





DISCO  
LOMBOK  
STILL LIFE  
by **Noor Mahnun**

PREVIEW

22 NOVEMBER 2017

6PM

PUBLIC EXHIBITION

23 NOVEMBER - 10 DECEMBER

2017

11AM - 7PM

(Closed on Mondays and public holidays)

SUPPORTED BY





This image of Noor Mahnun is by her photographer friend, Mark McLeod, taken at the end of her residency at Rimbun Dahan in 2001

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## THE METICULOUS ARTIST

MULTI-TALENTED ARTIST Noor Mahnun Mohamed not only has the ability to create compelling art but is equally adept at writing and curating exhibitions.

Popularly known as Anum, the artist is widely admired for her incisive compositions and meticulous technique. She has been active in the arts since the Eighties and lately, she has been lecturing on art in Kuala Lumpur to a new generation of students.

For Noor Mahnun, painting and drawing is a laborious and time-consuming process and despite having held her first solo exhibition in Italy in 1985 – 32 years ago – her latest show at The Edge Galerie is only her eleventh. Although she has just turned 53, her output of works is still comparatively small.

Unconventionally titled *Disco Lombok Still Life by Noor Mahnun*, the show takes stock of the painter's youth and her life as an artist and a woman.

Comprising over 50 works that feature drawings of intricate geometric patterns, quirky illustrations of squids as well as delicate portraits on paper and oil paintings of still life on linen, this exhibition demonstrates the artist's wry observations of life.

Categorised into six themes, the works offer viewers the chance to witness Noor Mahnun's impeccable skills in rendering still lifes, portraiture, monochromatic geometric patterns, figures and the realistic technique.

Trained in Germany, Noor Mahnun obtained a master's degree in fine art from Hochschule für Bildende Künste in Braunschweig in 1996.

As an artist, Noor Mahnun is probably best known for depicting domestic scenes to reflect the element of femininity in her still lifes. Her obsession with geometric patterns was inspired by the grandeur of European architecture. And she has continuously employed the laborious design by hand in her work as a symbol of "perseverance and patience" endured by victims of abuse, particularly women.

Although depicted in minuscule scale, Noor Mahnun's artworks are immaculately executed, such as the realistic work of a fish head on a plate, which measures 30.5cm by 30.5cm. *Postcard from Tumpat* illustrates the iconic sleeping Buddha at Wat Photivihan temple in Kelantan, where the artist was born. Measuring 40cm by 120cm, the subject symbolises peace and is one of the state's tourist attractions.

Noor Mahnun's delicate brushstroke technique is depicted in six portraits of the artist herself, wearing flowers such as orchids and frangipani. Another recurring theme in her work is the squid, usually portrayed in monochromatic patterns. To the artist, the languid squid represents "sensibility".

As a social activist and an advocate of women's rights and AIDS awareness, Noor Mahnun devotes much of her time to supporting such charitable causes by curating exhibitions for fundraising. As an educationist, she has been teaching art and architecture part-time in local universities since 2007.

Flouting the conventions of a gallery exhibition, Noor Mahnun has personally selected a playlist of disco remixes to incorporate a musical element into her show.

Also on display is a selection of drawings by Noor Mahnun to illustrate a book on folk tales entitled *The Very Clever King of Lombok*, written by Dina Zaman.

With the strong support of leading property development company, Matrix Concepts, The Edge Galerie presents *Disco Lombok Still Life by Noor Mahnun* as its final exhibition of the year.

**HO KAYTAT**

**Publisher and group CEO**

**The Edge Media Group**

## MARCHING TO THE BEAT OF HER OWN DRUM

*Tabula rasa: An absence of preconceived ideas or predetermined goals; a clean slate.*

WIDELY KNOWN AS Anum on the Malaysian art scene, Noor Mahnun Mohamed, 53, may be petite but she ably juggles the roles of painter, curator, writer and educationist.

Born in 1964 in Kelantan, she graduated with a master's in fine art from Hochschule für Bildende Künste, Braunschweig, Germany, in 1996.

After returning to Malaysia at the end of 1997, Noor Mahnun kicked off her versatile career in the arts with a job as graphic designer. In 1998, she staged her first solo exhibition in Malaysia and participated in group shows. In the following year, she took up a teaching post in several local institutions and continues to lecture on art theory until today.

From 2000 to 2001, Noor Mahnun was an artist-in-residence at Rimbun Dahan in Kuang, Selangor. She concluded the programme with an exhibition of paintings produced on site and inspired by the location. From 2006 to 2012, she worked as an arts manager at Rimbun Dahan.

The Italian Ministry of Foreign Affairs then offered the artist a government scholarship to take up a printmaking course at Il Bisonte, Florence, from 2002 to 2003. Upon completing the course, Noor Mahnun returned to Kuala Lumpur and ventured into curatorial work at the Valentine Willie Fine Art gallery from 2003 to 2005. During her stint there, she organised 10 exhibitions by Malaysian and Southeast Asian contemporary artists and wrote for the shows.

She has written over 30 essays and reviews of art shows in Malaysia and, in 2015, contributed an academic paper entitled *Printmaking Archive for Reference, Research, and Regional Links* to a Nippon Foundation Fellowships for Asian Public Intellectuals publication called *Encountering Asian New Horizon: Contesting and Negotiating in Fluid Transitions, The Work of 2012-2013 API Fellows*.



Her talent does not end there. Noor Mahnun is proficient in Bahasa Malaysia, English and German, and her competence in the German language saw her participate in German-Malay translation workshops with Holger Warnk and Hedy Holzwarth — who are lecturers at the Goethe-University Frankfurt am Main Institute for East Asian Philology, Southeast Asia Science — organised by Goethe-Institut Malaysia in 2007.

Noor Mahnun also designed the book cover for a publication entitled *Ingin Sebebas Burung/Flugversuch, Antologi Dwibahasa Cerpen Malaysia dan Jerman Zweisprachige/Anthologie Malaysischer und Deutscher Kurzgeschichten*, for which she was one of the translators. This project was coordinated by Goethe-Institut Malaysia with Institut Terjemahan Negara Malaysia as the publisher.

The artist's latest solo exhibition at The Edge Galerie is entitled *Disco Lombok Still Life by Noor Mahnun*. Over 50 artworks comprising oil paintings and drawings will be on view from Nov 23 to Dec 10.

The show's intriguing title is but a glimpse of Noor Mahnun's alternative approach to staging an art exhibition.

### **STILL LIFE**

On the surface, Noor Mahnun's paintings appear to be European in style — still lifes featuring a single domestic object illustrated in the academic method or figurative and portrait paintings that resemble the works of German painter Otto Dix (1891-1969), who fused elements of realism, allegory and the whimsical. However, Noor Mahnun's depiction of the human figure on canvas is devoid of emotion, focusing on physicality rather than expressiveness. Be that as it may, her time spent in Europe seems to have influenced her painting style the most.

Self-expression appears to be the central idea of Noor Mahnun's work. It is an archive of memories, an attempt to eternalise certain episodes of her life. Her choice of subjects in *Disco Lombok Still Life* include the ordinary coffee moka pot; butter and steak knives; dustpan and brush; scissors; white gloves; and sunglasses. Yet, the narratives of these objects are deeply personal.

For instance, in an artwork entitled *Butter Knife*, the knife was a gift from one of Noor Mahnun's architecture students in Universiti Malaya, where she was lecturing part-time in 2015. Delighted yet anxious about the gift — which symbolised the severing of friendships — Noor Mahnun offered her student a token fee as an act of preserving their friendship.

As for the painting of a pair of white gloves, the artist referred to it as the *Tiara* and said it signified cleanliness and professionalism. Apparently, on her travels in Japan between 2012 and 2013 as a senior fellow of the Nippon Foundation Grant for Asian Public Intellectuals, Noor Mahnun noticed that a lot of people in different professions wore white gloves — from police officers and taxi and bus drivers to bellboys.

“Apparently, when The Beatles came to Japan in 1966, the police in charge of security came up with the idea of wearing gloves to add a level of ‘propriety’ between their hands and the fans as it was the duty of each officer to hold back the enthusiastic crowd,” she says.

Interestingly, an article entitled *White Gloves* by Alice Gordenker was published in The Japan Times on March 19, 2013, about a fascinated reader who wrote to Gordenker to express his curiosity about the white glove phenomenon in Japan<sup>1</sup>.

Noor Mahnun's depiction of domesticity is presented in a small, rectangular format — a reflection of a woman with a paintbrush — dainty and ordered. Evident in her work is her obsessive fascination with geometric patterns, perhaps, a therapeutic means to escape the chaos of her daily schedule of organising art events, teaching and/or writing about art.

“When I first arrived in Berlin in the early Eighties and visited the Neue Nationalgalerie, I was in awe of the architecture of Mies van der Rohe: the iron pillars, beams, columns. The building is much better seen and experienced in real life. My interest in patterns and tiles started then,” she explains.

In *Dustpan & Brush*, Noor Mahnun employs repetitive geometric patterns as a backdrop to the good old brush and dustpan, which is presented as a triptych. The task of creating the composition from basic lines came from her interest in architecture.

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<sup>1</sup><https://www.japantimes.co.jp/news/2013/03/19/reference/white-gloves/#.WeW8e1uCyM8>

“I chose basic homeware as subject matter because I enjoy domesticity and doing chores like cleaning, sewing and ironing. I like being at home, perhaps that is why (incidentally) my work studio is located above my apartment, which is convenient,” says Noor Mahnun.

### **BECOMING ZEN**

In an artwork entitled *Rooster and Head*, Noor Mahnun uses the image of the head of Buddha in Gandharan style paired with a rooster in a box.

“The Gandharan Buddha is culturally significant because it is an artistic manifestation of early Buddha statues — the Gandhara region was a meeting point of the classical Greek style and Buddhist art, a cultural crossroads of influence that I find interesting,” she says.

“But when I started the painting, pairing these two objects was purely a random (visual) act. The head was seen in Singapore in an art of ethnographic museum display exhibition. The rooster was sighted in a newspaper article. Somehow, placing the two together on a picture plane seemed apt. The readings were formed later. Could go in many ways and tangents ...”

“My master’s degree paper was about Leon Battista Alberti, his idea of ‘Disegno’, written under the subject of aesthetic philosophy. He is definitely a typical Renaissance man. A humanist, author, artist, architect, linguist, mathematician, poet, priest, philosopher and cryptographer,” adds Noor Mahnun, who is a fan of the Renaissance period.

In another painting entitled *Postcard from Tumpat* (40cm by 120 cm), she illustrates the iconic sleeping Buddha in Wat Photivihan, a temple located in Kampung Jambu, Tumpat, situated north of Kota Baru, Kelantan. Spanning 40m, the statue is said to be the longest in Southeast Asia.

“I was trying to capture the naivety of the sculpture. Of being at peace or resting. Which brought to mind Goya’s *Sleep of Reason*, a favourite artwork. I was also thinking of a painting I saw in Tokyo by Takanobu Kobayashi. But of course the ‘recline’ theme recurs in the arts, the Etruscan (tomb) murals and the figures on top of their sarcophagi, for example. I find it all intriguing.”



"I like singing and dancing.  
Music plays an important part  
in my life" — *Noor Mahnun*



#### DISCO LOMBOK

“All of my past solo exhibitions have been associated with a musical performance. I like singing and dancing. Music plays an important part in my life,” says Noor Mahnun.

Thus, disco in this show represents her student days. “The mid-Eighties through the early Nineties were spent in Germany at the height of the rave culture there,” explains the artist, who witnessed the fall of the Berlin Wall as a student in 1989. In the spirit of egalitarianism, techno music unified people from East and West Berlin.

The significance of Lombok in this exhibition relates to the collaborative effort between Noor Mahnun and Dina Zaman, the writer of the book *I Am Muslim. The Very Clever King of Lombok* is a short story derived from a folk tale about a king on the Indonesian island of Lombok. A number of drawings displayed in this exhibition are part of the complete compilation, a work in progress as Noor Mahnun is still documenting visual research/ images to correspond with the text.

“I am hoping to use the sales proceeds of the Lombok series to visit the island as I continue to research illustrations for the short story. *The Very Clever King of Lombok* got me in deeper, into wanting to know more, about the Wallace Line between the islands of Lombok and Bali. I have always been a fan of Alfred Russell Wallace, so it was a good and happy coincidence when Dina approached me with the project. In Volume One of Wallace’s *The Malay Archipelago*, the land of the orang-utan and the bird of paradise, Chapter XII was solely about ‘Lombok: How the Rajah Took the Census’. The book itself was dedicated to Charles Darwin,” chirps Noor Mahnun.

### POSTCARD, BLOOMS AND SQUIDS

Measuring 57cm by 76cm, *Postcard from Delhi* is a graphite drawing with a watercolour wash on paper. The postcard-size work was received by Noor Mahnun from her friend Lim Oon Soon, a graphic designer. She illustrates realistically the card as well as the message written on it in watercolour.

In its actual format, this work demonstrates Noor Mahnun's impeccable skills and her aptitude for detail. Divided into two parts, the front of the postcard — “a reproduction of an old miniature painting” — is depicted on the left side of the paper, composed at the centre of a laborious grid pattern in graphite as background. On the right side, the artist illustrates immaculately the reverse side of the postcard, which features a handwritten message — complete with stamp and the sender's drawing.

Also featured in this show are six watercolour paintings of females adorned with flowers, such as lady's slipper orchids, tiger lily, frangipani and camellia. Noor Mahnun portrays herself in six personas decorated with various blooms and wearing different hairstyles. The artist jokes that being a model for her own work is easy because “my model is always punctual”.

Another quintessential theme of Noor Mahnun's creative oeuvre is the depiction of squids and insects such as beetles, wasps and moths. Insects have been a favourite subject alongside geometric patterns since her days in Berlin.

In *Disco Lombok Still Life*, Noor Mahnun also showcases eight drawings of squids on paper. “The squid, against a repetitive pattern rendered in pencil, works on paper. My obsession started when I took part in *My Story, My Strength: Doodle for Change*, an exhibition in aid of the WCC (Women's Centre for Change) in George Town, Penang, in 2015. At first, I wanted to convey the perseverance and patience of those women whose lives are affected by abuse,” explains Noor Mahnun.

“But in the process of doing the work, the rendering became an obsession, and I got addicted to drawing not only cuttlefish but also the patience-testing, long attention span this series demanded. I have always done patterns but not in minute detail. What was supposed to be an arduous and challenging task became a delightful occupation. I could go on rendering for hours. The ‘squid’ backfired, I suppose. It was chosen because it is languid in the way it moves. It's smooth, slippery. But it can also swim speedily. Passive. Aggressive. The shape, phallic, has connotations. Being a printmaker, I have always admired Hokusai's work and one of them featured an octopus and a woman. It is sensual, and I think sensibility is the right word to describe it.”

Here, Noor Mahnun is referring to *The Dream of the Fisherman's Wife*, a woodblock print created in 1814 by renowned Edo period Japanese artist, ukiyo-e painter and printmaker, Hokusai (1760-1849). The image depicts a woman wrapped in the limbs of two octopuses performing erotic intercourse with her. Inscribed above the image in Japanese calligraphy is a text, which expresses the woman and the creatures' mutual carnal pleasure.

### **FROM CHARITY TO COMMUNITY**

As a devoted cultural ambassador, Noor Mahnun has dedicated her time and energy to education and to spreading social awareness by collaborating with organisations such as the Malaysian AIDS Foundation, Women's Centre for Change, Penang, and Sisters in Islam.

She has curated several art exhibitions to raise funds for charity, such as Art for Nature for WWF Malaysia, *ArtAid16 Love for Sale* last year and *ArtAid17 Bebas* (Freedom) this year in support of the Malaysian AIDS Council.

In November, Noor Mahnun will curate and participate in a group exhibition of 21 artists entitled *Hell, Heaven* at Cult Gallery in Kuala Lumpur in collaboration with Sisters in Islam, an organisation that promotes women's rights "within the frameworks of Islam and universal human rights".

Her latest endeavour is as a curatorial consultant for Think City Johor Baru, working for the Iskandar Malaysia Community Public Art programme — a joint initiative between the Iskandar Regional Development Authority, Think City and Bandung Creative City Forum — which requires her expertise in residency programming gained from her experience at Rimbun Dahan.

With all these activities on her plate, one wonders how Noor Mahnun manages to find time to produce artworks or to relax. In the run-up to *Disco Lombok Still Life*, I had the privilege of visiting her studio and having numerous discussions over lunch, and I found that Noor Mahnun never leaves her studio without her schedule book, sticky notes, notebooks and writing tools, scribbling down every important detail (dates, appointments, to-do lists, ideas and sketches): a habit that keeps her prompt for our meetings.

Noor Mahnun is indeed a brilliant and independent woman whose career is not confined to art but also includes educational and cultural endeavours, a challenging task not many artists can accomplish.

*Sarah Abu Bakar*





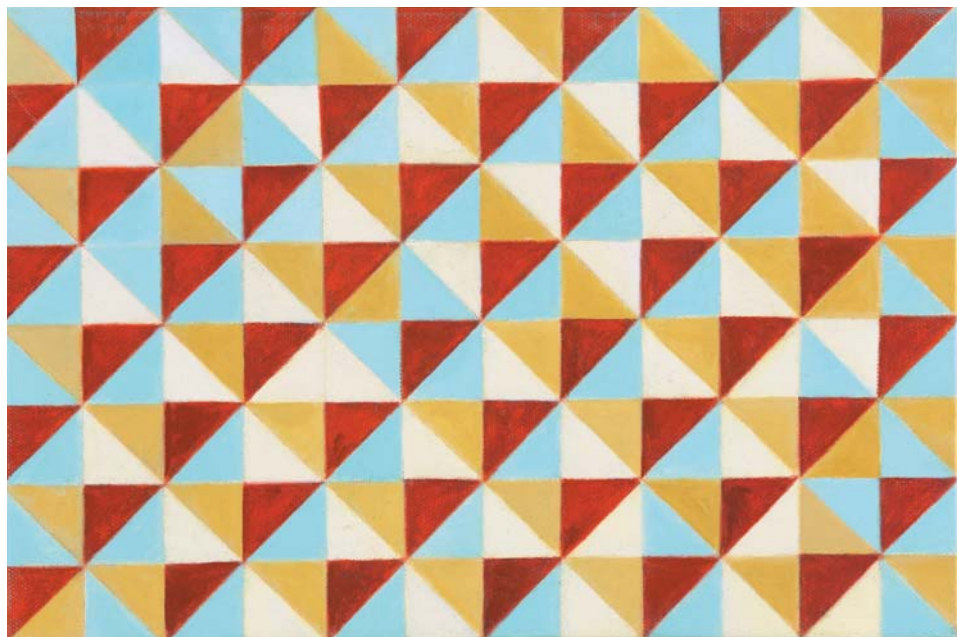
STILL LIFE



FISH HEAD  
2017  
30.5cm x 30.5cm  
20cm x 30cm (diptych)  
Oil on linen



MOKA POT — SINGLE  
2017  
30.5cm x 30.5cm  
20cm x 30cm (diptych)  
Oil on linen



A PAIR OF CHOOS  
2012  
30.5cm x 30.5cm  
20cm x 30cm (diptych)  
Oil on linen



ANOTHER PAIR OF CHOOS  
2012  
30.5cm x 30.5cm  
20cm x 30cm (diptych)  
Oil on linen



HOW TO MAKE SOAP BUBBLES  
2007-2017  
50cm x 95cm  
Oil on linen



POSTCARD FROM TUMPAT  
2016  
40cm x 120cm  
Oil on linen

## PORTRAITS





CAMELLIA  
2014  
28cm x 28cm  
Watercolour on paper



FRANGIPANI  
2014  
38cm x 28cm  
Watercolour on paper



JAMBU AIR  
2014  
38cm x 28cm  
Watercolour on paper



ORKID  
2014  
38cm x 28cm  
Watercolour on paper



PAPHIOPEDILUM  
INSIGNE  
2014  
38cm x 28cm  
Watercolour on paper

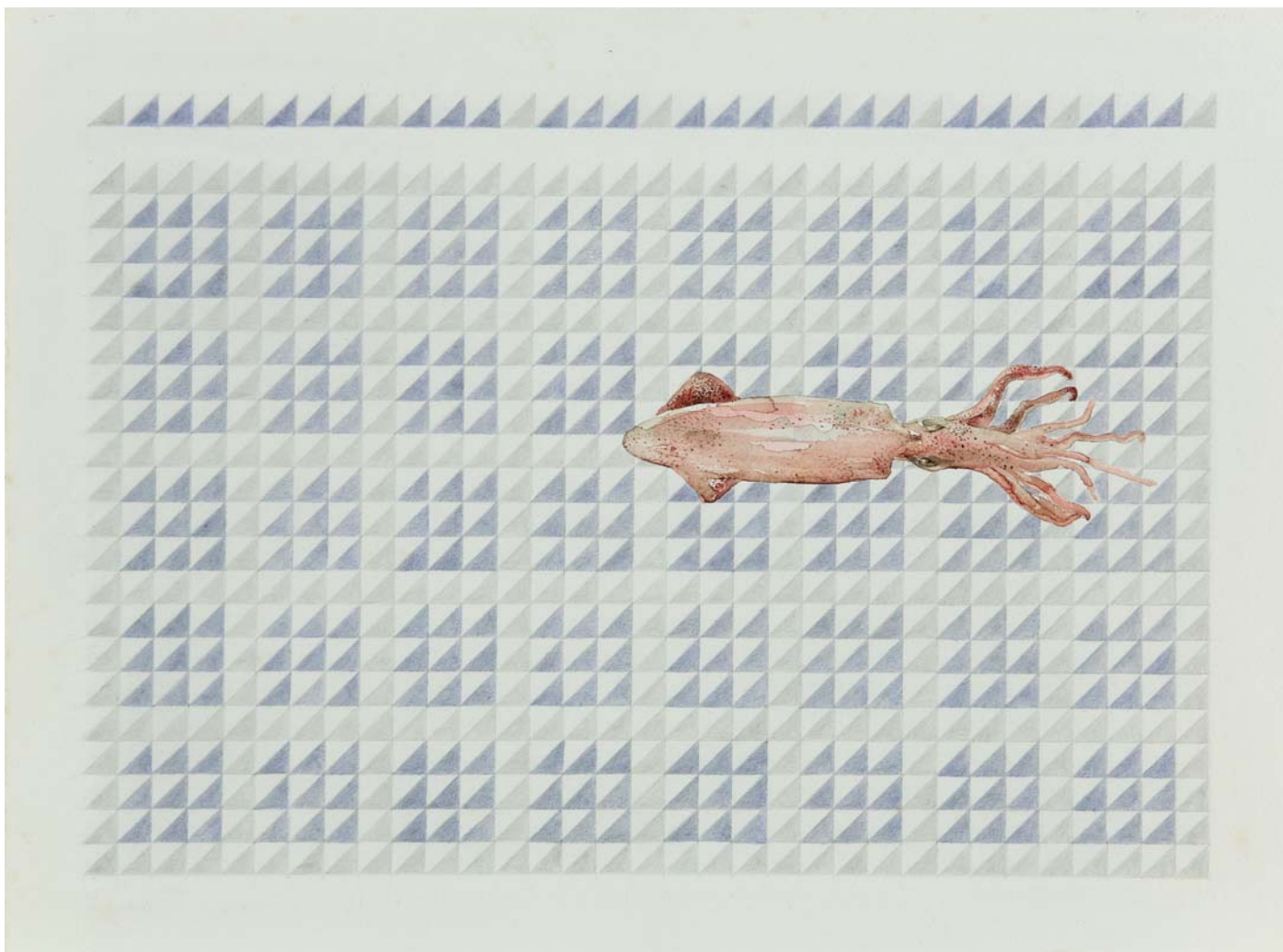


TIGER LILY  
2014  
38cm x 28cm  
Watercolour on paper

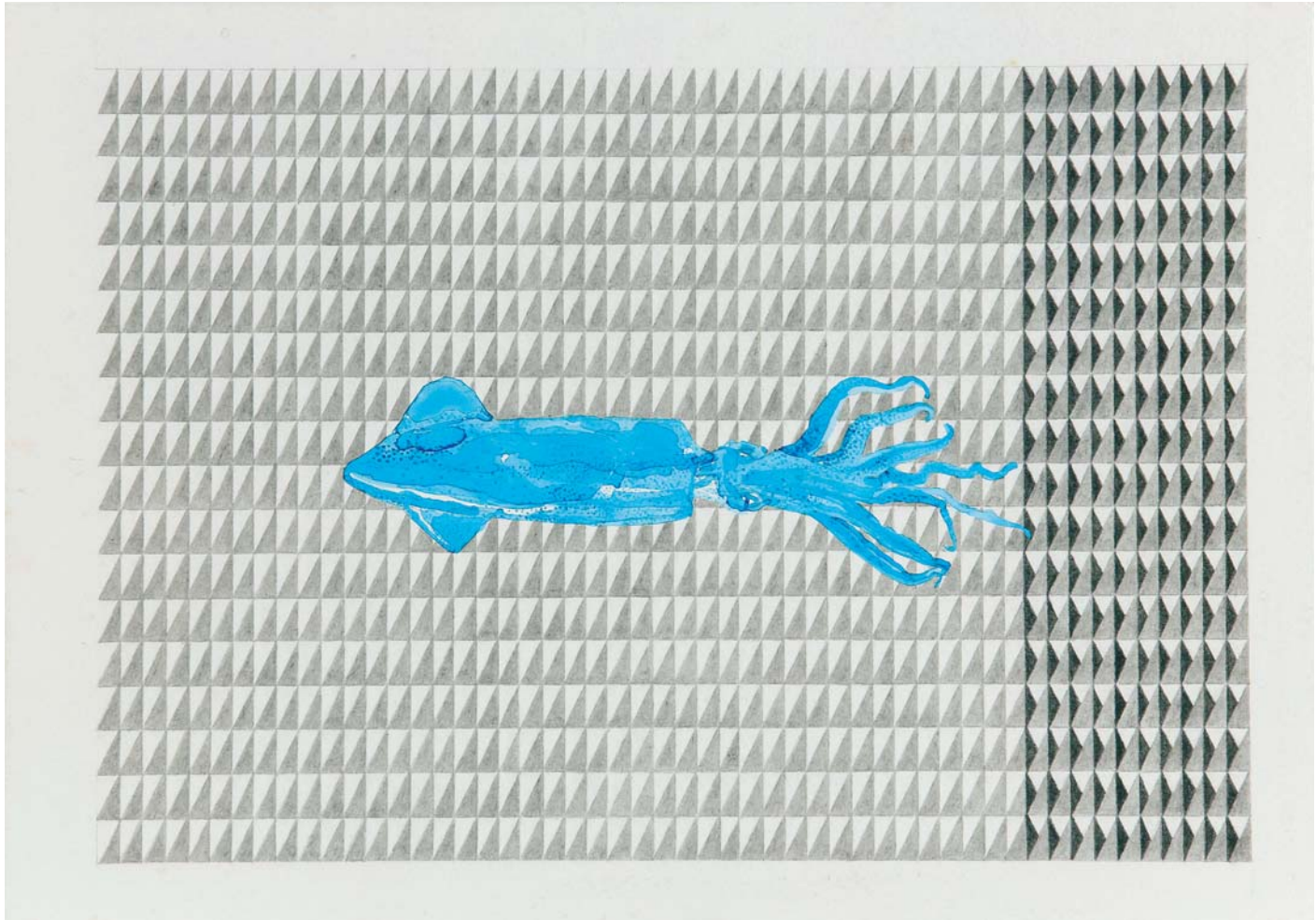


SQUIDS

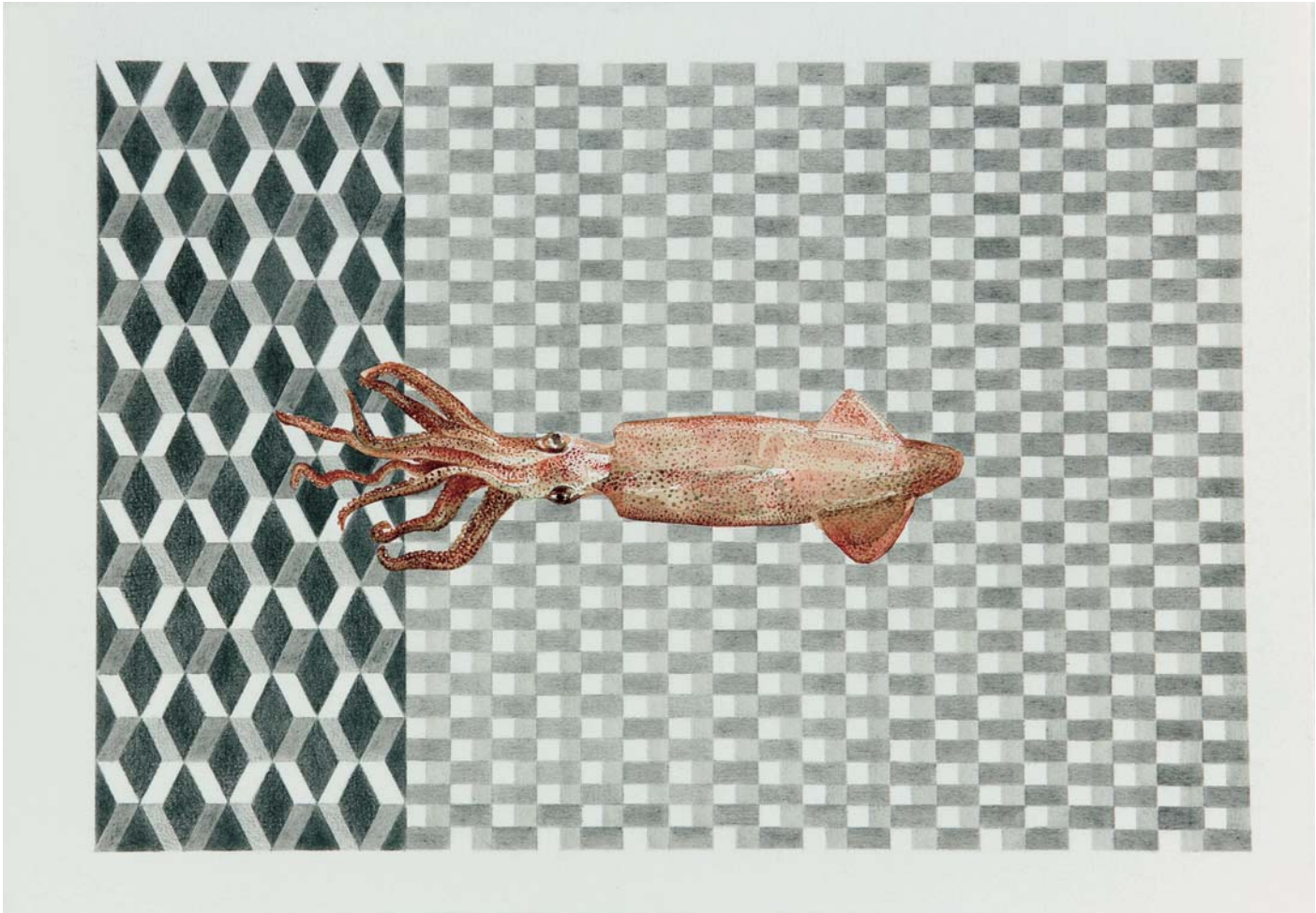




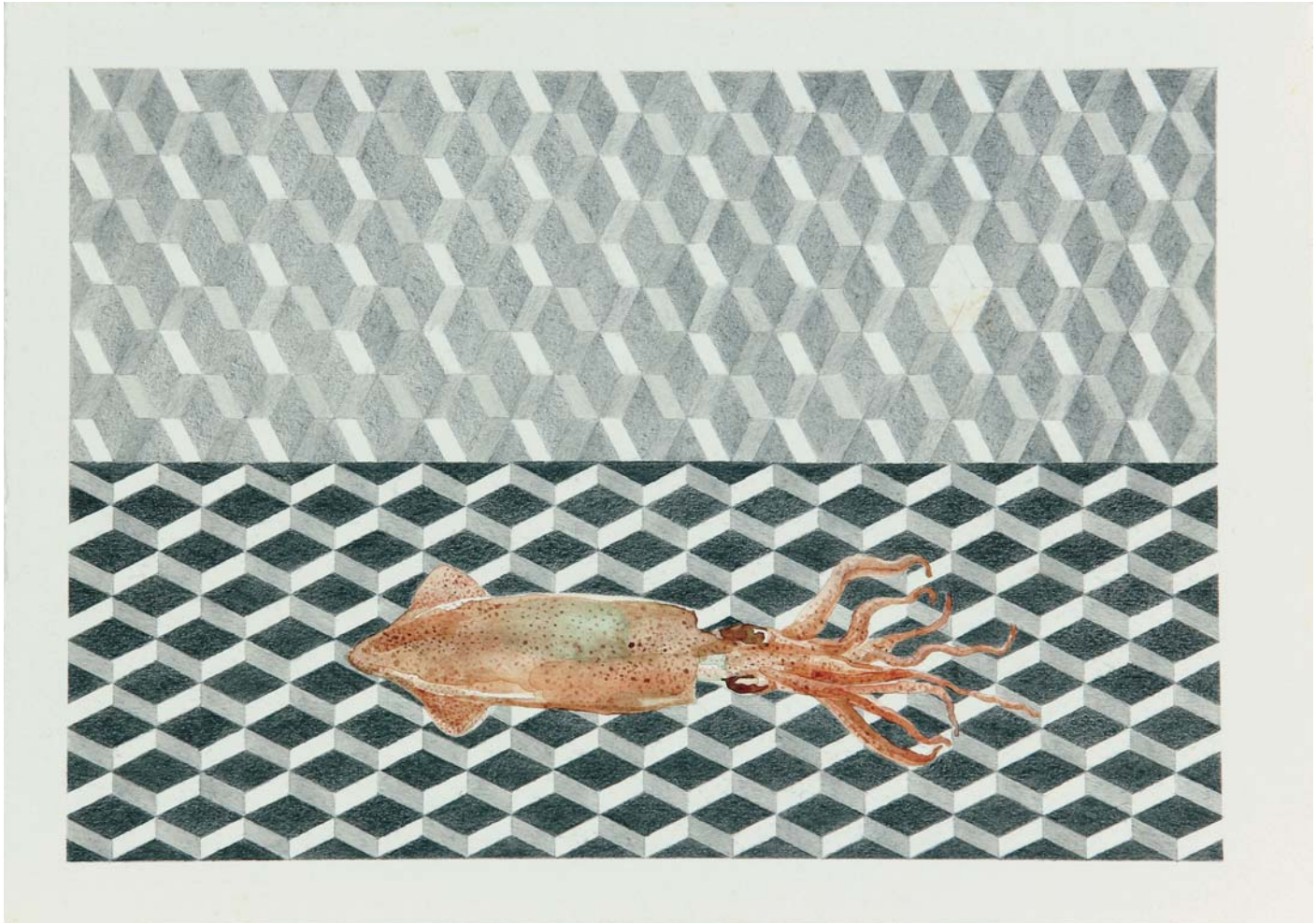
LET YOUR CONVERSATION  
BE ALWAYS FULL OF GRACE,  
SEASONED WITH SALT  
2016  
28cm x 38cm  
Graphite and watercolour on paper



BLUE SQUID  
2016  
21cm x 30cm  
Graphite and watercolour on paper

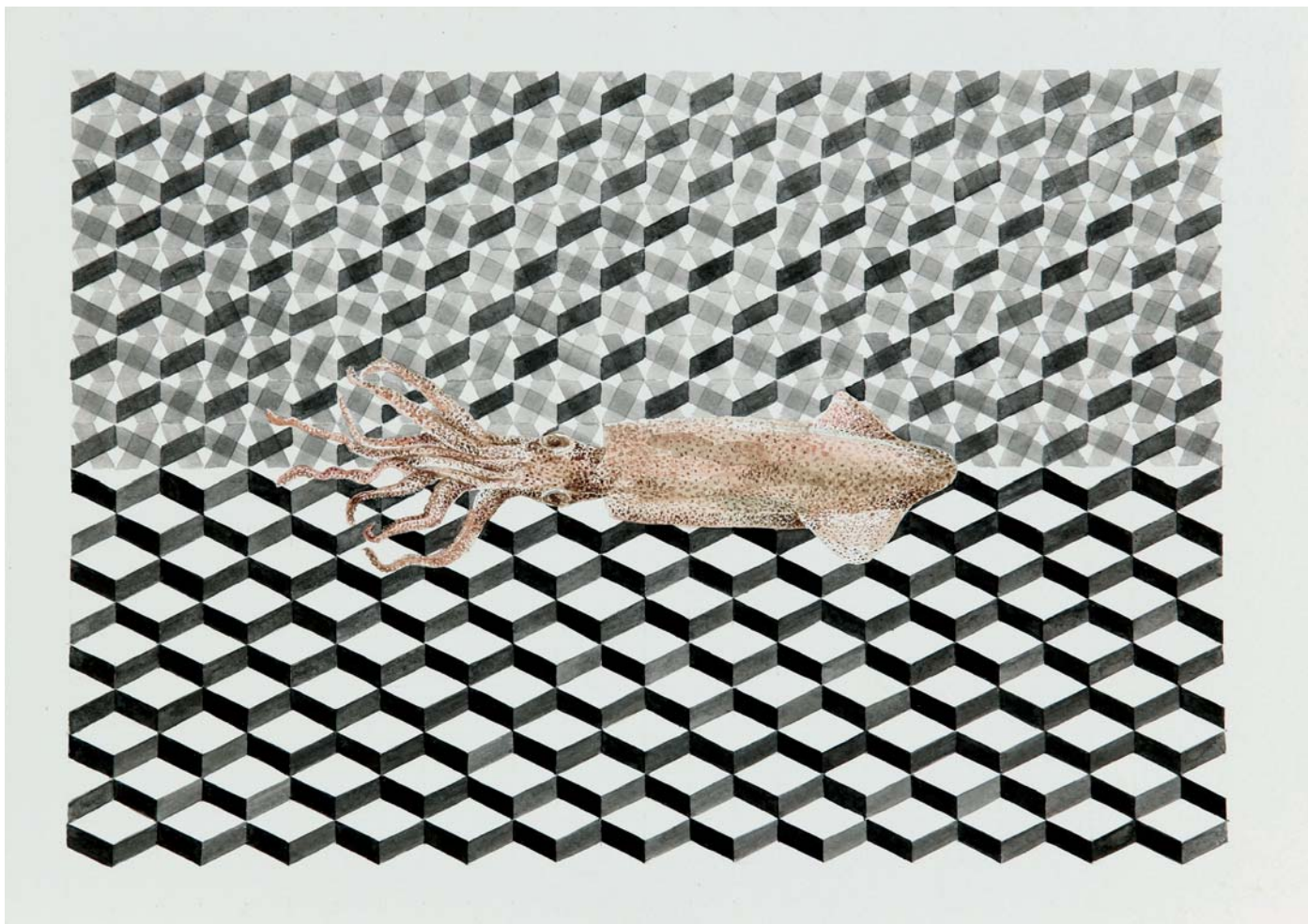


BROWN SQUID 1  
2016  
21cm x 30cm  
Graphite and watercolour on paper

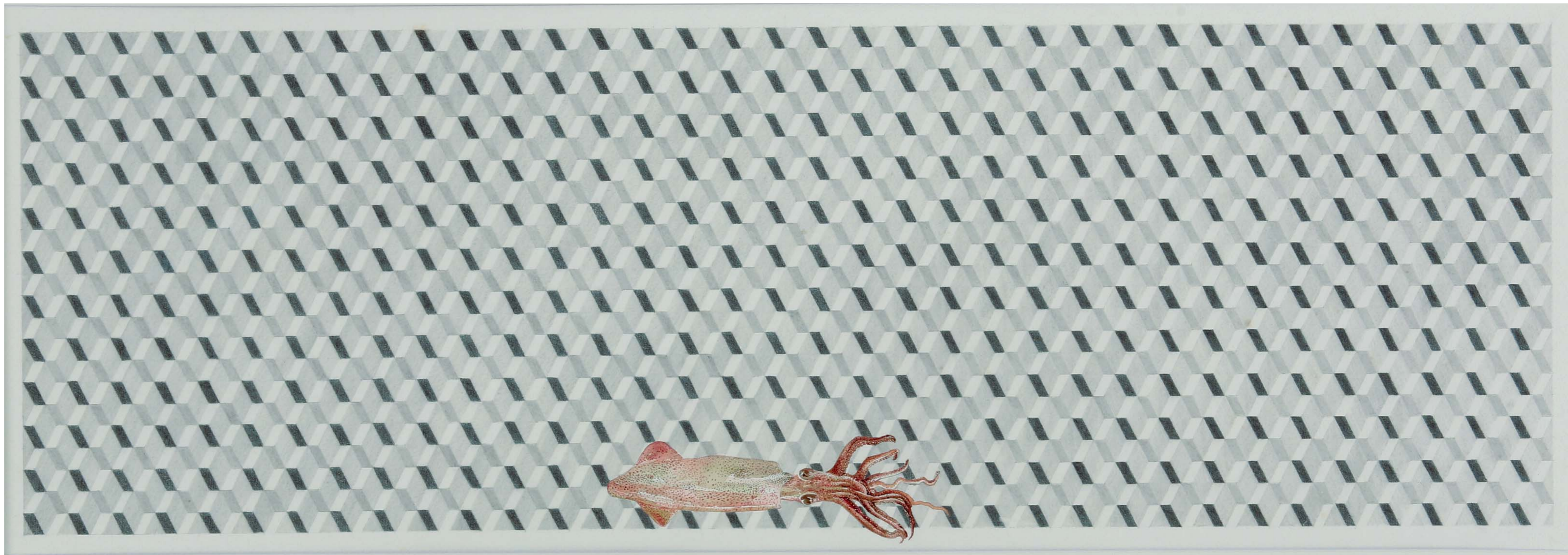


BROWN SQUID 2  
2016

21cm x 30cm  
Graphite and watercolour on paper



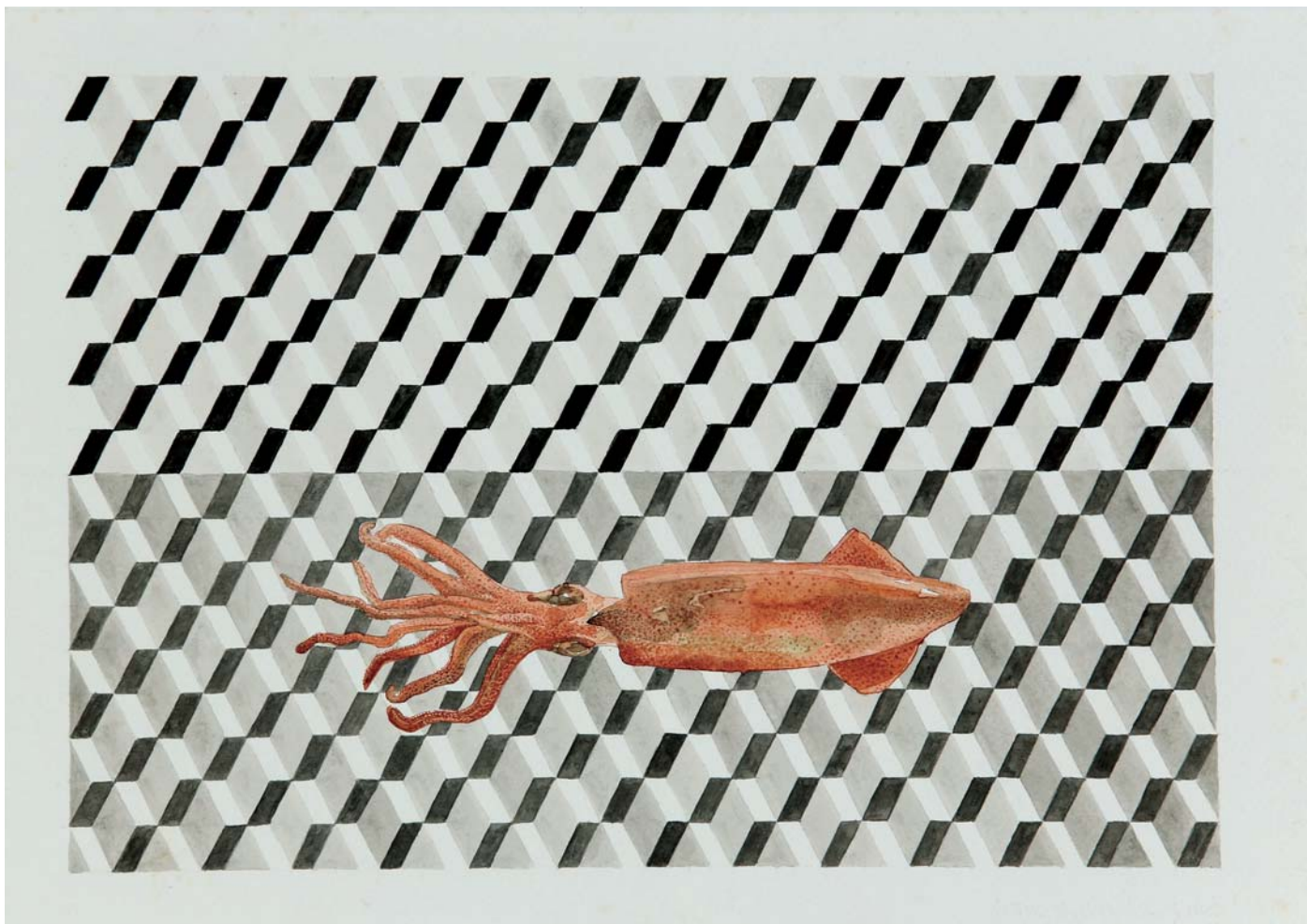
AUGUST SQUID  
2016  
21cm x 30cm  
Graphite and watercolour on paper



UNDERWAY  
2017  
28cm x 75.5cm  
Graphite and watercolour on paper



VERDE, AZUL, TERRA P+ LICHTER  
2016  
20cm x 40cm  
Graphite and watercolour on paper



ORANGE SQUID  
2016  
21cm x 30cm  
Graphite and watercolour on paper



DISCO



PINK SHOES  
2009  
53cm x 34cm  
Graphite and watercolour on paper



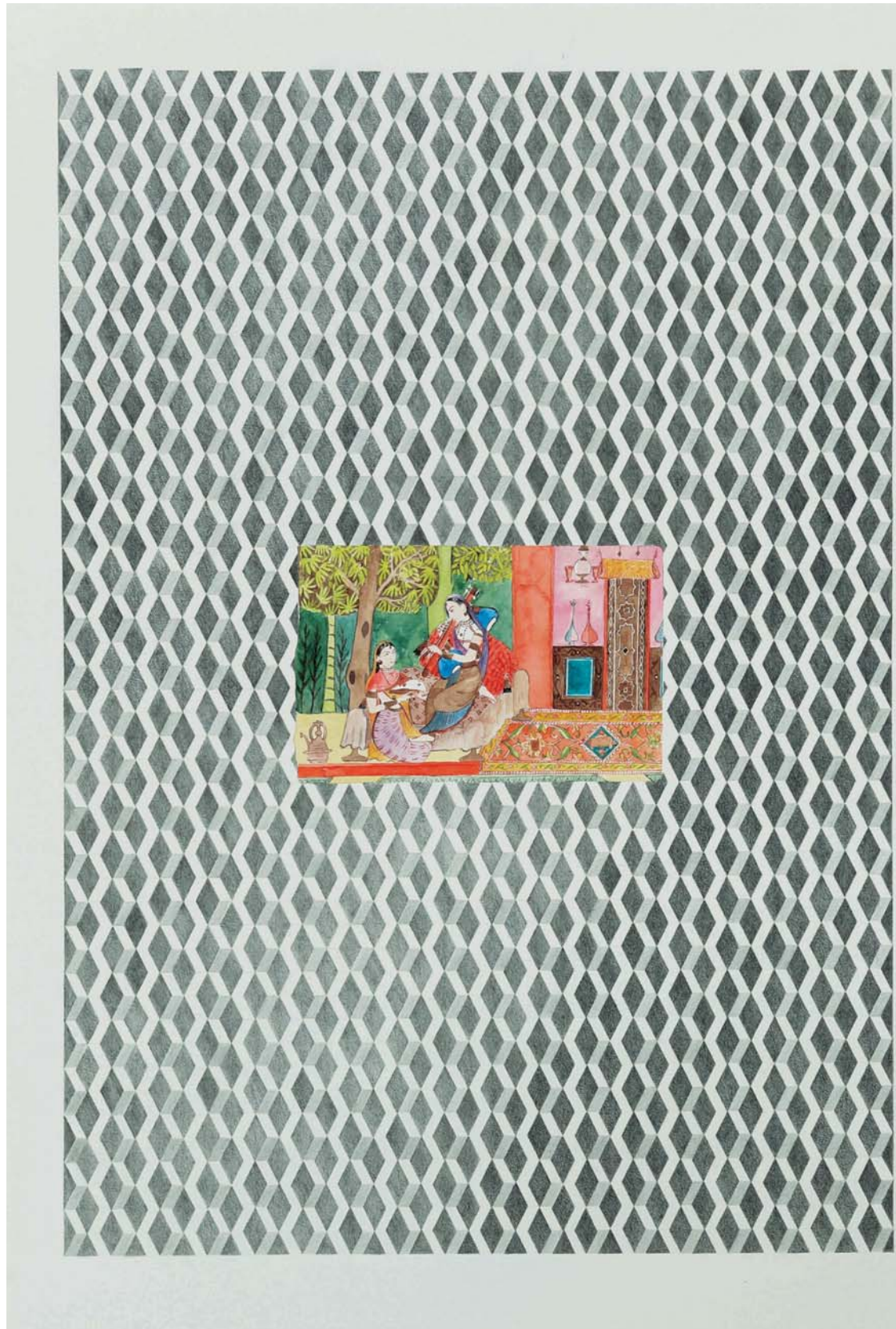
MISS DISCO  
2009  
76cm x 56cm (figure)  
30cm x 52cm (pattern)  
Graphite and watercolour on paper



DANCERS 1  
2010  
25.5cm x 34cm  
Graphite and watercolour  
on paper

DANCERS 2  
2010  
25.5cm x 34cm  
Graphite and watercolour  
on paper

# PAPERWORKS



POSTCARD FROM DELHI  
2017  
57cm x 76cm  
Graphite and watercolour on paper

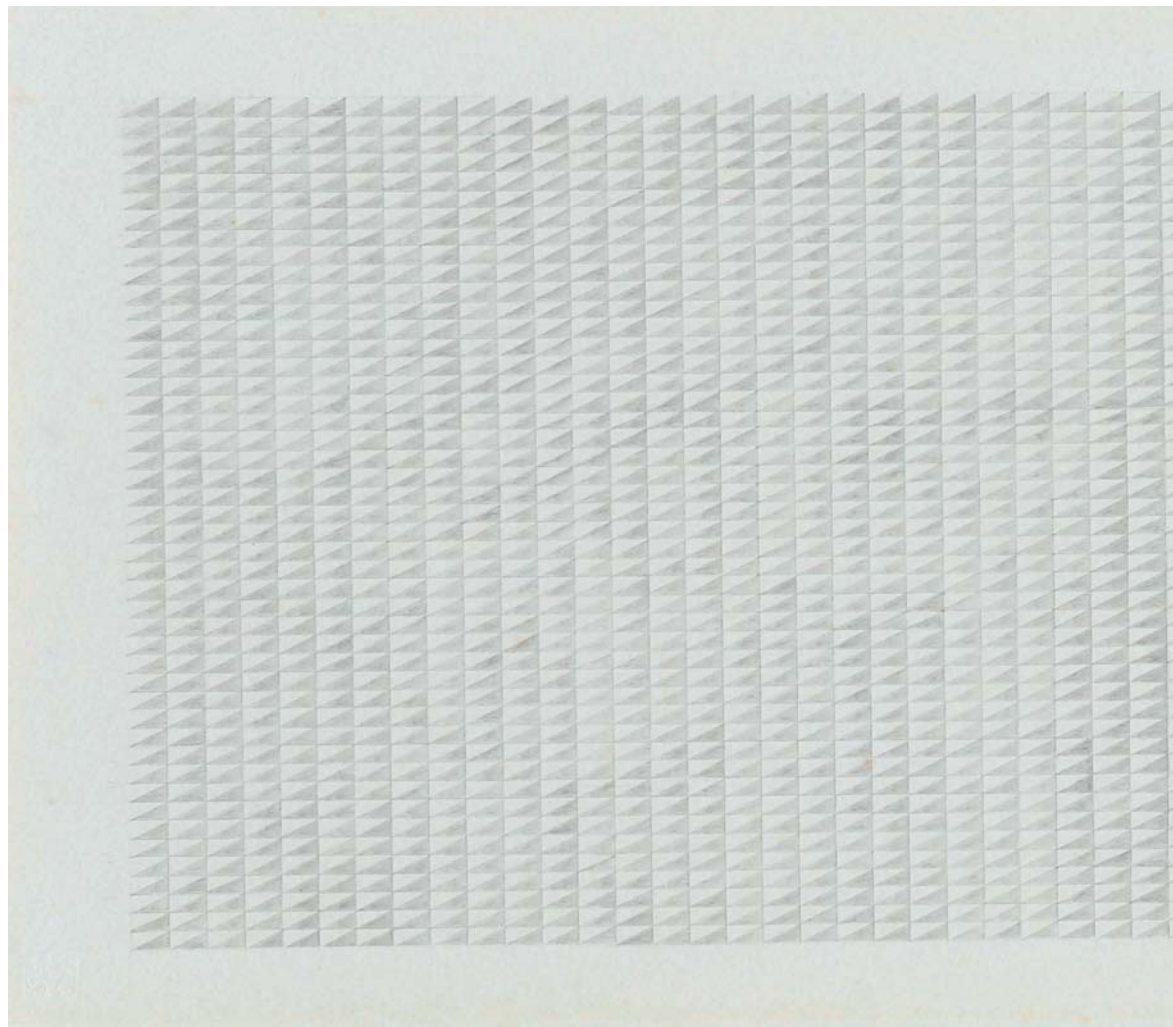


FANFARE  
2017  
57cm x 76cm  
Graphite and watercolour on paper



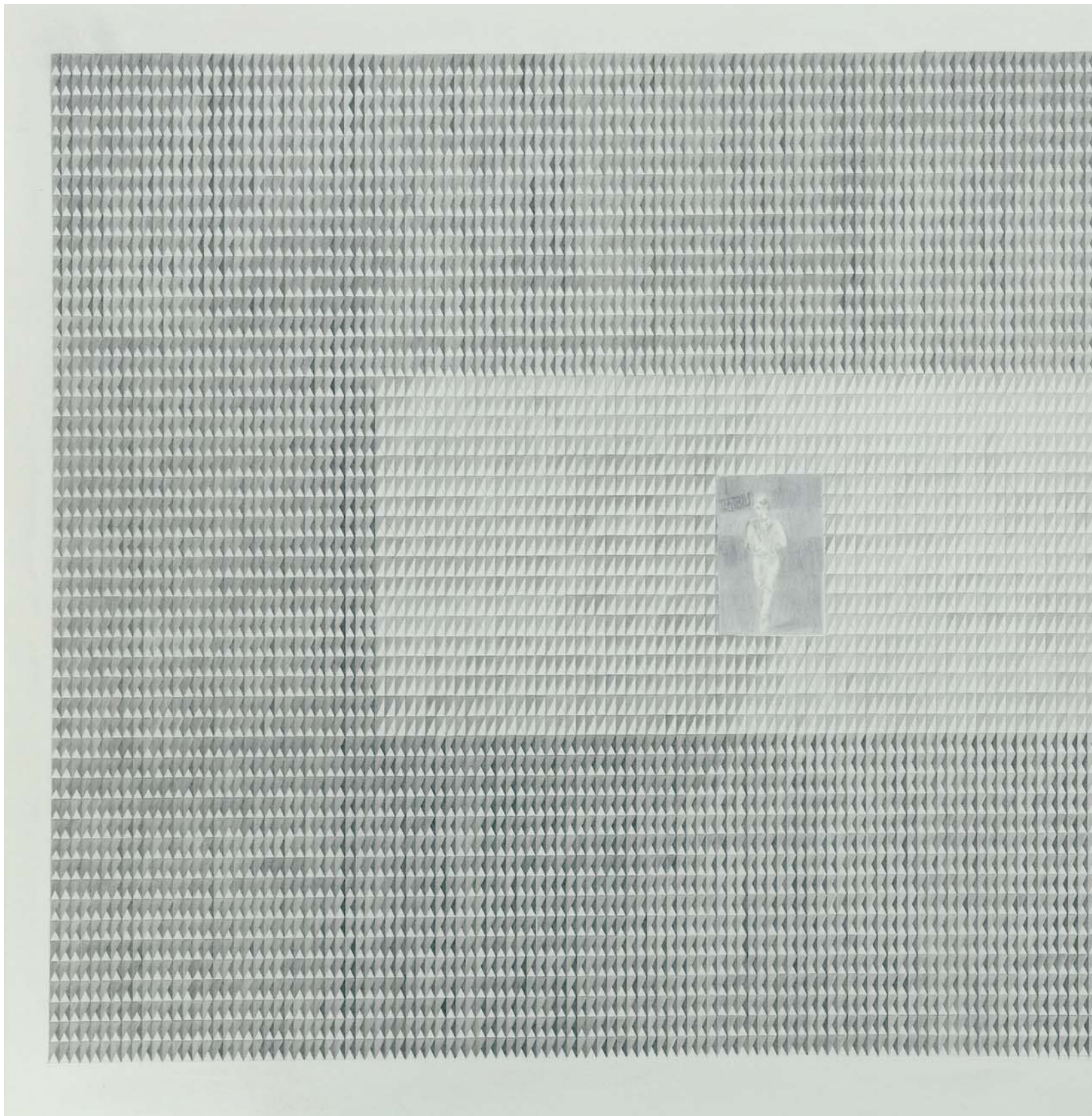


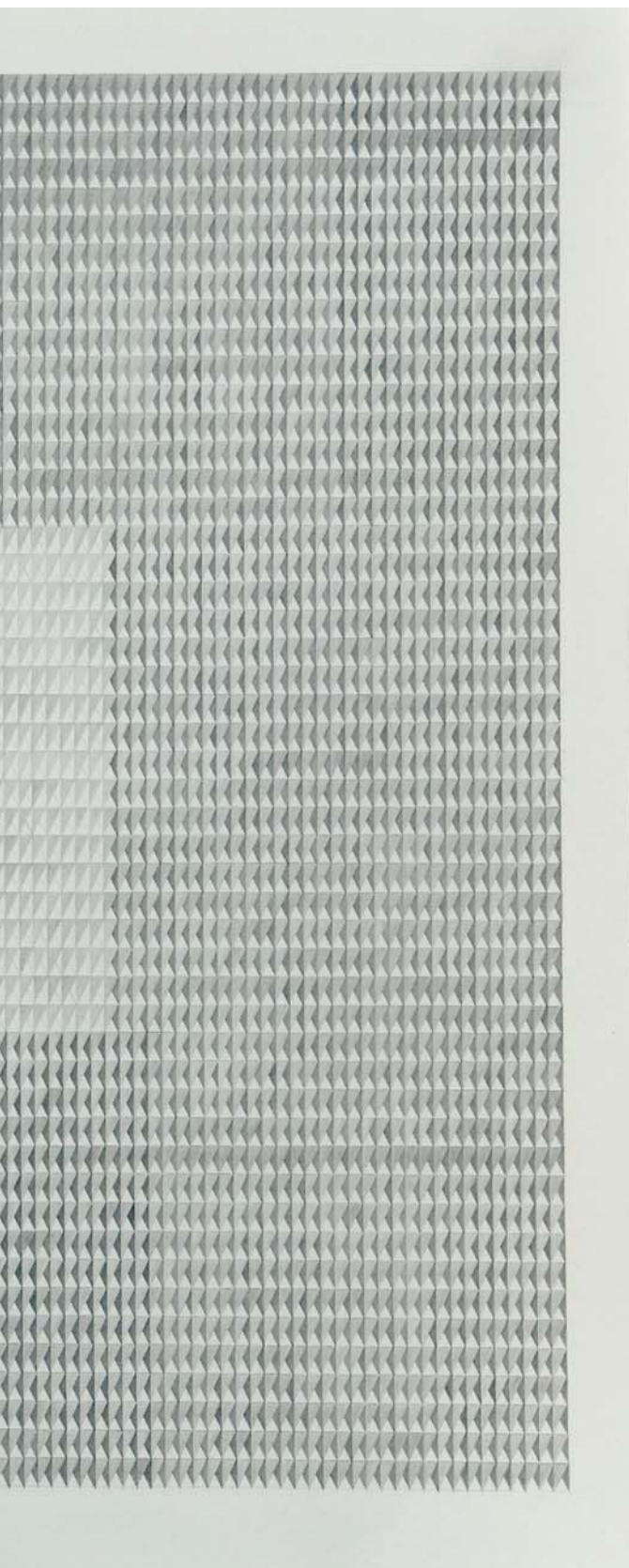




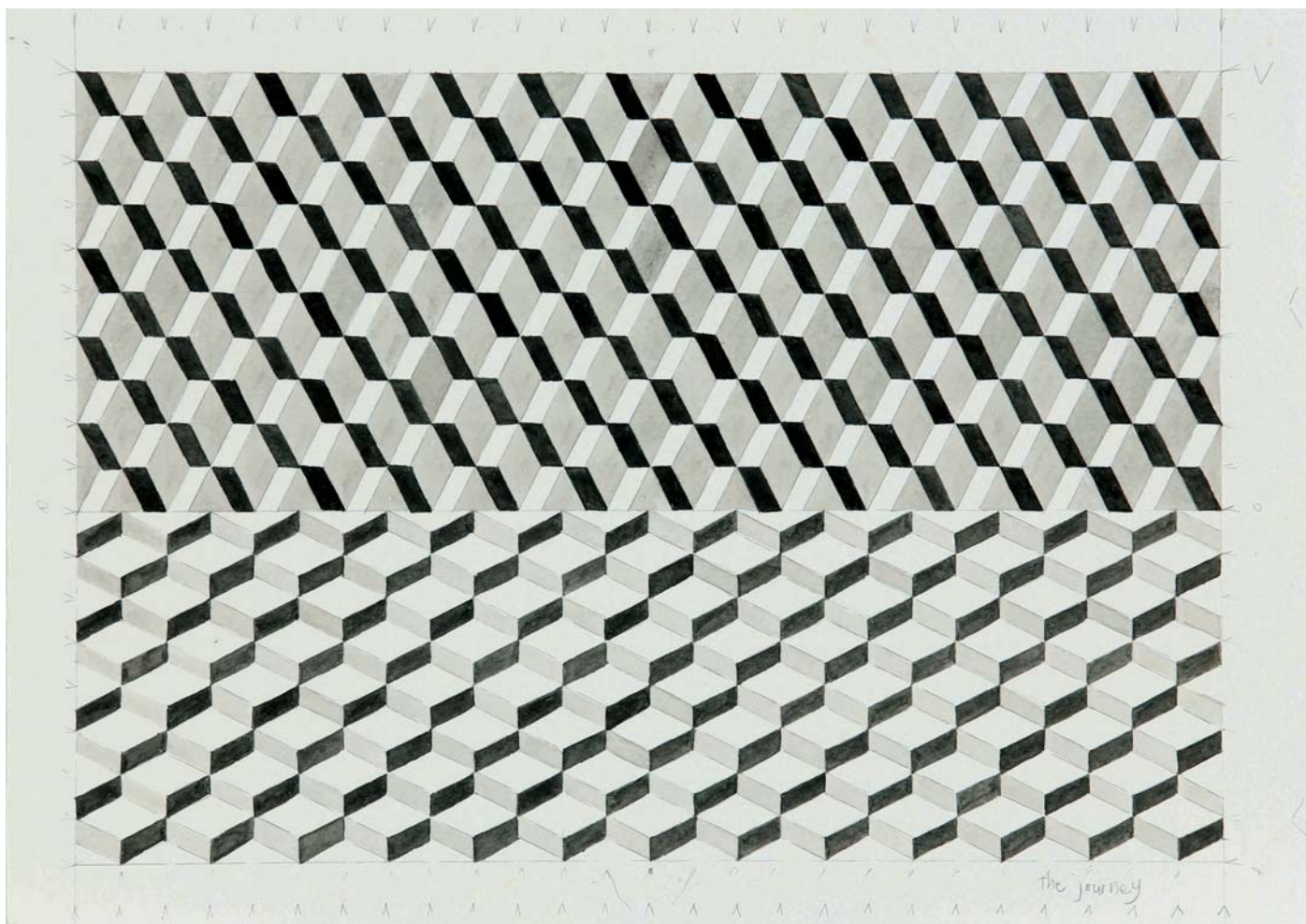
MOTHER OF PEARL  
2015  
28cm x 75.5cm  
Graphite and watercolour on paper





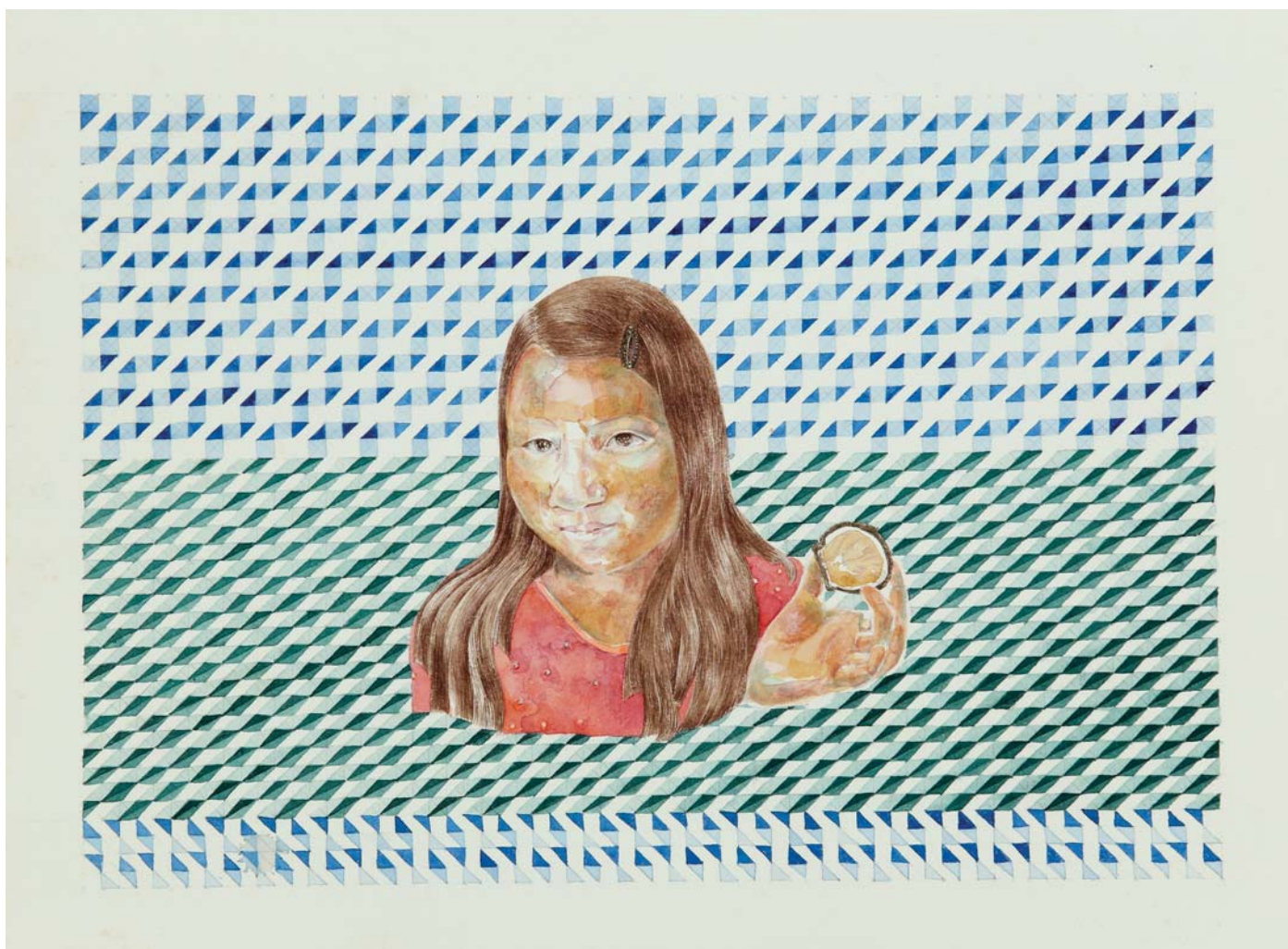


CLOSE  
2017  
57cm x 76cm  
Graphite on paper



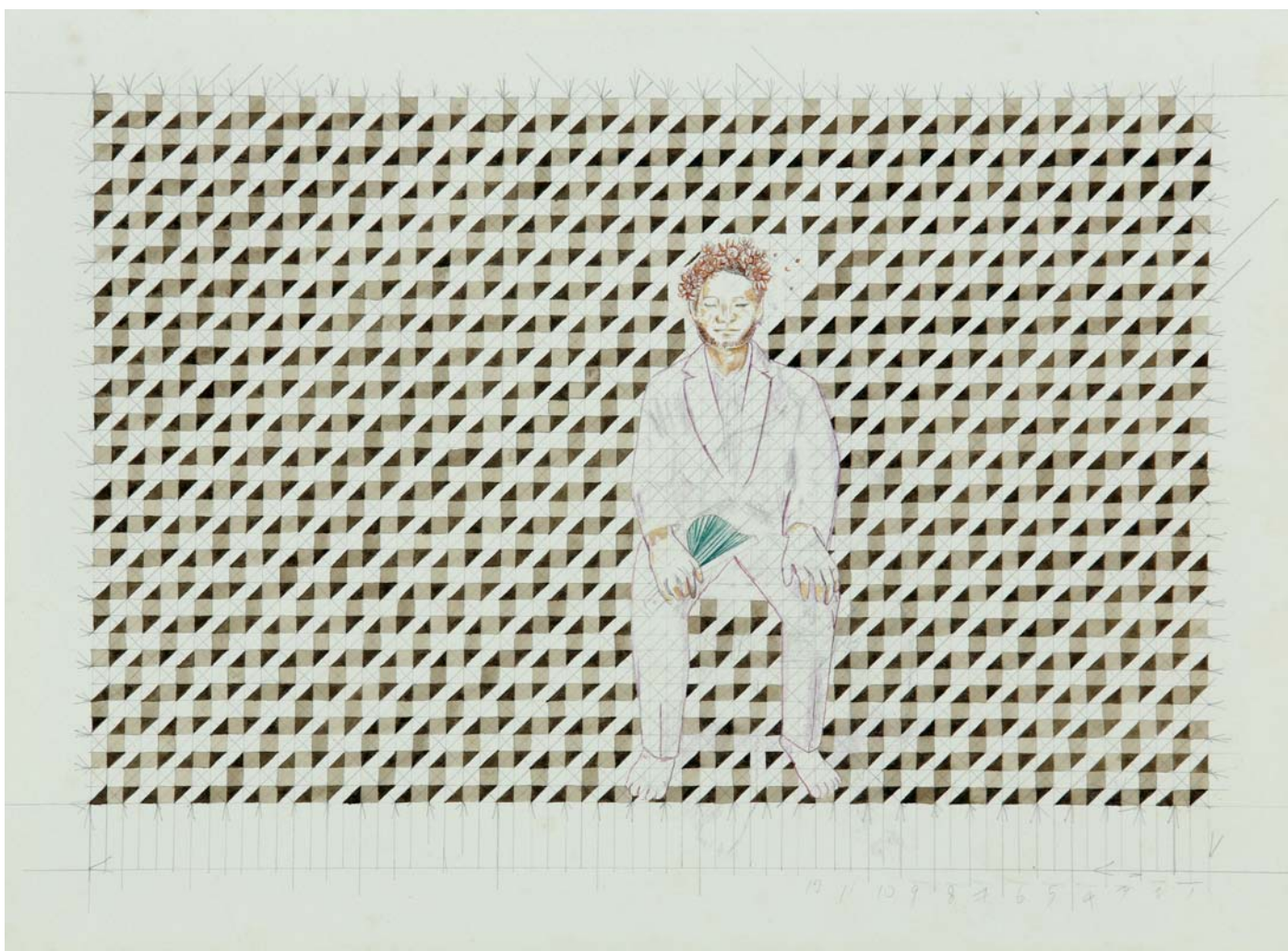
MONDAY  
2016  
21cm x 30cm  
Graphite and watercolour on paper

LOMBOK



PORTRAIT OF A GIRL  
WITH SEASHELL  
2014  
28cm x 37.5cm  
Graphite and watercolour on paper





KING OF LOMBOK  
2014 - 2016  
28cm x 38cm  
Graphite and watercolour on paper



PORTRAIT OF A GIRL  
WITH STAR ANISE  
2014  
28cm x 37.5cm  
Graphite and watercolour on paper



PORTRAIT OF THE KING AND A GIRL  
2014 - 2016  
28cm x 38cm  
Graphite and watercolour on paper



A GROUP OF WOMEN  
2014  
31cm x 28cm  
Graphite and watercolour on paper



THREE WOMEN  
2014 - 2016  
14cm x 19cm  
Graphite and watercolour on paper

PORTRAIT WITH STAR ANISE  
2014 - 2016  
14cm x 19cm  
Graphite and watercolour on paper

PATTERNS IN SEPIA  
2015 - 2016  
14cm x 19cm  
Graphite and watercolour on paper

**KING DREAMING**

2014 - 2016

20cm x 40cm

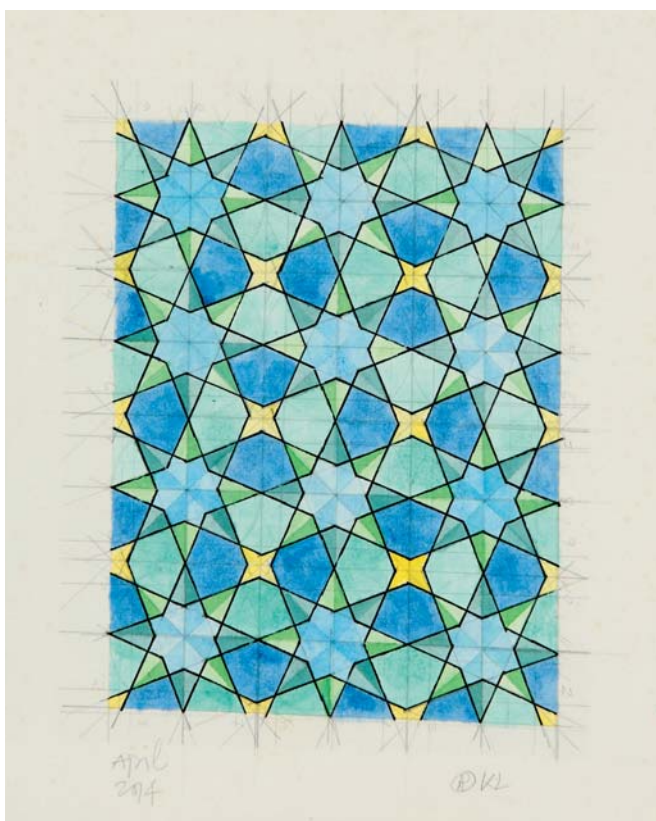
Graphite and watercolour on paper

**LOMBOK ISLAND**

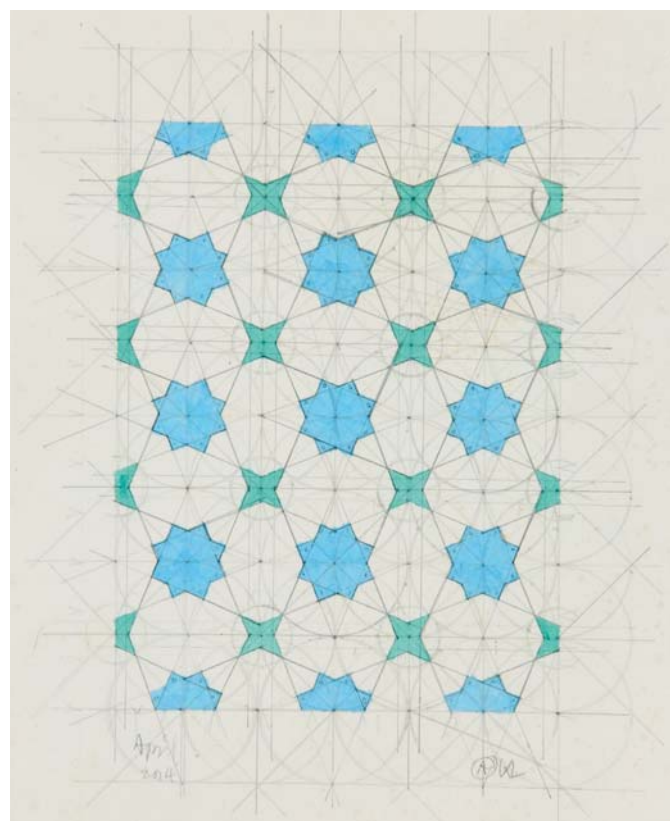
2014 - 2016

20cm x 40cm

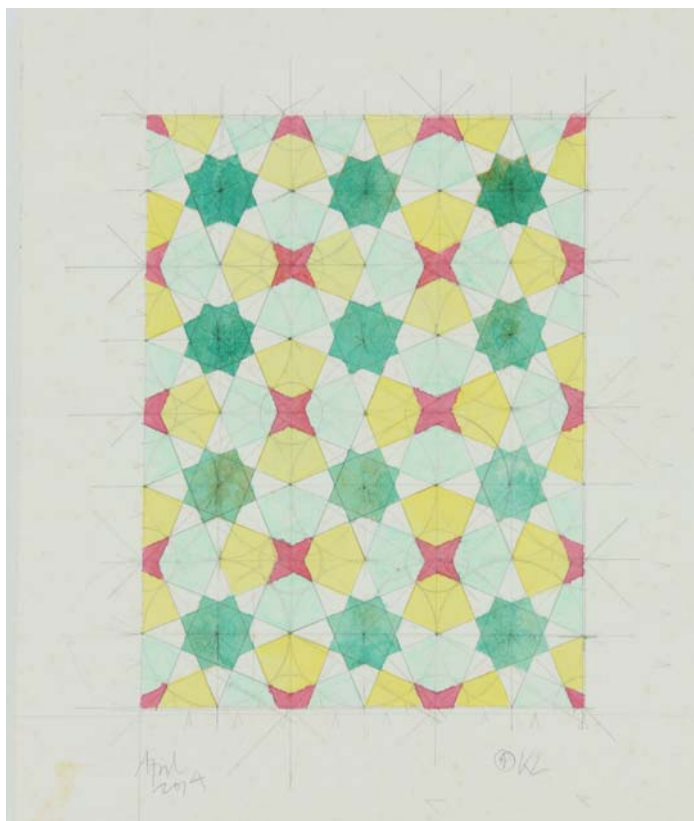
Graphite and watercolour on paper



GEOMETRIC PATTERNS  
2014  
17cm x 14cm  
Graphite and watercolour on paper



PATTERNS  
2014  
17cm x 14cm  
Graphite and watercolour on paper



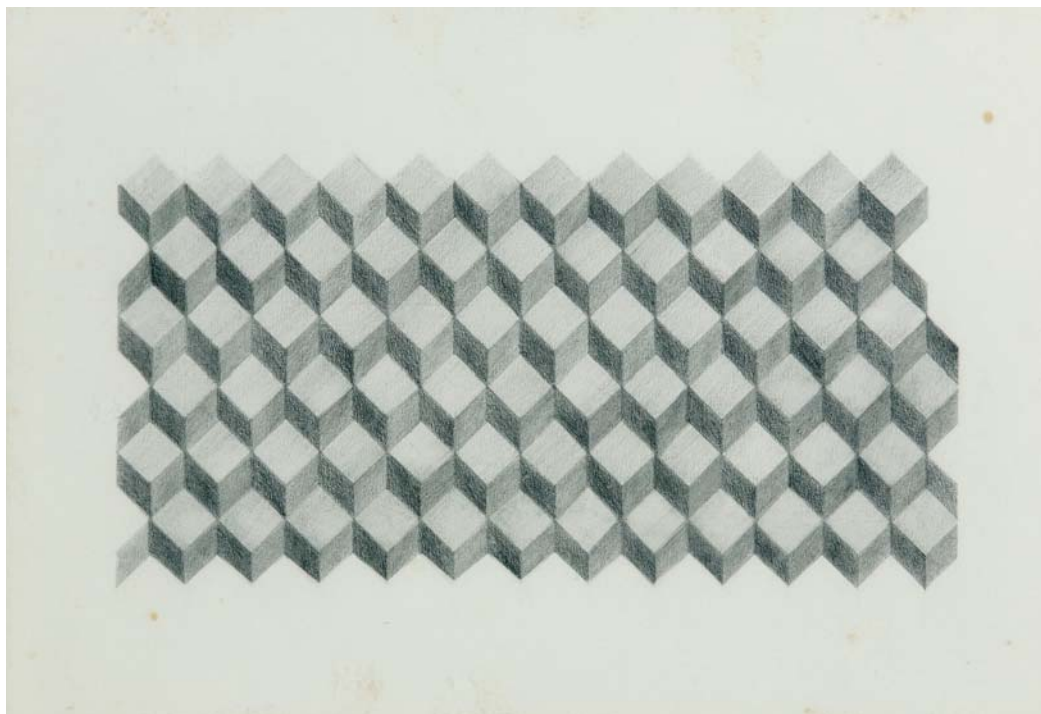
PATTERNS WITH COLOURS  
2014  
17cm x 14cm  
Graphite and watercolour on paper



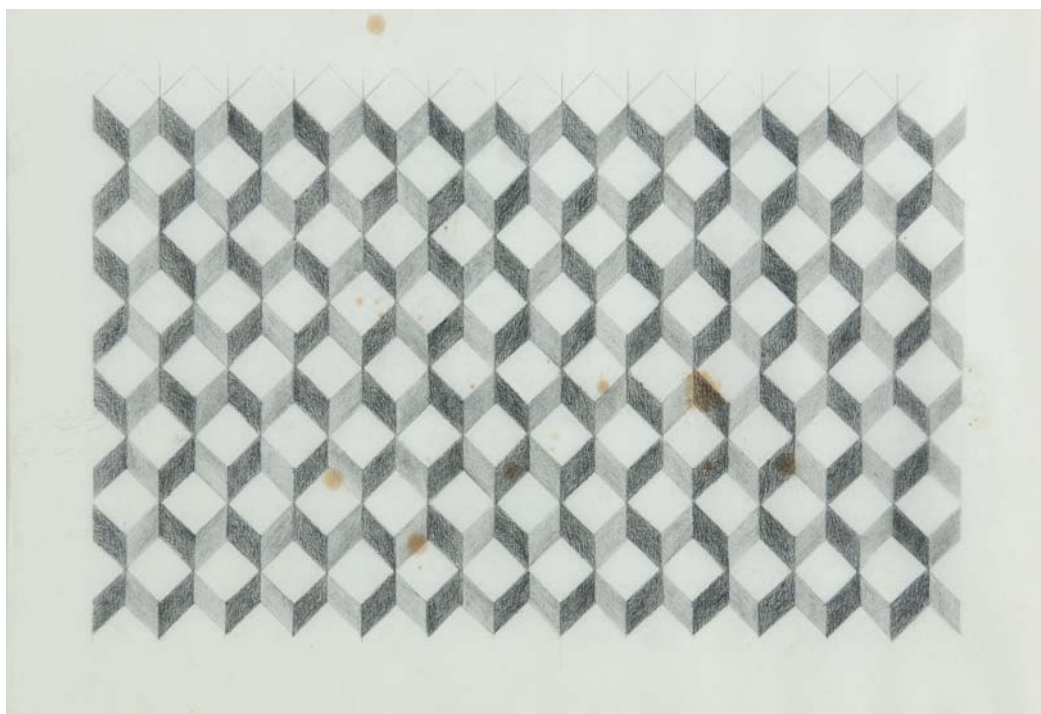
FLOWER  
2014  
14cm x 17cm  
Graphite and watercolour on paper



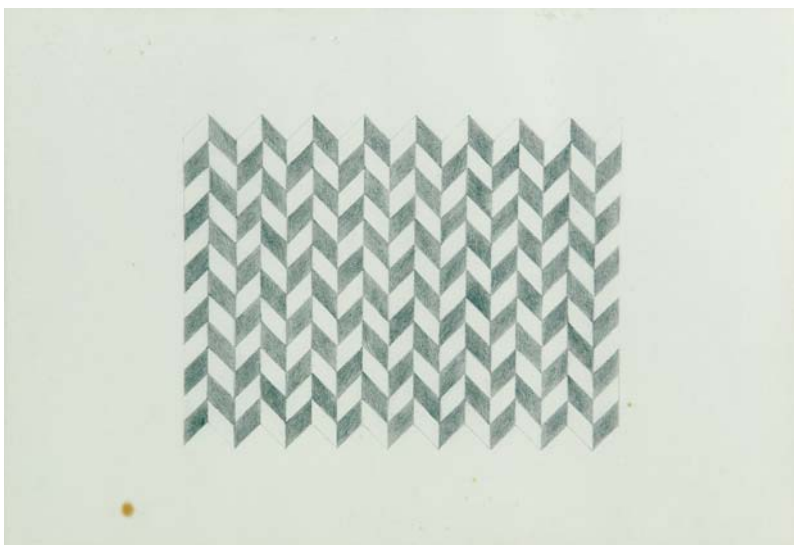
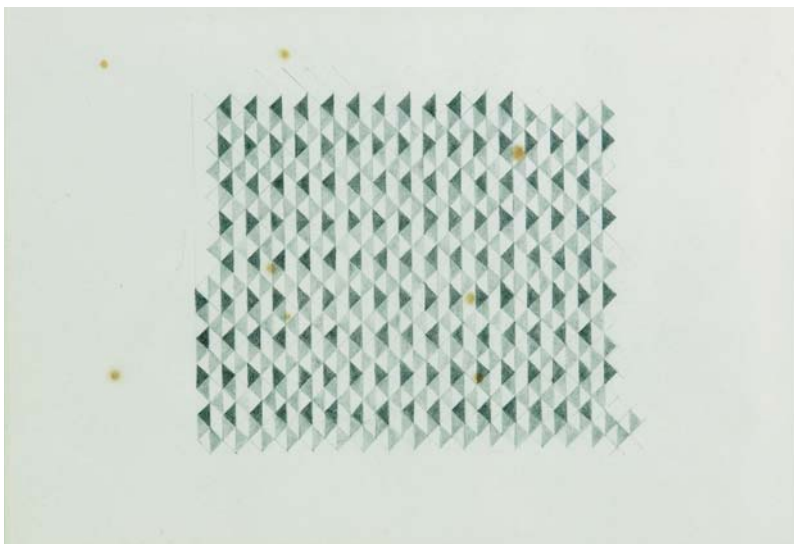
## STUDIES



PERMUTATION I  
2010  
21.5cm x 31.5cm  
Graphite on paper



PERMUTATION II  
2010  
21.5cm x 31.5cm  
Graphite on paper



PERMUTATION III  
2010  
21.5cm x 31.5cm  
Graphite on paper

PERMUTATION IV  
2010  
21.5cm x 31.5cm  
Graphite on paper

PERMUTATION V  
2010  
21.5cm x 31.5cm  
Graphite on paper

# NOOR MAHNUN

Born: 1964, Pasir Puteh, Kelantan, Malaysia

## EDUCATION

- 1989-96 Hochschule für Bildende Künste,  
Braunschweig, Germany  
1996 Masters in Fine Art

## WORK

- 1998 Graphic Designer  
Halaman Muhibbah, Kota Bharu, Kelantan  
1999-2001 Part-time Lecturer  
Drawing Foundation, Faculty of Art & Design,  
Institut Teknologi Mara, Shah Alam, Selangor  
2000-2001 Part-time Lecturer  
Drawing Foundation, Cenfad, Kuala Lumpur  
2001-2002 Lecturer  
Creative Studies, Foundation, Lim Kok Wing Institute  
of Creative Technology, Petaling Jaya, Selangor  
2003-2005 Curator  
Valentine Willie Fine Art, Kuala Lumpur  
2006 Part-time Lecturer  
Drawing, Painting; Degree Course,  
Faculty of Art & Design, Institut Teknologi  
Mara, Shah Alam, Selangor  
2006-2012 Arts Manager  
Rimbun Dahan, Kuang, Selangor  
2007-2015 Part-time Lecturer  
Basic Design, Art, Graphic & Visual Communication,  
Faculty of Built Environment & Science  
Foundation, University of Malaya, Kuala Lumpur  
2012-2017 Part-time Lecturer  
Fundamental of Art Criticism, Malaysian  
Institute of Art, Kuala Lumpur  
2014 Part-time Lecturer  
Printmaking, Malaysian Institute  
of Art, Kuala Lumpur  
2014-2017 Part-time Lecturer  
Professional Studies, Malaysian  
Institute of Art, Kuala Lumpur  
2015 Part-time Lecturer  
Architectural Communications  
Department of Architecture, Faculty of Built  
Environment  
University of Malaya, Kuala Lumpur

## AWARDS & RESIDENCIES

- 1995 2nd Prize Alpirsbach Galerie  
Competition, Alpirsbach, Germany  
2000-01 Artist-in-Residence, Rimbun Dahan,  
Kuang, Selangor, Malaysia  
2002-03 Italian Government Scholarship Programme,  
Italian Ministry of Foreign Affairs, Printmaking  
course at Il Bisonte, Florence, Italy  
2005 Australian High Commission  
(Kuala Lumpur) Visual Arts Residency at  
the Gunnery Studios, Sydney, Australia  
2009 Winner in Arts & Media category, Great  
Women of Our Time Awards, The  
Malaysian Women's Weekly magazine  
2012-13 Nippon Foundation Grant, Asian Public Intellectual,  
Senior Fellowship; 'Digital Archive for Printmaking'  
2017 The International School of Kuala Lumpur  
(ISKL) Inspiration Fund Grant 2016-2017,  
Visual Artist-in-Residence (High School)

## SOLO EXHIBITIONS

- 1985 Video Diva, Florence, Italy  
1989 Sparkasse der Stadt Berlin, Germany  
1995 Galerie im zweiten Rang des Staatstheater,  
Braunschweig, Germany  
1997 Kunst in Treppenhaus Feldschloßchen,  
Braunschweig, Germany  
1998 'Mysteries', Angelucci, Kuala Lumpur, Malaysia  
2002 'Noor Mahnun Mohamed: Solo Exhibition',  
Valentine Willie Fine Art, Kuala Lumpur, Malaysia  
2005 'Pictures of Me, Pictures of You', Valentine  
Willie Fine Art, Kuala Lumpur, Malaysia  
2006 'Looking Out', Australian High Commission,  
Kuala Lumpur, Malaysia  
2010 'XXV' Part I, NN Gallery, Ampang, Selangor, Malaysia  
'XXV' Part II, NN Gallery, Ampang,  
Selangor, Malaysia

## SELECTED GROUP EXHIBITIONS

- 1993 'Aufheben', Alpirsbach Galerie, Alpirsbach, Germany  
1994 'Werkschau Klasse Gorella', Galerie der  
HBK Braunschweig, Germany



1995 'Überall', Alpirsbach Galerie, Alpirsbach, Germany  
 1996 'Meisterschüler '96', BMG Halle, Braunschweig, Germany  
 1997 '5x5', Galerie Peters-Barenbrock, Braunschweig, Germany  
 1998 'Of Allegory and Symbols', Galeri Tangsi, Kuala Lumpur  
 1999 'Tangsi-Braunschweig Collaboration '99', Galeri Tangsi, Kuala Lumpur  
 'Aku – Potret Diri', Petronas Art Gallery, Kuala Lumpur  
 'Through Our Eyes', Petronas Art Gallery, Kuala Lumpur  
 2000 'Love on Paper', Valentine Willie Fine Art, Kuala Lumpur  
 'Arang', Taksu Gallery, Kuala Lumpur

2001 'Water for Life', Art for Nature in aid of WWF-Malaysia, Islamic Arts Museum, Kuala Lumpur  
 'Headlights', Valentine Willie Fine Art, Kuala Lumpur  
 'Ilham', Galeri Shah Alam, Selangor  
 Rimbun Dahan Artist in Residence, Rimbun Dahan, Selangor  
 'Flashpoint', Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor  
 2002 'Painted: Southeast Asian Contemporary Artists', Valentine Willie Fine Art, Kuala Lumpur  
 'Touch', Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor  
 'Identities', National Art Gallery, Kuala Lumpur  
 'Bara Hati, Bahang Jiwa', National Art Gallery, Kuala Lumpur  
 'Laughter', iPreciation Gallery, Singapore

2003	<p>'Urbanart 2003', Melbourne, Australia</p> <p>'Mostra di Fine Anno', Il Bisonte, Florence, Italy</p> <p>'Games People Play', Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor</p> <p>'Il Bisonte agli Uffizi', Galleria degli Uffizi, Florence, Italy</p>	2011	<p>'Here Today, Gone Tomorrow', Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor</p>
2004	<p>'Portraits', Valentine Willie Fine Art, Kuala Lumpur</p> <p>'Malaysian Art Now', National Art Gallery, Kuala Lumpur</p> <p>'Paradise Lost / Paradise Found', Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor</p> <p>'Sleight of Hand', Darling Muse Gallery, Kuala Lumpur</p>	2012	<p>'The Prayer', White Box, Publika, Solaris Dutamas, Kuala Lumpur</p> <p>'Skin', House of Matahati, Kuala Lumpur</p> <p>'Snapshots', Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor</p>
2005	<p>'Spirit of Wood and Other Treasures', Taksu Gallery, Kuala Lumpur</p> <p>'Taman Sari', Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor</p>	2013	<p>'M50: Selamat Hari Malaysia', White Box, Publika, Solaris Dutamas, Kuala Lumpur</p> <p>'Life', Numthong Gallery at Aree, Bangkok, Thailand</p> <p>Gallery NN at Art Expo Malaysia 2013, MARTRADE Exhibition &amp; Convention Centre, Kuala Lumpur</p> <p>'A Journey of Self Discovery', Nalanda Centre, Seri Kembangan, Selangor</p> <p>'Art Friends for Haiyan', White Box, Publika, Solaris Dutamas, Kuala Lumpur</p>
2006	<p>'Signed &amp; Dated: Valentine Willie Fine Art 10th Anniversary', Valentine Willie Fine Art, Kuala Lumpur</p> <p>'Feed Me! An Exploration of Appetites', in aid of World Wildlife Fund, Rimbun Dahan, Selangor</p>	2014	<p>'Malaysian Art Friends 2 (Selected Works from 10 Collectors)', National Visual Arts Gallery, Kuala Lumpur</p> <p>'Naked Drawing', Segaris Art Center, Publika, Solaris Dutamas, Kuala Lumpur</p> <p>'The Good Malaysian Woman (Ethnicity. Religion. Politics)', an exhibition in aid of AWAM (All Women's Action Society) co-organised with interpre8 Art Space, Black Box, Publika, Solaris Dutamas, Kuala Lumpur</p> <p>'Flowers', St. Heliers Street Gallery, The Abbotsford Convent, Victoria, Australia</p>
2007	<p>'00:15 Superstar', Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor</p> <p>'Art Triangle', Soka Gakkai, Kuala Lumpur</p> <p>'50 Ways to live in Malaysia (A heartfelt view of life through the eyes of 50 Malaysian artists)', Galeri Petronas, Kuala Lumpur</p> <p>'Between Generations' (travelling exhibition), Asian Art Museum, University Malaya, Kuala Lumpur &amp; Universiti Sains Malaysia, Penang</p>	2015	<p>'Artaid15', in support of the Malaysian Aids Council, Segaris Art Center, Publika, Kuala Lumpur</p> <p>'My Story, My Strength: Doodle for Change', in aid of WCC (Women Center for Change), The Star Pitt Street, Georgetown, Penang</p>
2008	<p>'Shifting Boundaries', Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor</p> <p>'Bayu Timur', National Art Gallery, Kuala Lumpur</p> <p>'German Connection', Pelita Hati, Kuala Lumpur</p>	2016	<p>'Secret Colours of Malaysia', a charity auction in support of Sisters in Islam, in collaboration with Editions Didier Millet, Ilham Gallery &amp; Borders Malaysia, Ilham Gallery, Kuala Lumpur</p> <p>'Artaid16 Love for Sale', in support of the Malaysian Aids Council, White Box, Publika, Solaris Dutamas, Kuala Lumpur</p>
2009	<p>'F1', House of Matahati, Kuala Lumpur</p> <p>'X', TAKSU, Kuala Lumpur</p> <p>'Tanah Air', Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor</p> <p>'Drawing at Sutra', Kamaria, Kuala Lumpur</p>	2017	<p>'Locals Only', TAKSU Gallery, Kuala Lumpur</p> <p>'Di Mana Young', National Art Gallery</p> <p>'Artaid17 BEBAS', in support of the Malaysian Aids Council, White Box, Publika,</p>
2010	<p>'Bad@MAP', White Box, Publika, Solaris Dutamas, Kuala Lumpur</p> <p>Anniversary Show, Pace Gallery, Petaling Jaya, Selangor</p> <p>'Man and God', Pier-2 Art Center, Taipei, Taiwan</p>		

Solaris Dutamas, Kuala Lumpur  
 'Hell, Heaven', in support of Sisters in  
 Islam, CULT Gallery, Kuala Lumpur

#### CURATORIAL EXPERIENCE

- 2003 **'Chuah Chong Yong: Storeys', Valentine Willie Fine Art, Kuala Lumpur**  
 Chuah Chong Yong's first solo exhibition with works from 1994 until recently that includes paintings, works on paper, studies, installations and video works. (Brochure & essay)
- 'Kow Leong Kiang: Floating World', Valentine Willie Fine Art, Kuala Lumpur**  
 Figurative painter Kow Leong Kiang's solo exhibition showcasing the artist's recent oil paintings of rural scenes inspired by his sojourn on the east coast of Malaysia. (Brochure & essay)
- 'Natee Utarit: Recent Works', Valentine Willie Fine Art, Kuala Lumpur**  
 One of Thailand's emerging stars and considered one of the most exciting painters of his generation, Thai artist Natee Utarit has been exhibiting around South East Asia since mid 90's. In this exhibition, Natee's paintings reflect his painterly discourse concerning what is painting. (Brochure & essay)
- 2004 **'Portraits', Valentine Willie Fine Art, Kuala Lumpur**  
 A major exhibition of paintings, photography as well as mixed media works by leading Southeast Asian contemporary artists working on the theme of portraiture. Artists exhibiting are Nindityo Adipurnomo from Indonesia; Ahmad Zakii Anwar, Chong Siew Ying, Hari Ho, J. Anurendra, Noor Mahnun Mohamed, Bayu Utomo Radjikin, and Yee I-Lann from Malaysia; Kiko Escora and Geraldine Javier from Philippines, Chatchai Puipia, Kamin Lertchaiprasert, Natee Utarit, Manit Sriwanichpoom, and Vasan Sitthiket from Thailand; and Susie Wong from Singapore. (Catalogue & essay)

#### **'Jalaini Abu Hassan: Mantera', Valentine Willie Fine Art, Kuala Lumpur**

Celebrated Malaysian artist Jalaini Abu Hassan's solo exhibition of works on paper that draws on the world of supernatural and superstitions, of bomoh and pawang, of charms and talismans that are still part of the Malay world. Brochure won a design award. (Brochure & essay)

#### **'Wong Perng Fey: Works 2003-2004', Valentine Willie Fine Art, Kuala Lumpur**

Wong Perng Fey's third solo exhibition at Valentine Willie Fine Art shows his latest painting series of powerful, yet highly intimate oil works on canvases of lush landscapes as vivid realms that exists both within and without. (Catalogue & essay with Beverly Yong)

#### **'Garis: Works on Paper by Latiff Mohidin from Berlin to Samarkand', Valentine Willie Fine Art, Kuala Lumpur**

Garis is an unprecedented showcase of important drawings and rare lithographs by seminal pioneer modernist, Latiff Mohidin. This singular showing of works on paper covers a span of nearly three decades of his artistic career are significant in revealing the visual language that is the foundation and building block of Latiff Mohidin's greater body of works. Brought together from several private collections, Garis illustrates the continuity of underlying themes that link the different series - Pago-Pago, Mindscape, Langkawi, Gelombang. (Catalogue & essay)

#### **'Nitti Wattuya: I Travelled to Wooded Mountains', Valentine Willie Fine Art, Kuala Lumpur**

Solo exhibition of paintings by major contemporary Thai artist Nitti Wattuya. The artist returns to the landscape in his series, addressing man's harmful interventions into his natural environment. (Brochure & essay)

- 2005 **'Manit Sriwanichpoom: Pink Man in Paradise', Valentine Willie Fine Art, Kuala Lumpur**  
 'Pink Man in Paradise' is the latest outing and

	part of the travelling Pink Man series of staged photographs by prominent Thai photographer Manit Sriwanichpoom. Shot on location on the island of Bali in the immediate aftermath of Bali-bombing, the Pink Man, in search for his paradise lost, appears dwarfed by the large panoramic views of the island's most famous yet deathly silent tourist destinations. 'Pink Man in Paradise' is a traveling exhibition and was shown at Valentine Willie Fine Art, Kuala Lumpur, Gallery 4a, Sydney, Monash University, Melbourne, Australia in 2004 and Cemeti Art House, Yogyakarta, Indonesia. (Catalogue)	(Australia) & Lauren Black (Australia), Rimbun Dahan, Selangor (Brochure)
	<b>'3 Young Contemporaries: Eko Nugroho, Natthawut Singthong and Vincent Leong'</b> Each year three young artists are selected for the annual exhibition at Valentine Willie Fine Art. '3 Young Contemporaries' is a platform to introduce promising young artists to a wider public. This year the artists selected are Eko Nugroho from Indonesia, Natthawut Singthong from Thailand and Vincent Leong from Malaysia. (Brochure & essay)	Curatorial brief and essay for brochure (with Angela Hijjas) for 'Tanah Air' Art for Nature 2009 in aid of WWF-Malaysia exhibition, Rimbun Dahan, Selangor (Brochure & essay)
2007	12th Rimbun Dahan Residency Exhibition; artists Chang Yoong Chia (Malaysia) & David Jolly (Australia), Rimbun Dahan, Selangor (Brochure)	2010 15th Rimbun Dahan Residency Exhibition; artists Samsudin Wahab (Malaysia), Monika Behrens (Australia) & Rochelle Hailey (Australia), Rimbun Dahan, Selangor (Brochure)
2008	13th Rimbun Dahan Residency Exhibition; artists Ahmad Fuad Osman (Malaysia) & Gabrielle Bates (Australia), Rimbun Dahan, Selangor (Brochure)	Curatorial brief and essay for brochure (with Angela Hijjas) and public lecture for 'Survival' Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor (Brochure & Essay)
	Curatorial brief and essay for brochure (with Angela Hijjas) and public lecture for 'Shifting Boundaries', Art for Nature 2008 in aid of WWF-Malaysia exhibition, Rimbun Dahan, Selangor (Brochure & essay)	2011 16th Rimbun Dahan Residency Exhibition; artists Ilham Fadhli Shaimy (Malaysia) & Jessica B. Watson (Australia), Rimbun Dahan, Selangor (Brochure)
2009	14th Rimbun Dahan Residency Exhibition; artists Justin Lim (Malaysia), Megan Keating	Curatorial work and public lecture 'Here Today, Gone Tomorrow' Art for Nature in aid of WWF-Malaysia, Rimbun Dahan, Selangor (Brochure)
		2012 17th Rimbun Dahan Residency Exhibition; artists Haslin Ismail (Malaysia) & Rob Gutteridge (Australia), Rimbun Dahan, Selangor (Brochure)
		2015 'ICONS Malaysian Architects, Global Acclaim', University of Malaya Art Gallery, Kuala Lumpur (3-31 Dec 2015)
		2016 'Artaid16 Love for Sale', in support of the Malaysian Aids Council, White Box, Publika, Solaris Dutamas, Kuala Lumpur, with 46 participating artists <sup>1</sup> .

<sup>1</sup> Participating artists Afiq Faris, Ahmad Shukri Mohamed, Ahmad Zakii Anwar, Alexandra Hon, Anisa Abdullah, Arif Fauzan Othman, Azam Aris, Azrin Mohd, Bayu Utomo Radjikin, Bibi Chew, Chang Yoong Chia, Chan Kok Hooi, Chong Ai Lei, Cinta Ayuandrea, Deyanna Deraman, Fadilah Karim, Fauzulyusri, Gan Chin Lee, Halim Rahim, Hasanul Isyraf Idris, Haslin Ismail, Hisyamuddin Abdullah, Jalaini Abu Hassan, Dato' Jimmy Choo, Khairul Azmir Shoib (Meme), Khairulizham Md Rashid, Kim Ng, Kow Leong Kiang, Lim Kok Teong, Mohd Al-Khuzairie Ali, Najib Bamadhaj, Nia Khalisa, Noor Mahnun Mohamed, Phuan Thai Meng, Poodien, Razalli Lesut, Roslisham Ismail a.k.a Ise, Sabihis Md Pandi, Sabri Idrus, Saiful Razman, Samsudin Wahab, Shafiq Nordin, Shia Yih Yiing, Tetriana Ahmad Fauzi, Umibaizurah Mahir@Ismail & Zac Lee



	'Harum Busuk, Marvin Chan Open Studio', Kuala Lumpur		Catalogue essay for 'Wong Perng Fey: Works 2003-2004' (co-wrote with Beverly Yong), Valentine Willie Fine Art, Kuala Lumpur
2017	'Artaid17 BEBAS', in support of the Malaysian Aids Council, White Box, Publika, Solaris Dutamas, Kuala Lumpur, with 40 participating artists <sup>2</sup>		Introduction essay 'Garis: Works on Paper by Latiff Mohidin from Berlin to Samarkand' (catalogue), Valentine Willie Fine Art, Kuala Lumpur
	'Artaid17 Sheraton PJ', in support of the Malaysian Aids Council, Sheraton Hotel, Petaling Jaya, Selangor		Brochure essay for 'Nitti Wattuya: I Travelled to Wooded Mountains', Valentine Willie Fine Art, Kuala Lumpur
	'Hell, Heaven', in support of Sisters in Islam, with 21 participating artists, CULT Gallery, Kuala Lumpur <sup>3</sup>		Brochure essay for '3 Young Contemporaries', Eko Nugroho from Indonesia, Natthawut Singthong from Thailand and Vincent Leong from Malaysia, Valentine Willie Fine Art, Kuala Lumpur
	'Public Art', Set up Residency Programme with Iskandar Regional Development Authority and Think City, Bandung Creative City Forum, The HAB, Johor Bahru		Brochure essay for Saiful Razman Mohd Kassim artist-in-residency exhibition, Rimbun Dahan, Selangor
<b>WRITING</b>			
2003	Brochure essay for 'Chuah Chong Yong: Storeys', Valentine Willie Fine Art, Kuala Lumpur	2007	'Into the Rabbit Hole', a review of Chang Yoong Chia exhibition series 'Flora & Fauna II' at Rimbun Dahan, May-August 2007 edition of SentAp! magazine
	Brochure essay for 'Kow Leong Kiang: Floating World', Valentine Willie Fine Art, Kuala Lumpur		Essay (as one of exhibiting artists) for exhibition catalogue 'Between Generations', Asian Art Museum, University Malaya, Kuala Lumpur & Universiti Sains Malaysia, Penang
	Brochure essay for 'Natee Utarit : Recent Works', Valentine Willie Fine Art, Kuala Lumpur		
2004	Catalogue essay for 'Portraits', Valentine Willie Fine Art, Kuala Lumpur	2008	'Shifting Boundaries' curatorial brief and essay for brochure (co-wrote with Angela Hijjas) and public lecture for 'Shifting Boundaries', Art for Nature 2008 in aid of WWF-Malaysia exhibition, Rimbun Dahan, Selangor
	Brochure essay for 'Jalaini Abu Hassan: Mantera', Valentine Willie Fine Art, Kuala Lumpur		

<sup>2</sup> Participating artists Afiq Faris, Ahmad Shukri Mohamed, Ahmad Zakii Anwar, Alexandra Hon, Anisa Abdullah, Arif Fauzan Othman, Azrin Mohd, Bayu Utomo Radjikin, Bibi Chew, Chang Yoong Chia, Chong Siew Ying, Chan Kok Hooi, Cinta Ayuandrea, Deyanna Deraman, Fadilah Karim, Fauzulyusri, Gan Sze Hoo, Haslin Ismail, Hisyamuddin Abdullah, Jalaini Abu Hassan, Khairul Azmir Shoib (Meme), Khairulizham Md Rashid, Kow Leong Kiang, Lim Kok Teong, Liu Hsin Ying, Mohd Al-Khuzairie Ali, Najib Bamadhaj, Nia Khalisa, Noor Mahnun Mohamed, Phuan Thai Meng, Saiful Razman, Samsudin Wahab, Shafiq Nordin, Sharifah Bahiyah, Shia Yih Yiing, Umibaizurah Mahir@Ismail, Zulkifli Lee & Zac Lee

<sup>3</sup> Participating artists Ahmad Fuad Osman, Ahmad Shukri Mohamed, Ahmad Zakii Anwar, Anniketyni Madian, Arif Fauzan Othman, Bayu Utomo Radjikin, Chang Fee Ming, Chong Siew Ying, Dinn Diran, Hana Zamri, Izat Arif, Ilse Noor, Jalaini Abu Hassan, Nia Khalisa, Noor Mahnun Mohamed, Saiful Razman, Sharifah Bahiyah Jamalulail, Sharifah Zuriah Al Jefri, Sharon Chin, Umibaizurah Mahir@Ismail & Zulkifli Lee

	Catalogue essay for Yusof Majid's solo exhibition 'Homework III', Pace Gallery, Petaling Jaya, Selangor		at Segaris Art Center, Publika, Kuala Lumpur
	Brochure essay 'A Date with Destiny' for Lori Bellissimo's solo exhibition, TAKSU Gallery, Kuala Lumpur		Copy writing & editing 'Datuk for Sale' for Jalaini Abu Hassan solo exhibition 'Dato Rock' at APW, Bangsar, Kuala Lumpur
2009	Brochure essay for Dadi Setiyadi's solo exhibition 'Transmission', House of MATAHATI, Kuala Lumpur	2015	Copy writing artist's captions for 'Being Human: Figuratism of 16 Malaysian Artists' (Ahmad Zakii Anwar, Arif Fauzan, Bayu Utomo Radjikin, Chan Kok Hooi, Cheong Tuck Wai, Chin Kong Yee, Chong Ai Lei, Fadilah Karim, Chong Siew Ying, Gan Chin Lee, Hisyamuddin Abdullah, Jalaini Abu Hassan, Kow Leong Kiang, Marvin Chan, Phuan Thai Meng & Shia Yih Yiing) catalogue for The F Klub exhibition at Art Stage Singapore, Marina Bay Sands, Singapore (22 January – 25 January 2015) & White Box, Publika, Kuala Lumpur (1 February – 15 February 2015)
2010	Brochure essay 'A Rebel with A Cause' for Samsudin Wahab at the 15th Rimbun Dahan Residency Exhibition, Rimbun Dahan, Selangor		Catalogue essay 'ADA Show (and Tell)' for group exhibition 'ADA Show!' at Segaris Art Center, Publika, Kuala Lumpur
2011	Catalogue essay 'Framing Culture' for Justin Lim & Samsudin Wahab exhibition 'Culture Vulture' at TAKSU, Singapore		Catalogue essay 'Yeah' for Azam Aris solo exhibition 'Yeah' at HOM Art Trans, Ampang, Kuala Lumpur (5 August – 19 August 2015)
	Brochure essay 'Home is Where the Heart is' for group exhibition 'Ties' at House of Matahati, Kuala Lumpur		Catalogue essay 'Floating World Revisited' for Kow Leong Kiang solo exhibition
2012	Catalogue essay 'Interconnectivity and the Observer Effect' for Umibaizurah Mahir@Ismail solo exhibition 'Tag' at Wei-Ling Contemporary, Kuala Lumpur		'Facescape of Bali' at Bazaar Art Jakarta 2015, The Ritz-Carlton Ballroom, Pacific Place, Jakarta, Indonesia (27 August – 30 August 2015)
	Introduction essay for 'Skin' (brochure), a group exhibition at House of Matahati (HOM), Kuala Lumpur		Text for 'Logging In' a group exhibition with eight artists (Afiq Faris, Chua Hui Ming, De Ming Wei, Ho Chee Jen, Huan Jia Jin, Krystie Ng, Lam Shun Hui & Yau Sir Meng) at Lot 123, Nando's Chinatown, Kuala Lumpur
2012-2013	'Printmaking Archive for Reference, Research, and Regional Link' paper, 'Encountering Asian New Horizon: Contesting and Negotiating in Fluid Transitions' The Work of 2012- 2013 API Fellows book (published in 2015), for Nippon Foundation Fellowships for Asian Public Intellectual		
2014	Short essay 'Me, the Ironing Maiden', Fellows in Focus, The Asian API Public Intellectuals, Newsletter Issue No. 28 January-December 2014	2016	Editing for Anas Affandy essay 'Sharul Hisham Travelling into Imaginaria: A Visual Poetry', for Sharul Hisham A Tarmizi solo exhibition 'Travelling into Imaginaria: A Visual Poetry' at Segaris Art Center, Publika, Kuala Lumpur
	Catalogue essay 'Sporadic Notes for Naked Drawing' for group exhibition 'Naked Drawing'		

Catalogue essay for CARTA, Rumah Lukis, Kuala Lumpur

'Harum Busuk, Curator's Notes', Marvin Chan Open Studio, Kuala Lumpur

### **PUBLIC SPEAKING & OTHER ACTIVITIES**

- 2003 One of the speakers (with Ivan Lam, Prof. Madya Fauzan Omar, moderated by Yap Sau Bin), 'The State of Painting in Contemporary Malaysian Art', Art Forum, Galeri Petronas, Kuala Lumpur
- 2006 'Sigmar Polke' National Art Gallery, Kuala Lumpur Powerpoint slide show & talk to the public about seminal German artist Sigmar Polke on the occasion of his print exhibition at the National Art Gallery organized by Goethe-Institut Malaysia
- 2007 One of the speakers, Asian Contemporary Art Exchange Workshop, 2nd Round International Workshop, Uijae Art Studio, Gwangju, South Korea
- 'Liederabend – German Art Song Series 2007', Indicine@KLPac, Kuala Lumpur Powerpoint slide show & talk to the public about the German Romantic painter, Caspar David Friederich and his landscape paintings for 'Liederabend : Landscape' organized by Artists Platform and Goethe-Institut Malaysia supported by Kuala Lumpur Performing Arts Center (KLPac)
- German-Malay translation workshops organised by Goethe-Institut Malaysia with Holger Warnk and Hedy Holzwarth
- 'Ingin Sebebas Burung/Flugversuch, Antologi Dwibahasa Cerpen Malaysia dan Jerman Zweisprachige/Anthologie Malaysischer und Deutscher Kurzgeschichten' book cover design, editing of essays and one of the translators, coordinated by Goethe-Institut Malaysia with publisher ITNM (Institut Terjemahan Negara Malaysia)

- 2008 Art talk and tour for 'Shifting Boundaries', Art for Nature 2008 in aid of WWF-Malaysia exhibition, Rimbun Dahan, Selangor
- 2009 One of the presenters, 'The 21st Century Art Residency and New Institutional Collaborations', Res Artist Conference, Gyeonggi Creation Center (GCC), Ansan City, South Korea
- 2010 Art talk and tour for 'Survival', Art for Nature 2010 in aid of WWF-Malaysia exhibition, Rimbun Dahan, Selangor
- 2011 Art talk and tour for 'Here Today, Gone Tomorrow', Art for Nature 2011 in aid of WWF-Malaysia exhibition, Rimbun Dahan, Selangor
- 2013 Art talk 'Reading' – reading of artworks by Nadiah Bamadhaj and Latiff Mohidin in the Galeri Petronas collection; Galeri Petronas, Kuala Lumpur
- Art talk 'Writing' – on writing about art; Galeri Petronas, Kuala Lumpur
- 2014 Mentoring of Young Artists programme (sponsored by CIMB Foundation) for 'Art in the Park', organized by CULT with support of the DBKL Wilayah Persekutuan, Perdana Botanical Garden, Kuala Lumpur
- Art talk 'Sculptures in Public Places – Case studies Trafalgar, Muenster & Benesse' (Part 1), Bank Negara Museum & Art Gallery, Kuala Lumpur
- Art talk 'Sculptures in Public Places – Case studies Trafalgar, Muenster & Benesse' (Part 2), Islamic Arts Museum Malaysia, Kuala Lumpur
- 2017 Art talk 'Sculptures in Public Places', Amari Hotel, Johor Bahru

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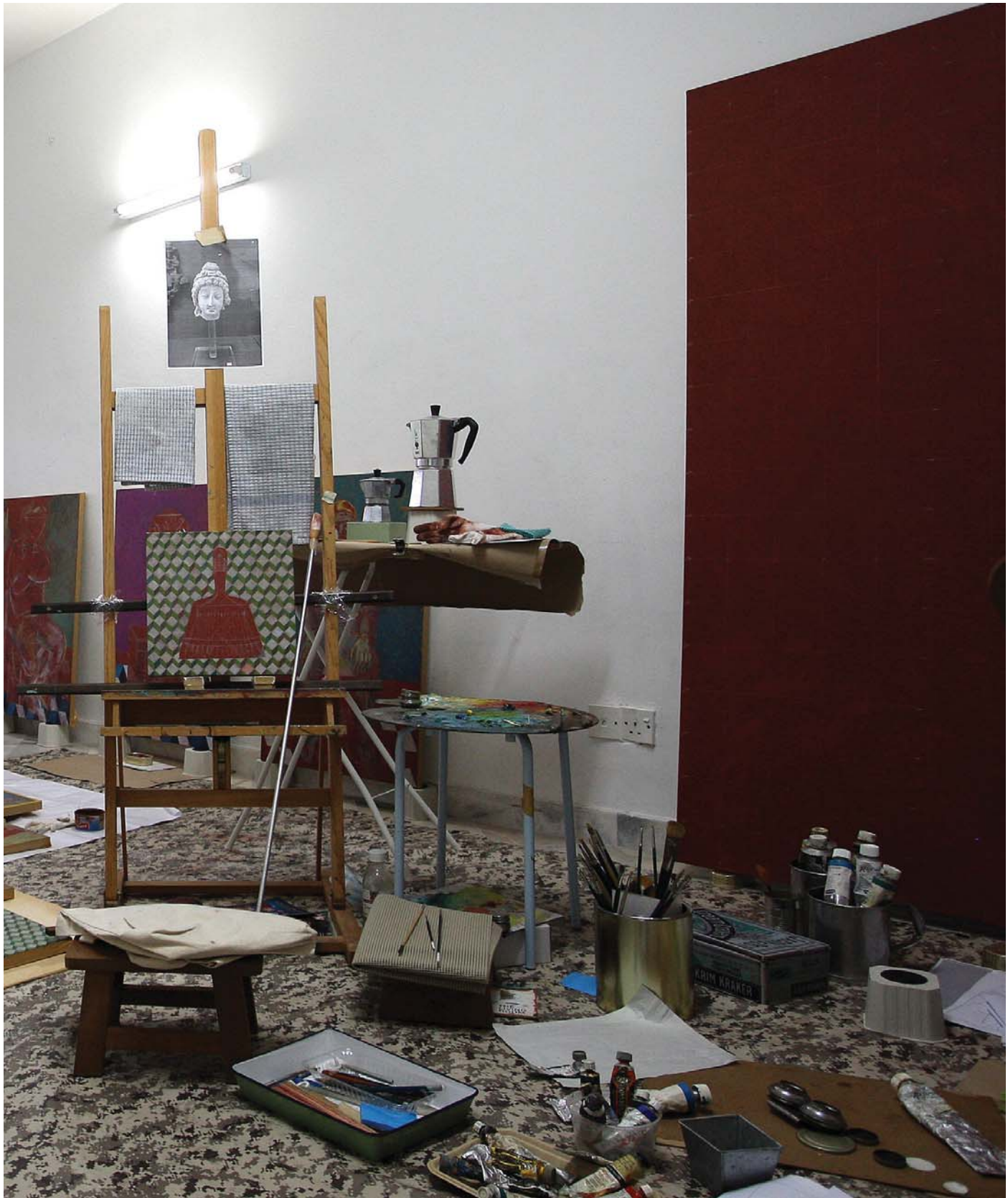
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COVER  
*Moka Pot – Single, 2017*  
30.5cm x 30.5cm  
20cm x 30cm (diptych)  
Oil on linen

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