

# Tracing and Tracking Printmaking Exhibitions in Malaysia: 1960-2020

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Received: 24 January 2023, Accepted: 23 February 2023, Published: 1 April 2023

## ABSTRACT

*Historical records prove that printmaking was a medium of communication in various civilizations in Egypt, Japan, and Europe before it was elevated as one of the disciplines of painting. Penang was a popular location for this creative industry sector in the early stages. This study looks chronologically as much as possible at the organization of printmaking exhibitions in Malaysia from the 1960s until 2000. The activities organized by private art galleries play a significant role in the career of artists. The objective of this study is to chronologically document the organization of printmaking exhibitions by the National Art Gallery, private art galleries, and artist groups. Data collection methods through various gallery publication materials have been carried out to complete this study.*

**Keywords:** *Printmaking, exhibition*



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## 1. INTRODUCTION

Local printmaking activities have a long and exciting history of studying. They started with a decorative illustration of a magazine or book with simple traditional techniques to produce complex printed works of form and meaning. Abdullah Ariff (1904-1962), a versatile artist and school educator, produced several illustrations for his school magazine using the linocut print technique. Abdullah Ariff was also entrusted to produce posters for the promotion of Penang Hill by the Malaya Railway in 1935. Chuah Thien Theng (1914-2008) produced prints using guava wood. Wood prints with small-scale engraving techniques display current social activities at that time.

The existence of art galleries, whether regulated by the government or privately, is seen as a catalyst for the development of local art. It is believed that this art-based business started as early as the British Colonial Era in Penang during the 1930s. Art galleries have become a space for artists to display their artwork. Tracing, tracking, and documenting as many printmaking exhibitions in Malaysia as early as possible will be a valuable document for various research related to printmaking in Malaysia.

## 2. LITERATURE REVIEW

The arrival of a book titled *Woodcut Prints from 8-Years War Against the Invaders* in 1947 from China has attracted the attention of Singaporean and Malayan artists. It is the starting point for developing printing art in Malaysia (Long Thien Shih, 1993).

According to Mulyadi Mahamood (2003), Edward Pragasam, an art teacher, was so committed to revealing the linocut print technique to his students at Sekolah Menengah Aminuddin Baki, Johor Bahru, around the 1970s.

Exhibiting activities in Malaysia have been traced as early as the 1920s. Ooi Hwa is noted as the first local artist to have a successful solo exhibition, and the exhibition took place in Penang in 1927. Another fellow student at the Shanghai Academy of Fine Arts, Lee Cheng Yong (1913-1974), also held his solo exhibition in 1934 at the Philomatic Union Building, Lebuh Aceh, Penang. (MJ M Isa, 2022).

Private galleries and institutional galleries also often organize a series of print exhibitions from time to time. In 1966, the Nanyang Academy of Fine Arts (NAFA) organized an exhibition of woodcut prints. Likewise, the Samat Art Gallery in Kuala Lumpur organized an exhibition of etching prints by printmakers who had studied at Atelier 17 in 1968 (MJ Mat Isa, 2018).

### 3. METHODOLOGY

Qualitative methods are used in this research through secondary research. Secondary research is mainly related to the chronology of organizing the series of printmaking exhibitions through various published materials. Information based on references from various publications helps researchers build a chronology of the organization of printmaking exhibitions from the 1960s to the 2000s in Malaysia. Through document sources such as invitation cards, catalogs, newspaper clippings, and books that have been published as a backup to obtain facts related to the organization of an exhibition.

This study looks chronologically at the organization of a printmaking exhibition from the 1960s to 2020 in Malaysia. The organization of the exhibition series has an essential role in the development process of printmaking and Malaysian art in general.

### 4. FINDING

This research focuses on detecting as many printmaking exhibitions as early as possible in Malaysia. The series of exhibitions that focus on the printmaking organized by various parties have increased the diversity of activities related to the other art disciplines. Exhibition activities and accompanying programs organized by art galleries have a distinct impact on the development process of the local art industry. This study is divided into five eras: the 1960s, 1970s, 1980s, 1990s, and 2020s.

#### 4.1 1960s Era

As an institution that looks after the country's art treasures, various art-related activities have been carried out as best as possible by the National Art Gallery (NAG) since its establishment on 27 August 1958. During the 1960s, various printmaking exhibitions were organized by NAG. Starting with the *Dutch Graphic Art Exhibition*, a total of 72 prints by 23 Dutch print artists were exhibited. 13 lithograph prints, 13 etchings, 11 aquatints, seven engravings, nine linocuts, six woodcuts, and five mixed prints. This Exhibition was inaugurated by the Dutch Ambassador to Malaysia, Dr. R.H. van Gulik on February 21, 1961, and lasted for two months.

*Four Arts in Australia: Exhibition of Etchings, Eastern Peoples* is a solo exhibition by London-born artist Dorothy Bordass (1905-1992) took place at NAG from 9 February until 11 March 1962.

According to Long Thien Shih (1993), Praphan Srisonta, from Thailand, held his solo exhibition in Kuala Lumpur in 1963. Woodcut and monoprints were exhibited. At that time, there was another solo exhibition at the British Council, Kuala Lumpur by local printmaker who have just returned from Thailand.

*The Contemporary German Graphic Art Exhibition* is an exhibition by German printmakers and was held from 6 June to 31 July 1966 at NAG.

*The Rembrandt-Drawings and Paintings* exhibition was displayed from 5 April to 5 May 1968, at NAG. Samat Art Gallery has taken the initiative to organize *Atelier 17* by focusing on etching by printmakers who have studied at Atelier 17, Paris. Forty etching prints were exhibited, and 30 were prints by 16 Malaysian print artists. According to Long Thien Shih (1993), *Atelier 17* was the second important exhibition focused on prints.

Hendry Moore's print were exhibited in *Hendry Moore Prints* at the NAG on 9 December 1968, until 7 January 1969. It was a collaboration between the NAG and the British Council, Kuala Lumpur.

## 4.2 1970s Era

15 June to 15 July 1970, was the period of the *French Contemporary Graphic Art Exhibition* that was held at NAG. Various techniques, themes, and print styles were on display. NAG continues its printmaking exhibitions when it collaborates with the Japan Foundation to make a successful *Ukiyo-e Print Exhibition* by two famous Japanese printmaker. The works of ukiyo-e prints by Katsushika Hokusai and Utagawa Hiroshige, were exhibited from 20 June to 16 August 1970, at NAG.

For the first time, the *Print Art Exhibition and Competition 1971* were held at NAG. Long Thien Shih and Kok Yew Puah have produced works that show eastern and western influences, giving them both an edge. This competition has also attracted the attention of Fine Art students from the School of Art and Design, Institut Teknologi MARA (ITM) Shah Alam. It was due to the support and encouragement of Ahmad Khalid Yusof, the teaching staff at that time. NAG organized a series of printmaking workshops by Ahmad Khalid Yusof over the weekend in 1971. The participants were art teachers from around the Klang Valley. *Australian Imprint* exhibition by Australian printmakers from 16 April to 16 May 1971 at NAG. An exhibition of prints by Albrecht Dürer was held in the *Albrecht Dürer Exhibition* from 25 November to 12 December 1971.

The NAG once again celebrated printmaking by French artists in the *Contemporary French Graphic Art Exhibition*, which was held from 15 to 30 May 1972.

*The Graphic and Sculpture from the National Collection Exhibition* opens the exhibition series at NAG from 22 January to 11 February, 1973.

The series of print exhibitions organized by NAG was further enlivened by the organization of the *Picasso Print Exhibition*, which was held from 3 to 23 July 1974. The *National Open Graphic Competition 1974* complemented the series of exhibitions held at NAG when it was held from 22 November to 10 December 1974. 196 prints by 41 printmakers have joined this event. *Out of the Unknown* (1972) serigraphy by Raja Zahabuddin Raja Yaacob was selected as the Major Award. An etching by Chong Ching Seng titled *After Eating*, Tajuddin Ismail *Awanan II*, and a woodcut by Lai Loong Sung titled *Life in Terengganu* won minor prizes. A serigraph by Ismail Hashim titled *Muram Sirius*, a linocut by Mad Anuar Ismail titled *Karang*, and a woodcut by Othman Mansor titled *Di Bawah Sinaran Bulan Sabit* won the consolation prize.

*Pamiran Anak Alam Grafik* is the title of an exhibition by 40 local printmakers. 13 are students of School of Art & Design, ITM Shah Alam. They exhibited printmaking's in various techniques, theme and styles in the first print exhibition organized by Anak Alam artists from 2 to 16 December 1974. The location was at the Anak Alam studio in Taman Budaya, Persiaran Tun Dr. Ismail, Kuala Lumpur (Wan Omah Ahamed, 1975).

*The Japan Graphic Image Exhibition* took place from 15 to 29 July 1977 at NAG. Anak Alam artists also held *Anak Alam Graphic Exhibition* at the Craft Center, Bukit Nenas Kuala Lumpur, in 1977. This exhibition took place from 16 to 25 April 1977, which TDC Malaysia supported. The same year, Anak Alam artists had a successful *Anak Alam Graphic Exhibition* in Penang.

Several contemporary artists participated in the *Open Painting and Graphic Printing Competition 1977* organized by NAG. The organizers have received a total of 263 works. 182 paintings and 81 prints; however, only 61 paintings and 23 prints met the criteria and were accepted. A lithograph on paper by Lee Kian Seng titled *Of Image, Object Illusion Off Series Mechanism 1*, a photo etching on paper by Sulaiman Esa titled *Waiting for Godot 1* (1977), and a serigraph on paper by Choong Kam Kow titled *The Fifth Month Festival 1* was chosen as the winner for the print category. ESSO Malaysia Berhad sponsored this competition, and the jury panel was led by Syed Ahmad Jamal, Kay Hashim, Redza Piyadasa, and Yeoh Jin Ling (Syed Ahmad Jamal, 1977). This exhibition ran from 20 December 1977 to 26 February 1978. The Goethe Institut has donated 30 prints to NAG. In appreciation, an *Exhibition of 30 Prints* by the Goethe Institut was held from November until December 1978.

Exhibition of *Three Graphic Artists from Britain* started the series of print exhibitions for 1979 at NAG. It was held for a month, from 14 June until 14 July 1979. Sum Art Gallery Kuala Lumpur had a successful solo exhibition of the Sungai Petani born artist, Lye Yau Fatt. Anak Alam group once again made a success of the *Anak Alam Graphic Exhibition* in Penang this year.

### 4.3 1980s Era

Abdul Mansoor Ibrahim had a successful solo exhibition titled *Contemporary Prints Exhibition* at Alliance Francaise, Kuala Lumpur in 1980. *The Contemporary Lithography Exhibition* from France was exhibited from 8 February to 3 March 1980 at NAG.

*Three Artists Graphics* is a printmaking exhibition by Ponirin Amin, Ismail Abdul Latiff, and Abd. Mansoor Ibrahim. It took place in November 1981 at Wisma Loke, Kuala Lumpur. *Anak Alam Graphic and Photo Exhibition* was held at Alliance Francaise, Kuala Lumpur, in 1982 (Juhari Said, 2008). NAG also held a *Graphic Print Exhibition* from 2 April to 1 May 1982.

In 1983, Hotel Equatorial Kuala Lumpur became the venue of a solo exhibition by Abdul Mansoor Ibrahim, the *Graphic Prints Exhibition*. NAG added to the excitement of printmaking by holding an *Exhibition of Japan Graphic Art* from 6 May to 1 June 1983.

*Print and Drawing Exhibition* is the title of a solo exhibition by Mustapha Ibrahim at the Equatorial Hotel, Kuala Lumpur, in 1984. NAG has presented its collection through *The Permanent Collection Print Exhibition* was held from 10 December 1984 until 28 January 1985 as the closing of the exhibition series at NAG for 1984. The *Thai Contemporary Print Art Exhibition* was held from 27 July until 11 August 1985.

In 1987, NAG organized two print exhibitions, the *Soviet Graphic Art Exhibition* which took place from 2 to 12 April and the *Seventies Graphic Exhibition* which followed from 29 June to 17 July.

*The 1960s Graphic Art Exhibition* added to the series of exhibitions at NAG for 1988. This exhibition took place from 13 June to 9 July 1988. Ismail Zain (1930-1991) opened a new dimension in printmaking when he held his *Digital Collage* at GaleriCitra, Kuala Lumpur, from 14 to 27 March 1988.

*A Solo Exhibition of Wood Prints* by Juhari Said was held at Gallery Le Classique, Kuala Lumpur in 1989. Besides being known as a sculptor, the English artist Henry Moore also produced line prints and lithographs. The British Council has collaborated with NAG to organize the *Henry Moore Exhibition: Etchings and Lithographs 1949-1984* from 31 October to 26 November 1989.

#### **4.4 1990s Era**

*Graphic Print Exhibition by 5 Young Printmakers* is an exhibition of intaglio print by Ng Pek Lee, Tan Mee Hoon, Ting Shiu Kiong, Velvet Wee Siang Hoon, and Wong Sie Hien. These young printmakers were the first to produce prints as a specialization in their studies at the Malaysian Institute of Art (MIA). A.P. Gallery supports this exhibition by offering space at the A.P. Gallery Bukit Bintang Plaza, Kuala Lumpur. Other companies that also hold this exhibition are REP Graphic Sdn Bhd, Art Development Center Sdn Bhd (ADC), LSP Frame Shop, Kalumus Sdn. Bhd. Y.B. Dato' Alexender Lee Yu Lung (Deputy Minister of Public Works) inaugurated this exhibition on 9 July 1990. GaleriCitra in collaboration with the Goethe Institut, Kuala Lumpur organized the *Ilse Noor Retrospective Exhibition* in 1990.

NAG and the Japan Foundation organized a *Graphic Art Exhibition* from 13 to 31 March 1991. Following that was an *Exhibition of Print Works by the Japanese Contemporary Artists*. A total of 20 Japanese printmakers have participated with a variety of traditional and modern techniques, styles, and themes. This exhibition took place from 20 to 27 May 1991. *Mind and Matter: New American Abstraction* and *Tamarind Impressions: Recent Lithographs* was held from 14 November to 7 December 1991 as the closing exhibition for the year at NAG.

Galeri Shah Alam and Shell Companies in Malaysia has successfully held the *1992 Wood Print Art Competition Exhibition* from 13 to 28 June 1992 It has received an encouraging response from the local art audience. *The Meeting Fields'* (1992) by Hamidi Ahmad Basar was chosen as the winner of the Main Prize. Five Minor Prizes were won by *Muhibbah II* (1992) by Roskang Jalaini, *Temasya III* (1992) by Mohd Suhaimi Tohid, *Malaysian Life* (1992) by Din Omar, and *We Are Where We Live In* (1992) by Nasir Che Din and *Ketuk-Lekat*, *Cantum-Bersatu*, *Kesatuan* (1992) by Azman Hilmi. *The Japanese Graphics Exhibition* was held from 7 to 20 February 1992 at NAG. *Contact in Prints* was held at two locations, at the GaleriCitra Kuala Lumpur and Galeri Shah Alam, Shah Alam. NAG also celebrated the *German 1950s Graphic Exhibition* from 18 July to 12 August 1992.

*Communication in Graphics-Printmaking* brings together many printmakers to exhibit their printmaking works at the NAG, Kuala Lumpur. This exhibition combines prints from the permanent collection of the NAG and the latest works by invited printmakers. *Communication in Graphics-Printmaking* aims to unite print artists in this country and span their print for a quarter of a century. It also shows local printmakers' wealth of experience, thoughts, feelings, and sensitivity. A versatile artist, Long Thien Shih acts as a guest curator. Prints from the permanent collection of the NAG from 1950 to 1990 and the latest print works by local artists are exhibited. Various themes, styles, and techniques of print works are exhibited from 27 April to 30 May 1993.

From 16 to 30 September 1993, a solo exhibition of the Norwegian painter Goran A. Ohldieck took place in the Creative Center, NAG. This exhibition showcases his linocut prints in minimal style. This exhibition is a collaboration between the NAG and the Royal Norwegian Embassy. Max Ernst, a versatile German artist, has been given space for his solo exhibition. *The Max Erns Book and Print Exhibition* were held from 12 to 30 November 1993 at NAG.

On 14 September to 2 October 1994, Galeri Shah Alam successfully held the *1994 Silk Screen Competition Exhibition*. Shell Companies in Malaysia also became sponsors for this competition. The organizers received 60 serigraph print works, but only 40 were eligible for judging. The judges found that there was no work worthy of being awarded as First Winner on the grounds that it did not reach a satisfactory level for the national competition. *Kuala Terengganu* (1994) by Jamil Mat Isa was selected for Second Prize. *Tropica* (1994) by Koo Hui Jin for Third Prize. Consolation winners were awarded *Untitled* (1994) by Sam Seow Lee, *Dalam Hijau* (1994) by Tuti Hayati Mohd Salleh, and *Expression of Nature* (1994) by Tang Hoo Lee. *Sarawak Cultural Village* (1994) by Hafizah Johari, *Tanjung Jara* (1994) by Mohd Hashim Abd. Mutalib and *Tioman Expression* (1994) by Mohd Jamil Mat Isa were selected as additional winner (MJ Mat Isa, 2018).

School of Art & Design (ITM), PETRONAS Gallery, and Malaysian Artists Association (PPM) have organized the first alternative print art exhibition in Malaysia. *Alternative Printmaking* managed to attract the attention of 52 print artists to exhibit their 76 alternative print works. *Alternative Printmaking* received support from the National Archives of Malaysia, EMAC Computer Centre, SAMURAI Screen Printing, and Persatuan Telepok Malaysia. The opening ceremony of this exhibition was completed by YBerhormat Dato' Dr. Ibrahim Saad as Deputy Minister in the Prime Minister's Department on 30 August 1995. Art Salon Sdn Bhd is one of the commercial art galleries that has been active in successful exhibitions since its inception. The only printmaking exhibition organized by Art Salon Sdn Bhd is *Kilimanjaro in Nagasaki* by Juhari Said. This exhibition results from Juhari Said's "teaching" under the guidance of Japanese print art figure Yoshisuke Funasaka during his research session on traditional Japanese print art in Tokyo. Among the works exhibited are *Blue Mountain* (1994), *Kilimanjaro in Nagasaki* (1994), *Supper in Sado* (1994), *Direction* (1995), and *Four Seasons* (1995). almost all of them are large-scale in black and white or black and red prints. NAG has held a *Contemporary Graphic Art Exhibition* that showcases prints by Dutch printmakers. 73 print artists participated by exhibiting various techniques, styles and themes in their respective prints. This exhibition lasted for a month, from 10 October to 10 November 1995. *The Contemporary Graphic Art Exhibition* was organized by Galerie Petit and Galerie Clement/Printshop Amsterdam. This exhibition has received support from Royal Dutch Airlines (KLM) and Gelderse Papiergroep.

*Step by Step* is the title of an exhibition by three young printmakers that was held at Pelita Hati Gallery of Art, Kuala Lumpur. *Step by Step* refers to the process of producing printed works. Azhar Mat Ali, Jamil Mat Isa, and Jack Ting Mui Chi have exhibited their prints in various techniques, styles, and themes. *Step by Step* took place from November 15 to December 1, 1995.

Quoting writing by Awang Damit Ahmad:

*Step by Step* is an effort, ambition, and hope as a continuation of the previous leader. A combination of 3 young employees consisting of Jamil Mat Isa, Jack Ting Mui Chi & Azhar Mat Ali, fueled the current atmosphere of graphic printing. Their presence in the early 90s is a positive reflection that the field of graphic printing still has its proper place like other fields of painting (Awang Damit Ahmad, 1995).

Juhari Said and Lia Grambihler coordinated a large-scale exhibition of prints in 1996. *The Third World Triennial of Miniature Prints Exhibition* brought together 830 prints in various techniques and themes. Prints from countries in Asia, Africa, Europe, North America, the United States, Oceania, and South America. Ilse Noor, Raja Azhar Raja Idris, and Juhari Said represent Malaysia in this exhibition. Bank Kerjasama Rakyat Malaysia Berhad, PETRONAS, Selangor Pewter, Lyonnaise (SEA) Sdn Bhd,

Damansara Rock Products Sdn Bhd, Alliance Francaise, and the French Embassy are co-sponsors of this large-scale exhibition in Malaysia. This exhibition took place from 4 to 24 March 1996. NAG held a *Group Exhibition of Graphic Prints* from 16 to 27 June 1996. After that, the *Japan-Asian Print Art Exhibition*, Fukuoka Museum, Japan, followed from 12 to 28 July 1996 at NAG. Loo Foh Sang has initiated an initiative for Central Art Academy to host an international printmaking exhibition. In 1996 the *First International Annual Printmaking Exhibition* was held at the Central Art Gallery, Jalan Klang Lama.

Ilse Noor, Juhari Said, and Jamil Mat Isa agreed to hold a group exhibition that only displays printmaking works. *Grafika* became the chosen title of their exhibition at the Creative Center, NAG, Jalan Hishamuddin Kuala Lumpur. Ilse Noor has exhibited 12 intaglios, among them *Keris I-Light* (1994), *Fold* (1994), and *Nasi Lemak, Buah Bidara* (1996). Juhari Said also with the same number of works, including *Pleasure* (1995), *Monument* (1995), and *Seperti Katak Dibawah Tempurong* (1996). Juhari Said that in addition to woodblock prints, he exhibits contemporary prints. Young printmaker Jamil Mat Isa is comfortable with his serigraphy. *Portrait Series # 1* (1995), *Pisang Emas Dibawa Belayar # I* (1996), and *Si Tampok Manggis # I* (1996). Fifteen works were exhibited. This exhibition is also launching a new printmaking group, GRAFIKA, which wants to enliven local art with print art activities.

The Balai Seni Maybank became an exhibition space for printmakers who branded their exhibition as *GRAFIKA II*. Ilse Noor, Juhari Said, Jamil Mat Isa, and Kelvin Chap Kok Leong agreed to make this exhibition a success from 3 to 15 November 1997.

*The Second Malaysian Annual Exhibition of International Contemporary Prints* was continued this year by the Central Academy of Arts (CCA). Seventy prints from 39 countries were exhibited. The *Warna-Warna Ilham Print Exhibition* took place from 23 June to 5 July 1997 at the Bank Negara Malaysia Museum and Art Gallery, Kuala Lumpur. A total of 38 printmakers participated with 116 works. The opening ceremony was completed by Tuan Haji Ahmad Fadzli Tajuddin, Assistant Governor of Bank Negara on 23 June 1997. Accompanying the exhibition, the organizers have also held 3 printmaking workshop sessions. The first session on 23 June by Nik Abdul Aziz Nik Mohamed (KSSR, ITM Shah Alam). Techniques introduced are woodblock printing and serigraphy. The second session on 28 June by Rahimie Harun (A.P. Gallery) gave a lecture entitled *The Development of Printmaking and Its Future in Malaysia*. Senior printmaker, Loo Foh Sang held a demonstration of intaglio and dry point techniques at the same session.

NAG organized the *Netherlands Graphic Art Exhibition* from 25 May to 12 June 1998. British printmaker Peter Green was given space for his solo exhibition at NAG; the *Print Art Exhibition* by Peter Green was held from 5 to 25 November 1998. Yoshisuke Funasaka held his solo exhibition at the Japan Foundation, Kuala Lumpur, in 1998 jointly organized The Japan Foundation and the Grafika group. Woodblock and serigraphy from the *My Space*, and *My Dimension* series were exhibited. Gallerie Taksu, Kuala Lumpur, has successfully presented a solo exhibition by Ilse Noor. Intaglio is indeed his specialty. The opening ceremony of *Ilse Noor's Solo Exhibition* was completed by His Highness the Raja Muda of Selangor on 14 November 1998.

ArtCase Galleries has organized the *Mezzotint Print Art Exhibition* in 1999. Print artists from home and abroad attend this exhibition. *The Third Malaysian Annual Exhibition of International Contemporary Prints* was organised by the Central Academy of Arts (CCA) in 1999. A total of 200 local and foreign printmakers participated, with more than 400 print works on display. ArtCase

Galleries continues its series of print exhibitions by hosting *The Art of Printmaking*. Printmakers from Malaysia, Germany, France, Japan, and Australia have exhibited fifty-five prints.

## 4.5 2000s Era

From 6 to 29 October 2000, NAG held an *Exhibition of Prints by Young British Artists*. *The Great Czech Print Art Exhibition: Theatrum Mundi* was held from 5 to 24 February 2002 at NAG.

After two successful exhibitions, GRAFIKA continued their exhibitions by inviting Riaz Ahmad Jamil and Jack Ting Mui Chi to make *Grafika III* a success at GaleriCitra at Rohas Perkasa Tower from 23 May until 6 June 2002. Galeri PETRONAS, Kuala Lumpur, has organized a solo exhibition by a prolific local female printmaker. Among the prints that have been exhibited are *Puteri Bongsu* (1998), *Istana Samudra* (1999), *Istana Puteri Bunian* (2000), *Istana Mahkota* (2001), and *Istana Bayangan* (2002). *Samudra Gurisan by Ilse Noor* took place from 24 August to 29 September 2002.

*Akal di Mata Pisau* took place at the Dewan Bahasa dan Pustaka (DBP) Kuala Lumpur. It is the sixth solo exhibition by Juhari Said. This exhibition and publication are supported and sponsored by Malaysian National Reinsurance Berhad. *Akal di Mata Pisau* took place from 7 to 31 July 2003.

NN Gallery opened its space for Mohd Fauzi Sedon to hold his *Statement Series - True Colors* solo exhibition. This exhibition runs from 15 Feb 2004 - 07 Mar 2004. *Pameran Cetakan Pertama: Cetakan Awal Himpunan Tetap* was held from 30 April to 30 May 2004, at NAG. The Faculty of Art and Design (FSSR) and the Galeri Shah Alam have collaborated to hold a print exhibition. *The Rhythm of Art in Printmaking* showcases the printmaking of Galeri Seni FSSR's permanent collection at the Galeri Shah Alam. The exhibition ran from 7 to 30 June 2004, combining prints in various techniques, themes, and styles produced by the established local artists while they were studying at FSSR. Twenty-nine printmakers have been selected to make this exhibition a success.

*In Full Flight* is the title of Loo Foh Sang's solo exhibition at Sutera Gallery, Kuala Lumpur and was inaugurated on 25 May 2005. Pusat Seni PERZIM-UiTM, in collaboration with the Goethe-Institute successfully held an exhibition of prints by the famous German-born artist George Baselitz in August 2005.

*The In Print Contemporary British Art* from the Paragon Press exhibition is the result of the efforts of the British Council. This exhibition took place at the Muzium dan Galeri Tuanku Fauziah (MGTF) Universiti Sains Malaysia (USM) Penang from 7 to 30 November 2005. This exhibition is a collection of printed works by Paragon Press.

*The British in Print-Print in Malaysia* exhibition, showing a collection of prints from 1996 to 2000 by British artists (Adam Lowe, Bill Woodrow, Terry Frost, Richard Deacon, Peter Doig, Anish Kapoor, Garry Hume, Patrick Heron, Jake and Dinos Chapman, Damien Hirst, Sarah Morris, Bruce Mclean, Ian McKeever, and Marc Quinn), and 25 Malaysian printmakers was held from 22 December 2005 until 22 February 2006 at NAG. Ilse Noor returned for her solo exhibition this year at NN Gallery, Kuala Lumpur.

As a result of the initiative of the School of Arts, USM Penang, on 10 January until 1 March 2007, *Border Crossing* took place at the Gallery of Cultural, Invention and Innovation USM. The organizers have brought Cross Borders to be exhibited at the Hatyai City Art Museum from 7 to 30 April 2007. A



total of 22 printmakers joined forces and creativity to make *Border Crossing* a success, 8 (Malaysia), 5 (Thailand), 2 (China), and each -one from 1 Estonia, Poland, the United States, Japan, Norway, Mauritius, and New Zealand. Wei-Ling Gallery operating in Brickfields Kuala Lumpur, has organized Juhari Said's solo exhibition. *Okir* ran from 24 September to 15 October 2007. *Okir* refers to his latest series, and *Okir* is also a term from the Tagalog language. *Border Crossing* also enlivened the agenda of the Penang International Art Festival 2007, organized by the Penang State Art Gallery. Fifty-nine print artists from 20 countries exhibited 90 print works in the Penang State Art Gallery exhibition from 3 to 31 July 2007.

The Embassy of the Republic of Slovakia and Galeri Shah Alam have successfully organized a print art exhibition titled *Slovakia Contemporary Graphic Art*. This exhibition shows various techniques, themes, and styles by the Slovak Republic printmakers from 13 to 31 May 2008.

Threesixty Art Development Studio has gathered ten young talents to make an exhibition that showcases prints in various techniques, themes, and styles. Nasir Che Din, Faizal Suhif, Suhaidi Razi, Nad Afro Hilno Mohd Nadzir, Asraf Muhamedin, Mohd Azman Majis, Nadya Ahmad Kamal, Radin Erus, Nurul Aini Ramli and Nuradibah Mohd Aripin. This *Print Show* took place from 29 October to 11 November 2009.

*Go Block: 5 Contemporary Malaysian Printmakers* took place at Galeri PETRONAS, KLCC, Kuala Lumpur from 5 February to 15 March 2009. The five printmakers involved are Juhari Said, Izan Tahir, Zulkifli Yusof, Shahrul Jamil, and Ng Kim Peow (Kim Ng). *Pameran Grafik Awal 1967-1997* was held from 28 March to 30 April 2009 at NAG. From 8 July until 8 August 2009, the MGTF, Universiti Sains Malaysia, Penang, held a solo exhibition of Juhari Said. *Samudra* is a collection of works produced during the artist program at the USM Art Center. Raduan Man, who likes to produce woodcut prints on canvas, continued his solo exhibition. *Beyond Print* run from 15 October to 3 November 2009 at the Chandan Gallery, Bukit Damansara. Among the works on display are *The Emperor* (2007), *The Bulldog* (2007), *Private Property 2* (2009), and *Air Fighter* (2009).

*The Back Then These Days: Selected Prints Permanent Collection* was held from 10 January to 13 March 2011 at NAG, Kuala Lumpur. *The Back Then These Days* exhibition showcases selected prints from the permanent collections of the NAG and the Penang Art Gallery. This collaboration was held from 23 September until 23 October 2010 at NAG, Kuala Lumpur. *The Back Then These Days* exhibition was also held at the Penang Art Gallery in Macalister Road, Georgetown Penang in conjunction with the *Penang International Prints Exhibition 2010* (PIPE). *Before* is the title of Juhari Said's solo exhibition, held at the Mutiara Art Gallery, Penang, in 2010.

In March 2011, NN Gallery exhibited *Code: My* solo exhibition by Mohd Fauzi Sedon, which responds to the bombardment of codes, signs, and symbols as seen during the sales at shopping malls across the country. *Yes or No* by Juhari Said that took place at MoMA Art Gallery, Desa Sri Hartamas Kuala Lumpur, in 2011. Galeri Shah Alam successfully held a solo exhibition of Mohd Faizal Suhif titled *A Piece of Land*. . . in 2011. A years later, he exhibited his collection of works in *Silent Diary* at G13 Gallery, Kelana Jaya.

Samadee Studio in Bukit Jalil has organized a *Colorful Life* by Loo Foh Sang from 23 September to 24 October 2012.

Continuing his series of solo exhibitions, Mohd Faizal Suhif returns to share his works in *Fossil* his fourth solo exhibitions this year (2013) at the Beranda Art Gallery, Langkawi Kedah. *Malaysian Master Printmaker: Loo Foh Sang Solo Show 2013* took place at Samadee Studio from 11 May to 2 June 2013. Loo Foh Sang exhibited a total of 46 prints. In 2013, Art Accent Gallery Bangsar held Ilse Noor's solo exhibition. *A Compilation of the Entire Work of Ilse Noor 1992-97* showcases a collection of intaglio prints she has produced over the period.

*Stories from the Soil* is the title of Mohd Faizal Suhif solo exhibition at the G13 Gallery Kelana Jaya from 1 to 22 March 2014.

Ilse Noor held her solo exhibition in 2014 at the Project Room Fine Art Gallery, Kuala Lumpur, titled *Enigma: Intaglio by Ilse Noor. The Untiring Engraver, 48 Years of Original Prints by Loo Foh Sang*, took place at Soka Gakkai Malaysia (SGM), Kuala Lumpur in conjunction with the artist's 70th birthday in 2014. Mohd Faizal Suhif, Samsudin Wahab, Sahibis Md Pandi, Arson Ong, Hazrul Bakar and Zul Husni Md. Duan succeeded in the *Test Print*, which took place at HOM Art Trans, Ampang, from 30 December 2014 until 13 January 2015.

*Peasants and Proletariats: A Print Art Exhibition Tribute to Workers* was organized by Xin Art Space, Kuala Lumpur, from 15 May until 15 June 2015. This exhibition is in conjunction with Labour Day, which is celebrated every year in May-combining 13 print artists from pioneering and contemporary groups with various approaches to technique and style. Vallette Gallery in Damansara Heights, Kuala Lumpur is one of the new art galleries operating to add to the vibrancy of local art. *Black & White* is an exhibition by two printmakers, Abdul Mansoor Ibrahim and Fuad Pathill, from 13 June to 11 July, 2015. *TP II* was made possible by eight talented young printmakers, Samsudin Wahab, Mohd Faizal Suhif, Sabihis Md Pandi, Hazrul Bakar, Fadhli Ariffin, Mark Tan, Agnes Lau Pik Yoke, and Toh May Xuen. It takes place from 12 to 24 December 2015 at HOM Art Trans, Ampang.

*Prints That Matter* took place from 13 to 28 February 2016 at Pelita Hati Gallery of Art, Bangsar. This exhibition combines senior printmakers and new talents. They are Abdul Mansoor Ibrahim, Shaarim Sahat, Noorismaniza Said, Nazmi Ismail, Zahuri Harun, Fuad Pathil, Keat Leong, Nurul Syafikah Nabila Adnan, Aiman Asyran Azizul Rahman, and Muhamad Shaufie Yatim. *Hidden: Treasure of a Natural World* is the title of a solo exhibition by Mohd Faizal Suhif. This exhibition was held at Vallette Gallery, Damansara Heights, from 4 June until 14 July 2016. The opening ceremony was held on 4 June 2016. Segaris Art Center (SAC), Kuala Lumpur, took the initiative to continue celebrating printmaking by organizing *Terap: Contemporary Malaysia Printmaking* which was held from 24 July to 7 August 2016. A total of 17 printmakers participated by exhibiting various styles, techniques, and themes. *Dawn of Extended Printmaking* is a collaboration between two young printmaking artists, Mohd Faizal Suhif and Haafiz Shahmi, which took place at Core Design Gallery, Subang Jaya. This "extended" print art exhibition explores contemporary print works by the two young printmakers held in 2016.

*Solitude* is the title of Juhari Said's solo exhibition presented the latest outcome in Juhari Said's ongoing quest to explore different new methods and techniques to elevate printmaking, which was held at Wei Ling Gallery, Brickfield Kuala Lumpur, in May 2017. From 16 to 30 December 2017, a solo exhibition by Mohd Faizal Suhif, *Visual Poetry*, took place at G13 Gallery, Kelana Jaya. A large-scale monoprint works are his main menu for the art audience to enjoy and appreciate. Among those exhibited are *Dibah Batu* (2016), *Pasak Bumi* (2017), *Tiang Seri* (2017), and *Pencakar Langit* (2017).

HOM Art Trans, Ampang, continues its exhibition series with *Edition: Etching Print Exhibition* by Bayu Utomo Radjikin, Mohd Faizal Suhif, and Samsudin Wahab. Senior versatile artist Long Thien Shih was honored to inaugurate this exhibition on 31 March 2018. Segaris Art Center (SAC) has organized an international print exhibition for the first time. *Kuala Lumpur International Miniprint Exhibition 2018* (KLIMEX18) is organized in collaboration with NAG and Jogja International Miniprint Biennale (JIMB), which Teras Management. Two hundred printmakers from Argentina, Canada, Belgium, Brazil, England, Russia, Japan, France, Bulgaria, Australia, Finland, Hungary, India, Estonia, Poland, Indonesia, and Malaysia have participated in KLIMEX18. This exhibition was held at the NAG Kuala Lumpur and lasted from 12 April until 13 May 2018.

The Bank Negara Malaysia Museum and Art Gallery successfully held *The Art of Printmaking: lasting Impressions* from August to November 2018. The exhibition gathered more than 100 prints from the 1930s to the millennium era in various themes, styles, and techniques. The exhibition also features prints by Pablo Picasso, Joan Miro, Kitagawa Utamaro, and Utagawa Hiroshige. *GoBlock* was held from 20 October until 3 November 2018 at G13 Gallery, Kelana Jaya. Four printmakers have made this exhibition a success, Juhari Said, Mohd Faizal Suhif, Samsudin Wahab, and Shahrul Jamili Miskon. It is the second series of *GoBlock* exhibition. *Untitled Haiku* (2018), *Seorang Pahlawan, Rupawan dan Seorang Lelaki* (2018), and *Nostalgia* (2018) are works by Juhari Said. *Metalanguage XVI* (2017), *Metalanguage XIX* (2017), and *Metalanguage XX* (2017) by Shahrul Jamili. Samsudin Wahab exhibited *Sumpah Satu* (2018), *Wayang Ulat* (2018), and *Wayang Lipas* (2018). *Usia...I* (2018), *Usia...II* (2018), and *Usia...III* (2018) by Faizal Suhif.

*The Legacy to My Family: Memoirs of Enche Besar*, is an exhibition that showcases intaglio prints by His Highness the Late Enche Besar Hajah Khalsom Binti Abdullah. This charity exhibition raised RM385,000 and was held at the Grand Ballroom of Hotel Shangrila, Kuala Lumpur on 9 November 2018. It was officiated by His Highness Tunku Temenggong Johor, Tunku Idris Iskandar. Among the works exhibited is *Lady on the Chair* (1974), *Money Plant* (1975), *Keston Garden* (1976), *Swimmers* (1976), *Feet in the Window* (1978), and *Daisies* (1978). Segaris Art Center (SAC), has collaborated with Tunku Laksamana Johor Cancer Foundation to make this charity exhibition a success.

*Dialogue: Taiwan Malaysian Printmaking Exhibition* was held at the Oriental Art & Cultural Center Jalan Klang Lama from 23 February to 17 March 2019. This exhibition is the result of a collaboration between the Paris Foundation of Art (Taiwan) and the Oriental Art & Cultural Centre. A total of 40 Taiwanese and 13 Malaysian printmakers participated. Malaysian printmakers include Choong Kam Kow, Long Thien Shih, Abdul Mansor Ibrahim, Juhari Said, Jack Ting, Jamil Mat Isa, Kim Ng, Thong Yoong Onn, Samsudin Wahab, Rizo Leong, Lew Tau Fei, YueYue and Samantha Cheah. *One Over Two* is the theme of the *Kuala Lumpur International Miniprint Exhibition 2019* (KLIMEX19), which was held at the Segaris Art Center (SAC), Kuala Lumpur. KLIMEX19 took place from 14 May to 23 June 2019. 217 printmakers from home and abroad sent their works to be exhibited. 300 prints have been successfully selected for exhibition. KLIMEX19 is a joint venture between Teras Management and Segaris Art Center (SAC), as with the previous KLIMEX18. The print exhibition series continues by HOM Art Trans with the *2nd Edition* from 27 August to 8 September 2019. Six local print artists, Long Thien Shih, Juhari Said, A. Rahman Mohamed, Bayu Utomo Radjikin, Samsudin Wahab, and Mohd Faizal Suhif exhibit their intaglio prints. Anton Villaruel and Yas Doctor from Manila and Immartyas from Bandung were invited.

Mohd Faizal Suhif held his solo exhibition at Vallette Gallery Kuala Lumpur from 20 August until 20 October 2020. *Microscopia* is his first solo exhibition using a digital or virtual platform. It was the effect of the Covid-19 Pandemic that hit the country at that time. *Wabak* became the theme in *Go Block 2020*, held at G13 Gallery Kelana Jaya from 10 to 28 November 2020. *Seniman Yang Dilupakan* (2020), *Hermit* (2020), and *Paradiso* (2020) by Juhari Said. *Le Masque (Political Cluster)* (2020), *Le Masque (People Cluster)* (2020), and *After P. Ramlee* (2020) by Shahrul Jamili. *Panji Komplot Penggugat Keamanan* (2020), *Komplot Penggugat Keamanan I* (2020), and *Komplot Penggugat Keamanan II* (2020) by Samsudin Wahab. Faizal Suhif with his *Bicara Pohon I* (2020), *Bicara Pohon II* (2020), and *Dihujung Tanduk* (2020). Invited artist Tisna Sanjaya exhibited *Lockdown* (2020), *Pandemi* (2020), and *Stay at Home* (2020). *Wabak* as the theme for this exhibition as a response to the effects of epidemics that hit the world.

## 5. CONCLUSION

Organizing an exhibition that focuses on printmaking is seen as an effort to celebrate a field that has been marginalized since the beginning. The role played by the gallery is significant as an institution that supports and drives local printmaking activities. In the 1960s, only eight print exhibitions were organized, five of which were solo exhibitions.

The 1970s saw a total of 18 successful exhibitions, 3 of which were solo exhibitions. In the 1980s, 16 exhibition activities were held, and 6 were solo exhibitions. In the 1990s, 34 exhibitions, 7 are solo exhibitions. Galeri Shah Alam and Shell Malaysia took the initiative for coloration to organise printmaking competitions in 1992 and 1994. In 2000, 53 exhibitions were successfully held, and 25 were solo exhibitions. In the millennium era, this study only focuses until the year 2020.

From a total of 126 exhibitions from the 1960s until 2000, 44 were organized by NAG and the rest by private art galleries and groups.

The only competitions focused on printmaking were the *1971 Printmaking Exhibition and Competition*, the *1974 National Open Graphics Competition*, the *1992 Woodblock Printmaking Competition Exhibition*, and the *1994 Silk Screen Competition*. From the 1960s until 2020, only four competitions were organized. This matter needs to be paid attention to by the concerned parties so that the discipline of printmaking is seen as essential in the development process of contemporary art in the country.

## ACKNOWLEDGEMENT

No acknowledgement to anyone is necessary.

## FUNDING

This research is not funded by any organization it is individual expenses.

## AUTHOR CONTRIBUTIONS

Mohd Jamil Mat Isa acts as the sole author for this manuscript.

## CONFLICT OF INTEREST

There are no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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Surat kami : 700-KPK (PRP.UP.1/20/1)

Tarikh : 20 Januari 2023

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