



RASFAN ABU BAKAR

# SEAFARER

8<sup>TH</sup>

SOLO EXHIBITION

JULY 15  
//  
SEPTEMBER 14  
//  
2023

BALAI  
SENI LUKIS  
MELAKA



# **SEAFARER**

**BALAI SENI LUKIS MELAKA**

**JULY 15 – SEPTEMBER 14**

**2023**

**RASFAN ABU BAKAR**



**Rasfan Abu Bakar**

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# **Seafarer**

## Artist Statement

I explore the profound and intricate tapestry of human emotions, delving into the intrinsic meaning they hold in our lives. Emotions are the essence of our existence, the kaleidoscope of feelings that connect us all as sentient beings. Through my artwork, I seek to unravel the depths of these emotional landscapes, inviting the audience to embark on a journey of introspection and empathy.

Each piece in this collection serves as a portal into the depths of the human soul, revealing the raw and vulnerable aspects of our emotional spectrum. From the exuberance of joy to the haunting tendrils of sorrow, I capture these emotions with a mix of mediums that range from striking and expressive paintings to immersive compositions.

Seafarer lies the belief that emotions are not merely transient experiences, but integral to our human experience. They carry narratives of our past, reflections of our present and aspirations for our future. My aim is to encourage viewers to embrace the richness of their own emotional landscapes and through contemplation of my art, foster a deeper understanding of themselves and others.

Moreover, this collection strives to create a safe space for emotional expression, to spark conversations about life, self-awareness and the interconnectedness of

human beings. Through art's transcendent language, I aspire to dissolve barriers and build bridges, uniting people from diverse backgrounds and experiences, reminding us of our shared humanity.

Each stroke of my brush and the thoughtful curation of this exhibition emanate from a place of authenticity and vulnerability. I, too, navigate the labyrinth of emotions, and it is through art that I find solace and meaning. By sharing my artistic journey, I hope to inspire others to embrace their emotions, celebrate their complexities, and find empowerment in their vulnerabilities.

I invite you to connect with the unspoken stories that dwell within each artwork. Allow yourself to immerse in the colors, textures, and forms that reflect the myriad shades of the human heart. May this exhibition evoke a newfound appreciation for the transformative power of emotions, prompting us all to cherish our shared humanity and embark on a collective quest for compassion and understanding.

Thank you for joining me on this emotional odyssey.

**Rasfan Abu Bakar**

# **Seafarer: Beyond Horizon**

By: Fariz Azmir Ghazali

## **Introduction**

Welcome to Seafarer, Rasfan's 8<sup>th</sup> solo exhibition. A captivating solo abstract painting exhibition that invites you on a journey of colors, emotions, and boundless imagination. This unique collection of artworks is a manifestation of the artist's inner world, translated onto the canvas through vivid strokes, fluid forms, and mesmerizing compositions. Step into a realm where traditional boundaries dissolve, and the power of abstraction takes center stage.

Seafarer is a celebration of the enigmatic and thought-provoking genre of abstract art. As you navigate through this exhibition, prepare to be immersed in a realm where concrete representations yield to subjective interpretations. The artist's brush becomes a conduit for expressing complex ideas, emotions, and experiences that transcend traditional realism. Each piece is a visual symphony of colors, shapes, and textures, inviting you to explore your own perceptions and discover personal connections.

This solo exhibition not only showcases the artist's technical prowess but also invites you to engage in an emotional resonance of each piece. The arrangement of artworks within the space creates a visual symphony, guiding you through a narrative that seamlessly unfolds as you traverse the exhibition.

### **Abstract Expressionism**

Abstract Expressionism is a movement that originated in the United States in the aftermath of World War II. It was a response to the tumultuous times and a rejection of the academic traditions that had dominated the art world until then. Artists sought to create a new language of art, one that conveyed raw emotions, spontaneity, and a sense of individuality. The movement marked a shift from representational art to non-representational or abstract forms, liberating artists to explore the depths of their subconscious and unleash their innermost thoughts and feelings onto the canvas.

Central to Abstract Expressionist painting is the idea of gestural abstraction, where the artist's physicality and energy become integral components of the artwork. Artists often worked on large-scale canvases, using sweeping brushstrokes, drips, and splatters to create a sense of dynamism and movement. The canvas became a stage for the artist's emotions and inner struggles, allowing them to communicate on a visceral level with the viewer. This emphasis on spontaneity and the immediacy of expression gave rise to the term "action painting," highlighting the performative aspect of the artistic process.

Color played a vital role in Abstract Expressionism, with artists employing vibrant and bold palettes to evoke intense emotions and create visual impact. Colors were often applied directly from the tube or mixed on the canvas, resulting in rich layers of pigments that added depth and complexity to the artworks. The use of color was highly subjective, and each artist approached it with their unique sensibilities, seeking to evoke specific moods or psychological states.

Abstract Expressionism also encompassed a range of individual styles and approaches. Two prominent subcategories within the movement were "Action Painting" and "Color Field Painting." While Action Painting emphasized the physicality and spontaneity of the artist's gestures, Color Field Painting focused on large expanses of color, often with minimal or no visible brushwork. Both approaches, however, shared the common goal of expressing the artist's inner world and encouraging a personal and emotional response from the viewer.



## Aesthetics in Art and Painting: Exploring Beauty

Aesthetics is a fundamental aspect of art and painting that encompasses the study of beauty, visual appeal, and the principles that guide our understanding and appreciation of artistic works. It delves into the subjective and objective elements that shape our perception of art, inviting us to explore the intricate relationship between aesthetics, creativity, and the human experience.

At its core, aesthetics explores the notions of beauty, harmony, and visual pleasure within the realm of art and painting. It seeks to understand why certain

compositions, colors, textures, and forms resonate with us on an emotional and sensory level. Aesthetics delves into the principles that underpin these subjective preferences, examining concepts such as balance, proportion, unity, rhythm, contrast, and symmetry. Through the lens of aesthetics, we can appreciate how these elements contribute to the overall impact and appeal of a painting.

While aesthetics provides a framework for analyzing and evaluating artworks, it is important to acknowledge that beauty and aesthetic value can be highly subjective and culturally influenced. Different individuals may have diverse preferences and interpretations, and what one person finds visually pleasing, another might not. Aesthetics acknowledges this diversity and encourages an open-minded exploration of various artistic styles, movements, and expressions, recognizing that beauty can be found in both traditional and unconventional forms.

In addition to subjective aesthetics, there are also objective aspects that contribute to the evaluation of artistic works. These objective elements include technical proficiency, composition, skillful use of color and light, and the ability to convey intention and meaning. Aesthetics allows us to appreciate the mastery and craftsmanship behind a painting, recognizing the artist's ability to evoke emotions, convey narratives, or challenge societal norms through their visual language.

Aesthetics in art and painting extends beyond mere visual appeal. It engages our senses, emotions, and intellectual faculties, inviting us to contemplate and reflect upon the artwork's deeper meanings and cultural contexts. Aesthetically pleasing artworks have the power to evoke emotions, inspire imagination, stimulate thought, and foster connections between the artist, the artwork, and the viewer. They can provide a gateway to explore philosophical, social, or existential themes, expanding our understanding of the world and our place within it.

## **Conclusion**

Seafarer is an invitation to embrace the abstract, to awaken your senses, and to embark on an introspective journey that transcends the confines of the tangible world. Immerse yourself in this remarkable solo abstract painting exhibition and witness the power of art to elicit emotions, evoke contemplation, and inspire boundless imagination. As you leave this space, may the essence of these artworks linger within you, igniting a newfound appreciation for the enigmatic beauty of abstract expression.

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**The writer is curator for Seafarer exhibition and former Dean at Faculty of Animation & Multimedia ASWARA.**

# **Amalan Praktis Studio dalam Kalangan Pensyarah**

Oleh: Dr Mulyati Mat Alim

Dalam dunia pendidikan seni, pensyarah bukan sahaja berperanan sebagai pengajar, tetapi juga sebagai contoh dan inspirasi kepada para pelajar. Mereka memainkan peranan utama dalam kejayaan dan menjadi figura penting bagi rujukan pelajar seni terutama dalam amalan praktis studio. Dalam artikel ini, kita akan meneroka amalan studio dalam kalangan pensyarah, khususnya karya berbentuk ilustrasi dan seni halus.

Pensyarah yang aktif berkarya terutamanya dalam bidang ilustrasi dan seni halus memberi banyak kelebihan kepada para pelajar. Apakah kelebihan tersebut? Mungkin para pembaca pernah terfikir tetapi di sini penulis ingin berkongsi beberapa kelebihan yang dapat diperoleh.

## **Inspirasi dan Pengaruh**

Pensyarah yang menghasilkan ilustrasi dan karya seni halus memberikan inspirasi dan pengaruh kepada pelajar. Mereka adalah contoh nyata tentang apa yang boleh dicapai melalui amalan studio yang konsisten dengan dedikasi yang tinggi. Pelajar dapat belajar pelbagai teknik, gaya seni serta pendekatan kreatif yang unik.

## **Pengetahuan yang Mendalam**

Pensyarah yang aktif dalam amalan studio memiliki pengetahuan yang mendalam tentang proses kreatif dan kepelbagaiannya teknik menghasilkan karya seni. Mereka dapat berkongsi pengalaman dan pengetahuan dengan pelajar secara langsung. Ini membantu pelajar memahami konsep dan aspek teknikal dalam menghasilkan ilustrasi dan karya seni yang berkualiti tinggi.

## **Maklum Balas dan Bimbingan**

Pensyarah yang terlibat secara langsung dalam amalan praktis studio mampu memberikan maklum balas dan bimbingan yang berharga kepada para pelajar. Mereka dapat memberi komen dan kritikan konstruktif berkaitan karya pelajar selain membantu mereka meningkatkan kemahiran teknikal seperti penggunaan warna, komposisi, rupa dan bentuk serta pencahayaan.

## **Peluang untuk Kolaborasi**

Tidak mustahil bagi pensyarah yang aktif dalam amalan praktis studio boleh membuka ruang untuk kolaborasi dengan para pelajar. Sebagai contoh penglibatan dalam projek seni. Aktiviti ini dapat membantu meluaskan perspektif dan memperkayakan pengalaman seni para pelajar. Kolaborasi ini juga dapat membantu membangun jaringan dan hubungan yang bermanfaat dalam dunia seni.

## **Berkarya Secara Kreatif**

Ini juga antara kelebihan yang dapat diterapkan dalam kalangan para pelajar. Pensyarah berupaya mendorong para pelajar untuk berani mencuba pendekatan dan teknik baru serta mengembangkan identiti seni dalam diri mereka sendiri. Ini membolehkan pelajar mengembangkan bakat dan gaya seni yang unik.

Selain itu hasil seni daripada amalan praktis studio pensyarah juga boleh dipamerkan di galeri bagi berkongsi dengan khalayak umum. Orang awam mempunyai peluang untuk melihat dan menghargai keindahan, kreativiti, dan keunikan karya seni yang dihasilkan. Hal ini juga dapat meningkatkan penghargaan dan pemahaman tentang seni dalam masyarakat.

Pameran karya seni sebenarnya dapat menunjukkan kualiti pengajaran dan pembelajaran seni yang diberikan kepada para pelajar. Ia menjadi bukti yang jelas tentang kecekapan dan kepakaran seseorang pensyarah dalam menghasilkan karya seni yang berkualiti. Secara tidak langsung, ia juga meningkatkan reputasi sesebuah institusi yang terlibat.

Karya seni yang mendapat penghargaan dan pengakuan daripada orang awam sudah pasti mencerminkan kualiti pendidikan seni yang ditawarkan oleh institusi tersebut. Pameran seni turut berupaya menarik perhatian calon pelajar baru dan juga orang awam supaya lebih mengenalinya dengan lebih dekat lagi.



Kesimpulannya pensyarah yang terlibat aktif dalam amalan praktis studio berupaya memberikan pelbagai manfaat kepada pelajar. Mereka menjadi sumber inspirasi, pengetahuan dan dapat membimbang pelajar dalam berkarya dengan kreatif. Lebih daripada itu ia memberikan sumbangan penting dalam pendidikan seni di samping membentuk generasi seniman yang inovatif, kreatif dan berkualiti.

**Penulis merupakan Pensyarah Kanan, Jabatan Komunikasi dan Media, Fakulti Bahasa dan Komunikasi, Universiti Pendidikan Sultan Idris (UPSI).**

# **Seafarer: Imaginasi dalam Ekspresionisme Abstrak**

Oleh: Muhd. Syafiq Fawwaz Muhd. Abdul Aziz

## **Seni Ekspresionis Dalam Pendekatan Abstrak**

Menurut kamus *Art & Artists* terbitan Penguin Books (1997), definisi seni Ekspresionis Abstrak adalah kombinasi seni abstrak dan seni ekspresionisme serta berkait rapat dengan catan automatik - iaitu seniman membenarkan alam bawah sedarnya untuk diekspresikan (idea Surrealisme) dengan mencipta bentuk dan ‘*brushstrokes*’ yang tidak disengajakan. Konsep automatisme psikik pelukis aliran Surrealisme, sebagai cara untuk mendapatkan akses kepada imej dan kreativiti yang spontan, memberi kesan yang besar kepada pelukis muda Amerika.

Dalam pada itu, aliran seni Ekspresionisme Abstrak lahir kesan daripada Perang Dunia Kedua. Tempoh ini menyaksikan ramai para pelukis berhijrah ke Amerika dan pusat seni dunia beralih dari Eropah ke Amerika atau lebih khusus lagi dari kota Paris ke New York. Seni Abstrak adalah gaya utama dan disiplin penciptaan gaya ini mula berkembang selepas Perang Dunia Kedua. Konsep karya para pelukis adalah ekspresi perasaan sebenar melalui penggunaan warna dan ‘*brushstrokes*’. Permainan warna juga digunakan untuk menzahirkan karya mereka dengan jayanya.

Malah, pelukis aliran perdana ini meluaskan dan kadangkala menolak definisi seni dan teknik yang dicapai dalam gaya sebelumnya. Seniman mempertimbang dan menekankan kes spontan, rasa intuitif dan bebas daripada pemikiran yang dirancang dan tersusun dalam karya catan yang mereka hasilkan.

Walaupun istilah Ekspresionisme Abstrak telah digunakan pada tahun 1920-an untuk menggambarkan abstraksi awal dalam karya *Vasily Kandinsky*, ia merujuk kepada sekumpulan seniman dan pelukis Amerika (Amerika Syarikat) yang terkenal pada tahun 1940-an dan 1950-an. Antaranya seperti *William Baziotes* (1912. - 63), *Willem de Kooning* (1904 - 97), *Arshile Gorky* (1905 - 48) dan *Adolph Gottlieb* (1903 - 74), sekadar menyebut beberapa nama para pelukis.

Seperti para seniman aliran Ekspresionisme, pelukis Ekspresionis Abstrak merasakan bahawa subjek seni yang sebenar adalah emosi dalaman manusia, pergelakannya, dan untuk tujuan ini mereka mengeksplotasi aspek asas dalam proses catan dan lukisan - *gesture*, warna, bentuk, tekstur, untuk potensi ekspresif dan simbolik dalam karya.

Istilah ini diperkenalkan oleh pengkritik *Robert Coates* dalam satu artikel pada tahun 1946 tentang karya pelukis seperti *Gorky*, *Pollock* dan *De Kooning*, walaupun ia hanya satu daripada banyak istilah dalam tempoh tersebut. Antara lain termasuk *New York School*, *American - Type Painting*, *Action Painting*, dan *Colour - Field Painting*, istilah-istilah ini juga menerangkan aspek Ekspresionisme Abstrak.

'Action Painting', frasa yang dicipta oleh pengkritik *Harold Rosenberg* (1906 - 78) dalam eseи seminalnya, '*The American Action Painters*' (ARTnews, Disember 1952), menarik perhatian kerana prosesnya yang dinamik melibatkan tenaga tubuh badan yang agresif pelukis seperti dalam karya catan yang menggunakan teknik '*dripping*' oleh Jackson Pollock, penggunaan '*brushstrokes*' dalam catan De Kooning dan bentuk hitam putih dalam karya catan Kline yang '*daring*' dan monumental.

### **Imaginasi Rasfan dalam Ekspresionis Abstrak.**

Namun demikian dalam konteks karya Rasfan bagi pameran terbarunya – *Seafarer*, Rasfan menjelaskan bahawa beliau menggunakan pendekatan '*Empirical Study*' dalam proses berkarya. Pengalaman melukis sang seniman melalui pengalaman praktis, pemerhatian dan eksperimentasi dapat dihayati melalui unsur warna harmoni dan pelbagai elemen visual serta kespontanan teknik. Perkara tersebut jelas dalam penguasaan elemen garisan, bentuk, tekstur, ruang dan warna dalam catan.

Imaginasi Rasfan dalam '*Seafarer*' diterjemahkan melalui ekspresi intuisi beliau tentang apa yang dilihat lalu diterjemahkan melalui penggunaan '*brushstrokes*', komposisi warna dan ruang yang sedikit anarki namun terkawal serta bernafas dalam idealisme romantis. Rasfan berkongsi dengan khalayak seni lukis menerusi pernyataan peribadi beliau dalam pameran ini, melalui adaptasi imaginasi '*Seafarer*' pada permukaan kanvas secara empirikal.

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**Penulis merupakan pensyarah di Creative Multimedia & Animation, Universiti Kuala Lumpur (UniKL).**

# **Seafarer: A Transition of Interpretation to Abstract**

By: Zurin Shaari

Most of the work of art was created to invoke emotion. These feelings are reflected not only in the artwork's narrative but also in the techniques used in constructing it. Abstract paintings are intended to elicit sensation through the (non-figurative) fundamental elements of colors, lines, shapes, and textures that develop their composition. In abstract paintings, for example, the impact of color on the viewer's mood has been described as not a subjective but an objective effect, determined by the qualities of the hues and their interactions.

“Abstract painting is abstract. It confronts you. There was a reviewer a while back who wrote that my pictures didn’t have any beginning or any end. He didn’t mean it as a compliment, but it was.”

— Jackson Pollock

In many instances, Rasfan manages to mesmerize the audience with his abstract approach. This is his eighth solo exhibition and literally all of them exhibit the same degree of enthusiasm, devotion with vivid colors, vibrating strokes and the significance of spontaneous but certain marks. Indeed, I am deeply honored to accept the invitation to pen about his solo exhibition this time. Verily, I was granted the chance to attend his seventh solo exhibition last time and with great pleasure, did I accept the offer to write for this show.

Knowing that Rasfan comes from a different art background is an intriguing fact about him. He has a Diploma in Computer Graphic Design from Cosmopoint College, a Diploma in Photography and Creative Imaging from Universiti Teknologi Mara (UiTM), a Bachelor of Fine Arts from UiTM, and a Master of Visual Arts and Design from Universiti Sains Malaysia (USM). The roles in each of these disciplines have challenged and inspired him to continue creating through a fine art perspective while observing and navigating experiences from other disciplines.

The field of photography has guided him to develop an impeccable eye for particulars and a profound understanding of the beauty of nature as seen through the lens. Besides that, he has gained a philosophical and aesthetic viewpoint on fine art that has enriched his understanding of the deformation of the surroundings in the framework of visuals. Rasfan in his role as a lecturer at ASWARA, benefits from establishing objectives in the broad context of being an

artist as a means of positioning himself among other professionals in the field of art and practice.

Rasfan thematizes his paintings intellectually with an abstract scheme, dealing with re-telling his interpretation through his thinking paradigm that is structured from observation to visualization process and from visualization to finding meaning. The epistemology of the art represented his love and passion for the realm that communicated through his life. An artist must be observant and able to visualize the simplest or most complex things in life. It demanded a greater degree of competency for an artist to construct a large painting that uses only color compositions yet conveys stories, appreciation, and judgment.

*Seafarer* is a theme portrayed with the connotation of survival and perseverance. The term '*seafarer*' denotes an individual who habitually voyages by means of the vast oceanic expanse; one who sails. Within the expansive context of Rasfan's interpretation of *Seafarer*, he clarifies the natural and challenging nature of seafaring, taking parallels to the difficulties and hardships that define human life. Through his abstract works, the redefinition of seafarers radically manifests various conditions: struggle, burden, courage, and apprehension. All are displayed consequently with a lively emphasis on repetitive brushstrokes, hues, and vigorous lines.

Overall, I see Rasfan's work and devotion as an artist as an affirmation of a life journey that despite its challenges, has been overtaken with accomplishment and

strength. He succeeded in accomplishment and was able to authentically express himself through a visual perspective and his own distinctive point of view. Not all artists are able to present abstract, it requires an elevated degree of mental energy to start with something and then remove all traces from reality.

The creation of abstract art demands a significant amount of mental exertion, as it necessitates the artist to construct a piece and subsequently eliminate all elements of reality. It should be noted that not all artists possess the ability to produce abstract art. The process involves transitioning from a state of unreality to a more mature approach to deconstructing the art.

Congratulations to Rasfan Abu Bakar on his eighth solo exhibition, "Seafarer."

**The writer is a senior lecturer at Art Trivium, Fine Arts Department, College of Creative Art Studies, Universiti Teknologi MARA (UiTM) Shah Alam, Selangor.**

# **ARTWORKS**



Seafarer 1  
Mix Media  
36 in x 48 in  
2023



Seafarer 2  
Mix Media  
36 in x 48 in  
2023



Seafarer 3  
Mix Media  
36 in x 48 in  
2023



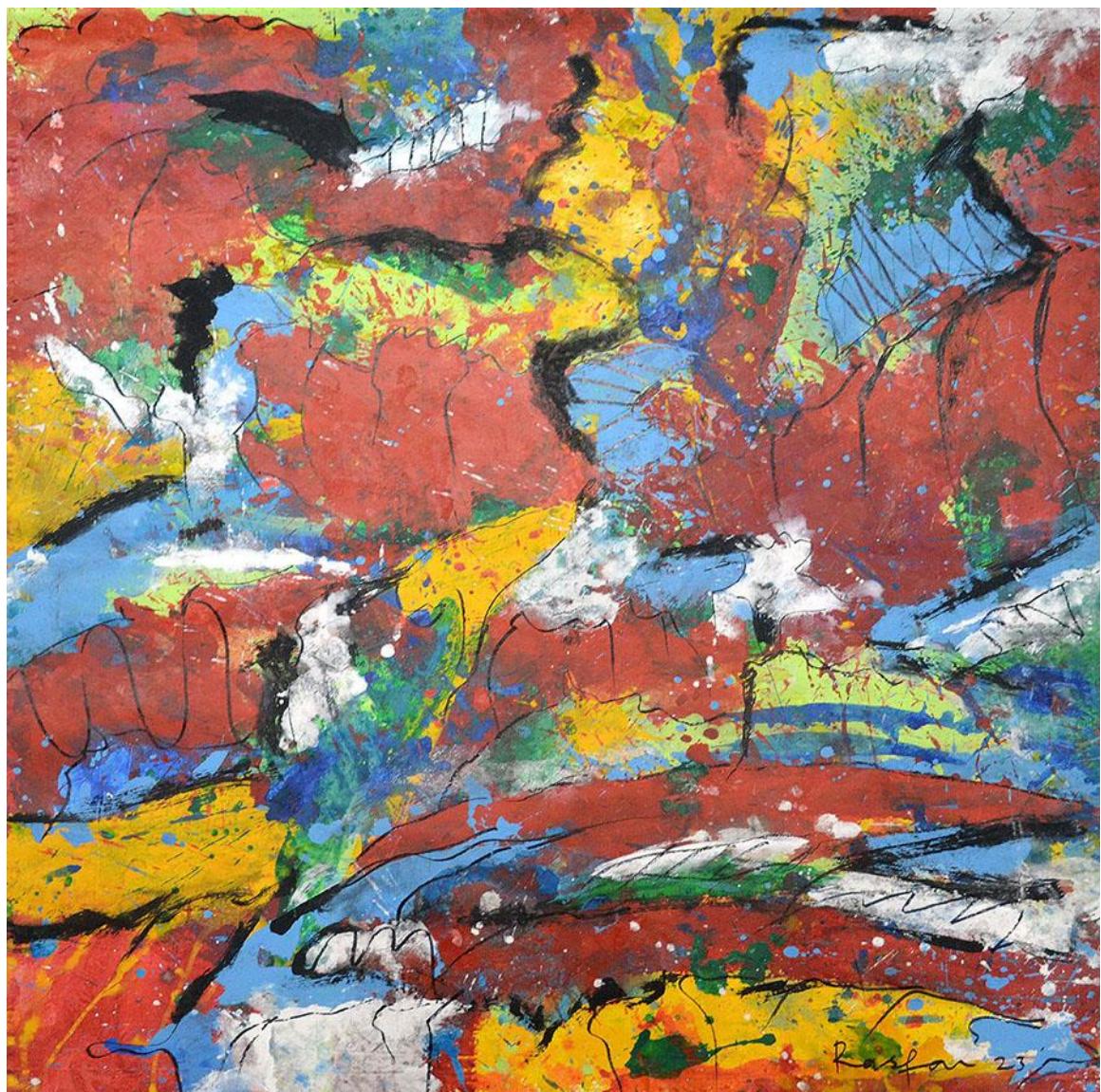
Seafarer 4  
Mix Media  
36 in x 48 in  
2023



Seafarer 5  
Mix Media  
36 in x 36 in  
2023



Seafarer 6  
Mix Media  
48 in x 51 in  
2023



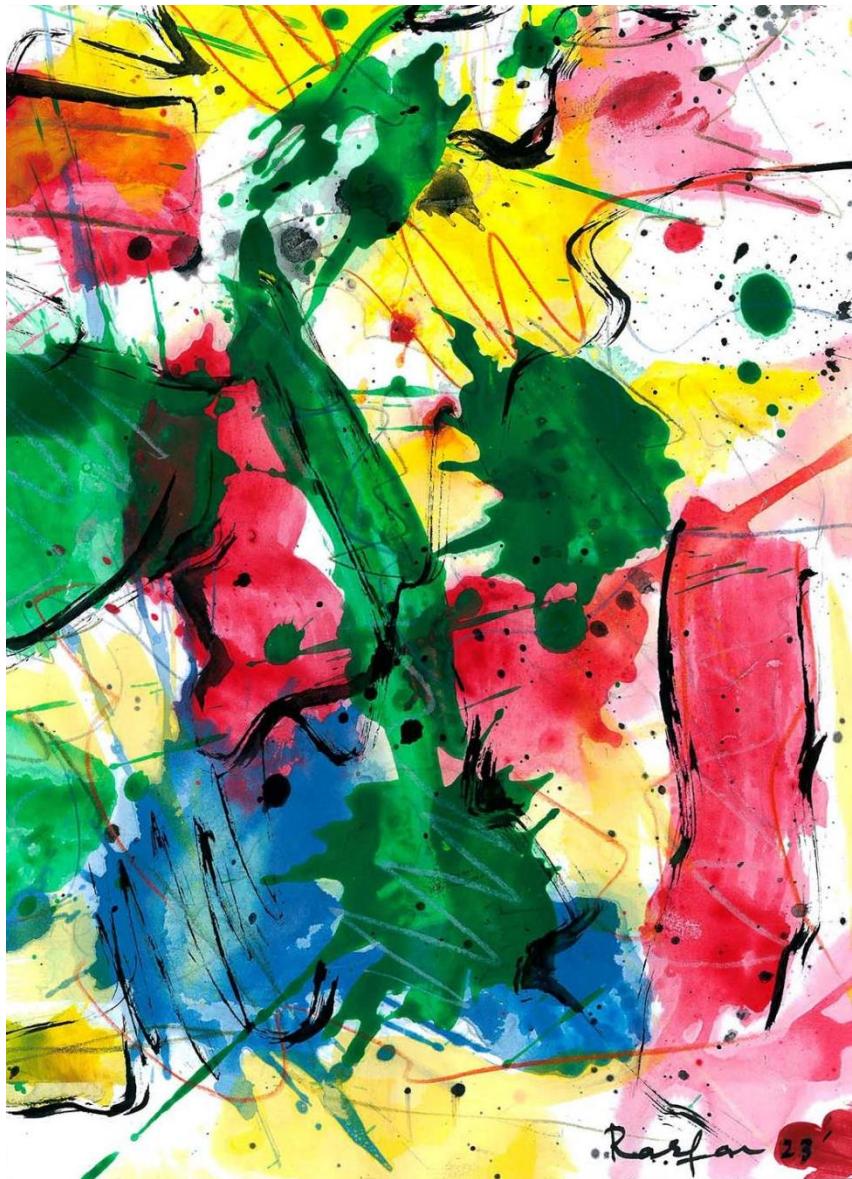
Seafarer 7  
Mix Media  
48 in x 51 in  
2023



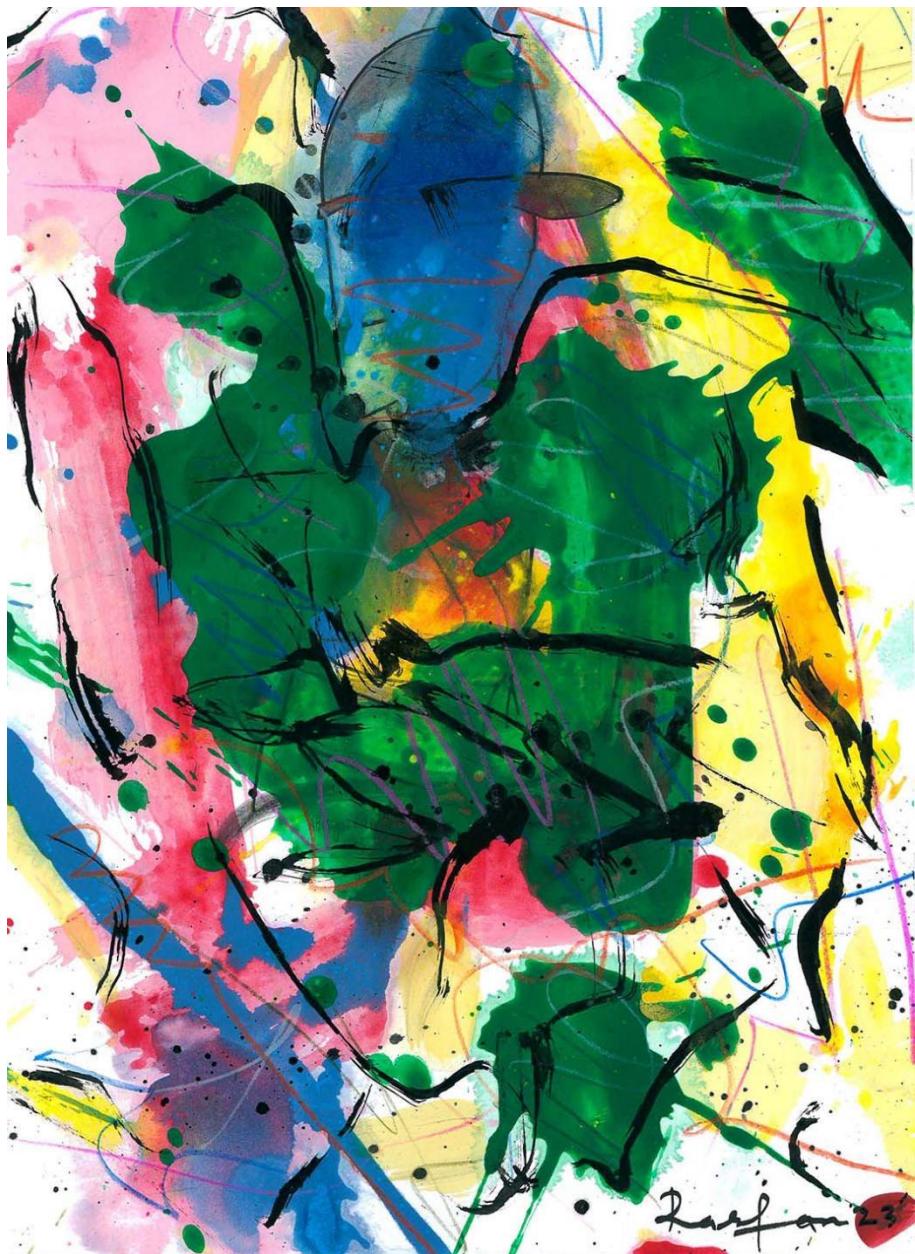
Seafarer 8  
Mix Media  
48 in x 51 in  
2023



Seafarer 9  
Mix Media  
48 in x 51 in  
2023



Waterspout 1  
Mix Media  
10.6 in x 14.5 in  
2023



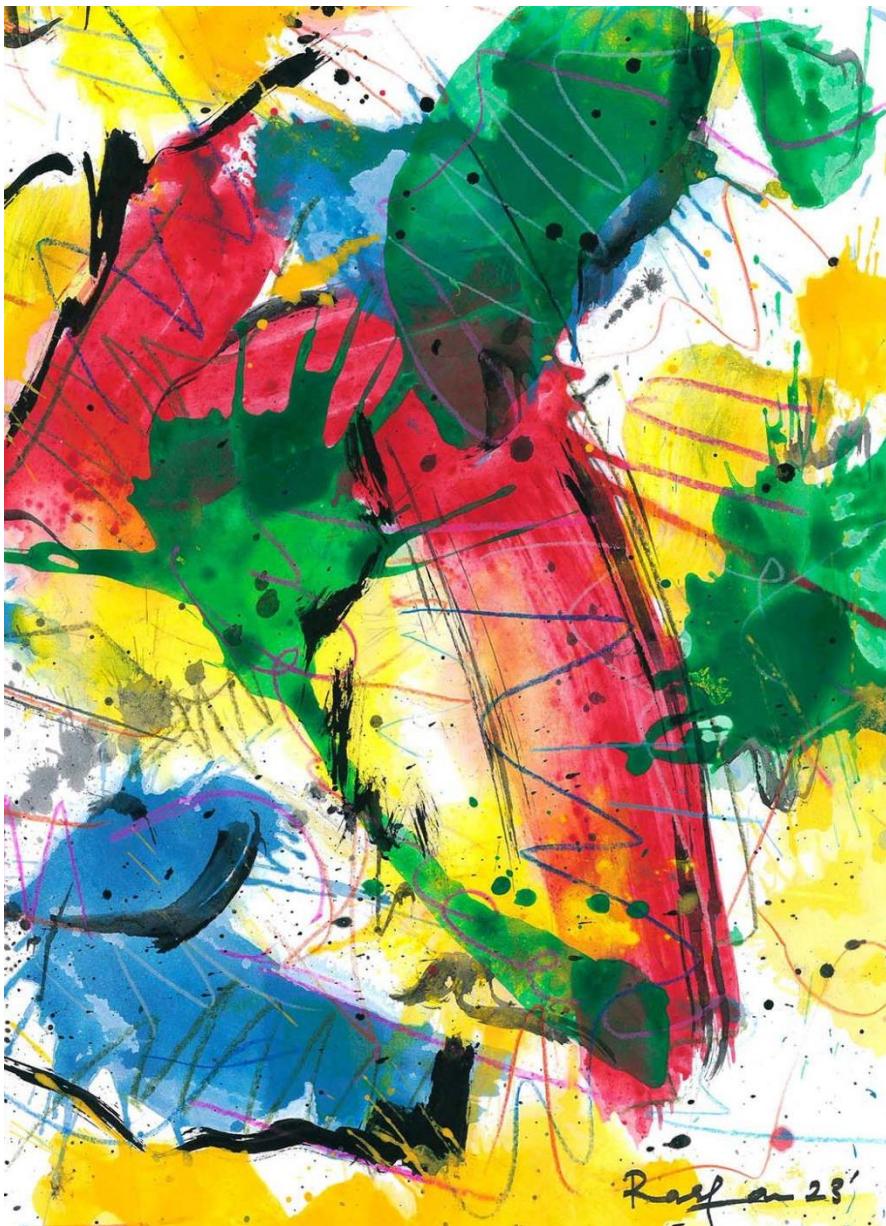
Waterspout 2  
Mix Media  
10.6 in x 14.5 in  
2023



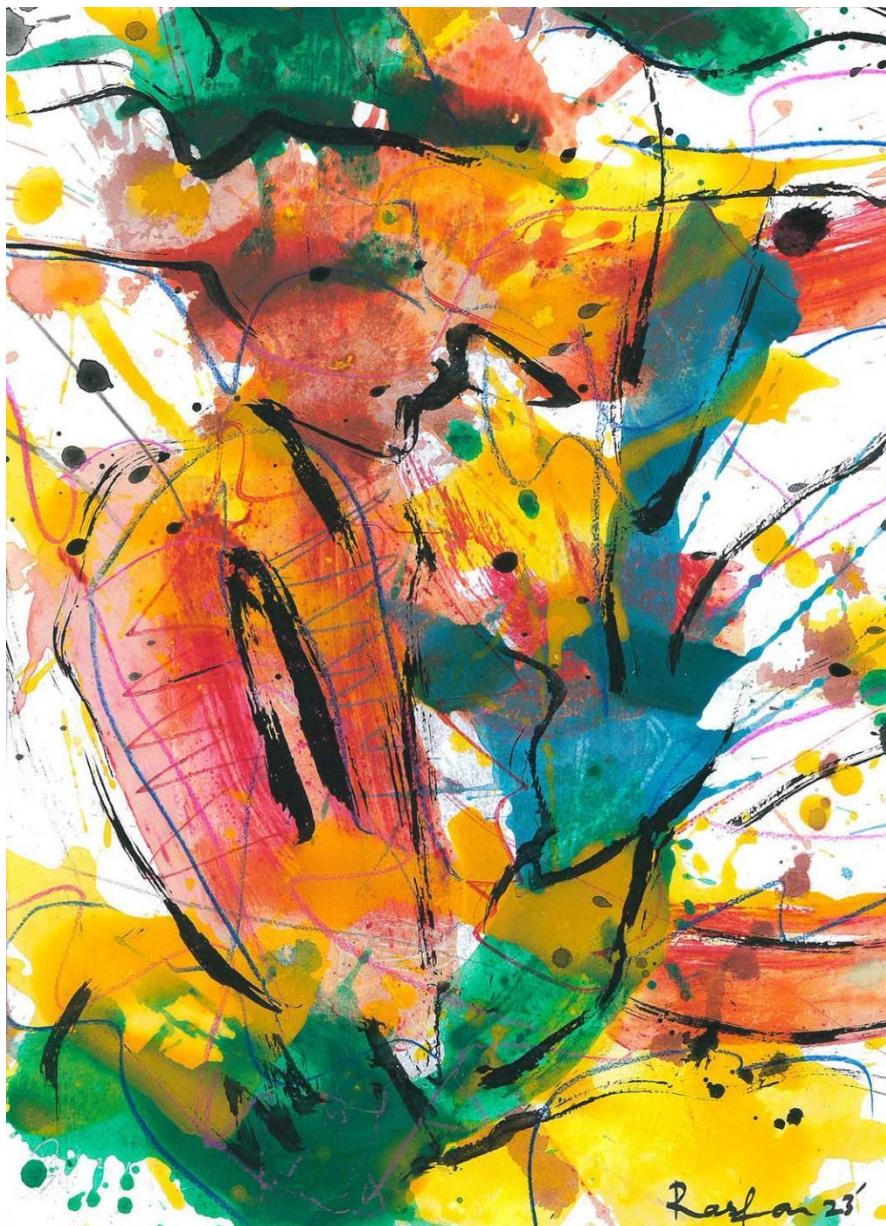
Waterspout 3  
Mix Media  
10.6 in x 14.5 in  
2023



Waterspout 4  
Mix Media  
10.6 in x 14.5 in  
2023



Waterspout 5  
Mix Media  
10.6 in x 14.5 in  
2023



Cyclone 1  
Mix Media  
10.6 in x 14.5 in  
2023



Cyclone 2  
Mix Media  
10.6 in x 14.5 in  
2023



Cyclone 3  
Mix Media  
10.6 in x 14.5 in  
2023



Cyclone 4  
Mix Media  
10.6 in x 14.5 in  
2023



Cyclone 5  
Mix Media  
10.6 in x 14.5 in  
2023



Maelstrom 1  
Mix Media  
11.7 in x 16.5 in  
2023



Maelstrom 2  
Mix Media  
11.7 in x 16.5 in  
2023



Maelstrom 3  
Mix Media  
11.7 in x 16.5 in  
2023



Maelstrom 4  
Mix Media  
11.7 in x 16.5 in  
2023



Maelstrom 5  
Mix Media  
11.7 in x 16.5 in  
2023

# **BIOGRAPHY**

## **Artist Background**

Rasfan Abu Bakar is a lecturer at Faculty of Animation & Multimedia ASWARA. He received formal education in visual arts and design at several leading universities in Malaysia. Holder of Diploma in Computer Graphics Design from Cosmopoint College, Diploma Photography and Creative Imaging (UiTM) Bachelor Degree (Hons) in Fine Arts (UiTM) and Master in Visual Arts and Design (USM).

Rasfan began his academic career in 2007 by becoming a lecturer at the Malaysia Institute of Integrative Media (MIIM), formerly known as Akademi TV3. In 2008, he served at Limkokwing University of Creative Technology (LUCT). Rasfan then joined Kuala Lumpur Metropolitan University College (KLMUC) in 2009. He has also served in several higher education institutions on a part-time basis such as MARA University of Technology (UiTM), SEGi University, Tunku Abdul Rahman University of Management and Technology (TARUMT), Selangor University (Unisel) and University Putra Malaysia (UPM).

In addition, he actively writes more than hundred articles in Berita Harian, Mingguan Malaysia, Kosmo, Mastika, Dewan Budaya, Getaran, Newswav and Malaysia Gazette. So far Rasfan has produced seven books and published by various publications.

Rasfan is also active in visual art and known as a multi-disciplinary artist for using various media in his work such as drawing, painting, printmaking,

photography, graphic art, video and poetry. He has participated in dozens of group exhibitions locally and abroad such as in Argentina, Italy, Spain, Portugal, America, Canada, Greece, Germany, Switzerland and Iran.

To date he has produced eight solo exhibitions titled Seafarer (2023), Admiral (2019), Color Xplorer: Works On Paper (2015), Cloud (2014), Eureka (2013), Lakeside in Gardenia (2013), Color Xplorer: The Garrison Line (2012) and Color Xplorer: Euphoria (2011). He is also involved in curatorial work by being the curator for various exhibitions.

To expand his views and experience, he often travels abroad. Among them are Singapore, Indonesia, Thailand, South Korea, Germany, Switzerland, France, Belgium, Netherlands, England, Italy, Monaco and Australia.

## **Educations**

**2009 MA Visual Art & Design**  
Universiti Sains Malaysia (USM)

**2007 BA (Hons) Fine Art**  
Universiti Teknologi MARA (UiTM)

**2004 Diploma Photography & Creative Imaging**  
Universiti Teknologi MARA (UiTM)

**2000 Diploma Computer Graphic & Design**  
Cosmopoint College

## **Working Experiences**

**2011 – Present** Senior Lecturer of Faculty of Animation & Multimedia,  
Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA)

**Mei 2021 –  
July 2022** Dean of Faculty of Animation & Multimedia,  
Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA)

**Mei 2019 –  
Mei 2021** Head of Animation Department, Faculty of Animation &  
Multimedia, Akademi Seni Budaya dan Warisan  
Kebangsaan (ASWARA).

**2009 – 2011** Senior Lecturer of Faculty of Art & Design, Kuala Lumpur  
Metropolitan University College (KLMUC)

**2008** Lecturer of Faculty of Design Innovation, Limkokwing  
University of Creative Technology (LUCT)

**2007** Head of Department/Lecturer of Centre for Multimedia,  
Malaysia Institute of Integrative Media (MIIM)(Formerly  
known as Akademi TV3)

**2004** Photographer/tutor, Limkokwing University of Creative  
Technology (LUCT)

**2003** Assistant Photographer, Focal Point Studio

## Academic Experiences

### **Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA)**

#### Faculty of Animation & Multimedia

##### **Diploma in Animation**

*Lukisan Asas (AAM 1052), Komunikasi Visual (AAM 1022), Papan Cerita (AAM 1072), Lukisan Figura (AAM 1092), Lukisan Gesture (AAM 2052), Lukisan Media Campuran (AAM 2082), Narratif & Sinematik (AAM 2072) and Kaedah Penyelidikan Rekabentuk (AAM 3052).*

##### **BA (Hons) in Animation**

*Illustration (AAM 4013), Visual Communication (AAM 4603), Photography (AAM 4613), Digital Painting (AAM 5043), Figure Drawing (AAM 5603), Narrative Cinematic (AAM 5323), Mix Media Drawing (AAM 5613), Industrial Training (AAM 6059) and Animation Studies (AAM 6063).*

#### Faculty of Fine Art

##### **Diploma in Fine Art**

*Sejarah & Penghayatan Seni Tampak (ASH 2052) and Alam & Manusia (ASH 3072).*

#### Faculty of Visual Communication Design

##### **Diploma in Visual Communication Design**

*Fotografi Digital (ARV 1023) and Bahasa & Budaya Visual (ARV 1052).*

## **Kuala Lumpur Metropolitan University College (KLMUC)**

### **Faculty of Art & Design**

#### **Diploma in Computer Graphic Design**

*Drawing Studies (CDG 112), History of Graphic Design (CDG 121), Digital Photography (CDG 201), Visual Communication (CDG 204) Element of Design (CDG 112).*

#### **BA (Hons) in Graphic Design**

*Graphic Design History (BAGD 201), Visual Communication (BAGD 403), Photography (BAGD 404), 3 Dimensional Design (BAGD 502) and Photography in Communication Design (BAGD 703).*

## **Limkokwing University of Creative Technology (LUCT)**

### **Faculty of Design Innovation**

#### **Diploma in Graphic Design Technology**

*Photographic Studies 1 (DPHOT 1101), Photographic Studies 2 (DPHOT 1202) and Photography Studies (PHOTO 101).*

#### **Diploma in Fashion and Retail Design**

*Fashion Photography 1 (FRD 1281).*

#### **Bachelor in Professional Design**

*Photography 2 (BPD 4).*

## **Malaysia Institute of Integrative Media (MIIM) (Formerly known as Akademi TV3)**

### **Centre for Multimedia**

#### **Diploma in Visual Communication & Diploma in Multimedia Production**

*Drawing (S 024), Fundamentals of Design (S 104), Illustration (S 244) and Photography (S 254).*

## **SEGi University**

### **Faculty of Creative Art & Design**

#### **Diploma in Graphic Design & Diploma in Creative Multimedia**

*Fundamental Graphic Design (GD 1001), 2 & 3 Dimensional Design (FD 1001), Drawing Fundamentals (FD 1003) and Photography-Studio & Lighting 1 (PH 1001).*

## **Universiti Selangor (Unisel)**

### **Faculty of Communication & Media**

#### **Diploma in Communication and Media & Bachelor of Communication (Hons) (Corporate Communication)**

*Digital Photo Communication (JMD 1223) and Digital Audio & Video Production (JMD 2213).*

## **Tunku Abdul Rahman University of Management and Technology (TARUMT)**

### **Faculty of Social Science, Art & Humanities**

#### **Diploma Graphic Design, Diploma Multimedia Design & Diploma Fashion Design**

*Basic Photography (BHCA 1223).*

## **Univeriti Teknologi MARA (UiTM)**

### **Faculty of Communication & Media Studies**

#### **BA Mass Comm (Hons) Journalism**

*Photo Communication (COM 462).*

## **Universiti Putra Malaysia (UPM)**

### **Faculty of Modern Languages And Communication**

#### **Bachelor of Communication (Hons)**

*Electronic Publishing (KOJ 3462) and Video/Television Production and Presentation Techniques (KOB 3463).*

### **Books**

- |             |   |
|-------------|---|
| <b>2022</b> | <b>Garis ke Gerakan Lukisan Figura dalam Animasi</b><br>ANIMAS & FAM ASWARA. eISBN 978-967-17487-5-6.             |
| <b>2012</b> | <b>Seraya Berkata</b><br>Studio Buku. ISBN 978-967-16013-4-1.   |
| <b>2020</b> | <b>MCO My Creative Opinion</b><br>Fakulti Animasi & Multimedia ASWARA.<br>ISBN 978-983-2538-68-4.                 |
| <b>2019</b> | <b>Portfolio</b><br>Fakulti Animasi & Multimedia ASWARA.<br>ISBN 978-983-2538-40-0.                               |
| <b>2018</b> | <b>Visual Experience-Relax &amp; Do Nothing</b><br>Studio Buku. ISBN 978-967-16013-1-0.                           |
| <b>2015</b> | <b>Buku Kenangan</b><br>Institut Terjemahan & Buku Malaysia (ITBM) & PENA.<br>ISBN 978-967-0798-73-8.             |
| <b>2012</b> | <b>Nature Photography-Panduan Merakam Foto Alam Semula Jadi.</b><br>PTS NetMedia Sdn.Bhd. ISBN 978-967-0185-42-2. |

## Journals

- 2023**           **Animation for Enhancing Communication.**  
Asian Journal of Behavioural Sciences  
e-ISSN: 2710-5865 | Vol. 5, No. 1, 21-24, 2023.  
<http://myjms.mohe.gov.my/index.php/ajbs>
- 2022**           **Youtube in Classroom.**  
International Journal of Advanced Research in Education  
and Society  
e-ISSN: 2682-8138 | Vol. 4, No. 4, 176-179, 2022  
<http://myjms.mohe.gov.my/index.php/ijares>
- 2021**           **Blended Learning: An Innovative Process.**  
International Journal of Advanced Reserch in Education  
and Society.  
e-ISSN 2682-8138. Vol. 3, n. 4, p. 52-55, dec. 2021.  
<http://myjms.mohe.gov.my/index.php/ijares/article/view/16661>
- 2020**           **Effectiveness of Product Placement.**  
Asian Journal of Research in Business and Management  
e-ISSN: 2682-8510. (Vol 2 No 4 (2020): Dec 2020).  
<http://myjms.mohe.gov.my/index.php/ajrbm/article/view/11568>
- 2020**           **Sexualisation in Advertisements.**  
Asian Journal of Behavioural Sciences 2020.  
e-ISBN 978-967-2476-00-9.  
<http://myjms.mohe.gov.my/index.php/ajbs/article/view/10556>

## **Proceedings**

- 2021**           **Implication of Technology in Education.**  
                  2nd International Conference on Innovation Approaches in Business, Education and Technology (2nd ICIABET 2021). Cameron Highland, Pahang.
- 2017**           **The Analysis of Syed Ahmad Jamal's Paintings.**  
                  6<sup>th</sup> Global Summit on Education (GSE 2017). Trends and Challenges in Education.
- 2016**           **Cultural Imperialism in The Mass Media and The Effect To The Third World Society.**  
                  The 3<sup>rd</sup> International Conference On Language, Education, Humanities an Innovation (ICLEHI 2016). Interdisciplinary Circle of Science, Art and Innovation (ICSAI).
- 2015**           **Astrophotography: How to Photograph the Moon.**  
                  International Conference of Applied and Creative Arts (ICACA 15) Bridging Academia to the Applied Arts & Creative Industries. Universiti Malaysia Sarawak (UNIMAS) Kota Samarahan, Sarawak.
- 2014**           **Mural Painting: The Process of Visualising Images on the Wall of Sekolah Rendah Kebangsaan Precint 14, Putrajaya.**  
                  1<sup>st</sup> International Conference on Action Research in Education (iCARE) Understanding and Transforming Practices through Action Research. Institut Pendidikan Guru (IPG) Batu Lintang & Persatuan perkembangan Profesionalisme Pendidikan Sarawak (PROFES).
- 2014**           **The Uses of Multimedia for Children's Learning Process.**  
                  2<sup>nd</sup> International Conference on Social Sciences Research (ICSSR 2014) Emerging Trends for Sustainability in Global Social Sciences: Opportunities and Challenges.
- 2013**           **Komposisi – Susun Atur Elemen Visual dalam Landskap Alam Semulajadi.**  
                  3<sup>rd</sup> International Conference on Performing Arts as Creative Industries in Asia (PACIA 2013) New Territories and Old Tradition. Universiti Malaysia Sabah (UMS).

## Articles

- 9 Julai 2023** **Elemental: Kisah Cinta Api & Air.** Newswav.
- 29 Jun 2023** **The Flash.** Newswav.
- 16 Jun 2023** **Transformers: Rise of The Beast.** Newswav.
- 10 Jun 2023** **Spider-Man: Across The Spider Verse.** Newswav.
- 8 Jun 2023** **Belasungkawa: Fatimah Chik, Pelukis Seni Budaya Tradisional Melayu.** Anjung Visual. Majalah Dewan Budaya (DBP).
- 12 Mei 2023** **Guardian of The Galaxy Vol. 3.** Newswav.
- 6 Mei 2023** **Belasungkawa: Mael XPDC & Selendang Merdeka.** Getaran.
- 3 Mei 2023** **The Super Mario Bros. Movie: Lucu & Menawan.** Newswav.
- 22 April 2023** **Nostalgia Kad Ucapan Aidilfitri, Rekaan Berillustrasi Kartun Amat Digemari Pembeli.** Getaran.
- 9 April 2023** **Keindahan Seni Arabesque, Pengaruh Seni Hiasan Dunia Islam yang Masih Kekal dan Popular.** Getaran.
- 25 Mac 2023** **Kartunis Tazidi Yusof, Merakam Nostalgia.** Getaran.
- 24 Mac 2023** **Shazam! Fury of The God.** Newswav.
- 4 Mac 2023** **Van Gogh Alive: Pameran Digital Immersif.** Getaran.
- 22 Februari 2023** **Ant-Mant and The Wasp: Quantumania.** Newswav.
- 19 Februari 2023** **Belangsungkawa Fatah Ngah - Kartunis Lagak A Mahmood yang mengangkat Warisan Budaya.** Getaran.

- 18 Februari 2023** **Filem ‘Harum Malam’ dan Isu Klasifikasi Filem di Malaysia.** Getaran.
- 2 Februari** **Mummies Kisah Purba di Zaman Moden.** Newswav.
- 29 Januari 2023** **Kontroversi Filem di Malaysia.** Getaran.
- 5 Januari 2023** **Puss in Boots The Last Wish, Menghitung Nyawa Terakhir.** Malaysiagazette.
- 24 Disember 2022** **Avatar: The Way of Water, Asyik dan Mempersonakan.** Malaysiagazette.
- 24 Disember 2022** **SA NU BA RI: Pameran Seni Cetak Kontemporari Fadli Mokhtar.** Getaran.
- 19 Disember 2022** **Mechamato Movie: Animasi Bertaraf Antarabangsa.** Malaysiagazette.
- 11 Disember 2022** **Kisah Dzulsyafiq, Animasi Malaysian dan Upin Ipin.** Getaran.
- 3 Disember 2022** **Black Panther: Wakanda Forever - Pertempuran Sengit yang Diakhiri Dengan Perdamaian.** Getaran.
- 1 November 2022** **Black Adam: Kisah Pahlawan Anti Hero.** Malaysiagazette.
- 22 Oktober 2022** **ANIFEST 22: Pameran Animasi yang Bertemakan Pendidikan dan Karier.** Getaran.
- 16 Oktober 2022** **Robert Rauschenberg - Seniman Artistik, Terkenal Dengan Karyanya Berjudul Combines (1954-1964).** Getaran
- 2 Oktober 2022** **Wajah-Wajah Malaysia, Legenda dan Inspirasi Malaysia.** Getaran.
- 26 Julai 2023** **Minions: The Rise of Gru Kceriaan yang Berterusan.** Malaysiagazette.

- 2 Julai 2022** **Di Sebalik Karya Syed Ahmad Jamal, Tokoh Seni Visual Tanah Air.** Getaran.
- 1 Jun 2022** **Top Gun: Maverick Gegar Panggung.** Malaysiagazette.
- 10 Mei 2022** **Doctor Strange in the Multiverse of Madness.** Malaysiagazette.
- 10 Mei 2022** **Iszuan Ismail Pelukis Aliran Abstrak.** Anjung Visual .Majalah Dewan Budaya (DBP).
- 13 Mac 2022** **Zuriati Pelukis Wanita Kontemporari Tanah Air.** Getaran.
- 7 Februari 2022** **Nadya Berkarya Menggunakan Pen.** Anjung Visual. Majalah Dewan Budaya (DBP).
- 28 Januari 2022** **Mengintai Angkasa Raya Dengan Fotografi.** Getaran.
- 9 Januari 2022** **Mengenali Fared Raihan, Artis Kontemporari Tanahair.** Getaran.
- 24 Oktober 2021** **Mengenali Ayob Ibrahim Tokoh Muzik Tersohor Tanah Air.** Getaran.
- 3 Oktober 2021** **Mengenali Fadli Mokhtar: Seniman Penggiat Seni Cetak.** Getaran.
- 26 September 2021** **Inovasi Karya Piet Mondrian.** Getaran.
- 12 September 2021** **Potret Hati Solihin Osman, Permata Dari Utara.** Getaran.
- 5 September 2021** **Melakar Impian Hidup Tanpa Batas Usia.** Getaran.
- 28 Ogos 2021** **Kenali Kidol, Pelapis Kartunis Tanah Air.** Getaran.
- Bil 1/2021** **Teori Aspirasi Edmund Burke Feldman.** Majalah Citra Budaya. Jabatan Kesenian & Kebudayaan Negara (JKKN).

<b>April 2021</b>	<b>Aliran Surrealis Muhd. Syafiq Fawwaz.</b> Anjung Visual. Majalah Dewan Budaya (DBP).
<b>Mac 2021</b>	<b>Dunia Sastera Pada Hari Ini.</b> Jendela DBP. Tunas Cipta. (DBP).
<b>Mac 2021</b>	<b>Mohd Zuriyadi Sarpin: Cabaran Kurator Muda Masa Ini.</b> Jendela DBP. Dewan Budaya (DBP).
<b>Januari 2021</b>	<b>Taman Eko Rimba Kuala Lumpur.</b> Tanah Airku. Majalah Dewan Siswa (DBP).
<b>Bil 2/2020</b>	<b>Seni Aliran Impresionisme.</b> Majalah Citra Budaya. Jabatan Kesenian & Kebudayaan Negara (JKKN).
<b>September 2020</b>	<b>Keenakan Nasi Kandar Pulau Pinang.</b> Tanah Airku. Majalah Dewan Siswa (DBP).
<b>Ogos 2020</b>	<b>Pahit Getir Pembinaan Tugu Negara.</b> Susur Budaya. Majalah Dewan Budaya (DBP).
<b>20 Ogos 2020</b>	<b>Merakam Senja.</b> Utusan Malaysia.
<b>Bil 1/2020</b>	<b>Seni Dada.</b> Majalah Citra Budaya. Jabatan Kesenian & Kebudayaan Negara (JKKN).
<b>April 2020</b>	<b>Menghayati Keunikan Pelbagai Spesies Burung.</b> Tanah Airku, Majalah Dewan Siswa (DBP).
<b>April 2020</b>	<b>Jiwa Kental Halim Jaafar.</b> Anjung Visual, Majalah Dewan Budaya (DBP).
<b>28 Februari 2020</b>	<b>Olahan Perca Kain Hiasi Pameran Seni 21 Plus V:2.</b> Wilayahku.
<b>Februari 2020</b>	<b>Taman Tugu Tenang dan Mendamaikan.</b> Tanah Airku, Majalah Dewan Siswa (DBP).
<b>Februari 2020</b>	<b>Inspirasi Puteri Pakma.</b> Anjung Visual, Majalah Dewan Budaya (DBP).
<b>Bil 2/2019</b>	<b>Sekolah Seni Bauhaus.</b> Majalah Citra Budaya. Jabatan Kesenian & Kebudayaan Negara (JKKN).

<b>13-19 Disember 2019</b>	<b>Karya Kreatif Cat Air.</b> Wilayahku Bil 49.
<b>Bil 1/2019</b>	<b>Keris Warisan Melayu.</b> Majalah Citra Budaya. Jabatan Kesenian & Kebudayaan Negara (JKKN).
<b>Bil 1/2019</b>	<b>Rekaan Karekter Animasi.</b> Majalah Citra Budaya. Jabatan Kesenian & Kebudayaan Negara (JKKN).
<b>Oktober 2019</b>	<b>Simfoni Jiwa Hidawati.</b> Anjung Visual, Majalah Dewan Budaya (DBP).
<b>September 2019</b>	<b>Seniman Seni Video dan Instalasi.</b> Anjung Visual, Majalah Dewan Budaya (DBP).
<b>Ogos 2019</b>	<b>Kanvas Seni Yakup Rafee.</b> Anjung Visual, Majalah Dewan Budaya (DBP).
<b>Jun 2019</b>	<b>Ilham Lensa Kamera Safirah.</b> Ekspresi Jiwa Seni. Majalah Dewan Budaya (DBP).
<b>Mac 2019</b>	<b>Sentuhan Kreatif Shamini.</b> Ekspresi Jiwa Seni, Majalah Dewan Budaya (DBP).
<b>24 Februari 2019</b>	<b>Astrofotografi Merakam Imej Angkasa.</b> Mingguan Malaysia.
<b>Februari 2019</b>	<b>Seniman Visual Pulau Mutiara.</b> Kata Rasfan, Majalah Dewan Budaya (DBP).
<b>2 Disember 2018</b>	<b>Fotografi Minimalis.</b> Mingguan Malaysia.
<b>Disember 2018</b>	<b>Lagenda Pelukis Potret Negara.</b> Anjung Visual, Majalah Dewan Budaya (DBP).
<b>4 November 2018</b>	<b>Pameran Refleksi Karya Fotografi.</b> Mingguan Malaysia.
<b>September 2018</b>	<b>Melakar dengan Cahaya.</b> Anjung Visual, Majalah Dewan Budaya (DBP).
<b>17 Jun 2018</b>	<b>Tema Landskap Alam dalam Seni Visual.</b> Mingguan Malaysia.

- 20 Mei 2018** **Lakaran Memori Tentang Relativiti.** Minguan Malaysia.
- Mei 2018** **Ekspresi Alam Semula Jadi.** Anjung Visual, Majalah Dewan Budaya (DBP).
- April 2018** **Zuriati Menimba Ilmu di Tasmania.** Anjung Visual, Majalah Dewan Budaya (DBP).
- Disember 2017** **Pameran Terbuka: Medan Memperagakan Bakat dan Kreativiti.** Katalog Pameran Terbuka Galeri Shah Alam, Selangor.
- Disember 2017** **Monolog: Ekspresi Jiwa Seni.** Katalog Pameran Terbuka Galeri Shah Alam, Selangor.
- November 2017** **Impian Fared.** Anjung Visual, Majalah Dewan Budaya (DBP).
- September 2017** **Manifestasi Seni.** Katalog Pameran Potret & Karikatur P. Ramlee.
- Ogos 2017** **Pewaris Kewartawanan Fotografi Tanah Air.** Anjung Visual, Majalah Dewan Budaya (DBP).
- 30 Julai 2017** **Karakteristik dalam Seni Warna.** Minguan Malaysia.
- 23 Julai 2017** **Kaedah Menilai Seni Visual.** Minguan Malaysia.
- Julai 2017** **Perjuangan Seni Hawari Berahim.** Anjung Visual, Majalah Dewan Budaya (DBP).
- 2 Julai 2017** **Membentuk Nilai Kreativiti Unik dalam Karya Visual.** Minguan Malaysia.
- 11 Jun 2017** **Seni Arca Moai.** Minguan Malaysia.
- 21 Mei 2017** **Ilham Seni dari Kyoto.** Minguan Malaysia.
- Mei 2017** **Seniman Muda Catan Air.** Anjung Visual, Majalah Dewan Budaya (DBP).

- Mac 2017** **Kembara Seorang Pendidik Seni Visual.** Anjung Visual, Majalah Dewan Budaya(DBP).
- 19 Februari 2017** **Jurufoto Sebagai Perakam Sejarah.** Tamu Lensa, Mingguan Malaysia.
- 4 Disember 2016** **Jati Diri Dalam Kerja Seni Kreatif.** Tamu Lensa, Mingguan Malaysia.
- November 2016** **Pelukis Aliran Seni Naif.** Anjung Visual, Majalah Dewan Budaya (DBP).
- September 2016** **Lela Rentaka.** Majalah Mastika.
- Ogos 2016** **Simbolik Imej Kucing.** Anjung Visual, Majalah Dewan Budaya (DBP).
- May 2016** **Ilham Dari Jelaga.** Majalah Mastika.
- 3 April 2016** **Bahana Perang.** Berita Harian Ahad.
- 20 Mac 2016** **Nyaman, bersih dan teratur.** Berita Harian Ahad.
- Mac 2016** **Karya Tidak Ternilai Muzium Vatican.** Salam Benua, Majalah Dewan Budaya (DBP).
- 24 Januari 2016** **Memori di Gunung Titlis, Switzerland.** Mingguan Malaysia.
- 6 Dis 2015** **Fotografi Still Life.** Tamu Lensa, Mingguan Malaysia.
- Oktober 2015** **Inspirasi Kopi dari Pulau Langkawi.** Anjung Visual, Majalah Dewan Budaya (DBP).
- 10 Sept 2015** **Keindahan Seni Bina Colosseum.** Kosmo.
- 2 Ogos 2015** **Manifestasi Seni.** Mingguan Malaysia.
- Ogos 2015** **Memotret Angkasa Lepas.** Anjung Visual, Majalah Dewan Budaya (DBP).

- 26 Julai 2015** **Mengejar Impian Yang Tertangguh.**  
Minguan Malaysia.
- 19 Julai 2015** **Proses Alternatif Dalam Fotografi.**  
Minguan Malaysia.
- Jun 2015** **Juruanimasi Muda Tanah Air.**  
Anjung Visual, Majalah Dewan Budaya (DBP).
- Januari 2015** **Di Sebalik Pentaksiran Sekolah Seni Malaysia.**  
Anjung Visual, Majalah Dewan Budaya (DBP).
- Disember 2014** **Seniman Generasi Baru.** Anjung Visual,  
Majalah Dewan Budaya (DBP).
- September 2014** **Que Sera Sera Luahan Seniman Visual.**  
Anjung Visual, Majalah Dewan Budaya (DBP).
- Ogos 2014** **While We're Living the 1st Solo Exhibition by  
Mohd Fadli Mokhtar.** Curatorial Write-up.
- Julai 2014** **Kembara Seni Fuad Abu Bakar.**  
Anjung Visual, Majalah Dewan Budaya (DBP).
- Disember 2013** **Que Sera Sera the 2nd Solo Exhibition by  
Christine Nalina Das.** Curatorial Write-up.
- Jul-Dis 2013** **Muhammad, Last Messenger of God.**  
Majalah Inspirasi ASWARA.
- Jul-Dis 2013** **Kem Animasi.** Majalah Inspirasi ASWARA.
- Jul-Dis 2013** **Inspirasi Jiwa di IPGKBA.**  
Majalah Inspirasi ASWARA.
- Jul-Dis 2013** **Bengkel Animasi FFVPM10.**  
Majalah Inspirasi ASWARA.

## **Research / Grant**

- 2022/2023**      **Mini Dokumentari: Perjalanan Hidup Kartunis Pauh**  
Dana SKMM
- 2022**            **Mini Dokumentari: Perjalanan Hidup Kartunis Tarzidi**  
Dana SKMM
- 2019/2020**     **Kajian ‘SWOT Analysis’ ASWARA**  
Akademi Seni Budaya & Warisan Kebangsaan (ASWARA)
- 2019**            **Kajian Pindaan Akta ASWARA 2006 (AKTA 653)**  
Akademi Seni Budaya & Warisan Kebangsaan (ASWARA)
- 2015/2016**     **Astrofotografi: Memotret Imej Matahari**  
Geran Penyelidikan Dana Industri Kreatif Negara (DIKN) &  
Kursi P Ramlee 2015
- 2015**            **Industry Illustration Techniques**  
Geran Penyelidikan Dana Industri Kreatif Negara (DIKN).

## **Solo Exhibitions**

- 2019**            **Admiral**  
Creative Space, National Art Gallery, Kuala Lumpur.
- 2015**            **Colour Xplorer: Works On Paper**  
Galeri Fakulti Seni Gunaan & Kreatif,  
Universiti Malaysia Sarawak (UNIMAS),  
Kota Samarahan, Sarawak.
- 2014**            **Cloud**  
Galeri Seni Dewan Canselor Tun Abdul Razak  
(DECTAR), Universiti Kebangsaan Malaysia (UKM),  
Selangor.
- Eureka**  
Institut Pendidikan Guru Kampus Bahasa  
Antarabangsa (IPGKBA), Lembah Pantai, Kuala Lumpur.

<b>2013</b>	<b>Lakeside In Gardenia</b> Matic Art Gallery. Malaysia Tourism Centre, Kuala Lumpur.
<b>2012</b>	<b>Colour Xplorer : The Garrison Line</b> NSTP Gallery, Balai Berita, NSTP, Kuala Lumpur.
<b>2011</b>	<b>Colour Xplorer : Euphoria</b> Galeri ASWARA, Kuala Lumpur.

## **Group Exhibitions**

<b>2020</b>	<b>Vision 2020</b> California Fluxfest, Westminster, USA. <b>Civilization</b> Necmettin Erbakan University, Konya, Turkey. <b>Who Are You Today</b> Schongau, Germany.
<b>2019</b>	<b>Landscape 2019</b> Artgallery MCI, Turin, Italy. <b>Beat Art</b> University of Agder, Kr.sand. Norway. <b>Sea Fire Human</b> Vriandos, Athens, Greece.
<b>2018</b>	<b>Seasons</b> Sequoia High School, Redwood City, CA. USA. <b>Memleketim</b> Faculty of Fine Arts and Design, Kastamonu University, Turkey. <b>Watermarks</b> Multicultural Centre (MKC) Templin, Uckermark, Germany.
<b>2017</b>	<b>5<sup>th</sup> Poesia Visual</b> Museo de Arte Canadense, Argentina. <b>Confluences</b> Nibbiano (PC), Italy. <b>Velimir Khlebnikov. Visual Poetry</b> , Museum of Velimir Khlebnikov, Russia.
<b>2016</b>	<b>IV Centennial of Death of Shakespeare and Cervantes (1616)</b> I.E.S Blasco Ibanez de Cullera, Spain. <b>Black Hole</b> Cabana dos Parodiantes, Salvaterra de Magos, Portugal. <b>Urban Landscape</b> Folkestone's Creative Quarter, Kent, United Kingdom. <b>Abstrak Merdeka</b> Galeri Pelita Hati, Bangsar, Kuala Lumpur.

- 2015**      **Resist** Agricultural University of Athens, Greece.  
**New York Big Apple I** New York Public Gallery, USA.  
**Wajah Pantun** Galeri Seni Universiti Malaya (UM), Kuala Lumpur.  
**Rasa Alam** Universiti Kebangsaan Malaysia (UKM) Selangor.
- 2014**      **Langkawi Art Bienalle 2014** Dewan Kencana,  
Langkawi Lagoon Resort, Pulau Langkawi, Kedah.  
**Variety** UM Specialist Centre Gallery, Kuala Lumpur.
- 2013**      **Malaysia Contemporary Art Tourism (MCAT)**  
Bukit Jalil, Kuala Lumpur.  
**Urban Art 2** Galeri Pelita Hati, Kuala Lumpur.  
**1001 Malaysian Artist & Sculptors Art Exhibition**  
Viva Home Expo Hall, Kuala Lumpur.
- 2012**      **Ember** Cube Gallery, Ampang, Selangor.  
**Interpretasi: Pembinaan Bermula**  
MAP@ Publika, Dutamas, Kuala Lumpur.  
**MAIRA** Galeri ASWARA, Kuala Lumpur.  
**Collage/Assemblage Centennial – 1912-2012** Ontological  
Museum, Country Center, Pagosa Springs, Colorado, USA.  
**Langkawi Art Colony** Four Points by Sheraton Langkawi Resort,  
Pulau Langkawi, Kedah.
- 2011**      **Colours Expression** Galeri Pelita Hati, Kuala Lumpur.  
**Art Connexion** Cube Gallery, Ampang, Selangor.  
**Ramadan Holy Quran Islamic Art & Calligraphy Exhibition**  
Hall 2 Kuala Lumpur Convention Centre (KLCC).  
**Pameran Ekspresi 2** Pusat Pelancongan Malaysia (MaTIC)  
Kuala Lumpur.  
**ASWARA @ Pameran # 1- The Way We See**  
Galeri Dunia Seni Lukis, Kuala Lumpur.  
**Group Show** Small Talk with the Moon, Petaling Jaya, Selangor.
- 2010**      **A View Through Our Lens** Saito Art Gallery, Saito College,  
Petaling Jaya, Selangor.  
**Pameran Terbuka 2010** Galeri Shah Alam, Selangor.  
**Kepada Mu Kekasih Yang Maha Esa**  
National Art Gallery, Kuala Lumpur.  
**Pameran Lukisan Satu Malaysia**  
Pusat Dagangan Dunia Putra (PWTC), Kuala Lumpur.  
**Bakat Muda Sezaman 2010** National Art Gallery, Kuala Lumpur.  
**Different Views Art Exhibition** The Alliance Française de  
Kuala Lumpur.

- 2009**      **Putrajaya The Vibrant City** Pullman Lakeside, Putrajaya.  
**Anugerah Seni MRCB 08 - Alam Sekitar Kita,**  
**Masa Depan Semua** National Art Gallery, Kuala Lumpur.  
**Pameran Amal Palestin** National Art Gallery, Kuala Lumpur.  
**The Enchanting World of FRIM, Through The Lens**  
Auditorium FRIM, Kuala Lumpur.  
**Iskandar Malaysia Contemporary Art Show (IMCAS) 2009**  
Danga City Mall, Johor.  
**Master Show – Rintih Samudera** Galeri Adiwarna,  
Universiti Sains Malaysia (USM) Pulau Pinang.  
**Green Glorious Green** Mid Valley Exhibitions Centre  
Kuala Lumpur.  
**Tampanya Budi** National Art Gallery, Kuala Lumpur.
- 2008**      **Pameran Terbuka 2008** Galeri Shah Alam, Selangor.  
**Master Show** Galeri Adiwarna, Universiti Sains Malaysia (USM)  
Pulau Pinang.
- 2007**      **Pameran Pertandingan Melukis dan Fotografi Tasik Kenyir**  
Pengkalan Gawi, Terengganu.  
**Pameran Fotografi Pesta Flora 2007**  
Dewan Persidangan Junior 1, Putrajaya.  
**Rasa Antarabangsa 2007** Universiti Kebangsaan  
Malaysia (UKM) Selangor.  
**Pameran Seni Lukis Terbuka Pulau Pinang** Dewan Sri Penang,  
Pulau Pinang.  
**History of Medicine** International Medical University  
(IMU) Kuala Lumpur.  
**The Dream City** Larisa, Greece.
- 2006**      **Air – Luft – Air** Kunstverein Bad, Germany.  
**Crossroads, World : An International Mail Art Show**  
R . A Fountain, NC, USA.  
**Parasites Invasion**, Switzerland.  
**The Dream City** The Consulate of Culture Society,  
Elassona, Greece.  
**Breast Cancer Awareness: Celebration of Courage**  
Foothill College, Los Altos Hill, CA, USA.  
**The First Five Hundred Years of Mona Lisa** Galleria D'Arte  
Contemporanea, Castel S. Pietro Terme, Italy.  
**Popular – Fujifilm Travel Photography**  
Kuala Lumpur Convention Centre (KLCC) Kuala Lumpur.  
**Degree Show – Perahu** Jabatan Seni Halus UiTM Shah Alam,  
Selangor.

2005	<p><b>Tourism Malaysia Travel Photography Festival</b>            National Art Gallery, Kuala Lumpur.</p> <p><b>BIENNALE 2005 – KLIP Afterimage</b>            National Art Gallery, Kuala Lumpur.</p> <p><b>Bird Photography 2005</b> KL Bird Park, Kuala Lumpur.</p> <p><b>Malaysia in Transition – KLPF</b>            Selangor Chinese Assembly Hall, Kuala Lumpur.</p> <p><b>Photo Fest 2005</b> Malaysia Tourism Center, Kuala Lumpur.</p> <p><b>DREAM ROOM – CREATION 2005</b> Volksbad Buckau, Magdeburg, German.</p> <p><b>The 2<sup>nd</sup> Snail Mail World Postcard Art Show</b> Artway Gallery, Brampton, Ontario, Canada.</p> <p><b>Birds</b> Grand Praire, Texas, USA.</p> <p><b>Postcard Exhibitions</b> Conneaut Lake, Pennsylvania, USA.</p>
2004	<p><b>Jiwa Alam</b> Grand Blue Wave Hotel Shah Alam, Selangor.</p> <p><b>Orchids in The Garden</b> Laman Budaya Shah Alam, Selangor.</p> <p><b>Discover Sunway</b> Sunway Pyramid, Selangor.</p> <p><b>Malaysia's 1<sup>st</sup> Arabic &amp; Chinese Calligraphy Competition On the Golden Rule "Treat Others As You Would Like To Be Treated"</b> Islamic Arts Museum, Kuala Lumpur.</p>
2003	<p><b>Kuantan Mempesonakan</b> MPK Kuantan, Pahang.</p> <p><b>Drawing With Light</b> Galeri Shah Alam, Selangor.</p> <p><b>Estetika Perak</b> Muzium &amp; Galeri Ipoh, Perak.</p> <p><b>Negeri Sembilan Arts Festival</b>            Seremban Parade, Negeri Sembilan.</p> <p><b>Diploma Show – The Mist Series</b> Galeri Seni UiTM, Selangor.</p> <p><b>Pameran Seni Lukis Terbuka Pulau Pinang 2003</b>            Dewan Sri Penang, Pulau Pinang.</p>
1999	<p><b>Pameran Mencipta Logo Perayaan Hari Kebangsaan Ke - 42</b>            The Mall, Kuala Lumpur.</p>

## **Residencies**

- 2015      **Balai Cerap Pulau Langkawi**  
              Empangan Bukit Malut, Pulau Langkawi, Kedah.
- 2012      **Langkawi Art Colony**  
              Beranda Residensi Langkawi, Pulau Langkawi, Kedah.
- 2011      **Malaysia Contemporary Art Tourism (MCAT) – Artmalaysia**  
              Cyberjaya & Raub, Pahang.

## **Awards**

- 2023      **Golden Award - Innovation Award (Kreativ 2022)**
- 2014      **Anugerah Perkhidmatan Cemerlang 2014**
- 2012      **Consolation – The Futurist 1Mcat**
- 2011      **Consolation – Pertandingan Kepenggunaan Hari Pengguna 2011**
- 2010      **Special Jury Award – Rasa Alam UKM 2011**
- 2009      **Consolation – Anugerah Seni MRCB 2008**
- 2006      **Honorable Mention Award Naluriseni 2006**  
**Best Pictures – Popular-Fujifilm Travel Photography**
- 2005      **Merit Award – Snap the Right Shot**
- 2004      **Cokin Best Pictures Selection**  
**4<sup>th</sup> Place – Orchids in The Garden**  
**Merit Award – Understanding Humanity through Photography**  
**3<sup>rd</sup> Prize The Art of Public Bank**



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