

**AWANG
DAMIT
AHMAD**

ESTETIKA
TIMUR:

**RENTAS
SEMPADAN**

EASTERN
AESTHETICS:

**CROSS
BORDER**

An Exhibition by Awang Damit Ahmad

ESTETIKA TIMUR - **RENTAS SEMPADAN** | EASTERN AESTHETICS - **CROSS BORDER**

ART SEASONS
NOV 7 – DEC 14, 2024

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Front Cover:
Estetika Timur... "Tentang Payang Dan Singgora"
2024, mixed media on canvas, 170 cm x 170 cm

Back Cover:
Estetika Timur... "Bila Rupa Bercerita"
2024, mixed media on canvas, 170 cm x 170 cm

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FOREWORD



AWANG
DAMIT
AHMAD —

A JOURNEY THROUGH ART, CULTURE, AND MEMORY

Awang Damit Ahmad is one of Malaysia's most celebrated contemporary artists. His works are not just expressions of personal creativity but deeply reflective of the cultural, historical, and social landscapes that shape Malaysia. Awang's artistic journey has been marked by his exceptional ability to merge the traditional with the modern, creating a unique and resonant body of works that speaks to both personal experiences and collective memory.

At the heart of Awang's artistic practice are two defining series: *Essence of Culture (EOC)* and *Estetika Timur*. Both of these bodies of work delve into the rich philosophical traditions and aesthetic values of Eastern culture, while also engaging with contemporary societal and cultural issues. The *Estetika Timur* series, in particular, stands out for its deep engagement with the simplicity, harmony, and balance inherent in Eastern aesthetics. Yet, what makes these works so significant is that they do not rest on the surface of tradition; instead, they offer profound reflections on the everyday life of the rural people, encapsulating universal human values and emotions through a visual language that balances figuration with abstraction.

Awang's artwork is more than a representation of culture, it is an immersive experience. His compositions, which are notably dense and textured, the use of a rich palette serves to evoke the tactile essence of rural landscapes and imbued with the weight of history, memory, and the passage of time. The abstraction in his works distils complex emotions and narratives, allowing the viewer to engage with themes of identity, spirituality, and the human condition in ways that are both deeply personal and universally resonant.

What truly distinguishes Awang's work is his profound use of colour. The earthy tones serve to evoke the connection to the land and its agrarian traditions, which are central to the thematic concerns of his art. The black within is suggestive of invisible forces, spiritual, cultural, and historical that shape our perception and understanding of the world. His compositions, filled with dynamic, fluid forms, speak to the interplay of tradition and modernity, nature and culture, the individual and the collective.

This book is not only a celebration of Awang Damit Ahmad's remarkable artistic career but also an invitation to explore the complex layers of culture, memory, and identity that his work so powerfully conveys. Through the *Estetika Timur – Rentas Sempadan* series, Awang invites us to look beyond the surface and engage with the deeper meanings of life, art, and culture. His work stands as a testament to the power of art to bridge the gap between the traditional and the contemporary, the personal and the universal, the seen and the unseen. It is a profound meditation on the complexities of culture and identity in a rapidly changing world, and an enduring reminder of the importance of memory in shaping who we are.

Terry Lee
Director, ART SEASONS Singapore



Essay by Theresa Tan

UNDERSTANDING ABSTRACTION



Abstract paintings often present on canvas without recognisable forms or elements, challenging viewers to engage beyond the visible. More than just a movement or technique, abstraction invites emotional and subconscious exploration through phenomenology. As you observe Awang Damit's abstract works, pay attention to your feelings. Do they evoke peace, calmness, or warmth? Awang Damit's works evoke these emotions while also creating a sense of inner space — psychological windows that allow for deep personal reflection. His abstract forms, while not overtly representational, are far from silent; they explore cultural identity, memory, and displacement.

At the turn of the 20th century, abstract art emerged as a response to the changing world, influenced by movements like Impressionism, Post-Impressionism, and Symbolism. Early abstract pioneers such as Wassily Kandinsky, Kazimir Malevich, and Piet Mondrian sought to depart from traditional representation, using colour, form, and line to express emotions and ideas rather than depict the physical world. For instance, Piet Mondrian's use of geometric shapes and primary colours — red, blue, and yellow — aimed to convey a sense of purity and spirituality through abstraction.

Georgia O'Keeffe is known for blending realism with abstraction, creating a unique balance of intimacy and grandeur. Her large-scale, close-up depictions of flowers emphasise both intricate details and abstract forms, while her bold, sweeping landscapes capture the beauty of the American Southwest.


In the mid-20th century, Jackson Pollock revolutionised abstraction by discarding the paintbrush, dripping and splattering paint onto canvases on the floor. His dynamic compositions emphasised spontaneity and movement, transforming the narrative of contemporary abstraction.

In the 21st century, abstraction remains a dominant movement. Artists like Gerhard Richter employ innovative techniques, such as blurring and scraping paint to create layers of depth and ambiguity. Pieter Vermeersch explores abstraction through soft gradient transitions and subtle colour shifts, blurring the lines between painting and architecture. His works evoke spatial ambiguity and contemplation, inviting reflection on the relationship between light, colour, and perception.



AWANG DAMIT AHMAD'S ABSTRACT EXPRESSIONISM IN MIXED MEDIA

Since the 1980s, Awang Damit Ahmad's works have remained consistently abstract or semi-abstract, rooted in themes of nature and humanity, often drawing from his personal experiences and cultural environment. His earliest series, *Intipati Budaya* (Essence of Culture) (1985-1995), features large canvases (183cm x 183cm) with abstract, yet recognisable symbols inspired by his childhood and cultural memories — particularly related to fishermen, such as seagulls, fish, baskets, and traps. In the late 1980s and early 1990s, Awang Damit's work evolved, becoming more cohesive, with textured and dense brushstrokes. His approach matured during his studies in the United States, where he began to experiment with mixed media and layered textures. This coincides with a broader movement in Germany, where artists like Gerhard Richter were using similar techniques of blurring and scraping to create depth and ambiguity.



In his series *Alun-alun ke Marista* (1996-2002), Awang Damit adopted a more controlled compositional approach. Rather than pure expression, he structured his canvases with sketched lines and large spaces of colour, with familiar symbols from his childhood subtly embedded in the works.

From 2003 to 2011, Awang Damit produced the series *Iraga*, focusing on the effects of changing weather and seasons on farmers and fishermen. The series employs grey tones to express confusion and melancholy, reflecting the difficulties faced during these transitions.

Continuing this theme with *Payarama* (2012-2015), Awang Damit expanded his focus to the struggles of everyday people — builders, farmers, and labourers — depicting their work and perseverance. While the visual is more free and more abstract, colours are used more liberally to reflect *Payarama* as the change in season that corresponds to the rainy season, brought on by *Iraga* (North-East wind). His use of white in this series evokes moments of calm and illumination, to convey the impact and meaning of light and lighting. Like artist Robert Ryman's use of generous white brushstrokes against a coloured background, Awang Damit creates a distinctly tactile sensation that emanates from the white mass, engaging the viewer in a sensory experience.

Extending his use of white in his subsequent series *Garismega* (2016-2020), where the Malay term "mega" refers to clouds, Awang Damit continues to explore themes of nature. He employs white to represent clouds, drawing inspiration from the term *Garismega*, which describes the formation of clouds just before sunset. At this time, the sky transitions through a striking palette of colours — shifting from orange to red, and eventually to darkness. The horizon becomes visually dramatic, with the colours evolving every minute until the sun fully sets.



ESTETIKA TIMUR – RENTAS SEMPADAN

EASTERN AESTHETICS – CROSS BORDERS



Estetika Timur – Rentas Sempadan is a continuation of Awang Damit Ahmad's *Estetika Timur* series. This series compose of Awang Damit's signature bold, gestural brushstrokes in rich, earthy palette. His compositions are layered and textured, evoking the tactile nature of rural landscapes. These surfaces suggest the accumulation of history and memory, akin to how landscapes record the passage of time and human activity. His abstraction distils personal and collective memory into visual forms.

Awang Damit's use of colours—deep reds, ochres, and browns — evokes the earth, while black suggests unseen, spiritual or historical forces. Dynamic forms emerge and recede within his compositions, creating fluidity and movement that reflect life's complexities: the individual and the collective, tradition and modernity, nature and culture.

Drawing from his background in printing, Awang Damit creates zones on his canvases as though collecting data. His compositions feature marbling effects and subtle symbols that emerge through contrasting colours and nearly invisible lines. While Awang Damit's abstract composed of some recognisable images and symbols, he focuses on the use of colour, form, and line to evoke emotions and ideas rather than depicting the physical world. This layering technique pushes the boundaries of traditional painting, exploring human values, culture, and the environment. Through simplicity, harmony, and balance, his works merge figuration with abstraction, exhibiting a dynamic range between the intimate and expressionistic, as well as the intellectual and intuitive. The artworks explore fundamental human values, alongside broader societal, cultural, and environmental concerns, informed by rigorous research, personal experiences, and memory. Collectively, they form an ongoing artistic exploration, continually seeking deeper meaning and value in life.

From his earliest series *Intipati Budaya*, through *Alun-alun ke Marista*, *Iraga*, *Parayama*, *Garismega*, and now *Estetika Timur*, Awang Damit has intentionally chosen Malay as the language for the titles of all his works. This decision reflects his desire to imbue his art with the identity, culture, and soul of the society that speaks it. Awang Damit is meticulous in selecting his titles, believing that they play a significant role in shaping how his work is appreciated and interpreted.

In his latest series, *Estetika Timur* (Eastern Aesthetics), Awang Damit seeks a sense of artistic closure, a form of conclusion. He explains, "I am at the end of the road, and I am looking for a decision. I have arrived at a confluence of bridging East and West — the meeting of Malay Muslim thoughts and Western art. I would like to think that *Estetika Timur* is a holistic attempt in viewing my work in totality." *Estetika Timur* serves as a reflection of Awang Damit's life journey, encapsulating his experiences as a farmer, fisherman, technician, artist, academic, writer, and family man. Through its visual and tactile elements — colour, shape, structure, and composition — the series narrates the story of his diverse roles and personal evolution. ■

About the Author

Theresa Tan is a member of the UK's Association for Art History. She holds a Master of Arts in Asian Art Histories (Distinction) from Goldsmiths, University of London and a Bachelor of Science (Computer and Information Sciences) from National University of Singapore. Theresa is also an Alumni Panel Member for postgraduate students, Lasalle College of the Arts, University of the Arts Singapore.

A MOMENT OF AESTHETIC EXPERIENCE

by Sarah Abu Bakar | May 2023

After more than four decades of creating abstract artwork, Awang Damit Ahmad employs the power of wisdom and experience to produce his latest series, "Estetika Timur" (Eastern Aesthetics). Conceived from the intense presence of "rasa" from within, this body of work, which features 35 gestural paintings in bold and vibrant colour palettes, adds a whole new narrative to his prolific creative oeuvre.

The word "rasa" has multiple meanings depending on the context and language. In Bahasa Malaysia and Bahasa Indonesia, "rasa" means "taste" or "flavour," referring to the gustatory system or sensory experience of food or drink consumption that identifies with the taste receptors that produce sweetness, sourness, saltiness, bitterness, and savouriness or umami.

"Rasa" is also a Sanskrit term that translates to mean "essence," "taste," or "flavour". In Indian aesthetics and philosophy, rasa refers to a work of art's emotional or aesthetic essence, such as a poem, song, or dance. Rasa is considered the ultimate goal of art, and it peaks when the artist successfully evokes a particular emotional response or mood in the audience through their work. The concept of rasa is an integral part of Indian classical arts, particularly in the traditions of Bharatanatyam and Kathakali dance, and has been studied and analysed in great detail by scholars

over the centuries.

In Swahili, "rasa" means "feeling" or "emotion." In Portuguese, "rasa" means "shallow" or "low," typically used to describe a body of water. The different meanings of "rasa" vary, depending on the cultural and linguistic context in which it operates.

But for Awang Damit Ahmad, "rasa", particularly "rasa dalaman" or inner sense, is an essential formula alongside the 'brushstroke' of the moment in "Estetika Timur". "To describe this series as 'expressions of emotions' or 'accidental' would be untrue. Because it simply is not. The moment comes naturally, intuitively because of the memories triggered from my life experience," explained Awang Damit.

This "moment" or "detik", as he terms it, plays a significant role in the making of "Estetika Timur". Every gesture, wave and movement of his hand, no matter how slight or mighty, represents a moment of intuition. Perhaps metaphorically, it is as though time borrows from an episode of his life.

In this series, Awang Damit Ahmad is sure about every decision: every colour, form, stroke, mark, paint drip and composition. Distinct from earlier series, when his mood

or emotional state may affect the way he paints, this time around, he embraces the natural forces of the sixth sense and matures into a cerebral artist.

Defined as "a keen intuitive power" that is synonymous with extrasensory perception (ESP), the sixth sense is "a purported ability to know something that cannot be known by normal use of the senses", as its name implies.

Images of the paddy field, ocean, riverbank, mountains, and local traditions from his hometown of Kuala Penyu in Sabah appear at different moments as he lifts his arm to strike a mark on the canvas.

"The images are already in mind, absorbed by rasa. They emerge at a specific moment, for a split second. It is an experiential moment. It is what I feel (apa yang saya rasa) but my action is not an interpretation of my emotions (bukan ekspresi emosi)," said Awang Damit.

The result is a sophisticated summary of Awang Damit's life as a farmer, fisherman, Telekom technician, artist, academician, writer, and devout family man – narrated in the visual and tactile form of colour, shape, structure, and composition.

In "Detik Waktu: Masih Ada Ruang" (2022), the short, succinct, and repetitive application of paint in yellow, red, orange, blue, and black juxtaposed against off-white and green in the centre of the canvas, demarcated by bold outlines to suggest an open door. The door leads to a space that invites the mind to wander and the imagination to grow. As the title suggests, there is still room.

"Detik Waktu: "Relakan" features a vibrant multicolour palette comprising yellow, red, blue, black, and off-white - consistent with the smaller artworks throughout this "Estetika Timur". Awang Damit continues to apply his hallmark techniques to achieve the desired outcome – earnestly creating abstract forms based on his keen intuitive power.

Both paintings are the largest from this series, measuring 240cm by 183cm in landscape orientation. At 67, Awang Damit's physical strength reflects in his paintings through several poignant instances:

1. The intensity of the colour.
2. The composition that defines the coarseness of texture; and
3. Layers of intuitive moments resonate with his psychological force.

“Art is the response of man’s creative soul to the call of the real” – Rabindranath Tagore.

The meeting point, or “pertemuan”, as Awang Damit terms it, is another essential element in his creative oeuvre that he is constantly searching for. The convergence aims to seek correlations from one painting to another. Through this “pertemuan”, Awang Damit’s artistic and intellectual productivity comes full circle.

An example is the visions of “Intipati Budaya” (Essence of Culture) created between 1985 and 1995, followed by “Alun-Alun Marista” (Path to Marista) from 1996 to 2002, which developed into “Iraga” (Changing Season) between 2003 and 2011; unfolded into “Payarama” (North Easterly) from 2012 to 2015; and subsequently “Garismega” from 2013 to 2020.

His chapter on self-reflection, as expressed in “Estetika Timur” (2021 to 2023), emphasises Eastern Aesthetics, the emblematic forms, and colours of Nusantara, particularly the West coast of Sabah (Kuala Penyu and Teluk Kimanis) and the Eastern coast of Peninsula Malaysia (Terengganu and Kelantan) as well as the locality of his current residence in Sijangkang.

The significance of geography in Awang Damit’s artistic pursuit reflects on his grounding and all the opportunities and challenges that come his way.

Awang Damit recalled an exchange with Prof. Emeritus Drs. Abdul Djalil Pirous, or A.D. Pirous, is a renowned Indonesian artist and former lecturer. During Pirous’s printmaking studies at Rochester Institute of Technology, Rochester, New York, USA, in 1969, he experienced an existential dilemma whenever he visited museums, which confronted Pirous with the question, “Where is Indonesian identity in the representation of modern art?”

This question prompted Pirous to conduct many experiments in his work. He generally incorporates his memories of local Acehnese traditions and Islamic calligraphy elements in two-dimensional works covered in paste, gold dust and collages.

But not limited to memories, he also made observations on old burial sites, not only in Aceh but also at several locations in Java, on the forms of tombstones and ornaments, including Arabic inscriptions.

According to Pirous, painting for him is an intellectual activity that he considers “painting is writing” (melukis itu menulis) and that “an artist should be sensitive to his past cultural dynamism... to stand more firmly in his own land to contribute to the development of world culture”.

Through cultural consciousness, Awang Damit approaches his subject matter similarly and translates his ideas onto canvas using unconventional industrial materials to obtain tactile quality.

*“In Art, man reveals himself and not his objects.”
– Rabindranath Tagore.*

Rabindranath Tagore, the renowned Indian poet, philosopher, and polymath, was a prolific artist who experimented with various media and styles throughout his life. While he is most famous for his literary works, Tagore was also an accomplished painter who created thousands of paintings, drawings, and sketches.

In my conversations with Awang Damit, he opined that Tagore often used black ink in his paintings, especially in his later years. However, there is yet to be a definitive answer to why he did so. Some art historians and critics have speculated that using black was a deliberate aesthetic choice, reflecting Tagore’s interest in exploring the interplay of light and darkness, form and void, and positive and negative spaces.

Others have suggested that Tagore’s spiritual and philosophical beliefs influenced his use of black ink. Tagore was deeply interested in the concept of shunyata, or emptiness, a central Buddhist philosophy tenet. In his paintings, the use of black may have symbolised the void or the absence of form and substance.

Overall, it is not straightforward to pinpoint a single reason for Tagore’s use of black in his paintings. Like all great artists, Tagore’s work was multifaceted and open to multiple interpretations. However, his use of black ink added a unique and distinctive quality to his paintings, helping to establish him as one of the most influential artists of his time.

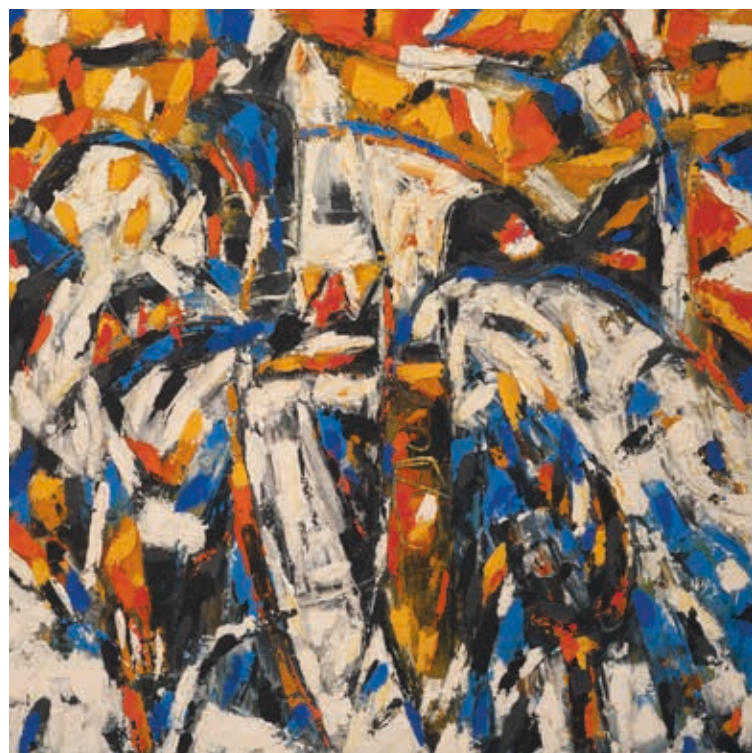
Similarly, with Awang Damit, his deliberate selection of colours corresponds with the lushness of Southeast Asia, and the colour black is a technical decision of defining or contouring the structures in the painting.



Estetika Timur.. "Nyatakan"
2023, mixed media on canvas, 91 cm x 91 cm

Methodically, Awang Damit carefully pairs each primary colour with a secondary. For example, in "Nyatakan" (91cm by 91cm), the application of red and yellow hues is accompanied by monochromatic black and white.

"Kan Ku Abadikan" (91cm by 91cm) illustrates blue and red complemented by yellow, white, and black. The cube format tightens the abstract composition that represents a moment in time.



Estetika Timur.. "Kan Ku Abadikan"
2023, mixed media on canvas, 91 cm x 91 cm



Estetika Timur.. "Padang Kuning"
2023, mixed media on canvas, 122 cm x 122 cm

"Padang Kuning", or Yellow Field, depicts layers of paint application in red, blue, green, white, and black, dominated by yellow, perhaps to symbolise a healthy crop yield.

"I always think about symmetrical composition and the distance of each mark, even though my paintings may look asymmetrical", explained Awang Damit. The proportion refers to the "Nine-Square Grid", which I had previously written about how to see Awang Damit's artworks.

In addition to the presence of symmetry in Awang Damit's paintings, he also considers elements of "decorative" (decorative) and "existence" (keberadaan). When probed about what "decorative" means to his work, Awang Damit mentioned the work of Ismail Zain (1930 – 1991), influenced by semantic symbolism — the study of meaning in language, programming languages, formal logic, and semiotics through representations.

Ismail Zain expressed the significance of symbols and icons representing meanings in many of his writings. He instilled in his students the notion of relevance in artmaking when he taught at the Mara Institute of Technology in the late 1980s. He often referred to works by such philosophers as Leo Strauss and Marshall McLuhan, art critic John Berger and writer Susan Sontag.

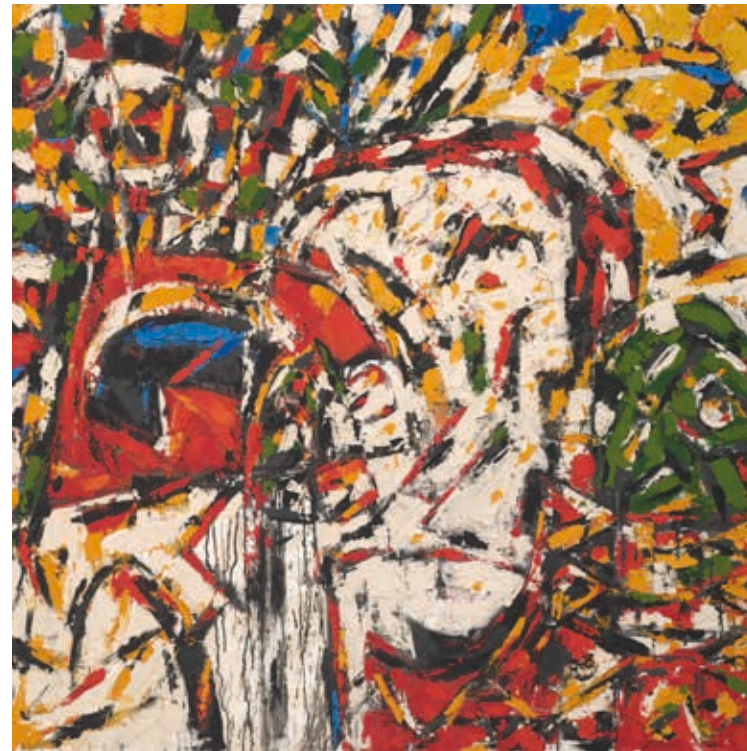
Various artistic movements influenced Ismail Zain, including abstract expressionism and conceptual art. He often incorporated technology and multimedia elements into his works, challenging traditional notions of art and its boundaries. He focused on pushing artistic boundaries and engaging with new forms of expression rather than emphasising art's decorative aspects. His works and artistic philosophy provide some insight into his approach to art.

Marshall McLuhan, a Canadian philosopher and communication theorist, did not specifically address the concept of "decorative" in his works. However, his ideas on media, technology, and culture may have some relevance to the topic.

McLuhan is best known for his phrase, "The medium is the message," which suggests that the form and characteristics of a medium have a more significant impact on society and human perception than its content. In this context, the decorative aspects of a medium or artwork, such as its aesthetics or visual appeal, can influence how it is received and understood.

McLuhan also discussed the idea of the "global village", which refers to the world's interconnectedness through electronic media. In this context, the decorative elements of various cultural traditions and artistic expressions contribute to the rich tapestry of global communication and understanding. It is worth noting that McLuhan's ideas are complex and often open to interpretation.

In summary, as Awang Damit conceded himself, his paintings' "decorative" element is an aesthetic medium in the Eastern narrative he intends to convey within the global village.



Estetika Timur... "Tampi"
2023, mixed media on canvas, 122 cm x 122 cm

In deliberating the element of "existence" (keberadaan) in Awang Damit's work, this can be identified through subtle gestures such as drip marks in his paintings. For example, in "Tampi" (122cm by 122cm), on the lower part of the composition, thick paint application of palette knife markings is interposed with a black drip mark. For Awang Damit, it signifies presence as "a sign not to go astray".

As a daily routine, other physical activities such as gardening or sweeping dried leaves and religious obligations such as performing prayers during studio time disrupt his painting sessions.

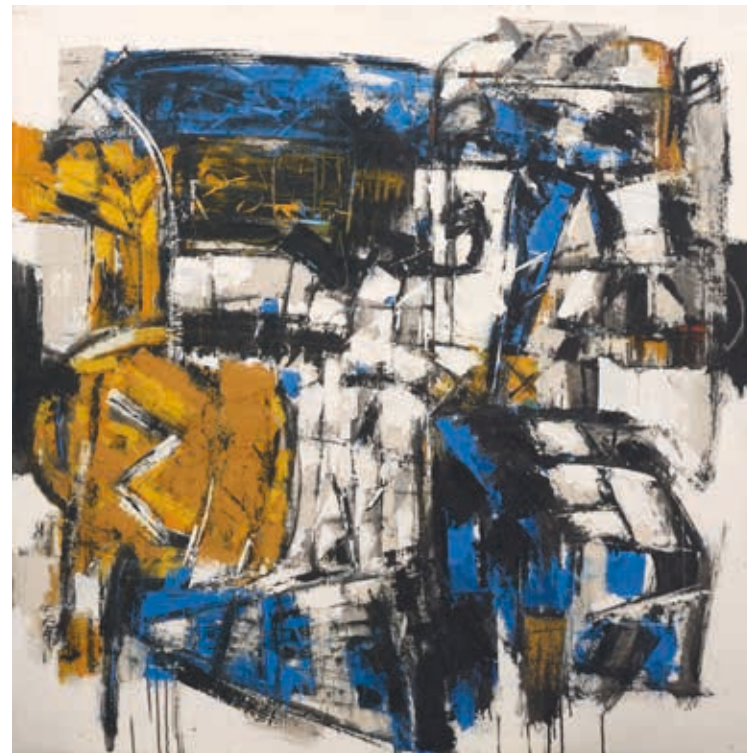
Thus, the time away from the "moment" of painting is akin to getting lost in the woods. So, a drip mark is comparable to hiking and marking his trail as he moves in the forest — leaving piles of stones or broken branches. In the case of "Tampi" or "Raga", the drip mark brings him back to where he started, at the meeting point ("pertemuan").



Estetika Timur... "Raga"
2022, mixed media on canvas, 122 cm x 122 cm

As Awang Damit gestures moments of his life through a strike of his palette knife, vibrant colours and metaphoric forms of grace, the canvas symbolises his existence. "Dari Sketsa ke Sketsa" (From Sketches to Sketches) series is an extension of the body of work from "Eastern Aesthetics" (2021 - 2023) based on a selection of the many sketches created throughout his artistic career, subtracted to minimal compositions.

The habitual exercise of producing sketches and drawings in a sketchbook before applying his ideas onto canvas magnified through simplified compositions with linear structure and a minimal colour palette. The vast white space, or negative space in technical terms, aims to achieve a sketch's "unfinished" quality. Awang Damit emphasises that the significance of drawing and sketching ideas is equally important as the completed artwork.



Estetika Timur... "Dari Sketsa Ke Sketsa.. Teman - Tema Setia"
2021, mixed media on canvas, 122 cm x 122 cm

"Teman-teman Setia" (122cm by 122cm) features bold outlines in black against a primed canvas of irregular-sized cubes arranged in an abstract configuration. The focal area accentuates the colours blue and yellow. The overall composition expresses harmony and balance through calculated gestures.

“What is at the end of this road?” (Apakah di hujung jalan ini?)

- Awang Damit Ahmad.

In his ever-searching quest for answers, Awang Damit analyses his work from every series produced. But a question remains: "What is at the end of this road?" (Apakah di hujung jalan ini?)

Through perseverance, Awang Damit seeks solutions in every moment he spends painting, thinking about "maybe it will come, and it will change". For instance, in "Estetika Timur", the meeting point ("pertemuan") of the old and new is established. The formalistic language in his work remains, whereas the dynamism of intangible characteristics constantly shifts like the moment of aesthetic experience. Elements of "Intipati Budaya" (Essence of Culture) are evident, newly formulated with twists of the present moment ("detik") and flavour ("rasa"). ■

¹ Merriam-Webster, Did You Know? Does intuitive have anything to do with a sixth sense? www.merriam-webster.com/dictionary/intuitive

² "Kisah Seniman A.D. Pirus", Hajriansyah, April 1, 2018, www.alif.id/read/hajriansyah/kisah-seniman-a-d-pirus-b207876p/

³ "Awang Damit Ahmad: ADAlogy Estetika Timur Eastern Aesthetics", "Self-Reflection and Cultural Motifs in the Works of Awang Damit Ahmad" by Sarah Abu Bakar, pages 11-27, Henry Butcher Art Auctioneers and Pantaulraga Art Space, 2022.

⁴ "Ismail Zain's Legacy" by Sarah Abu Bakar, The Edge Options (Op19), June 27, 2016, www.sarahabubakar.com/ismail-zains-legacy/

Detail from *Estetika Timur... "Pilihan Yang Sakar"*, pg 26

ESTETIKA
– TIMUR
– RENTAS
SEMPADAN

EASTERN
AESTHETICS
– CROSS
BORDERS

Estetika Timur... "Pilihan Yang Sukar"
Eastern Aesthetics... "Difficult Choice"

2024
mixed media on canvas
152 cm x 243 cm



Estetika Timur... "Tentang Payang Dan Singora"
Eastern Aesthetics... "About Payang And Singora"

2024
mixed media on canvas
170 cm x 170 cm



Estetika Timur... "Bila Rupa Bercerita"
Eastern Aesthetics... "When Forms Tell A Story"

2024
mixed media on canvas
170 cm x 170 cm



Estetika Timur... "Alami...Putaran"
Eastern Aesthetics... "Natural... Cycle"

2021
mixed media on canvas
152 cm x 152 cm



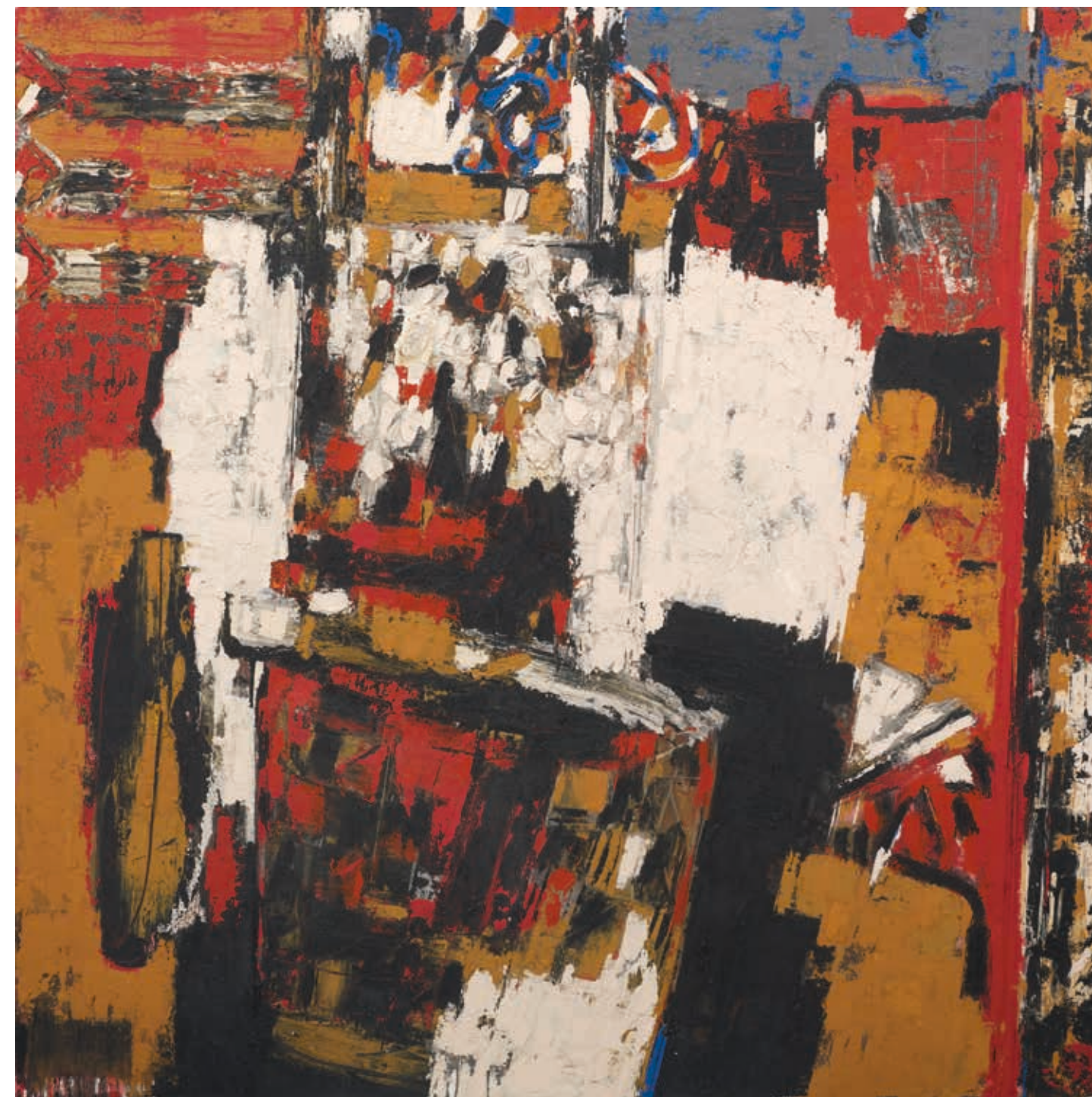
Estetika Timur... "Bicara Alami"
Eastern Aesthetics... "Dialogue Of Nature"

2021
mixed media on canvas
152 cm x 152 cm



Estetika Timur... "Menunggu Musim"
Eastern Aesthetics... "Waiting For The Season"

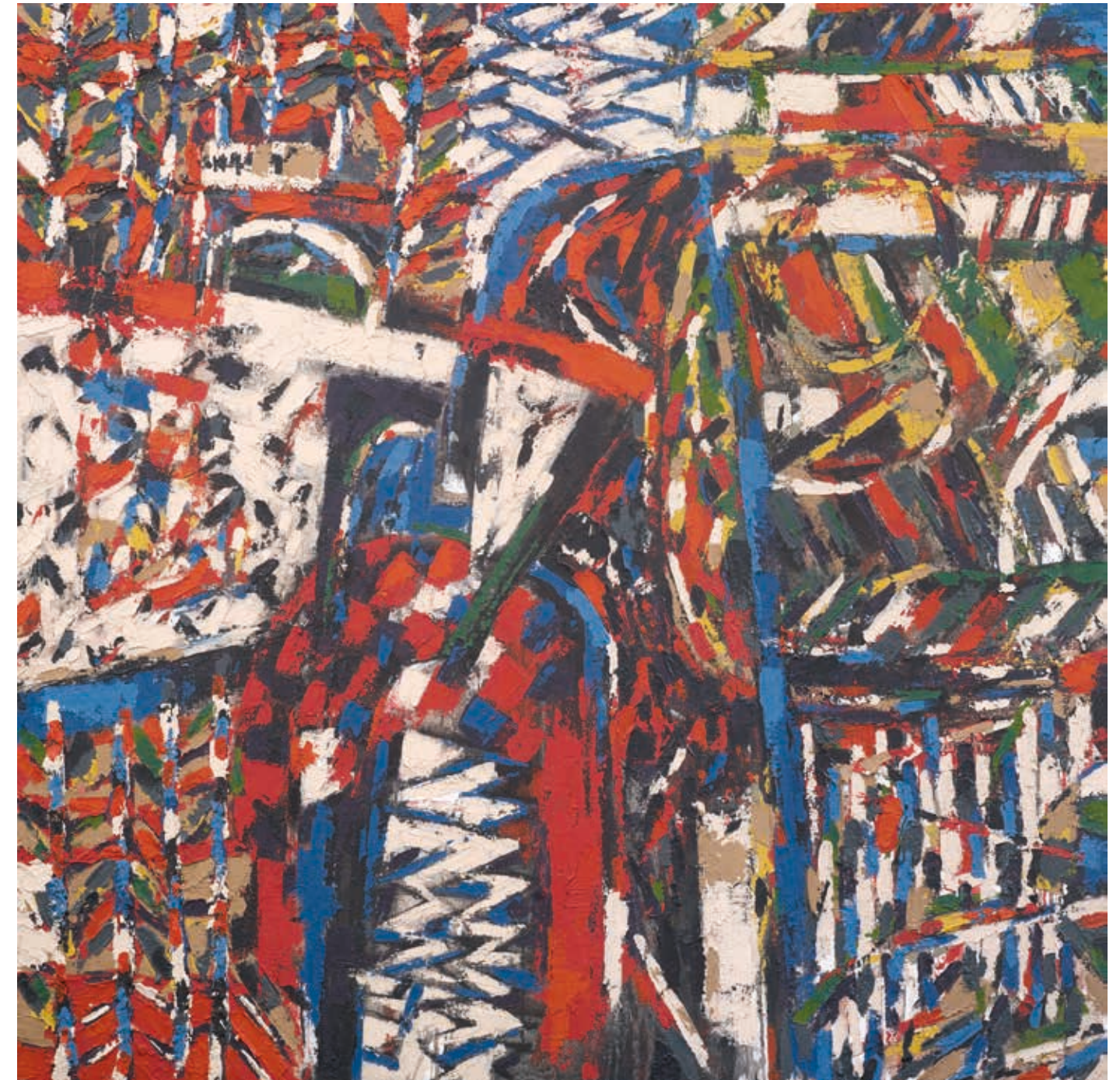
2021
mixed media on canvas
153 cm x 153 cm





Estetika Timur... "Payang Dan Singgora"
Eastern Aesthetics... "The Payang And Singgora"

2024
mixed media on canvas
122 cm x 122 cm

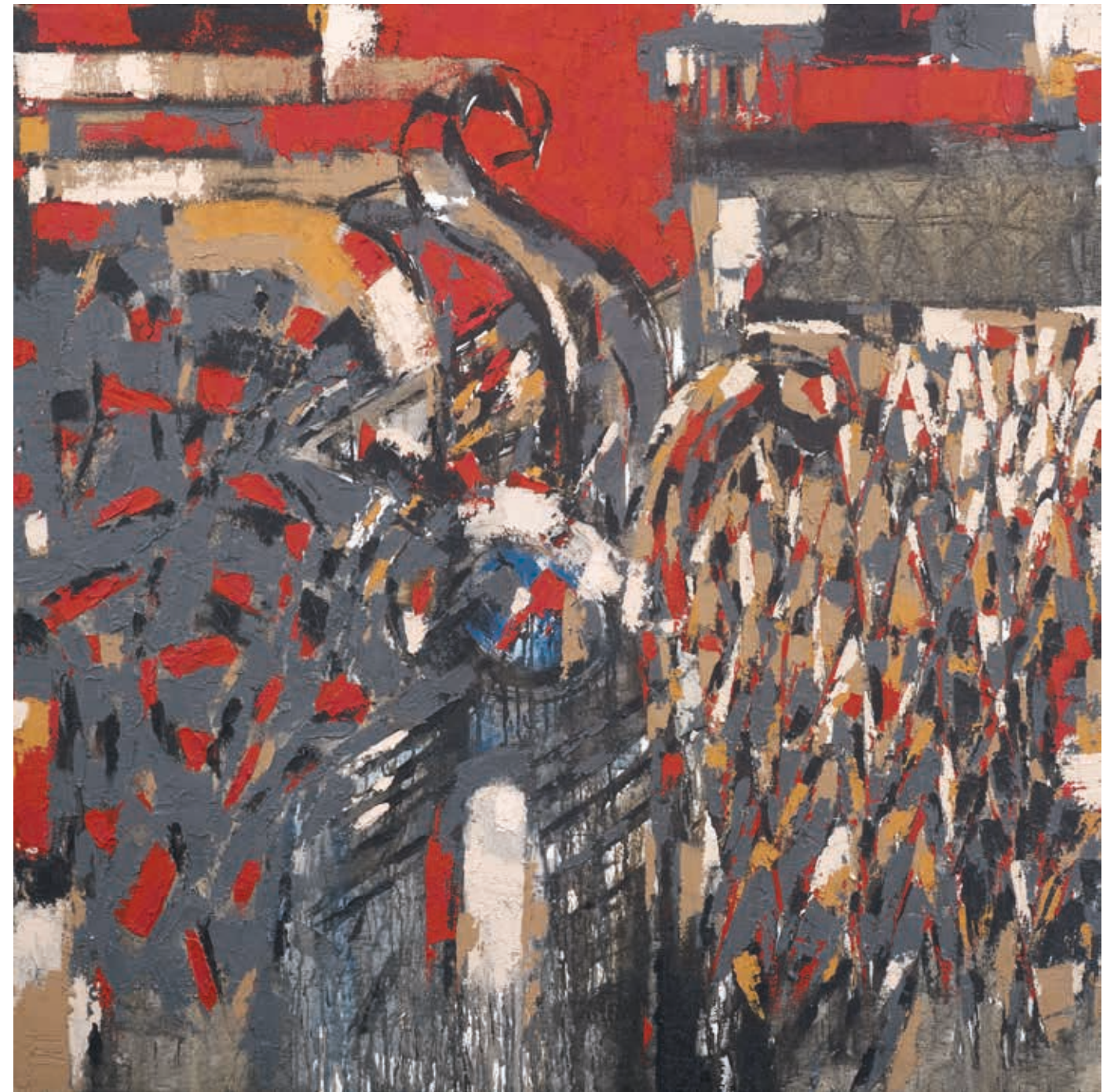


Estetika Timur... "Bentuk-Bentuk Bergandingan"
Eastern Aesthetics... "Paired Forms"

2024
mixed media on canvas
122 cm x 122 cm

Estetika Timur... "Kolek Senja"
Eastern Aesthetics... "Dusk Boat"

2024
mixed media on canvas
122 cm x 122 cm





Estetika Timur... "Dialog Bentuk-Bentuk"
Eastern Aesthetics... "Dialogue Of Forms"

2024
mixed media on canvas
122 cm x 122 cm

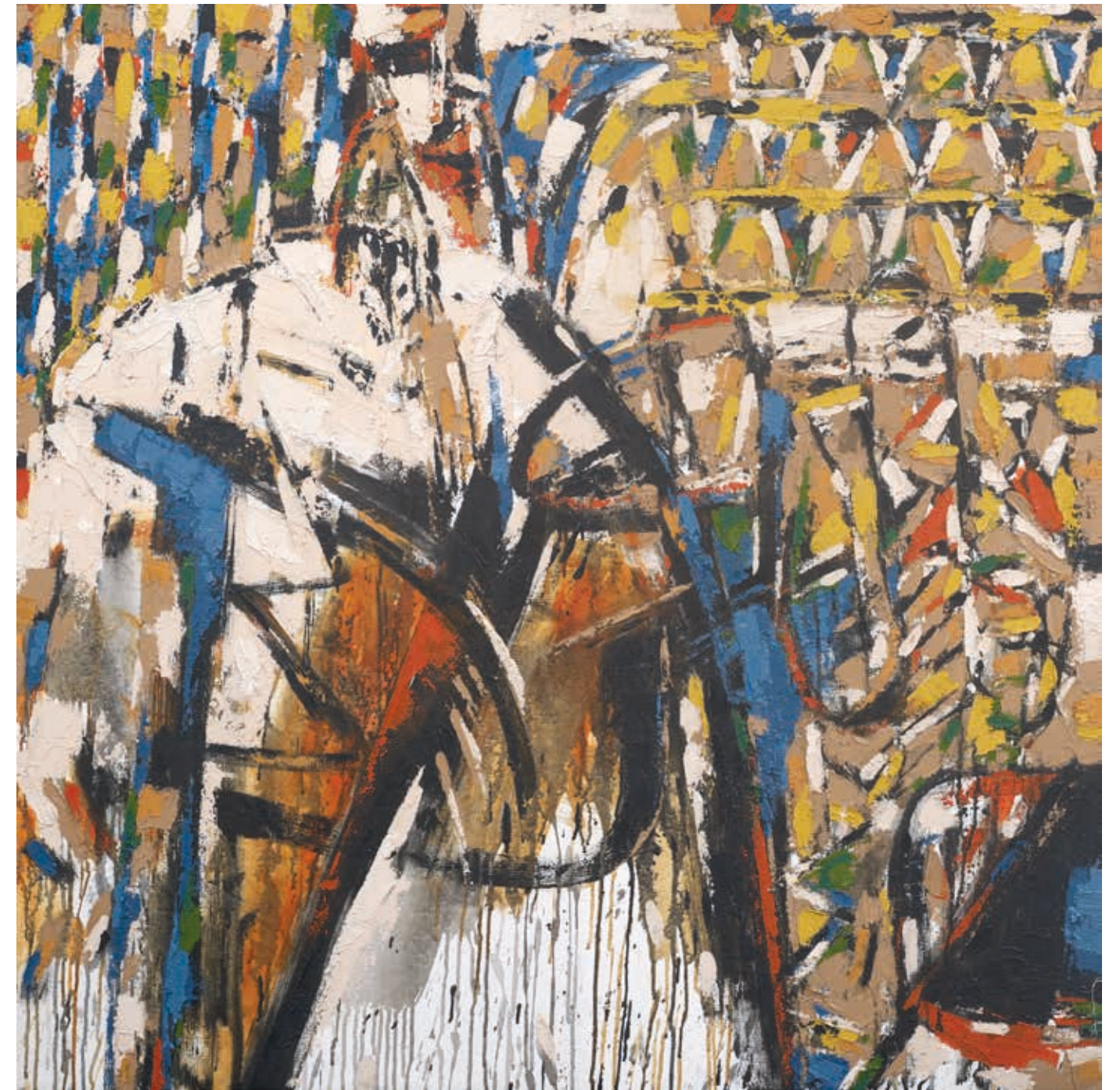


Estetika Timur... "Sentiasa Dalam Ingatan"
Eastern Aesthetics... "Always In My Mind"

2023
mixed media on canvas
122 cm x 122 cm

Estetika Timur... "Apakah Ini Pilihan"
Eastern Aesthetics... "Is This An Option"

2024
mixed media on canvas
122 cm x 122 cm





Estetika Timur... "Rahsia Angin Dan Ombak"
Eastern Aesthetics... "The Secret Of Wind And Waves"

2023
mixed media on canvas
122 cm x 122 cm



Estetika Timur... "Aku Masih Di Sini"
Eastern Aesthetics... "I Am Still Here"

2023
mixed media on canvas
122 cm x 122 cm



Estetika Timur... "Di Sini Kita Bertemu"
Eastern Aesthetics... "Here We Meet"

2023
mixed media on canvas
122 cm x 122 cm

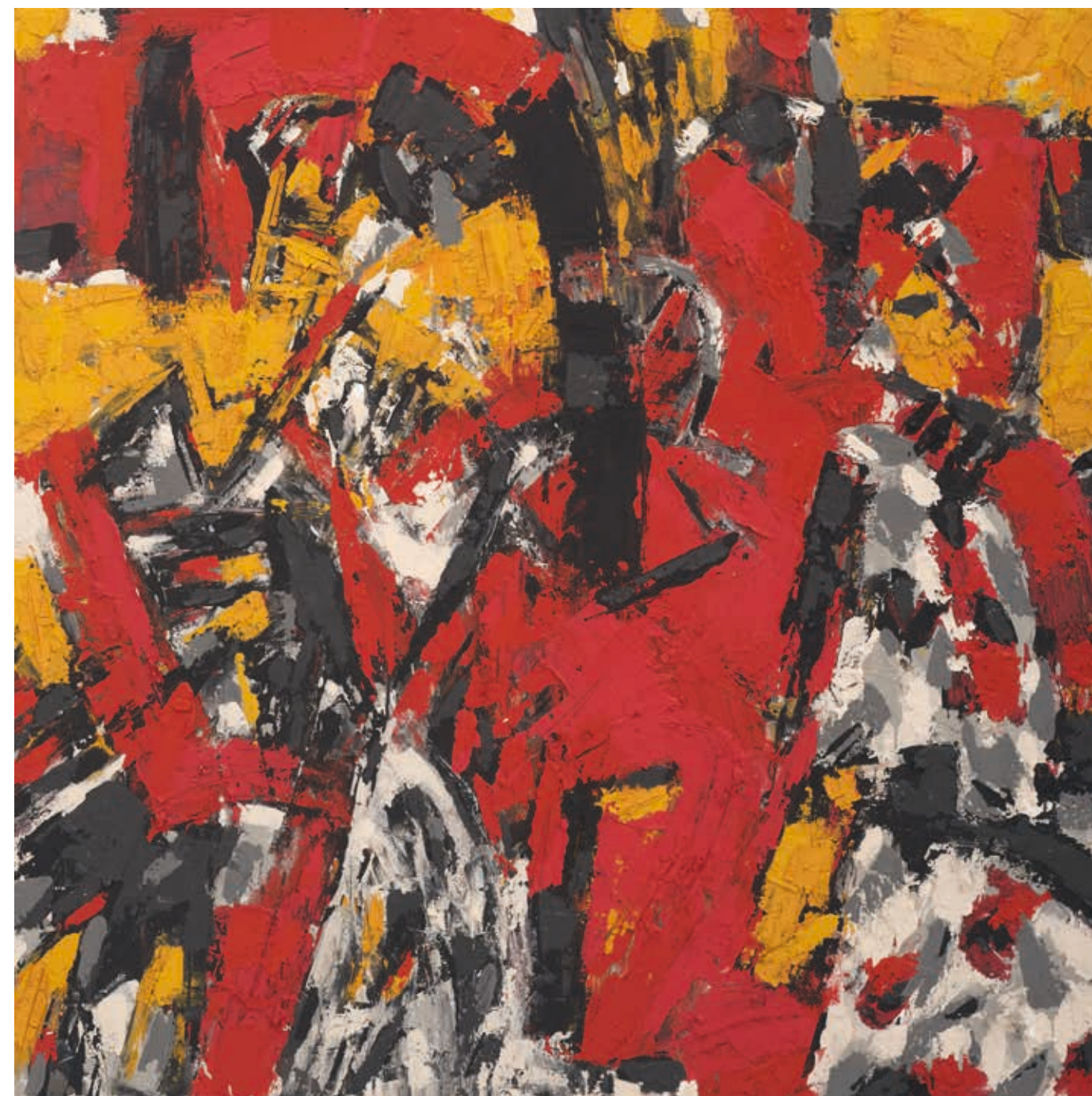


Estetika Timur... "Dua Rupa Mesra"
Eastern Aesthetics... "Two Intimate Forms"

2023
mixed media on canvas
122 cm x 122 cm

Estetika Timur... "Rupa Dan Jiwa"
Eastern Aesthetics... "Form And Soul"

2022
mixed media on canvas
122 cm x 122 cm





Estetika Timur... "Dari Sketsa Ke Sketsa... Pagar"
Eastern Aesthetics... "From Sketch To Sketch... The Fence"

2021
mixed media on canvas
122 cm x 122 cm



Estetika Timur... "Dari Sketsa Ke Sketsa... Biarkan Ku Terbang"
Eastern Aesthetics... "From Sketch To Sketch... Let Me Fly"

2021
mixed media on canvas
122 cm x 122 cm

Estetika Timur... "Dari Sketsa Ke Sketsa... Bilah-Bilah Yang Patah"
Eastern Aesthetics... "From Sketch To Sketch... The Broken Blades"

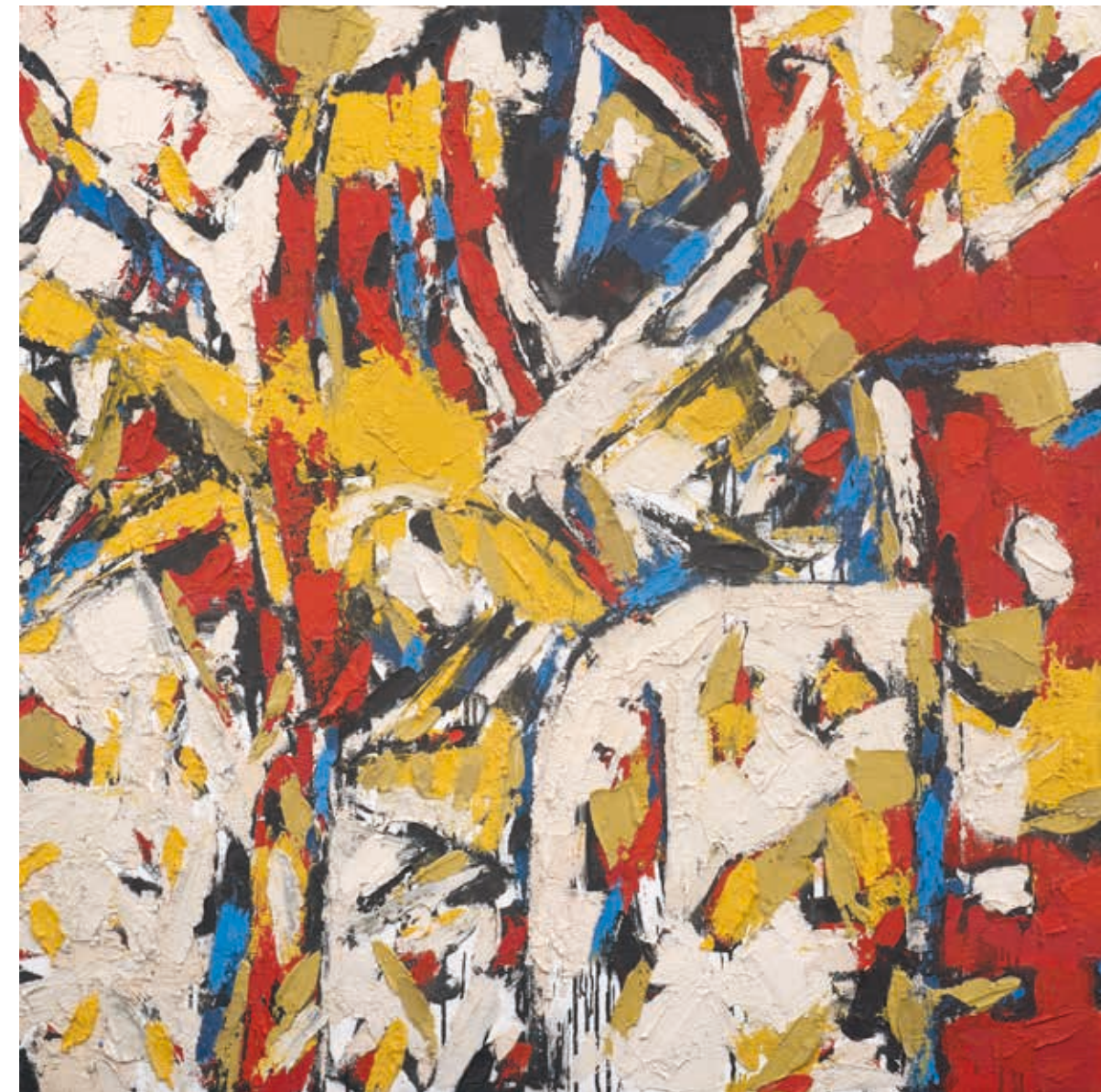
2021
mixed media on canvas
122 cm x 122 cm





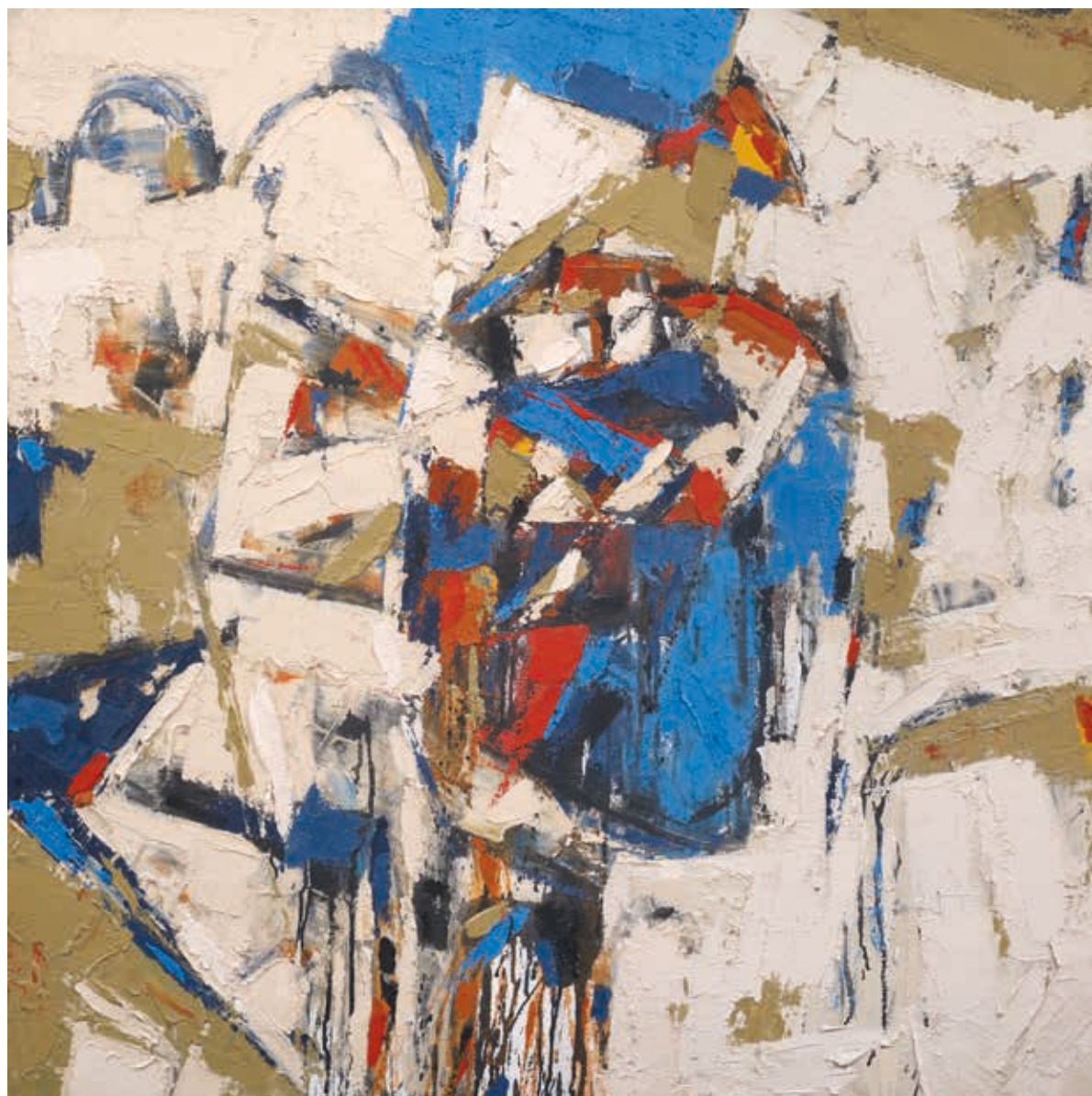
Estetika Timur... "Payang... Kian Menghilang"
Eastern Aesthetics... "Payang Is Disappearing"

2024
mixed media on canvas
91 cm x 91 cm



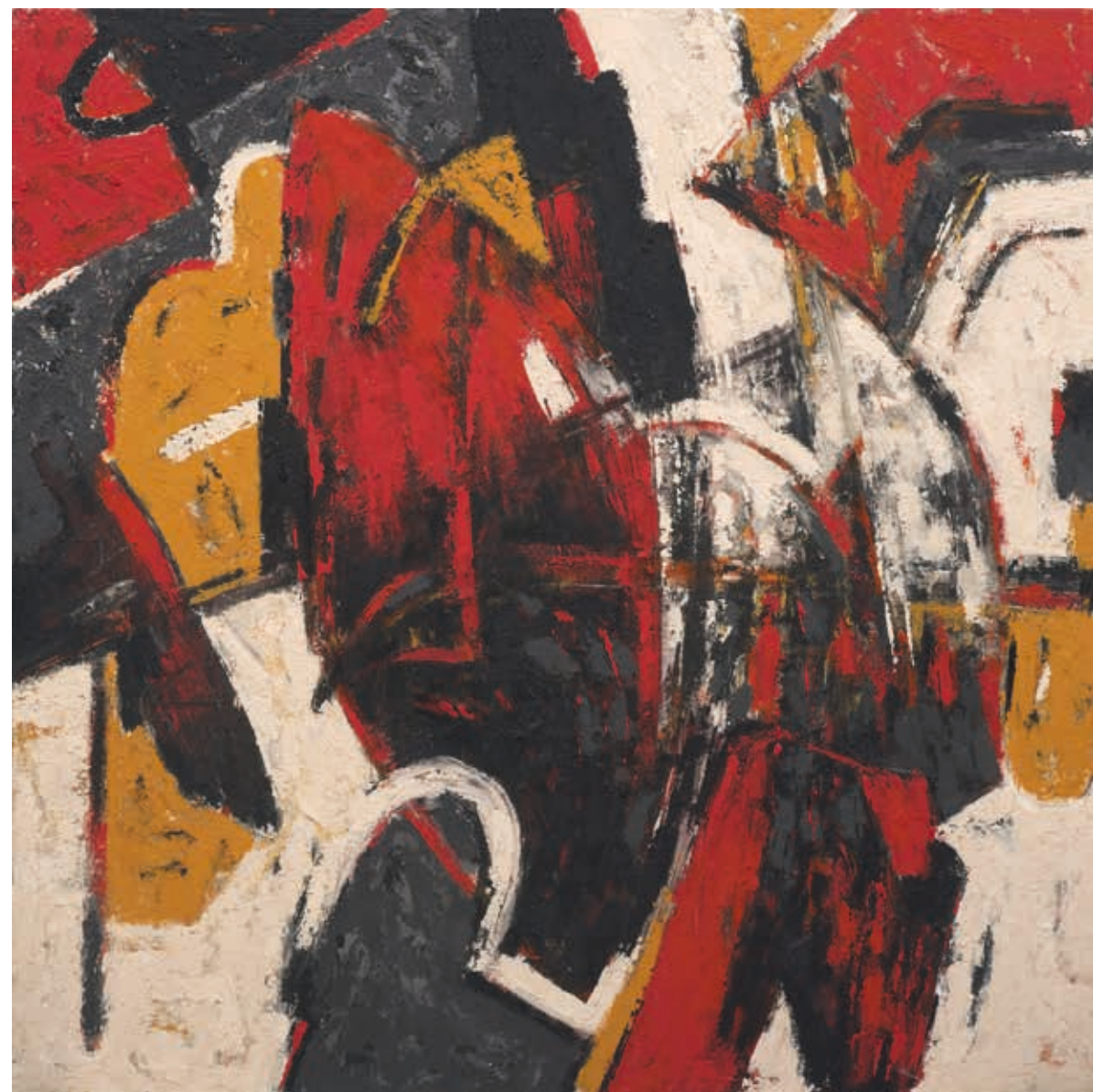
Estetika Timur... "Angan Yang Sukar"
Eastern Aesthetics... "Difficult Aspirations"

2024
mixed media on canvas
91 cm x 91 cm



Estetika Timur... "Bukan Satu Beban"
Eastern Aesthetics... "Not A Burden"

2024
mixed media on canvas
91 cm x 91 cm



E.T - Catan Arca... "Diantara"
E.A - Sculpture Painting... "In Between"

2021
mixed media on canvas
91 cm x 91 cm



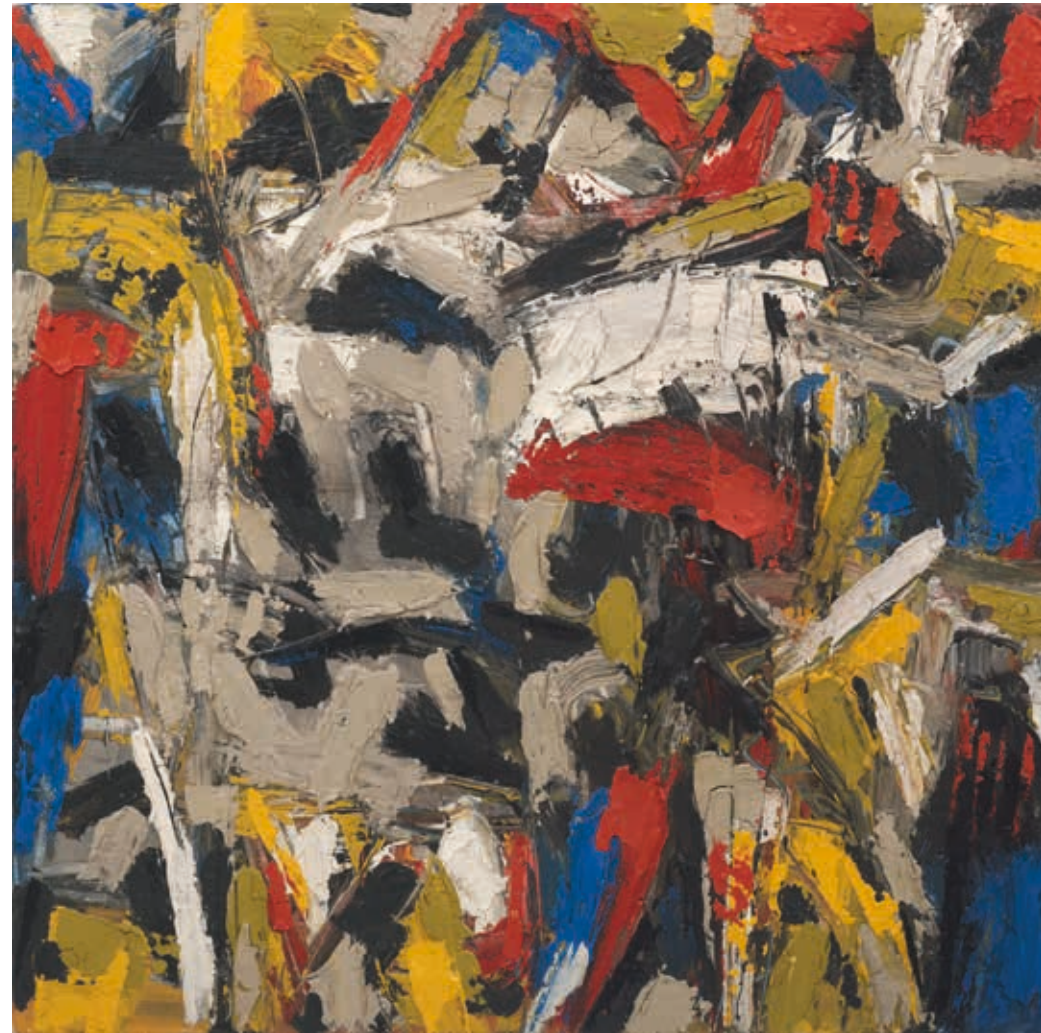
Estetika Timur... "Sebelum Tiba Waktu"
Eastern Aesthetics... "Before The Time Comes"

2021
mixed media on canvas
61 cm x 61 cm



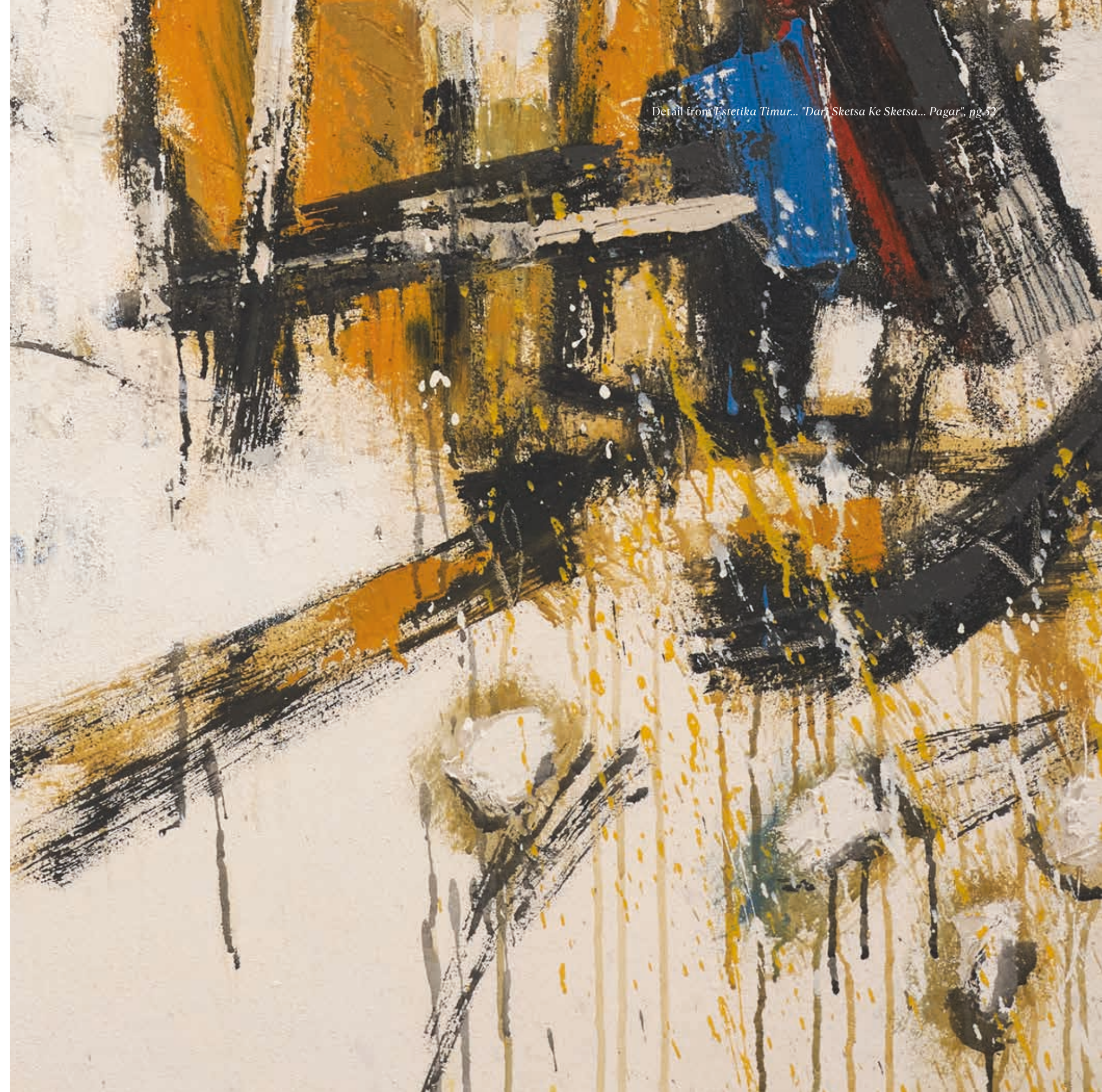
Estetika Timur... "Dalam Hitam"
Eastern Aesthetics... "In Black"

2021
mixed media on canvas
61 cm x 61 cm



Estetika Timur... "Tenagaku Makin Terhakis"
Eastern Aesthetics... "My Energy Is Dwindling"

2021
mixed media on canvas
61 cm x 61 cm



Detail from Estetika Timur... "Dar' Sketsa Ke Sketsa... Pagar", pg 57

CURRICULUM
VITAE



**AWANG
DAMIT
AHMAD**

Kuala Penyu, Sabah, Malaysia, 1956

EDUCATION

Master of Fine Art (Painting)

The Catholic University of America, Washington D.C 20064, U.S.A

Diploma in Art and Design (Fine Art)

Mara Institute of Technology (MIT), 40450 Shah Alam, Selangor, Malaysia.

MEMBERSHIP

Member of Malacca Artist Group

Member of Asian Artists Federation

Member of Olympia Fine Art (OFA) (Board Member-2016)

PROFESSIONAL EXPERIENCE

- : July 1983 to May 1985 - Full-time artist
- : June 1985 to December 1988 - Fine Art Instructor
- : January 1993 to December 1994 - Art Curator
- : September 1990 to December 1993 - Lecturer
- : January 1994 to December 1999 - Senior Lecturer
- : September 1997 to September 1998 - Head of Fine Art Department
- : January 2000 to May 2011 - Associate Professor
- : May 2011 until present - Retired and full-time artist

AWARDS: MAJOR AWARDS

- 2024 **Malaysian Public University Icon Alumni, Ministry Of Education, Malaysia**
- 2023 **"Brandleadership Award Grand Master Icon Contemporary Artist"**
The BrandLaureate Best Brands Awards 2022-2023
- 2021 **Anugerah Khas Tokoh Seni Visual Negeri Sabah**
Sabah, Malaysia
- 2017 **(MCM Icons) Lifetime Achievement In Modern Art, Mc Millan Woods (Global Award)**
Kuala Lumpur, Malaysia
- 2016 **Alumni Cultural Icon (Universiti Teknologi Mara), Malaysia**
- 2012 **Gold Medal (Olympic Fine Art, London)**
- 2012 **Gold Medal as Honorary Ambassador (1st Ecorea Jeonbuk Biennale, 2012), Korea**
- 1994, 1995 **Honorable Mention Philip Morris**
National Art Gallery, Kuala Lumpur, Malaysia
- 1991/1992 **Major and Consolation Award For "Salon Malaysia"**
National Art Gallery, Kuala Lumpur, Malaysia
- 1988 **2nd Prize Painting Competition organized by Malaysian Bank Association**
Kuala Lumpur, Malaysia
- 1985 **Minor Award (The Young Contemporary Art Competition)**
National Art Gallery, Kuala Lumpur, Malaysia
- 1983 **Best Student Award (Fine Art), Institut Teknologi MARA (ITM)**
Shah Alam, Selangor, Malaysia

ART SERIES

- 1985 - 1995 **E.O.C (ESSENCE OF CULTURE SERIES)**
- 1996 - 2002 **MARISTA SERIES**
- 2003 - 2011 **IRAGA SERIES**
- 2012 - 2015 **PAYARAMA SERIES**
- 2015 - 2016 **PAYARAMA BARU SERIES**
- 2016 - 2021 **GARISMEGA SERIES**
- 2021 - current **ESTETIKA TIMUR SERIES**

SOLO EXHIBITIONS

- 2024 **ESTETIKA TIMUR**
Galeri Puteh, Kuala Lumpur, Malaysia
- 2023 **"QARTAS" A PAPERMAKING EXHIBITION**
PantaulRAGA Art Space, Malaysia
- 2021 **DARI PAYARAMA KE GARISMEGA**
Galeri Prima, Kuala Lumpur, Malaysia
- 2019 **GARISMEGA**
Art Moments, Jakarta, Indonesia
- 2018 **GARISMEGA**
Artdoor Gallery, Taipei, Taiwan
- 2017 **GARISMEGA... NEW JOURNEY**
Art Stage Singapore, Singapore
- SPECIAL TRIBUTE - AWANG DAMIT AHMAD**
Art Expo Malaysia, Kuala Lumpur, Malaysia
- 2016 **BioRETRO**
PantaulRAGA Art Space, Malaysia
- 2014 **DARI IRAGA KE PAYARAMA**
Segaris Art Center, Malaysia
- 2002 **ALUN-ALUN KE MARISTA**
National Art Gallery, Kuala Lumpur, Malaysia
- 1995 **SOLO SHOW, CREATIVE CENTRE**
National Art Gallery, Kuala Lumpur, Malaysia
- 1994 **SOLO SHOW**
Shenn's Fine Art, Singapore

SELECTED GROUP EXHIBITIONS

2024	<p>20TH ASIAN ART BIENNALE BANGLADESH THE 23RD (PUBLIC APPEAL) INTERNATIONAL ART EXCHANGE EXHIBITION PRIME ICON KL Lifestyle, Kuala Lumpur</p> <p>THE 23RD (PUBLIC APPEAL) INTERNATIONAL ART EXCHANGE EXHIBITION Tokyo Metropolitan Art Museum, Japan</p> <p>"SOLIDARITY FOR PALESTINE", A GROUP EXHIBITION Segaris Art Center, Kuala Lumpur, Malaysia</p>	<p>CHARITY ART EXHIBITION "TRIPTYCH: A CORNUCOPIA OF ECLECTICISM", with Yayasan Arshad Ayub (YAA) Segaris Art Center, Kuala Lumpur, Malaysia</p> <p>TURUN TANAH Galeri Puteh, Kuala Lumpur, Malaysia</p>	<p>2019</p> <p>2ND MEADOWS ART EXHIBITION, THE CARROUSEL DU LOUVRE, SALON DES BEAUX ARTS 2019 Paris, France</p> <p>19TH (JAPAN) INTERNATIONAL ART EXCHANGE The National Art Center, Tokyo, Japan</p> <p>FINEST ARTWORKS REPRESENTATIVE ASIAN ARTISTS Vincom Center For Contemporary Art (VCCA), Hanoi, Vietnam</p> <p>SHENZHEN INTERNATIONAL ART FAIR Shenzen, China</p> <p>ART MOMENTS Jakarta, Indonesia</p> <p>SHANGHAI CITIZEN ART FAIR Shanghai, China</p> <p>ART TAIPEI Taipei, Taiwan</p> <p>ART EXPO MALAYSIA Kuala Lumpur, Malaysia</p>	<p>2017</p> <p>KAOSHIONG ART FAIR Kaoshiong, Taiwan</p> <p>SHAH ALAM ART BIENNALE Tapak, Shah Alam, Selangor, Malaysia</p> <p>NEGARAKU National Art Gallery, Kuala Lumpur, Malaysia</p> <p>ART TAICHUNG Taiwan</p> <p>ART FORMOSA Taiwan</p> <p>THE UNREAL DEAL (SIX DECADES OF MALAYSIAN ART) Bank Negara Malaysia Museum and Art Gallery, Malaysia</p> <p>MEADOWS "PERSONAL STRUCTURE", COLLATERAL VENICE BIENNALE Palazzo Mora, Venice, Italy</p> <p>ART EXPO MALAYSIA Kuala Lumpur, Malaysia</p> <p>ART KAOHSIUNG Taiwan</p> <p>ART SHENZHEN Shenzhen Convention and Exhibition Center, Shenzhen, China</p> <p>ART TAIPEI Taipei, Taiwan</p> <p>KUALA LUMPUR BIENNALE National Art Gallery, Kuala Lumpur, Malaysia</p>
2023	<p>"SYMBIOSIS", AN EXTENSION OF THE DIPLOMATIC RELATIONS BETWEEN MALAYSIA AND ARGENTINA Awang Damit Ahmad & Eduardo Hoffman, with Henry Butcher Art Auctioneers Galeri Prima, Kuala Lumpur, Malaysia</p> <p>"ADALOGY" – LATEST SERIES ESTETIKA TIMUR (EASTERN AESTHETIC), FORTY-YEAR INVOLVEMENT IN MALAYSIA ART, with Henry Butcher Art Auctioneers and Galeri Prima Galeri Prima, Kuala Lumpur, Malaysia</p> <p>AWANG DAMIT AHMAD'S BOOK LAUNCH "GARISMEGA AWANG DAMIT AHMAD BIOGRAFI"; AWANG DAMIT "ADALOGY" ESTETIKA TIMUR EXHIBITION, officiated by YB Fahmi Fadzil, Minister of Communications and Digital. Collaboration between Henry Butcher Art Auctioneers with PantaulRAGA Art Space Galeri Prima, Kuala Lumpur, Malaysia</p> <p>COLOURS FOR GAZA, A GROUP EXHIBITION BY MALAYSIAN CONTEMPORARY ARTISTS Galeri Puteh, Kuala Lumpur, Malaysia</p>	<p>2022</p> <p>MALAYSIA & KOREA ART EXHIBITION SOKA exhibition Hall, Kuala Lumpur, Malaysia</p> <p>RESIDENCY, G13 Gallery, Kuala Lumpur, Malaysia</p> <p>GO BLOCK VOL 5, CONTEMPORARY EXPENDED PRINTMAKING Residency, G 13, Kuala Lumpur, Malaysia</p> <p>GO BLOCK VOL 5, CONTEMPORARY EXPENDED PRINTMAKING Residency, Mgtf, Universiti Sains, P.Pinang, Malaysia</p> <p>MEADOWS MASK ART VENICE Palazzo Mora, Venice</p>	<p>2018</p> <p>ART FORMOSA Taipei, Taiwan</p> <p>ART TAINAN Tainan, Taiwan</p> <p>MEADOWS "PERSONAL STRUCTURES", LE STANZE DELLE MERAVIGLIE - WUNDERKAMMER" Verbania Pallanza, Venice, Italy</p> <p>INTERNATIONAL CULTURE ART DIALOGUES & CONTEMPORARY ART SHOWS Yolo Art Gallery, Izmir, Turkey</p> <p>MEADOWS "PERSONAL STRUCTURES" Salon Des Beaux Arts, Paris, France</p> <p>SHENZHEN INTERNATIONAL ART FAIR Shenzen, China</p> <p>ART TAIPEI Taipei, Taiwan</p> <p>SHANGHAI ART FAIR Shanghai, China</p>	<p>2016</p> <p>THE 15TH (JAPAN) INTERNATIONAL CALLIGRAPHY AND PAINTING EXHIBITION AND WORKSHOP Metropolitan Art Museum, Tokyo, Japan</p> <p>INTERNATIONAL ART EXHIBITION AND SYMPOSIUM OLYMPIA FINE ART Guwahati, Assam, India</p> <p>ASIAN ARTIST RESIDENCY PROJECTS Fukuoka, Japan</p>
2020	<p>TWENTY 20 Segaris Art Center, Kuala Lumpur, Malaysia</p> <p>MEADOWS UNESCO E-ART EXHIBITION INVITATION " MASK ART- CREATIVITY UNDER LOCKDOWN - ARTISTS AGAINST COVID-19 " UNESCO, Beirut, Lebanon</p> <p>ART TAIPEI Taipei World Trade Center, Taiwan</p>	<p>2021</p> <p>29TH AIAE Fukuoka, Japan</p> <p>ART TAIPEI Taipei World Trade Center, Taiwan</p> <p>THE MODERNS ACROSS GENERATIONS G13 Gallery, Kuala Lumpur, Malaysia</p>	<p>2016</p> <p>THE 15TH (JAPAN) INTERNATIONAL CALLIGRAPHY AND PAINTING EXHIBITION AND WORKSHOP Metropolitan Art Museum, Tokyo, Japan</p> <p>INTERNATIONAL ART EXHIBITION AND SYMPOSIUM OLYMPIA FINE ART Guwahati, Assam, India</p> <p>ASIAN ARTIST RESIDENCY PROJECTS Fukuoka, Japan</p>	

	DISCOVERING MALAYSIAN CONTEMPORARY ART Shanghai, China		2013	TAMAN NURANI Galeri Petronas, Kuala Lumpur		INVITATIONAL SHOW Galeri Chandan, Kuala Lumpur		WARNA 2008 (CONTEMPORARY MALAYSIAN ART) Hong Kong Cultural Centre, Hong Kong
	ART TAIPEI Taipei, Taiwan			9TH INTERNATIONAL ART FESTIVAL & WORKSHOP Poh Chang Art Academy, Bangkok, Thailand		KALAM III Puncak Gallery, Shah Alam, Selangor, Malaysia		INVITATIONAL ART SHOW (PELUKIS-PELUKIS SELANGOR) Galeri Shah Alam, Selangor, Malaysia
	ART KAOHSIUNG Kaohsiung, Taiwan			MASTERPIECE FINE ART AUCTION EXHIBITION White Box, Map @ Publika, Kuala Lumpur, Malaysia				23RD AIAE Guangdong Museum of Art, Guangzhou, China
2015	A DOOR AJAR, START ART FAIR Saatchi Gallery, London			MOKWOO INTERNATIONAL ART FAIR (MIAF) Seoul Art Center, Seoul, Korea		2010	25TH AIAE Ulaanbaatar, Mongolia	
	ART BASEL Convention and Exhibition Center, Hong Kong			1ST CHANGZHOU CHINA INTERNATIONAL ART WORKSHOP AND FESTIVAL Changzhou, China			NATIONAL OPEN EXHIBITION National Art Gallery, Kuala Lumpur	2007
	GROUP SHOW Mizuma Gallery, Gillman Barrack, Singapore			ART EXPO MALAYSIA Kuala Lumpur, Malaysia			"MIXED MEDIA" ART EXHIBITION National Art Gallery, Kuala Lumpur	
	THE ORIGIN OF BEAUTY (DRAMATIC NOSTALGIA) Busan Museum of Art, Korea						PRE-MONGOLIA (25TH AIAE) Galeri Candan, Kuala Lumpur	
	SOTHEBY'S EXHIBITION AND AUCTION Hong Kong		2012	EARTH Puncak Gallery, Shah Alam, Selangor, Malaysia			SELANGOR INVITATIONAL Galeri Shah Alam, Selangor, Malaysia	
	A NEW DIALOGUE: SOUTHEAST ASIAN ABSTRACTION, SOTHEBY'S The Fullerton Hotel, Singapore			SUARASA Segaris Art Center, Kuala Lumpur			WORLD EXPOSITION Shanghai, China	
	SHANGHAI INTERNATIONAL CONTEMPORARY ART EXCHANGE, EXHIBITION AND WORKSHOP Graceland Park, Shanghai, China			MALAYSIAN INTERNATIONAL CONTEMPORARY ART EXHIBITION Soka Gakkai, Kuala Lumpur			MALAYSIAN CONTEMPORARY 3G Pipal Fine Art, Kuala Lumpur, Malaysia	2006
	BAREHANDS, ASIAN ART WORKSHOP & EXHIBITION Bandung, Indonesia			CREATIVE CITIES COLLECTION FINE ARTS EXHIBITION "LONDON IN 2012" Barbican Center, London		2009	ILHAM - CONTINUITY MIDF, Kuala Lumpur	
				THE 1ST ECOREA JEONBUK BIENNALE 2012 Korea			AMAL PALESTIN National Art Gallery, Kuala Lumpur	
				INVITATIONAL SHOW-SC-UITM Kuala Lumpur			GROUP EXHIBITION Galeri TNB, Petaling Jaya, Selangor	
2014	DESTINATION 2 - INTERNATIONAL ART EXHIBITION Vietnam National Museum Of Fine Arts, Hanoi, Vietnam			ART EXPO MALAYSIA Kuala Lumpur, Malaysia			CHANGING PHASES Galeri Petronas, Kuala Lumpur	
	28TH AIAE Taiwan			27TH AIAE Rajchadamnern Contemporary Art Center, Bangkok, Thailand			CHARITY SHOW Galeri Candan, Kuala Lumpur	
	INTERNATIONAL HAIYAN FUNDRAISING ART EXHIBITION Galleria Duemila, Manila, Philippines						24TH AIAE National Art Gallery, Kuala Lumpur	
	THE ART EXHIBITION OF 9 ASIAN ARTISTS Ya Ming Art Museum, He Fei, Anhui, China		2011	26TH AIAE Seoul, South Korea		2008	ART TRIANGLE (MALAYSIA, PHILIPPINES, INDONESIA & SINGAPORE) Soka Gakkai, Kuala Lumpur, Malaysia	
				INVITATIONAL GROUP SHOW WITH TAJUDDIN ISMAIL AND DREW HARRIS TJ Fine Art, Kuala Lumpur			WARNA 2008 (CONTEMPORARY MALAYSIAN ART) Consulate General of Malaysia, Hong Kong	
								GROUP SHOW (AWANG, TAJ, SHARIFAH AND ABI AKIRA) TJ Fine Art, Kuala Lumpur
								SKETCH EXHIBITION Elle Six Gallery, Kuala Lumpur
								CONTEMPORARY MALAYSIAN AND VIETNAM ARTISTS Soka Gakkai, Kuala Lumpur
								PRIDE FOR BREAST CANCER CHARITY SHOW Marriott Hotel, Kuala Lumpur
								SARUK KINABALU (PAMERAN PELUKIS-PELUKIS SABAH) National Art Gallery, Kuala Lumpur

	<p>NARRATIVE STRAINS (KOLEKSI III) Galeri Petronas, Kuala Lumpur</p> <p>20TH AIAE The Ayala Museum, Makati City, Manila, Philippines</p>	<p>2ND BIENNALE OF ISLAMIC CONTEMPORARY PAINTING OF THE ISLAMIC WORLD Tehran Museum of Contemporary Art, Tehran, Iran</p> <p>MALAYSIAN MASTERPIECES National Art Gallery, Kuala Lumpur, Malaysia</p> <p>ALUN-ALUN KE MARISTA – PAMERAN SOLO TERPILIH (PST) National Art Gallery, Kuala Lumpur, Malaysia</p>	<p>AKU (SELF-PORTRAIT) Galeri Petronas, Kuala Lumpur</p> <p>ALAMI (DARI LANGIT KE BUMI) National Art Gallery, Kuala Lumpur</p> <p>CAHAYA DAN BIASAN – MALAYSIAN ARTISTS ART EXHIBITION Atrium Gallery, London</p> <p>CONTEMPORARY MALAYSIAN ARTISTS Beijing Art Museum, Beijing, China</p> <p>FESTIVAL PEKAN SENI IPOH IV Ipoh, Perak</p> <p>ASPIRASI 2000 Langkawi, Kedah</p> <p>IMBASAN BAKAT MUDA National Art Gallery, Kuala Lumpur</p>	<p>1997 INNER FORCE Renaissance Hotel, Kuala Lumpur</p> <p>ECHOES OF INFINITY Reddison Hotel, Shah Alam</p> <p>ART FOR NATURE NN Gallery, Kuala Lumpur</p> <p>ART TO HEART Galeri Petronas, Kuala Lumpur</p> <p>BISIKAN HATI Pelitahati Gallery, Kuala Lumpur</p> <p>MALAYSIAN DRAWING National Art Gallery, Kuala Lumpur</p> <p>12TH ASIA INTERNATIONAL ART EXHIBITION The Center Of Actividades Turisticas, Macau</p> <p>ASIA ARTISTS GROUP INVITATIONAL SHOW Art Folio, Kuala Lumpur</p> <p>INTRO & REVIEW, TWO-MAN SHOW Concorde Hotel, Shah Alam, Selangor</p>
2004	<p>19TH AIAE The Fukuoka Asian Art Museum, Fukuoka, Japan</p> <p>CONTINUITIES: CONTEMPORARY ART OF MALAYSIA AT THE TURN OF THE 21ST CENTURY Guangdong Museum of Art, Guangzhou, China</p>	<p>2001 “END OF GROWTH”, INTERNATIONAL EXHIBITION Chulalongkorn Uni, Silpakorn Uni, Thailand</p> <p>GROUP SHOW Taksu Gallery, Kuala Lumpur</p> <p>ASIA INTERNATIONAL ART EXHIBITION Brighton University, England</p> <p>GROUP SHOW, KUMPULAN PELUKIS MELAKA Melaka, Malaysia</p> <p>16TH ASIA INTERNATIONAL ART EXHIBITION Guangdong Museum of Art, Guangzhou, China</p>	<p>1998 RUPA MALAYSIA: A DECADE OF ART The Brunei Gallery, School of Oriental and African Studies, University of London, UK</p> <p>KARYA UNDANGAN 1998 Balai Seni Lukis Sabah, Kota Kinabalu</p> <p>ART AND NATIONALISM National Art Gallery, Kuala Lumpur</p> <p>ART AND NATURE NN Gallery, Kuala Lumpur</p> <p>NEW ACQUISITION National Art Gallery, Kuala Lumpur</p> <p>“BAYU TIMUR” TWO-MAN SHOW WITH BAYU UTOMO Valentine Willie Fine Art, Kuala Lumpur</p> <p>13TH ASIA INTERNATIONAL ARTISTS EXHIBITION National Art Gallery, Kuala Lumpur</p> <p>DRAWING SHOW Art Case Gallery, Kuala Lumpur</p>	<p>1996 NUSANTARA EKSPRESI Universiti Malaya, Kuala Lumpur</p> <p>MJCAX 1996 CERAMIC SHOW Japan Culture Centre, Kuala Lumpur</p> <p>THE CORNUCOPIA OF MALAYSIAN ARTS 96 - INVITATIONAL SHOW Metropolitan Gallery of Fine Art, Kuala Lumpur</p> <p>MALAYSIAN ART National Museum of Art, Beijing, China</p> <p>CONTEMPORARY VISION, THAI-MALAYSIAN ART EXCHANGE Galeri Petronas, Kuala Lumpur</p> <p>FROM THE RAINFOREST Galeri Petronas, Kuala Lumpur</p> <p>“5 + 5” ART EXHIBITION, (SINGAPORE AND MALAYSIAN ARTISTS) Balai Seni Maybank, Kuala Lumpur</p> <p>13TH INTERNATIONAL INVITATIONAL ART SHOW Kaohsiung, Taiwan</p>
2003	<p>POST-ASIA INTERNATIONAL ART EXHIBITION National Art Gallery, Kuala Lumpur, Malaysia</p> <p>“INSPIRASI” ART EXHIBITION Shah Alam Art Gallery, Malaysia</p> <p>“CHARITY ART EXHIBITION” IN AID OF THE IRAQI PEOPLE’S HUMANITARIAN ASSISTANCE FUND ART Talk Gallery, Kuala Lumpur</p> <p>“TRANSITION” INVITATIONAL EXHIBITION Shah Alam Gallery, Malaysia</p> <p>ART EXHIBITION & AUCTION (TSUNAMI HUMANITARIAN FUND) Art Case Gallery, Kuala Lumpur</p> <p>INVITATIONAL EXHIBITION “MODERN MALAYSIAN ART 2003” Elle Six Gallery, Kuala Lumpur</p> <p>18TH AIAE Hong Kong Heritage Museum, Hong Kong</p> <p>ALAMI II National Art Gallery, Kuala Lumpur, Malaysia</p>	<p>2000 BENTUK DAN MAKNA Galeri Seni FSSR, UiTM, Shah Alam, Selangor</p> <p>PAMERAN BERKUMPULAN Galeri Taksu, Kuala Lumpur</p> <p>CAHAYA DAN BIASAN Art Case Gallery, Kuala Lumpur</p> <p>FESTIVAL SENI FSSR Galeri Seni FSSR, UiTM, Shah Alam</p> <p>RUPA MALAYSIA National Art Gallery, Kuala Lumpur</p> <p>15TH ASIA INTERNATIONAL ART EXHIBITION Tainan County Cultural Center, Taiwan</p>	<p>1999 PERCEPTION AND PERSPECTIVE Hotbath and Pittville Art Gallery, London</p> <p>14TH ASIAN INTERNATIONAL ART EXHIBITION Fukuoka Asian Art Museum, Japan</p>	
2002	<p>BAGHDAD 3RD INTERNATIONAL FESTIVAL OF PLASTIC ART 2002 Saddam Art Center, Baghdad, Republic of Iraq</p> <p>THE 17TH ASIAN INTERNATIONAL ART EXHIBITION Daejeon Municipal Museum of Art, Korea</p> <p>ASIAN FINE ART PROFESSOR EXHIBITION Korea</p>			

1995 **LEMBARAN 95, MALAYSIAN ARTISTS ASSOCIATION ART EXHIBITION**
Galeri Petronas, Kuala Lumpur

EXPRESSIONS 95 - AN INVITATIONAL SHOW
Nanyang Gallery Of Art, Kuala Lumpur

INTIPATI BUDAYA – SATU SINTESIS “ (ESSENCE OF CULTURE - A SYNTHESIS), ONE-MAN SHOW
Creative Centre, National Art Gallery, Kuala Lumpur

ART AND SPIRITUALITY
National Art Gallery, Kuala Lumpur

10TH ASIAN INTERNATIONAL ART EXHIBITION
National Art Museum, Singapore

AL FANN - THE ART
Han Manden, Kasel, Germany

GETARAN JIWA 95
Isetan, Kuala Lumpur

PHILIP MORRIS ART COMPETITION AND EXHIBITION
National Art Gallery, Kuala Lumpur

CONTEMPORARY MALAYSIAN ART
Enriq Laretta Museum, Buenos Aires, Argentina

CONTEMPORARY ART 95” AN INVITATIONAL ART SHOW
Marina Mandarin Hotel, Singapore

ILHAM 95
Galeri Petronas, Kuala Lumpur

1994 **ISU BOSNIA ART EXHIBITION**
Galeri Petronas, Kuala Lumpur

8TH TRIENNALE INDIA
New Delhi, India

PPM PERDANA SHOW
Galeri Petronas, Kuala Lumpur

INTERNATIONAL ART WORKSHOP
National Art Gallery, Kuala Lumpur

INTIPATI BUDAYA, ONE-MAN SHOW
Shenn’s Fine Art, Singapore

GETARAN JIWA - CONTEMPORARY MALAYSIAN ART
Museo Nacional De Antropologia, Madrid, Spain

9TH ASIAN INTERNATIONAL ART SHOW
National Museum Of Art, Taipei, Taiwan

PANCA WARNA, GROUP EXHIBITION
Malaya University, Kuala Lumpur

VISION AND IDEA
National Art Gallery, Kuala Lumpur

1993 **IMBAUAN LEDANG ART EXHIBITION**
Maybank Art Gallery, Kuala Lumpur

CORPORATE ART PROGRAMME (CAP II) ART EXHIBITION
Shenn’s Gallery, Singapore

CETUSAN RASA, CHARITY SHOW FOR BOSNIA, SOMALIA AND SELANGOR SPASTIC CHILDREN
Shah Alam Gallery, Selangor

ART AND AID
New Straits Times, Kuala Lumpur

EYES ON EYES - AN ARTISTIC JOURNEY THROUGH ASEAN
The Art Salon Gallery, Kuala Lumpur

COMMUNICATIONS IN GRAPHICS - PRINTMAKING
National Art Gallery, Kuala Lumpur

“FORM AND SOUL” THE CONTINUITY OF TRADITION IN CONTEMPORARY MALAYSIAN ART
National Art Gallery, Kuala Lumpur, Malaysia

THE MANIFESTATION OF ISLAMIC SPIRIT IN CONTEMPORARY MALAYSIAN ART
National Art Gallery, Kuala Lumpur

MALAYSIAN ART EXHIBITION
Waregem, Belgium

8TH ASIAN INTERNATIONAL ART EXHIBITION
Fukuoka City Art, Museum, Fukuoka, Japan

8TH ASIAN INTERNATIONAL ART EXHIBITION
Tagawa City Art Museum, Tagawa, Japan

TRESOR D’ ART - INTERNATIONAL ART AND ANTIQUES EXHIBITION
World Trade Centre, Singapore

MALAYSIAN ART 93
Galeri Petronas, Kuala Lumpur

6TH BANGLADESH ART BIENNALE
Dacca, Bangladesh

ILHAM 93
Galeri Petronas, Kuala Lumpur

1992 **SKETCH EXHIBITION**
Room At The Top, Kuala Lumpur

6TH ASIAN INTERNATIONAL ART EXHIBITION
Tagawa Museum Of Art, Tagawa, Japan

ILHAM 92, FACULTY ART EXHIBITION
Shah Alam Gallery, Selangor

NATIONAL OPEN ART EXHIBITION
National Art Gallery, Kuala Lumpur

RATT AND HELP ART EXHIBITION
Help Institute, Kuala Lumpur

BANK NEGARA INVITATIONAL ART EXHIBITION
Kuala Lumpur, Malaysia

IMPRESSIONS - CONTACTS IN PRINTS, AN EXHIBITION OF PRINT WORKS BY FRENCH AND MALAYSIAN ARTISTS
Shah Alam Gallery, Selangor

OPEN ART EXHIBITION
Shah Alam Gallery, Selangor

IDENTITI ISLAM DALAM SENIRUPA MALAYSIA PENCAPAIAN DAN CABARAN
National Art Gallery, Kuala Lumpur

KOLEKSI 92 - MALAYSIAN ARTISTS ASSOCIATION GRAND EXHIBITION
Galeri Petronas, Kuala Lumpur

7TH ASIAN INTERNATIONAL ART EXHIBITION
Gedung Merdeka, Bandung, Indonesia

BIENNALE DES SEYCHELLES (BIENNIAL OF VISUAL ARTS OF SEYCHELLES)
Carnegie Museum, Victoria, Seychelles

25 YEARS ANNIVERSARY SCHOOL OF ART AND DESIGN ART EXHIBITION, SCHOOL OF ART AND DESIGN ART GALLERY
Mara Institute of Technology, Shah Alam, Selangor

92 SEOUL IAA COMMEMORATION EXHIBITION
Art Museum, Seoul, South Korea

1991 **NATIONAL OPEN ART EXHIBITION**
National Art Gallery, Kuala Lumpur

ART DOCUMENT ART EXHIBITION
Wisma Loke, Kuala Lumpur

PPM ART SHOW “GERAK TIMUR”
Civic Centre, Kuching, Sarawak

OPEN EXHIBITION 91
Shah Alam Gallery, Shah Alam, Selangor

TWELVE FOR BANDUNG, MUHIBBAH ART EXHIBITION
Citra Gallery, Kuala Lumpur

ART EXHIBITION “ROOM AT THE TOP”
Regent Hotel, Kuala Lumpur

INDONESIA-MALAYSIA 1991 “MUHIBBAH ART EXHIBITION”
Braga Gallery, Bandung, Indonesia

MALAYSIANNES OF MALAYSIAN ART- A QUESTION OF IDENTITY
National Art Gallery, Kuala Lumpur

“ISTIQLAL” ISLAMIC ART EXHIBITION
Jakarta, Indonesia

REFLECTIONS ART EXHIBITION
Shah Alam Gallery, Selangor

1991/92- “SALON MALAYSIA”, ART COMPETITION AND EXHIBITION
National Art Gallery, Kuala Lumpur

1990 **“PAINTING 90” JURIED BY CHARLOTTA KOTIK**
Curator of Contemporary Art, The Brooklyn Museum, New York, at Arlington Arts Center, Arlington, Virginia, USA

“ART LEAGUE” JURIED SHOW
Torpedo Arts Center, Alexandria, Virginia, USA

DIPLOMA EXHIBITION "KONSEP 83"
City Hall, Kuala Lumpur

YOUNG CONTEMPORARY ART EXHIBITION AND COMPETITION
National Art Gallery, Kuala Lumpur

26TH INDEPENDENT ANNIVERSARY ART EXHIBITION
Historical Museum Complex, Malacca

1982 **NATIONAL OPEN ART EXHIBITION**
National Art Gallery, Kuala Lumpur

SECOND ONE-MAN SHOW, INSTITUT TEKNOLOGI MARA Shah Alam, Selangor

EXHIBITION AND COMPETITION FOR THE YOUNG CONTEMPORARY ARTIST
National Art Gallery, Kuala Lumpur

FINE ART DEPARTMENT ART EXHIBITION, INSTITUT TEKNOLOGI MARA Shah Alam, Selangor

25 YEARS OF MALAYSIAN ARTISTS ART EXHIBITION
National Art Gallery, Kuala Lumpur

25 YEARS OF MALAYSIAN ARTISTS ART EXHIBITION
Malaysia Science University, Penang

1981 **WATER COLOUR EXHIBITION**
Fine Art Department, School of Art and Design, Institut Teknologi MARA

MOVING ART EXHIBITION
Perlis

MALAYSIAN ARTIST ASSOCIATION GRAND EXHIBITION
Malaya University, Kuala Lumpur

ART EXHIBITION AND COMPETITION
School of Art and Design, Institut Teknologi MARA, Shah Alam

EXHIBITION AND COMPETITION - 100 YEARS SABAH EXPO
Kota Kinabalu, Sabah

EXHIBITION AND COMPETITION FOR THE YOUNG CONTEMPORARY ARTISTS
National Art Gallery, Kuala Lumpur

1980 **ART COMPETITION AND EXHIBITION TO COMMEMORATE THE 10TH ANNIVERSARY OF MALAYSIA NATIONAL UNIVERSITY**
Bangi, Selangor

"ART MARKET" EXHIBITION
National Museum, Kuala Lumpur

ART EXHIBITION
Organised by School of Art and Design, Institut Teknologi MARA, Shah Alam, Selangor

1979 **ART COMPETITION AND EXHIBITION**
Kota Kinabalu, Sabah

1978 **FIRST ONE-MAN SHOW**
Beaufort, Sabah

1977-1979 **MOVING ART EXHIBITION**
to activate the art scene in Sabah

ART RESIDENCY/ WORKSHOP

1994 **INTERNATIONAL ART WORKSHOP**
National Art Gallery, Kuala Lumpur

2006 **INTERNATIONAL ART WORKSHOP & EXHIBITION** Jaskowo, Poland

2012 **1ST ECOREA JEONBUK BIENNALE 2012**
Korea

2013 **9TH INTERNATIONAL ART FESTIVAL AND ART WORKSHOP**
Bangkok, Thailand

2013 **THE 1ST CHANGZHOU CHINA INTERNATIONAL ART WORKSHOP AND FESTIVAL**
Changzhou, China

JAN 2014 **INTERNATIONAL CONTEMPORARY ART EXHIBITION AND WORKSHOP, "DESTINATION II"**
Hanoi, Vietnam

19-23 FEB, 2014 **INTERNATIONAL ART WORKSHOP**
Krabi, Thailand

10-20 MAY, 2014 **EXHIBITION & WORKSHOP OF 9 ASIAN ARTISTS**
Ya Ming Art, Museum, He Fei, Anhui, China

2015 **SHANGHAI INTERNATIONAL CONTEMPORARY ART EXCHANGE EXHIBITION AND WORKSHOP**
Graceland Park, Shanghai

2015 **BAREHANDS, ASIAN ART WORKSHOP & EXHIBITION**
Bandung, Indonesia

2016 **THE 15TH (JAPAN) INTERNATIONAL CALLIGRAPHY AND PAINTING EXHIBITION AND WORKSHOP**
Metropolitan Art Museum, Tokyo, Japan

16-22 JAN, 2016 **INTERNATIONAL ART EXHIBITION AND SYMPOSIUM OLYMPIA FINE ART**
Guwahati, Assam, India

22-30 APR, 2016 **ASIAN ARTISTS RESIDENCY PROJECT (BAREHANDS)**
Fukuoka, Japan

2017 **VOL 1 - BAREHANDS, ASIAN ARTIST RESIDENCY PROJECT**
Kuala Lumpur, Malaysia

2017 **5TH INTERNATIONAL MEHMET NURI GOSEN PAINTING WORKSHOP**
Old Town Tennaries, Kusadasi, Izmir, Turkey

WRITINGS ABOUT AWANG DAMIT AHMAD

1. Azman Ismail. *Suara Emosi dan Kenangan Dalam Bayu Timur*: Mingguan Malaysia, Kuala Lumpur. Oktober 1998.
2. David Chow. *Awang Damit's Magnificent Obsession: Sojourn*, Malaysia. September 1992.
3. Dr. Mulyadi Mahamood. *Cahaya dan Biasan Berlabuh di Galeri Art Case*: Berita Harian. Ogos, 2000.
4. Haliza Ahmad. *Baring The Soul On Canvas*: The Malay Mail, K.L. September 1995.
5. J.Anu. *An Improbable Harmony Of Artists*: Sunday Star, Kuala Lumpur. September,1995.
6. J.Anu. *Linking Sight, Sound and Smell*: Sunday Star, Kuala Lumpur, April,1995.
7. J.Anu. *Taste Of Things To Come*: Sunday Star, Kuala Lumpur. January 1998.
8. Jamudin Idris. *Karya Terbaru Ramlan, Awang Damit*: BeritaMinggu, K.L. Disember 1997.
9. Joanne de Rozario. *Thought Provoking Pieces*: New Straits Times, K.L. January 1996.
10. Joyce Van Fenema. *Southeast Asian Art Today (A Critical Look at Malaysian Art)*: Roeder Roeder Publication Pte Ltd. Singapore. 1996.
11. Laura Fan. *The Odd Quartet*: The Edge. Kuala Lumpur. August, 2000.
12. Lawrence Quek. *Pelukis Kita Ke Jerman*: Utusan Malaysia, K.L. Ogos 1995.
13. Mahzan Musa. *Intipati Budaya, Awang Damit Ahmad*: Mastika, Kuala Lumpur. Disember,1993.
14. Mohamad Khalil Amran. *Awang Damit Ahmad*: Fantasi,K.L. Mac 1986.
15. Mulyadi Mahamood. *Kemanusiaan & Awang Damit*: Dewan Budaya,DBP, Kuala Lumpur. Mei,1995.
16. Ooi Kok Chuen. *Artists In Transition*: New Straits Times, Kuala Lumpur. September 1998.
17. Ooi Kok Chuen. *Awang Picks Up The Pieces Of His Art*: New Straits Times, Kuala Lumpur. July, 1991.
18. Ooi Kok Chuen. *Back To His Roots*: Sunday Style, Kuala Lumpur, May,1995.
19. Ooi Kok Chuen. *Essence Of Culture*: Shenn's Fine Art, Singapore. 1994.
20. Ooi Kok Chuen. *Malaysian Art Debuts In Madrid*: New Straits Times, K.L. April 1994.
21. Ooi Kok Chuen. *Malaysian Art Finds A Home In Fukuoka*: New Straits Times, Jun 1993.
22. Ooi Kok Chuen. *Malaysian Art In Argentina*: New Straits Times, K.L. November 1995.
23. Ooi Kok Chuen. *Winning Ways Of The Young At Art*: New Sunday Times, Kuala Lumpur, January 1992.
24. Peter Yap. *It's Back to The Basics for Awang*: New Straits Times, Kuala Lumpur. November, 1993.
25. Salina Khalid. *Artists Chip In To Help Sick Children*: Metro, Kuala Lumpur, August,1997.
26. Sam Christudas. *A Show Of Hearth By Seven Artist*: New Straits Times, K.L. August 1997.
27. Shafinaz Mohd.Yusof. *Awang Damit Ahmad Terap Nasionalisme Abstrak*: Mingguan Watan, Kuala Lumpur, Mei,1995.
28. Siti Rohaya Attan. *Getaran Jiwa Ke Sepanyol*: Utusan Malaysia, K.L. Mei 1994.
29. Suraya Yusof. *Alun-Alun ke Marista Imbasan Kehidupan Silam Awang Damit*: IMPIANA, Kumpulan Karang kraf Sdn. Bhd, Kuala Lumpur. 2000.
30. Susan Tsang. *Dynamic Abstractions*: Business Times, Singapore. April,1994.
31. Susan Tsang. *Exploring Asean Perspectives*: Business Times, Singapore. January 1993.
32. T.K.Sabapathy. *Artist With A Distinct View Of Sabah's Culture And Nature*: The Straits Times, Singapore. April, 1994.
33. Valentine Willie. *Awang Damit, A Sort Of Homecoming*: Daily Express, Kota Kinabalu, December,1994.
34. Zainol Abidin Shariff. *Toward An Alternative Vision: The Idea of Malaysian Art Since 1980*: National Art Gallery, Kuala Lumpur. 1994.



ART SEASONS

HENRY BUTCHER
ART AUCTIONEERS

*pantau***IRAGA**
(art space)