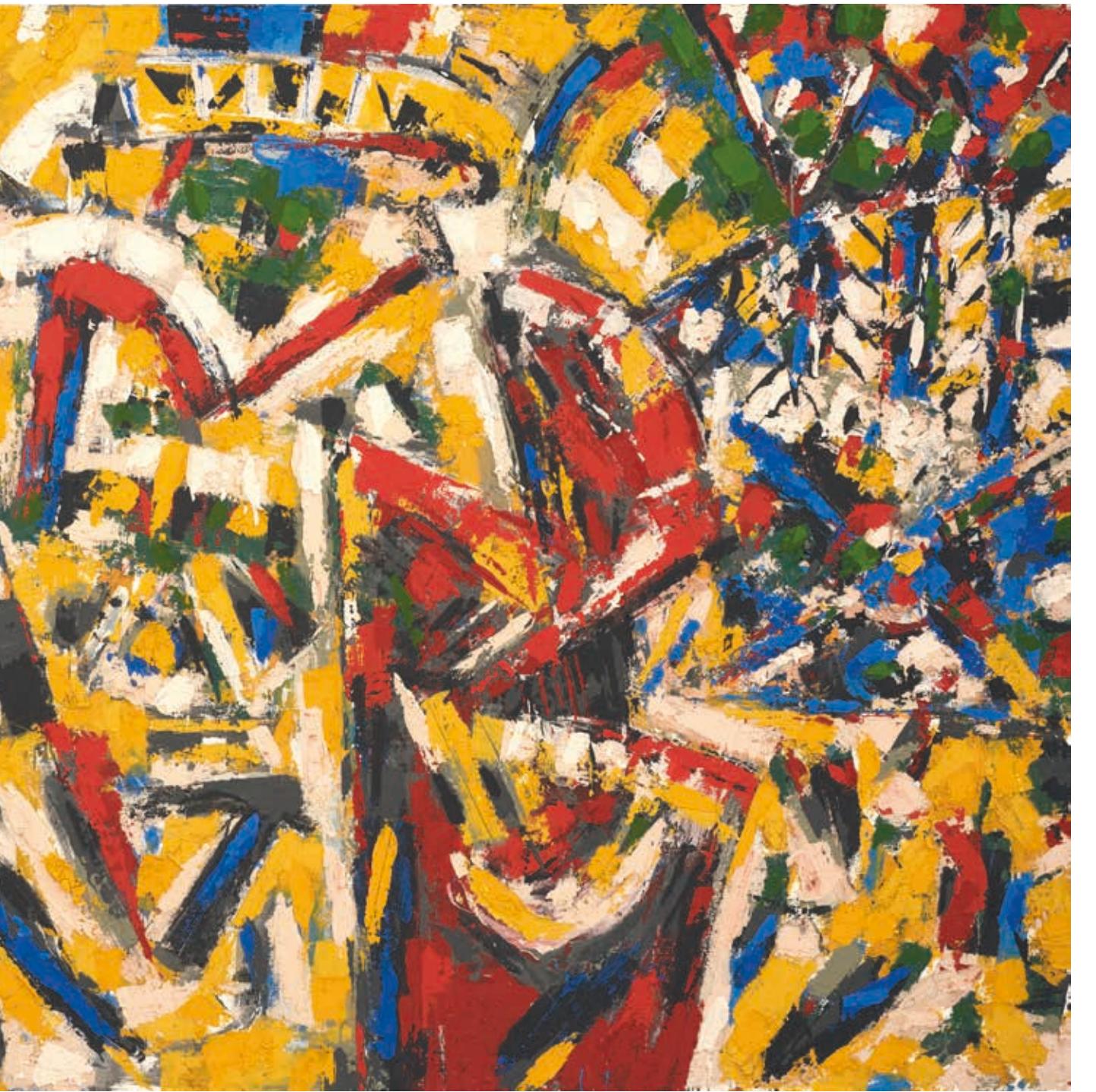
mixed media on canvas 122 cm x 122 cm 2022



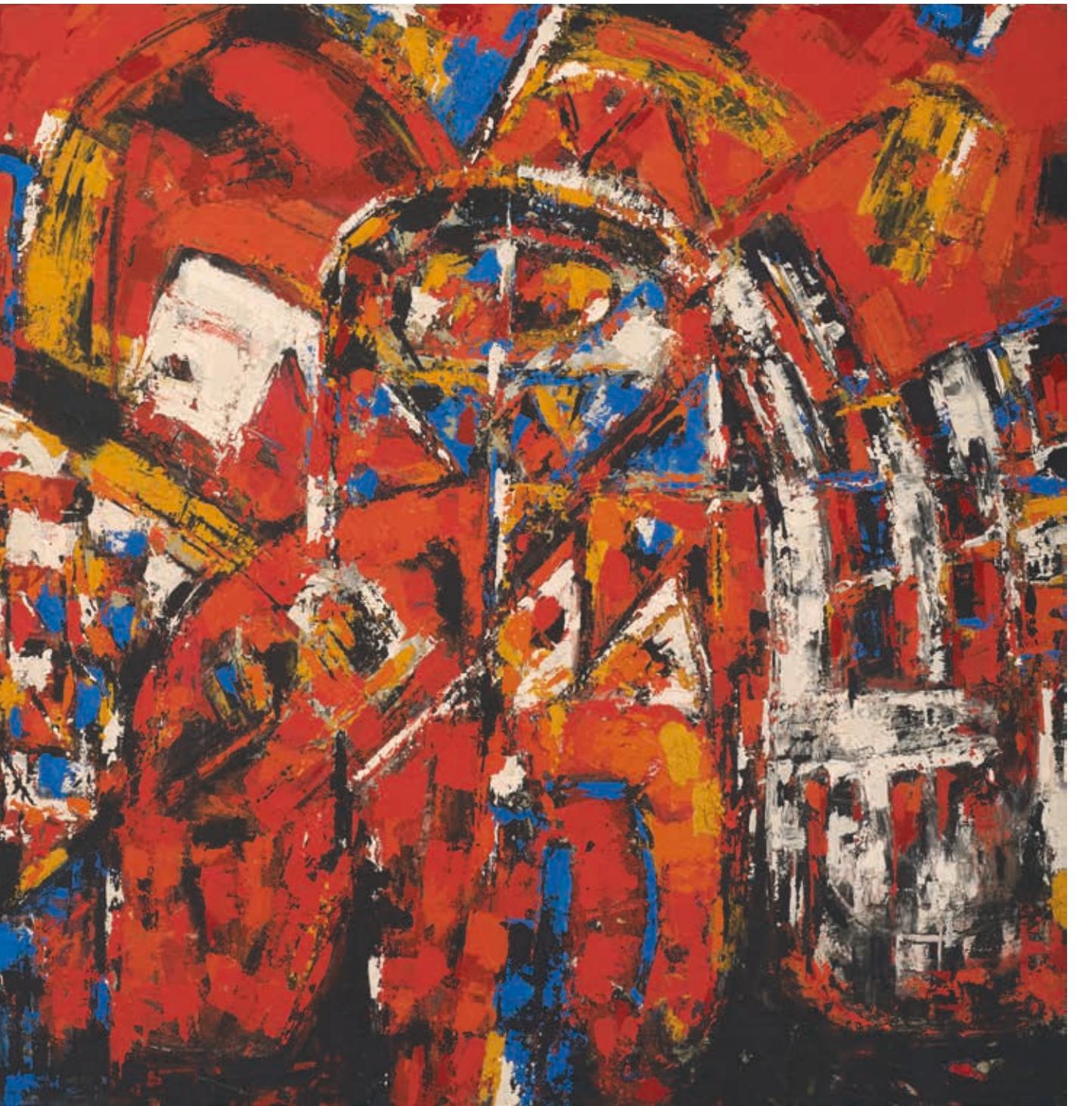
Estetika Timur... "Getaran Hati"
Eastern Aesthetics... "Heart Tremor"
mixed media on canvas 122 cm x 122 cm 2022



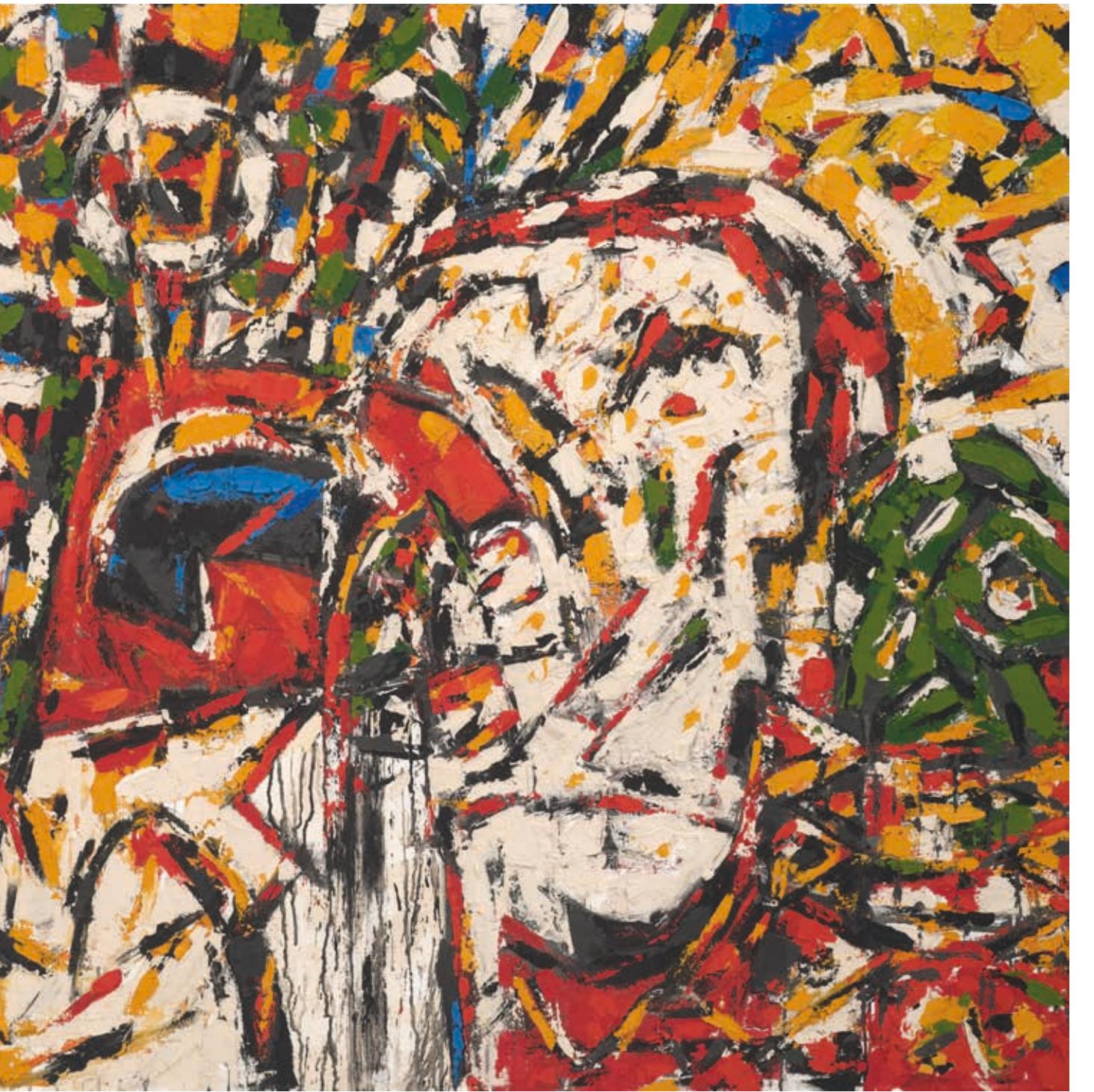
Estetika Timur... "Arca Merah"
Eastern Aesthetics... "Red Sculpture"
mixed media on canvas 122 cm x 122 cm 2022



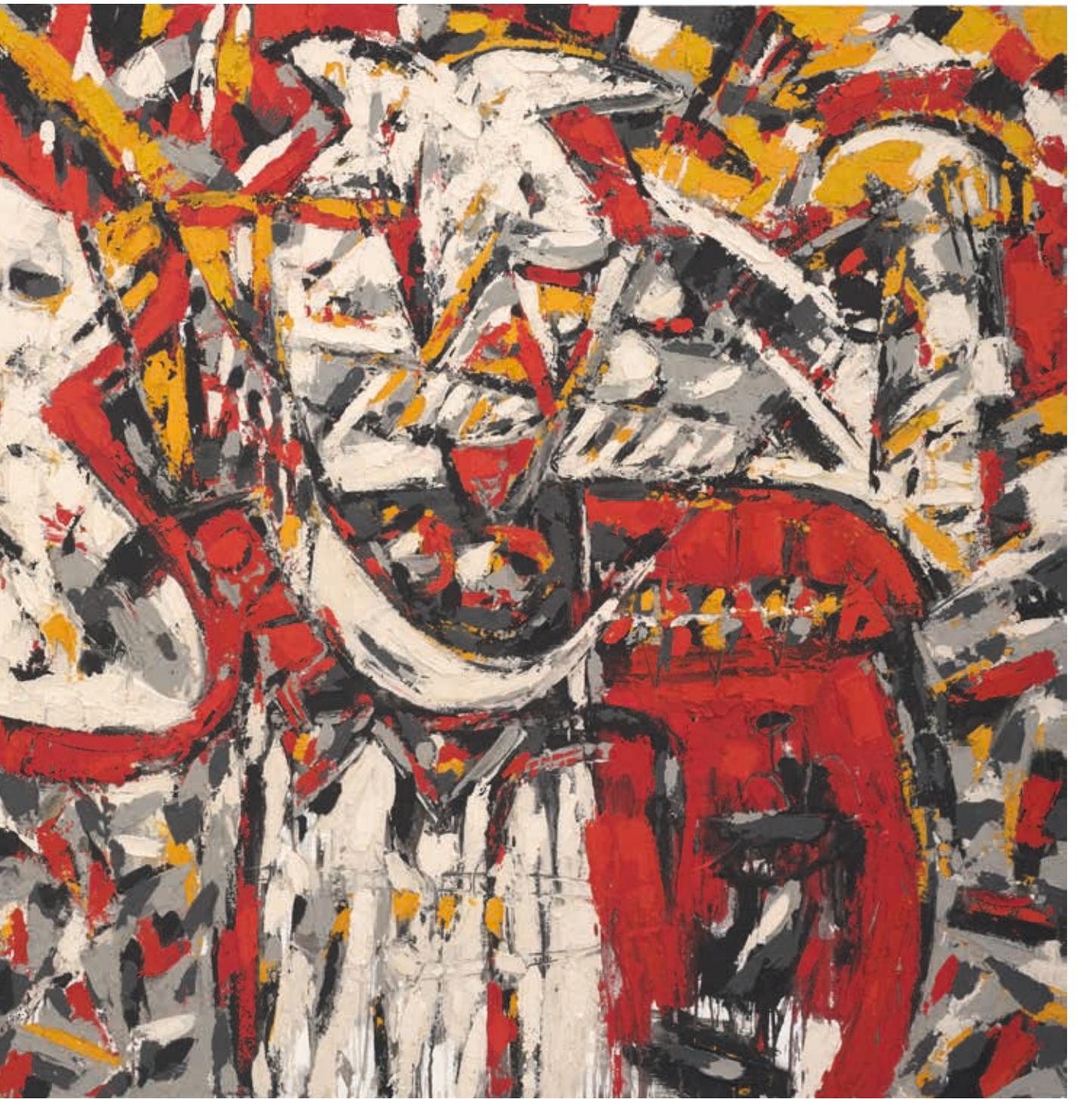
Estetika Timur... "Bila Rasa Bicara /3"
Eastern Aesthetics... "When I Feel Like Talking /3"
mixed media on canvas 122 cm x 122 cm 2022



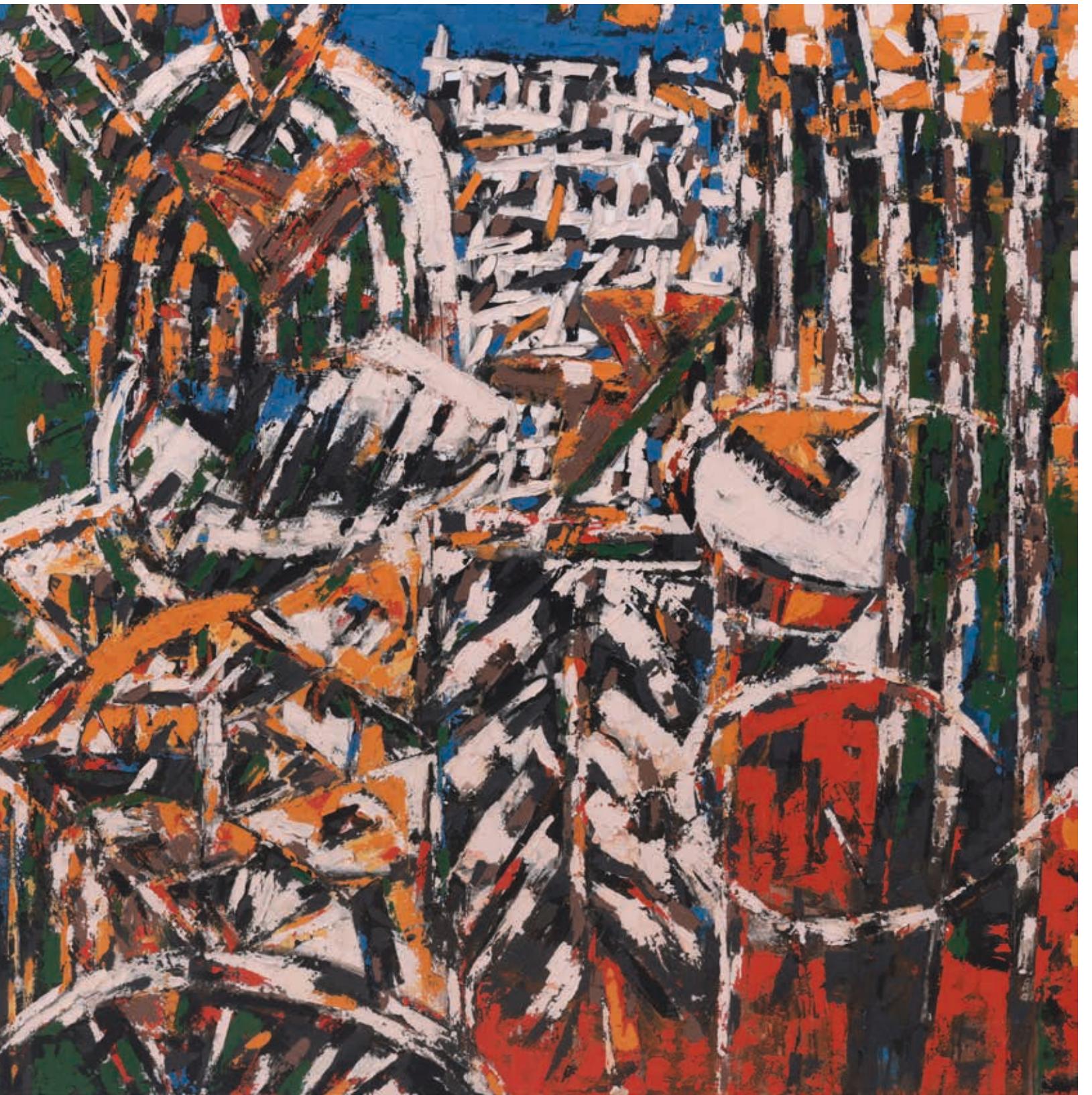
Estetika Timur... "Tampi"
Eastern Aesthetics... "Winnowing Tray"
mixed media on canvas 122 cm x 122 cm 2022



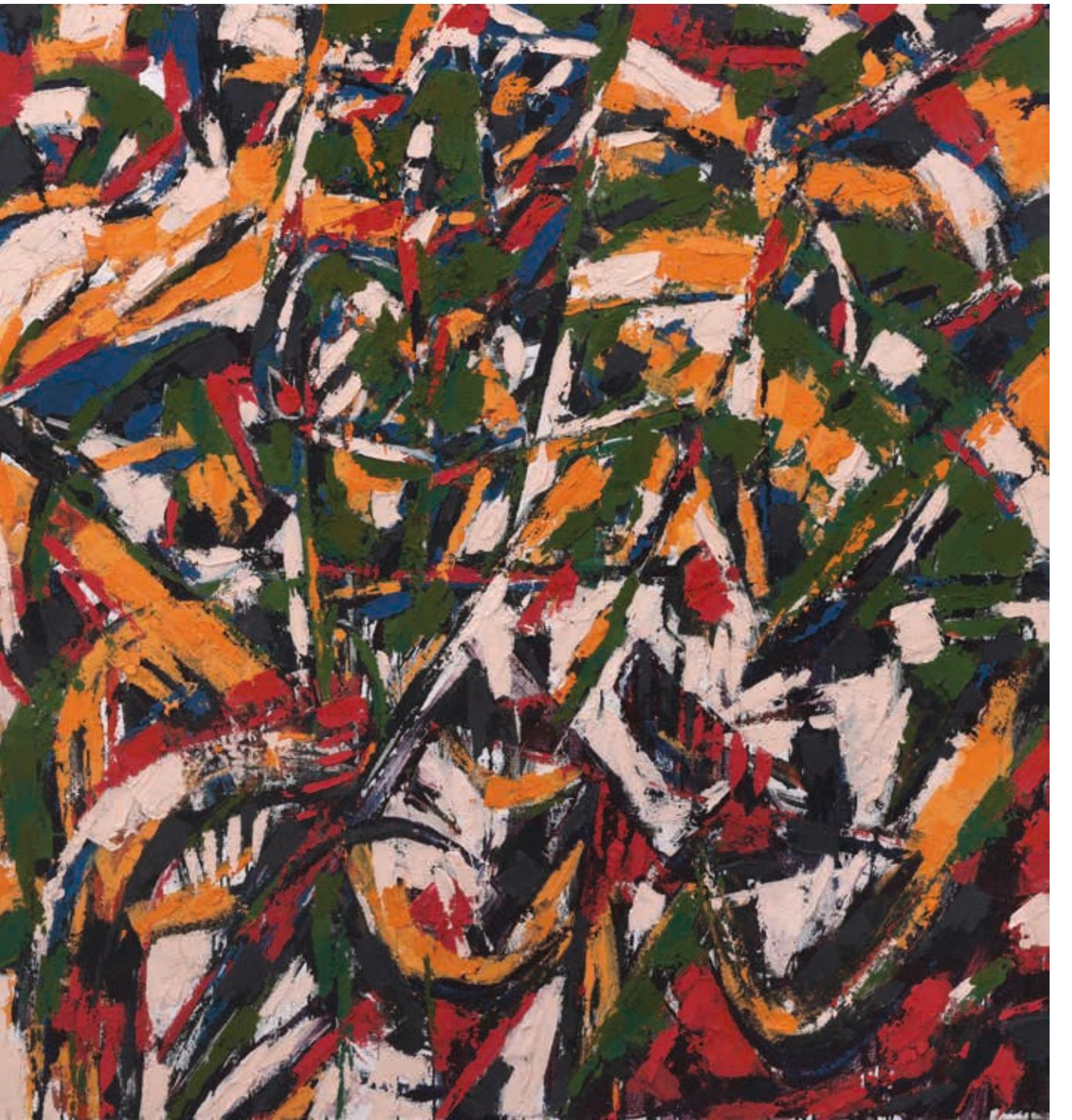
Estetika Timur... "Monumen Merah"
Eastern Aesthetics... "Red Monument"
mixed media on canvas 122 cm x 122 cm 2022



Estetika Timur... "Disini Terjalin"
Eastern Aesthetics... "Here It Started"
mixed media on canvas 183 cm x 183 cm 2023



Estetika Timur... "Renongan Alam"
Eastern Aesthetics... "Reflection On Nature"
mixed media on canvas 122 cm x 122 cm 2023



Estetika Timur... "Ingatkan Ku Tentang..."

Eastern Aesthetics... "I Remember"

mixed media on canvas 122 cm x 122 cm 2023

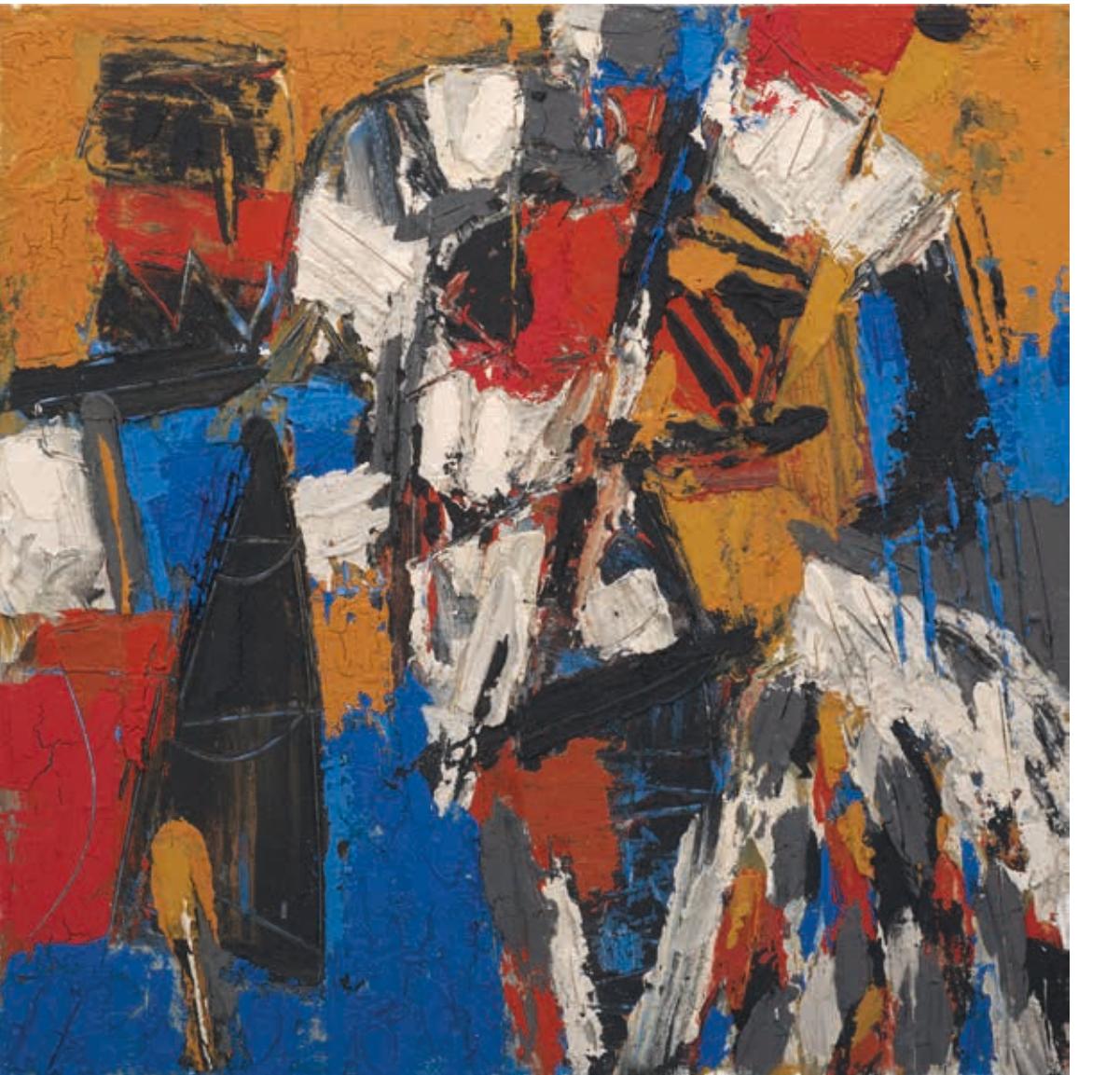


Estetika Timur... "Jendela Merah"
Eastern Aesthetics... "Red Window"
mixed media on canvas 122 cm x 122 cm 2023



Estetika Timur... "Bicara Hati... Nyatakan"
Eastern Aesthetics... "Speak From The Heart... State"
mixed media on canvas 91 cm x 91 cm 2023

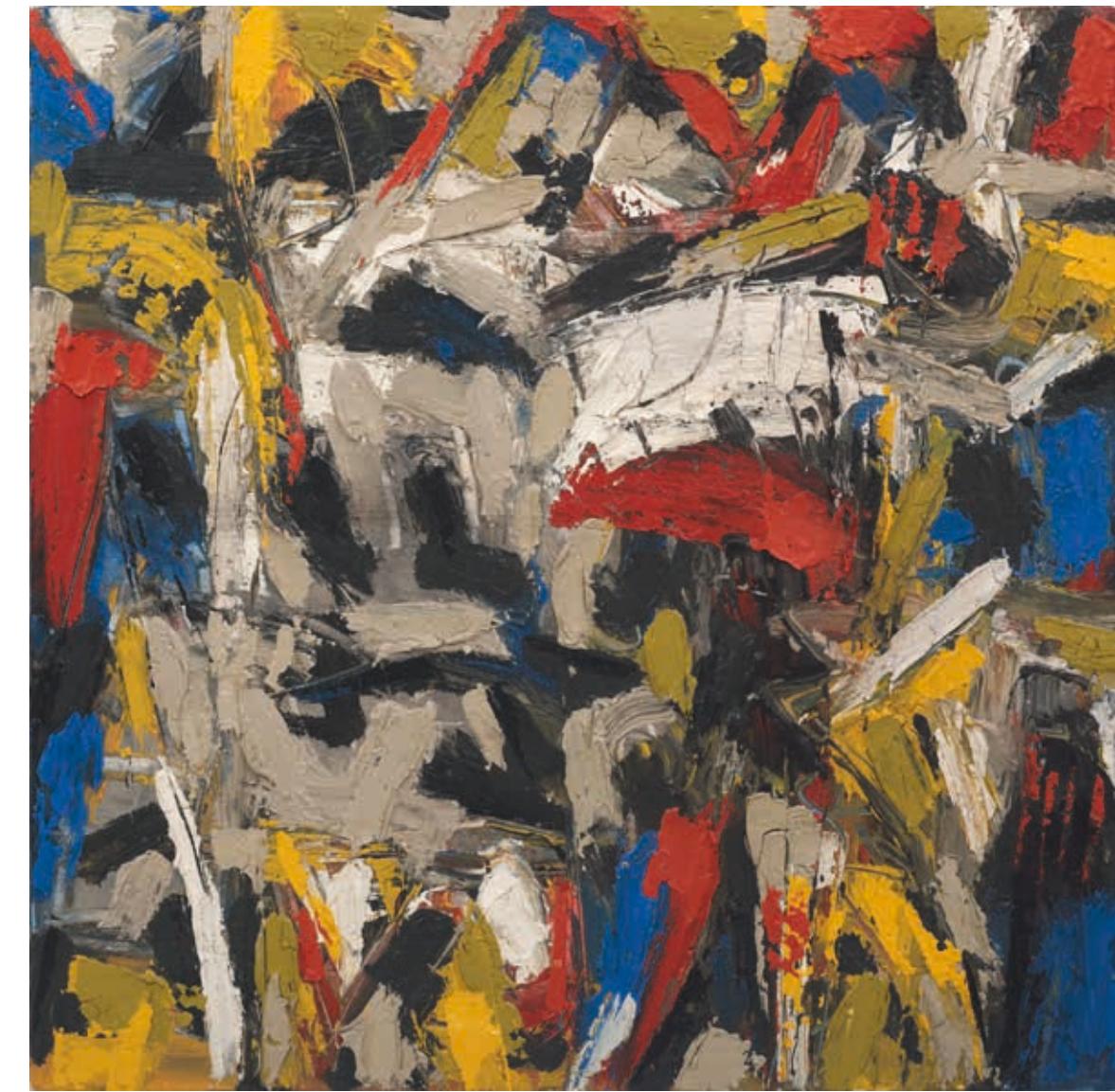




Estetika Timur... "Sisa Kudratku"
Eastern Aesthetics... "The Remains Of My Power"

mixed media on canvas 61 cm x 61 cm 2021

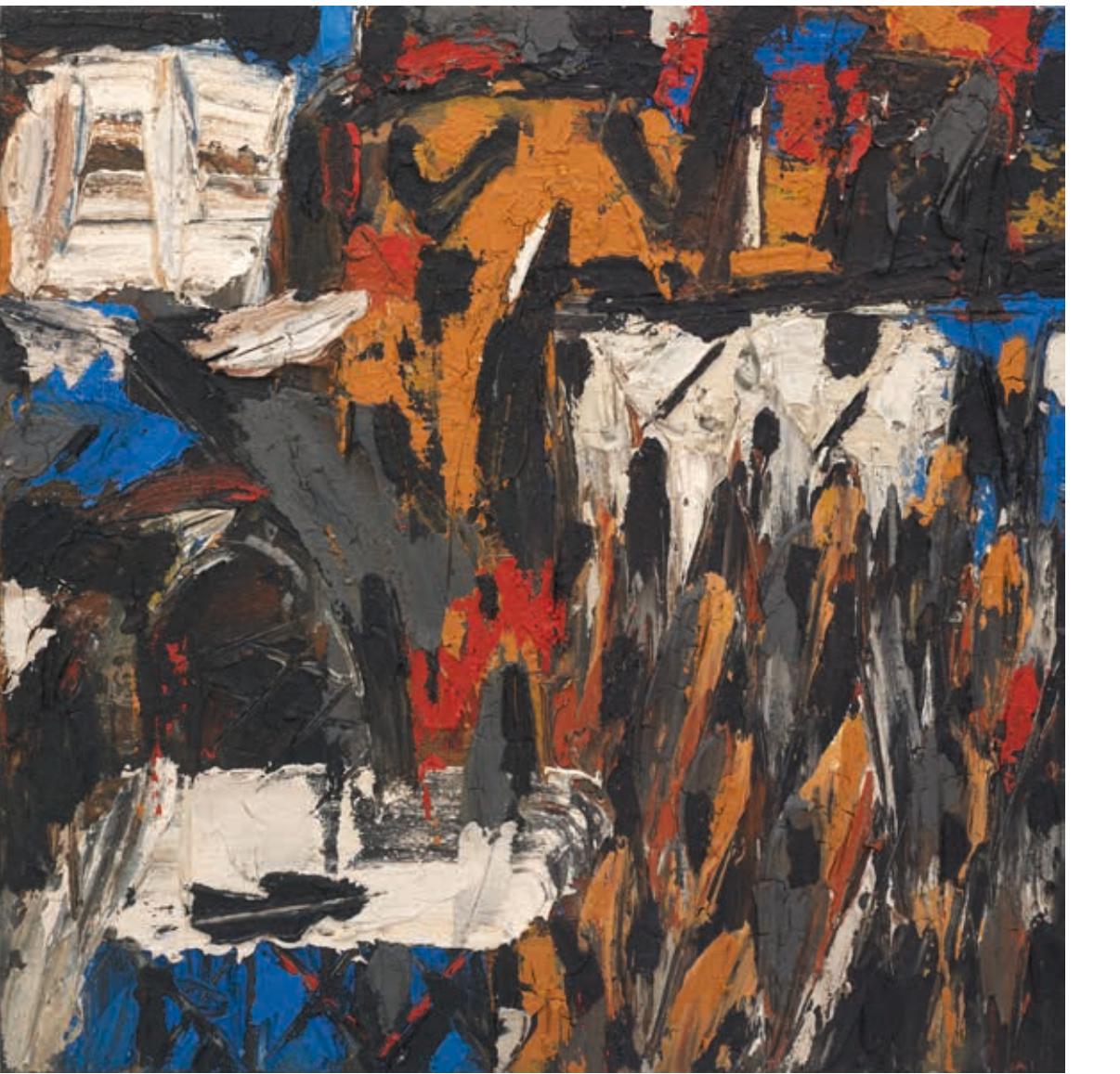
70



Estetika Timur... "Tenagaku Makin Terhakis"
Eastern Aesthetics... "My Energy Is Getting Eroded"

mixed media on canvas 61 cm x 61 cm 2021

71



Estetika Timur... “Di Sini Ku Berteduh”
Eastern Aesthetics... "Here I Seek Shelter"

mixed media on canvas 61 cm x 61 cm 2021

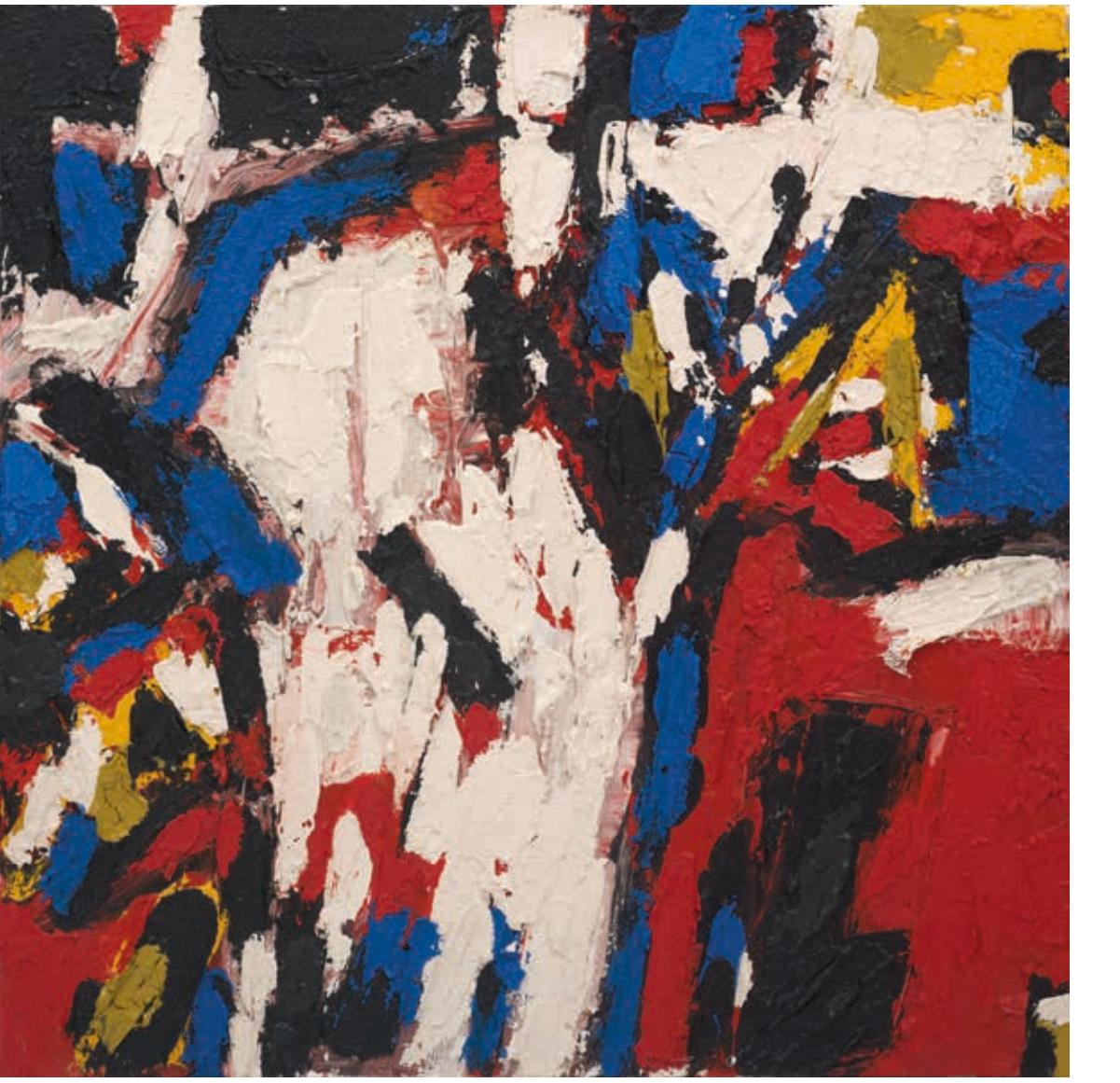
72



Estetika Timur... “Sebelum Tiba Waktu”
Eastern Aesthetics... "Before The Time Comes"

mixed media on canvas 61 cm x 61 cm 2021

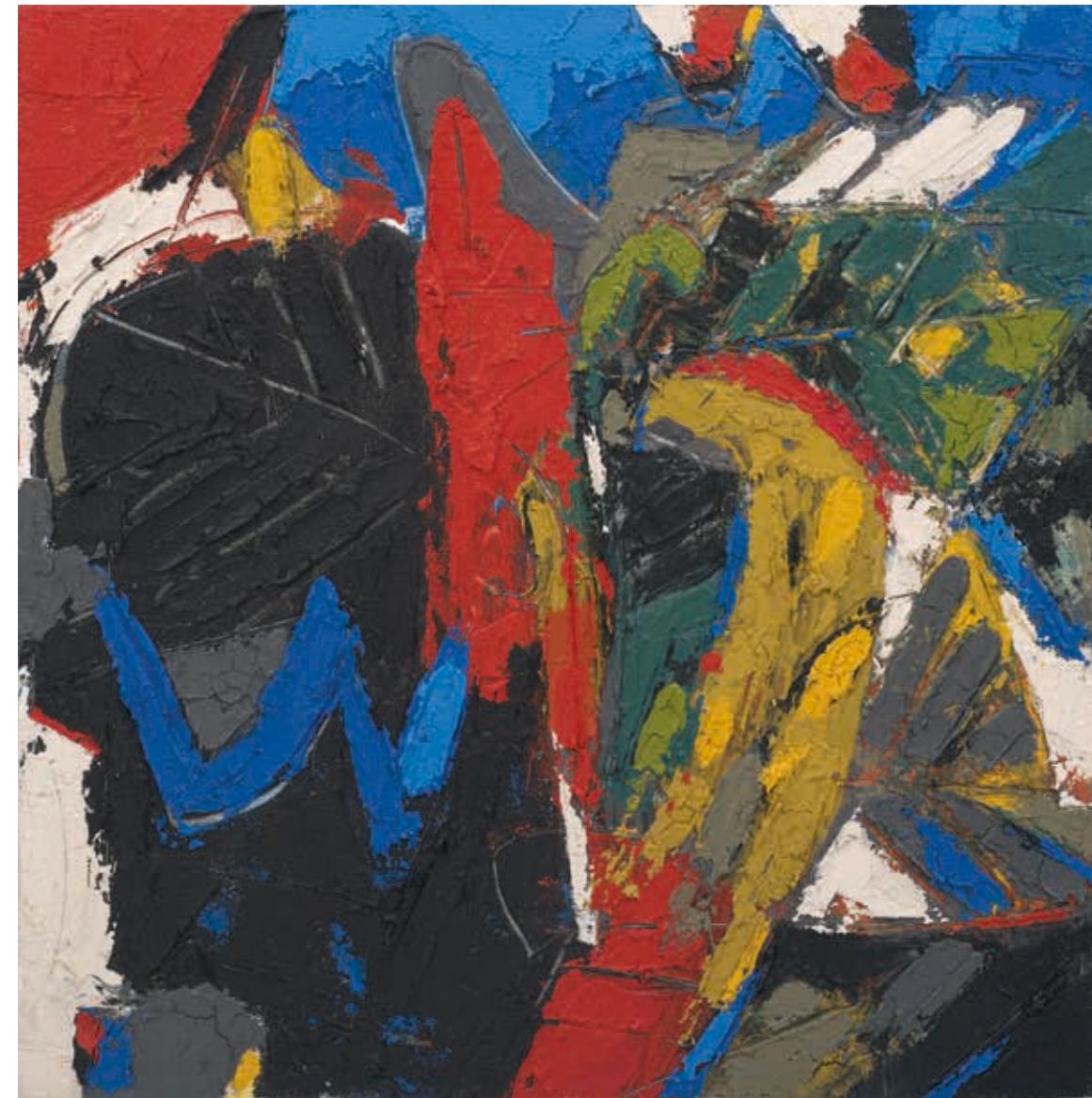
73



Estetika Timur... "Kekal Di Sini"
Eastern Aesthetics... "Remaining Here"

mixed media on canvas 61 cm x 61 cm 2021

74



Estetika Timur... "Dalam Hitam"
Eastern Aesthetics... "Inside The Black"

mixed media on canvas 61 cm x 61 cm 2021

75

E.T - Dari Sketsa Ke Sketsa... "Teman-teaman Setia"

E.A - From Sketch To Sketch... "Royal Friends"

mixed media on canvas 122 cm x 122 cm 2021

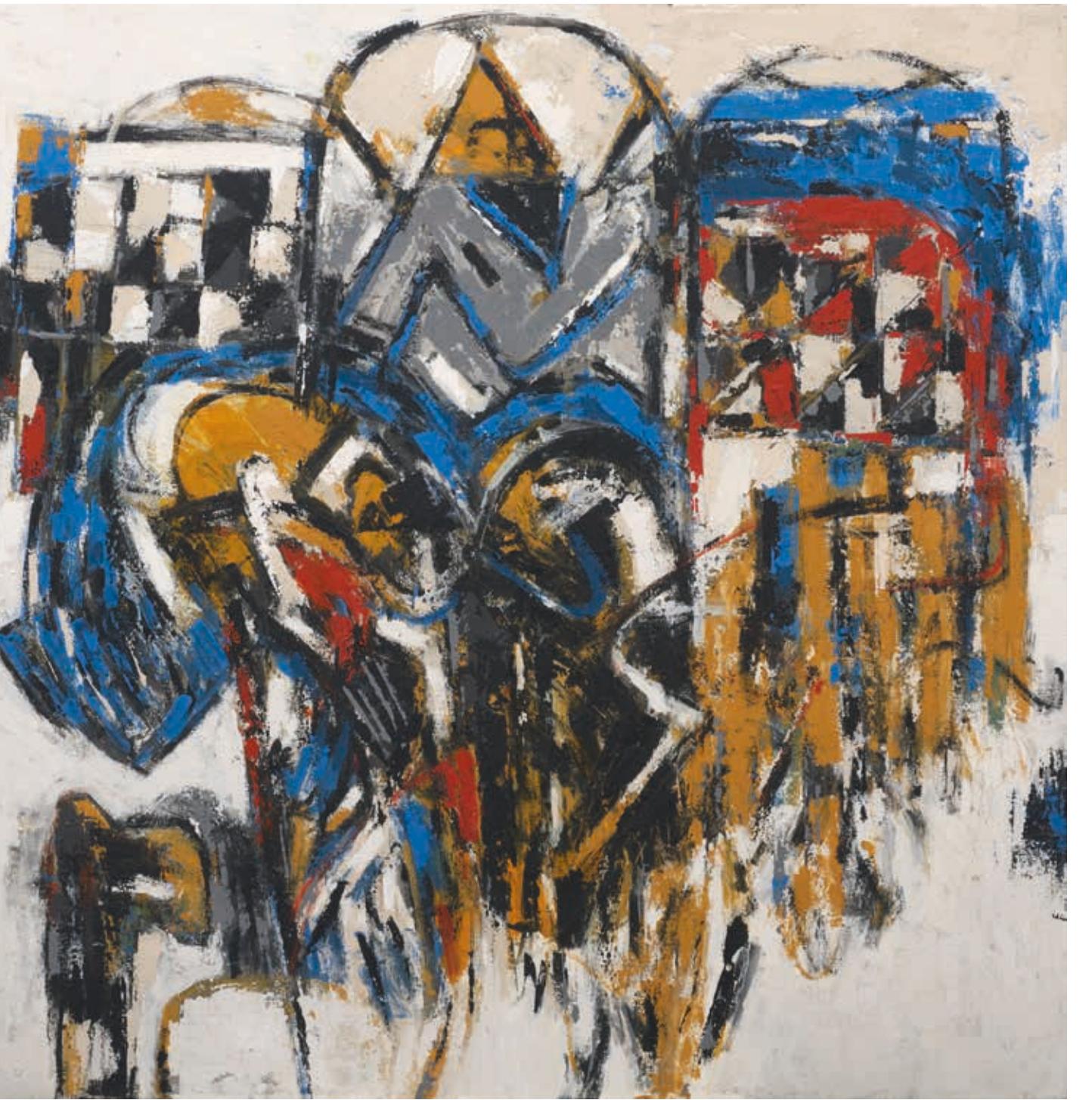


E.T - Dari Sketsa Ke Sketsa... "Awan Berlalu Diatas Padang Kuning"
E.A - From Sketch To Sketch... "Clouds Passing Over The Yellow Field"

mixed media on canvas 122 cm x 122 cm 2021



E.T - Dari Sketsa Ke Sketsa... "Kuak Jendela"
E.A - From Sketch To Sketch... "Open The Window"
mixed media on canvas 122 cm x 122 cm 2021



Estetika Timur... "Dinamika Bentuk Dalam Merah"
Eastern Aesthetics... "Dynamics Of Form Inside The Red"

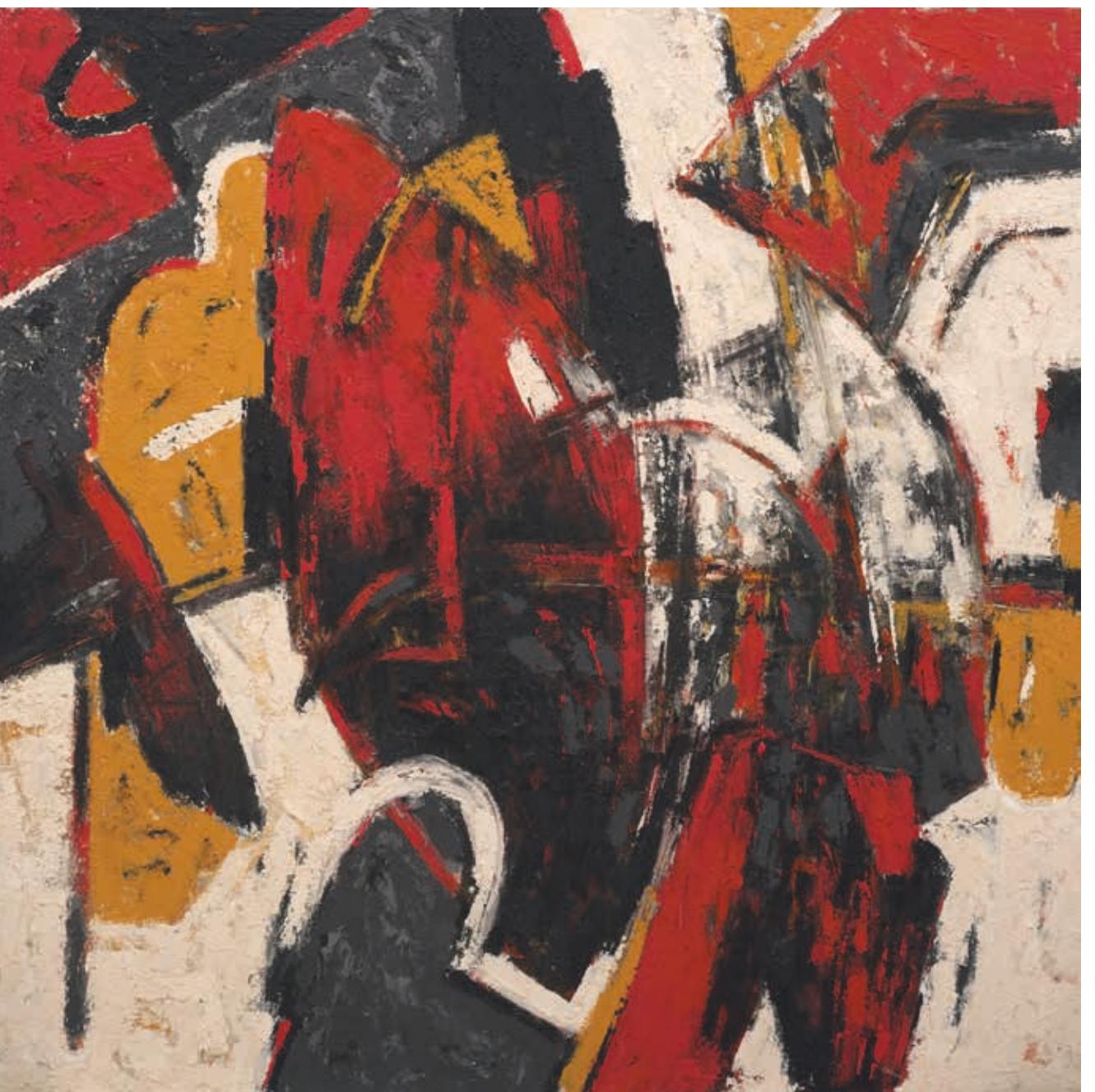
mixed media on canvas 122 cm x 122 cm 2021



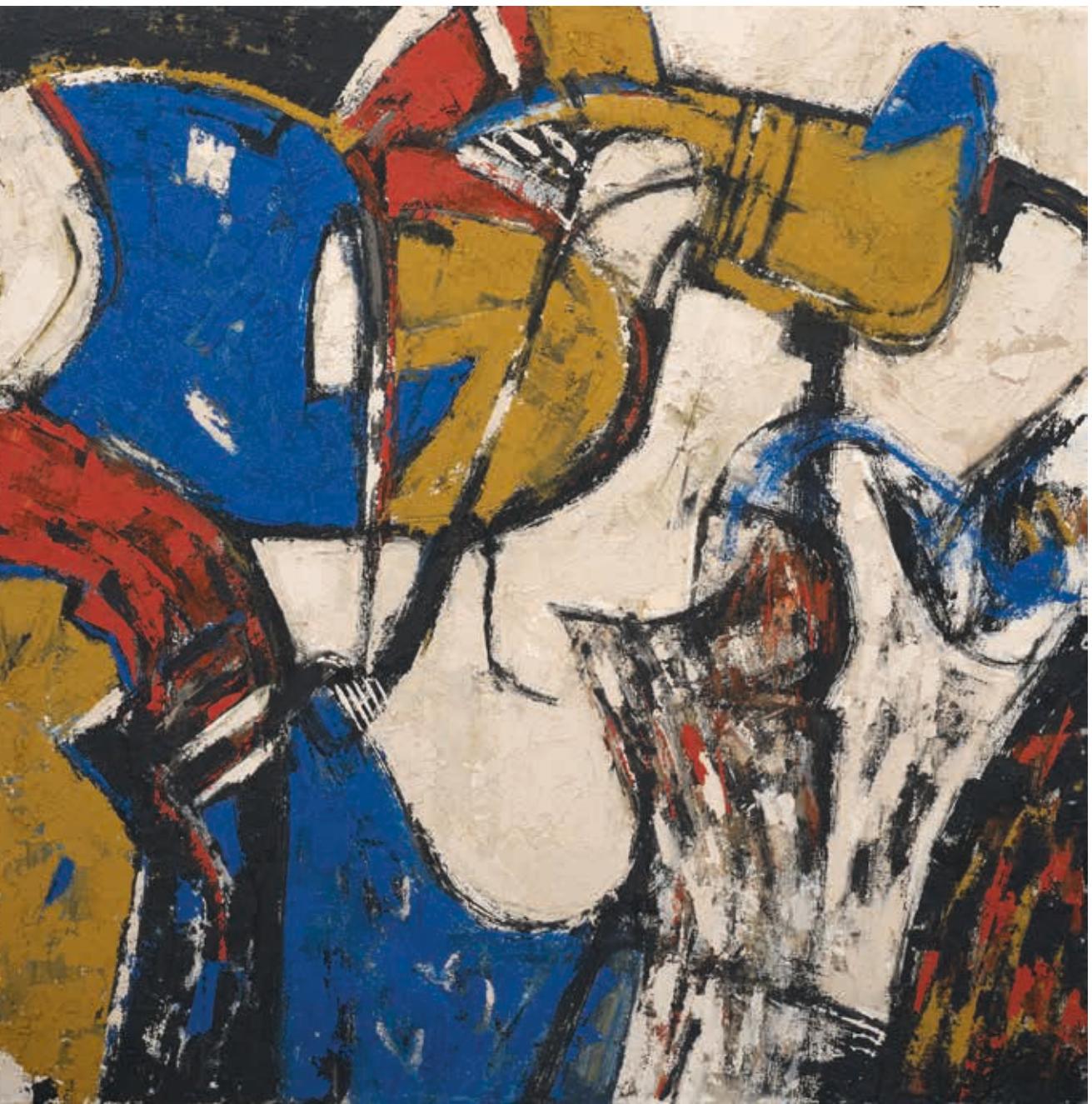
E.T - Catan Arca... "Bentuk-bentuk Berdiri"
E.A - Sculpture Painting... "Standing Forms"
mixed media on canvas 122 cm x 122 cm 2021



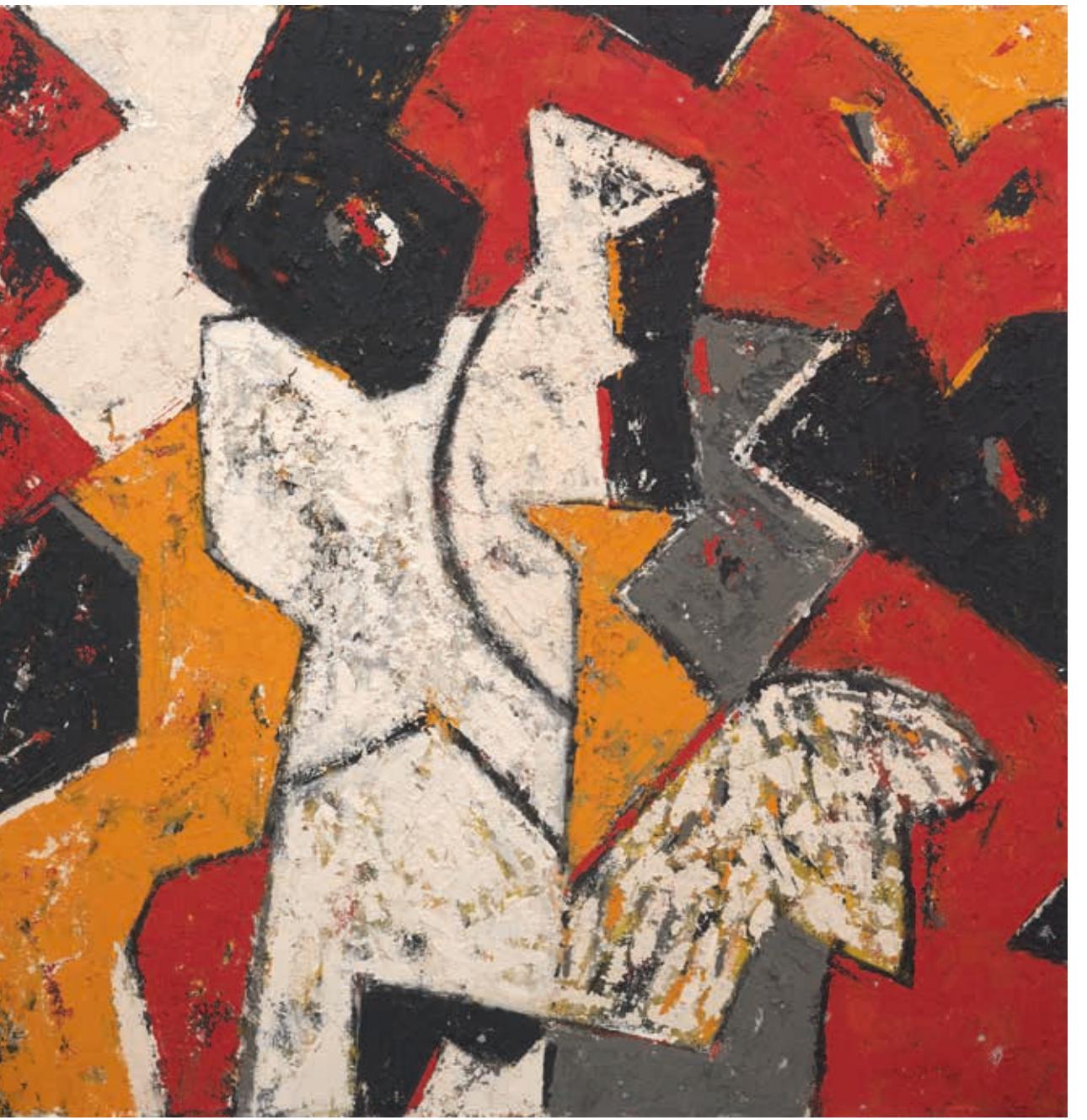
E.T - Catan Arca... "Diantara"
E.A - Sculpture Painting... "In Between"
mixed media on canvas 91 cm x 91 cm 2021



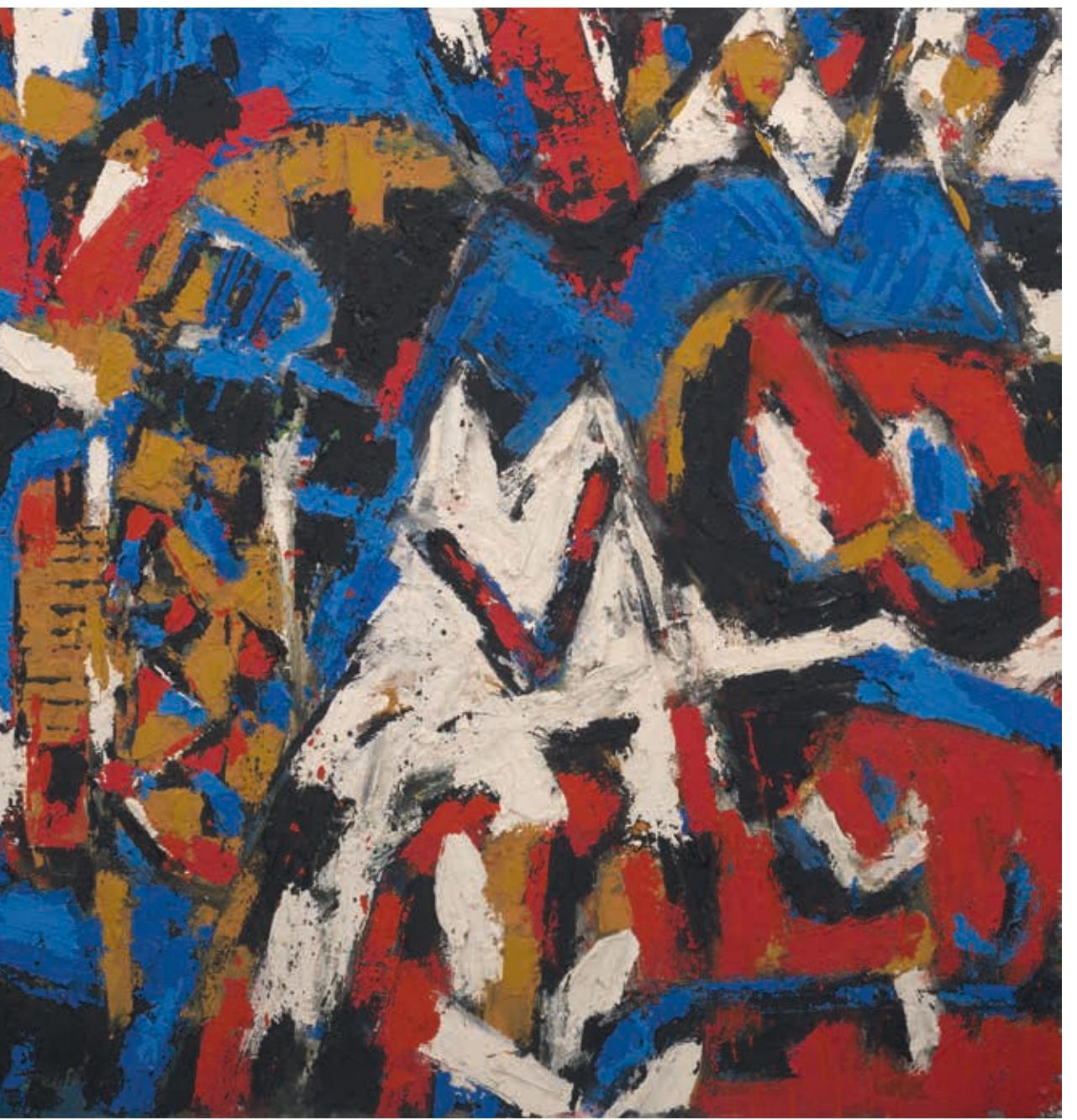
E.T - Catan Arca... "Biomorfik"
E.A - Sculpture Painting... "Biomorphic"
mixed media on canvas 91 cm x 91 cm 2021



E.T - Catan Arca... "Bentuk-bentuk Berdiri"
E.A - Sculpture Painting... "Standing Forms"
mixed media on canvas 91 cm x 91 cm 2021



E.T - Catan Arca... Alami "Dari Pergunungan"
E.A - *Sculpture Painting... Nature "From The Mountains"*
mixed media on canvas 91 cm x 91 cm 2021



AWANG DAMIT AHMAD

Kuala Penyu, Sabah, Malaysia, 1956



Curriculum Vitae

EDUCATION

Master of Fine Art (Painting)

The Catholic University of America, Washington D.C 20064, U.S.A

Diploma in Art and Design (Fine Art)

Mara Institute of Technology (MIT), 40450 Shah Alam, Selangor, Malaysia.

MEMBERSHIP

: Member of Malacca Artist Group

: Member of Asian Artists Federation

: Member of Olympia Fine Art (OFA).

(Board Member-2016)

CONTACT DETAIL

Studio Address

Pantau IRAGA (Art space)

921A, Jalan Tanjung, Sijangkang,
Telok Panglima Garang,
42500 Kuala Langat,
Selangor, Malaysia.

Telephone No.

: 603-31229096 (Home)

: 019-2275469 (Hp)

E-mail:

awangiraga56@gmail.com

IG: awangdamitahmad

FB: <http://www.facebook.com/awangdamit.ahmad>

AWARDS: MAJOR AWARDS

2023	"Brandleadership Award Grand Master Icon Contemporary Artist" The BrandLaureate Best Brands Awards 2022-2023
2021	Anugerah Khas Tokoh Seni Visual Negeri Sabah Sabah, Malaysia
2017	(MCM Icons) Lifetime Achievement In Modern Art, Mc Millan Woods (Global Award) Kuala Lumpur, Malaysia
2016	Alumni Cultural Icon (Universiti Teknologi Mara), Malaysia
2012	Gold Medal (Olympic Fine Art, London)
2012	Gold Medal as Honorary Ambassador (1 st Ecorea Jeonbuk Biennale, 2012), Korea
1994, 1995	Honorable Mention Philip Morris National Art Gallery, Kuala Lumpur, Malaysia
1991/1992	Major and Consolation Award For "Salon Malaysia" National Art Gallery, Kuala Lumpur, Malaysia
1988	2 nd Prize Painting Competition organized by Malaysian Bank Association Kuala Lumpur, Malaysia
1985	Minor Award (The Young Contemporary Art Competition) National Art Gallery, Kuala Lumpur, Malaysia
1983	Best Student Award (Fine Art), Institut Teknologi MARA (ITM) Shah Alam, Selangor, Malaysia

PROFESSIONAL EXPERIENCE

- : July 1983 to May 1985 - Full-time artist
- : June 1985 to December 1988 - Fine Art Instructor
- : January 1993 to December 1994 - Art Curator
- : September 1990 to December 1993 - Lecturer
- : January 1994 to December 1999 - Senior Lecturer
- : September 1997 to September 1998 - Head of Fine Art Department
- : January 2000 to May 2011 - Associate Professor
- : May 2011 until present - Retired and full-time artist

ART SERIES

1985 - 1995	E.O.C (ESSENCE OF CULTURE SERIES)
1996 - 2002	MARISTA SERIES
2003 - 2011	IRAGA SERIES
2012 - 2015	PAYARAMA SERIES
2015 - 2016	PAYARAMA BARU SERIES
2016 - 2021	GARISMEGA SERIES
2021 - current	ESTETIKA TIMUR SERIES

SOLO EXHIBITIONS

2023	"QARTAS" A PAPERMAKING EXHIBITION PantaIRAGA Art Space, Malaysia
2021	DARI PAYARAMA KE GARISMEGA Galeri Prima, Kuala Lumpur, Malaysia
2019	GARISMEGA Art Moments, Jakarta, Indonesia
2018	GARISMEGA Artdoor Gallery, Taipei, Taiwan
2017	GARISMEGA... NEW JOURNEY Art Stage Singapore, Singapore
	SPECIAL TRIBUTE - AWANG DAMIT AHMAD Art Expo Malaysia, Kuala Lumpur, Malaysia
2016	BioRETRO PantaIRAGA Art Space, Malaysia
2014	DARI IRAGA KE PAYARAMA Segaris Art Center, Malaysia
2002	ALUN-ALUN KE MARISTA National Art Gallery, Kuala Lumpur, Malaysia
1995	SOLO SHOW, CREATIVE CENTRE National Art Gallery, Kuala Lumpur, Malaysia
1994	SOLO SHOW Shenn's Fine Art, Singapore

SELECTED GROUP EXHIBITIONS

2024 "SOLIDARITY FOR PALESTINE", A GROUP EXHIBITION
Segaris Art Center, Kuala Lumpur, Malaysia

2023 "SYMBIOSIS", AN EXTENSION OF THE DIPLOMATIC RELATIONS BETWEEN MALAYSIA AND ARGENTINA
Awang Damit Ahmad & Eduardo Hoffman, with Henry Butcher Art Auctioneers
Galeri Prima, Kuala Lumpur, Malaysia
"ADALOGY" – LATEST SERIES ESTETIKA TIMUR (EASTERN AESTHETIC), FORTY-YEAR INVOLVEMENT IN MALAYSIA ART, with Henry Butcher Art Auctioneers and Galeri Prima
Galeri Prima, Kuala Lumpur, Malaysia
AWANG DAMIT AHMAD'S BOOK LAUNCH "GARISMEGA AWANG DAMIT AHMAD BIOGRAFI"; AWANG DAMIT "ADALOGY" ESTETIKA TIMUR EXHIBITION, officiated by YB Fahmi Fadzil, Minister of Communications and Digital. Collaboration between Henry Butcher Art Auctioneers with PantaulRAGA Art Space
Galeri Prima, Kuala Lumpur, Malaysia
COLOURS FOR GAZA, A GROUP EXHIBITION BY MALAYSIAN CONTEMPORARY ARTISTS
Galeri Puteh, Kuala Lumpur, Malaysia
CHARITY ART EXHIBITION "TRIPTYCH: A CORNUCOPIA OF ECLECTICISM", with Yayasan Arshad Ayub (YAA)
Segaris Art Center, Kuala Lumpur, Malaysia
TURUN TANAH
Galeri Puteh, Kuala Lumpur, Malaysia

2022 MALAYSIA & KOREA ART EXHIBITION SOKA exhibition Hall, Kuala Lumpur, Malaysia
RESIDENCY, G13 Gallery, Kuala Lumpur, Malaysia

GO BLOCK VOL 5, CONTEMPORARY EXPENDED PRINTMAKING
Residency, G13, Kuala Lumpur, Malaysia
GO BLOCK VOL 5, CONTEMPORARY EXPENDED PRINTMAKING
Residency, Mgtf, Universiti Sains, P.Pinang, Malaysia
MEADOWS MASK ART VENICE
Palazzo Mora, Venice

2021 29TH AIAE
Fukuoka, Japan
ART TAIPEI
Taipei World Trade Center, Taiwan
THE MODERNS ACROSS GENERATIONS
G13 Gallery, Kuala Lumpur, Malaysia

2020 TWENTY 20
Segaris Art Center, Kuala Lumpur, Malaysia
MEADOWS UNESCO E-ART EXHIBITION INVITATION "MASK ART- CREATIVITY UNDER LOCKDOWN - ARTISTS AGAINST COVID-19"
UNESCO, Beirut, Lebanon
ART TAIPEI
Taipei World Trade Center, Taiwan

2019 2ND MEADOWS ART EXHIBITION, THE CARROUSEL DU LOUVRE, SALON DES BEAUX ARTS 2019
Paris, France
19TH (JAPAN) INTERNATIONAL ART EXCHANGE
The National Art Center, Tokyo, Japan
FINEST ARTWORKS REPRESENTATIVE ASIAN ARTISTS
Vincom Center For Contemporary Art (VCCA), Hanoi, Vietnam
SHENZEN INTERNATIONAL ART FAIR
Shenzhen, China
ART MOMENTS
Jakarta, Indonesia

SHANGHAI CITIZEN ART FAIR

Shanghai, China

ART TAIPEI
Taipei, Taiwan
ART EXPO MALAYSIA
Kuala Lumpur, Malaysia

2018 ART FORMOSA

Taipei, Taiwan

ART TAINAN
Tainan, Taiwan

MEADOWS "PERSONAL STRUCTURES", LE STANZE DELLE MERAVIGLIE - WUNDERKAMMER"
Verbania Pallanza, Venice, Italy
INTERNATIONAL CULTURE ART DIALOGUES & CONTEMPORARY ART SHOWS

Yolo Art Gallery, Izmir, Turkey
MEADOWS "PERSONAL STRUCTURES"

Salon Des Beaux Arts, Paris, France
SHENZEN INTERNATIONAL ART FAIR

Shenzen, China
ART TAIPEI
Taipei, Taiwan

SHANGHAI ART FAIR
Shanghai, China
KAOSHIONG ART FAIR
Kaoshiong, Taiwan

SHAH ALAM ART BIENNALE
Tapak, Shah Alam, Selangor, Malaysia

2017 NEGARAKU

National Art Gallery, Kuala Lumpur, Malaysia

ART TAICHUNG
Taiwan
ART FORMOSA

Taiwan
THE UNREAL DEAL
(SIX DECADES OF MALAYSIAN ART)
Bank Negara Malaysia Museum and Art Gallery, Malaysia

MEADOWS "PERSONAL STRUCTURE", COLLATERAL VENICE BIENNALE

Palazzo Mora, Venice, Italy

ART EXPO MALAYSIA
Kuala Lumpur, Malaysia

ART KAOHSIUNG
Taiwan

ART SHENZHEN
Shenzhen Convention and Exhibition Center, Shenzhen, China
ART TAIPEI
Taipei, Taiwan

KUALA LUMPUR BIENNALE
National Art Gallery, Kuala Lumpur, Malaysia

2016 THE 15TH (JAPAN) INTERNATIONAL CALLIGRAPHY AND PAINTING EXHIBITION AND WORKSHOP

Metropolitan Art Museum, Tokyo, Japan
INTERNATIONAL ART EXHIBITION AND SYMPOSIUM

OLYMPIA FINE ART
Guwahati, Assam, India
ASIAN ARTIST RESIDENCY PROJECTS

Fukuoka, Japan
DISCOVERING MALAYSIAN CONTEMPORARY ART
Shanghai, China

ART TAIPEI
Taipei, Taiwan
ART KAOHSIUNG
Kaohsiung, Taiwan

2015 A DOOR AJAR, START ART FAIR

Saatchi Gallery, London

ART BASEL
Convention and Exhibition Center, Hong Kong

GROUP SHOW
Mizuma Gallery, Gillman Barrack, Singapore
THE ORIGIN OF BEAUTY (DRAMATIC NOSTALGIA)
Busan Museum of Art, Korea

SOTHEBY'S EXHIBITION AND AUCTION Hong Kong		EARTH Puncak Gallery, Shah Alam, Selangor, Malaysia	WORLD EXPOSITION Shanghai, China	VIETNAM-MALAYSIA CONTEMPORARY FINE ART EXHIBITION Vietnam Fine Arts Museum, Hanoi, Vietnam
A NEW DIALOGUE: SOUTHEAST ASIAN ABSTRACTION, SOTHEBY'S The Fullerton Hotel, Singapore		SUARASA Segaris Art Center, Kuala Lumpur	MALAYSIAN CONTEMPORARY 3G Pipal Fine Art, Kuala Lumpur, Malaysia	INTERNATIONAL ART WORKSHOP AND EXHIBITION Jaskowo, Poland
SHANGHAI INTERNATIONAL CONTEMPORARY ART EXCHANGE, EXHIBITION AND WORKSHOP Graceland Park, Shanghai, China		MALAYSIAN INTERNATIONAL CONTEMPORARY ART EXHIBITION Soka Gakkai, Kuala Lumpur	ILHAM - CONTINUITY MIDF, Kuala Lumpur	21ST AIAE Singapore Art Museum, Singapore
BAREHANDS, ASIAN ART WORKSHOP & EXHIBITION Bandung, Indonesia		CREATIVE CITIES COLLECTION FINE ARTS EXHIBITION "LONDON IN 2012" Barbican Center, London	AMAL PALESTIN National Art Gallery, Kuala Lumpur	3RD NEW EXPRESSION OF ASIAN ART Soka Gakkai, Kuala Lumpur, Malaysia
DESTINATION 2 - INTERNATIONAL ART EXHIBITION Vietnam National Museum Of Fine Arts, Hanoi, Vietnam	2012	THE 1ST ECOREA JEONBUK BIENNALE 2012 Korea	GROUP EXHIBITION Galeri TNB, Petaling Jaya, Selangor	ASIA INVITATIONAL ART EXHIBITION Semar Art Gallery, Malang, Indonesia
28TH AIAE Taiwan		INVITATIONAL SHOW-SC-UITM Kuala Lumpur	CHANGING PHASES Galeri Petronas, Kuala Lumpur	2005 GROUP SHOW (AWANG, TAJ, SHARIFAH AND ABI AKIRA) TJ Fine Art, Kuala Lumpur
INTERNATIONAL HAIYAN FUNDRAISING ART EXHIBITION Galleria Duemila, Manila, Philippines		ART EXPO MALAYSIA Kuala Lumpur, Malaysia	CHARITY SHOW Galeri Candan, Kuala Lumpur	SKETCH EXHIBITION Elle Six Gallery, Kuala Lumpur
THE ART EXHIBITION OF 9 ASIAN ARTISTS Ya Ming Art Museum, He Fei, Anhui, China		27TH AIAE Rajchadamnern Contemporary Art Center, Bangkok, Thailand	24TH AIAE National Art Gallery, Kuala Lumpur	CONTEMPORARY MALAYSIAN AND VIETNAM ARTISTS Soka Gakkai, Kuala Lumpur
TAMAN NURANI Galeri Petronas, Kuala Lumpur	2013	26TH AIAE Seoul, South Korea	ART TRIANGLE (MALAYSIA, PHILIPPINES, INDONESIA & SINGAPORE) Soka Gakkai, Kuala Lumpur, Malaysia	PRIDE FOR BREAST CANCER CHARITY SHOW Marriott Hotel, Kuala Lumpur
9TH INTERNATIONAL ART FESTIVAL & WORKSHOP Poh Chang Art Academy, Bangkok, Thailand		INVITATIONAL GROUP SHOW WITH TAJUDDIN ISMAIL AND DREW HARRIS TJ Fine Art, Kuala Lumpur	WARNA 2008 (CONTEMPORARY MALAYSIAN ART) Consulate General of Malaysia, Hong Kong	SARUK KINABALU (PAMERAN PELUKIS-PELUKIS SABAH) National Art Gallery, Kuala Lumpur
MASTERPIECE FINE ART AUCTION EXHIBITION White Box, Map @ Publika, Kuala Lumpur, Malaysia		INVITATIONAL SHOW Galeri Chandan, Kuala Lumpur	WARNA 2008 (CONTEMPORARY MALAYSIAN ART) Hong Kong Cultural Centre, Hong Kong	NARRATIVE STRAINS (KOLEKSI III) Galeri Petronas, Kuala Lumpur
MOKWOO INTERNATIONAL ART FAIR (MIAF) Seoul Art Center, Seoul, Korea		KALAM III Puncak Gallery, Shah Alam, Selangor, Malaysia	INVITATIONAL ART SHOW (PELUKIS-PELUKIS SELANGOR) Galeri Shah Alam, Selangor, Malaysia	20TH AIAE The Ayala Museum, Makati City, Manila, Philippines
1ST CHANGZHOU CHINA INTERNATIONAL ART WORKSHOP AND FESTIVAL Changzhou, China	2010	25TH AIAE Ulaanbaatar, Mongolia	23RD AIAE Guangdong Museum of Art, Guangzhou, China	2004 19TH AIAE The Fukuoka Asian Art Museum, Fukuoka, Japan
ART EXPO MALAYSIA Kuala Lumpur, Malaysia		NATIONAL OPEN EXHIBITION National Art Gallery, Kuala Lumpur	22ND AIAE, IMAGINING ASIA: UNDERSTANDING THE DIVERSITY AND CHANGE Selasar Sunaryo Art Space, Bandung, Indonesia.	CONTINUITIES: CONTEMPORARY ART OF MALAYSIA AT THE TURN OF THE 21ST CENTURY Guangdong Museum of Art, Guangzhou, China
		"MIXED MEDIA" ART EXHIBITION National Art Gallery, Kuala Lumpur	SUSURMASA (TIME-LINE) National Art Gallery, Kuala Lumpur, Malaysia	2003 POST-ASIA INTERNATIONAL ART EXHIBITION National Art Gallery, Kuala Lumpur, Malaysia
		PRE-MONGOLIA (25TH AIAE) Galeri Candan, Kuala Lumpur		"INSPIRASI" ART EXHIBITION Shah Alam Art Gallery, Malaysia
		SELANGOR INVITATIONAL Galeri Shah Alam, Selangor, Malaysia	2006 MALAYSIA-POLAND ART EXHIBITION FSSR Art Gallery, UiTM, Shah Alam, Selangor, Malaysia	

	"CHARITY ART EXHIBITION" IN AID OF THE IRAQI PEOPLE'S HUMANITARIAN ASSISTANCE FUND ART Talk Gallery, Kuala Lumpur	GROUP SHOW, KUMPULAN PELUKIS MELAKA Melaka, Malaysia	1998	RUPA MALAYSIA: A DECADE OF ART The Brunei Gallery, School of Oriental and African Studies, University of London, UK	1996	NUSANTARA EKSPRESI Universiti Malaya, Kuala Lumpur
	"TRANSITION" INVITATIONAL EXHIBITION Shah Alam Gallery, Malaysia	16 TH ASIA INTERNATIONAL ART EXHIBITION Guangdong Museum of Art, Guangzhou, China		KARYA UNDANGAN 1998 Balai Seni Lukis Sabah, Kota Kinabalu		MJCA 1996 CERAMIC SHOW Japan Culture Centre, Kuala Lumpur
	ART EXHIBITION & AUCTION (TSUNAMI HUMANITARIAN FUND) Art Case Gallery, Kuala Lumpur	2000 BENTUK DAN MAKNA Galeri Seni FSSR, UiTM, Shah Alam, Selangor		ART AND NATIONALISM National Art Gallery, Kuala Lumpur		THE CORNUCOPIA OF MALAYSIAN ARTS 96 - INVITATIONAL SHOW Metropolitan Gallery of Fine Art, Kuala Lumpur
	INVITATIONAL EXHIBITION "MODERN MALAYSIAN ART 2003" Elle Six Gallery, Kuala Lumpur	PAMERAN BERKUMPULAN Galeri Taksu, Kuala Lumpur		ART AND NATURE NN Gallery, Kuala Lumpur		MALAYSIAN ART National Museum of Art, Beijing, China
	18 TH AIAE Hong Kong Heritage Museum, Hong Kong	CAHAYA DAN BIASAN Art Case Gallery, Kuala Lumpur		NEW ACQUISITION National Art Gallery, Kuala Lumpur		CONTEMPORARY VISION, THAI-MALAYSIAN ART EXCHANGE Gallery Petronas, Kuala Lumpur
	ALAMII National Art Gallery, Kuala Lumpur, Malaysia	FESTIVAL SENI FSSR Galeri Seni FSSR, UiTM, Shah Alam		"BAYU TIMUR" TWO-MAN SHOW WITH BAYU UTOMO		FROM THE RAINFOREST Galeri Petronas, Kuala Lumpur
2002	BAGHDAD 3 RD INTERNATIONAL FESTIVAL OF PLASTIC ART 2002 Saddam Art Center, Baghdad, Republic of Iraq	RUPA MALAYSIA National Art Gallery, Kuala Lumpur		13 TH ASIA INTERNATIONAL ARTISTS EXHIBITION National Art Gallery, Kuala Lumpur		"5 + 5" ART EXHIBITION, (SINGAPORE AND MALAYSIAN ARTISTS) Balai Seni Maybank, Kuala Lumpur
	THE 17 TH ASIAN INTERNATIONAL ART EXHIBITION Daejeon Municipal Museum of Art, Korea	15 TH ASIA INTERNATIONAL ART EXHIBITION Tainan County Cultural Center, Taiwan		DRAWING SHOW Art Case Gallery, Kuala Lumpur		13 TH INTERNATIONAL INVITATIONAL ART SHOW Kaohsiung, Taiwan
	ASIAN FINE ART PROFESSOR EXHIBITION Korea	1999 PERCEPTION AND PERSPECTIVE Hotbath and Pittville Art Gallery, London	1997	INNER FORCE Renaissance Hotel, Kuala Lumpur	1995	LEMBARAN 95, MALAYSIAN ARTISTS ASSOCIATION ART EXHIBITION Galeri Petronas, Kuala Lumpur
	2 ND BIENNALE OF ISLAMIC CONTEMPORARY PAINTING OF THE ISLAMIC WORLD Tehran Museum of Contemporary Art, Tehran, Iran	14 TH ASIAN INTERNATIONAL ART EXHIBITION Fukuoka Asian Art Museum, Japan		ECHOES OF INFINITY Reddison Hotel, Shah Alam		EXPRESSIONS 95 - AN INVITATIONAL SHOW Nanyang Gallery Of Art, Kuala Lumpur
	MALAYSIAN MASTERPIECES National Art Gallery, Kuala Lumpur, Malaysia	AKU (SELF-PORTRAIT) Galeri Petronas, Kuala Lumpur		ART FOR NATURE NN Gallery, Kuala Lumpur		INTIPATI BUDAYA - SATU SINTESIS " (ESSENCE OF CULTURE - A SYNTHESIS), ONE-MAN SHOW Creative Centre, National Art Gallery, Kuala Lumpur
	ALUN-ALUN KE MARISTA - PAMERAN SOLO TERPILIH (PST) National Art Gallery, Kuala Lumpur, Malaysia	ALAMI (DARI LANGIT KE BUMI) National Art Gallery, Kuala Lumpur		ART TO HEART Galeri Petronas, Kuala Lumpur		ART AND SPIRITUALITY National Art Gallery, Kuala Lumpur
		CAHAYA DAN BIASAN - MALAYSIAN ARTISTS ART EXHIBITION Atrium Gallery, London		BISIKAN HATI Pelitahati Gallery, Kuala Lumpur		10 TH ASIAN INTERNATIONAL ART EXHIBITION National Art Museum, Singapore
		CONTEMPORARY MALAYSIAN ARTISTS Beijing Art Museum, Beijing, China		MALAYSIAN DRAWING National Art Gallery, Kuala Lumpur		AL FANN - THE ART Han Manden, Kasel, Germany
		FESTIVAL PEKAN SENI IPOH IV Ipoh, Perak		12 TH ASIA INTERNATIONAL ART EXHIBITION The Center Of Actividades Turisticas, Macau		GETARAN JIWA 95 Isetan, Kuala Lumpur
2001	"END OF GROWTH", INTERNATIONAL EXHIBITION Chulalongkorn Uni, Silpakorn Uni, Thailand	ASPIRASI 2000 Langkawi, Kedah		ASIA ARTISTS GROUP INVITATIONAL SHOW Art Folio, Kuala Lumpur		PHILIP MORRIS ART COMPETITION AND EXHIBITION National Art Gallery, Kuala Lumpur
	GROUP SHOW Taksu Gallery, Kuala Lumpur	IMBASAN BAKAT MUDA National Art Gallery, Kuala Lumpur		INTRO & REVIEW, TWO-MAN SHOW Concorde Hotel, Shah Alam, Selangor		
	ASIA INTERNATIONAL ART EXHIBITION Brighton University, England					

	CONTEMPORARY MALAYSIAN ART Enriq Loretta Museum, Buenos Aires, Argentina	EYES ON EYES - AN ARTISTIC JOURNEY THROUGH ASEAN FIRST TWELVE MONTHS INVITATIONAL SHOW The Art Salon Gallery, Kuala Lumpur	BANK NEGARA INVITATIONAL ART EXHIBITION Kuala Lumpur, Malaysia	INDONESIA-MALAYSIA 1991 "MUHIBBAH ART EXHIBITION" Braga Gallery, Bandung, Indonesia
	CONTEMPORARY ART 95" AN INVITATIONAL ART SHOW Marina Mandarin Hotel, Singapore	COMMUNICATIONS IN GRAPHICS - PRINTMAKING National Art Gallery, Kuala Lumpur	IMPRESSIONS - CONTACTS IN PRINTS, AN EXHIBITION OF PRINT WORKS BY FRENCH AND MALAYSIAN ARTISTS Shah Alam Gallery, Selangor	MALAYSIANNESS OF MALAYSIAN ART- A QUESTION OF IDENTITY National Art Gallery, Kuala Lumpur
	ILHAM 95 Galeri Petronas, Kuala Lumpur	"FORM AND SOUL" THE CONTINUITY OF TRADITION IN CONTEMPORARY MALAYSIAN ART National Art Gallery, Kuala Lumpur, Malaysia	OPEN ART EXHIBITION Shah Alam Gallery, Selangor	"ISTIQLAL" ISLAMIC ART EXHIBITION Jakarta, Indonesia
1994	ISU BOSNIA ART EXHIBITION Galeri Petronas, Kuala Lumpur	THE MANIFESTATION OF ISLAMIC SPIRIT IN CONTEMPORARY MALAYSIAN ART National Art Gallery, Kuala Lumpur	IDENTITI ISLAM DALAM SENIRUPA MALAYSIA PENCAPAIAN DAN CABARAN National Art Gallery, Kuala Lumpur	REFLECTIONS ART EXHIBITION Shah Alam Gallery, Selangor
	8TH TRIENNALE INDIA New Delhi, India	MALAYSIAN ART EXHIBITION Waregem, Belgium	KOLEksi 92 - MALAYSIAN ARTISTS ASSOCIATION GRAND EXHIBITION Galeri Petronas, Kuala Lumpur	1991/92- "SALON MALAYSIA", ART COMPETITION AND EXHIBITION National Art Gallery, Kuala Lumpur
	PPM PERDANA SHOW Galeri Petronas, Kuala Lumpur	8TH ASIAN INTERNATIONAL ART EXHIBITION Fukuoka City Art, Museum, Fukuoka, Japan	7TH ASIAN INTERNATIONAL ART EXHIBITION Gedung Merdeka, Bandung, Indonesia	1990
	INTERNATIONAL ART WORKSHOP National Art Gallery, Kuala Lumpur	8TH ASIAN INTERNATIONAL ART EXHIBITION Tagawa City Art Museum, Tagawa, Japan	BIENNALE DES SEYCHELLES (BIENNIAL OF VISUAL ARTS OF SEYCHELLES) Carnegie Museum, Victoria, Seychelles	"PAINTING 90" JURIED BY CHARLOTTA KOTIK Curator of Contemporary Art, The Brooklyn Museum, New York, at Arlington Arts Center, Arlington, Virginia, USA
	INTIPATI BUDAYA, ONE-MAN SHOW Shenn's Fine Art, Singapore	TRESOR D' ART - INTERNATIONAL ART AND ANTIQUES EXHIBITION World Trade Centre, Singapore	25 YEARS ANNIVERSARY SCHOOL OF ART AND DESIGN ART EXHIBITION, SCHOOL OF ART AND DESIGN ART GALLERY Mara Institute of Technology, Shah Alam, Selangor	"ART LEAGUE" JURIED SHOW Torpedo Arts Center, Alexandria, Virginia, USA
	GETARAN JIWA - CONTEMPORARY MALAYSIAN ART Museo Nacional De Antropologia, Madrid, Spain	MALAYSIAN ART 93 Galeri Petronas, Kuala Lumpur	92 SEOUL IAA COMMEMORATION EXHIBITION Art Museum, Seoul, South Korea	GRADUATE THESIS EXHIBITION, ARTS DEPARTMENT Salve Regina Hall, The Catholic University of America, Washington D.C, USA
	9TH ASIAN INTERNATIONAL ART SHOW National Museum Of Art, Taipei, Taiwan	6TH BANGLADESH ART BIENNALE Dacca, Bangladesh		OPEN EXHIBITION 1990 - JURIED BY PHILIP BROOKMEN Curator And Director Of Programs, Washington Project For The Arts, at Fairfax County Judicial Center, Virginia, Usa
	PANCA WARNA, GROUP EXHIBITION Malaya University, Kuala Lumpur	ILHAM 93 Galeri Petronas, Kuala Lumpur		1990/1991 MALAYSIAN CONTEMPORARY ART EXHIBITION West Germany,Bavaria State Bank Gallery - Munich, Grafen Castle-Dusseldorf, Husum Art Gallery - Hamburg, and Frankfurt Airport Gallery - Frankfurt
	VISION AND IDEA National Art Gallery, Kuala Lumpur			INVITATIONAL GROUP SHOW Citra Gallery, Shangrila Hotel, Kuala Lumpur
1993	IMBAUAN LEDANG ART EXHIBITION Maybank Art Gallery, Kuala Lumpur	SKETCH EXHIBITION Room At The Top, Kuala Lumpur	ART DOCUMENT ART EXHIBITION Wisma Loke, Kuala Lumpur	5TH ASIAN INTERNATIONAL ART SHOW National Art Gallery, Kuala Lumpur
	CORPORATE ART PROGRAMME (CAP II) ART EXHIBITION	6TH ASIAN INTERNATIONAL ART EXHIBITION Tagawa Museum Of Art, Tagawa, Japan	PPM ART SHOW "GERAK TIMUR" Civic Centre, Kuching, Sarawak	PPM ART SHOW "GERAK SELATAN" Dato Jaafar Building, Bukit Senyum, Johor Bahru, Johor
	SHENN'S GALLERY, SINGAPORE CETUSAN RASA, CHARITY SHOW FOR BOSNIA, SOMALIA AND SELANGOR SPASTIC CHILDREN	ILHAM 92, FACULTY ART EXHIBITION Shah Alam Gallery, Selangor	OPEN EXHIBITION 91 Shah Alam Gallery, Shah Alam, Selangor	
	ART AND AID New Straits Times, Kuala Lumpur	NATIONAL OPEN ART EXHIBITION National Art Gallery, Kuala Lumpur	TWELVE FOR BANDUNG, MUHIBBAH ART EXHIBITION Citra Gallery, Kuala Lumpur	
		RATT AND HELP ART EXHIBITION Help Institute, Kuala Lumpur	ART EXHIBITION "ROOM AT THE TOP" Regent Hotel, Kuala Lumpur	

1989	NATIONAL OPEN ART EXHIBITION National Art Gallery, Kuala Lumpur 3RD ASIAN ART EXHIBITION Fukuoka Art Museum, Fukuoka, Japan SURVEY SHOW (ASIAN ART EXHIBITION) Yokohama Museum of Art, Yokohama, Japan "ART LEAGUE" JURIED SHOW Torpedo Arts Center, Alexandria, Virginia, USA "ARTERY 89" JURIED SHOW BY JULIA W.BOYD Virginia Museum of Fine Art, at Strathmore Hall Arts Center, Rockville, Maryland, USA "CAPITOL HILL ART LEAGUE" JURIED SHOW BY FRANZ BADER Capitol Hill Arts Workshop, Washington D.C, USA	"ASEAN BANKER "INVITATIONAL PAINTING EXHIBITION" Maybank Art Gallery, Kuala Lumpur ASEAN PAINTING AND PHOTOGRAPHY EXHIBITION Jakarta, Singapore, Bandar Sri Bagawan, Manila, Bangkok and Kuala Lumpur	PURCHASE EXHIBITION Darul Ehsan Club, Kuala Lumpur INVITATIONAL EXHIBITION DURING THE VISIT OF "FRIEND OF COCORAN GALLERY OF ART AND FRIENDS OF THE MUSEUM OF PRINCETON National Art Gallery, Kuala Lumpur INVITATIONAL EXHIBITION Malaysian Institute of Art, Kuala Lumpur INVITATIONAL EXHIBITION Diamond Jubilee Hall, Shah Alam, Selangor	MALAYSIAN ARTISTS ASSOCIATION ART EXHIBITION (TITIAN I) Art Gallery, National Museum, Singapore NATIONAL OPEN ART EXHIBITION National Art Gallery, Kuala Lumpur ART EXHIBITION, SCHOOL OF ART AND DESIGN, INSTITUT TEKNOLOGI MARA Shah Alam, Selangor DERITA RASA PALESTINE School of Art and Design, Institut Teknologi MARA "THE FIRST ONE- SHOW" ART EXHIBITION Merlin Hotel, Kuala Lumpur "PALESTINE ART EXHIBITION" City Hall, Kuala Lumpur DIPLOMA EXHIBITION "KONSEP 83" City Hall, Kuala Lumpur YOUNG CONTEMPORARY ART EXHIBITION AND COMPETITION National Art Gallery, Kuala Lumpur 26TH INDEPENDENT ANNIVERSARY ART EXHIBITION Historical Museum Complex, Malacca
1987	NATIONAL OPEN ART EXHIBITION National Art Gallery, Kuala Lumpur "PALESTINE" ART EXHIBITION Diamond Jubilee Hall, Johor "ART AND AID" ART EXHIBITION Shangrila Hotel, Kuala Lumpur "FACULTY" ART SHOW National Art Gallery, Kuala Lumpur "10 KIA PENG" ART EXHIBITION Kuala Lumpur ART EXHIBITION Australian High Commission, Kuala Lumpur "LANDSCAPE" ART EXHIBITION Sabah Art Gallery, Kota Kinabalu,Sabah MINIATURE ART EXHIBITION (SOLO) Sabah Art Gallery, Kota Kinabalu,Sabah 30 YEARS OF MALAYSIAN ART (1957-1987) National Art Gallery, Kuala Lumpur PAHANG INSPIRATION ART EXHIBITION Royal Museum, Pekan, Pahang CONTEMPORARY MALAYSIAN ARTISTS ART EXHIBITION National Art Gallery, Kuala Lumpur CALLIGRAPHY (KHAT) GRAND MANIFESTATION National Art Gallery, Kuala Lumpur "PERDANA MAYBANK 88" ART EXHIBITION Kuala Lumpur CONTEMPORARY MALAYSIAN ARTIST ART EXHIBITION Asia Pacific Museum, Pasadena, California, USA ANTI-NUCLEAR ART EXHIBITION "HIROSHIMA NEVER AGAIN" Maybank Art Gallery, Kuala Lumpur	NATIONAL OPEN ART EXHIBITION National Art Gallery, Kuala Lumpur "PALESTINE" ART EXHIBITION Diamond Jubilee Hall, Johor "ART AND AID" ART EXHIBITION Shangrila Hotel, Kuala Lumpur "FACULTY" ART SHOW National Art Gallery, Kuala Lumpur "10 KIA PENG" ART EXHIBITION Kuala Lumpur ART EXHIBITION Australian High Commission, Kuala Lumpur "LANDSCAPE" ART EXHIBITION Sabah Art Gallery, Kota Kinabalu,Sabah MINIATURE ART EXHIBITION (SOLO) Sabah Art Gallery, Kota Kinabalu,Sabah 30 YEARS OF MALAYSIAN ART (1957-1987) National Art Gallery, Kuala Lumpur PAHANG INSPIRATION ART EXHIBITION Royal Museum, Pekan, Pahang CONTEMPORARY MALAYSIAN ARTISTS ART EXHIBITION National Art Gallery, Kuala Lumpur CALLIGRAPHY (KHAT) GRAND MANIFESTATION National Art Gallery, Kuala Lumpur "PERDANA MAYBANK 88" ART EXHIBITION Kuala Lumpur CONTEMPORARY MALAYSIAN ARTIST ART EXHIBITION Asia Pacific Museum, Pasadena, California, USA ANTI-NUCLEAR ART EXHIBITION "HIROSHIMA NEVER AGAIN" Maybank Art Gallery, Kuala Lumpur	NATIONAL OPEN ART EXHIBITION National Art Gallery, Kuala Lumpur MALACCA ARTIST GROUP ART EXHIBITION Admiral Hotel, Malacca ART COMPETITION AND EXHIBITION PERNAS, Kuala Lumpur YOUNG CONTEMPORARY ART COMPETITION AND EXHIBITION National Art Gallery, Kuala Lumpur FACULTY ART SHOW National Art Gallery, Kuala Lumpur "SIME DARBY ART ASIA 83" COMPETITION AND EXHIBITION Kuala Lumpur	NATIONAL OPEN ART EXHIBITION National Art Gallery, Kuala Lumpur SECOND ONE-MAN SHOW, INSTITUT TEKNOLOGI MARA Shah Alam, Selangor EXHIBITION AND COMPETITION FOR THE YOUNG CONTEMPORARY ARTIST National Art Gallery, Kuala Lumpur FINE ART DEPARTMENT ART EXHIBITION, INSTITUT TEKNOLOGI MARA Shah Alam, Selangor 25 YEARS OF MALAYSIAN ARTISTS ART EXHIBITION National Art Gallery, Kuala Lumpur 25 YEARS OF MALAYSIAN ARTISTS ART EXHIBITION Malaysia Science University, Penang
1986	NATIONAL OPEN ART EXHIBITION National Art Gallery, Kuala Lumpur 3RD ASIAN (BANGLADESH ART BIENNALE) Dacca, Bangladesh ART EXHIBITION "SPACE" National Art Gallery, Kuala Lumpur "ANNUAL FINANCE CONFERENCE" ART EXHIBITION Bank Negara Malaysia, Kuala Lumpur	NATIONAL OPEN ART EXHIBITION National Art Gallery, Kuala Lumpur ISLAMIC CIVILIZATION ART EXHIBITION National Art Gallery, Kuala Lumpur	1984 ASEAN ART EXHIBITION (Manila, Bangkok, Jakarta, Singapore and Kuala Lumpur) ART EXHIBITION (PERMANENT COLLECTION) Literature Museum, Malacca NATIONAL OPEN ART EXHIBITION National Art Gallery, Kuala Lumpur ISLAMIC CIVILIZATION ART EXHIBITION National Art Gallery, Kuala Lumpur	1982 NATIONAL OPEN ART EXHIBITION National Art Gallery, Kuala Lumpur SECOND ONE-MAN SHOW, INSTITUT TEKNOLOGI MARA Shah Alam, Selangor EXHIBITION AND COMPETITION FOR THE YOUNG CONTEMPORARY ARTIST National Art Gallery, Kuala Lumpur FINE ART DEPARTMENT ART EXHIBITION, INSTITUT TEKNOLOGI MARA Shah Alam, Selangor 25 YEARS OF MALAYSIAN ARTISTS ART EXHIBITION National Art Gallery, Kuala Lumpur 25 YEARS OF MALAYSIAN ARTISTS ART EXHIBITION Malaysia Science University, Penang
			1983 MALAYSIAN ARTISTS ASSOCIATION ART EXHIBITION (TITIAN I) Art Gallery, National Museum, Singapore	

1981	WATER COLOUR EXHIBITION Fine Art Department, School of Art and Design, Institut Teknologi MARA MOVING ART EXHIBITION Perlis MALAYSIAN ARTIST ASSOCIATION GRAND EXHIBITION Malaya University, Kuala Lumpur ART EXHIBITION AND COMPETITION School of Art and Design, Institut Teknologi MARA, Shah Alam EXHIBITION AND COMPETITION - 100 YEARS SABAH EXPO Kota Kinabalu, Sabah EXHIBITION AND COMPETITION FOR THE YOUNG CONTEMPORARY ARTISTS National Art Gallery, Kuala Lumpur
1980	ART COMPETITION AND EXHIBITION TO COMMEMORATE THE 10TH ANNIVERSARY OF MALAYSIA NATIONAL UNIVERSITY Bangi, Selangor "ART MARKET" EXHIBITION National Museum, Kuala Lumpur ART EXHIBITION Organised by School of Art and Design, Institut Teknologi MARA, Shah Alam, Selangor
1979	ART COMPETITION AND EXHIBITION Kota Kinabalu, Sabah
1978	FIRST ONE-MAN SHOW Beaufort, Sabah
1977-1979	MOVING ART EXHIBITION to activate the art scene in Sabah

	ART RESIDENCY/ WORKSHOP
1994	INTERNATIONAL ART WORKSHOP National Art Gallery, Kuala Lumpur
2006	INTERNATIONAL ART WORKSHOP & EXHIBITION Jaskowo, Poland
2012	1ST ECOREA JEONBUK BIENNALE 2012 Korea
2013	9TH INTERNATIONAL ART FESTIVAL AND ART WORKSHOP Bangkok, Thailand
2013	THE 1ST CHANGZHOU CHINA INTERNATIONAL ART WORKSHOP AND FESTIVAL Changzhou, China
JAN 2014	INTERNATIONAL CONTEMPORARY ART EXHIBITION AND WORKSHOP, "DESTINATION II" Hanoi, Vietnam
19-23 FEB, 2014	INTERNATIONAL ART WORKSHOP Krabi, Thailand
10-20 MAY, 2014	EXHIBITION & WORKSHOP OF 9 ASIAN ARTISTS Ya Ming Art, Museum, He Fei, Anhui, China
2015	SHANGHAI INTERNATIONAL CONTEMPORARY ART EXCHANGE EXHIBITION AND WORKSHOP Graceland Park, Shanghai
2015	BAREHANDS, ASIAN ART WORKSHOP & EXHIBITION Bandung, Indonesia
2016	THE 15TH (JAPAN) INTERNATIONAL CALLIGRAPHY AND PAINTING EXHIBITION AND WORKSHOP Metropolitan Art Museum, Tokyo, Japan
16-22 JAN, 2016	INTERNATIONAL ART EXHIBITION AND SYMPOSIUM OLYMPIA FINE ART Guwahati, Assam, India

WRITINGS ABOUT AWANG DAMIT AHMAD

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Estetika Timur... "Jendela Malam" 2021 mixed media on canvas 153 cm x 153 cm

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Prof. Madya Awang Damit Ahmad

(Founder of Pantau IRAGA Art Space)

Bangkita Ceramic Studio

Muhammad Iqbal Awang Damit Ahmad

(Founder of Bangkita Ceramic Studio)

Sarah Abu Bakar (Writer)

Mulyadi Mahamood

Brigitte F. Bresson

Suhana Nordin

Aizat Ahremi

Azlan Shah Basitar



HENRY BUTCHER
ART AUCTIONEERS

GALERI
PUTEH

pantaiRAGA
art space

b
BANGKITA
ceramic studio