

**Featuring** Abu Fikrah Adam Umbar (Univorso) Agnes Lau Alicia Lau Aliya Mai Sarah Ammar Idris Anas Afandi Ang Xia Yi Anniketyni Madian Arikwibowo Amril Azam Nasri Cheong See Min Cheong Tuck Wai Danielle Lin Elly Nor Suria Emy Thiran Falil Johari Farah Ashira Mohamad Ariffin Fazrin Abdul Rahman Jakob van Klang Kika Goldstein Kimberley Boudville Lim Yong Wei Mohd Saharuddin Supar Muhammad Ibrahim Mulaika Nadia Nizamudin Nini Marini Nor Tijan Firdaus Nurul Diyana Kairulanuar Raja Muhammad 'Imran Xeem Noor

Har+A

**Curated by Sarah Abu Bakar**



**APRIL 18 –  
MAY 11, 2024**



Threads of Perception:  
Exploring Interwoven Realities  
April 18 - May 11, 2024

Welcome to *Interwoven Realities* – a group exhibition at HARTA – where the boundaries of reality blur and intersect in a mesmerising display of artistic expression. *Interwoven Realities* brings together the works of 32 talented artists, each offering a unique perspective on the intricate tapestry of existence.

Within these walls, you will encounter diverse styles and mediums, reflecting the multifaceted nature of our shared reality. From the ethereal landscapes of abstraction to the precision of geometric lines, from the evocative narratives of figurative art to the cutting-edge innovation of digital creations, every piece contributes to the rich fabric of our collective experience.

Sculptures rise like monuments to human ingenuity, while text-based art speaks volumes in its silent eloquence. Textile and fibre-based works invite touch, weaving threads of meaning and memory into tangible form.

As you wander through this exploratory exhibition, allow yourself to be transported beyond the confines of everyday perception. Here, the boundaries between the real and the imagined blur, inviting contemplation and sparking conversation. *Interwoven Realities* invites you to discover the myriad ways in which our world is shaped, connected, and transformed through the lens of artistic vision.

Let's delve into the curated journey through diverse thematic sections that illuminate the complex tapestry of existence through compelling artworks and discover the captivating narratives woven by our talented artists:

**Abstraction:** Enter a realm where form dissolves into essence, as Adam Ummer (Univorso), Alicia Lau, Azam Nasri, Mulaika, Emy Thiran, and Kika Goldstein evoke emotions and provoke thought through their enigmatic compositions.

**Digital Art:** Witness the convergence of technology and creativity as Aliya Maisarah pushes the boundaries of visual expression inspired by the potent beauty of Garcinia atroviridis also known as asam gelugur or asam keping, a homage to nature's quiet power and resilience.

**Figurative:** Explore the depths of human experience through the dreamlike interpretations of Danielle Lin, Lim Yong Wei's pursuit of personal strength, and Elly Nor Suria's evocative representations.

**Geometric Lines:** Experience the harmony of tradition, materiality, and introspection through intricate patterns and precise forms by Agnes Lau, Arikwibowo Amril, Cheong Tuck Wai, Falil Johari, Farah Ashira Mohamad Ariffin, Fazrin Abdul Rahman, and Lim Ming Guang (Jakob van Klang).

**Sculptures:** Marvel at Mohd Saharuddin Supar's Bom Bunga, forged from mild steel to express freedom and physically manifest artistic vision in three-dimensional form. Anniketyni Madian's delicate yet sturdy embodiment of beauty and tradition weaving together original songket and 3D laser cut motifs with resin, wood and metal in an exquisite wall-mounted sculpture.

**Text-based Art:** Delve into the fusion of semantics and graphics as Abu Fikrah, Ammar Idris, Anas Afandi, Muhammad Ibrahim, and Raja Muhammad 'Imran weave language into visual narratives, enhancing conceptual artworks with layers of meaning and introspection.

**Textile, Fibre and Alternative Art:** Immerse yourself in emotive expressions crafted from textile, fabric, and alternative media, as Ang Xia Yi, Cheong See Min, Nini Marini, Kimberley Boudville, Nor Tijan Firdaus, Nadia Nizamuddin, Nadia Nizamuddin, Nurul Diyana binti Kairulanuar, and Xeem Noor weave together personal memories and experiences to explore the intersections of the individual and the universal.

Each section offers a distinct perspective on our world's interwoven realities. From established luminaries to emerging talents, these artists invite you to journey through the intersections of imagination and truth, where meaning unfolds in myriad forms.

**Curator**  
**Sarah Abu Bakar**

March 28, 2024

### Digital Art

Aliya Maisarah P.13

### Abstraction

Adam Ummer (Univorso) P.6

Alicia Lau P.7

Azam Nasri P.8

Mulaika P.9

Emy Thiran P.10

Kika Goldstein P.12

### Figurative

Danielle Lin P.14

Elly Nor Suria P.15

Lim Yong Wei P.16

### Sculptures

Anniketyni Madian P.24

Mohammad Saharuddin Supar P.25

### Geometric Lines

Agnes Lau P.17

Arikwibowo Amril P.18

Cheong Tuck Wai P.19

Falil Johari P.20

Farah Ashira Mohamad Ariffin P.21

Fazrin Abdul Rahman P.22

Lim Ming Guang (Jakob van Klang) P.23

### Text-based Art

Abu Fikrah P.26

Ammar Idris P.27

Anas Afandi P.28

Raja Muhammad 'Imran P.30

Muhammad Ibrahim P.32

### Textile, Fibre and Alternative Art

Ang Xia Yi P.33

Cheong See Min P.34

Nini Marini P.35

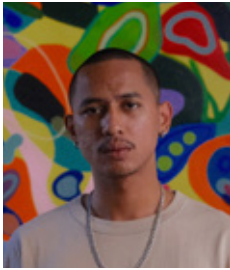
Kimberley Boudville P.36

Nor Tijan Firdaus P.37

Nadia Nizamuddin P.38

Nurul Diyana binti Kairulanuar P.40

Xeem Noor P.42



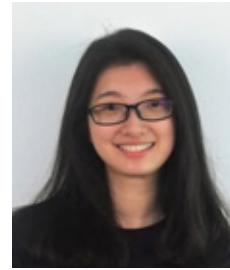
**Adam Ummar (Univorso)**

Adam Ummar also known as Univorso is an emerging artist who embraces abstract art through the use of organic shapes and form, undulating lines and vibrant colour palette. His artworks in kaleidoscopic hues exudes positive energy that instantaneously elevates the viewer's mood.

According to his statement, the artwork titled "On the Nature of Reality" is based on the idea that "reality is perceived as something to be understood when it can only be experienced" and these experiences differ between humans and living organisms.

He imagines that the reality is humans are as social species possesses "a shared hallucination."

**ON THE NATURE OF REALITY**  
2024  
ACRYLIC ON CANVAS  
122CM X 92CM



**Alicia Lau**

According to Alicia Lau, complications arise when various aspects of life intersect, creating complex webs of relationships, emotions, and experiences. These complications are inherent in the fabric of our realities, shaping our perceptions and interactions with the world around us.

By depicting overlapping lines and intertwining forms, "Web of Complications" explores the symbols of the intricate network of connections that define our lives. Each of these symbols represent a different aspect of existence, they intertwine and intersect, creating a rich tapestry of human experience.

**WEB OF COMPLICATIONS**  
2024  
ACRYLIC ON CANVAS  
154CM X 160CM



6  
abstraction



7  
abstraction



### Azam Nasri

Emerging artist Azam Nasri has been actively participating in group exhibitions since he was an undergraduate student in 2012. He has developed an abstract style that focuses on colour and technique – creating layers of mesmerising and ambiguous patterns akin to the Rorschach test inkblots using acrylic on canvas. Through various techniques and application of materials, Azam Nasri achieves the desired outcome through specific colour combination to create contrasts.

**UNINTENDED I**  
2024  
ACRYLIC ON CANVAS  
120CM X 83CM

**UNINTENDED II**  
2024  
ACRYLIC ON CANVAS  
120CM X 83CM



### Mulaika

Titled "All of the Orient", this abstract expressionist painting by Mulaika depicts layers of nocturnal and oceanic colour palette from dark blue, green, brown, grey and streaks of white. Expressed in a variety of technique from brush marks in varying intensity, scrape marks to drip marks, Mulaika's introspective paintings has become her signature style in depicting raw emotions and state of being.

**ALL OF THE ORIENT**  
2024  
MIXED MEDIA ON CANVAS  
122CM X 152CM



abstraction 8

abstraction 9



## Emy Thiran

Emy Thiran creates fun and contemplative abstracts based on everyday life. Her art process is driven by an immediate response to colour, texture, and movement, while her subject matter highlights the sensory and intuitive aspects of experience. For Emy, art is an expression made by connecting to our inner child and creating from a place of gratitude and optimism.

**LIVING WATER**  
2023  
ACRYLIC ON CANVAS  
76CM X 102CM

*From the heart of the earth,  
a secret spring,  
dances through the valley.*



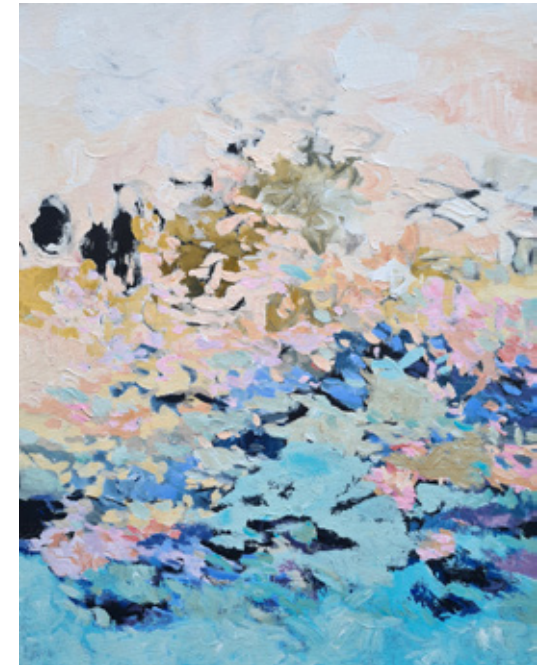
**CONVERSATIONS WITH A FRIEND**  
2022  
ACRYLIC ON CANVAS  
61CM X 76CM

*Speaking to a friend,  
conversation flows with ease.  
Silence is comfortable.*



**RENDEZVOUS**  
2023  
ACRYLIC ON CANVAS  
46CM X 36CM

*In the quiet embrace of solitude,  
the world fades away.  
Peace finds its way to us.*





**Kika Goldstein**

Kuala Lumpur-based Brazilian artist Kika Goldstein presents three artworks in various painting format – a large-scale untitled abstract painting measuring 150cm by 130cm, a small abstract painting titled “No beginning, middle and ending” that measures 50cm by 45cm and a newly exploratory artwork called “Oxosse” where she incorporates the symbol of Oshosi - the divine spirit associated with the hunt, forests, animals, and wealth – on the reverse of a Malaysian bamboo tray or “tampi beras” to symbolise the integration of her native Brazil and Malaysia.

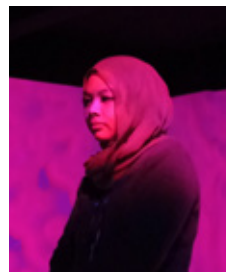
**OXOSSE**  
2023  
OIL AND BEESWAX ON  
CANVAS ON BAMBOO TRAY  
26CM X 26CM



**UNTITLED**  
2023  
OIL AND BEESWAX ON  
CANVAS  
150CM X 130CM

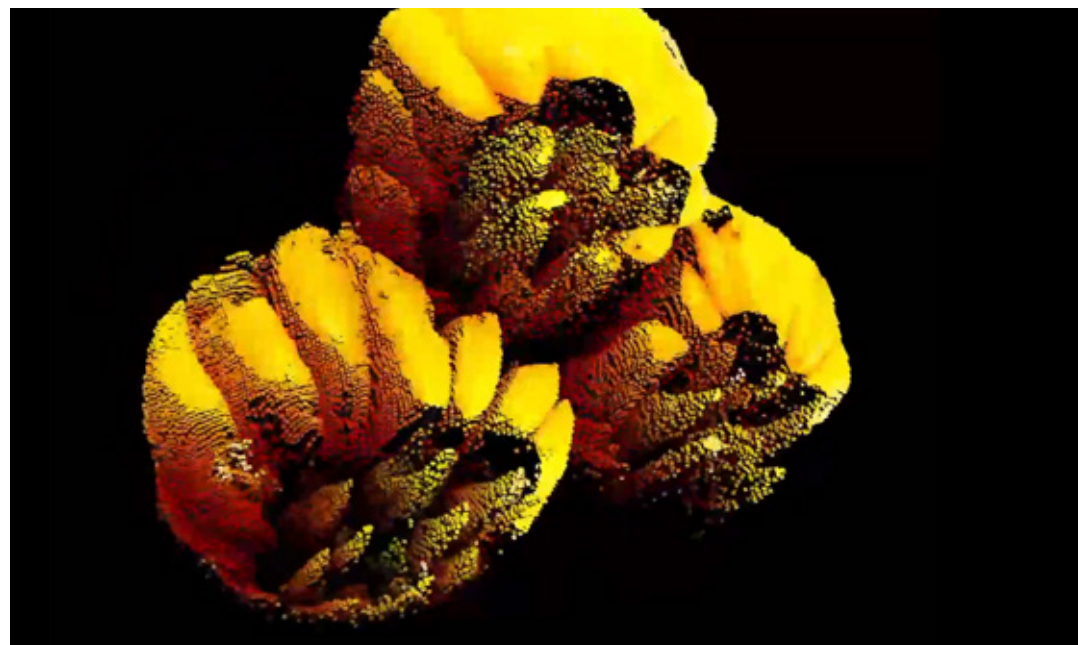


**NO BEGINNING, MIDDLE  
AND ENDING**  
2023  
OIL AND BEESWAX ON  
CANVAS  
50CM X 45CM



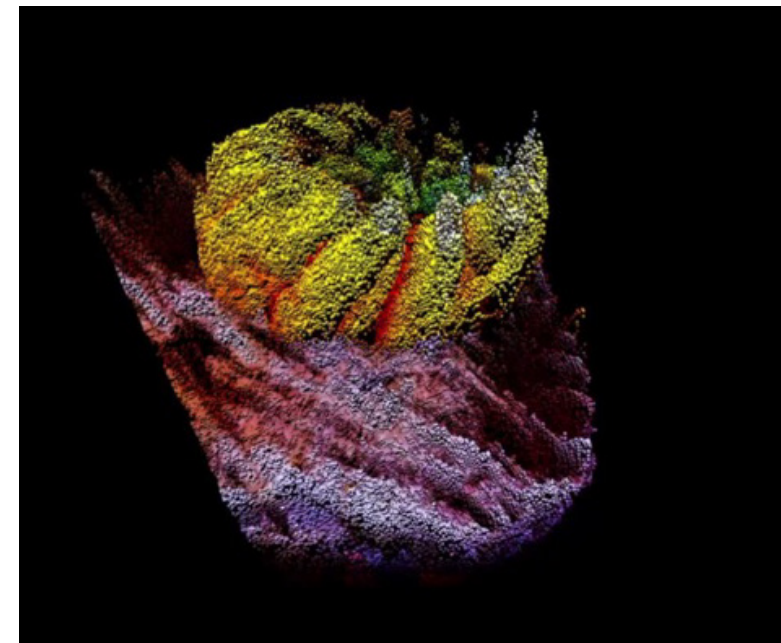
**Aliya Maisarah**

Garcinia atroviridis, or asam gelugur or asam keping, is a rainforest tree native to peninsular Malaysia and Sumatra. The artist’s aunt taught her the dying tradition of how to pick and dry the fruit. Aliya Maisarah aims to digitise these memories and fruits to preserve these traditions and keep them alive for future generations through her digital installation titled “Forgotten Tradition I and II”. The translucent surfaces reflect her vision, creating a kaleidoscopic spectacle. The interplay of light and fabric creates a seamless fusion of creativity, inviting viewers to engage with the installation on a profound level.



**FORGOTTEN TRADITIONS I**  
2023  
GENERATIVE ART IN MP4  
0.30 SECONDS

**FORGOTTEN TRADITIONS II**  
2023  
GENERATIVE ART IN MP4  
0.30 SECONDS





**Danielle Lin**

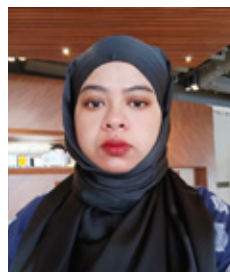
“The Requital” is inspired by Danielle Lin’s concept of weaving the synergism of two separate and unique identities, like how a marriage seals the companionship of two previously unrelated individuals. However, calling it a “requital” adds a transactional layer in which the marriage is only performed in return for something.

Viewers are invited to form their interpretations of what a “requital” means to them and how a back-and-forth exchange between two parties can create a unique interaction that has never existed, briefly intertwining but simultaneously sealing the fates or stories of two or more identities.

**THE REQUITAL**  
2024  
ACRYLIC ON CANVAS  
90CM X120CM



14  
figurative



**Elly Nor Suria**

Elly Nor Suria creates playful paintings in her signature naïve genre style that deliberately rejects sophisticated artistic techniques and has a bold directness resembling a child’s work, whimsical and fancy stylised form, typically in vibrant hues.

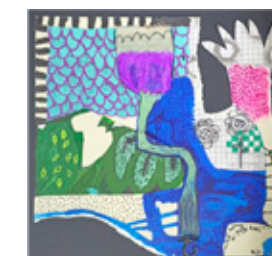
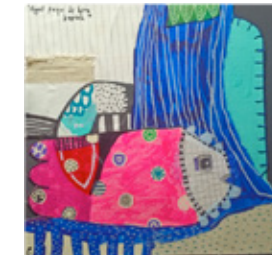
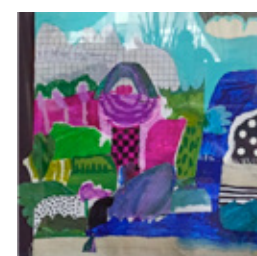
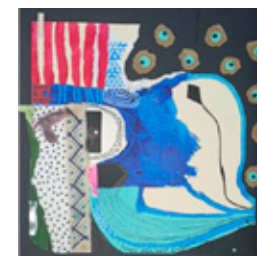
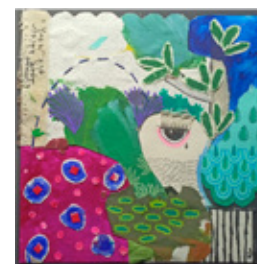
Her main subject depicts and is inspired by life in Kampung during her childhood years and motherhood. She amusingly portrays unusual and distorted forms, as seen in her kampung houses, animals, florals, and humans, translated into whimsical language with a striking and playful palette of colours. She practices different techniques and methods of her interpretation. She applies mixed media such as reverse painting, fabric collage, engraving, and relief surfaces in her work.

**LANSKAP DI-NUN 9**  
2024  
MIXED MEDIA  
152CM X 122CM

**CERITA SURI BER-KURUNG**  
2021  
MIXED MEDIA ON CANVAS  
91CM X 183CM

**LANSKAP DI-NUN 1,  
LANSKAP DI-NUN 3,  
LANSKAP DI-NUN 5,  
LANSKAP DI-NUN 7**  
2024  
MIXED MEDIA  
30CM X 30CM

**LANSKAP DI-NUN 2,  
LANSKAP DI-NUN 4,  
LANSKAP DI-NUN 6,  
LANSKAP DI-NUN 8**  
2024  
MIXED MEDIA  
30CM X 30CM



15  
figurative





**Lim Yong Wei**

Titled "Rejoice", Lim Yong Wei creates a two-panel painting illustrating an anonymous young woman adorning a gingham pink dress expressing a gleeful movement.

According to Lim, "I seek to capture the delicate balance between vulnerability and strength in this painting. The awkwardly presented figure strives to move forward with unwavering determination despite living in an uncertain world. Just as pink is a toned-down version of red, the figure learns to harness one's power uniquely, blending vulnerability with courage."

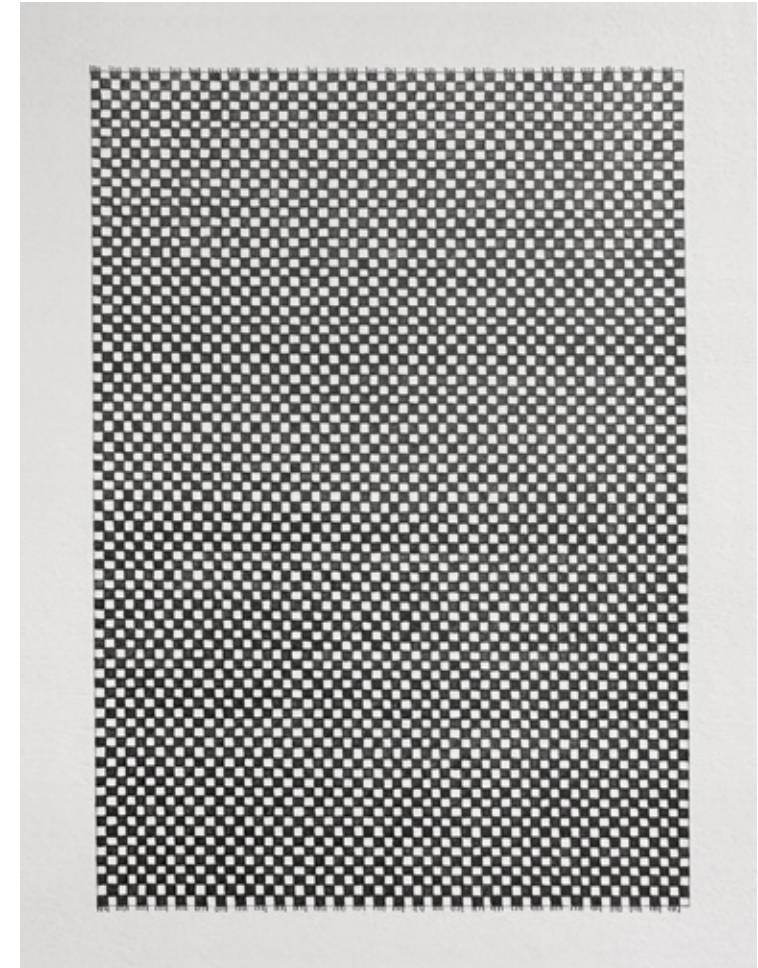
**REJOICE**  
2024  
OIL ON CANVAS  
76CM X 80 CM (DIPTYCH,  
28CM X 80CM EACH)



**Agnes Lau**

Titled "Soul that repeats – interconnectedness 1", Agnes Lau creates a repetitive grid work that is inspired by the Chinese philosophy of yin and yang. Yin and yang represent the dualistic nature of the Universe, where opposite forces are interconnected and intertwined and cannot exist without each other. The black and white checkered pattern drawing reflects the complexity and interconnectedness of our life in the Universe. By embracing the idea of interwoven reality, we can appreciate and recognise that opposing forces and different aspects of our lives are interwoven to create a harmonious whole, much like yin and yang in Chinese philosophy.

**SOUL THAT REPEATS -  
INTERCONNECTEDNESS 1**  
2024  
PENCIL ON ACID FREE PAPER  
20CM X 15CM



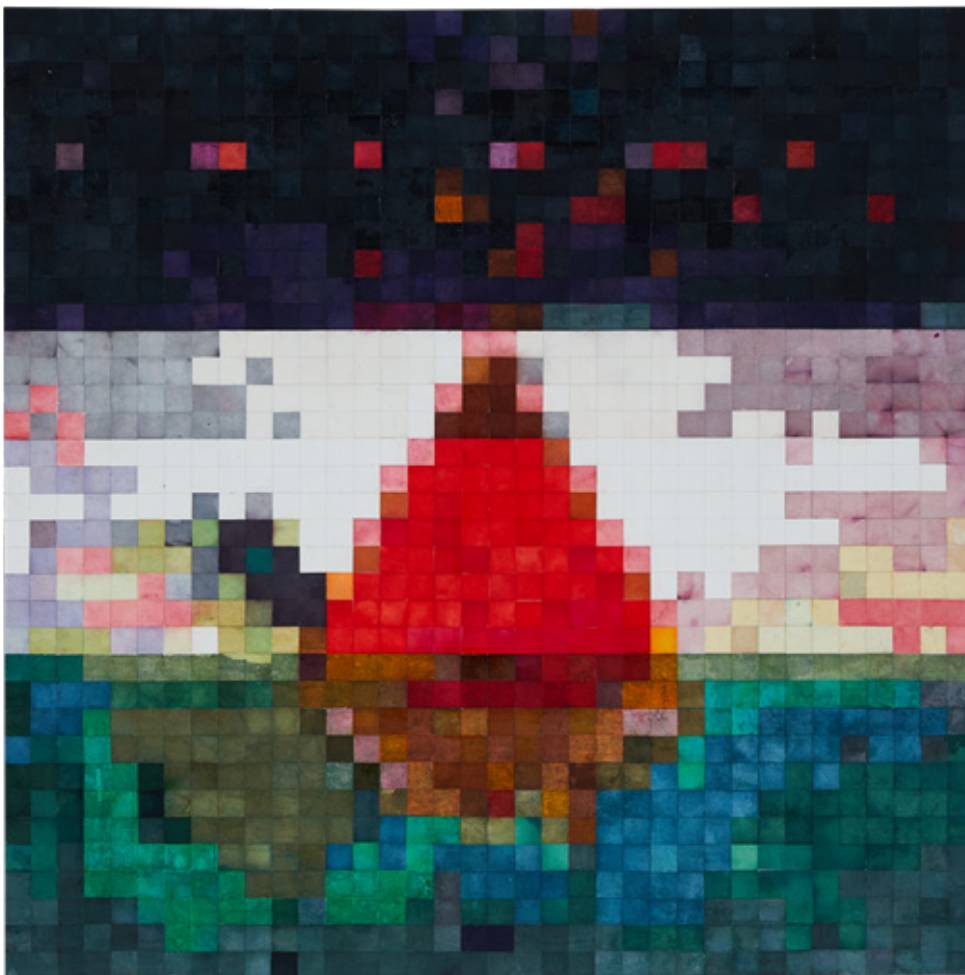


### Arikwibowo Amril

Arikwibowo Amril creates a woven painting inspired by Datuk Syed Ahmad Jamal's iconic "Soal Palestin (The Palestinian Issue)" dated 1983. Arikwibowo's artwork features a pixelated perspective of significant shapes and colours that symbolise the oppressed state. A red triangular shape dominates the centre of the square canvas, and three horizontal lines demarcating the colours black, white and green serve as a background.

Datuk Syed Ahmad Jamal was known to create meaningful paintings that reflected universal themes such as humanity and spirituality. He created the artwork in response to the Sabra and Shatila massacre at the Palestinian refugee camp in Lebanon in 1982. As a homage, Arikwibowo recreates the artwork in his style in memory of the martyred caused by the genocide in Gaza – 41 years later.

**UNTITLED (PALESTINE BY SYED AHMAD JAMAL)**  
2024  
RICE PAPER, FABRIC DYE ON CANVAS  
91CM X 91CM



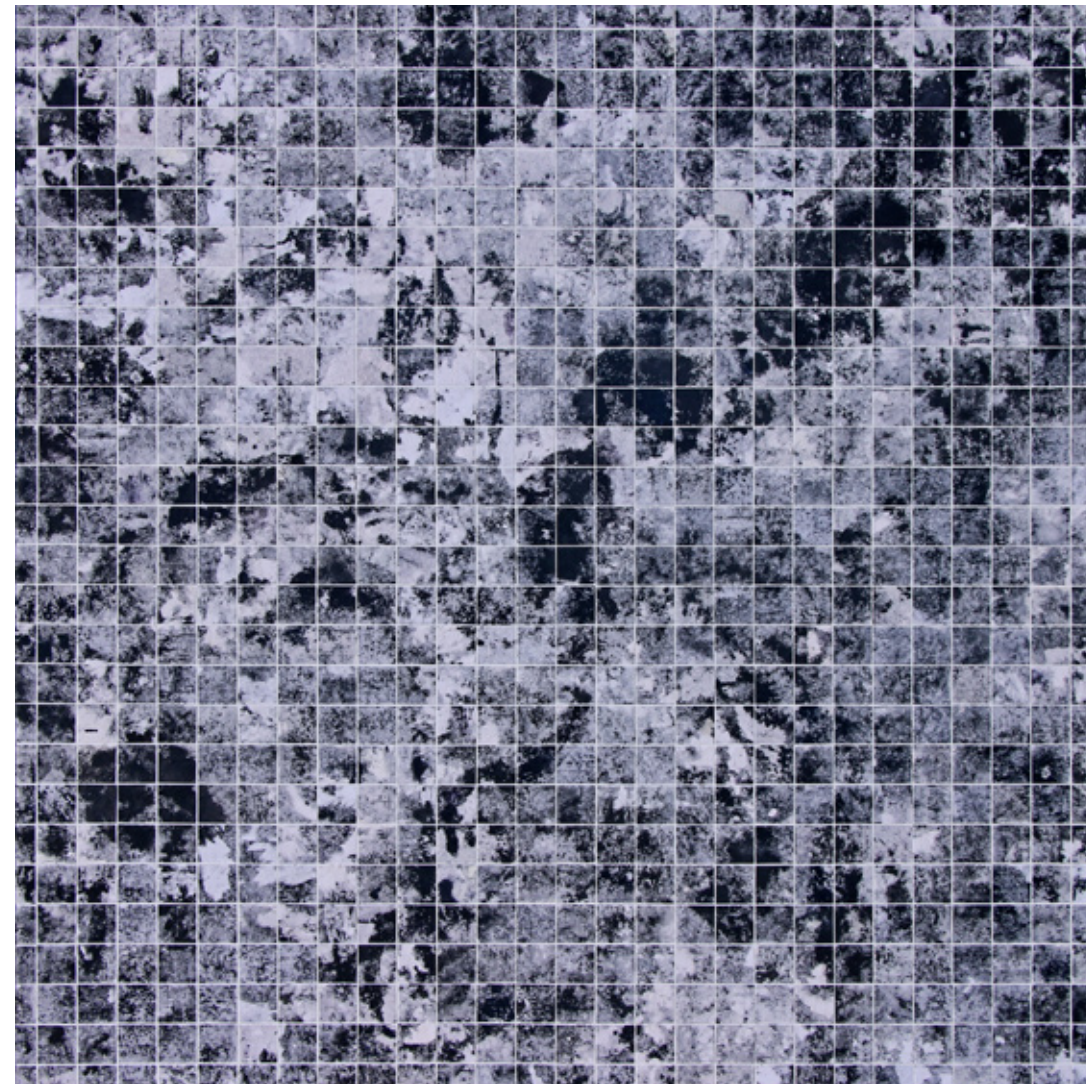
### Cheong Tuck Wai

"Shadow Play Series - Waves Foam" by Cheong Tuck Wai is based on "the collision and fusion of emotions and memories."

Focusing on materiality and technique, Cheong chooses "non-woven fabric" as primary medium as it symbolises the cherished memories of his childhood spent with his seamstress mother. While mosaic art reminds him of his father.

"It was a time filled with inspiration and unity. Together, we pieced vibrant patterns with colourful tiles. The intricate process of mosaic taught me the craft and enlightened me on how art seamlessly blends fragmented memories and emotions into cohesive creations, adding another dimension to my works," explained Cheong.

**SHADOW PLAY SERIES - WAVES FOAM**  
2024  
ACRYLIC, PAPER SHREDS, NON-WOVEN FABRIC AND ADHESIVE MATERIAL ON CANVAS  
115CM X 115CM





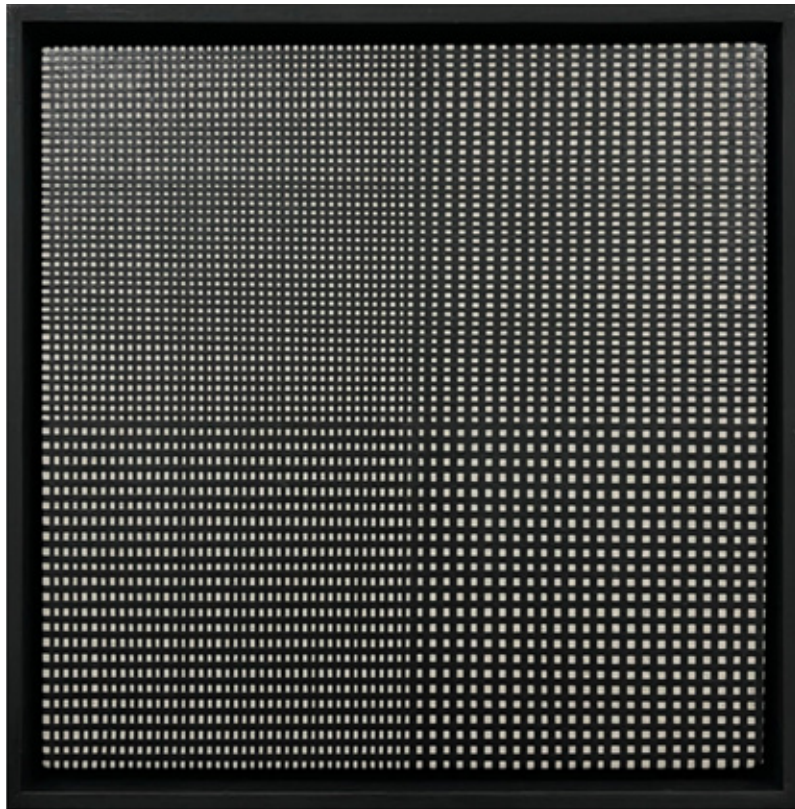
### Falil Johari

Falil Johari is a young artist who explores materials such as tapes in her work. Titled "To Err", Falil Johari uses black pilot tapes in two sizes (1.8mm and 3mm) on gesso raw canvas to create horizontal and vertical lines that illustrates optical illusion.

Inspired by the phrase "To Err is Human; To Forgive, Divine" taken from a poem by Alexander Pope called "An Essay on Criticism", Falil Johari finds its meaning relatable to her current art practice.

She said: "This piece is the start of a small series that is experimental in nature but conscious in practice. It is the knowledge of using an ordinary medium as what it is and extending the potential of it."

**TO ERR**  
2023  
PILOT TAPES (1.8MM AND 3MM) ON GESSO RAW CANVAS  
30CM X 30 CM



### Farah Ashira Mohamad Ariffin

**"Menidakkan Sekarang dan Meraikan Zaman Dahulu."**

Emerging artist Farah Ashira creates artworks that celebrate Malaysia's traditional games - paying tribute to the vibrant and dynamic culture that has shaped her identity.

Using traditional games such as knucklebones or "Batu Seremban" and "Congkak" as an image, Farah Ashira incorporates the aesthetics of pixel art - a form of digital art drawn with graphical software where images are built using pixels as the only building block - in her paintings on canvas.

She said: "My art aims to inspire others to appreciate and celebrate these games and see the value and beauty in our cultural heritage."

**CEKATAN**  
2024  
ACRYLIC ON CANVAS  
152CM X 91CM



**CONGAKAN**  
2024  
ACRYLIC ON CANVAS  
122CM X 76CM



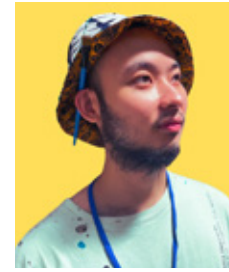
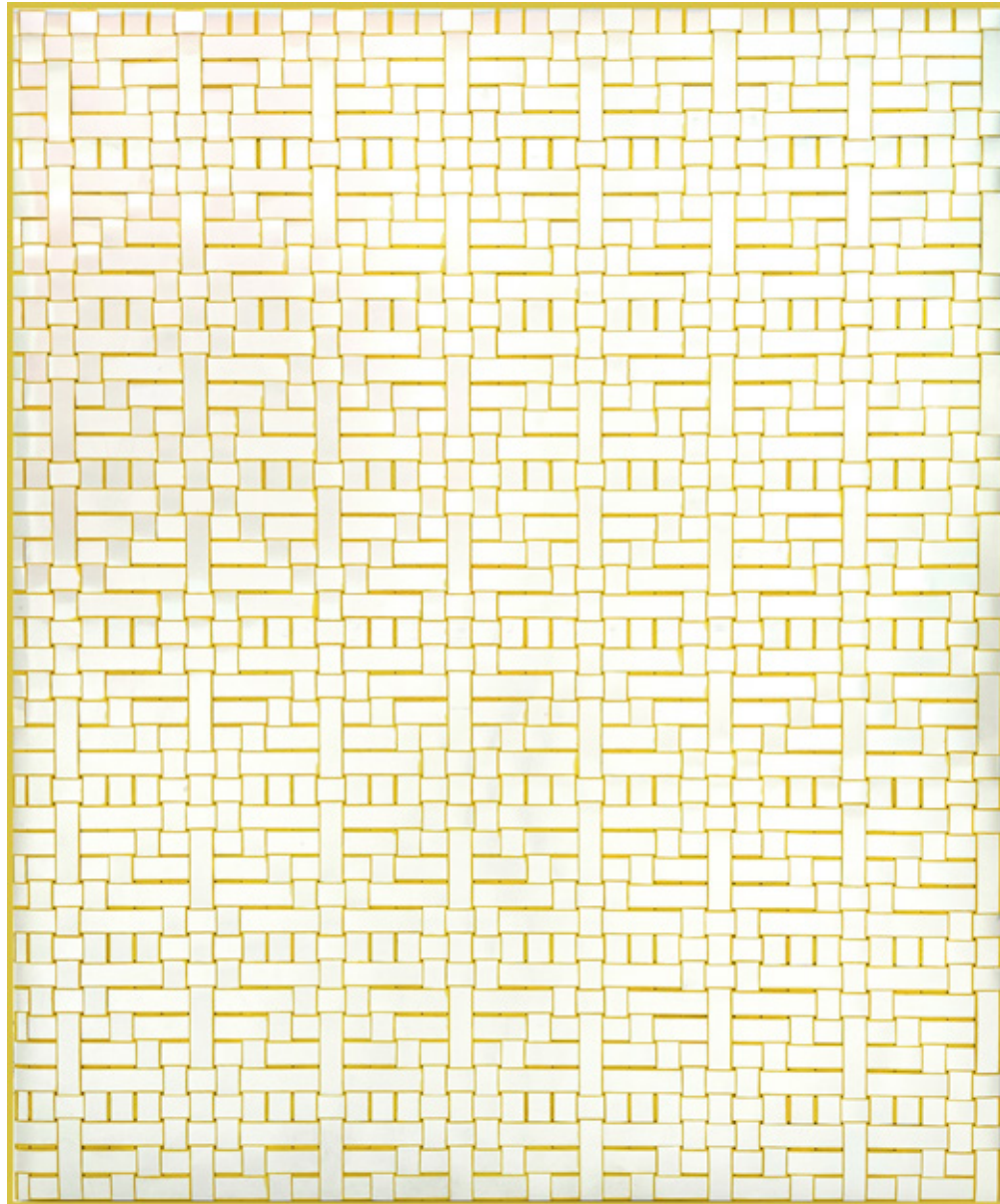


**Fazrin Abdul Rahman**

“Calidris” takes inspiration from traditional embroidery called Sulaman Jari Kedidi. The original name embroidery was inspired by the type of bird called Calidris. This bird is known for migrating from one place to another, forming large mixed groups on the coast and estuaries, especially in winter.

This artwork allows for change and transition from something old into something new by converting traditional to modern materials. Although the terminology of the original material language has been changed, it still retains the original identity.

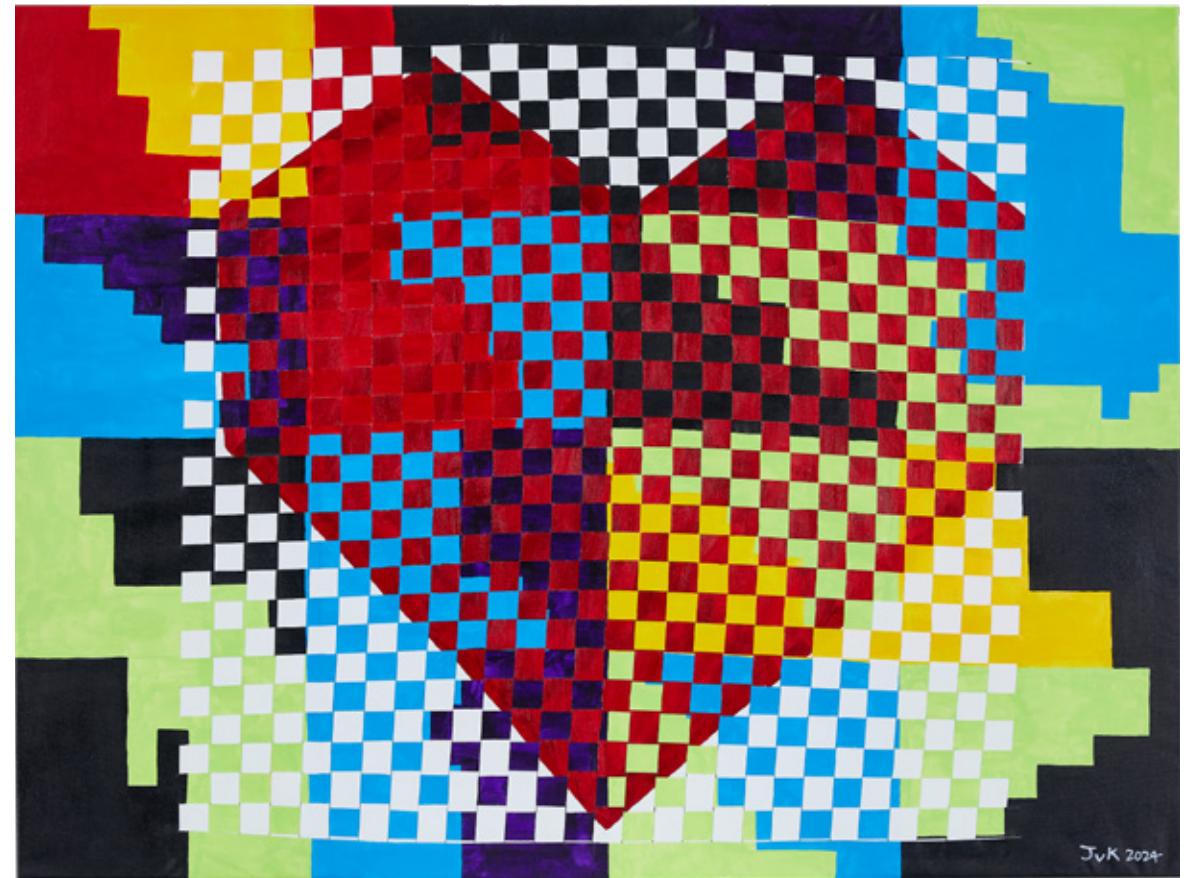
**CALIDRIS**  
2024  
SPRAY PAINT ON WEAVING  
ALUMINIUM  
122CM X 102CM



**Lim Ming Guang (Jakob van Klang)**

Titled, “Heart Filler”, depicts a heart shape woven in “hues of passion and longing, each stroke a move to dominate the game of love’s palette culminating in a symphony of heartache.” The artwork features vibrant colours such as red, blue, green, yellow, white, and black, which are applied onto strips of canvas that are woven using a traditional weaving method. Jakob van Klang is a self-taught artist who explores various techniques in his art-making, from paintings to installations.

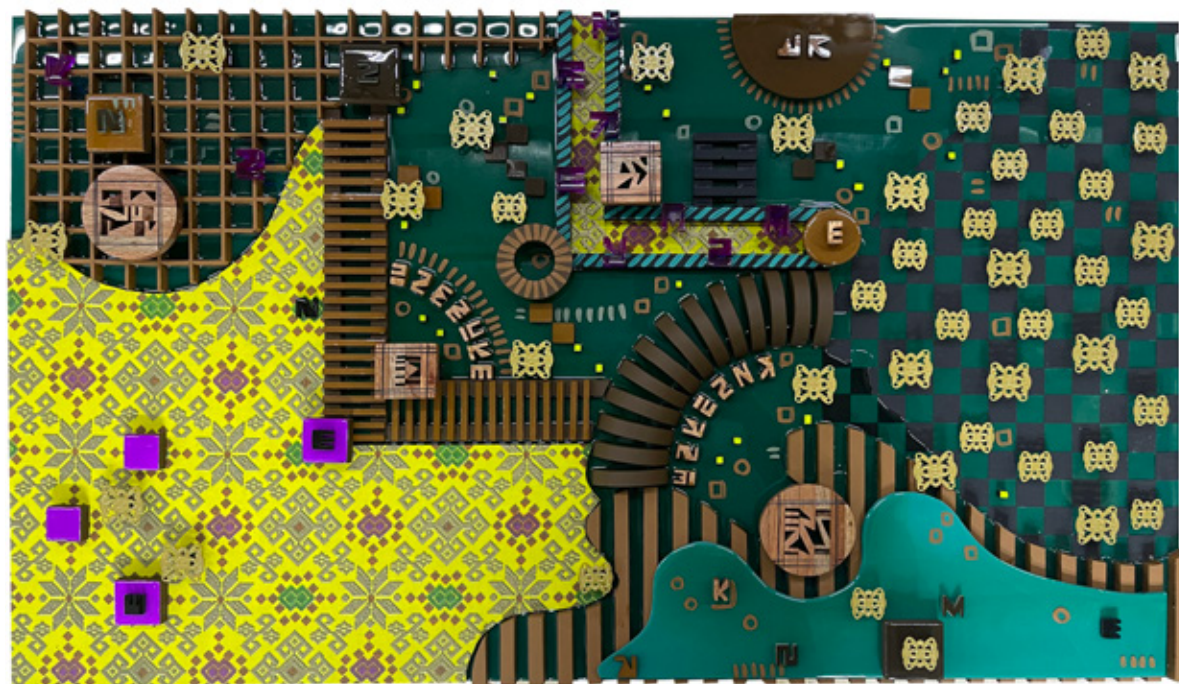
**HEART FILLER**  
2024  
ACRYLIC ON WOVEN  
CANVAS  
92CM X 122CM



### Anniketyni Madian

Anniketyni Madian is an established sculptor who produces large-scale wall mounted and free-standing artworks mainly in natural materials such as wood, marble and granite incorporated with industrial materials such as resin. For this exhibition, she has created an extraordinary wall-mounted sculpture comprising pieces of wood, resin blocks, metal and songket fabric that encapsulates HARTA Space's motto - HABIB, Malaysia's premier jewellery, taking proactive Action for the Revival of our Traditions and our Arts.

**TEXTRINUM #4**  
MIXED HARDWOOD, FABRIC, STEEL,  
EPOXY RESIN, METAL PLATE  
2024  
60CM X 90CM



### Mohammad Saharuddin Supar

**“You can cut all the flowers, but you cannot keep Spring from coming.”**

Inspired by a quote by Pablo Neruda, a Chilean poet-politician, Mohammad Saharuddin Supar's work revolves around this statement. Titled “Bom Bunga” (Flower Bomb), this sculpture is in response to “the metaphysical dichotomy between peace and war, good and evil, and either flower or bomb. It is an interplay that elevates human beings, juxtaposed by trials and tribulations, for as long as we are alive. Thus, the concept is metamorphosed through making this work, where principles of harmony and order articulate balance throughout the process. The final form creates endless conversations, communicating human accomplishments and the will to generate beast or beauty.”

**BOM BUNGA**  
2024  
65CM X 40CM X 30CM  
FORGED MILD STEEL





### Abu Fikrah

“Semuanya sekadar suatu perjalanan yang dipersembahkan untuk Kembali pada yang Satu.”

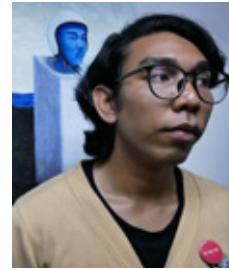
Titled “Hakikat” (Truth), this installation features a painting with the Arabic inscription “Allah” (God) inscribed at the centre of the painting comprising wooden parquet mosaic; a piece of string wrapped around a pillar, three nails and black paint drips.

This work represents the essence of the journey of life for every human being based on the Islamic beliefs. Centrally positioned, the word God is placed in between the parquet floor that intersects with each other, to demonstrate that every journey taken is only aimed at knowing and returning to the Almighty.



**HAKIKAT**  
2024  
MIXED MEDIA ON WOODEN  
PARQUET FLOOR  
71CM X 46CM

*Viewer discretion is advised.  
Artwork contains religious  
and spiritual themes.*



### Ammar Idris

Ammar Idris expands the concept of weaving by using the human connection as the metaphorical subject. 1+1=1 is a form of personal expression and thought about the relationship (marriage) in response to the theme. Where individuality ended yet evolved to a blissful singularity of life (family), this statement can allegorically contribute to linking materials in weaving technique.

In this work, Ammar Idris invites the public to look into his thoughts, translated into blue-ish altered “lafaz” text with an abstract background. The artist suggested the white border as a break-off point from reality. The artist invites the public to enter his ‘mindscape’ by creating horizontal soil as a midpoint to his personal and the world.

**1+1=1**  
2024  
ACRYLIC AND SOIL ON CANVAS  
100CM X 190CM



**Anas Afandi**

“Ways to Build A Better Malaysian” explores colonialism’s enduring legacy, intertwined with the complex relationship between environmental degradation and social responsibility in contemporary Malaysia. The central motifs of oil palm and tiger serve as potent symbols, representing Malaysians’ exploitative past and present struggles.

The Harimau Malaya, once hunted relentlessly during the British colonial era, stands as a haunting emblem of the enduring scars of centuries of exploitation and domination. However, the British colonial era echoes still resonate in modern Malaysia, where the tiger, once hunted to near extinction, continues to face grave threats from its people.



**TO PRESERVE**  
2024  
STAINLESS STEEL, ENAMEL  
PAINT AND UV PRINT  
18.8CM X 29.6CM,

**TO KILL**  
2024  
STAINLESS STEEL, ENAMEL  
PAINT AND UV PRINT  
18CM X 5CM

FOR A COMPLETE SET OF WORK, (8 PIECES OF PRINT AND 2 SCULPTURES)

**ANTHROPOLOGY, CULTURAL IDENTITY,  
I LOVE NATURE, MALAY HERO**

2024  
SCREEN PRINT ON PAPER, EDITION 1/2,  
34CM X 25CM

**MYSTICISM, NATIONAL PRIDE,  
RIGHTEOUS, SPEAK MALAY**

2024  
SCREEN PRINT ON PAPER, EDITION 1/2,  
34CM X 25CM





**Raja Muhammad 'Imran**

**“The result of my life is no more than three words: I was raw, I became cooked, I was burnt.”**

Inspired by a saying by Jalaludin Rumi, Raja Muhammad 'Imran creates two paintings titled “Hasil Kehidupan: Mentah” and “Hasil Kehidupan: Muka Dua” that represents his current stage in life – the learning phase, while the latter is a graphic symbol of those three phases: Raw (young and naive), Cooked (experienced and maturity), and Burnt (death) - from left to right.

**HASIL KEHIDUPAN: MUKA SATU**  
2024  
ACRYLIC ON CANVAS  
152CM X 152CM



**HASIL KEHIDUPAN: MUKA DUA**  
2024  
ACRYLIC ON CANVAS  
152CM X 152CM







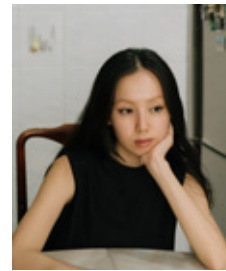
### Muhammad Ibrahim

Muhammad Ibrahim took reference from the Perbadanan Kemajuan Kraftangan Malaysia to produce these prints that highlight different motifs in traditional textiles. For example, the motif of bunga air muleh, supported by borders on both sides, is typically found as borders for the main panel on songket cloth, while a bamboo shoot motif of tepi gigi yu is traditionally woven on the panneling of songket cloth; and the bunga semangat motif is usually used as a border design. In the top section is a motif of bunga semangat, while the lower section contains a staggered striped pattern with a secondary border.

**MOTIF UNTUK SI DUNGU 1**  
2024  
INK, PAPER, AND GLUE ON PAPER  
29.7 CM X 42 CM

**MOTIF UNTUK SI DUNGU 2**  
2024  
INK, PAPER, AND GLUE ON PAPER  
30CM X 42CM

**MOTIF UNTUK SI DUNGU 9**  
2024  
INK, PAPER, AND GLUE ON PAPER  
29.7 CM X 42 CM



### Ang Xia Yi

Ang Xia Yi's practice threads on history, memory, identity politics, the emotional consequences of colonialism, as well as broader issues concerning Southeast Asia. She embraces a mixed-media approach, seamlessly moving between photography, drawing, painting, and archival intervention using everyday materials such as inherited domestic textiles.

Her interest lies in the vernacular aspects of material culture, viewing materials as carriers of intimacy, trauma, and violence that transcend generations. She weaves intergenerational and diasporic connections together to confront fragmented memories within cross-cultural tensions, stories, and lived experiences.

**WAITING FOR THE ICE CREAM MAN**  
DOMESTIC TEXTILES (CROSS-STITCH FABRIC FROM 1980S, QUILT BLANKET, BABY NAPKINS, HANDKERCHIEF, UPHOLSTERY FABRIC) AND COMMERCIAL TEXTILES (RANGE OF COTTON SHIRTING FABRICS) TOPSTITCHED WITH COTTON THREADS  
118CM X 115CM





**Cheong See Min**

“Remember - Loh Yu Mei” is inspired by Cheong See Min’s aunt – who passed away during the pandemic. The motif of the chair as the metaphor for a figure absent from her daily life mirrors the existence of the sitter. The unwoven part reflects the sense of loss from the death of the dearest person, as well as the long-used broken fabric.

Cheong said: “The pearls from my late aunt’s necklace represent my remembrance and mourning for my aunt. It is a metaphor for healing as the pearl is the beautiful result that comes from the protection against the irritant from the grain of sand inside the shell.”

**REMEMBER-LOH YU MEI**  
2023  
150CM X 68CM



**Nini Marini**

Titled “Iris in Pelikat or Something Else I and II”, the circular wall sculpture by Nini Marini is made from fabric strips (kain pelikat), acrylic and wool yarn, metallic gold thread and yarn, and gold gauge wire. For the first time, Nini explores weaving by hand – demonstrating her innate creativity as a multi-artist.

In her statement, Nini Marini said: “I thought of drawing attention to traditional textiles by creating these pieces for viewers to appreciate the elegance of this ‘daily’ cloth. I approach the weaving like a painting and intuitively work with strips of fabric around the circular loom, guided by colour and techniques. It was ironic that I was weaving woven fabric.”

**IRIS IN PELIKAT OR SOMETHING ELSE II**  
FABRIC STRIPS (KAIN PELIKAT),  
YARN (ACRYLIC AND WOOL),  
METALLIC GOLD THREAD AND  
YARN, GOLD GAUGE WIRE  
40CM DIAMETER

**IRIS IN PELIKAT OR SOMETHING ELSE I**  
FABRIC STRIPS (KAIN PELIKAT),  
YARN (ACRYLIC AND WOOL),  
METALLIC GOLD THREAD AND  
YARN, GOLD GAUGE WIRE  
50CM DIAMETER





**Kimberley Boudville**

Kimberley Boudville produces conceptual artworks that push the boundaries with her choice of unconventional materials. For this exhibition, she weaves delicate images using strands of her hair. "A Dance of Time's Passing" explores identity and the transformative passage from girlhood to womanhood – connecting personal history and self-discovery. By incorporating batik floral patterns often associated with femininity, Kimberley further emphasises the theme of maturation.

"Interwoven Flutter" whimsically intertwines hair strands to evoke a sense of delicate transformation. Inspired by the ethereal beauty of pinned butterflies in her collection, this work symbolises the fluidity of change. She said: "By infusing hair into the artwork, I sought to craft a unique symbol of metamorphosis, where strands intertwine to create a visual dance of evolution and growth."

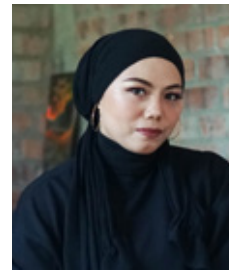
**A DANCE OF TIME'S PASSING**  
2023  
HAIR, PINNED ON VELVET  
ENCASED IN WOOD AND ACRYLIC  
90CM X 75CM X 10CM



**HAIRLOOM TAPESTRY**  
2024  
HAIR, FRESHWATER PEARLS,  
PINNED ON VELVET ENCISED IN  
WOOD AND ACRYLIC  
21CM X 30CM X 12CM



**INTERWOVEN FLUTTER**  
2024  
HAIR, FRESHWATER PEARLS,  
PINNED ON VELVET ENCISED IN  
WOOD AND ACRYLIC  
21CM X 30CM X 12CM



**Nor Tijan Firdaus**

Nor Tijan Firdaus reimagines Ismail Mat Hussin's "Weaving" batik painting dated 1998 using e-waste to convey a powerful message about environmental issues. She explained: "By utilising electronic waste in my re-creation, I aim to celebrate the original work while highlighting the pressing need for sustainable practices and awareness of our environmental impact.

The central theme of a woman engaged in weaving within the artwork symbolises women's roles in society and their interconnectedness with the world. The act of weaving not only showcases traditional craftsmanship but also signifies the intricate and essential role that women play in shaping our communities and environments."



**AFTER ISMAIL MAT HUSSIN  
WEAVING, 1998**  
2024  
E-WASTE ON BLOCK BOARD  
COATED WITH EPOXY MATTE  
2K RESIN  
91CM X 61CM



**Nadia Nizamudin**

Nadia Nizamudin weaves her personal stories in each of the pieces. She says: "There is a personal connection to me weaving my words and me weaving my work; I have lost my words but not the stories."

The artwork titled "You Je Betul: Patriarchy/Feminism" stems from her experience working in a male-dominated field and how gender stereotypes are rife – both for men and women. In "Infatuated: Skin Deep Love", it details out the grim aspect of dating – everything is skin deep. "An Acquired Taste: Gadis Durian" is a self-portrait; prickly, off-center, jagged and unfinished. In "Hoi Polloi: Bukan Have2", Nadia touches on systemic privilege; that sometimes success is due to one's privileged background, despite the hard work. "Domestic Wounds: Jaga Tepi Kain" addresses the realities of abused women, kids and men; how the truth is stuck in their throats, on their broken torn skin, unable to be shared.



**YOU JE BETUL: PATRIARCHY/FEMINISM**  
2024  
ACRYLIC, PLASTIC, PAPER, FABRIC, YARN ON GUNNY SACK  
67CM X 97CM

**INFATUATED – SKIN DEEP LOVE**  
2024  
ACRYLIC, YARN AND FABRIC ON COTTON  
82CM X 77CM

**AN ACQUIRED TASTE: GADIS DURIAN**  
2024  
ACRYLIC, RAFFIA, YARN, PAPER ON MESH  
100CM X 62CM



**HOI POLLOI – BUKAN HAVE2**  
2023  
ACRYLIC, YARN ON GUNNY SACK  
91.5CM X 63.5CM

**DOMESTIC WOUNDS – JAGA TEPI KAIN**  
2023  
YARN, THREAD ON TEXTILE  
56CM X 46CM





**Nurul Diyana binti Kairulanuar**

Nurul Diyana is a young artist who incorporates weaving batik cloth technique into traditional bamboo trays in her work. Her subject discusses the sacrifices mothers make for their children and the emotional consequences experienced by mothers when their children treat her unkindly.

Titles such as "Denial", "Anger", "Bargaining", and "Depression and Acceptance" tell evocative narratives in visually stunning artworks. She explained: "The sacrifices of a mother are remarkable, as they are willing to do anything for their child. In my artwork, I incorporate simple, black-outlined figures with several positions in a weak and lifeless state to indicate the mother. A collage of batik cloth is applied to several traditional woven bamboo textures to portray our traditions and minimalism."

**DENIAL**  
2023  
BATIK CLOTH ON WOVEN  
BAMBOO TRAY  
79CM X 55.5CM

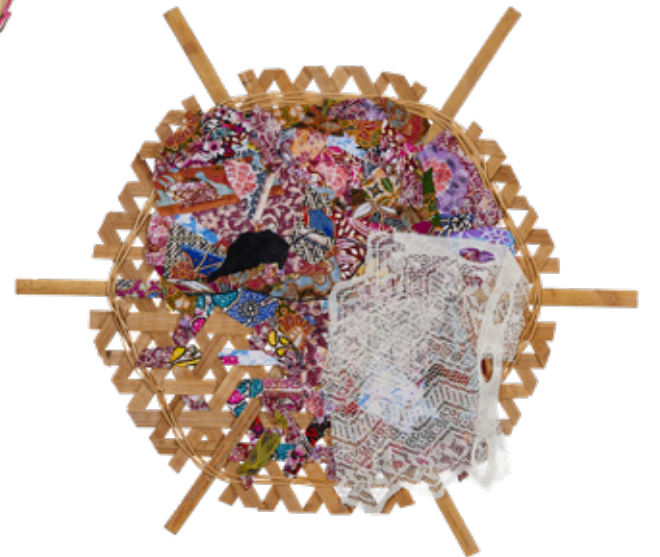


**DEPRESSION AND ACCEPTANCE**  
2023  
BATIK CLOTH AND FABRIC ON  
TRADITIONAL HAND FAN  
71CM X 80CM DIAMETER SIZE



**ANGER**  
2023  
BATIK CLOTH ON WOVEN  
BAMBOO TRAY  
59CM X 60CM

**BARGAINING**  
2023  
BATIK CLOTH ON WOVEN  
BAMBOO TRAY  
47CM X 49CM





**Xeem Noor**

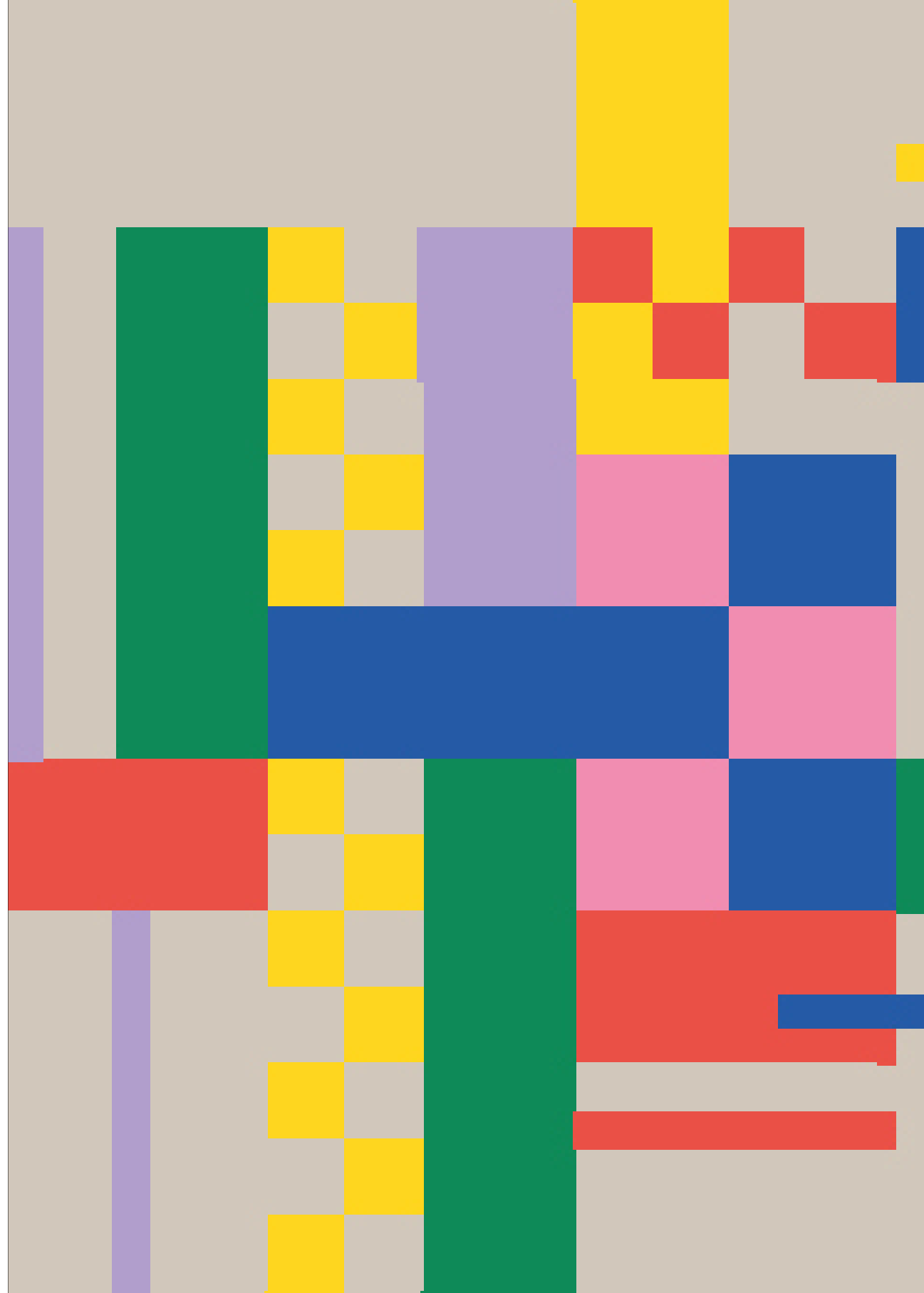
Xeem Noor created this body of work during a residency programme in Frankfurt supported by the Goethe-Institut Kuala Lumpur between October and December 2023.

She explained: "These shapeshifters are my past, present, and future—myself. Existing in intersections of identities, I comb through my gathered experiences, knowledge, traumas, and lessons, and I shape myself to face my current situation accordingly. For we are all shifting in response to realities, and we are all shifting in response to realities."

We are incredible shapeshifters in this world that we perceive as bound by strict patterns and rules of reality. We can weave our realities from selection, perception, deception and comprehension. We can let go and take hold. We can simplify and complicate. We do this to survive. We do this to thrive."



**SHAPESHIFTERS**  
2023 - 2024  
CROCHETED WOOL OBJECTS,  
KNITTED POLYESTER NETS AND  
VARIOUS RECYCLED FABRICS  
VARIABLE DIMENSION  
  
IN A SET OF 3 OBJECTS (7 SETS)  
RM 1,500 PER SET  
  
FOR A COMPLETE SET OF ARTWORK



text-based art

textile, fibre and  
alternative art

geometric  
lines

sculptures

abstraction

figurative

digital art

HARTA | 93-95, Lorong Mamanda 2,  
Level 1, Ampang Point,  
68000 Ampang Selangor  
(Above HABIB II, Ampang Point)

**VISITOR GUIDELINES**

To protect the artwork from damage, we ask  
that visitors please refrain from touching any  
of the artworks on display.

Food and drinks are not allowed in the gallery.

Instagram your favourite artwork with #hartaspace

Hart+A