



higera .

a duo exhibition of md fadli yusoff and husin hourmain

Higera

preface

'Seeing Sense.' Complexities between the experience of observation (seeing) and that of embracing of the soul should go through the process of shaping senses. Senses may be shaped with values of honest emotions at the precise moment of seeing the subject. Situations differ, and not all can touch the heart. But an artist who is sincere towards his creation and thus build, in arranging innate emotions to canvas, shall be able to intuitively interact with the observer, spiritually. This soulful communication is very subjective, and it goes through the process of 'opening' up the emotions of both partakers (artist and viewer), with tendency to invoke fragments of feelings that are significant. There is no institution of art that can teach one to 'see' senses. It is an inbuilt software that is little used by humans, because the application of codes is too intricate and time consuming; and the results would be too layered.

— An excerpt from Seeing Sense by Shooshie Sulaiman, written in the 1st Museum Piece catalogue, a solo show by Md Fadli Yusoff, published by 12 Gallery (now defunct).

About Us

Established in 2010 with years of experience in arts management, Core Design Gallery is committed to its principle venture in representing Malaysian Contemporary Art.

The gallery is passionate in promoting and developing emerging, mid-career as well as blue-chip artists in order to catapult Malaysian contemporary art into achieving worldwide recognition for its critical and artistic values in various platforms.

Our approach is centred on the philosophy of a strategic documentation system as we believe in stimulating cultural discourses within the art community, regionally and internationally.

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The idea of seeing sense could not have been further emphasised in a world trying its best to make sense. For the past two years since the pandemic struck, seeing sense might as well have been impossible. What is there to see when one was forced to stay 'unseeing' in uncertainty? Nothing was making sense — an unseen disease that eliminates a great number of the earth's population and the continuous consequences that came after; how are we supposed to see sense in it?

Undeniably, everything happens for a reason — were we not faced with such adversity and global calamity, we would have continued in our blissful ignorance, unaware and unbothered. This rapid transition in the way we lived for the past two years has indefinitely altered our perceptions of how we should have lived — rightfully so, that over the years, became increasingly detrimental. What is done cannot be undone, and for a minute, I could believe we did stop to think; *has it happened at all?* The passing of time has felt like a memory long forgotten, frustratingly unreachable.

Have we become insensate, by then? Have we tried, again, to see what sense we have left? Ironic to acknowledge that the loss of senses was once the indicator of this disease that we are forced to live with now — an era of endemic, they say, as we begin anew. Perhaps this is the course of life we were meant to tread on hereinafter, but perhaps not. We are mere observers; we refrained, to an extent that we surmised, on our own, that this could potentially be the end. No need for the sense for it, no facts to back it up, no extreme cautions to warn us about it, even.

But once in a while, a reminder came, intentional or otherwise. Here is an exhibition that reminds us for *seeing* that sense, and *experiencing* that sense — a somewhat, quite religiously speaking, spiritual migration of thoughts that is self-possessed and filled with restless internal observations. Here is *Higera*, a duo show by Husin Hourmain and Md Fadli Yusoff presented by Core Design Gallery that introduces a visually striking body of works, yet are poles apart in their perception of our current times. It is the relevant and intimate journey that they have partaken to understand and reflect on,

whether for the betterment of their inner self or in their unflinching artistic practices.

The concept of migration is not something new in a Muslim World. Historically, it had made an impact that changed the course of Muslims' lives to this day. The religion of Islam, while clear in its initial trajectory of what it meant to migrate, also brings to light the duplexity and complexity of the act. It is not merely a change of abode, but a spiritual change as well.

"In Islamic jurisprudence, it has a specific meaning, namely, the duty to migrate from the surrounding of unbelief towards a society where Islamic rules are prevalent, following the example of the Prophet and his Companions, who migrated from the infidel, polytheistic Mecca towards Yathrib which, with the support of the Ansar, was to become the City of the Prophet, the basis of the historical body politic of Islam. So we see hijra, before anything else, being discussed by religious scholars as a religious principle to be performed as a duty under certain conditions. Throughout Islamic legal history, a doctrine of hijra was established, not only questioning the movement of people but also investigating the movement of converts, traders and preachers."

— excerpt from Migration and Islamic Ethics Introduction by Ray Jureidini and Said Fares Hassan, 2020

From an artistic point of view, migration could have easily meant an artist's progress towards change — be it in terms of their style or technicality, change is necessary and crucial, to some extent. For some artists, changes are needed as a response — to get into detail is a feat, however, as these responses are always varied and exclusive to each experience.

Higera as a duo show put an example of how artists react and respond to change. For Husin Hourmain and Md Fadli Yusoff who has been in the art industry as practising artists for decades, changes, as described by them, eventually resorted to the concept of 'migration'; of thoughts and actions, of spirits and bodies. A prevalent concept in Islamic teachings as well as history, their attachment to it is admirable as it takes an in-depth understanding and practice for the concept of *hijra* to truly be applied in a contemporary art form, let alone in practice. Contextually, *Higera* developed into a mutual consensus between these two artists, as discussed incessantly in the past months leading to the present with the gallery. While *hijra* in its modern Arabic meaning is quite straightforward, this exhibition does entail a revisit of the artists' previous works in the past; evidently in terms of style, and for some of the works, the contents.

As Malay-Muslim artists, their experiences collided interestingly and not so differently either; for one, migrating to their respective hometowns and setting up studios in pursuit of a better working environment to continue their practice. The decision to move their studios is not only for art's sake but to strive for different perspectives and atmospheres while creating. Achieving this seems to be an important stage in their life, and conceivably even a timely decision.

The past becomes the present, as the present reflects the past. The duo artists place the importance on *hijra* as something artists could face at any stage of their artmaking. Stylistically different, yet inherently the same — each of the artists possesses a distinct quality that has marked them as prominent art practitioners locally, both for their critical commentary in conveying arts that resonate with the public.

inspired by chiaroscuro paintings that were gargantuan and ominous in their own way, Fadli's preference in doing large paintings clearly resolved into a desire for them to be impactful, once seen in the flesh. Effectively, he succeeded in evoking that sense of disquietude, even while foregoing the dark palettes and the play of light and shadow he had favoured in the past.

The Great Reset - Betul dan Jarakkan Saf #3 is a pointed commentary on a Muslim dilemma, referring to the Muslim prayer congregation that was halted during the height of the pandemic. The significant issue here should be as obvious as the title — his remarks on the state of affairs of the Islamic prayer congregations during the pandemic were not a mere social commentary, but touches on the idea that it has become the norm for a quite a while that it has felt, to Fadli, an enigmatic and conflicting situation to adhere to, as it has stirred quite the uproar in certain religious matters.

Any devoted man who is committed to his religion is inclined to speak his mind, and Fadli is no exception, in this case, to paint his mind. This particular work however is in reference to his previous work, *Betul & Rapatkan Saf (2012)*. The concept of *saf* struck Fadli as important as the act itself carries a relative meaning to how Muslims lead their life. When the pandemic hits, Muslims were worried if the call for distance in praying should be implemented at all.

Fadli's commentary does not only focus on the praying act but on how Malaysia as a Muslim country was handling it at the time. Here, Fadli stresses the alienation and segregation that became transparent between religions, even between Muslims. The texts in the painting carry his thoughts by explaining that misunderstandings between Muslims, due to the pandemic, had increased as a result of clashing opinions. Emphasising that Muslims have lost their faith in their Creator, Fadli further clarified with texts of a story about how the Companions of the Prophet Muhammad PBUH had dealt with each other — with the utmost and highest regard. He underscored a great moral derived from that particular story, as it was first actually stated in his solo show, 1st Museum Piece, in 12 Gallery (now defunct):

The Muslims of today are facing a huge crisis, that is, the crisis in confidence. This crisis has rendered us to lose our focus and direction. Although many efforts have been made, a lot of problems are yet to be resolved, and some even becoming more critical. Why is this happening? Simply because we have lost faith in Allah, in something that we could depend on. I think the solutions already exist, but due to this crisis in confidence, we are still like this until today, still unable to make decision. Whenever I think about this matter, I always remember several hadiths of the Prophet (PBUH) that I read concerning the life of the companions of the Prophet and how they lived their everyday life. For instance, a story about Abd Darda. One day when he and another companion (I do not remember his name) were passing through a large open area, suddenly Abu Darda bent down as if there was something obstructing their way, and his friend asked why he acted as such.

Abu Darda replied, "When the Messenger of Allah (pbuh) was still alive, I walked through this area together with him. There was a tree branch blocking our way, and the Messenger of Allah (pbuh) bent down and I followed his gesture. And when I passed by this area just now, I also bent down to follow what the Messenger of Allah (pbuh) did last time, although the tree is no longer there." This is one of the tales of the love of the companions towards their beloved Prophet (pbuh). Certainly, Allah praises them and raises their status among the Muslims until the end of time. Another story tells about a companion of the Prophet, who was hobbling as if looking for something lost on the road. When asked why he walked like that, he said, "I am walking and at the same time trying to locate the footsteps of the Messenger of Allah (pbuh), because I want to walk over his footsteps.

Such were the struggle, love, passion and sacrifices of the companions towards the Messenger of Allah (pbuh). They sacrificed their wealth, time, energy, even their lives for the sake of their religion and in order to receive Allah's blessings and mercy. Let us think for a while, and assess ourselves. How deep is our faith and commitment? What have we done? Where were we when other people insulted the Sunnah of the Prophet (pbuh) and denigrated our religion? That is

why, compared to these companions of the Prophet, we are nothing but like dust under the hooves of their horses, perhaps more despicable than those dust. When I contemplate on myself, I sometimes feel that with what I have done so far am I qualified to be those dust? We might not be able to become as strong and formidable as these companions, but are we entitled to be the dust under the hooves of their horses?

— extracted from a statement by Md Fadli Yusoff from the painting, *Akukah debu-debu itu...* (2012)

Bringing into light the statement, *Angin Selatan I* and *II* resonated contemporaneously with how he perceived Muslims in the present. Several things might have changed in recent years, yet, there is a specific mindset that is still bewildering for him to process as a Muslim.

The works *Angin Selatan* here incidentally conveys a meaning that reroute the perception of the Muslims' behaviour towards their Muslim brothers. He refers to Muslims nowadays as similar to the clouds of 'dust under the hooves of their horses' — a statement that has felt humbling in thoughts, yet rings true. *Angin Selatan I*, Fadli speaks about the creation of horses that was decreed by God, in which He grasped the south winds to form it, so that it may help Muslims in whatever means necessary — whether to fight in a war, to tend them as to keep them in good condition, or even as a companion. A great correlation here of course is the fact that horses, at some point in history, had become mankind's longest companions, and Muslims are no exception to it. There are significant recounts in the Quran on the use of a horse as obligatory if a Muslim can afford to have it.

At the same time, Fadli asserts the social issues that have been brewing among Muslims — of the 'ideal character' Muslims should apply to themselves in these days and eras. Fadli navigates and investigates this idealistic character a Muslim should have not only because he is a Malay Muslim man but at a time of uncertainty when lands are wrought by incoming and endless war, he had felt it pertinent to develop. Undeniably, it is a dreadful fact that we have to face and acknowledge, even

Md Fadli Yusoff

Upon entrance to the gallery, a painting comprised of nearly six by seven feet looms ahead to greet you. Beseechingly, the gaze of a well-known symbol — the Eye of Providence — enraptured you to a standstill, surrounded by three devout Muslim men who are at a distance from each other, forming a triangular gap in *saf* (a term in a Muslim prayer to straighten your rows while praying). In an instance, there is a feeling of uneasiness about what it meant. Controversial as it may have led you to believe, it might persuade you into thinking otherwise.

On closer inspection, you discover the minuscule details of the texts which are seamlessly painted into the images, producing a pattern on the yellow 'carpet' as you finally recognised the subjects are in a mosque — and now you wonder again if you should reread the texts.

A keynote here to understand when it comes to Fadli's paintings is that it is always painted with the utmost intention to draw your biggest attention to them. Perhaps

in 2022 when news is often bombarded with conflicts and turmoils caused by ongoing wars. He relayed this concern again in *The Defender* series, where reliance on the Creator is the ultimate weapon, as it will eventually become an incredible shield.

The Defender I, II, and III are recognisable as shields, associated as a tool of protection in times of war. Truly perceptive of the difficulty faced by new generations of Muslims, Fadli described this particular series to represent another form of servitude to God necessitated by desperate circumstances. While not the first calligraphy painting he has made since 2020 in a *Much 2Do About Drawing* exhibition, there are contextual similarities that can be surmised here, especially in terms of the surah he had chosen. In *The Defender I, II, and III*, the *Three Quls* can be seen/read as a form of Arabic calligraphy in order from left to right and stylistically shaped into a triangle, circle and square respectively. Starting with Al-Ikhlâs, to Al-Falaq and lastly to An-Nas, Fadli encapsulates the meaning of the surahs that serve as a protection, as each of them encompasses a great solicitude promised by God when one accedes to His divine will.

His use of palettes that shifts from darker tones toward brighter hues is purposeful, as it signified the passage of time — from night to dawn to dusk, God, the creator of this world where there reside evils and wrongdoers, is the sole protector in which Muslims should seek refuge. It is worth noting that the surahs are also referred to as Verses of Refuge, with part of the translations directly referring to God as the Lord of Dawn, and Lord of Daybreak — a visually apt example of *The Defender Series*.

There is certainly, after rereading into contexts of these paintings, an ongoing narrative that Fadli is attempting to achieve. Fadli's shift to figurative paintings after years of delving into landscapes and abstraction did result in his research on which form of *da'wah* (preach) is truly permissible, pointing out the broadening views of religious scholars on certain religious matters, especially when it comes to art-making.

Husin Hourmain

Arabic alphabets and calligraphies are synonymous with the Malay-Muslim in this country — certainly, there are views from the public on whether it would be acceptable to ‘communicate’ with it in an art form. Some would even presume it is quite imposing as the letters and languages associated with it are not universally understood, least of all for a multi-racial country. For Husin Hourmain, the key idea to start introducing these letters in an unorthodox definition did stem from understanding their relationship with his spiritual growth, a connection he has nurtured since the first time he decided to become a full-time artist.

With an upbringing that constitutes normative learning of the Holy Qur’an since his youth, it is not strange to see the spark of interest derived from the act. Granted, Husin had admitted the language is not something he had learned consistently, yet the inevitable practice of verbalising the surahs in prayers result in a turning point by studying the letters’ physical attributes, as there is calligraphic quality to these letters that are constantly

appraised due to their aesthetic appearance. The development of Islamic calligraphy subsequently is regarded as glorifying the words of God in the Qur’an, encompassing the vast diversity in styles depending on the region it developed from.

In recent times, the assimilation of modern art into calligraphy can be seen propelling a new perception of contemporary art, bridging the gap in the redefinition between art and religion. With no prior unconventional tradition to fixate on, calligraphy art in Malaysia is considered conservative most of the time as it is predominantly employed to be decorative pieces in the majority of Muslim households. Despite this, Husin conveyed his observation of the way calligraphy is being standardised in value and associated it with the potential nature of moulding Islamic calligraphy into an exceptional art form.

However, there are stark differences between Arabic letters and the letters Jawi, which were once a common usage in Malaysia. As explained below by Zena Khan in the catalogue *Aku Dalam Mencari Rukun*:

In 2015, Husin followed up Awal Hurouf Asal Hurouf with a set of six Jawi calligraphy paintings: Cha, Gha, Nya, Nga, Pa and Va. Viewed by the artist as an epilogue to Awal Hurouf Asal Hurouf, these six paintings were produced in the same style as the original series and extended it through the inclusion of Jawi letters which are not found in Arabic. Jawi is a style of writing the Malay language in Arabic and while once a dominant alphabet, it has since been replaced by the Latin alphabet. Today Jawi is mostly found in religious, cultural and occasionally administrative contexts. Husin’s work on the set of six Jawi calligraphy may in fact be a comment on the inextricable links between religion and culture for the Malay community, as well as a path through which he might study his cultural essence, using religion as a point of instigation.

It is not determined whether the use of Jawi is still relevant today. Worth to denote as well that Jawi is still widely considered to be a form of writing that is a niche, despite being conditioned to use in religious

contexts. By no means Jawi has been invalidated for the lack of exposure it gets in our current time, as it is still commonplace in certain fields of learning.

For years, Husin delves into these alphabets as his art practice continues to grow. Keen on expanding his abstract visual, the letters are elevated once more, insightful as he unearths expressive brush strokes, superlative use of vibrant colours and superimposed with textured layers of thick paints. The letters in this exhibition consist of *Alif, Ba, Mim, Nun, Ain, Hamzah, Lam Alif, Kho* and *Wau*, with the additional word *Sabar (Sob, Ba, Rho)*.

Given the context of this duo show, the narrative starts not with the introduction of these letters, but with the word *Sabar*. As a result of what he has experienced during the years of living in the pandemic as a practising artist, the word *Sabar* holds an invaluable impact on the concept of *hijra*. Contrary to Fadli’s approach where social commentary is at the forefront of the issue, Husin’s method of relating to *hijra* is more of a spiritual nature.

Here, Husin describes the process of art-making in times of isolation as akin to the rehabilitation of his inner peace. In a manner that is central to achieving tranquillity, Husin attributes the idea of art creation as a meditative process, demonstrative by way of his using repetitive elements in his paintings. The overlapping Arabic and/or Jawi alphabets that we are witnessing are indeed a form of thoughtfulness on Husin’s part, as each of them represents the sequence of time — seconds, minutes, hours, days — he had obligingly endured in the pandemic. There is something simplistic yet crucial about this as it might as well refers to divinity in motion, with the infinity concept that is often associated with the greatness of God; similar to how arabesque is considered as meaningful ornamentation for its intricate portrayal of the concept of *Tawhid*.

The term *Tawhid* resonates immaculately in signifying Husin’s intention as the meaning itself is unification — Husin remarks that the religion of Islam has always played a big role in structuring his life and consequently reflected on his works since. From an Islamic standpoint, his decision to relate his art-making to a religious context could be

deduced as in-depth attainment of unwavering belief as a Malay-Muslim man. He asserts once more that his art practice has always approached and touched on spiritual sensibilities. Understandably, this ‘unification’ of practising art while practising his religion speaks volumes about how he reacts and responds to his immediate surroundings.

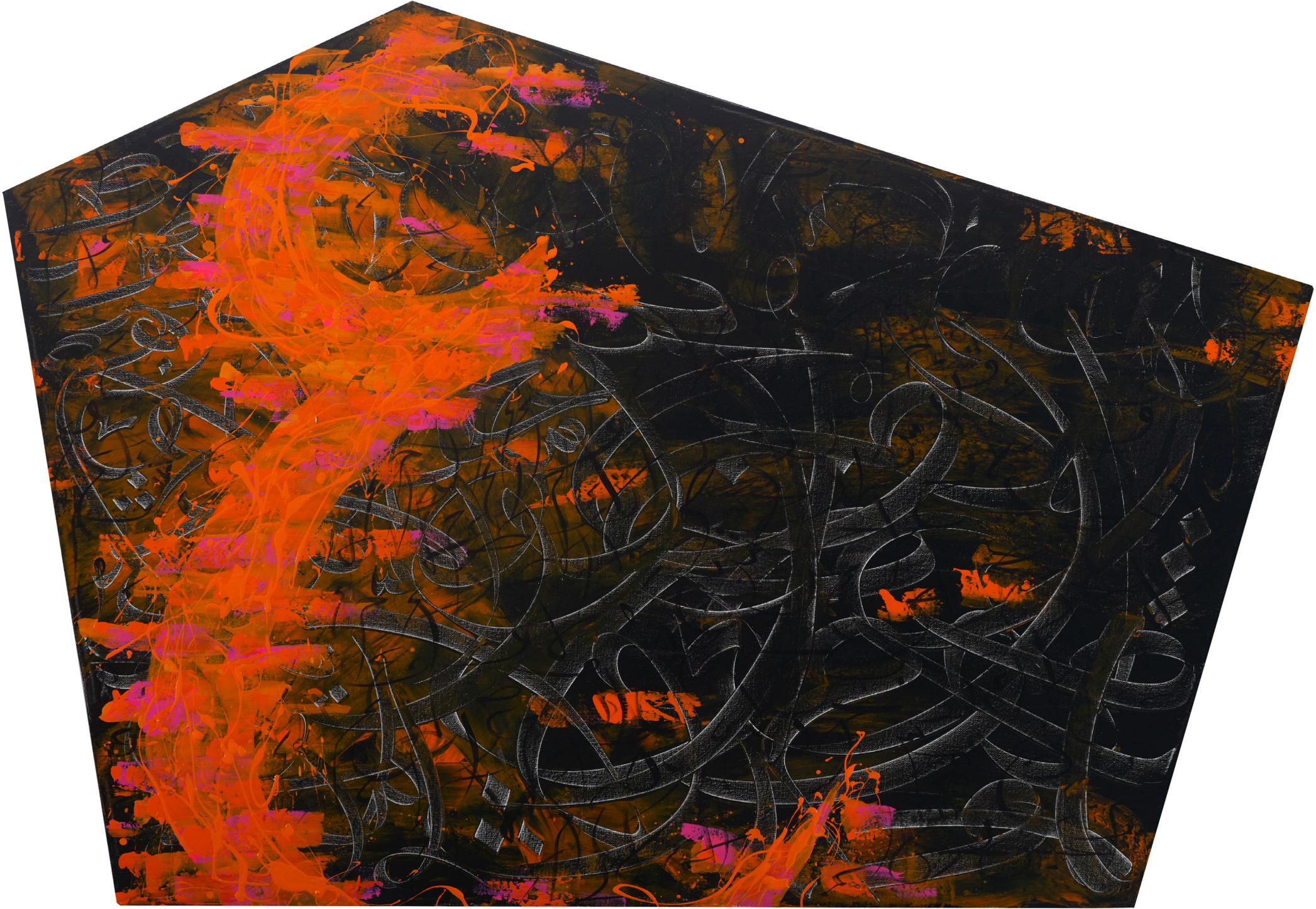
One of the defining moments for Husin, without a doubt, is to explore his art practice while appeasing the masses — not to mention, this is concurrent with how Fadli is attempting to mould his practice as a form of *da’wah*. Despite the uncertainty in this day and time, Husin undertakes this particular issue as more than an inner sanctum that he holds in high regard, but as a door leading to greater achievement.



Sabar @ 2022,
Acrylic on canvas,
122cm x 244 cm (diptych),
2022



Lam Alif @ 2022,
Acrylic on canvas,
182cm x 122 cm,
2022



Ain @ 2022,
Acrylic on canvas,
122cm x 155,
2022

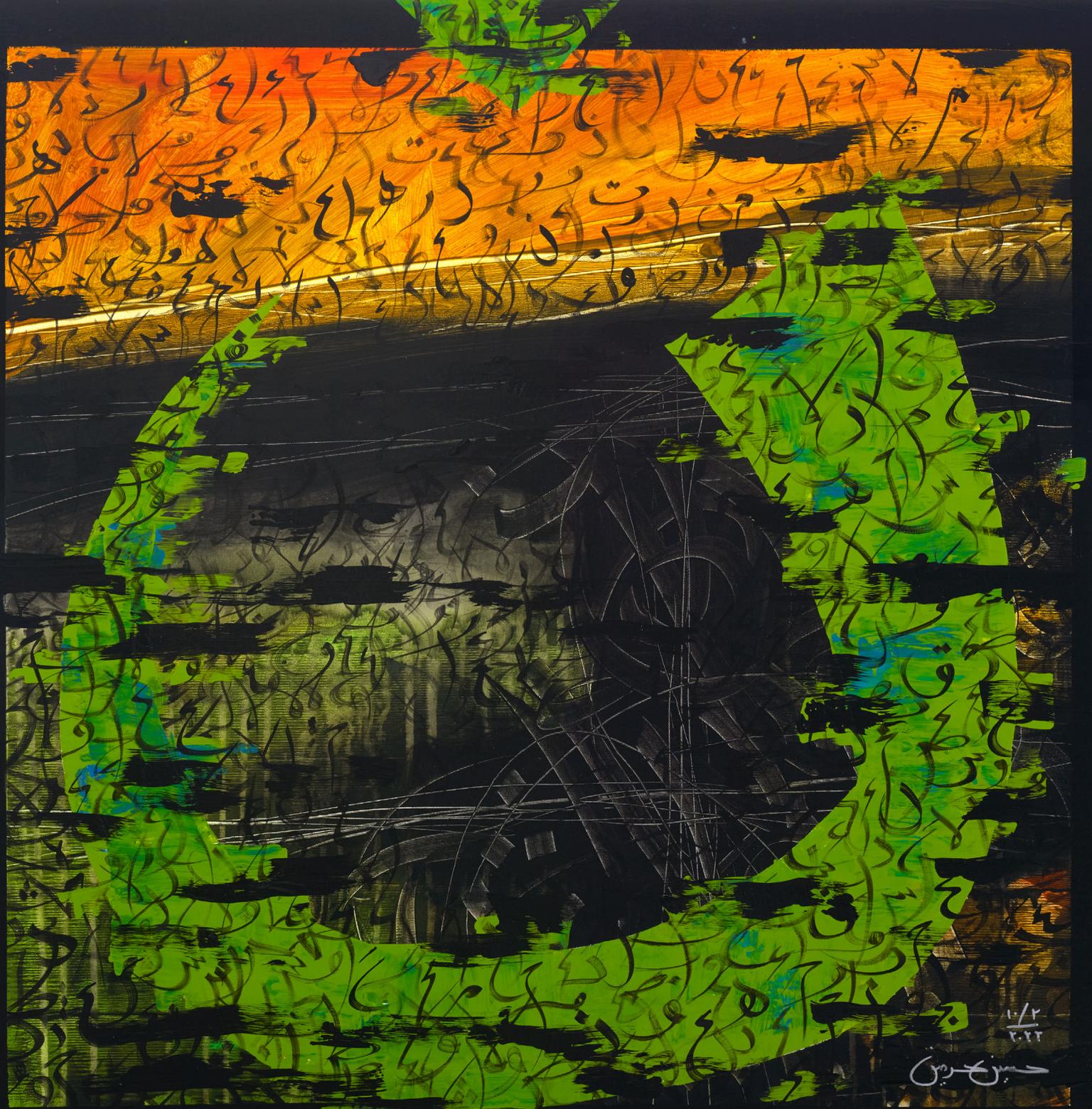
Hamzah @ 2022,
Acrylic on canvas,
85cm x 165 cm,
2022



Alif @ 2022,
Acrylic on canvas,
182cm x 91 cm,
2022

Ba' @ 2022 / Bismillah, >>
Acrylic on canvas,
182cm x 182 cm,
2022





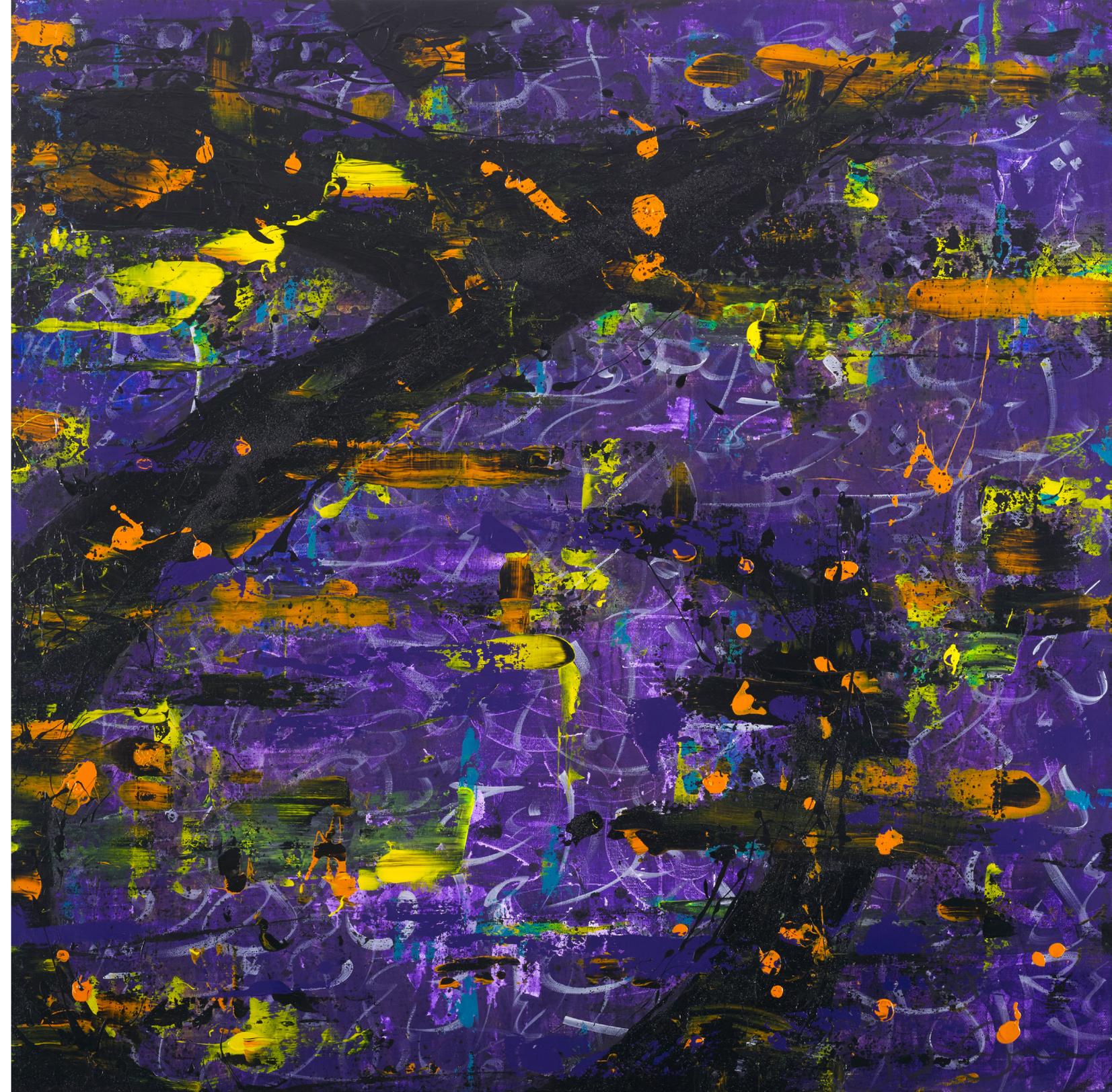
<< Nun @ 2022,
Acrylic on canvas,
85cm x 85 cm,
2022



Mim @ 2022,
Acrylic on canvas,
122cm x 182 cm,
2022



Wau @ 2022,
Acrylic on canvas,
122cm x 182 cm,
2022



Kho @ 2022, >>
Acrylic on canvas,
122cm x 122 cm,
2022



Angin Selatan II,
Acrylic on canvas,
137cm x 167 cm,
2021



<< The Great Reset -
Betul dan
Jarakkan Saf #3,
Acrylic on
canvas,
213cm x 244 cm,
2021



The Great Reset - Betul dan Jarakkan Saf #2,
Acrylic on canvas,
106cm x 213 cm,
2022

Kambing Judas,
Acrylic on canvas,
182cm x 137 cm,
2022



A Judas goat is a trained goat used in general animal herding. The Judas goat is trained to associate with sheep or cattle, leading them to a specific destination. In stockyards a Judas goat will lead sheep to slaughter while its own life is spared. Judas goats are also used to lead other animals to specific pens and onto trucks. They have fallen out of use in recent times but can still be found in various smaller slaughterhouses in some parts of the world, as well as conservation projects. Cattle herders may use a Judas steer to serve the same purpose as a Judas goat. The technique, and the term, originated from cattle drives in the United States in the 1800s. The term is a reference to Judas Iscariot, an apostle of Jesus Christ who betrayed Jesus in the Bible.



Ketika Allah ingin menciptakan kuda, maka Dia berfirman kepada angin selatan : "Seandainya Aku akan menciptakan makhluk dari kalian, maka jadikanlah dia sebagai kemuliaan terhadap wali-waliku, kehinaan bagi musuh-musuhKu, dan kemenangan bagi orang-orang yang taat kepadaKu". Angin selatan berkata : " Ciptakanlah !". Lalu diambil satu genggam dari angin tersebut, maka Allah menciptakannya menjadi seekor kuda. Allah berfirman kepadanya : "Aku ciptakan kamu untuk bangsa Arab, aku jadikan kebajikan selalu tersemat pada ubun-ubun-mu, harta rampasan perang terkumpul di pundakmu, Aku buat pemilikmu bersikap lemah-lembut terhadapmu, dan aku jadikan engkau terbang tanpa sayap (karena larinya yang sangat cepat), kamu bisa mengejar musuh dan lari dari kepungannya. Dan aku jadikan orang-orang yang menunggangmu bertasbih, bertahmid dan bertahlil kepadaku, engkau bertasbih ketika mereka bertasbih, engkau bertahlil ketika mereka bertahlil, engkau bertakbir ketika mereka bertakbir". Maka Rasulullah SAW bersabda : " Para malaikat mendengar tentang keagungan kuda dan mereka melihatnya, lalu mereka bertanya : " Ya Rabb, kami adalah malaikatMu yang selalu bertasbih dan bertahmid kepadamu, mengapa mereka dipaparkannya, maka Allah menciptakan kuda abu-abu untuk mereka (para malaikat) dan lehernya seperti leher unta (panjang). Ketika Allah menurunkan manusia ke bumi dan kedua kakinya menginjak bumi maka ia langsung meringkik, lalu dititahkannya : "Engkau diberi keberkahan dari ubun-ubunmu, Aku selalu hinakan dengan ringkikanmu orang-orang musyrik, begitu juga para pemimpin mereka, Aku penuh melinga mereka dengan ringkikanmu dan aku masukkan rasa takut di hati-hati mereka". Ketika Allah SWT memperlihatkan semua binatang kepada nabi Adam AS, lalu Allah SWT berfirman : "Pilihlah dan makhlukku yang engkau mau ?". Maka nabi Adam memilih kuda, Allah SWT berfirman : " Engkau telah memilih untuk kemuliaanmu dan kemuliaan keturunanmu, kekalah selama mereka (kuda-kuda) masih kekal (masih ada), dan keberkahanmu semadanya dan terhadap mereka selama Aku ciptakan makhluk yang paling Aku cintai dari engkau dan mereka (kuda)". (Abu Syaikh meriwayatkan hadits ini di dalam kitab Adh-Dhahab).

Dari Anas bin Maalik radiyallaahu 'anhu ia berkata : telah bersabda Rasulullah shallallaahu alaihi wa sallam Barakah itu ada pada ubun-ubun kuda" [Diriwayatkan oleh Al Bukhaariy no. 2851, Muslim no. 1674, An-Nasaa'iy no. 3571 dan yang lainnya]

"Tidaklah ada seorang laki-laki Muslim, melinkan wajah baginya untuk membunyai seekor kuda jika ia mampu."

Dan siapkanlah untuk menghadapi mereka kekuatan apa saja yang kamu sanggupi dan dari kuda-kuda yang ditambat untuk berperang (yang dengan persiapan itu) kamu menggentarkan musuh Allah dan musuhmu dan orang-orang selain mereka yang kamu tidak mengetahuinya; sedang Allah mengetahuinya. Apa saja yang kamu nafkahkan pada jalan Allah niscaya akan dibayarkan dengan cukup kepadamu dan kamu tidak akan dianiaya (dirugikan). (Al-Anfal:60)



<< Angin Selatan, Acrylic on canvas, 213cm x 244 cm, 2021

The Defender - Sekutu Dari Timur, Acrylic on canvas, 122cm x 167 cm, 2020



The Defender - Tiga Bersaudara (triptych),
Acrylic on canvas,
122cm x 366 cm,
2022

