



Stories of 12 Artworks

Al-Khuzairie Ali
Anniketyni Mađian
Azam Aris
Azrin Mohđ
Cheong Tuck Wai
Chong Kim Chiew
Fazrin Abđ Rahman
Hafiz Shahimi
Meor Saifulah Lulađ
Mohđ Akhir Ahmađ
Ronnie Mohamađ
Sabihiş Mđ Pandi

15 - 29 May 2018



Stories of 11 Artworks

Stories of 11 Artworks represents stories, thoughts and processes by 11 emerging star artists namely Al Khuzairie Ali, Anniketyni Madian, Azam Aris, Cheong Tuck Wai, Chong Kim Chiew, Fazrin Abd Rahman, Hafiz Shahimi, Meor Saifullah Lullaed, Mohd Akhir Ahmad, Ronnie Mohamad and Sabihis Md Pandi.

For this exhibition, each of the artworks will be accompanied by the artist statements explaining about their works. Artists always have something to say in their artworks and some works are quite vague in delivering them; the purpose in accompanying the statements on this show is to supplement the viewer in reading and understanding the works.

Al Khuzairie Ali

b. 1984

CASH IS KING???

Now it's all about money. They are willing to do anything for money. When there's a lot of money, sometimes people become greedy and greedy.

People are never satisfied.

No matter how much money you make you'll never be rich.

'If there's one thing I learned in prison, it's that money is not the prime commodity in our lives... time is. '-Wall Street Movie-



Money Never Sleep

Ceramic, gold playing card, acrylic with wood frame & glass
38.5 x 74 x 10.5 cm | 2018 | RM 4,200 (each)

Anniketyni Madian

b. 1986

History of Iban Tribe in Sarawak

The Ibans are a branch of the Dayak peoples of Borneo. Most Ibans are located in Sarawak, they were formerly known during the colonial period by the British as Sea Dayaks. Ibans were renowned for practising headhunting and tribal/territorial expansion. A long time ago, being a very strong and successful warring tribe, the Ibans were a very feared tribe in Borneo.

Today, the days of headhunting and piracy are long gone and in has come the modern era of globalization and technology for the Ibans. The Iban population is concentrated in Sarawak, Brunei, and in the West Kalimantan region of Indonesia. Iban tribe rich with strong cultural element such as Pua Kumbu and beautiful design tattoo (Kelingai Bunga Terung) for male. Today, they're becoming increasingly urbanised while surprisingly retaining most of their traditional heritage and culture.

The origin of the name Iban is a mystery, although many theories exist. During the British colonial era, the Ibans were called Sea Dayaks. Some believe that the word Iban was an ancient original Iban word for people or man. The modern--day Iban word for people or man is mensia, a slightly modified Malay loan word of the same meaning (manusia). These tribes were the original inhabitants of Borneo Island. Like the other Dayak tribes, they were originally farmers, hunters, and gatherers.

The Ibans were unfortunately branded for being pioneers of headhunting. Headhunting among the Ibans is believed to have started when the lands occupied by the Ibans became over--populated. In those days, before the arrival of western civilization, intruding on lands belonging to other tribes resulted in death. Confrontation was the only way of survival.



History of the Iban Tribe

Mixed of hardwood & oil paint | 91 x 243 cm | 2018 | RM 38,000

Azam Aris

b. 1983

Sebuah Parodi Ibu Kota Kuala Lumpur:

Sebuah Parodi Ibu Kota Kuala Lumpur:

Nama sesuatu tempat adalah penting untuk kita mengetahui secara tepat sebagai maklumat asas untuk tempat yang kita akan tuju. Tetapi pernahkah kita terfikir di manakah kedudukan tepat lokasi nama tempat itu. Adakah selepas merentasi sempadan? Atau ia hanyalah kiasan untuk keseluruhan tempat (selagi dalam kawasan sempadan). Bagi pendapat saya ianya seperti kurang tepat, seperti bertanyakan di manakah terletakanya akal fikiran kita.

Karya ini adalah tentang sebuah parodi Kuala Lumpur. Saya menganggap bahawa terletaknya Kuala Lumpur itu adalah daripada pertemuan dua sungai iaitu Sungai Gombak dan Sungai Klang.

“Selamat Datang Ke Kuala Lumpur”





Muddy Confluence

Fabric & thread | 152 x 69 cm | 2018 | RM 9,500

Cheong Tuck Wai

b. 1979

Q) Please describe the role of the building in your painting:

The scene of this abandoned building presents a collapsing world. The three-dimensional space of countless columns and beams gives a sense of chaos and oppression, like a labyrinth, symbolizing the chaos of the world and engulfing the human beings who enter it.

Q) Why is this picture mainly black and white?

I want to use the deep darkness to foil the white purity, like a country of peace. This is a cold white, I think it will make me feel scared, unreal.

Q) Who are those little characters?.

They came here to earn a living as foreign workers in construction.

Q) Why do you choose to portray foreign workers?

Try to describe the helplessness and loneliness of the homeless, they are vagabond to me, leave home and go to a strange country to survive.

Q) What are they looking at?

Looking at the boat at the lower left, the boat was full of runaways, waiting to disembark.

Q) Why do they draw them so small and obscure?

This is influenced by Chinese painting, the characters in the painting is smaller than that space, with the intention of describing human insignificance in nature.

Which is an interpretation of the loss and helplessness of my vision for the future? Chinese painting focuses on how to express the inner spirit of objects rather than their physical appearance.

Q) Why don't you draw a few more people?

I like emptiness and loneliness.

Q) What's under the white beams and columns?

The imaginary space can be an abyss, a sea, or a city submerged by a deep pool-everything that is hidden, which cannot or does not want to be discovered.

Q) Please describe your view of the world:

Our world is dying slowly, and the people left behind are the abandoned, the homeless, who have reached a stage of survival. The future world is like a gray wasteland, there is no longer a yearning sense of the future.

The city pier is try to bring this apocalyptic feeling. The characters in the painting are outsiders or deserters. They flee to another foreign city from their village, then wait for redemption, or they are driven to another foreign city, so this foreign city is just a turnaround platform, another starting point for wandering .The journey will not end until they find a place to take root.

Sometimes I feel like I'm one of them, and I'll never find a foothold and wait for the next station to sail.

As for their future, they may be full of ridiculous.



City Pier – White Platform No 5

Special effect transfer , oil, acrylic on non-woven fabric, latex, rabbit glue and gloss gel finishing
155 x 236 cm | 2018 | RM 23,000

Chong Kim Chiew

b. 1975

My painting work through the idea of “trace”, including the notion of tracing, usage of tracing-paper, copying, and the one who traces – to seek, trail and explore the roots or deeper meanings of something. These are expression of the power structure of geography, the flow of history and overlaps of identities.



Negative Space / Index To The Infinity Float

Acrylic, marker & paper on canvas | 244 x 164 cm | 2018 | RM 20,000

Fazrin Abd Rahman

b. 1989

Mouth is part of the body organ that shapes an opening and cavity in the lower part of the human face that allows an organism to receive food. It is also where vocal sounds are emitted. In the context of Malay proverbs however, mouth is often used in figurative speeches to portray special connotation with a more dramatic touch, for instance, 'kerana mulut badan binasa' (because of what has been said, the body suffers), or 'lain di mulut lain dihati' (what is said is different with what is in the heart) and other concerned proverbs as well.

In this current era, there is a sort of cultural relevancy in Malay proverbs that represents the non-logical elements of the Malay mind employing expressive metaphors and hyperboles. The suited lexical cluster concerning the organ, mouth, becomes a contrived inspiration for the artist to produce his works.

In the process of producing the mouth artwork, incipiently, the artist created a realistic image of a mouth on the metal embroidered surface, but it changes when the embroidery was pulled and weaved in again. This shift in the artistic process changed its original form to a different refinement, from a more unrealistic and ambiguous attribute to an abstract streak transfiguration.

The artist feels that the artwork's transformation is based on the wavering nature of human beings who are initially honest and sincere, alike the ideal nature of the mouth, and naturally good, but when human character changes, the conversations will sometimes turn deceitful and confounding as there is always deception hidden in every spoken word.



Mouth

Spray paint on aluminium | 152.5 x 152.5 cm | 2018 | RM 6,300

Haafiz Shahimi

b. 1986

Karya yang bertajuk 'Batu 'Api" yang berukuran 167.5x167.5cm dihasilkan dengan medium 90 degree inverted burn,direct petrol burn, 'rusted chemical wash' dihasilkan pada tahun 2018 sebagai karya yang memberi sepenuhnya penggunaan haba/api hasil dan gabungan unsur bahan yang menghasilkan karat di dalam satu karya. Ia adalah antara siri yang diberi kesinambungan kepada karya-karya yang sebelum ini yang menjurus kepada cetakan pyrography(pyrography print) dan 'inverted burn'.

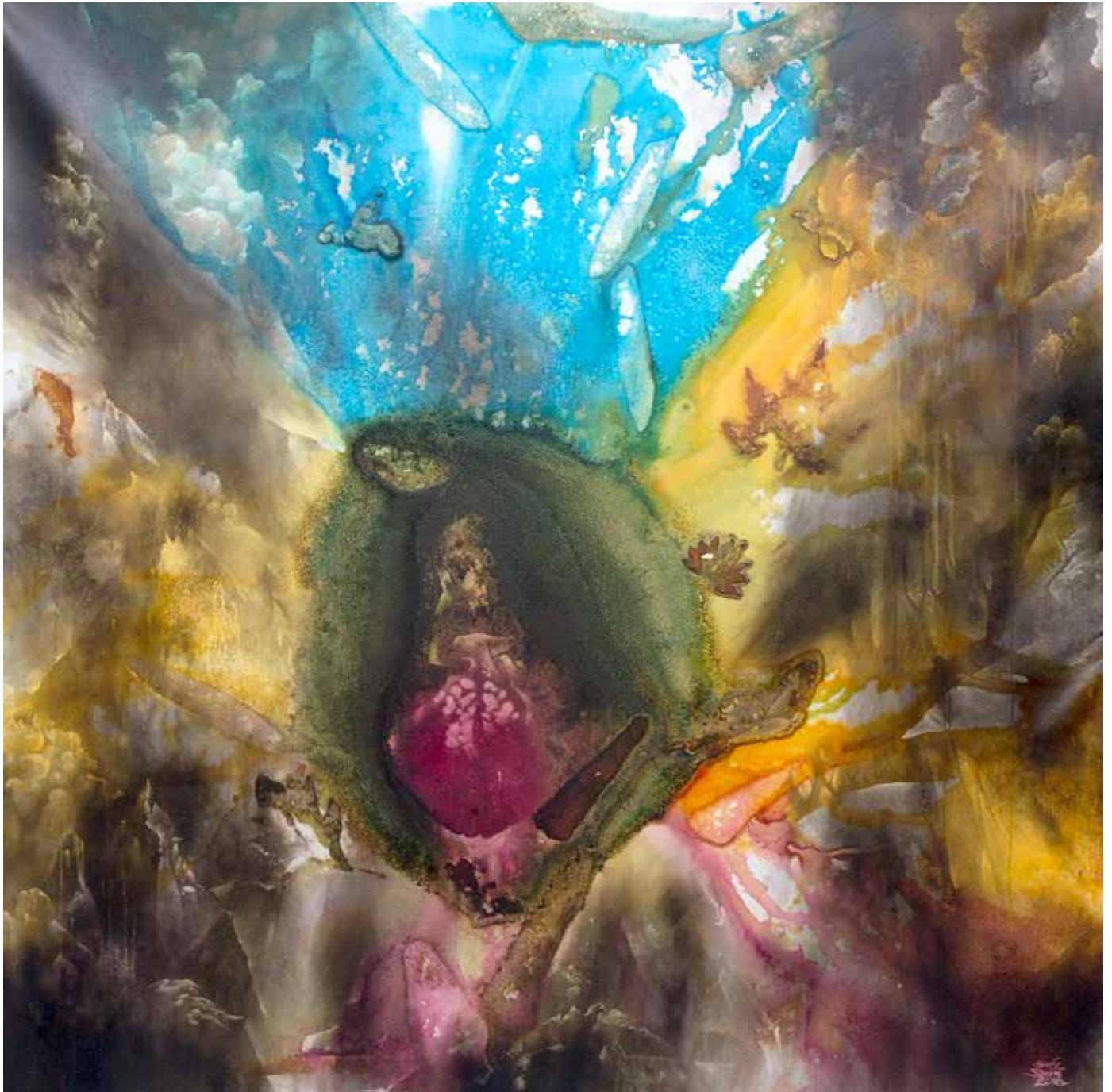
Karya ini diinspirasikan oleh pengalaman artis yang bermaustatin di Kampung Batu Belah, Klang selama 7 tahun(2011-2018).

Kampung Batu Belah merupakan antara lokasi bersejarah di mana ia merupakan tempat yang terkenal dengan lagenda Batu Belah Batu Bertangkup yang seterusnya diadaptasi ke filem melayu arahan Jamil Sulong pada tahun 1959.

Sepanjang bermaustatin di kampung ini, banyak pengalaman dan perubahan yang berlaku sepanjang dalam mengembangkan karier sebagai artis sepenuh masa dan juga secara tak langsung mempengaruhi hidup artis dalam mencorak identiti.

Karya ini diolah dari lagenda tersebut melalui rujukan setempat dan juga pengalaman artis bersama penduduk.

Batu 'Api' merupakan tajuk yang diberi sebagai metafora kepada batu loncatan buat artis dalam menimba pengalaman hidup dan semangat yang membara bagaikan percikkan api dan bukannya sebagai peribahasa melayu yang bermaksud sebagai mengadu domba. Ia kerana sepanjang bermaustatin di kampung inilah artis bersusah payah dalam mengembang pencariannya di dalam karier seni halus terutama dalam 'pyrography print'.



Batu 'Api'

90 degree inverted burn, direct petrol burn, rusted chemical wash(hydrogen peroxide,vinegar,salt), fabric dye
on jute

167.5 x 167.5 | 2018 | RM 30,000

Meor Saifulah Lulaed

b. 1984

As an artist, I often think of producing fresh artworks. The work produced is an extension of my experiences, my life and my feelings with what I have to do with seeing the surrounding life.

My artwork honestly, it is about personal conflicts that are faced in life. As an artist who now has a family, but not together with them because of his job commitment as a lecturer and living in a less-respected area in the art world, I have difficulty getting to accept. This is because it involves things related to the activities and fields that I am interested in. In a situation where time is full with commitments, makes me feel bounded with the routine to face in life.

The conflicts that happened relate to the routine in facing many commitments as a workingman, an artist, a family man and other things, all at the same time. One of my major conflicts in my life currently is my work, which is controlled by the strict management system. The freedom to do activities that I loved, especially spending time with my family is held up, where it is so bounded and as if being controlled. Besides, with multiple commitments, it has caused me to only have a limited amount of time in my daily working routine.

What I'm trying to say is about the situation that I experienced and trying to imagine an art that can be produced by observing the conflict that I've been through.



'Self Conflict'

Acrylic, paper collage, charcoal, pencil, bitumen on canvas
186 x 164 cm | 2018 | RM 8,700

Mohd Akhir Ahmad

b. 1986

Karya ini adalah berdasarkan kepada pandangan terhadap nilai perjuangan bagi pendapat peribadi pelukis, sifat sebagai pejuang adalah melakukan sebaik mungkin untuk mencapai erti sebenar yang ternyata didalam benak fikiran mereka, hasil bagi sesuatu perjuangan itu tidaklah begitu diutamakan tetapi usaha bersungguh- sungguh itulah yang menjelmakan makna perjuangan itu sendiri. Imej zirah samurai adalah melambangkan semangat orang jepun yang setia kepada pendirian dan mereka berusaha kearahnya dengan bersungguh-sungguh 'dengan penuh rasa jujur' , sifat ini jarang didapati didalam jiwa bangsa lain hatta didalam kalangan jiwa orang islam sendiri, walhal sifat mereka ini tidak pun terkesan oleh ajaran islam itu, hal ini membuatkan pelukis tertarik untuk menggunakan simbol tradisi mereka dalam mengekpreskan pendapat. Disamping itu topeng jawa pula melambangkan masyarakat nusantara ini.



9 May Banzai

Acrylic on canvas | 146 x 143 cm | 2018 | RM 5,800

Ronnie Mohamad

b. 1978

Siri Obsession

Obsesion merupakan sebuah karya yg menyentuh perihal minuman tenaga tradisional yg sejak turun temurun menjadi kelaziman bagi masyarakat terutamanya kaum lelaki. pelbagai ramuan herba serta tumbuhan di adun bagi mendapatkan khasiat daripada sumber tersebut.lazimnya kini ,minuman tenaga ini telah menjadi satu produk hangat apabila ia di kaitkan dengan kekuatan tenaga “batin”.siapa yg tidak tahu dengan Tongkat Ali” sejenis herba kayu yg popular dikenali sebagai Viagra tradisional. Lambakkan produk yang di jaja di media media sosial juga menambah sumber bagi peminat tegar minuman tenaga ini.”Asal boleh bagi power,barang kena cuba”.

Subjek

Subjek lelaki berseluar jeans dan berbaju putih di gunakan dalam semua siri obsession bagi menterjemahkan kelaziman tatacara pemakaian kaum lelaki.kesamaan peratusan cara pemakaian ini hampir sama dengan peratusan mereka yg obses menjadikan minuman tenaga sebagai satu gaya hidup.cawan merah bagi menggambarkan “Aura” dan selendang sebagai matlamat.



Obsession #4

Charcoal & acrylic on canvas | 152 x 182 cm | 2018 | RM 30,000

Sabihis Md Pandi

b. 1988

Seniman cuba menterjemahkan “masa” dalam karya ini kerana masa adalah sesuatu konsep yang sangat rumit untuk dilihat, dikawal dan dirasai. Masa, pengiraan, dan detik sentiasa mengejar tanpa ada noktah henti. Masa menjadi konsep yang penting dalam kehidupan seharian dan artist sendiri juga bermasalah dalam menguruskan masa. petikan dalam Al-Quran mengenai masa dalam surah Al-Asr

“Demi masa, Sesungguhnya, manusia itu benar-benar dalam kerugian, kecuali orang-orang yang beriman dan beramal soleh, dan mereka pula berpesan-pesan dengan kebenaran serta berpesan-pesan dengan sabar”(Al-Asr :1-3).



Masa

Woodcut print on canvas | 215 x 92 cm | 2018 | RM 6,800

Artist's Profiles



Al Khuzairie Ali (b. 1984) stands out amongst his peers by virtue of his chosen medium, ceramics, and the ways in which moulds, paints, and fires his works to life. He graduated from UiTM Sri Iskandar, Perak with a Diploma in Art & Design (Ceramic) where he then further his studies at UiTM Shah Alam finishing his Bachelor (Hons.) in Art & Design Majoring in Ceramic in 2008.

As an artist, Khuzairie has gotten awards such as Young Guns by HOM Art Trans in 2013, Honorable Mention at Gyeonggi International Ceramix Bienalle in 2011 and Winners of Malaysian Emerging Artist Award in 2009. In 2010, he has held his first solo exhibitions titled Binoculars at Threesixty Art Development Studio, KL and his second solo was at Galeri Chandan, KL with the title, Platoon.

Khuzairie's works can be seen at various group shows such as Remark, Artcube, KL (2014), LOCALS ONLY!, TAKSU, KL (2014), The Young Contemporaries, Balai Seni Visual, KL (2013), SEKAKI, SEGARIS Art Center (2013) and Young Malaysian Artists: New Object(ion) II, Galeri Petronas, KL (2013).

Originally from Sarawak, Kuala Lumpur based Anniketyni Madian (b.1986) received her B.A (Hons.) in Fine Art from UiTM, Shah Alam in 2009. Majoring in sculpture making, Anniketyni has been actively participating in the local art scene since 2009. Her sculptural works were showcased in 2010's ART TRIANGLE Exhibition and was also one of the featured contemporary artists in the exhibition 'DESTINY - Young Artist Group Exhibition' (2013) both held at the National Visual Arts Gallery. She was also invited to participate in the 2015's ART EXPO Malaysia Plus at MATRADE. Her participation in the exhibitions abroad include in 2009 with the OPEN Exhibition in Dhaka, Bangladesh. Subsequently she participated in the ART APART FAIR SINGAPORE through Vincci Art Gallery, Singapore (2014), the INTER/NATIONAL Exhibition..Here and Abroad under Box Heart Gallery, USA (2015) and also the Tokyo International Art Fair at the Harajuku Building Tokyo, Japan in the same year. To date, Anniketyni has completed three art residency programmes followed by an exhibition each beginning with the House of MATAHATI (2011) with the showcase 'Massive Territory' and 'Bricolage' at the Rimbun Dahan private arts centre, Selangor in 2015. Her third residential stint was at the Vermont Studio Center, USA from Nov 2015 - January 2016.



Azam Aris hails from Perak and was born in 1983. Azam graduated with his Diploma in Fine Arts from UiTM Sri Iskandar in 2004 where he then pursues his Bachelor (Hons.) in Fine Art at UiTM Shah Alam in 2007.



So far in his career, Azam has acquired three solo exhibitions which is the first one being at HOM Art Trans with the title Float in accordance to the completion of his 6 months residency at the gallery in 2008 while his second solo exhibition called Paranoia which was held at R.A Fine Art in 2010. His recent solo exhibition is in 2015 titled Yeah! in HOM Art Trans. Aside from that, he was also the Silver Award winner in 2013 UOB Painting of the Year and Gold Award in 2014 in the same competition. He also has won the Major Award in VAA Art Competition in 2011 and the awardees for Young Guns by HOM Art Trans in 2013.

Azam also is actively participating in group shows such as The Young Contemporaries at Balai Seni Negara, SAGER : Ties of Tenggara, Balai Seni Negara, Transit A2, HOM Art Trans, Malaysian Eye. Aside from exhibiting locally, Azam also has exhibited internationally namely in South Korea, Singapore, Philippines, Indonesia, and Denmark.

Born in 1979 in Kuantan and currently lives and works in Kuala Lumpur, Tuck Wai completed his first Diploma in Illustration in 2001 at Dasein Academy of Art and subsequently took up his fine art studies between 2002 and 2004. His work revolves around figure painting using mixed media and attempts to find equilibrium between mind and soul.

In 2004, Tuck Wai has held his first solo exhibition titled My Perspective at Artrageously RamsayOng, Kuching. His second solo exhibition, Linger was held at HOM Art Trans, KL in 2016 as a part of the prize for winning Malaysian Emerging Artist Award. As an artist, Tuck Wai has gotten various awards such as winning the Grand Prize at The Nokia Arts Award in 2003, winning the Malaysian Emerging Artist Award in 2011 and acquiring Gold Award at 2013 UOB Painting of the Year in the Established Artist Category.

Aside from that, Tuck Wai also has joined multiple group shows in the Klang Valley such as Filling the Void: A Conversation between Man and Space at G13 Gallery, Transit A1 at HOM Art Trans, A Gathering of Past Winners : UOB Painting of the Year at Curate@Henry Butcher just to name a few.



Malaysian born Chong Kim Chiew pursued a diploma in Fine Art at Guang Zhou Academy of Fine Art, China, and subsequently completed the course of The Advanced Technic of Art Materials in Beijing in 1999 and attaining his diploma in 2001.



Prior to Guang Zhou, he had already participated in a number of exhibitions, as early as 1994, in “The City Contemporary Society and The Urban Environment Photos + Poems Exhibitions”. He actively participates in groups shows with galleries not only locally but internationally as well in exhibitions such as ArtJog8 in 2015 at Taman Budaya Yogyakarta, Indonesia, Open Sea at Museum of Contemporary Art in France, Remnants from Paths That Wander, Gallery Orange, Bacolod City, Philippines and Seismograph: Sensing the City-Art in Urban Age at Marina Bay Sands Expo & Convention Center, Singapore (2016).

Along his career as an artist, Kim Chiew has held three solo exhibitions in 2005, 2009 and 2015. His first solo was held at RAP Art Space, KL titled Isolation House in 2005 and in 2009, his solo was at 67 Tempinis Gallery, KL with the title Chong Kim Chiew: MAGNITUDE. His most recent solo was held in 2015 with the title BE CAREFUL OR YOU MAY BECOME THE CENTER, Wei- Ling Gallery, KL.

FAZRIN ABD RAHMAN (b.1989, Malaysia) completed his Diploma in Fine Arts from UITM Sri Iskandar in Perak followed by B.A. in Fine Art (Sculpture) in UITM Shah Alam, Selangor, Malaysia. Fazrin's artwork do bear hint to his time majoring in sculpture. Aluminium dominates as the chief material, and the immediate impact felt by his works are its strong geometric qualities and the flat surfaces that deceive the eye; from afar, the works appear to be paintings, but closer inspection reveals the use of materials and markings that hint at the language of sculpture.

To date, Fazrin had participated in numerous group exhibitions, among which are: Locals Only! by Taksu Gallery (KL), Art Expo Malaysia by Taksu Gallery (KL), ADA Show by Segaris Art Center (KL), Bi Lateral Bonds by Taksu Gallery (SG), Six Decades Malaysian Abstract Art by Bank Negara Malaysia (KL), View From The Six by G13 Gallery (KL). Fazrin was complete his first Solo Exhibition “Maze” by Taksu Gallery (KL) on September 22th, 2016. Fazrin currently lives and work in Ara Damansara, Selangor.





Majoring in printmaking, Mohd Haafiz Bin Shahimi (b.1986) received his Bachelors in Fine Art from UiTM, Shah Alam in 2011. The multi talented Kedahan is not only actively exploring ways to produce interesting images through his experiments with pyrography but is also into performance art which he performed notably at the official launch of the National Visual Art Gallery's transformation under its new name, the National Visual Arts Development Board and the Asian Art Collision event at Publika, Solaris, Kuala Lumpur both in 2011. Active since 2010, Mohd Haafiz has shown his works mostly with Core Design Gallery, one of the leading local contemporary galleries with numerous participations in some of their major group exhibitions namely 'Figurativismo', 'Surrealism', 'Beautiful Mind', 'Landscaping Malaysian Art', 'Ahmad Scissorhand', 'Zaman Batu Kontemporari', 'Soya Cincau', 'Grande I', 'Grande II', 'Grande III', 'X- Canvas' and the Great Malaysian Contemporary Art' showcase at Art Expo Malaysia 2014. Mohd Haafiz had his first solo exhibition entitled 'RAGE' at Core Design Gallery in 2014.

Originally from the state of Perak, Meor Saifulah Lulaed bin Meyor Samsudin (b1984) obtained his BA (Hons) in Art and Design from the UiTM Shah Alam in 2007 specializing in printing technology. Meor has exhibited in 'ARTRIANGLE: Malaysia, Philippines, Indonesia, Singapore' group exhibition at the National Visual Arts Gallery, Kuala Lumpur (2009), 'Young Malaysian Artist: New Object(ion)' at Gallery Petronas, KLCC (2010) and the MEA Award 2011 (Malaysian Emerging Artist) Exhibition at Soka Gakkai Malaysia (SGM), Kuala Lumpur. His participations in international art exhibitions and residencies includes 'UN-CUT' at the Malaysian Art Festival under Gallery Shambala at Copenhagen, Denmark (2009), Royal Over-Seas League (ROSL) under the visual arts Scholarships Residency 2012, Scotland-London, UK followed by his participation in the OSL Visual Arts Annual Scholars Exhibition, Gallery@OXO in Tower Wharf, London, UK (2013) He was in the NAFAS Residency Cycle2, Yogyakarta, Indonesia (2013) and in the group exhibition '2013 Arts Kuala Lumpur-Miami Exhibition', Miami Florida, USA. A member of the local art collective Sebiji Padi, they recently had a group show entitled 'FLUSH!! Sebiji Padi Art Community' at G13 Gallery (2016)





Born in 1986 in Teluk Kumbar, Penang, Mohd Akhir Ahmad received his Diploma in Fine Art at UiTM Seri Iskandar in 2009. He then continues to pursue his Bachelor (Hons.) in Fine Art where he graduated in 2012. Mohd Akhir Ahmad has been actively participating in exhibition since 2011 where he joined Open Show at Galeri Shah Alam. Since then, he has been participating in various group exhibitions such as Green at Galeri TAKSU, Ruang Momentum Awal at Morne ArtGallery, Spice at Nadine Fine Art, Meru at Segaris Art Center and also Berdiri, Paksi Art Group Project at HOM Art Trans, Kuala Lumpur in 2015. In 2012, Mohd Akhir has given the chance to participate in a residency program organized by Morne Art Gallery, Kuala Lumpur. He also had his own solo exhibitions at R.A. Fine Arts in 2013 entitled Freezing the Moment.

Born in Segamat, Johor, Malaysia in 1978, Ronnie Mohamad venture into art starts as early as 17 years old where he is skilled in portraiture so he began to give full attention to this field until today.

A self-taught artist, Ronnie has exhibited works in galleries around Klang Valley with shows such as South East Asia Icon Figure, Nadine Fine Art, Selangor in 2017, Inspirasi Alam, Kompleks Kraf Jalan Conlay (2012), Kepadamu Kekasih, Balai Seni Visual, KL (2010). Aside from locally, his works are also shown internationally in Hong Kong, Singapore and Finland.

Ronnie also has held two solo exhibitions where the first one was in 2013 at Purplehouz Gallery, KL with the title Satu Explorasi and his most recent one is titled Arang at Balai Seni Visual, KL in 2018.



Born in Pahang, 28 year old Sabihis Md Pandi received his BA (Hons) in Fine Art in 2012 from UiTM, Shah Alam. Majoring in Print Making, Sabihis has been an active participant in the local artscene since 2009. Sabihis was among the 5 winners of the Malaysia Emerging Artists Award in 2013 and had his first solo exhibition entitled 'Block by Block' last year at Gallery Chandan. In between, he has participated in group exhibitions abroad organized by some of the country's leading private contemporary art galleries namely 'Interface' by Gallerie Taksu (Singapore) at the Affordable Art Fair, Singapore, The Collective Young From South East Asia under Mizuma Gallery (Singapore), Bazaar Art Jakarta 2015 at the Ritz Carlton Jakarta, Indonesia under G13 Gallery and 'A New Venture' by Galeri Chandan for the Gwangju International Art Fair 2015 in South Korea. Sabihis Md Pandi is a member of Studio Pisang and Cetak Kolektif that had its inaugural exhibition entitled 'Test Print' which featured 6 contemporary printmakers at HOM Art Trans (2014-15)

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