

ambiguity:  
tajuddin  
ismail



*Organiser*

*Segaris Art Center in collaboration with TJ FINEART*

*Curator*

*Segaris curatorial team*

*Project Manager*

*Nizam Rahmat*

*Writer*

*Ooi Kok Chuen*

*Design & Art Direction*

*Tajuddin Ismail*

*Project Coordinator*

*Azrin Mohd*

*Mohd Heidhir Hamdan*

*Photography*

*Dinn Diran*

*ODS Studio Sdn Bhd*

*Design Production*

*Dinn Diran*

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*No. 1, Jalan Dutamas 1, 50480 Kuala Lumpur.*

*T : +603 6211 9440 M : +6012 660 8440*

*E : admin@segarisart.com*

*Website: www.segarisart.com*

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*AL-FATIHAH*

*In memory of my late father  
Haji Ismail bin Haji Jaafar*

# ambiguity: tajuddin ismail

*Segan's*  
ART CENTER

*In Collaboration With*

TJ FINE ART

# Foreword

*Segaris Art Center is proud to present one of Malaysia's most celebrated artist, Tajuddin Ismail. His first solo show back in 2012 'Mind, Matter & Metaphor' was our last collaboration together. The thirst and longing for what lies beneath the surface of his artworks has resulted in his second solo show "Ambiguity" right here at Segaris Art Center.*

*Tajuddin Ismail received his early artistic training from The Faculty of Art & Design, UiTM (1969-1973) and is among the pioneer group of trained artists of the institution. Tajuddin furthered his studies in Graphic Design at the Art Center College of Design (Los Angeles) and later pursued graduate studies in Interior Architecture at Pratt Institute (New York). He was the recipient of the Fulbright Research Fellowship, awarded by the American Council of Learned Societies, New York in 1987.*

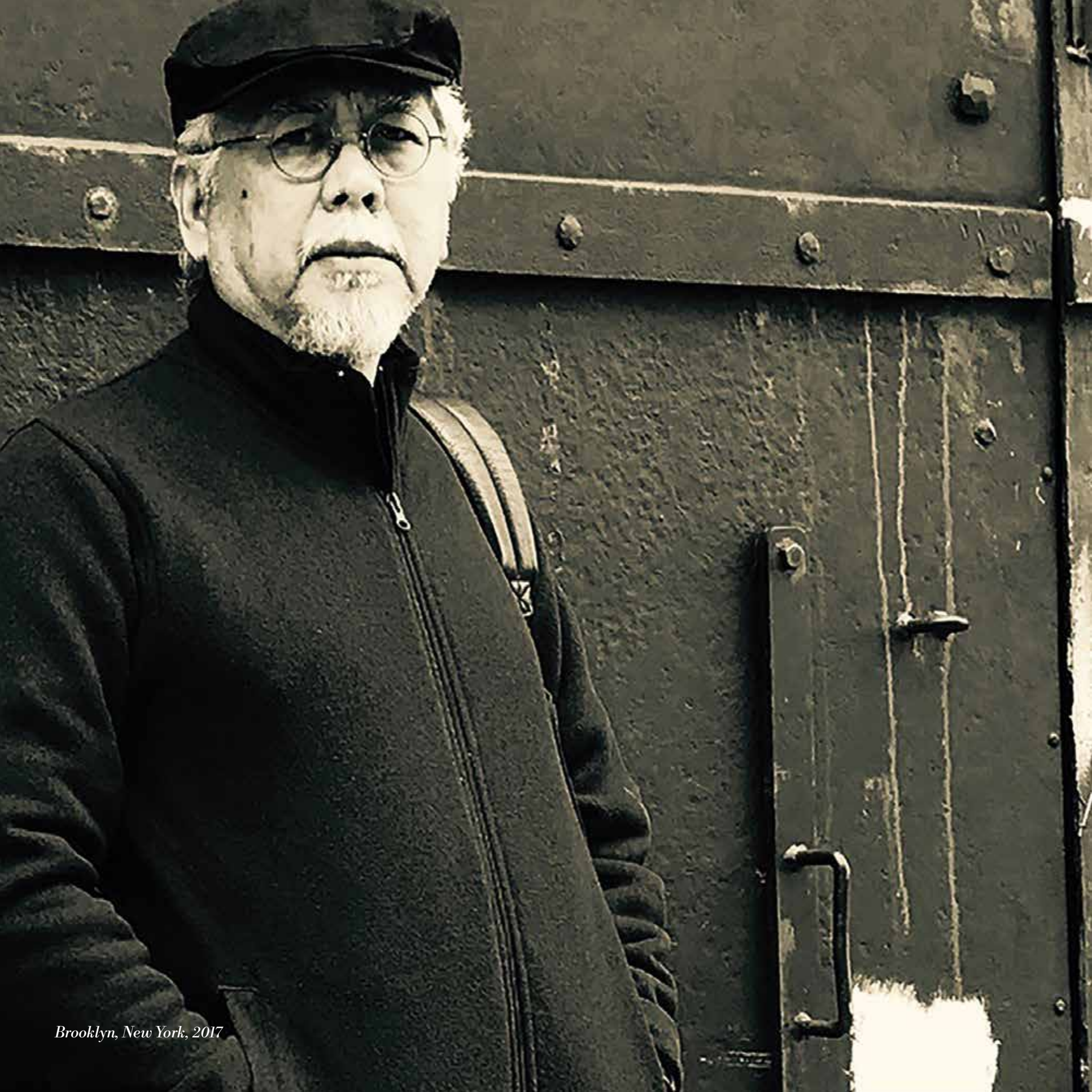
*Formerly an Associate Professor in Fine Art (Faculty of Art & Design) and Interior Architecture (Faculty of Architecture, Survey and Planning) at Universiti Teknologi MARA (UiTM) 1975-2004, Tajuddin was also an Adjunct Professor and Academic Advisor to Sunway University, Petaling Jaya and co-founder of TJ FINEART gallery.*

*His recent works "Ambiguity" explores the concept in both 'Forms and Contents' through abstraction in general. The artist has also explored a wide range of ideas for inspirations including nature, music, design and architecture. However, he prefers to leave things 'undefined' and let the viewer be engaged with their thoughts and experiences in exploring meanings in the works.*

*As an artist, designer and academician, Tajuddin has demonstrated his unique talent in blurring the boundaries of various disciplines into this new body of works. Congratulation Dato', Segaris Art Center is proud to host this wonderful exhibition and we look forward to see more exciting works in the near future.*

*And to all of our patrons, supporters and collectors, we hope you enjoy this exciting show.*

**Segaris Art Center**  
**Nizam Rahmat**  
September 2018



*Brooklyn, New York, 2017*

# New Scene, New Seen: A Neo-Geo-CONundrum

Ooi Kok Chuen

*AMBIGUITY, a word with an ostensibly negative slant, is in the nature of art itself. So Dato Tajuddin Ismail (b. 1949) avers, in part justifying using it as the cornerstone and the title to banner a whole caboodle of works embracing a procession of past Abstract ‘-isms.’*

*The works are geometrically enunciated with Hard Edge bevels and nipped-off ‘Open Frame’ corner truncations as Tajuddin relooks, refreshes and reconstructs ways of seeing and presenting works of Euclidean geometry in re-imagined, refined and redefined postures, guises, forms and dimensions.*

*Milking the word, ambiguity, with all its obvious divergent trajectories, Tajuddin attempts at a totality of art in terms of dimensional space incorporating various disciplines he has had worked with and on during a career as artist-designer-academician. It is a neat package that serves to find a unified platform in expressing and congealing the ideas and impulses in fine art (painting, assemblage, installation, sculpture), interior design, industrial design, graphic design, typography, architecture and an Ikea-n furniture design.*

*Works unique yet ordinary, fundamental and elusive, simple and abstruse, meditative and euphoric, bland and engaging, making the unknown known and blurring the truth, and the paradox of engagement and liberating. His works are rigorously logical but somehow open to an imaginative play of Geometric Fiction. Works, some according to pre-fabricated structures, which come invariably with a geometric bent and bending, embracing a contemporary living space and surface forms, and incongruent shapes and coy contexts, while negating the presence of any cognizable object with the play of applied glossy colours surface (with a body) as a mock epidermy. His surface layerings are also inspired by the Californian dreamings of Richard Diebenkorn.*

*Even in works that seem lacking in a classical or romantic lyricism, Tajuddin keeps to a desired concept of eternal beauty.*



*The works – are they art, and if so, what kind? – get multiple interpretations as they are displayed hung or assembled, modified or deconstructed, or presented in a different slant, context or site. In Duchampish fashion, utilitarian or useless Found Objects are ‘mis’-appropriated to advance new ideas or side roads, not at arriving at conclusive ends. There is also room for flexibility and interactivity, even ingenuity, in the way the individually painted blocks, are ‘clasped’ or ‘interlocked’ on the floor or against the wall or even stood as a separate entity. Does function follow form, and meaning takes after function? Maybe, because they are just so because of the ‘Art’ label or set in an art ambience, or maybe they can be construed as inspirational Aalto, and then again, Aalto falls under the ‘Art’ ambit, no?*

*In his essay, A Dialogue On Neoplasticism (1919), Piet Mondrian (1872-1944) espousing a tricolor of blue, red and yellow, avers: “In the capriciousness of nature, form and colour are weakened by curvature and by the corporeality of things.”*

*There is also the notion of Hans Hoffman’s push-and-pull of colour, shape and surface, and that with the inherent and external tensions between form and space.*

*Like Carl Andre, Tajuddin dispenses with the stereotypes of presentation, dispensing with the pedestal, but more so to show how a work’s presentation and site specificity or flexibility could emit different signals in suggesting its material identity. Do I plonk a work horizontally on the floor like some kind of vampish wooden Maya or do I flush the twin works right-angled to each other in a corner, or do I hang them up like a wallpaper, or would they get more attention as stand-alone entities in the middle of the room, or even act as a stumbling block to the mobility of visitors in the museum/gallery space?*

*In relooking and reworking on the perceived or set parameters of abstract-isms, Tajuddin advances new grounds in ways the works are constructed, projected and displayed, playing on the ambiguities embedded and*

*without. There is a kind of uniformity and precision in the works with the clinical lines of hard edges.*

*He sticks to a kind of Purism espoused by Amedee Ozenfant and Le Corbusier, and of Piet Mondrian and Barnett Newman, playing on the simplicity of basic geometric forms, using slightly adulterated prime colours as staid demarcations, like a polished Noguchi if obdurate, and almost devoid of emotions. Interactions of harmony or simulated movements are subtle dramatized in the choice of the colours used, what Mondrian dubbed “dynamic equilibrium.”*

*Like Donald Judd, Tajuddin downplays the theatricality of illusion of space with all its optical dynamics in some works, and the blurring of the foreground-background aesthetics.*

*In some works which look like a Rubic Cube origami, there suggest an unwieldy game of clumsy painted blocks, but one without a hint of resolution and presumably, with a host of possibilities. At times, there is no order or sequence of different block pieces, undermining a semblance of prescribed shape or identity.*

*The smooth silky veneer reveals a deliberate abnegation of brushwork, while in some works paint is poured onto the canvas plywood boards for a gloss finish.*

*His works are invested with humorous and witty titles, in part to funnel the flow of meanings and to pique cross-referencing parallels.*

*Reflected Ziggurat (8ft x 7ft), reflecting the complex Mesopotamian terraced landscape, is a mocarabe (like the nasrid mocarabe in the Alhambra) of 32 squares, clustered like a honeycomb, showing four diamond shaped squares on each side.*

*Rumba (8ft x 2ft) has the distinctive Frank Stella’s ‘zip’ stripes. With two strips of coloured stripes in three sections, the centre’s longer, the awkward juxtaposition suggests*



something out of step, which can be delusive. Alternatively, in *Stripes and Chevron Do The Cha Cha* (8ft by 2 ft each panel), two low 'W' Chevrons, resembling the *awan larat* (meandering clouds), one on top of the other and in synch, have a 'handshake' at half of the opposite ends, with a rhythm of sorts suggested by the coloured half-bands of the stripes on each of the two sides.

Brancusi's *Column* (acrylic/oil on wood panel), inspired by the Romanian sculptor of clinical lines, is a stacked eight-tiered trapezium like an ice-cream totem with the open ends on top and at the bottom, and with the bases and tops of each unit touching each other but running in a colour spectrum from magenta on top to dark blue at the base. It's like a dancing muse.

*Mandarin Window* (8ft x 2ft), referencing vernacular Chinese architecture perhaps or the traditional abacus, is a vertical stack of four different coloured 'windows' with simple *Chinoserie* designs of horizontal and vertical lines, accentuated by light slipping into the 'interiors'. Whitney's *Window* (4ft x 4ft) refers to the odd bevel-shaped Brutalist windows designed by Marcel Breuer in true Miesian spirit in the Whitney Museum in New York.

*Corbusian Space I* (6ft by 4ft), with the Bauhaus-ringed aesthetic and the grid system, goes for an austere interface of an L-shaped block with the other in obverse on Le Corbusier's trinity of 'space, light and order' of the International Style of architecture.

*Triangle Tango II* (6 ft x 6 ft, overall), inspired by Lego blocks, are four squares in a cluster with a painted twin-peak shape inside, and the inside edges with a small triangular cut-out, with the mirror images coloured differently, Exposing painting support or frame or structure suggest ambiguous spatial relationships to the flat picture plane.

One set of *grisaille* works is pure charcoal pen on a tonal scale of between 1 and 9, and with dense monotonous meditative doodles somewhat like the hypnotic squiggles

of Cy Twombly, done on pre-fab shaped canvas, to subvert planar perspective, as well as on-site on the wall, like Sol Lewitt's. A different homage to Sol Lewitt, *The Cube*, shows the intriguing play of spatial relationships.

An incomplete alphabet soup can be picked up, not as typography design but as giant letters like a Double-H in colour-graded tones between warm red and a cool blue-green like a screen divider or decorative panel, in *Checkmate* (8ft x 7 ft, overall). 'H' is seen as a symbol of stability and solidity, with a double stanchion like rugby poles, and hence a double-H is doubly fortified.

*T Junction* (6ft by 4 ft), with the top centre band in red perforations revealing the grey beneath, is shaped like a hammer, although one gets the impression the 'T' could be horizontal, tilted or upside-down. *X Factor* (4 ft x 4 ft) is reminiscent of Henri Matisse's *L'Escargot* (constricted in a box), but this 'windmill' with square 'propellers' in red, yellow, purple and green, suggests a circular rotation either way, or just simply a cross, with all the attendant etymology.

Inspired by John Lennon's peace anthem, *Imagine*, the eponymous work is just an open 3ft x 2 ½ feet black frame with red struts cut across the four corners, and the broken sans-serif font, 'Imagine,' suggesting something flighty stenciled on the wall, as per the hanging.

*Homage To The Square* is a reconstruction from an original 1970-1971 work found when moving campus, in ITM's new campus in Shah Alam, riddled with dart marks, and beyond redemption then. *Square Island I and II* echo Josef Albers' 1951 *Homage to the Square Series* on the shifting depth and tonal hues.

As if to ratchet up the 'ambiguity' of things, Tajuddin does not keep only to the Neo-Geo scripts. Some works play on the gestural, and with organic forms and the collage principle. In the sculpture/furniture, *Totem* (Homage to Duchamp, 3 1/2ft x 2 ½ft), an incongruous recycled 'conversation piece' smacks of surrealism with a slightly

*distorted painted driftwood as some kind of emblem, set in a brown 'Brancusi Column' on a 'roti canai' steel frying plate on top of a wooden stool/table.*

*There is also a set of painterly light canvas-on-canvas collages, apparently seamless, harkening Antoni Tapies, perhaps.*

*Tajuddin's works reference just about the whole historical Western Abstract rigmarole, all existing for short spells in between the two great world wars and after. Futurism (1909-late 1920s), Kasimir Malevich's Suprematism (1919-1920s), Orphism, Cubism, Dadaism (Marcel Duchamp), Neo-Dada/Pop (Robert Rauschenberg), Abstract Expressionism, Lyrical Abstraction, Optical Art, De Stijl (The Style, 1917, with the synthesis of Art, Design and Architecture), Minimalism, Action Painting, Conceptual Art, Performance Art and Land Art.*

*This compendium of Abstract '-isms' even if in a new light and take, could not have been the proverbial birdless summer with the models of Abstract '-isms' being stampeded them into the new millennium.*

*And in this revival of sorts, or re-adventuring, what is the beef or upshot, of his personal vision?*

*The world today is mélange of ambiguities, with communist (still) China's economy rewriting the rules of capitalism and commerce and the United States of America becoming a hotbed of anything but democratic. Ambiguities also abound in every sphere of life too many to enumerate here.*

*To be sure, Tajuddin is a child of the 1970s (though his informal dalliances were earlier), inoculated with the gestational DNA and impetus of the Abstract ethos of the West and also a short spurt at home. It was the phenomenal Pop Yeah Yeah days of The Beatles, and the vociferous Vietnam War protests.*

*After the usual ablutions of studying Fine Art at the Mara Institute of Technology (1969-1973, with a Best*

*Student Award) followed by an art teacher's diploma (1974), Tajuddin got his Western art exposures at the Art Centre College of Design in Los Angeles (1975), where he studied Drawing under painter Prof Lorser Feitelson (1898-1978), a founder of the Californian Hard-Edge Painting, and was inspired by illustrator Bob Peak (1927-1992), Mark English (b. 1933) and Alan Cober (1935-1998). Then to the Pratt Institute in New York, where he studied Environmental Design and Printmaking (1979-1981) and Interior Architecture (post-grad), besides a Fulbright Research Fellowship in New York (1986-1987).*

*But it was the fortuitous meetings with Latiff Mohidin, his senior of five years at King George V School in Seremban (saw his works in the school hall, before Latiff left for studies at the Hochschule fur Bildende Kunst, Berlin, 1960-1964), that gravitated Tajuddin into his destined vocation. He met Latiff in 1968 when he (Latiff) stayed briefly in his brother-in-law's house (Tan Sri Abdullah Sanusi, later Tan Sri and Vice-Chancellor of Universiti Malaya. Tajuddin's sister was Latiff's classmate) house at Section 14, Petaling Jaya, on his (Latiff's) return from Vietnam and Indonesia. Latiff also left several newly done Pago-Pago works and his paints with them. "My first paintings (on masonite board) were done from Latiff's leftover paints," Tajuddin confided, adding that he did not keep the paintings while other early works ended up as chicken coop shields in his kampung house.*

*When in ITM, he was involved in kinetic and 'installation' art and had his first group show in Petaling Jaya, and was apprenticed to Redza Piyadasa (1939-2007) on his Marrakesh sculpture. At ITM, he had the tutelage of the finest abstract modernists like Sulaiman Esa, Dr Jolly Koh, Choong, Joseph Tan Chan Jin (1941-2001) and Ahmad Khalid Yusof (1934-1997).*

*Though he had taken part in a few exhibitions with the loose free-spirited group Anak Alam (which had Latiff as its spiritual leader), two defining abstract exhibitions, namely GRUP (AIA Building, Kuala Lumpur, 1967) and the New*

*Scene (Chen Voon Fee's Galeri II, KL, 1969), had a huge impact on him and shaped his direction in art production until today. It was the mainsprings of Modernism in Malaysia.*

*GRUP (Gerak Rupa Ubur Penyata), which brought together the Magnificent 7 of Malaysian Abstract Art, had a reprisal, GRUP 1957-1973, in November 2017-February 25, 2018, at Ilham Gallery, Kuala Lumpur, curated by Dr Simon Soon. The pioneering members were Anthony Lau, Cheong Lai-tong, (Datuk) Ibrahim Hussein, Jolly Koh, Latiff Mohidin, (Datuk) Syed Ahmad Jamal and Yeoh Jin Leng. The New Scene exhibition showcased Redza Piyadasa, Sulaiman Esa, Choong Kam Kow, Joseph Tan, Tang Tuck Kan and Tan Teong Eng, among others. Piyadasa and Sulaiman were to cause a Conceptual Art sensation with their controversial (which had a pee-ing 'cameo' by the great iconoclast Salleh Ben Joned) 1974 exhibition called Towards A Mystical Reality (Dewan Bahasa dan Pustaka, KL).*

*Of course, there was also the watershed National Cultural Congress in 1971, whose core policies underpin Malay culture as the rubric, and with peripheral selections from the other cultures, and with pre-eminence given to Islamic principles and motifs. In 1977, a group of artists from the north with strong leanings towards abstract art, started Utara.*

*Tajuddin was a bright spark in the art firmament in the latter 1970s. He was one of 13 young artists cherry-picked to vie for the first Bakat Muda Sezaman competition in 1974. He won the Major Award in National Drawing Competition (1977) and 2nd Prize in the prestigious Salon Malaysia (1979).*

*In the 1980s, on the wave of the Ayatollah Khomeiny's Islamic fundamentalism, aniconic patterns of the sacred and the cosmogony as well enunciated in Keith Critchlow's book, Islamic Patterns (1976), presents a comprehensive material and spatial order on the art of tawhid (Oneness of God) expression.*

*Abstractions in art are very much alive today, with Tajuddin purportedly picking up from some unfinished business, what with the benefit of hindsight, with instincts the critic Jerry Saltz described as "insurrectional instincts stirring." All these can be gleaned from happenings, in spurts and sustained periods, around Kuala Lumpur and the West.*

*Tajuddin was also greatly inspired by graphic/ industrial designer cum architect Massimo Vignelli (1931-2014), whom he was apprenticed to in New York in 1980, and the works and philosophy of Israeli sculptor Yaacov Agam (b. 1928).*

*Agam's credo in art as outlined in the article, 21st Century Genius, by Morris Shapiro, Park West Gallery, USA, in 1964: "I wanted to create a world of art which transcends the visible ... but is a partial revelation and not the perpetuation of the existing. My aim is to show what can be seen within the limits of possibility ... I show a state of being which does not exist, the imperceptible absence of an image... the infinity of possibilities, opposing the change of a presence, a possibility."*

*While the Abstract prime-movers still living are still producing works they are known for, newer but established exponents have also extended the parameters. Like Mary Heilmann (b. 1940), David Reed (b. 1946) and Thomas Nozkowski (b. 1944), with his pre-fab materials.*

*In February-April 2007, a travelling exhibition curated by Katy Siegel called High Times, Hard Times: New York Paintings 1967-1975, that ended at the National Academy, New York, revisited the zeitgeist of the abstract impulses. Writing for The Art Review, Jerry Saltz charted the timelines, 1967, as when "painting passed through what has been called in the eye of the post-Minimal-Conceptual needle" and 1975, "when it was declared dead (sic)."*

*Even David Reed's Painting Paintings in 1975 (Susan Caldwell Gallery) 'suffered' a re-look, in an eponymous exhibition from Jan 17-Feb 25, at the Gagosian Gallery,*

*New York, in January 2017. It reunited Reed, who was adviser to ‘High Times, Hard Times’ and Siegel.*

*At home, Bayu Utomo Radjikin returned to abstract in a decade in Gejolak at G13 gallery in January 2017. The Cross Culture, Trans-Era Retrospective of Dr Choong Kam Kow at the National Visual Art Gallery, Kuala Lumpur, November 2014–March 2015, revealed Dr Choong’s sterling contributions. Noteworthy among his 15 series featured were his benchmark New York Series (circa 1965–1968, with vintage AbEx works rivaling those of the pioneers), Shaped Canvas Series (c. 1969–1972) and his SEA Thru’ Series (1971–1975).*

*On Aug 31, 2017 to Jan 21, 2018, Sasana Kijang (Bank Negara Museum & Art Gallery) organised a major exhibition of 100 works by 28 artists from its collection called The Unreal Deal: Six Decades of Malaysian Abstract Art, and there was also a symposium on abstract art that followed at Galeri Seni Maybank later. In June 2018, Yusof Ghani’s Tapak Gallery in Shah Alam staged Inventing Abstraction III.*

*Tajuddin has reworked the whole geometric spectrum, creating a whole dynamics of a new built environment, a borderless polymorphism existing according to an imagined or mathematically circumscribed space, a rojak (mixture) of Abstract-isms resulting in a state of ‘No-ism.’ But it is the push-and-pull and the protean energy of ambiguity, or dis-ambiguity, that provides the elixir, as entry-points and facilitators and denouements. Art is ambiguity, ambiguity is art, the art of ambiguity and the ambiguity of art.*

*A hybridization of abstraction-isms, or in local parlance: GabEx (Gabungun Abstrak).*

*For all the bland, impersonal, non-representative forms, Tajuddin’s works are, have always been, rooted in landscape and Nature, and are imbued with a quality of sublimity.*

*As the good Greek, Euclid, put it: “The laws of nature are but the mathematical thoughts of God.” Geometric, is a Greek compound word, with ‘geo’ meaning ‘Earth’ and ‘metric’, meaning ‘measurement.’*

*Frank Lloyd Wright, writing on Architecture, Nature, and the Human Spirit (1957), posited: “Art is a discovery and development of elementary principles of Nature into beautiful forms mutable for human use.”*

*Tajuddin has come full circle. As artist, academician, designer (he ran design companies for several years), and a gallerist (TJFa, since 2003).*

**Ooi Kok Chuen**  
**Art Writer/Researcher**

# Ambiguity

*“I have forced myself to  
contradict myself in order  
to avoid confirmation to  
my own taste”*

*marcel duchamp*

*Ambiguity in general tend to have such a negative connotation. However, ambiguity could be explored as an interesting concept in visual art (fine art, design, architecture, etc.)*

*In reference to my recent works, ambiguity basically suggests a plurality of meanings. It suggests that the works could be read in many different ways, without referring to any one specific meaning. Sometimes I like to leave things undefined, letting the viewers to engage with their thoughts and experiences in comprehending the works.*

*Ambiguity has not only been explored in the visual arts, but are also widely used in creative literary arts. These new body of works, takes its roots way back in the early 70s (1970-1973), when I first began experimenting with geometrical abstraction and conceptual art during my student's days.*

*Growing up as a young artist in the late 60's and 70's, I was inspired by the local modernist works of the New Scene artist and the contemporary international movements such as Minimalism and Conceptual Art. These early exposures made a lasting impact in shaping my artistic direction and practices as a young contemporary artist.*

*Personally, I am also interested in exploring for a more contemporary and universal approaches in making art. In response, I find abstraction has a more open-ended and universal forms of creative visual expressions.*

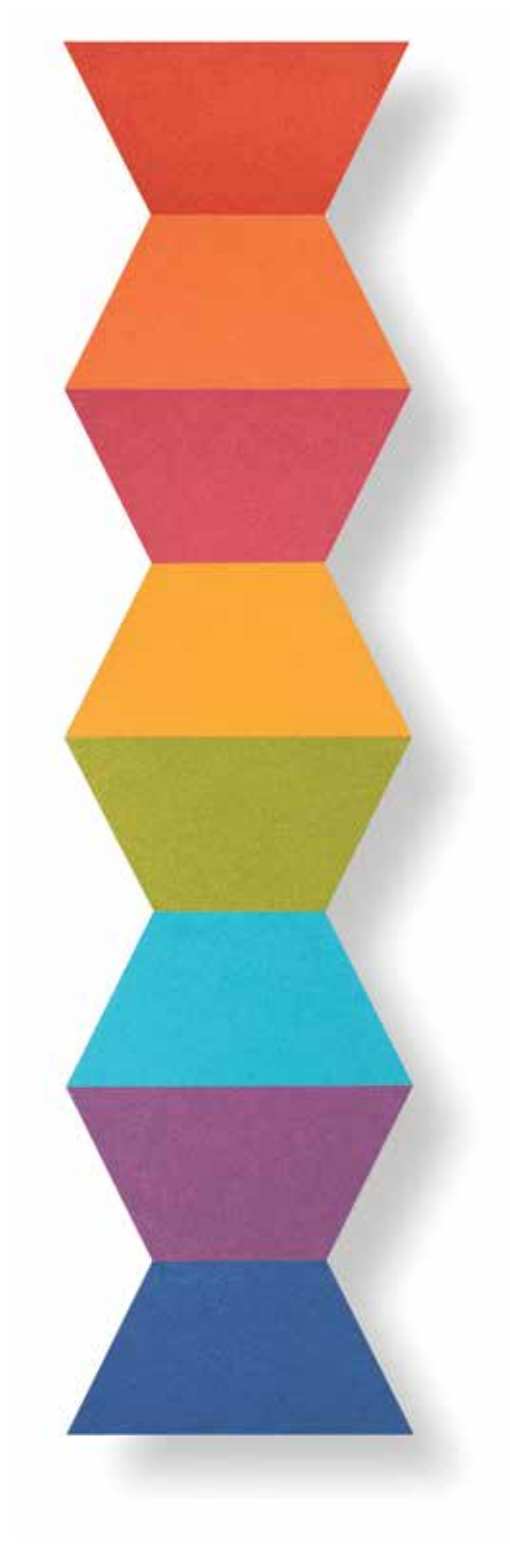
*In broad terms, ambiguity seems synonymous with abstraction. Hence, from a global perspective, we see the fusion of cultural boundaries, blurring different cultural identities into an ambiguous and exciting cultural phenomena.*

*Tajuddin Ismail.*

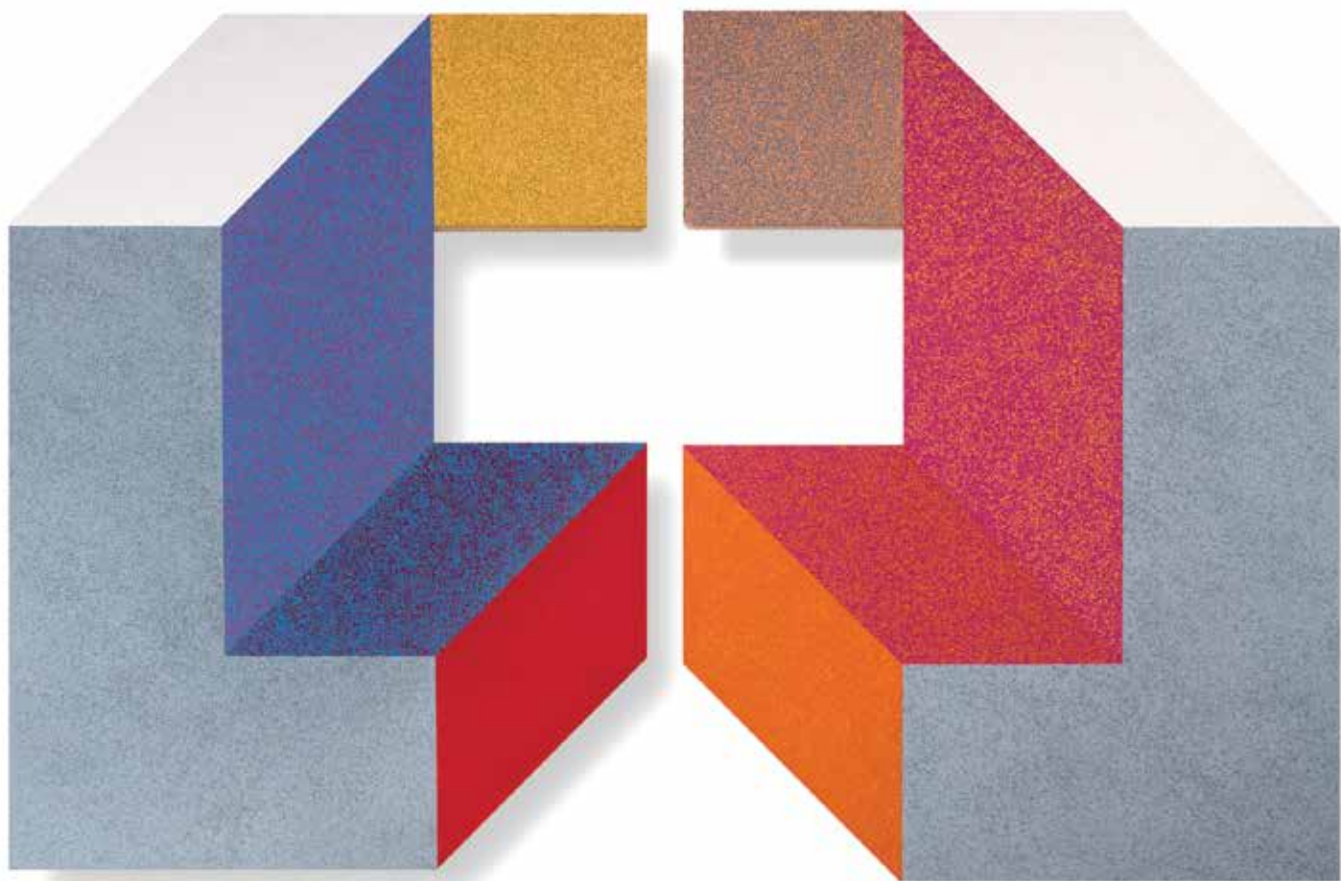


*Rumba 244cm x 61cm (Each Panel) Acrylic / oil on wood panel 2016 RM70,000*





*Brancusi's Column* 244cm x 61cm Acrylic / Oil on Wood panel 2017 RM45,000



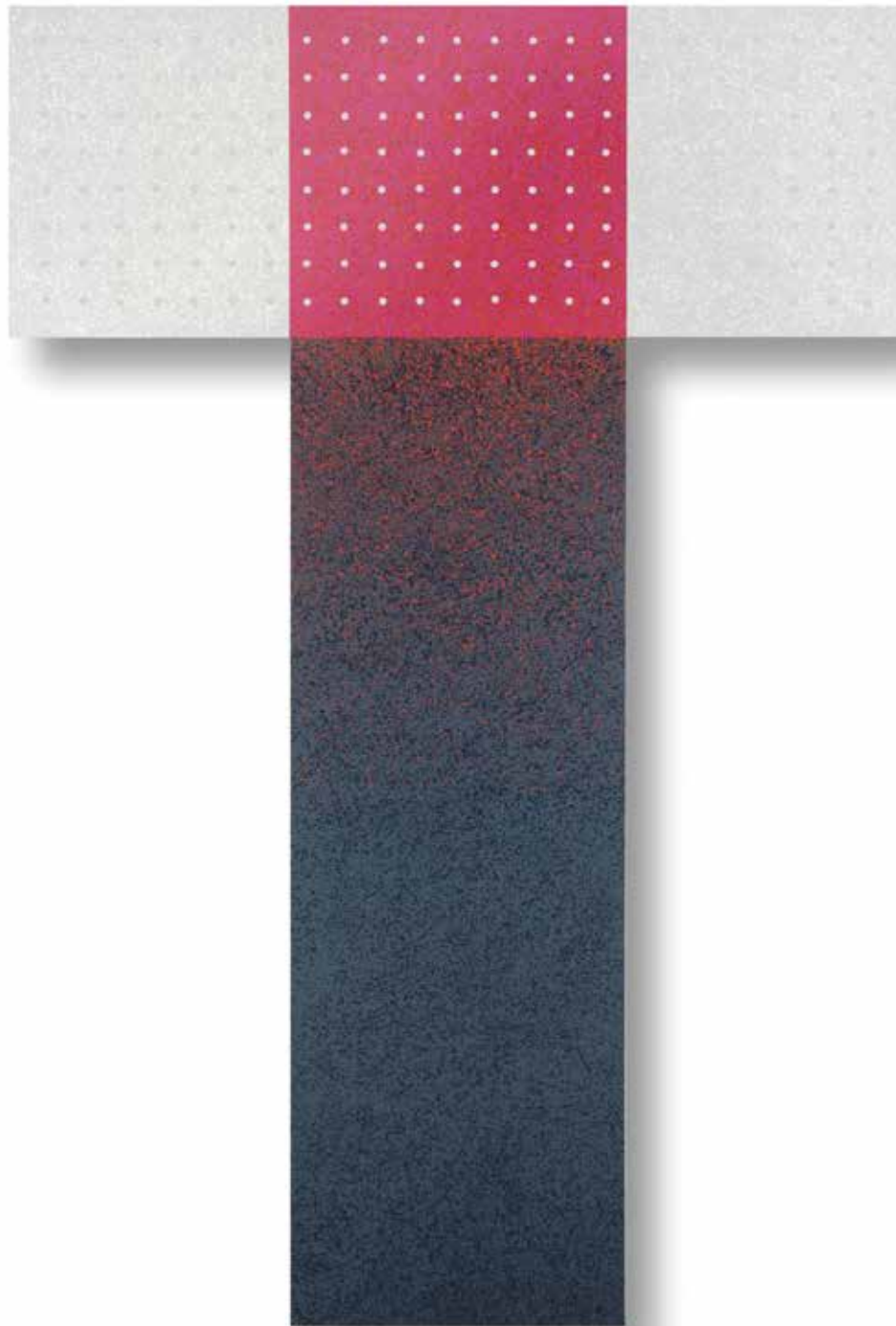
*Corbusian Space I* 183cm x 122cm (Each Panel) Acrylic / Oil on Wood panel 2016 RM100,000



*Triangle Tango II* 183cm x 183cm (Overall) Acrylic / Oil on Wood Panel 2016 RM60,000



*Checkmate 244cm x 213cm (Overall) Acrylic / Oil on Canvas 2018 RM85,000*

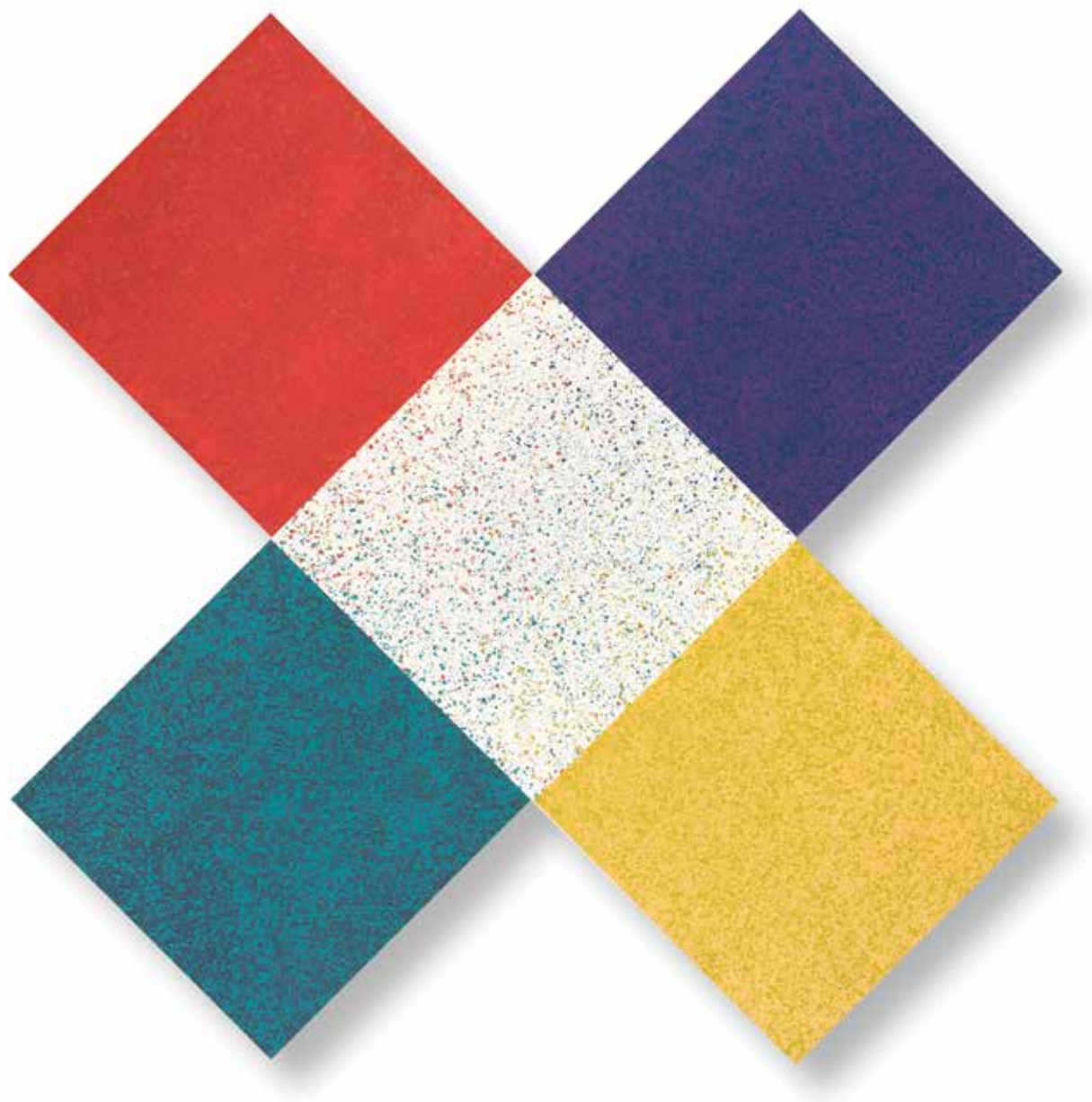


*The Tee Junction* 183cm x 122cm Acrylic / Oil on Wood panel 2015 RM50,000



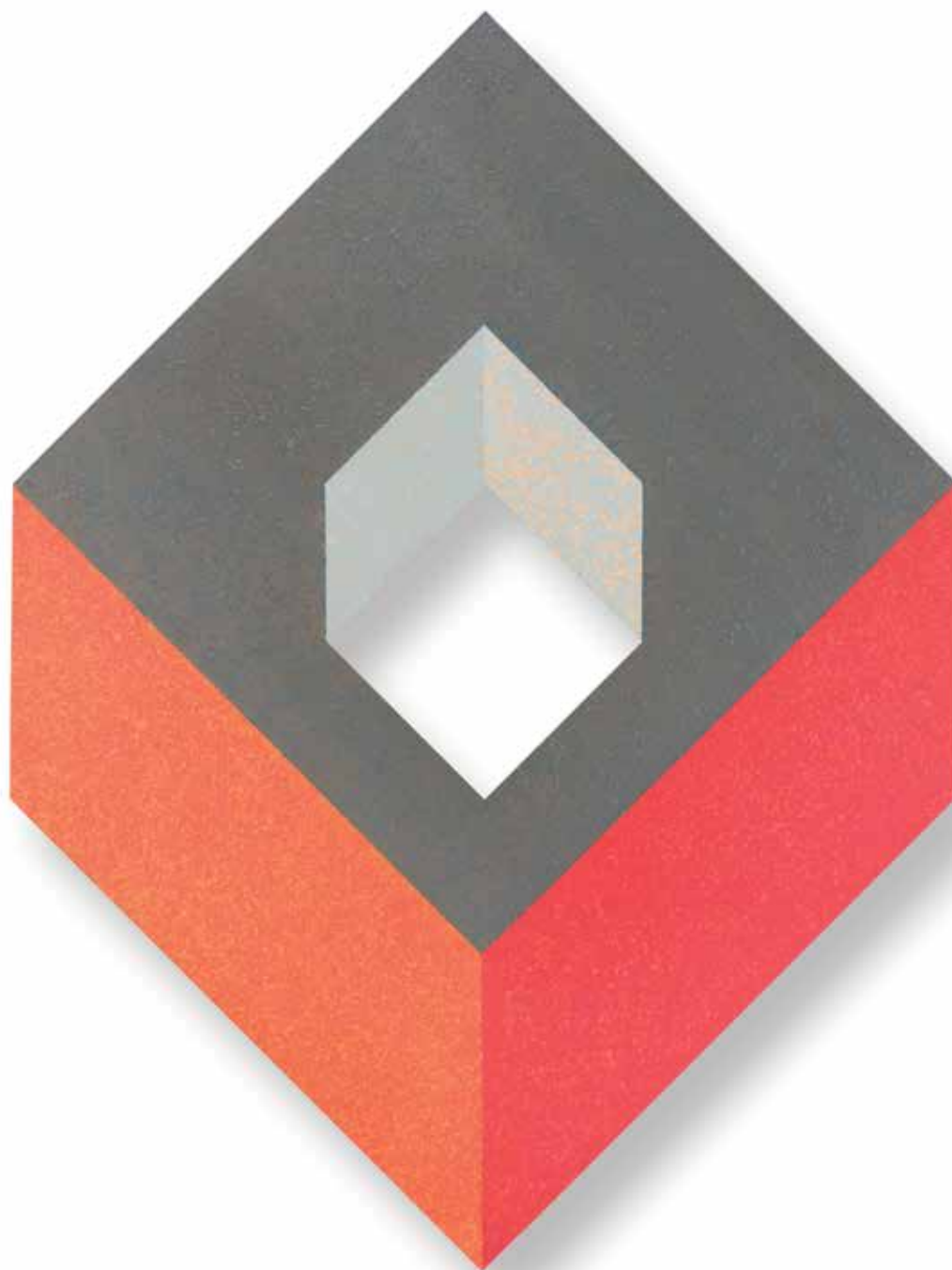
*Whitney's Window* 122cm x 122cm Acrylic / Oil on Wood Panel 2017 NFS





*The X factor* 122cm x 122cm Acrylic / Oil on Wood Panel 2015 RM40,000

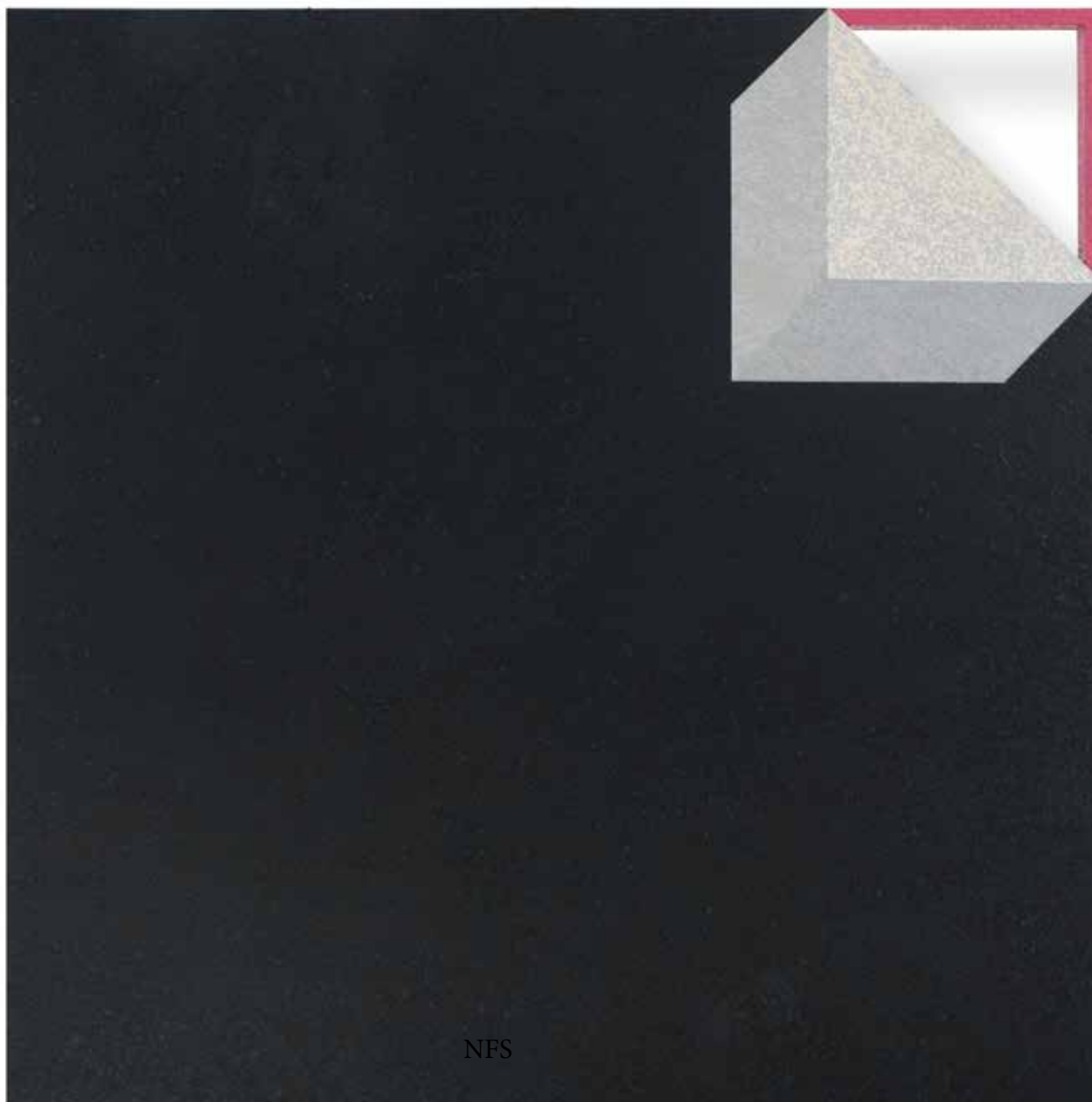




*Cube II 122cm x 122cm Acrylic / Oil on Wood Panel 2015 RM40,000*



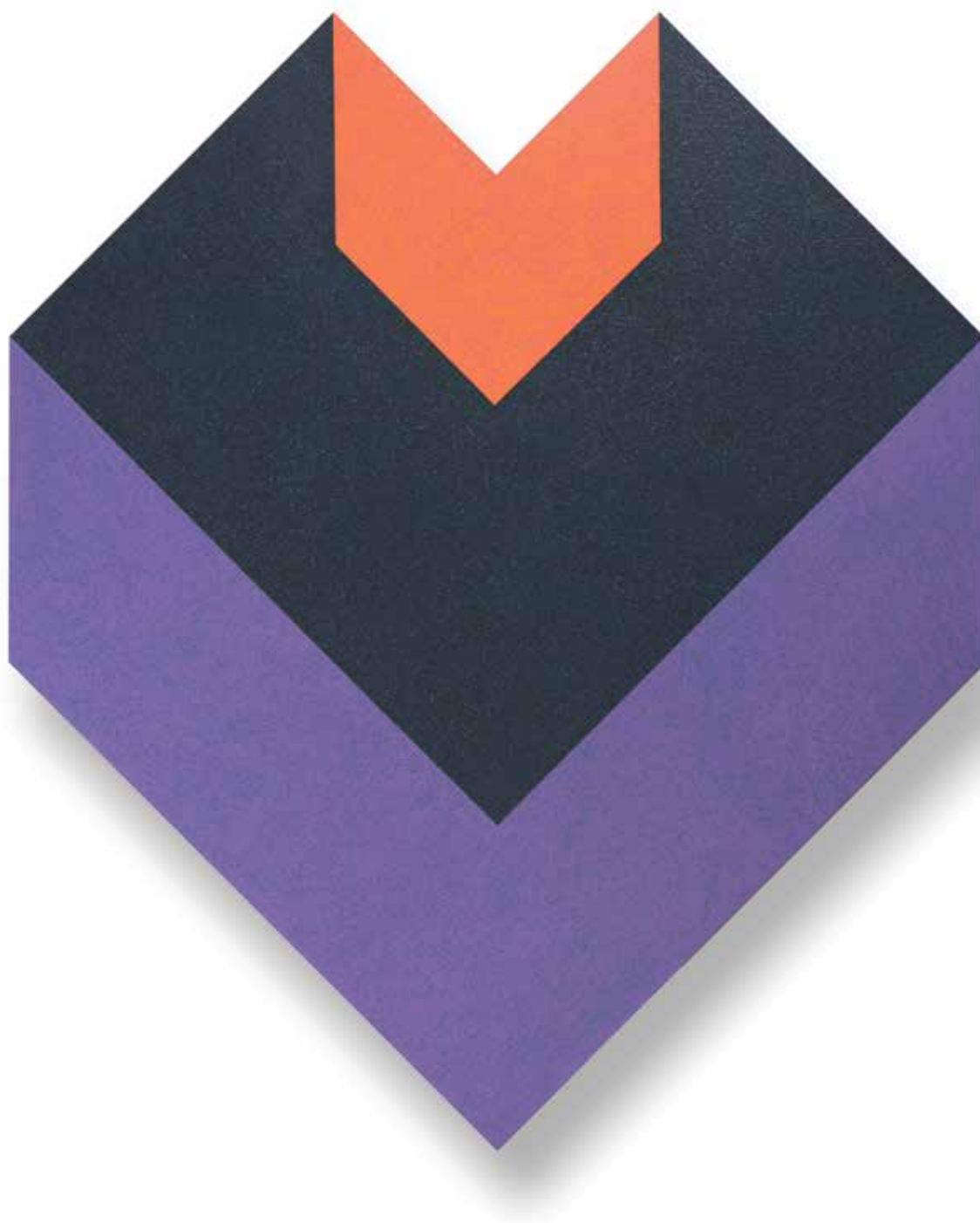
*Push and Pull* 152cm x 122cm Acrylic / Oil on wood Panel 2017 RM50,000



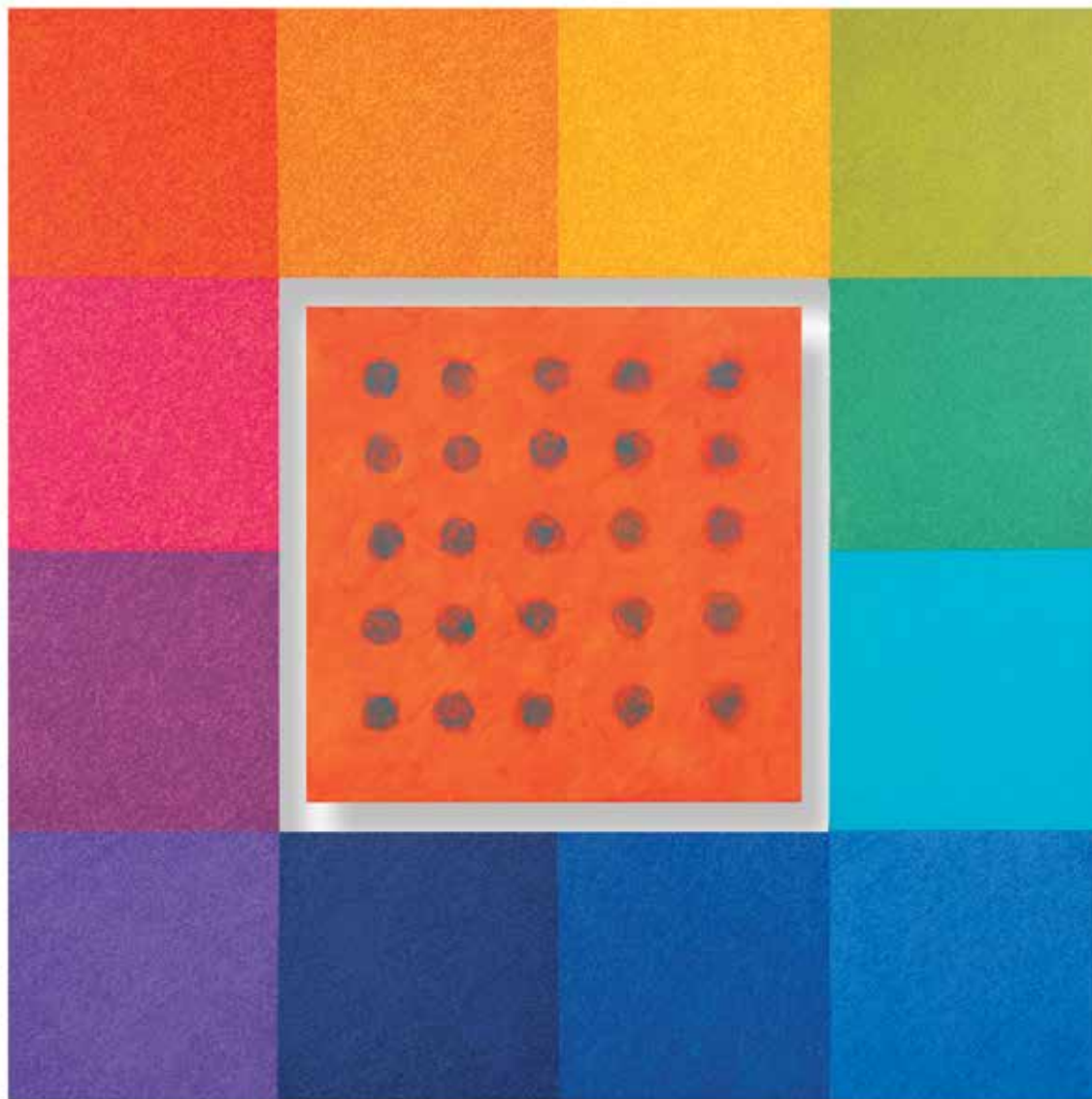
*Triangle Tango I* 122cm x 122cm Acrylic / Oil on Wood Panel 2015 NFS



*Cube I* 122cm x 122cm Acrylic / Oil on Wood Panel 2016 RM40,000

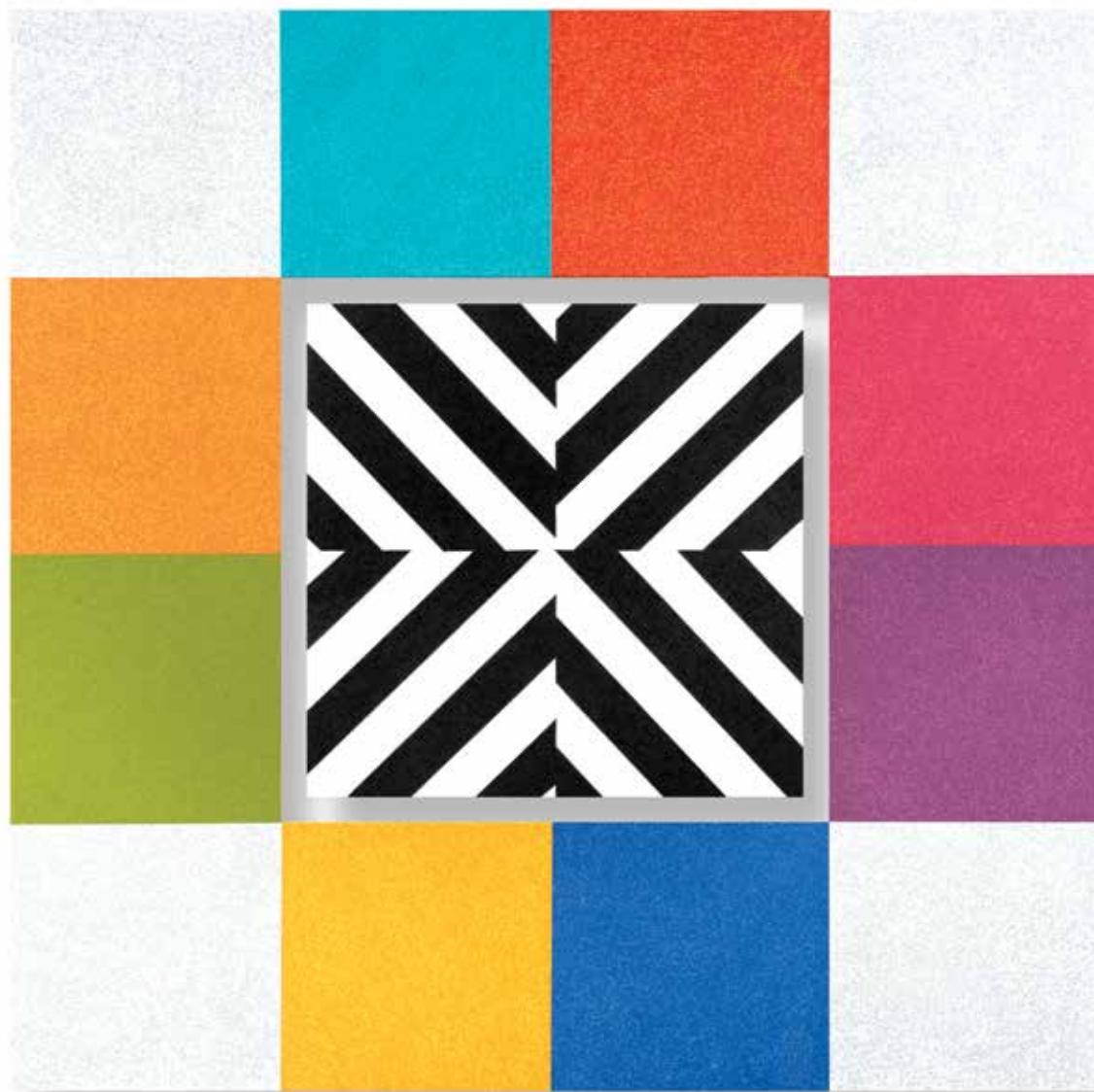


*Cube III 122cm x 122cm Acrylic / Oil on Wood Panel 2017 RM40,000*



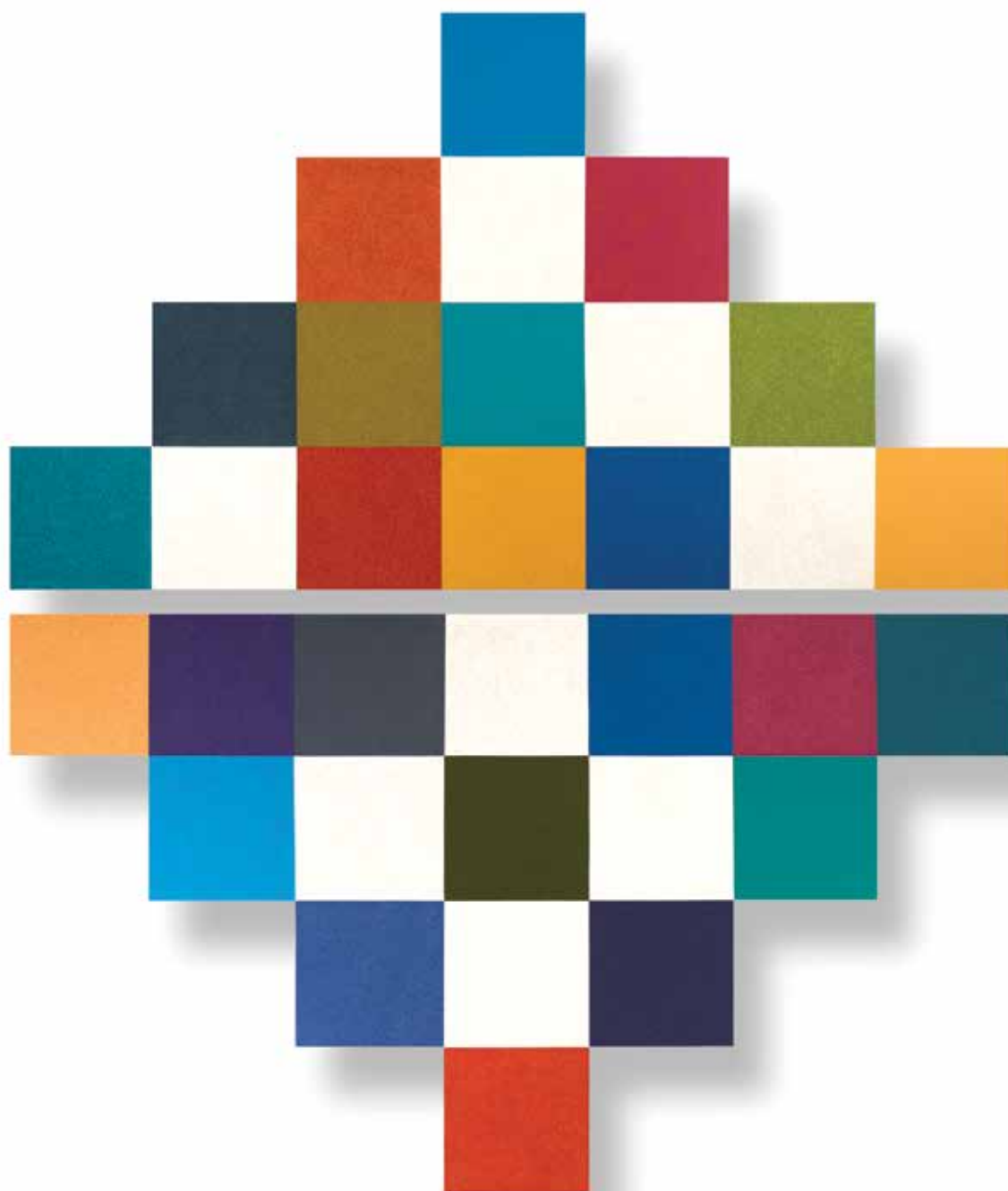
*Square Island I* 122cm x 122cm Acrylic / Oil on Wood Panel 2017 RM40,000





*Square Island II* 122cm x 122cm Acrylic / Oil on Wood Panel 2017 RM40,000





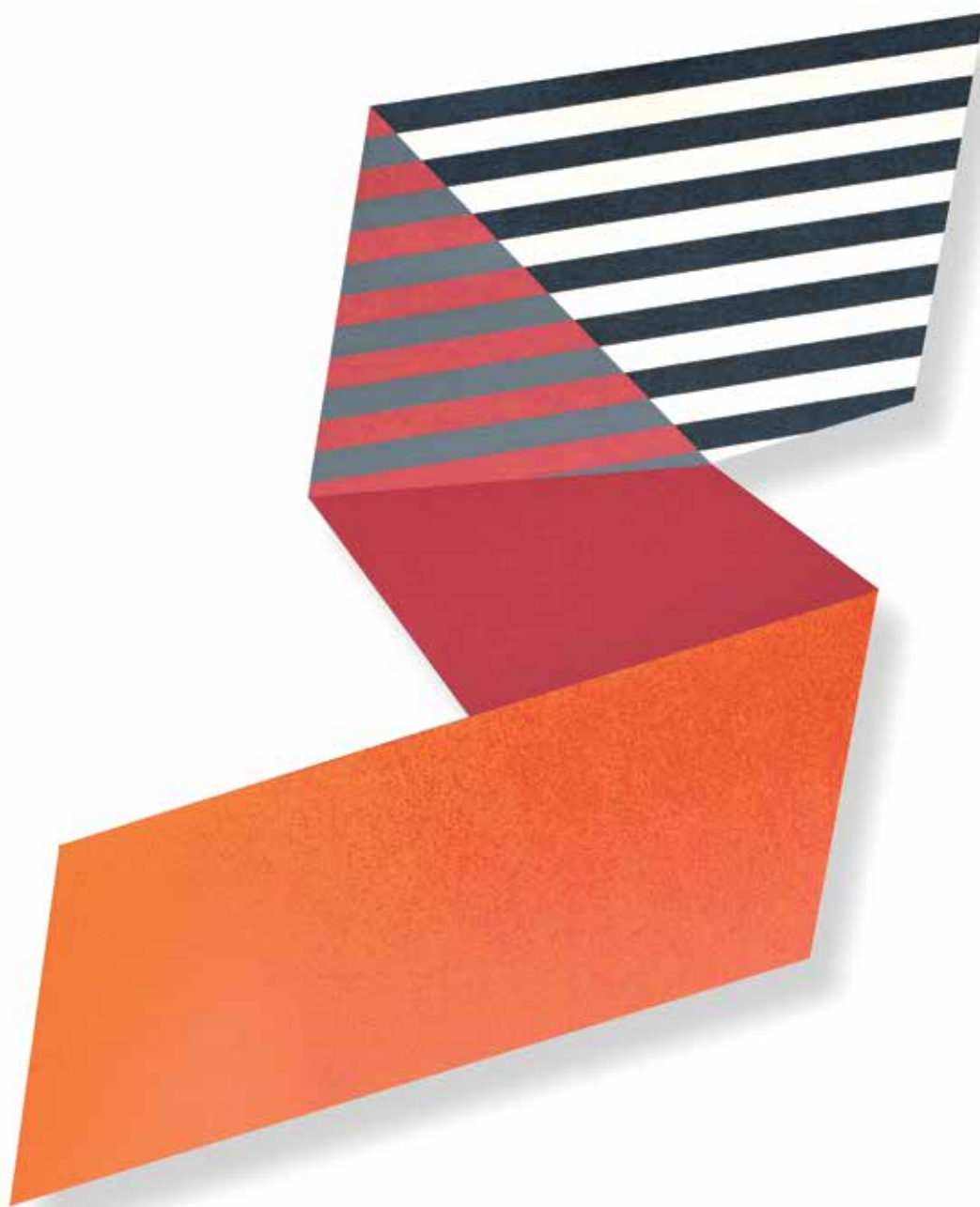
*Reflected Ziggurat* 244cm x 213cm (Overall) Acrylic / Oil on Wood Panel 2016 RM85,000



*Mandarin Window* 244cm x 61cm Acrylic / Oil on Wood Panel 2017 RM45,000



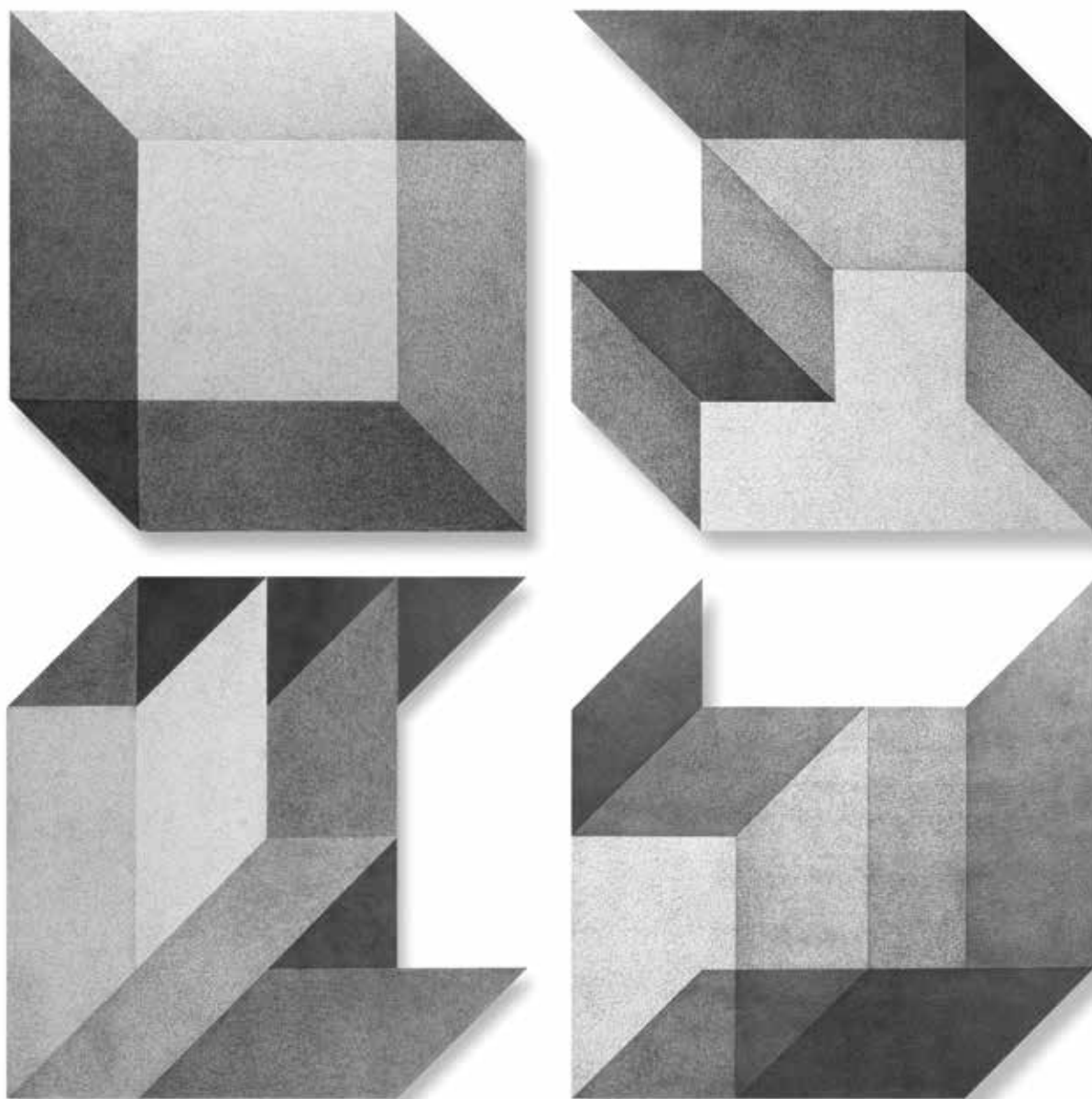
*Stripes & Chevron Does The Cha Cha* 244cm x 61cm (Each panel) Acrylic / Oil on Wood panel 2018 RM80,000



*Twist and Shout* 213cm x 122cm Acrylics / Oil on Canvas Panel 2018 RM50,000



*Imagine* 92cm x 76cm Acrylic on Wood and Stencil lettering on wall surface 2018 NFS

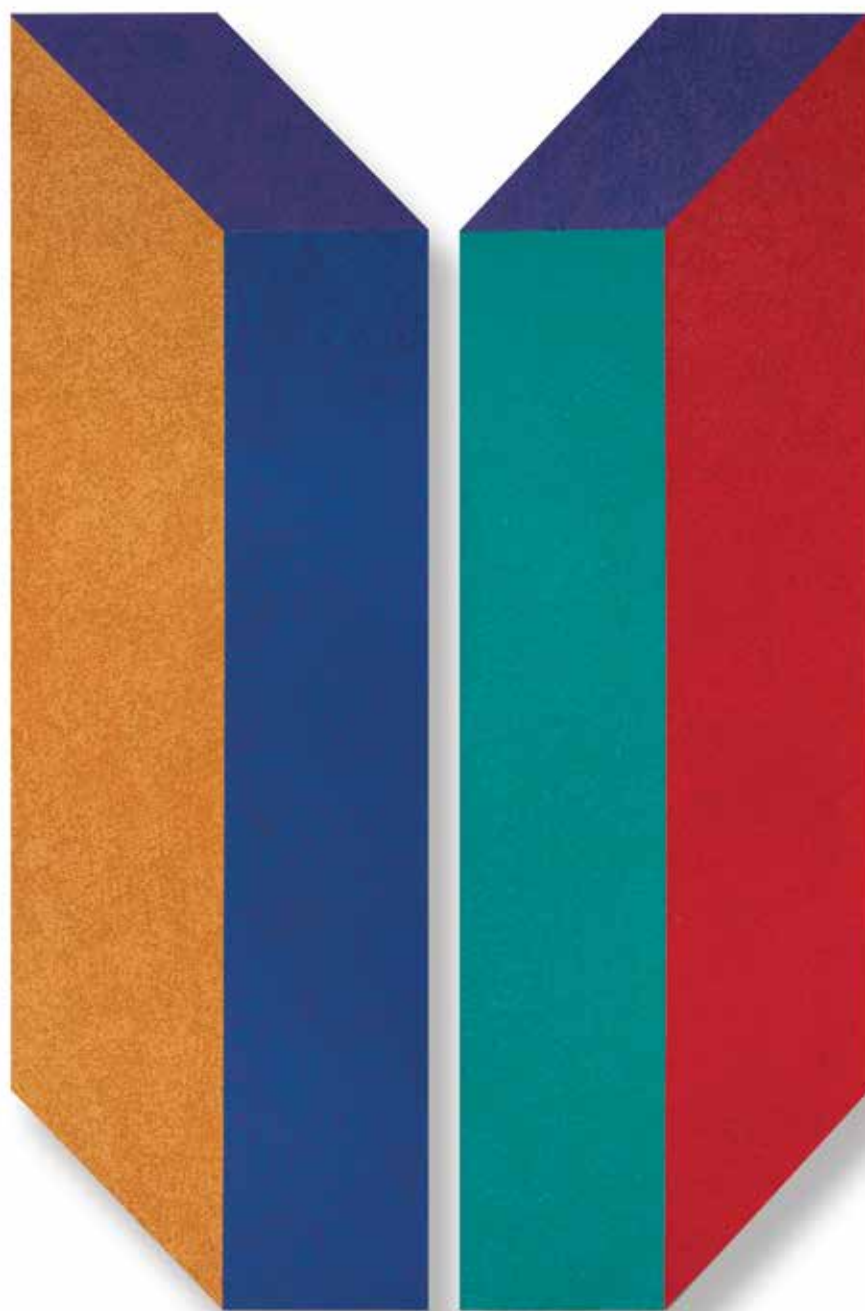


*The Cube (Homage to Sol LeWitt) 244cm x 244cm (Overall) Graphite on Wood Panel 2018 RM120,000*



*Realm of The Senses 244cm x 244cm (Overall) Acrylic on Canvas Panel 2018 RM120,000*





*Baraggan's Walls* 83cm x 61cm (Each panel) Acrylic/Oil on Wood Panel 2017 RM60,000



*Triangle Tango* 48cm x 63cm (Each Unit) Acrylic / Oil on Wood Block 2018 RM75,000



*Totem (Homage to Duchamp) 122cm x 61cm diameter Painted Drift Wood, Steel Plate and Wooden Stool 2018 RM30,000*



*Growth and Decay* 211cm diameter Acrylic mixed media on wood panel 2018 RM70,000





*Falls (Vermont)* 152cm diameter Acrylic on Canvas 2017 RM50,000



*The Anonymous Poet (Self-Portrait)* 91cm x 91cm Acrylic Mixed Media on Wood Panel 2010 NFS





*Growth and Decay (image detail) 210cm diameter Acrylic mix media on wood panel 2013*



## Selected Exhibitions

- 1971 PJ. Art Show*
- 1972 Solo-Environmental Kinetic Installation, Petaling Jaya  
National Open Show, National Art Gallery, Kuala Lumpur*
- 1973 National Open Show, National Art Gallery, Kuala Lumpur*
- 1974 Seven Young Contemporary Artist, National Art Gallery,  
Kuala Lumpur  
Solo – ‘Works On Paper’, Goethe Institute, Kuala Lumpur*
- 1976 Anak Alam Group Show, Studio Anak Alam, Kuala Lumpur*
- 1977 Focus Young Talent, National Art Gallery, Kuala Lumpur  
Solo – ‘Recent Drawings and Prints’, Goethe Institute,  
Kuala Lumpur  
National Graphic Art, National Art Gallery, Kuala Lumpur*
- 1978 National Open Show, National Art Gallery, Kuala Lumpur  
Contemporary Malaysian Art, Commonwealth Institute London  
Posters of the Goethe, Frankfurt, Colonge and Sao Paulo  
Solo – Recent Works (Paintings and Drawings),  
Dewan Tunku Canselor Universiti Malaya*
- 1979 Salon Malaysia, National Art Gallery, Kuala Lumpur*
- 1980 Contemporary Asian Art, Fukuoka Museum, Japan*
- 1981 National Open Show, National Art Gallery, Kuala Lumpur*
- 1982 Indian International Triennale, New Delhi  
Australian Art Festival, Sydney*
- 1985 DIMENSI, Painting and Furniture Design, The Star, Kuala  
Lumpur*
- 1990 SENI LUKIS, Malaysian Art in Germany, Munich, Hamburg,  
Dusseldorf and Frankfurt  
Solo – INNERSPACE, Australian High Commission,  
Kuala Lumpur*
- 1991 DOCUMENTAI, Gallery Artequarium, Kuala Lumpur*
- 1992 SALON MALAYSIA, National Art Gallery, Kuala Lumpur  
Jogjakarta Art Festival, Jogjakarta, Indonesia  
Solo ‘Recent Works’, Art Salon, Kuala Lumpur*
- 1993 Malaysian Art ’93, Galeri Petronas, Kuala Lumpur  
Mini Solo, Singapore Art Fair, Singapore World Trade Centre*
- 1994 GETARAN JIWA, Five Contemporary Malaysian Artists,  
National Museum of Arthropology Madrid, Spain  
‘Sentuhan Nostalgia’, Bank Negara Galeri, Kuala Lumpur  
‘SONYART MALAYSIA’, Atrium, Isetan Kuala Lumpur*

- 1995** Solo 'Unfold' recent works, Art Salon, Kuala Lumpur
- 1996** GETARAN JIWA II, Galeri Isetan, Kuala Lumpur  
Mini Solo – 'Small Scale Works', The Datai, Langkawi  
Mini Solo – 'Recent Drawing' Carcosa Kuala Lumpur
- Recent works by Six International Painters,  
Jenkin Johnson Gallery, San Fransisco  
Warisan Nusantara, Dewan Tunku Canselor,  
Universiti Malaya
- 1997** Recent Works Group Show, Jenkin Johnson Gallery, U.S.A.  
AL-FANN, Contemporary Islamic artist, Hanns Munden,  
Germany
- 1998** Solo 'Recent Works', Art Salon Kuala Lumpur  
Group Exhibition, Galeri Taksu, Kuala Lumpur  
Group Exhibition, Jenkin Johnson Gallery, U.S.A.
- 1999** EARTHBOUND – Artist of the Fullbright, Artist Space  
Concorde Hotel, Shah Alam  
Anniversary exhibition, Nine painters,  
Jenkins Johnson Gallery, San Francisco  
Solo 'Recent Paintings', Galeri Taksu, Kuala Lumpur  
'Malaysian Contemporary Art', China Museum  
of Art, Beijing
- 2000** '10/2000', Ten Artists for year 2000, Art Salon,  
Kuala Lumpur  
Group exhibition, Jenkins Johnson Gallery, San Francisco  
COLOURS OF MALAYSIA, Three Malaysian Artists,  
Featherstone  
Meetinghouse for the Arts, Martha's Vineyard,  
Massachusetts
- 2001** Anniversary Group Exhibition,  
Jenkins Johnson Gallery, San Francisco
- 2002** 'EX02', Five Contemporary Malaysian Artists,  
Galeri Taksu, Kuala Lumpur  
'GERAKRASA', Twenty-one ex-graduate artists  
from UiTM, Museum Negara Kuala Lumpur  
Group Exhibition, Jenkins Johnson Gallery, San Francisco  
RED, Solo exhibition of recent works, Art Salon,  
Kuala Lumpur
- 2003** Spirituality in Art, Galeri Art & Design, UiTM  
Faculty Show UiTM, Galeri Shah Alam
- 2004** Drawing & Prints Rentakalam, TJ Fine Art, Kuala Lumpur
- 2005** Small Works exhibition, TJ Fine Art, Kuala Lumpur
- 2006** 'Landscape Reflection' – The Gallery @ Starhill  
24th Anniversary Exhibition, Auckland New Zealand
- 2007** Merdeka 50 : A celebration of Malaysia Art,  
Islamic Museum Kuala Lumpur  
EVBR – Abbey Preum, Germany  
6 at Abbey-Pruem, group exhibition, TJ Fine Art, Kuala Lumpur
- 2008** Selangor Art Exhibition, Galeri Shah Alam
- 2009** Malaysian Art Fair, Maltrade  
Counterpoint – Recent Abstraction, TJ Fine Art, Kuala Lumpur
- 2010** Asian Art Festival, National Art Gallery Kuala Lumpur  
Connection – Tajuddin Ismail & Mutalib Man,  
TJ Fine Art, Kuala Lumpur
- 2012** Suarasa, Segaris Art Center,  
Publika Solaris Dutamas, Kuala Lumpur  
Mind Matter & Metaphor: A Solo Exhibition,  
Segaris Art Center, Solaris Dutamas KL  
Group exhibition, Art Aid, TJ Fine Art, Kuala Lumpur
- 2013** Recent works, Jai, Drew Harris, Tajuddin Ismail  
& Ahmad Zaki Anwar, The Edge Gallery, Kuala Lumpur
- 2014** Group exhibition, TJ Fine Art gallery, Kuala Lumpur
- 2015** Recent painting, solo exhibition TJ Fine Art gallery,  
Malaysia Art Expo, Kuala Lumpur
- 2016** Contemporary Art in Interfusion & Intergrowth,  
The Gallery, Shanghai.
- 2017** UNREAL DEAL, Abstraction in Malaysian art,  
Sasana Kijang Bank Negara Museum, Kuala Lumpur  
Homage to Earthscape, solo exhibition,  
United Nation HQ, New York
- 2018** Bintang 5 Volume 3,  
Segaris Art Center, Kuala Lumpur

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*Theresa Manavalan, 'Artist does his bit for Puspanita'. The Malay Mail, September 15, 1984.*

*Noraini Shariff, 'Quest for our own identity'. News Straits Times, June 11, 1986.*

*Chu-Li, 'Tajuddin's Innerspace'. Innerspace (Catalog), 1991.*

*Brigitte Rozario, 'Pieces of his soul'. The Star, July 5, 1991.*

*Ooi Kok Chuen, 'Rhythm Forms in void of chaos'. Sunday Style, June 14, 1991.*

*Azhariah Kamin, 'Tajuddin an artist in love with nature'. New Straits Time, July 1991.*

*Ooi Kok Chuen, 'Silence of Being'. Catalog Recent Works, Art Salon, November 1992.*

*Brigitte Rozario, 'The colour is black'. The Star, November 26, 1992.*

*Roslee Idris, 'No Frills for artist Tajuddin'. Metro, December 4, 1992.*

*Siti Rohaya Attan, 'Getaranjiwa ke Sepanyol'. Utusan Malaysia, Mei 3, 1994.*

*J. Anu, 'Tajuddin Ismail's unfolding ecstatic freedom'. Unfold (Catalog), January 1995.*

*Dr. Zakaria Ali, Reflecting on their times'. Asian Art News, January 1995.*

*J. Anu, 'A painter's Painter unfolds his art'. Sunday Star, January 8, 1995.*

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*Selvi Gopal, 'Abstractness in the mind'. The Sun Magazine, February 6, 1995.*

*Lynette Ng, 'The Undefined Artist'. Verve, March 1995.*

*Lena Law, 'Unfold, art by Tajuddin Ismail'. Wings of Gold magazine, May 1995.*

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*J. Anu, 'Portraits of an artist's evolution'. Sunday Star, August 23, 1998.*

*Ooi Kok Chuen, 'Tajuddin's elusive art'. New Straits Times, August 29, 1998.*

*Jeffrey Wechsler, 'Three-Part Harmony'. Jenkins Johnson Gallery (Catalog) San Francisco, January 1999.*

*J. Anu, 'Looking in from the outside'. Sunday Star, February 28, 1999.*

*Ooi Kok Chuen, 'Tajuddin's abstract images'. New Straits Times, March 16, 1999.*

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*Wilson Henry, 'Earthbound Fulbright artist'. Sunday Star, April 18, 1999.*

*J. Anu, 'A studied response to beauty'. Sunday Star, August 29, 1999.*

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*J. Anu, 'The triumph of the individual...'. Colours of Malaysia (Art Salon), 2000.*

*Peter Lee, 'Snapshots'. Snapshots (Plum Blossom's Catalog), 2000.*

*Ooi Kok Chuen, 'Simply red'. Red: Recent Works by Tajuddin Isamil (Catalog), Art Salon, May 2002.*

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*Barbara Foong, 'Tajuddin's visual poetry'. New Straits Times, October 6, 2004.*

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*Vivienne Pal, 'Artists show ability in overcoming challenges'. Star Metro, February 22, 2005.*

*Shuib Taib, 'Contemporary works of abstraction'. New Straits Times, March 29, 2005.*

*Ani Awang, 'Tajuddin pameran karya abstrak'. Utusan Malaysia, May 22, 2006.*

*Muliyadi Mahamood, 'Karya ikonik 50 tahun seni lukis moden Malaysia'. Susurmasa Katalog Balai Seni Lukis Negara, 2008.*

*Ku Seman, 'Menyusuri dunia abstrak'. Pancaindera, February 15, 2009.*

*Christina Low, 'Trio share a passion for art'. Star Metro, February 20, 2009.*

*Helen Ann Peters, 'Only connect'. Connection (Catalog), 2010.*

*Drew Harris, 'In understanding calm'. Mind Matter & Metaphor (Catalog), 2012.*

*'Drew, Jai, Tajuddin, Zakii Recent works'. The Edge Galerie, December 2013*

*Anis Nor, 'Bicara seni abstrak Prof Tajuddin Ismail'. Nona, September 2014.*

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# Selected Collections

*The artist works are found in numerous private and corporate collections around Asia, Europe, Middle East and United States of America. Selected collection includes:*

<i>National Visual Art Gallery, Malaysia</i>	<i>Imperial Sheraton Hotel, Malaysia</i>
<i>Pacific Bank, Malaysia</i>	<i>Omni Tech International, USA</i>
<i>Bayerische Landesbank, Munich</i>	<i>Telekom, Malaysia</i>
<i>Bank Bumiputra, Malaysia</i>	<i>Quill International, Malaysia</i>
<i>Isetan, Malaysia</i>	<i>Bonton, Malaysia</i>
<i>Artwright, Malaysia</i>	<i>Phileo Allied Bank, Malaysia</i>
<i>Merlin, Malaysia</i>	<i>Philip Morris International, Malaysia</i>
<i>TRI, Malaysia</i>	<i>EON, Malaysia</i>
<i>The Estate of J.C Handerson, Glassgow</i>	<i>Freeform design, Malaysia</i>
<i>Subang Medical centre</i>	<i>Galeri Taksu, Malaysia</i>
<i>Hyatt Saujana, Malaysia</i>	<i>Mandrin Oriental Hotel, Malaysia</i>
<i>Citibank, Malaysia</i>	<i>Zain and Co, Malaysia</i>
<i>Petronas, Malaysia</i>	<i>Peremba, Malaysia</i>
<i>RHB, Malaysia</i>	<i>Art Salon, Malaysia</i>
<i>Bank Negara, Malaysia</i>	<i>Sime Darby, Malaysia</i>
<i>Petronas Carigali, Malaysia</i>	<i>Tropika, Vancouver Canada</i>
<i>Lim Kok Wing Intergrated, Malaysia</i>	<i>MAS, London</i>
<i>PJ. Hilton, Malaysia</i>	<i>Khazanah Nasional, Malaysia</i>
<i>Shangri-La Hotel, Malaysia</i>	<i>Hicom, Malaysia</i>
<i>Pernas, Malaysia</i>	



*C.K. Tang, Malaysia*

*MBF, Malaysia*

*Ban Hi Lee Bank, Malaysia*

*DIGI, Malaysia*

*Majidah Design, Malaysia*

*Kumpulan Akitek, Malaysia*

*CIMB, Malaysia*

*Open University, Malaysia*

*Plum Blossom Gallery,  
Singapore*

*BASF, Malaysia*

*Hilmi Faridah Akitek,  
Malaysia*

*Mayban Finance, Malaysia*

*Legend Hotel, Malaysia*

*Gallery Shah Alam,  
Malaysia*

*Universiti Malaya, Malaysia*

*Utterly Art Gallery,  
Singapore*

*Jenkins Johnson Gallery,  
San Francisco*

*Ken Holding, Malaysia*

*Masterpiece, Malaysia*

*Yee Belinda, Malaysia*

*Simsek, Istanbul*

*Khairuddin, Clare, Australia*

*Joshua tan Collection*

*Daun Lebar Sdn Bhd,  
Malaysia*

*Albar and Partners,  
Malaysia*

*Kenny Ng Collection*

*Thomas and Jessie  
Collection*

*Tan and Judy Collection*

*Kenny and Vivi Collection*

*Lina Ang Collection,  
New Jersey*

*Pakharuddin Sulaiman*

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*Radius Interior, Malaysia*

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Malaysia*

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Istanbul*

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*Writer:*

*Ooi Kok Chuen*

*Design Production*

*Dinn Diran*

*Photography*

*Dinn Diran*

*ODS Studio Sdn Bhd*

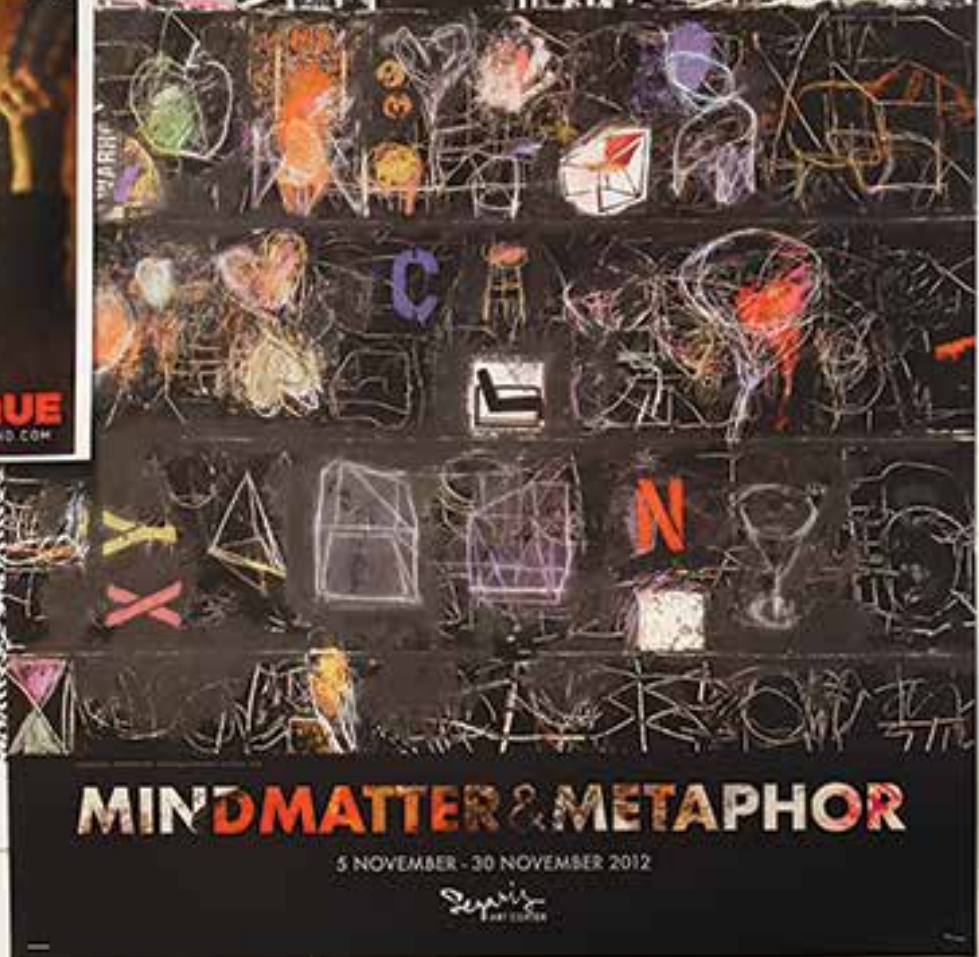
*Exhibition Contractor:*

*Ah Siong*

*Transporter/Installer:*

*Bernard Lee*

# TAJUDDIN ISMAIL



*Artist studio at Centrio Pantai Hill Park*

