

**aku: dalam mencari rukun...**

**Husin Hourmain**

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## aku: dalam mencari rukun...

Husin Hourmain

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## Introduction and The Early Years

*Aku: Dalam Mencari Rukun...* is the fourth solo exhibition by Husin Hourmain, and his first since *Awal Hurouf Asal Hurouf*, (2013), which today is considered a landmark body of works demarcating the rise of contemporary calligraphy in Malaysian art. Produced over the span of two and a half years, *Aku: Dalam Mencari Rukun...* brings together several of Husin's signature styles - abstract expressionist mark-making, textural paint, hyper-detailed calligraphy - with new styles, in particular the inclusion of wood and glass as material, as well as installation formats. Interestingly the series generally reflects an increasingly sober palette of whites, browns and blacks, as opposed to the bright colours Husin has typically favoured in the past. The seamless intertwinement of these new elements with Husin's well known signatures demonstrates the conceptual and technical growth of the artist over the past five years.

Clear parallels may be identified within the artistic career of Husin and the rise of a contemporary calligraphy movement in Malaysia. Despite the presence of other artists in the genre - Anuar Rashid, Mohd Noor Mahmud, Fadli Yusoff and Hamir Soib might immediately spring to mind - and Husin's origins as an abstract expressionist painter, it was with his 2013 solo exhibition *Awal Hurouf Asal Hurouf*, that both a contemporary calligraphy movement and Husin's prominence as an artist, gained widespread notice locally. Simultaneously, the strong personal narrative elements and gestural expressionist mark making running through *Awal Hurouf Asal Hurouf* were closely linked to the practice of Husin, who today stands as an important senior artist in Malaysia's contemporary art ecology.

*Aku: Dalam Mencari Rukun...* is based on the six Rukun Iman, or Pillars of Faith, in Islam. In order, these are: Belief in Allah, Belief in Angels, Belief in the Quran, Belief in the Prophets, Belief in the Day of Judgement and Belief in Fate. Combined, these six pillars denote an important aspect of *iman* (faith), which in Islamic theology denotes a believer's faith in the metaphysical aspects of Islam. While none of these six articles have a strong visual or object-based grounding, Husin uses his new series as an attempt to describe his own view on each, through a mix of abstract mark making, calligraphy and text, colour and minimalist iconography.

Material experimentation has been key to the production of this series, which is highly reflective of a mixed media artist's practice. Manifested through new materials, techniques and colours, they have broadened the precincts of Husin's practice and added to the vocabulary he can employ in visually expressing himself. A deeply personal body of works, *Aku: Dalam Mencari Rukun...* is the first full series created in Husin's new home/studio in Kuala Kangsar, where he has returned after a long period of living and working in the capital city of Kuala Lumpur. As such, through this new solo exhibition, it appears that Husin's creative practice remains closely tied to his own experiences as he once again draws on personal experience to reflect on a wider social discourse.

## Husin Hourmain - The Beginning

Born in 1963 in Kuala Kangsar, the royal town of Perak where he continues to live and work, Husin's artistic journey began in his youth. Constantly drawing, scribbling and annotating on any papered surface he could find, Husin anecdotally traces his realisation that art could be a career to an incident in his youth. While at the cinema with his older brother, he saw some men outside the cinema at work painting a large movie poster. Husin pinpoints this moment as illustrating a transcendence available to art - that it might have critical, commercial, conceptual and communicative characteristics. The movie posters of the 1960's and 1970's that triggered young Husin's imagination hold a special place in advertising history. As the first, and often dominant, representation of a film, these hand-painted posters conveyed several pertinent facts - actors, plots and the like - within a single image. The impact of this early observed informative and narrative quality seems to have had a strong impact on Husin's career as both designer and fine artist.

Husin came later to a full-time career as a fine artist. Graduating with a diploma in Graphic Design from Malaysia Institute of Art in 1982, before going on to pursue a diploma in photography from Institut Kemahiran Belia Negara (IKBN) a year later, he originally worked as a graphic designer and art director. Despite preconceptions that advertising based work leans towards commercialism in a manner fine art is thought to shun, Husin finds this early period beneficial to his fine art career, particularly in terms of structuring his artworks with a narrative element. Commenting that in art, communication is key, he relies on his early graphic design training to aid in the construction of a dialogue on the elements of history, technique and spiritual content he favours.

Prior to his third solo exhibition *Awal Hurouf Asal Hurouf* (2013), which is thought of as a transformative moment in his career due to his shift in the contemporary calligraphy style most closely associated with his practice, Husin produced work firmly entrenched in

the abstract-expressionist genre. Looking back at his first solo *Energy*, presented in 2004, styles particular to Husin begin to emerge, namely a penchant for strong colours and expressive mark-making as narrative tools. *Kembara*, a mini-series of works presented at the group show *Inside 2006* at Yayasan Seni Berdaftar, alongside works by Yusof Ghani, Suhaimi Fadzir and Shafee Ramli aka Chief seemed to indicate a progression on this track: bright colours and expressionist tendencies. At the same time, these works began including hints of forms such as trees as a way to bring in discourse on the effect of mankind on nature, hinting at Husin's interests in other aspects of art production, particularly in terms of concept and form. However, it was Husin's second solo exhibition, *Zero to Something, Zero to Nothing* (2008) that opened up other facets of his artistic personality, by beginning to ground his practice in an increasingly philosophical discourse.

The abstract expressionist style Husin works in began as a movement in America in the 1950's, and is closely associated with the creative energies specific to that era in American art history. Clear parallels might be identified in the abstract expressionist tendencies of artists such as Jackson Pollock, Mark Rothko and de Kooning. Pollock, Rothko and de Kooning were practicing in the post-World War II landscape, a time that could be seen as characterised by a sense of anxiety and transformation. America was establishing her dominance as a world superpower, and in this new social, political and economic territory, artists were breaking away from conventional, often representational, painterly styles into ones that brimmed with a new confidence and direction. Intense, spontaneous, deeply personal or contemplative, often with large colour fields, abstract expressionism contributed to a redefining of the painting genre. As an expression of an artist's emotions, as a conveyance of the artist's presence in a work, abstract expressionist pieces often invite the viewer's perspective - resulting in an experiential encounter for its audience.



Much as these American artists were finding maturity in changing times, so too did Husin (despite radical differences in era and geography) find himself growing up, being educated and beginning work in a time characterised by rapid transformation. Newly independent, Malaysia was changing from a largely agrarian nation into one standing at the forefront of economic, technological and industrial development - all witnessed by Husin. As such, abstract expression provided a path through which he felt able to visually describe the urgency of the atmosphere cocooning him. Most discernible has been the influence of Jackson Pollock on Husin, with his revolutionary style of 'action painting'. The emphasis placed on the process of creation and expression of emotion instigated the dripping and pouring techniques pervading Husin's canvases with a sense of urgency and immediacy - most notably in Husin's 2008 solo exhibition *Zero to Something, Zero to Nothing*.

Deeply personal, the title *Zero to Something, Zero to Nothing* is a pointed reference to the spirituality Husin sought to bring into his practice. Describing the title as a linear reference to his own life cycle - from 'zero' (nothingness) came 'something' (Husin, the artist), and on the inevitable occurrence of his death, he will return to 'nothing'. While there are pointed references to other abstract expressionist artists as a point of instigation, in particular Jackson Pollock, Husin infuses the free styles with strong compositional structures. In this way, he visually describes the way life unfolds: despite intense planning, humans have no control over outcomes, much like the final aesthetic of his works that more-often-than-not is a delightful surprise albeit careful planning - largely owing to the abstract techniques employed.

Technically, *Zero to Something, Zero to Nothing* explored earlier aesthetic styles from a different approach. An increasingly detailed and textured approach arose, perhaps due to Husin's desire to understand how he might work a canvas through monochromes as opposed to the colourful works he had produced prior to 2008. Directly squeezing paint from tubes onto the canvas produced a series of

'webs' that almost appear three dimensional, and there was an increase in the free, expressionist use of dripping techniques, as is apparent in the diptych *Eight*. Hints of spiritualism pervaded these works that had a seemingly secular aesthetic, and through this interplay of mark-making, process and imagery, a dialogue emerged between Husin and his paintings, revealing an intimate non-verbal language which connected his views on God, Mankind and Earth.



**Zero To something, Zero to Nothing No.8**  
127cm x 97cm / Acrylic on Canvas / 2007  
Artist Collection

This intimate, personal nature has in fact always underpinned Husin's practice, present in his pre-production process, through his constantly evolving collection of sketchbooks. Describing working in these sketchbooks as 'translating a dream', they serve a dual purpose: as both a record and a blueprint. In always keeping a sketchbook on his person, Husin is able to record his observations. Citing the value of opening himself up to new experiences, particularly during his travels to Turkey, Mecca, Medina and Tunisia, Husin uses journaling as a means through which he can constantly clarify and note the changes to his thoughts and perceptions, demonstrating the dynamic, evolving personality key for success as a contemporary artist.

As a blueprint, these journals and sketchbooks record a myriad of experiments, in colour, composition, technique and concept. Prior to beginning a series, Husin is often found sifting through past sketchbooks, sifting through the materials he carefully recorded for future use. The value of these books are highlighted in *Aku: Dalam Mencari Rukun...*, as a selection are presented alongside his finished artworks. In conjunction with these are his working drawings, which are produced throughout the tenure of a series, such as *Awal Hurouf Asal Hurouf: Sketches on Paper (2012)*. These smaller works are often displayed as a single set, providing creative relief by breaking up the momentum as he works on large canvas after large canvas, thus allowing him critical space and distance as he constantly re-evaluates a body of work. Indeed, *Aku: Dalam Mencari Rukun...* has been preceded by a series of 75 sepia sketches on paper whose influence is visible in the larger body of works presented in the solo. This might be through a mix of composition, mark making or imagery, but what it clarifies is the value of sketching and journaling for Husin's pre-production process.

Most seminal of the pre-production sketches has been *Dulu, Kini dan...* (2012), which is considered a 'blueprint' for *Awal Hurouf Asal Hurouf*. As opposed to a series of framed sketches, the work is presented as an installation comprising of several smaller canvas works, charting Husin's move from abstract



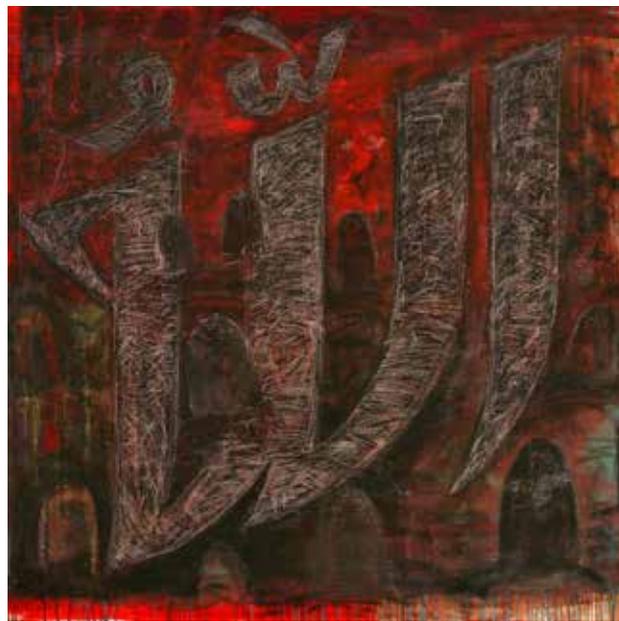
expressionism to the building of imagery and contemporary calligraphy as he began producing *Awal Hurouf Asal Hurouf*. Additionally, this piece provides an overview of key artistic experiments from this time, most notably explorations in typography, line drawings and the creation of new colour palettes through reverse technique. Brought together, these smaller canvases collectively tell the story of Husin's experiments in this very transitional time. It is through this pre-production of a 'big picture' that the artist is then able to envision a series of individual works. As such, *Dulu, Kini dan...* is emblematic of an important part of Husin's pre-production process, that is, the development of sketches and experimental work before being able to launch into a full-blown series based on these experiments.

Works that came after *Awal Hurouf Asal Hurouf*, in particular *Yasin dan Nota Untukmu, Iqra, The Cube* and *Jawi* built on Husin's use of calligraphy as a representation of strong social and personal themes through the exploration of religious text. In each of these works calligraphy is used not as a decorative subject in itself, but as a source through which the artist is able to communicate deeper social, political and personal themes which are imbued with a local urgency. The earliest of these works, *Nota dan Yasin Untukmu (2013)*, can in fact be understood as subtly laying the foundation for *Aku: Dalam Mencari Rukun...* A mixed media canvas work *Nota dan Yasin Untukmu* was presented over five canvases so as to reflect the five Pillars of Islam. Worked in a detailed calligraphic style, the work was created as both a tribute to Husin's late father as well as an insight into the artist as a son, Malay and Muslim, while speaking to wider socio-political issues in Malaysia. In a similar manner to *Nota dan Yasin Untukmu* Husin's new series reflects on several strands: the six Pillars of Faith in Islam, personal developments in Husin's life in the five years since his last major body of work and connections between his own situation and society at large.

**Dulu, Kini dan...**  
Mix Media on Canvas / 152cm x244cm / 2011  
Aida and Amir Hamzah Collection

## The Development of a Contemporary Calligraphic Practice: *Awal Hurouf Asal Hurouf*

Husin's calligraphic experimentations can be dated back to *Allah - Study* (2006), which is recognised as the beginning of his attempts to situate calligraphic styles within a contemporary framework. Dominant across the canvas is the Arabic word 'Allah', situated against a red background are rows of semi-spherical shapes representing tombstones. By thickly applying layers of paint, Husin was able to create illusions of depth. While 'Allah' is rendered in Arabic writing, it is not presented in a particular calligraphic style. Instead the word is written in block Arabic letters, alluding to Husin's desire to use text as a tool through which he might begin understanding ephemeral concepts such as spirituality. Thus, this artwork acts as an initial segue between Husin's myriad artistic interests: abstract painting, gestural brushwork, calligraphy and metaphysical concepts.



**Allah-Study**  
Acrylic on Canvas / 150cm x 150cm / 2006  
Aliya and Farouk Khan (AFK) Collection

2009 saw Husin continue experimenting with calligraphy in a phase that was considered key for the development of *Awal Hurouf Asal Hurouf*. Significant from this time is *Abjad Dua (antara 1 dan 3)* (2009). A large work spread over two canvases, *Abjad Dua (antara 1 dan 3)* features Arabic numerals across a black and white background respectively; the individual forms constructed through a colourful crowd of numerical Roman figures. *Allah Hu* (2012) continued bridging previous abstract expressionist paintings and subsequent contemporary calligraphic works. A sizeable triptych measuring 153 by 230 centimetres, *Allah Hu* bears the simplicity of minimal painting; yet when closely examined, it becomes apparent that the structural details are formed through the repetition of Arabic letters.



**Abjad Dua (antara 1 dan 3)**  
153cm x 305cm / Acrylic on Canvas / 2009  
Aliya and Farouk Khan (AFK) Collection

*Abjad Dua (antara 1 dan 3)* and *Allah Hu* are critical not only in evidencing Husin's foray into calligraphic frameworks, but as a precursor for the solo *Awal Hurouf Asal Hurouf*, which subsequently solidified his approach to calligraphy. In both works, each character is carefully constructed from several miniature Arabic letters of varying shades, resulting in ones that are larger and easily recognisable. The variety of colours employed for the smaller letters endowed a three dimensional, shaded quality to the final character. Through a mix of vibrant colours, attention to detail and nuances, as seen in subsequent works from *Awal Hurouf Asal Hurouf*, such as *Ain* and *Dhaal*, a strong sense of Malay culture was infused into these

canvases. It is this connection to heritage that explain the demand for Husin's contemporary calligraphic practice, which uses aesthetic details and colours to strongly ground itself in a definite cultural framework.



**Allah Hu**  
Acrylic On Canvas / 153cm x 230cm / 2012  
Dato' Mohamed Nazim Razak Collection

As both an exhibition as well as a series of artworks, *Awal Hurouf Asal Hurouf* has the distinction of being a transformative moment both for Husin and the Malaysian contemporary art industry. Prior to this landmark show, calligraphy was not widely produced and displayed in Malaysia. Beginning with *Awal Hurouf Asal Hurouf*, contemporary calligraphy has strongly taken root as a dominant genre in Malaysian art. While calligraphy is strongly associated with Islamic culture, the Malaysian contemporary calligraphy movement resonates strongly with Malaysians of all races and faiths. As such, if it is accepted that contemporary art is an astute reflection of contemporary life, this can be viewed as a clear indication of the growing changes to social landscapes in Malaysia, as the local Malay-Muslim population became increasingly urbanised, a result of their increasing economic strength, which stems from the successes of the government's NEP and education policies. Thus, *Awal Hurouf Asal Hurouf* has not been appreciated solely by a Malay Muslim audience. In reaching out to a diverse audience, the clarity and accuracy of Husin's subtle observations on the changes to Malay society gain acceptance, as being truly representative of the current state of affairs.

In transforming words and sentences from icons imbued with (religious) meaning into visual components that function as individual brushstrokes within larger composition, Husin in fact lean on the experiences of mixed media and abstract expressionism, growing it in new directions. For a mixed media artist, structural integrity and knowledge on layering is key; and these characteristics have always been apparent in Husin's abstract expressionist paintings. At this point, he married this technical knowledge with the form of Arabic characters, opening up a new, increasingly personal style of working, which he fully explored in *Awal Hurouf Asal Hurouf*.

Intricately detailed and expansive in the energetic expressionist style that has quickly come to be the artist's signature, *Awal Hurouf Asal Hurouf* asks the question of what constitutes the notion of knowledge, and where is knowledge itself derived from? The series, which Husin views series as a two-dimensional installation when installed in its entirety, covers all the codified letters of the Arabic alphabet, from *Alif* to *Yaa*, and includes *Hamzah* and *Lam Alif*. Prior to beginning work on the series, Husin spent a period of six to eight months studying the Arabic alphabet in depth, attempting to immerse himself in a well-rounded instruction of the origins, styles, uses and value of the Arabic alphabet.

Comprising of 30 mixed media paintings, *Awal Hurouf Asal Hurouf* was an exhaustive mental and physical exercise, three years in the making. In each year of production, different progressions became evident. The first year began with *Alif*, and further saw the completion of *Ba'*, *Ta'*, *Tho*, *Ra'*, *Fa'*, *Qaf*, *Nun* and *Ha'* in gestural, expressive lines, replete with intensely saturated colours. Each character is centered, structured through random, overlapping characters. Of these works, *Ra'* begins to set out in a new direction, which can be linked to *Zai*, and was produced in the second year through an increasingly quieter background treatment.



**Alif**  
Acrylic on Canvas / 198cm x 198cm / 2011  
Data' Mohamed Nazim Razak Collection



**Ra'**  
Acrylic on Canvas / 152cm x 152cm / 2009  
(To verify whose private collection is this currently)

In 2010 the second year of production, compositions veered towards an increasingly bolder use of lines, set into layered lettering. This period was one of intense experimentation, which formed a point of departure for the artist's formalistic outlook. Characters began exceeding the confines of the canvas; moving away from their earlier central positions, they appeared to end somewhere outside the visible picture plane, as can be seen in *Sin*.



**Sin**  
Acrylic on Canvas / 152cm x 213cm / 2010  
Aliya and Farouk Khan (AFK) Collection

The third year saw Husin beginning to look at ways in which he could expand his own painterly practice through the new body of works, and began turning to ideals rooted in minimalist practice. Colour palettes were restrained to monochromatic tones, allowing the subject matter to gain visual dominance. The letters themselves took on increasingly distinct shapes as opposed to being blended, resulting in clearly defined letters that captured the audience's immediate attention. *Ain* demonstrates these developments while retaining the expressiveness of brushstroke, thus indicating a new mastery on his medium of paint and technique for Husin.



**Ain**  
Acrylic on Canvas / 152cm x 244cm / 2011  
(To verify whose private collection is this currently)

'Awal' means the beginning of, and 'asal' means the origin of. Poetically, this series not only conceptually studied the letters that form the basis of language and the original text of the Holy Quran, but also a new beginning for Husin. In its entirety, the series acted as a learning process for Husin ; as he studied his craft as well as understanding of his religion, which he states is a defining feature of his character. The fact that he was able to work across thirty canvases of a single subject matter speaks volumes to his creative ability, and the series has since gone down in the canon of Malaysian contemporary art as marking a momentous growth through the wider representation of calligraphy in a contemporary and conceptual context.

### From *Awal Hurouf Asal Hurouf* to *Aku: Dalam Mencari Rukun...*

Flushed from the success of *Awal Hurouf Asal Hurouf*, Husin began deepening his developments into his calligraphic practice, most notably through the progression from depicting individual letters into the formation of words. Beginning with *Nota dan Yasin Untukmu* (2013) and *Iqra* (2013), Husin began joining up the minute, energetic Arabic letters to create larger, usually single word that filled up entire canvases. In fact, it was with *Nota dan Yasin Untukmu* that Husin cemented his use of calligraphy as a tool for socio-political commentary by conceptually representing social themes through a work that grew from a personal place.

*Nota dan Yasin Untukmu* was the start of transcribing words and text through calligraphy as opposed to the individual Arabic letters presented in *Awal Hurouf Asal Hurouf*. Across the main body of the canvas was the large word 'Yasin', comprised of two individual letters 'Ya' and 'Sin'. While the meaning of Yasin itself has not been revealed, it is a central prayer in the Islamic religion. It is said that everything has a heart, and the heart of the Holy Quran is the Yasin. Regularly read at funerals or after the passing of a loved one, Yasin made a fitting choice for Husin's remembrance of his late father. Created in 2013, *Nota dan Yasin Untukmu* is a mixed media work that unfurls over five canvas panels - reflecting the five pillars of the Islamic faith. Each of the varying sized panels has been worked in the detailed calligraphic style developed through *Awal Hurouf Asal Hurouf*, creates a personal tribute to Husin's late father and also speak about the artist on three levels: as a son, as a Malay and as a Muslim.

The further most right-hand panel of *Nota dan Yasin Untukmu* is inscribed with a series of travel stamps lifted from the pages of Husin's father's passport. On the top corner, Husin included a larger stamp reading "Persekutuan Tanah Melayu", translating into the Federation of Malaya, as Malaysia was still called in

the 1960's. Conceptually, this work touched on the *tanah Melayu* issue, which had generated a great deal of discourse locally in 2013. Addressing the issues of Malay rights, Husin brought in the question of the post-independence social contracts written into the constitution between the Malay population, colonial powers and immigrants who moved during the colonial period, exploring the effects for the Malay population in the event of a dissolution of said constitutional contracts. Subsequently *Nota dan Yasin Untukmu* has become a key example in critical discussion on the ways in which calligraphy is able to serve a wider function in the contemporary art world, as a source which instigates discourse as opposed to simply a subject available for visual representation. Therefore, *Nota dan Yasin Untukmu* exists as a turning point work that demonstrates tremendous conceptual growth as well as experiments in technique, rendering it one of the most important pieces both in Husin's own portfolio and in the genre of Malaysian contemporary calligraphy.



**Nota & Yasin Untukmu**  
 Mix Media & Acrylic on Canvas / 365cm x 213cm / 2013  
 Dato' Mohamed Nazim Razak Collection



Produced immediately after *Nota dan Yasin Untukmu*, *Iqra* (2013) is seen as another key development of Husin's signature abstract calligraphy. 'Iqra' translates into 'Read', and is said to be the first word uttered by the Angel Gabriel to the Prophet Mohammed SAW on the event of the revelation of Islam. The story of the Revelation tells us that when the Angel Gabriel recited Allah's words and said, "Recite to people in the name of your Lord", the Prophet anxiously replied "I am not a reciter", inferring he felt that he lacked the ability for this task. Thrice, the Angel Gabriel hugged him tightly, released him from the hug and repeated the revelation, with his embrace becoming stronger each time to the point of the Prophet's exhaustion, indicating that the Prophet had no option but to submit to the directive. After the third hug, the Prophet yielded and Gabriel completed the revelation, marking the beginning of the revelation of the Quran.

That the first word delivered was the command to read and recite highlights the value acquiring knowledge has in Islam. A powerful word, "Iqra" has had a profound effect on devout Muslim Husin, who began ruminating on its meaning after completing *Awal Hurouf Asal Hurouf*, concluding that the concept of "Iqra" as divulged to the Prophet (PBUH) is more expansive than simply the act of reading and reciting. Instead, it encompasses the intellectual process garnering knowledge entails, that is, to understand the task at hand and immerse oneself in it so as to be able to progress further in life, be it as a Muslim, a human being or an artist.

While *Awal Hurouf Asal Hurouf* was an investigation into the individual letters that the Arabic alphabet is comprised of, Iqra took the individual letters and tightly packed them together to form a large rendering of a single word over the eight foot high canvas. In forming a single word from the joining up and overlapping of smaller letters, Husin indicates an insight into the Arabic language, which is always written in a cursive style with each letter linked to the ones surrounding it. An intensely layered acrylic painting, Iqra married the monochromatic colour palette mastered in *Zero to Something, Zero to Nothing* with controlled infusions of vibrant colour. Shades of yellow mustard and canary produce a glowing effect emerging from behind the letters themselves, visually commenting on the notion that "Iqra" in itself is an illuminating and revealing statement.

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.

From Left to Right

**Nya**  
 Acrylic on Canvas / 153 cm x 122 cm / 2015

**Va**  
 Acrylic on Canvas / 152 cm x 152 cm / 2015

**Gha**  
 Acrylic on Canvas / 152 cm x 122 cm / 2015

**Pa**  
 Acrylic on Canvas / 152 cm x 122 cm / 2015

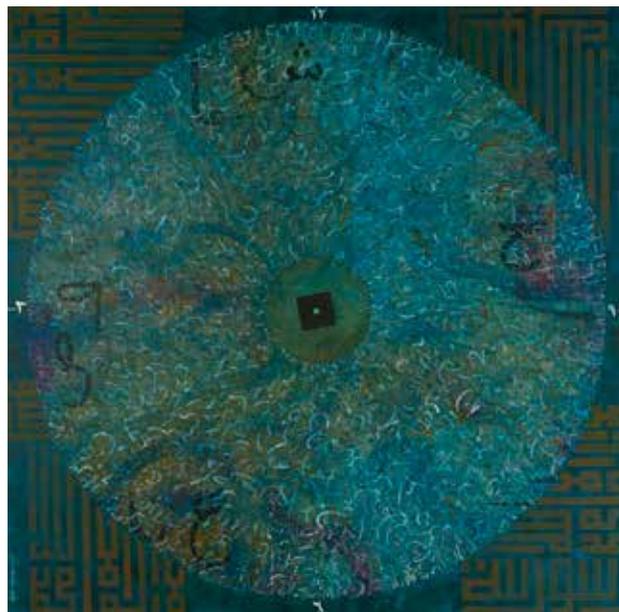
**Nga**  
 Acrylic on Canvas / 152 cm x 122 cm / 2015

**Cha**  
 Acrylic on Canvas / 152 cm x 152 cm / 2015

Core Design Gallery Collection

Of all the works produced post *Awal Hurouf Asal Hurouf*, Husin considers *The Cube* (2014) as possibly the most critical segue into *Aku: Dalam Mencari Rukun...* A large work measuring 239 cm X 234 cm, *The Cube* was presented during the GMCA 2014, a group exhibition showcasing a series of seminal artworks from a cross-section of the most critical emerging, mid-career and established artists at that moment in time. Presented by Core Design Gallery at the 2014 iteration of the Art Expo Fair in Kuala Lumpur, the work enabled Husin to reach a wider network of critical and public audiences. Aware of his widening audiences at this point of his career, Husin became keen to expand his visual language. Thus, he introduced yet another distinct visual style- symbolism - into his expressionist calligraphic practice. In widening his repertoire in this way, he became able to tighten the narratives he communicates, by being able to explain his feelings (through the expressiveness afforded by abstraction) on concrete issues (which can be easily communicated to an audience through the use of recognisable symbols).

*The Cube* instigates two lines of discourse: Islam as a religion and the deeply personal, religious persona Husin has sought to bring into his creative practice. Visually, this work builds on the use of calligraphy with gestural mark-making and increasingly concrete imagery. Centering the work is a black cube depicting the Kabaa'. Merging such a direct visual reference with his established mark making was new for Husin at this point, and he began wondering which concepts he might be afforded a greater freedom to pursue. Having begun formulating the concept of working on the Six Pillars of Islam in his mind, he now sought to push his recent developments in the shape of a series that would allow for a fuller exploration of such an ephemeral and intangible concept, resulting in *Aku: Dalam Mencari Rukun....*



**The Cube**  
Acrylic on Canvas / 239cm x 234cm / 2014  
Dato' Mohamed Nazim Razak Collection

### **Aku: Dalam Mencari Rukun...**

The series title *Aku: Dalam Mencari Rukun...* is deeply insightful. Translated, the title speaks to Husin searching for himself within the Pillars of Iman, thus underlining that it is a personal take on a concept which holds resonance for a wider community. Upon settling on the idea of working through the six pillars of Iman in a single series, Husin began thinking through the manner in which a concept as ephemeral as the Pillars of Islam might be visually presented. As such, this series can be viewed as one of his most personal body of works to date, as it relies solely on his interpretation, communicated to a wider audience.

The Six Pillars of Iman are six articles of faith which denote a Muslim's belief in the metaphysical aspects of Islam. In order, these are:

1. Belief in Allah, the only God. This belief extends not only to the acceptance of Allah and monotheism, but also His description in the Quran and His 99 Names.
2. Belief in the Angels. Created from light, the Angels were created for the purpose of worshipping Allah. Some are well-known: Jibrail, Mikhail, Israfil and Malik, for example. The Angels have duties ascribed to them.
3. Belief in the Holy Books. The Holy Books include Torah, sent down to Hasrat Musa, and the Gospel, sent down to Hasrat Isa, as well as the Holy Quran, sent to Prophet Muhammed. Direct messages from Allah, it is a duty to believe in all of these Books, not just the Holy Quran.
4. Belief in the Prophets. While 25 Prophets are mentioned in the Quran, it is thought that the actual number of Prophets, who have been messengers of God throughout human history, might be much greater.
5. Belief in the Day of Judgement. On the Day of Judgement, all souls will be held accountable for their deeds on Earth, be they good or bad deeds. It is vital for Muslims to constantly bear in mind that there will be a reckoning, and so to always strive for good and seek repentance for any bad deeds.

6. Belief in Pre-Ordainment. The sixth and final Pillar denotes a belief that all that happens has already been written for us by Allah. However, knowing that life is pre-destined does not mean that one should not strive for perfection in action and thought.

Brought together, these beliefs constitute a believer's faith, or *Iman*, and are one of the qualities that bring about Allah's mercy. There exists a fine line between the blind faith necessary for belief in the Six Pillars of Iman and Reason, and indeed several scholars contend that faith and reason spring from the same source and therefore exist in harmony.

It is not coincidental that Husin has produced his most personal body of works to date in his new home/studio in Kuala Kangsar, the place he was born, as he appears to have come full circle in his personal life. Husin has said that his creative practice "comes from the heart" and is strongly influenced by his environment and circumstance (where he is living at the point in time he finds himself in his career and his family life) at the point of production. At the same time, he acknowledges that 'knowledge', in its technical and conceptual iterations, is key as well. Therefore, this series is a direct result of where Husin specifically is today, both in terms of his artistic development as well as his personal journey, leading to a series that is infused with his soul, yet stands alone as a piece of artistic work.

That the move to Kuala Kangsar has been a defining one for Husin and influenced *Aku: Dalam Mencari Rukun...*, is apparent in the fact that he dedicates an entire work to this significant shift in his life: *Tumpang Berteduh: Hijrah....* The title of the artwork 'Hijrah' translates to 'move', which might denote either a physical move, as Husin has undergone, or a metaphysical one, such as a growth in character. Despite having been born in Kuala Kangsar, having lived the majority of his life in the capital city of Kuala Lumpur has meant that the rural environment became unfamiliar to Husin, and he underwent a period of adjustment. At the same time, he found his neighbours

were fascinated with his lifestyle as an artist, and the studio space he was building. In turn, Husin was transfixed by the significant differences in life between Kuala Lumpur and Kuala Kangsar - differences in community, social life, industry amongst others. The bottom third of the canvas in *Tumpang Berteduh: Hijrah...* features neat rows of metal rings, which are in fact the wires wrapped around rubber trees in Kuala Kangsar to hold the small tins which the rubber drips into. Simultaneously, the spherical shapes of these wires denote the *tanggungjawab* or responsibility felt amongst the members of a small close-knit community, such as the one Husin has transplanted himself into.

A common conception is that texts are the primary vehicle through which documentation, stories or communication are transmitted, yet glancing over the history of art and artefact tells us that humans have always sought to communicate their thoughts and observations through the arts: drawings, carvings, sculptures. In this manner, Husin commands an energetic, abstract visual vocabulary as a means through which he is able to communicate with wider audiences on his thoughts, feelings and experiences. Through an interplay between the gestures employed in his mark-making, the build-up of imagery and text on his canvases as well as the conceptual and technical processes underpinning his entire process, a dialogue emerges between artist and the artwork. The resulting, easily readable artworks often feel as personal as a self-portrait, shaded with the inner substance of their creator.

As with the production of any of his series, sketchbooks have been vital for Husin in negotiating the visual forms of *Aku: Dalam Mencari Rukun...*, a repository that holds working drawings and experiments in colour, composition, technique and concept. As such, clear parallels extend between the content of these sketchbooks and the final works in his series. This characteristic was clearly laid out in the set of 28 drawings *Aku... Dalam Mencari Rukun: - Working Drawings on Paper* (2016) presented at *Much Ado About Drawing*.



*Much Ado About Drawing* was a group show held at Core Design Gallery in 2017 which investigated the ways in which contemporary Malaysian artists utilised the medium of drawing in their varied practices. For Husin, this presented an opportunity to announce the concepts and visuals of *Aku: Dalam Mencari Rukun...*, and indeed studying these drawings on paper, there are identifiable characteristics that mark them as the instigation of his wider series. Dominant amongst these is the slightly dreamy sepia tone running through the paper drawings, which is replicated in the larger canvas works, although those have been punctuated with bright areas of colour: turquoise blue, forest green, ruby red. As is evident from these sketches, Husin sets out the colour palette for his series before beginning to work on the larger canvases. A sepia tone has been key as a means to represent the ephemeral, abstract concept of *Aku: Dalam Mencari Rukun...* Husin draws parallels between ephemerality and memory - both are distant and while might be intrinsically understood, are often difficult to communicate.

Additionally, there are drawn elements - outlines of cubes, angel wings, calligraphic elements - that take centre stage in the individual canvas works of *Aku: Dalam Mencari Rukun...*, and mark this set of drawings out as sitting at the heart of the development of his new body of works. In addition to these working drawings on paper, there are a series of working drawings directly on canvas, which were necessary in aiding Husin's understanding of building his technique. These drawings have been brought together to form a single larger canvas, *Drawings Study* which can be seen as a snapshot of the entire creative process, similar to *Dulu, Kini dan...*

Technically, strong developments appear throughout *Aku: Dalam Mencari Rukun...* that are clearly built on from earlier techniques. One of the strongest ways to track these growths are through calligraphy, as it is recognised as Husin's signature, particularly through the use of what he terms his 'overlapping calligraphic technique', a result of the repetition, destruction and

overlaying of individual Arabic letters. While clearly present, calligraphy is less dominant in *Aku: Dalam Mencari Rukun...* than in preceding works. Rather than acting as a main centrepiece, calligraphy has been incorporated as touches throughout. In works where calligraphy is dominant, it has been contemporised as in *Duha Yang Kelam: Merayu Rezeki...*



Across the bottom third of *Duha Yang Kelam: Merayu Rezeki...* is a thick stripe of overlapping Arabic characters in bold block lettering. While this style of a thicker calligraphy is observable in calligraphic tradition, it usually appears in a smaller font. Here, Husin has blown the letters up, and presents them in thick shades of gold which are set against the textured black covering the rest of the canvas. In emphasising the Arabic lettering through size, Husin speaks of the *Doas* of individuals being carried up to Allah by the Angels, one of their tasks. As such, it delineates a direct physical connection that remains unseen between humans, Angels and Allah. *Duha Yang Kelam: Merayu Rezeki...* speaks of a particular time in the day, between approximately 7.30 in the morning and the afternoon prayer, *Zohor*. It is said that at this time, Angels are especially abundant in their movement among us, observing the actions of humans as they work, pray and so on.

The darkness overpowering most of the canvas in *Duha Yang Kelam: Merayu Rezeki...* describes

the 'unseen'; the Angels are visually unobservable around one, therefore believing that they are in fact there, carrying prayers directly up to Allah, requires a strong sense of belief. The gold of the thick, block calligraphy describes the moment of 'Duha' as a 'Golden Moment', bringing about *Rezeki*, or great blessings. Despite seemingly simple, *Duha Yang Kelam: Merayu Rezeki...* in fact one of the toughest technical challenges in the production of *Aku: Dalam Mencari Rukun...*, as Husin strove to build up an opaque layer of gold. As *Duha Yang Kelam: Merayu Rezeki...* represents Husin's initial foray into metallic finishes, the work required a great deal of material experimentation, with several types of paint and finish, amongst them acrylic paint, spray paint and gold leaf. In its final form, *Duha Yang Kelam: Merayu Rezeki...* visually recalls the cloth that covers the *Kabaa'*, above which it is said that an immeasurable number of Angels are constantly engaged in *Tawaaf*, linking back conceptually to Husin's 2014 piece *The Cube*, which draws on the *Kabaa'* as source subject.

The sombre, monochromatic palette of the series is broken up at well-chosen points throughout, with the introduction of lighter and brighter tones as accent. *Penunggu Alam: Sayap Jibril...* particularly stands out however, as the dominant shade appears white, with the sepia tones settling into the background and on the sides of the piece. The canvases are interspersed with long wooden panels that represent life. On the occasion of moving to Kuala Kangsar and beginning to build his studio space, Husin had to cut down 3 durian trees - whose wood has been used in the



construction of these panels. The long, wooden spikes jutting out from each panel visually matches the texture on the long 'wing' that goes across the main body of the work.

The main feature of *Penunggu Alam: Sayap Jibril...*, the long central wing was built up through the application of white enamel paint. Placing the work on the floor and working in a free, expressionist manner developed during *Zero to Something*, *Zero to Nothing*, the white paint was poured, dripped and built with the use of brushes and sticks to suggest form and shape through texture. This texture continues on the metal border around the pieces of wood and the cubes rendered on the side canvases.

The use of dense white enamel scribbles to create form is seen again in *Yang Kanan, Yang Kiri : Pencatat Amal Baik dan Buruk....* Flanking the two sides of a ladder that bisects the length of the canvas are a set of wings, representing the angels that are said to be scribes of the good and bad deeds of each individual. Underneath the wings are a set of quickly written words in Arabic and English, that are not easily decipherable, representing the logging of deeds the angels are said to do which will be presented on the Day of Judgement. Running along the whole length of the canvas, the ladder represents a spine.



Very subtly, barely discernible under the ladder is a tombstone, which originally appeared in *Allah-Study* (2006). In including elements from previous works or works produced concurrently, Husin indicates a cohesiveness running through his entire practice, both technically and conceptually.

It is interesting on the occasion of a major solo exhibition such as *Aku: Dalam Mencari Rukun...*, to track developments from earlier works, as it allows viewers the chance to survey Husin's career to date, and note moments that have been of particular importance to him. These developments may be either technical or conceptual, such as *Duha Yang Kelam: Merayu Rezeki...* from *The Cube*, or *Roh Yang Berzikir: Kiblat Dalam Hati...*, which conceptually builds on from the philosophical ideas underpinning *Zero to Something*, *Zero to Nothing*, Husin's 2008 solo. Across the main body of *Roh Yang Berzikir: Kiblat Dalam Hati...* is a large heart, pierced throughout with lines. In bisecting the corpulent rendering of the human heart with a series of geometric lines, Husin speaks to a crossover between spirituality and science; the heart is at the 'centre' of human existence and once it stops, life appears to be over. However, faith requires a belief in life after death, and Husin asks when he dies and "returns to nothing", what from his mortal existence will benefit or accompany him?



While *Roh Yang Berzikir: Kiblat Dalam Hati...* is a heavily layered work, the layers are used to build up texture, image and impression, and the work is presented in the monotone of a deep rich brown. The use of a darker palette throughout *Aku: Dalam Mencari Rukun...* is deliberate, as a comment on the trickiness of materialising an ephemeral concept. Husin likens his subject matter to a dream, or distant memory; one that can be seen and felt but not held. This idea of a distant memory comes through strongly in the burnt sepia tones that wash over many of the canvases in *Aku: Dalam Mencari Rukun...*, resulting from the use of bitumen.



A naturally occurring and non-drying, tarry substance that appears in shades of brown, bitumen is often used by Malaysian contemporary artists as a contemporary alternative to paint. In the nineteenth century, Western artists employed bitumen in the creation of darkened gothic effects but in contemporary times, Husin turns to bitumen as an atmospheric tool. Reflecting back on his initial use of bitumen as a wash with *Tho* (2013), Husin now builds up areas of brown monotonous to cast a sombre, reflective mood by consecutively layering his earlier wash technique. *Tiga Alam Satu Roh: Kunfayakun* develops the atmospheric qualities offered by bitumen, as Husin merges it with his signature calligraphic style. First filling the canvas with detailed calligraphy in dark tones, he layers over the Arabic text with washes of heavily watered down bitumen. While the bitumen was still wet, he mixed in large areas of white paint, creating areas of contrast through a mix of dark and light, and pushing forward the washed effect first presented in *Tho*.



**Tho**  
Acrylic on Canvas / 213cm x 229cm / 2011  
Aliya and Farouk Khan (AFK) Collection

*Tiga Alam Satu Roh* translates into 'three universes, one soul', and represents a push into the medium of installation for Husin. A wall installation comprising of three panels, the work narrates the journey a soul makes over the course of its creation, in three different dimensions, as prescribed in Islam. The first *alam* is before conception, when the soul is waiting to be blown into a foetus by God. This is followed by the second - the living world, or *alam nyata*, which is reality as is currently experienced. Separating the two panels that speak of the first two dimensions the soul exists in is a panel of wood on which a display of worldly objects, relating to money, relationships, travel, are captured in glass jars. Finishing off the work is a representation of *alam barzah*, the place the soul is sent to await Judgement Day. Here, the material objects are removed, and the three things that have been foretold will benefit a soul after death are shown, thus effectively answering the question Husin asks in *Heart of what from his mortal existence will benefit him in the after-life?*

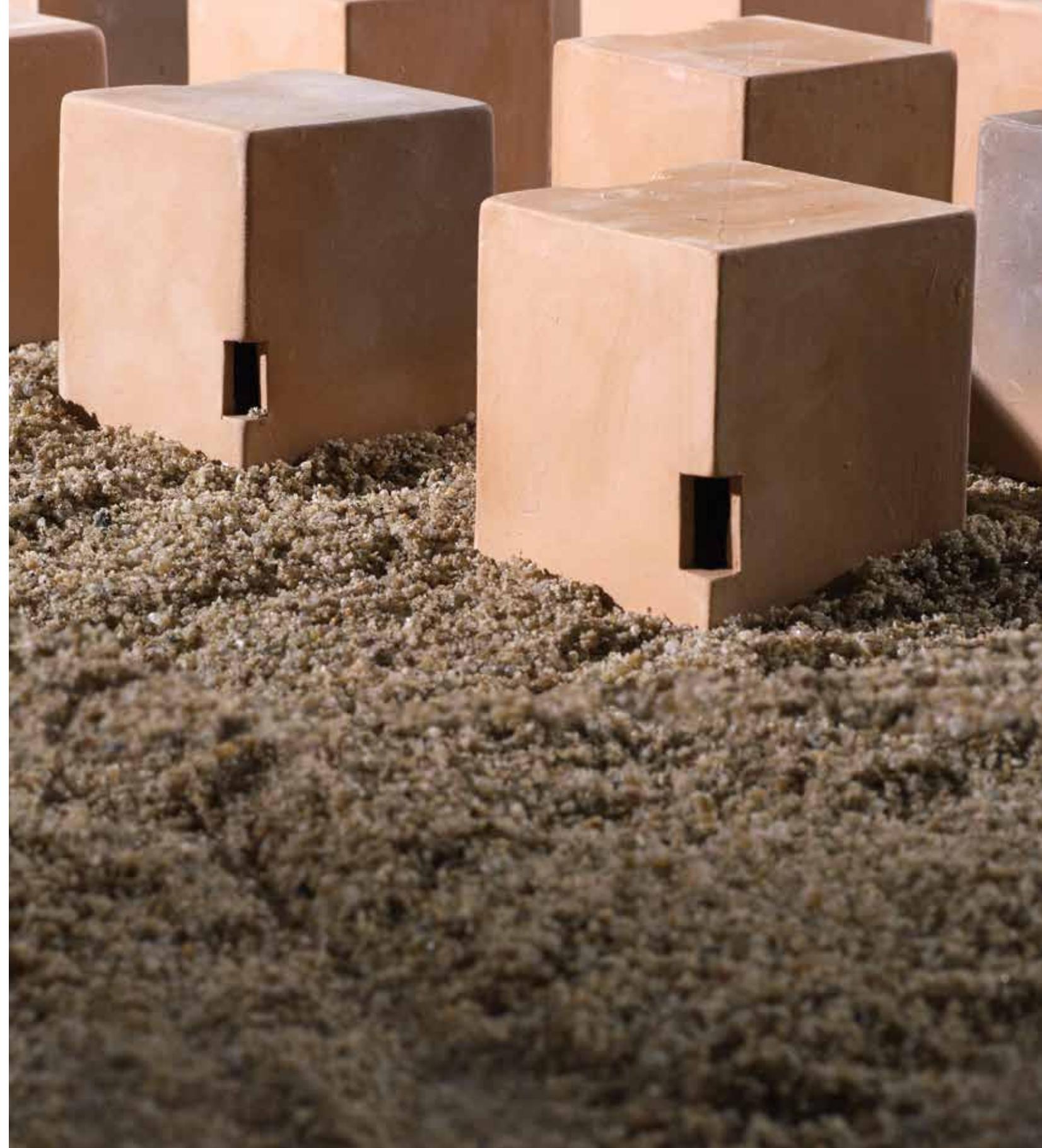
If Tiga Alam Satu Roh: Kunfayakun announces Husin's desire to move into new genres with his presentation, *Kun Fayakun: Rasuk Bertiang Empat* firmly plants a flag in this new direction. A large-scale participatory installation, *Kun Fayakun: Rasuk Bertiang Empat* was initiated during the production phase of *Aku: Dalam Mencari Rukun...*, and continues through the staging and installation of the series. Comprised of a large wooden structure with rows of shelves filled with glass jars, *Kun Fayakun: Rasuk Bertiang Empat* places audience interaction at its core, expanding on the relationship between artist, artwork and audience that Husin initiated in his early abstract expressionist paintings.

The glass jars in *Kun Fayakun: Rasuk Bertiang Empat* are filled with information: birthdates and names are written on brown paper tags and set alongside a small lump of clay. While working on *Aku: Dalam Mencari Rukun...* in his studio in Kuala Kangsar, Husin invited visitors to document themselves by inscribing their information on tags and shaping small pieces of clay, thus leaving behind fingerprints and trace DNA. Thus these jars act as an archive of all those who have come into contact with *Aku: Dalam Mencari Rukun...*, its production and presentation. As this process continues through the exhibition of *Aku: Dalam Mencari Rukun...*, Husin is not able to meet each person who fills a jar with their essence, but comments that their acceptance of his invitation for them to do so establishes a connection between artist and audience member, which is essential for the completion of the artworks.

The wooden structure of *Kun Fayaku: Rasuk Bertiang Empat* takes inspiration from the Kabaa' in form: a simple cube. Again viewers are reminded of *The Cube* (2014), and the subtle ways in which it has technically and conceptually informed this new body of works. The legs of the structure are based on *Tapak Gajah*, which are the wooden 'legs' under traditional Malay houses built on stilts. In the process of merging two distinct architectural influences, Husin comments

on the ethnoreligious characteristics of the Malay community - that the Malay race is part of a subset of ethnic groups identified anthropologically as having an inextricable link between religion and ethnicity. Communities such as these, for example the Jews, Irish Catholics, Sikhs, Armenians, Assyrians and Zoroastrians, are referred to as ethnoreligious groups and are defined neither exclusively by ancestral heritage nor religion, but instead a combination of the two.

*Aku: Dalam Mencari Rukun...* in fact can be seen as a survey of Husin's artistic career to date. This is visually indicated by the inclusion and refinement of several technical elements that have been present throughout his career, the gestural expressionist mark-making, abstract drip and pour paint techniques, use of calligraphy and text and the development of mediums such as bitumen. The conceptual threads that can link works he has produced over several years confirms this. It is apparent that for Husin, his own experiences and ruminations on life are a lens through which he is able to view and comment on the wider society he inhabits.





**Penunggu Alam : Sayap Jibril**

Acrylic Majestic Paint Coal  
Charcoal Modelling Pace on Canvas  
and Iron Wood Panels  
214cm x 412cm  
2017



**Korban Ibrahim, Hajar, Ismail : Telaga Zam-Zam**

Acrylic Majestic paint Charcoal Coal  
Modelling Pace on Canvas and Ceramic Cubes 214cm x  
305cm  
2016



**Enam : Perjalanan Roh Mencari Rukun**

Acrylic Majestic Paint Bitumen Charcoal  
Oil Bar Modelling Paste on Canvas  
254cm x 290cm 6 panels  
2015/2016

**Kalimah Kalimah : Syurga Dan Neraka**

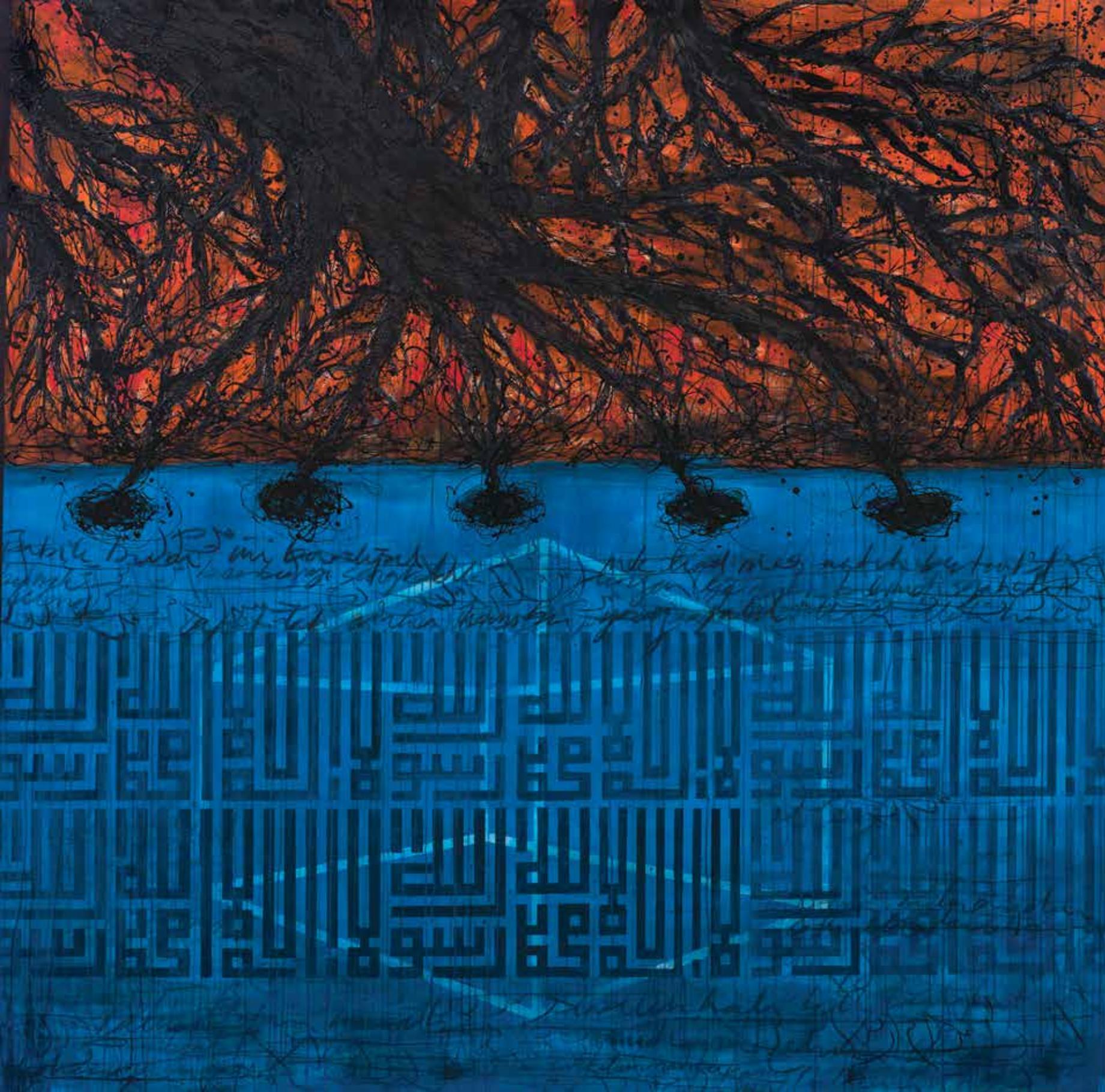
Acrylic on Canvas  
214cm x 183cm  
2017





**Roh Tanpa Jasad : Hijrah Yang Dihitung**

Acrylic Majestic Paint Coal Charcoal  
and Modelling Paste on Canvas 2  
14cm x 305cm  
2016/2017



**Syahadah yang Kekal : Menanti Kiamat**

Acrylic and Modelling Paste on Canvas  
214cm x 214cm  
2016

**The Hill of Love : Jabal Rahmah (Private Collection)**

Acrylic on Canvas  
214cm x 214cm  
2016



**Duha Yang Kelam : Merayu Rezeki**

Acrylic Majestic Paint Acrylic Gold  
Solvent Base Modelling Paste on Canvas  
214cm x 153cm  
2017



**Tumpang Berteduh : Hijrah**

Acrylic Majestic Charcoal Modelling  
Pace Dawai and Pot Getah on Canvas  
214cm x 153cm  
2017





**Roh Yang Berzikir : Kiblat Dalam Hati**

Acrylic Majestic Paint Charcoal  
Modelling pace on Canvas  
214cm x 153cm  
2017

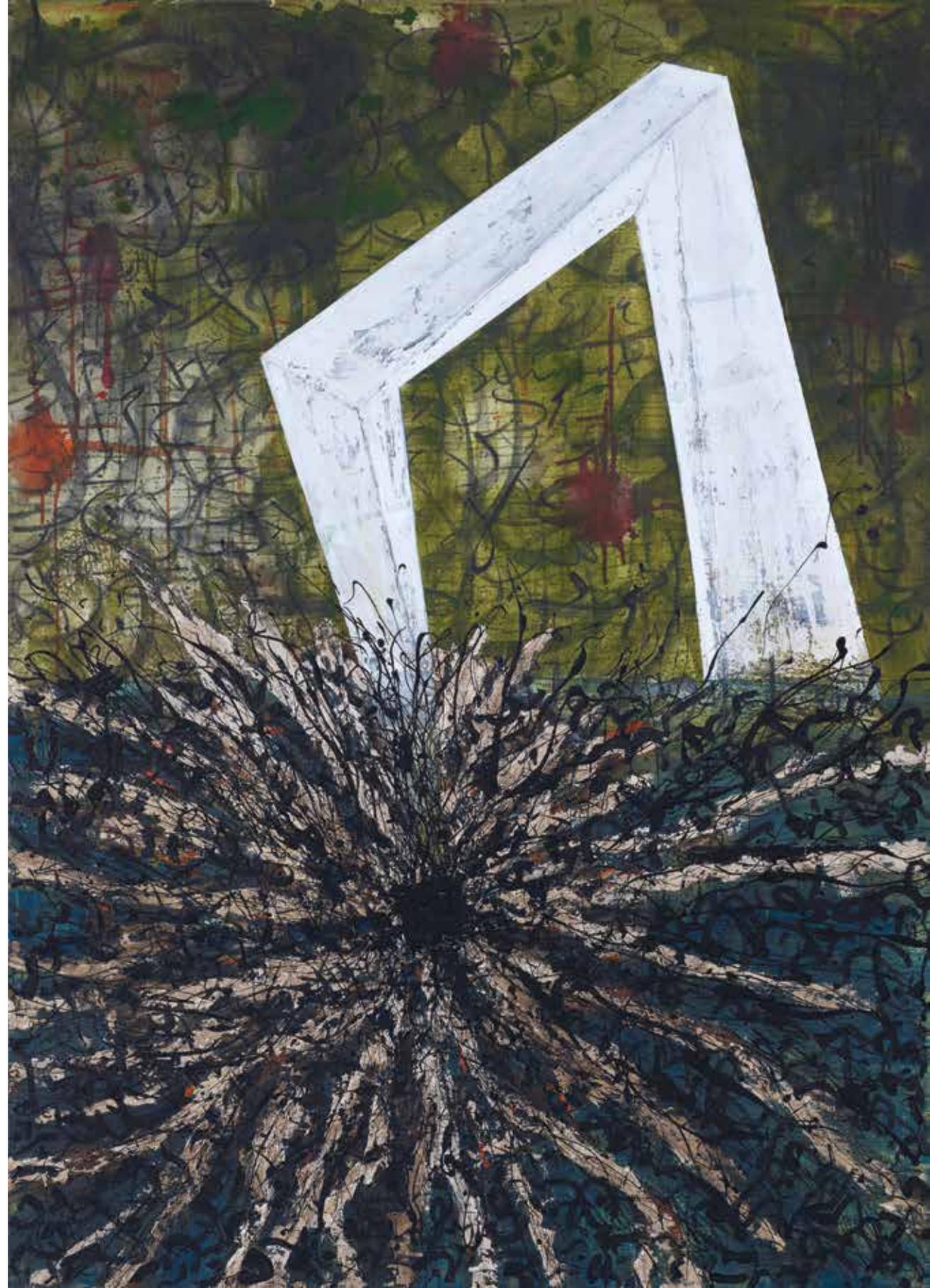


**Wahyu Untuk Roh : Pencatat Ilmu**

Acrylic Majestic Paint Charcoal  
Modelling Pencil on Canvas  
214cm x 153cm  
2017

**Titian Mustaqim : Rukun Yang Dihitung**

Acrylic Majestic Paint Charcoal  
Modelling Pace on Canvas  
214cm x 153cm  
2017





**Yang Kanan Yang Kiri : Pencatat Amal Baik dan Buruk**

Acrylic Majestic Paint Charcoal  
Modelling Paste on Canvas  
214cm x 153cm  
2017



**Wahyu Wahyu Kecil : Ilham**

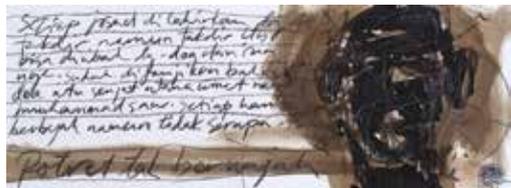
Acrylic Bitumen Charcoal  
Modelling Paste on Canvas  
214cm x 153cm  
2017



**Tiga Alam Satu Roh : Kun Fayakun**

Acrylic Majestic paint Bitumen Charcoal wood Glass  
Jars and Found objects on Canvas  
214cm x 518cm (Total 5 Panels)  
2016





Working Drawing on Paper Study #72



Working Drawing on Paper Study #66



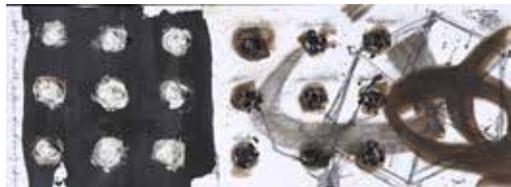
Working Drawing on Paper Study #75



Working Drawing on Paper Study #35



Working Drawing on Paper Study #7



Working Drawing on Paper Study #31



Working Drawing on Paper Study #34



Working Drawing on Paper Study #37



Working Drawing on Paper Study #69



Working Drawing on Paper Study #9



Working Drawing on Paper Study #32



Working Drawing on Paper Study #30



Working Drawing on Paper Study #33



Working Drawing on Paper Study #3



Working Drawing on Paper Study #8



Working Drawing on Paper Study #28



Working Drawing on Paper Study #73



Working Drawing on Paper Study #67



Working Drawing on Paper Study #70



Working Drawing on Paper Study #66



Working Drawing on Paper Study #6



Working Drawing on Paper Study #4



Working Drawing on Paper Study #36



Working Drawing on Paper Study #5



Working Drawing on Paper Study #1



Working Drawing on Paper Study #2



Working Drawing on Paper Study #10



Working Drawing on Paper Study #29

Set of 28 - Private Collection

Mixed Media on Acid Free Paper

28cm x 76cm (each)

(Frame 41cm x 94cm)

2016



Working Drawing on Paper Study #11



Working Drawing on Paper Study #16



Working Drawing on Paper Study #12



Working Drawing on Paper Study #17



Working Drawing on Paper Study #13



Working Drawing on Paper Study #18



Working Drawing on Paper Study #14



Working Drawing on Paper Study #19



Working Drawing on Paper Study #15



Working Drawing on Paper Study #20



Working Drawing on Paper Study #25



Working Drawing on Paper Study #26



Working Drawing on Paper Study #27

### Set of 13

Working Drawing on Paper Study #11 to #20  
Mixed Media on Acid Free Paper  
38cm x 56cm (Frame 51cm x 75cm)  
2016

Working Drawing on Paper Study #25, #26, #27  
Mixed Media on Acid Free Paper  
30cm x 61cm (Frame 41cm x 79cm)  
2016

### Set of 14

Working Drawing on Paper Study #38 to #47  
Mixed Media on Acid Free Paper  
38cm x 56cm (Frame 51cm x 75cm)  
2016

Working Drawing on Paper Study #21 to #24  
Mixed Media on Acid Free Paper  
30cm x 41cm (Frame 59cm x 44cm)  
2016



Working Drawing on Paper Study #21



Working Drawing on Paper Study #22



Working Drawing on Paper Study #23



Working Drawing on Paper Study #24



Working Drawing on Paper Study #38



Working Drawing on Paper Study #39



Working Drawing on Paper Study #40



Working Drawing on Paper Study #41



Working Drawing on Paper Study #42



Working Drawing on Paper Study #43



Working Drawing on Paper Study #44



Working Drawing on Paper Study #45



Working Drawing on Paper Study #46



Working Drawing on Paper Study #47



Working Drawing on Paper Study #48



Working Drawing on Paper Study #49



Working Drawing on Paper Study #59



Working Drawing on Paper Study #60



Working Drawing on Paper Study #61



Working Drawing on Paper Study #53



Working Drawing on Paper Study #50



Working Drawing on Paper Study #63



Working Drawing on Paper Study #57



Working Drawing on Paper Study #56



Working Drawing on Paper Study #54



Working Drawing on Paper Study #55



Working Drawing on Paper Study #62



Working Drawing on Paper Study #58



Working Drawing on Paper Study #51



Working Drawing on Paper Study #52



Working Drawing on Paper Study #64



Working Drawing on Paper Study #65

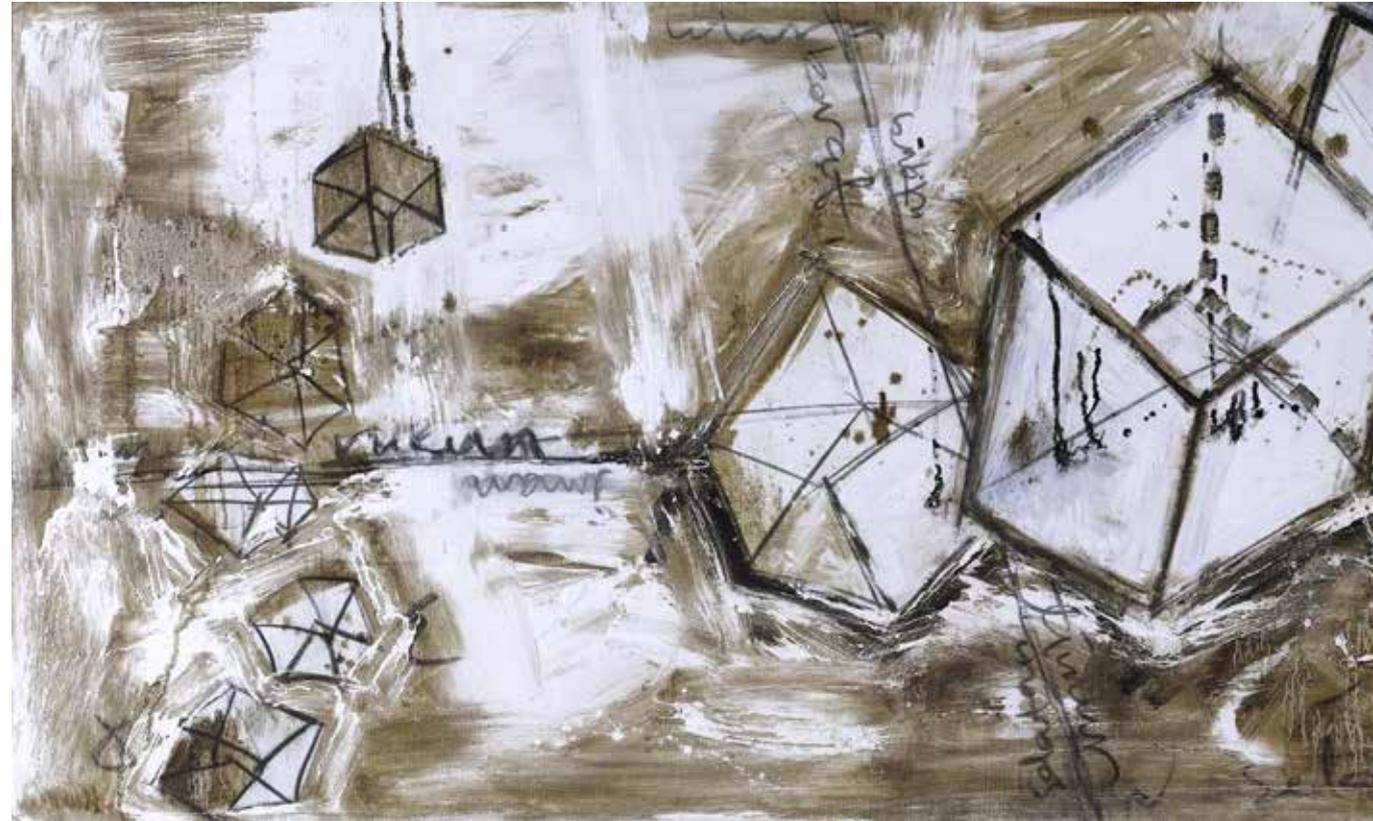
### Set of 18

Working Drawing on Paper Study #48 to #55  
Mixed Media on Acid Free Paper  
25cm x 52cm (Frame 39cm x 72cm)  
2016

Working Drawing on Paper Study #56 to #65  
Mixed Media on Acid Free Paper  
38cm x 56cm (Frame 51cm x 75cm)  
2016



Drawings Study #2  
Mixed media on Canvas  
62cm x 61cm each (total 4 panels)  
2016



Drawings Study #9  
Drawings Study #9 Mixed Media on Canvas  
77cm x 152cm  
2016



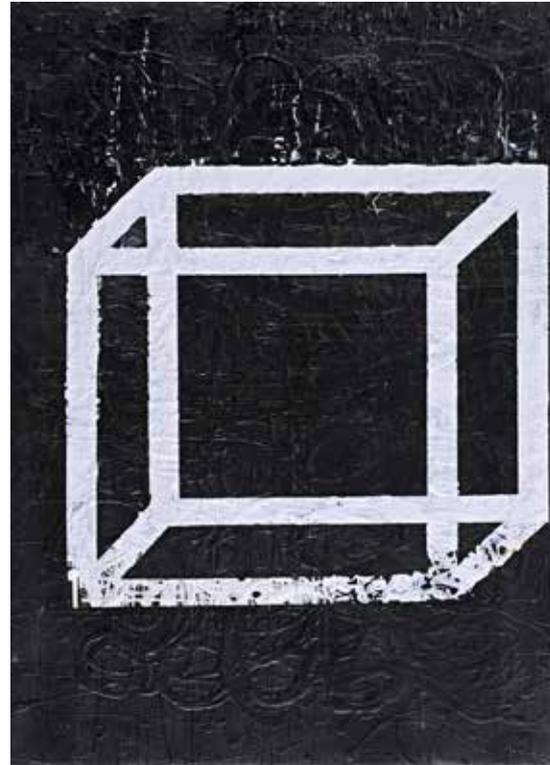
Drawings Study #7  
Mixed Media on Canvas  
91cm x 121cm  
2016



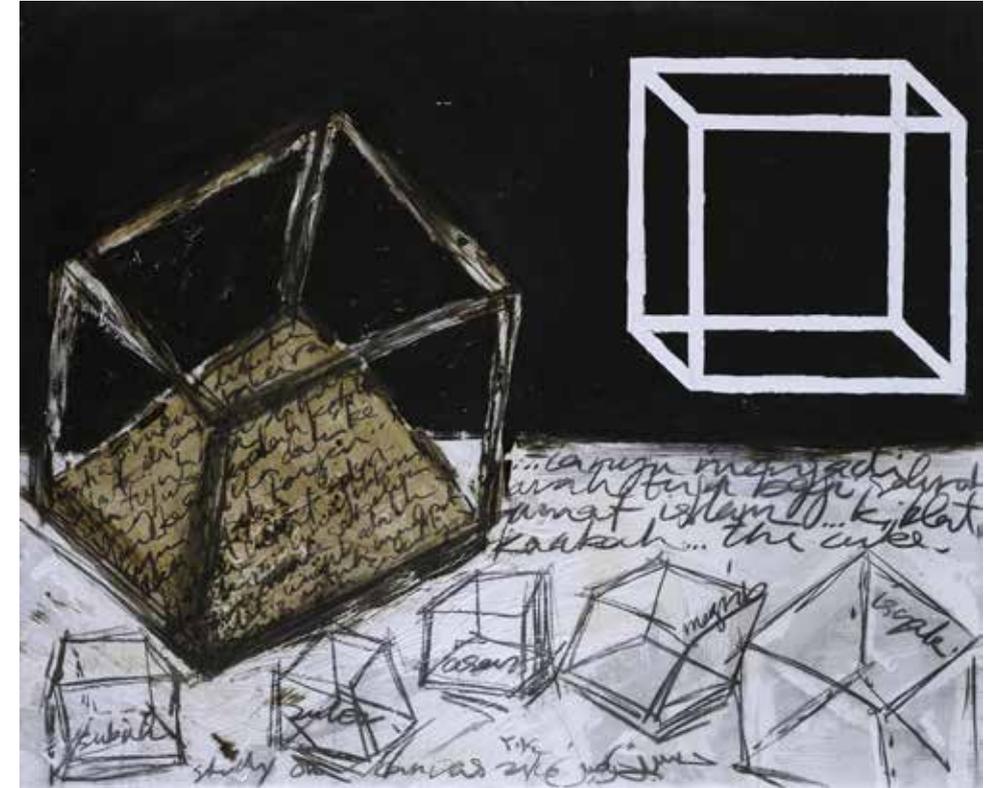
Drawings Study #6  
Mixed Media on Canvas  
77cm x 152cm  
2016



Drawings Study #1  
Mixed media on Canvas  
62cm x 61cm each (total 4 panels)  
2016



Drawings Study #8  
Mixed Media on Canvas  
77cm x 152cm 2  
016



Drawings Study #4  
Mixed Media on Canvas  
91cm x 121cm



Drawings Study #5  
Mixed Media on Canvas  
91cm x 121cm



**Drawings Study #3**  
Mixed Media on Canvas  
77cm x 152cm  
2016

**Husin Hourmain** 1963 Perak, Malaysia

**EDUCATION**

- 1983 Institute Kemahiran Belia Negara (IKBN) Selangor, Malaysia (Photography)
- 1982 Malaysia Institute of Art (MIA) Kuala Lumpur, Malaysia (Graphic Design)

**PROFESSIONAL EXPERIENCE**

- 2003 to present Full Time Visual Artist.
- 2002-2003 In-Two Creative Sdn Bhd (Creative Consultant)
- 2001-2002 Orlando Malaysia Bhd, Kuala Lumpur, Malaysia (Visual Merchandising Manager)
- 1988-2001 Avon Cosmetics, Kuala Lumpur, Malaysia (Art Director)
- 1985-1988 The Regent International , Kuala Lumpur, Malaysia (In-House Artist)

**SOLO EXHIBITIONS**

- 2018 Aku: Dalam Mencari Rukun...
- 2013 Awal Hurouf Asal Hurouf
- 2008 Zero to something/ zero to nothing, PACE Gallery, Selangor, Malaysia.
- 2004 'ENERGY', Galleriizu, Kuala Lumpur, Malaysia.



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