

*Kilimanjaro in Nagasaki*

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# JUHARI SAID



AS  
ART SALON



*Kilimanjaro In Nagasaki*  
Woodblock. 124 x 97 cm. 1994.

Untuk Bunda, sebensuk kita sekaling kasih

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*Blue Mountain II*  
Woodblock, 59.5 x 79.5 cm. 1994.

*Kilimanjaro in Nagasaki*  
**JUHARI SAID**

*Art Salon,*

*Bangsar Baru,*

*Kuala Lumpur*

*September 29 - October 14, 1995.*

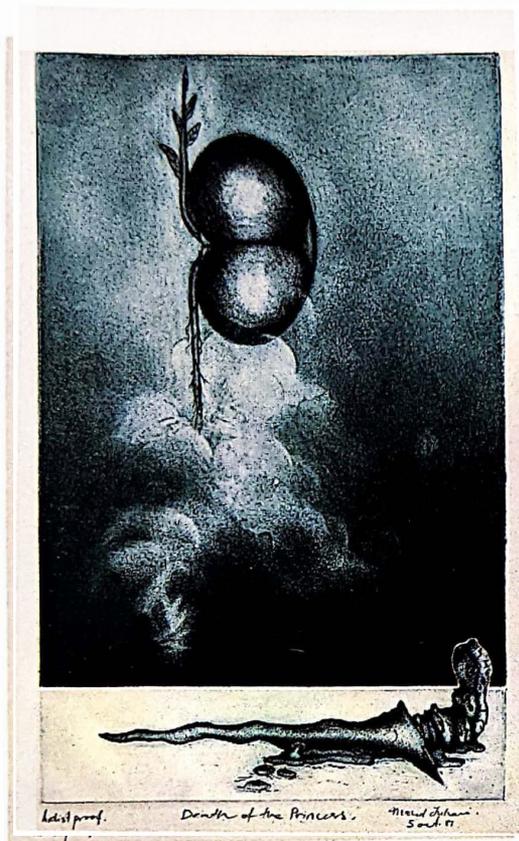
*Cover:*  
*Blue Mountain II (Details)*  
*Woodblock, 59.5 x 79.5 cm, 1994.*



*Back Off*  
Woodblock. 74 x 91.5 cm. 1995.



*Watching You*  
Woodblock. 74 x 91.5 cm. 1995.



*Above: Death of the Princess*  
*Etching, 23 x 36.5 cm. 1981. Private Collection*

*Top right: Death of the Princess*  
*Etching, 27 x 39 cm. 1983. Private Collection*

*Bottom right: Death of the Princess*  
*Mixed Media, 37 x 25 cm. 1983. Private Collection*

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# JUHARI SAID- DISCOVERING HIS CREATIVE PARADIGM

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By  
Awang Damit Ahmad,  
Lecturer, artist and friend  
30 July 1995

*The long journey from “Death of the Princess” to “Kilimanjaro in Nagasaki” is a creative task interlaid with belief, discipline, dedication, imagination, media exploration, technique skills, and the urge to explore. Juhari’s ambition and confidence to see Malaysia’s contemporary printmaking matures, seems to be the catalyst and starting point for this long journey. Realising that there are no short cuts to success, Juhari has prepared himself to discover more of the world of printmaking. Although the path he took in studying the creative process was difficult, quality is not compromised. Now that the artist has reached his destination, he has also discovered his encirclement. It is not exaggerating when we say that Juhari Said has discovered his creative paradigm, and has put himself amongst his contemporary visual artists.*

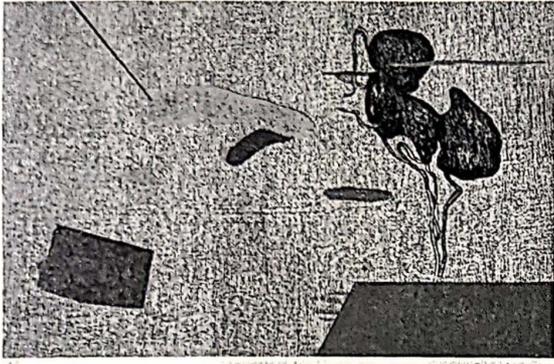
*Juhari’s creative talents seen in his early academic years has slowly but steadily developed through the years. He has pursued and nurtured his ambition in the creative development of printmaking with endurance and confidence.*

*Between 1982-1984, “Death of the Princess”, an etching that was based on Malay cosmology encirclement was created. This seemed to be his first step in his creative development.*

*In Juhari’s works, the efficiency of the techniques used on the integrated media with the content can be seen in totality. We can even trace the strength of his works here. His composition balanced the negative space that is in the background with the positive space on the form. This composition is firm and closely integrated. Images chosen, like the seeds and the keris using monochromatic colour are presented as the effective spiritual elements. The forms are blended in great detail, and apparently enhanced volume and organic effect sieved through natural elements. The dramatic atmosphere is frequently connected to the skies and clouds. To an observer, these certain symbols must have been perceived to be from a dynamic worker’s mind.*

*In tracing the artist’s past experiences, they were not all rosy pictures. Kuala Lumpur, which supposedly promises great hopes and dreams for a young artist, has sometimes mean shattered dreams for our artist. Did he rush out and run away from this city of challenge? Although the artist returned to his hometown, it was only for a short period. He went away not because of desperation or lack of endurance but to re-equip himself. Nature motivated his creative energy. Observation analysis, media and technique experimentations, and new subject explorations, gave him new hope and possibility. With newly acquired knowledge, our artist has chosen woodblock printing as a continuation of his creative process.*

*The period 1984 to 1986 was the turning point for Juhari. The kampung environment provided an impetus for our artist to develop his creative talent. For example, his works “Landscape of Silence”, “Sunyi Sebuah Malam” and “Lanskap Kota dan Desa”, exhibited the artist’s sensitivity. We witnessed the gaiety in unity between form and shape. His lines were minimal due to the reduction technique effect. His forms seemed to be losing its volume. His background spaces were blended with layers of*



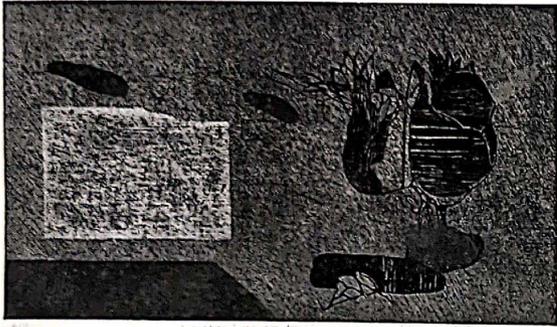
*Landscape of Silence*  
Woodblock, 31.5 x 20 cm, 1985. Private Collection

interwoven hues. The penetration effect could be traced wholly in the composition. Hues which at times shaped harmoniously and sometimes contradictory were arranged to balance. The whole works even though minimal in its formal aspect, definitely brought up structure and solidarity. The impressive usage of lines and hues depicted confidence and the individual's attitude on the usual media to express diversification of images. These collections brought about the "Estatika 11" exhibition, and simultaneously placed Juhari as an important artist in woodblock printing.

From 1986 to 1989, the theoretical and practical knowledge gained by Juhari has given him confidence in value and significance in everything that he has explored. Fully aware and without doubt, he started pushing objectivity elements into his series of works entitled "Garden Series". His entire composition is filled with brilliant and harmonious hues. Layer by layer the hues made his printmaking surface, bringing up impressionistic effect. The aerial view produced an open space effect. Floating shapes and lines looked as if it works without gravity as in "Garden of Wood", "The Garden 7 a.m." and "The Garden My Mother Told Me", which represented metamorphosis between natural experiences and imagination. In these series, Juhari rejected his past conventional practices. Registration idea was not taken seriously. This helped him to explore various new techniques and produced more dynamic works: clearly all the energy that flowed with intense imagination gave ways to involuntary elements, thus enriched visual element in his pictorial task. This strength can be seen among students whom he had taught.

The effect from his rejection of conventional characteristics did not give space for him to justify, because aesthetic discipline and experiences that he had used before in the printmaking were his special strength. This could be seen in his series "Baju Kurung dan Secawan Kopi" done in the years 1989 until 1994. The obvious change in choosing the subject matter was deeply felt. Here it showed his attitude towards the world he had observed. His context deliberation had in it a national characteristic. He saw the unthoughtfulness among the society in dealing with culture, natural environment, local and national problems and a lot more. His creative pressure had been burning continuously. For this artist a message must be delivered immediately. His certitude in thinking and the right move were his principles. The description on the attitude of the artist could be seen through multiplied colour method that need careful examination. The solidarity task on formal element became effective visual structure. The integration of hues, lines, pattern, proportion and space elements produced a symmetrical composition.

Sensitivity in using colours was the main focus. There were contradicting elements to illustrate the present forms and shapes. What was interesting enough in the "Baju Kurung dan Secawan Kopi", was the illustrated fine motifs. This could be observed through his works entitled "Baju Kurung dan Angin Malam", "Secorak Baju Kurung" and "Baju Kurung dan Dua Cawan Kosong".



*Lanskap Kota dan Desa*

Woodblock. 26 x 15.5 cm. 1985. Private Collection

Juhari's success in woodblock print is synonymous with the development of woodcut print in the context of Malaysia's contemporary art. This artist has lifted woodblock print to a matured level. His efforts towards printmaking were recognised by the French Government and Japan Foundation who awarded him with Research Grants. Presently, his activities mostly focus on participation in international exhibitions as well as travelling.

Juhari's travelling experiences has opened up his mind to observe more serious issues. France exposed him to the International Art development. In Japan he saw that all strength came from destruction. He studied every secret and technique in woodblock print from the master printmaker, Yoshisuke Funasaka, a minimalist woodblock artist. The combination of experiences had shifted his focus towards the latest global traits and happenings. Forgotten humanitarian issue due to imbalanced material development was an important question. Since 1994, the artist has been producing a new series entitled "Kilimanjaro in Nagasaki". Its title is symbolic. His method is dramatic. His formal characteristics are compounded in minimal and expressionistic elements. His colours are black and white and sometimes red and black. His lines are firm, solid and full of energy.

"Kilimanjaro in Nagasaki" is a symbol and manifestation of a prestige imagination with humanitarian effect that grew from hatred on war. It is a universal phenomenon. It is a global problem that must be solved together. It is not owned by wholly powerful authorities. Feudalism era had long gone...there should not be any more hierarchy and hypocritical attitude.

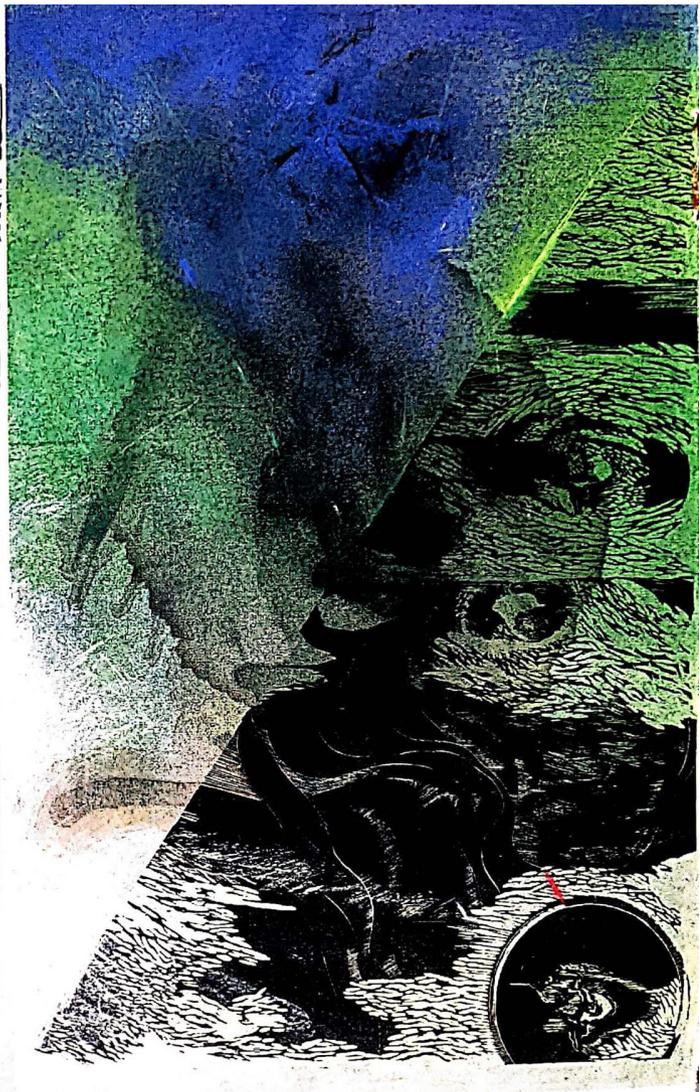
Juhari's dedication, confidence and beliefs coupled with his physical and mental energy and perception has earned him a special place in the development of Malaysian contemporary printmaking. Clearly, Juhari has discovered his creative paradigm.

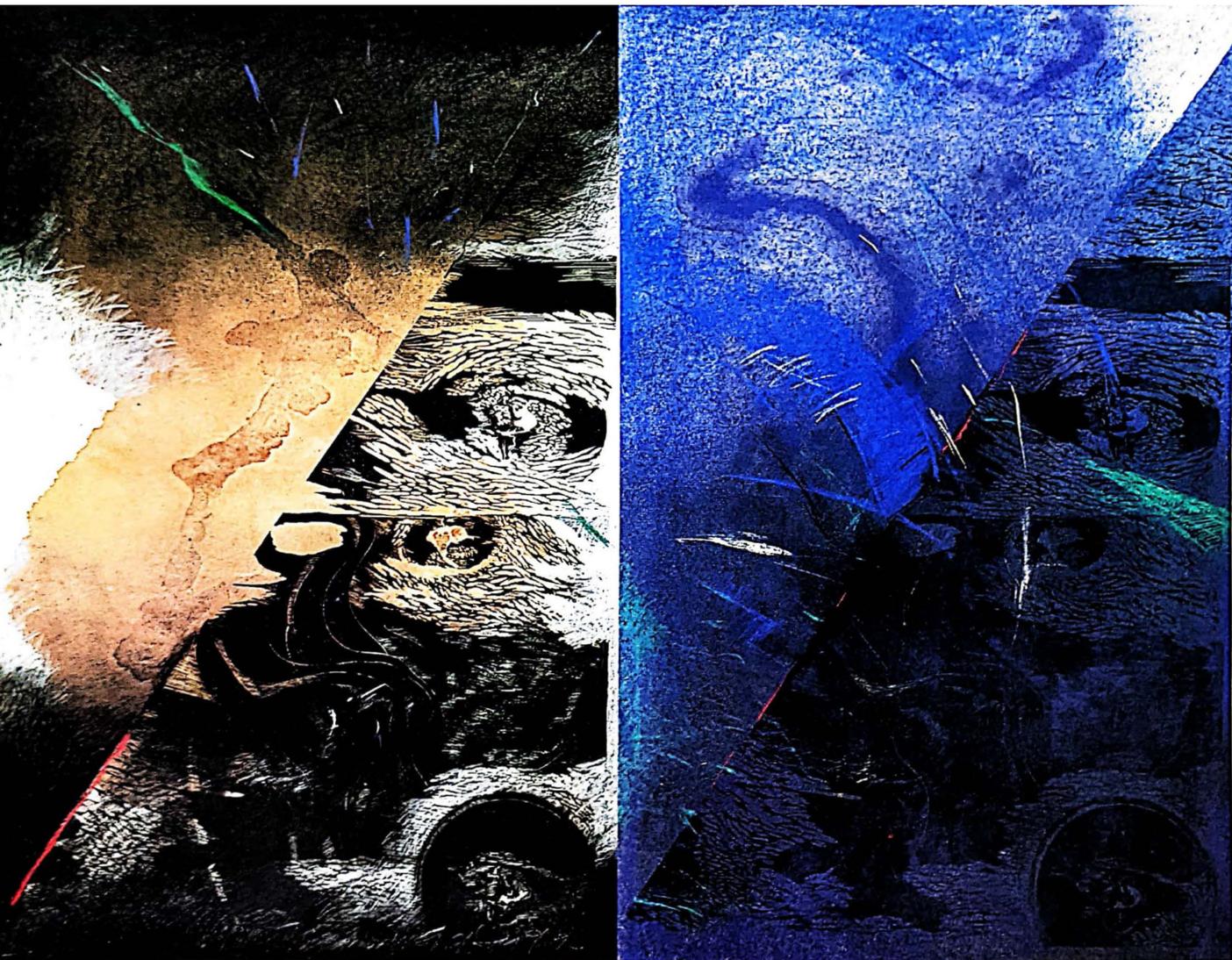


*Rio*  
Woodblock. 38.5 x 52.5 cm. 1995.

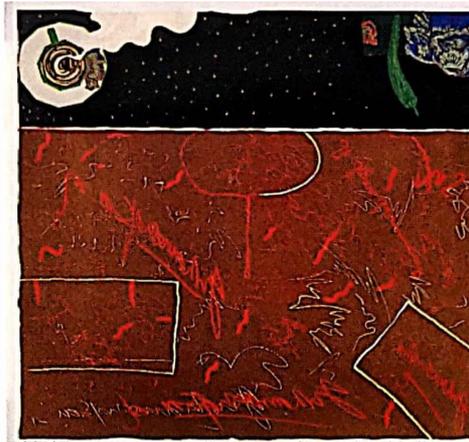


*Direction*  
Woodblock. 74 x 91.5 cm. 1995.





*Four Seasons*  
Woodblock, Coffee, Pastel. 252 x 97 cm. 1995.



*Top: Baju Kurung  
dan Secawan Kopi  
Linocut. 56.5 x 54.5 cm. 1991.  
Private Collection*

*Middle: Baju Kurung dan  
Dua Cawan Kosong  
Linocut. 56 x 56 cm. 1991.  
Private Collection*

*Bottom: Secorak Baju Kurung  
Linocut. 56.5 x 48.5 cm. 1991.  
Private Collection*

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# ANTARA BAJU KURUNG DAN SECAWAN KOPI

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Oleh  
Muliyadi Mahamood  
Pensyarah dan Pensejarah Seni  
18hb April, 1993.

Juhari Said, pemenang hadiah utama seni cetak dalam Salon Malaysia 1991/92 bukanlah wajah baru dalam dunia seni lukis Malaysia. Dia mula aktif sejak 1982. Pendekatan-pendekatan Juhari dalam seni rupa dianggap telah lari daripada konteks seni cetak tradisional. Hakikatnya, pendekatan-pendekatan itu lebih condong kepada eksplorasi-eksplorasi kesenian dan bukanlah suatu pelarian.

Lulusan Seni Halus dari Kajian Seni Lukis dan Seni Reka, Institut Teknologi MARA Shah Alam (1983) ini bertekad untuk hidup sepenuhnya di atas hasil seninya sejak 1983.

Tahun 1982-83 boleh dianggap sebagai peringkat percubaan Juhari: 1984-85 penerusan peringkat pencarian subjek yang kukuh, 1986-89 "Siri Taman" dan 1990-92 "Siri Baju Kurung". Pada 1993, Juhari membuat pelbagai percubaan bahan dalam lukisan di bawah siri "Printmaker's Drawing: Baju Kurung No.1 -9".

Sekitar tahun 1982-83 pelukis yang berasal dari Perak ini banyak membuat penerokaan dengan media, teknik serta subjek. Ketika itu, Juhari belum menemui kekukuhan bentuk dan isi. Kesannya, percaturan imej dan simbol sering berlaku. Simbol yang sama membawa pengertian-pengertian berbeza dan karya-karyanya lebih berbau surealisme. Tidak kurang juga yang menganggapnya sebagai erotik. "Death of the Princess" (1982) dan "Malaysia Still Life" (1981) adalah diantara contoh-contoh terbaik yang mewakili era itu.

Eksperimentasi serta eksplorasi terhadap media, teknik serta bahan memang amat perlu untuk seseorang seniman bagi mengungkapkan minda dan hasratnya. Tahun 1984-85 menyaksikan kesungguhan Juhari meneruskan pencarian subjek yang lebih kukuh. Imej kecacang yang menjadi simbol kehidupan dalam "Death of the Princess" dipelbagaikan menerusi pengolahan-pengolahan lanskap seperti "Senja di Puncak Bukit" (1985) dan "Landscape of Silence" (1985).

Pada peringkat ini, kecenderungan Juhari terhadap unsur-unsur lanskap mujarad yang menyenangkan lagi menyegarkan mula dikesan, berbanding dengan lanskap-lanskap simbol surealistik yang agak sepi lagi sunyi pada era percubaan. Karya-karya Juhari juga terbentuk menerusi gabungan garis-garis kukuh berlatarbelakangkan jalinan-jalinan kayu dan sekaligus memutikkan minat mendalamnya dalam seni cetak potongan kayu. Terdahulunya, Juhari lebih banyak menghasilkan cetakan gurisan asid. Pada peringkat kedua ini, Juhari menampilkan satu siri lakaran media yang baik dengan warna, jalinan dan garisan saling bertindan di antara satu dengan yang lain.

Pada peringkat ketiga (1986-89) dalam kegiatan berseninya, Juhari memperlihatkan suatu perubahan yang begitu mendadak. "Siri Taman" muncul, dan Juhari meninggalkan terus simbol-simbol mahupun imej-imej figuratif yang nyata seperti keris juga kecacang. "Siri Taman" adalah sekumpulan lanskap mujarad yang dihasilkan oleh Juhari dalam era ini.

Bercakap tentang "Siri Taman", Juhari menyebut bahawa jalinan-jalinan yang terdapat pada kayu-kayu telah menjadi pengganti berus pada dirinya dalam mencipta imajinasi-imajinasi dalam penerokaan ini. "Jalinan-jalinan ini jugalah yang membuatkan



*Blue Mountain*  
Woodblock. 124 x 97 cm. 1994.



*Baju Kurung dan Angin Malam*  
Linocut. 47 x 32 cm. 1992. Private Collection

saya faham dan menghayati penerokaan ini, yang akan selalu saya kenangi sebagai sebuah taman yang indah”.

Juhari tidak menafikan bahawa kehidupan peribadi turut mempengaruhi hasil-hasil seninya. “Ketidaktentuan dalam hidup kadang-kadang mendorong kita untuk mencari ketenangan dalam kesenian”. Justeru itu, apa yang ditampilkan dalam “Siri Taman” adalah cerminan-cerminan harapan kepada ketenangan, kesenangan serta kesegaran, bagaikan taman-taman yang indah.

“Siri Taman” juga merupakan suatu titik-tolak bagaimana Juhari mula terpikat kepada pengucapan-pengucapan bahasa visual yang lebih lembut dan ramah, sebagaimana sewajarnya peribadi seseorang Melayu. Namun begitu, kelembutan bukanlah bererti kelemahan dan tidak sekali-kali bermaksud kemunduran.

Pada lingkungan dua tahun pertama dekad 1990an, Juhari lebih tertumpu kepada tema-tema serta subjek-subjek tempatan dalam persekitaran dunia Melayu, termasuk alam flora dan peradaban. “Tidak berguna bercakap tentang sesuatu konsep yang tinggi, jika elemen-elemen kecil persekitaran kita tidak mampu ditonjolkan. Sebagai seorang pelukis, kita perlu memikirkan apa sumbangan kita kepada masyarakat. Sebagai seorang pelukis Islam, kita perlu memikirkan sesuatu persembahan yang sesuai untuk masyarakat tanpa melewati batasan-batasannya.”

Juhari menghasilkan “Siri Baju Kurung” yang lazimnya digabungkan dengan subjek “Secawan Kopi”. Kedua-duanya membentuk simbol-simbol sekunder budaya Melayu yang lumrah, mewakili adat dan keramahan juga pertuturan. Secara tersurat Juhari menampilkan imej-imej yang cukup meriah lagi segar untuk dihayati. Secara tersirat, beliau mempersoalkan kejujuran dan kesungguhan pemerhati yang sering bercakap tentang kebudayaan, kadang-kadang berisi dan ada kalanya cuma jadi perbualan kosong kedai kopi.

Pada tahun 1993, Juhari banyak membuat percubaan media dalam menghasilkan beberapa siri lukisan seperti “Printmaker’s Drawing; Baju Kurung No.1-9”, “Spilled Coffee” dan “Hot Coffee”. Kesemuanya masih berkisar pada topik yang sama. Teknik-teknik renjisan dan kolaj yang ditampilkan berupaya memperkukuhkan struktur lukisan-lukisannya itu.

Adalah tidak keterlaluan jika dikatakan bahawa Juhari Said kini merupakan salah seorang ahli seni cetak negara yang cukup prolifik, berjaya lagi bertenaga. Penglibatan konsistennya dalam pelbagai pameran tempatan dan antarabangsa mencerminkan kesungguhan dan kepercayaannya terhadap bidang berkenaan. Sehingga kini, dia memperagakan karya-karyanya di Jepun, Perancis, Korea, Thailand, Indonesia, Taiwan dan lain-lain. Penampilan bentuk dan ikonografi karya-karya beraromakan kemelayuan melukiskan rasa prihatinnya terhadap masyarakat persekitaran. Eksperimentasi serta eksplorasi-eksplorasi yang Juhari lakukan bukan sahaja memenuhi keinginan-keinginan diri, tetapi turut menjadi sebahagian daripada pengisian-pengisian matlamat kesenian dan kebudayaan.





*The Garden My Mother Told Me*  
Woodblock. 44 x 59.5 cm. 1985. Private Collection

## PROFILE: JUHARI SAID

Juhari Said was born on January 6, 1961 in Gopeng, Perak. Between 1979 and 1983, he received his art education at the MARA Institute of Technology. From the early years, Juhari showed a preference for printmaking and has devoted his time and energy to this aspect of the art.

His conviction was proven right when he received the Major Award for Printmaking in the Salon Malaysia 1991. In 1993 he received a research grant from the French Government and in 1994 he was the recipient of a fellowship programme from the Japan Foundation.

### Awards

- 1994 Fellowship Programme to study Woodblock Print in Tokyo under the tutelage of Mr Yoshisuke Funasaka, awarded by the Japan Foundation
- 1993 Research Grant for Printmaking in Paris by the French Government  
2nd Asean Workshop, Symposium & Exhibition on Aesthetics, Manila, the Philippines
- 1991 Major Award for Printmaking, Salon Malaysia 1991, National Art Gallery, Kuala Lumpur.
- 1985 Permodalan Nasional Berhad Award

### Solo Exhibitions

- 1995 Solo Exhibition of Woodcut Print, Art Salon, Kuala Lumpur
- 1994 Solo Exhibition of Woodcut Print, Yoyogi Gallery, Tokyo, Japan
- 1988 Solo Exhibition of Woodcut Print, Galeri Le-Classique, Kuala Lumpur

### International Exposition

- 1995 10th Asian International Exhibition, Singapore Art Museum, Singapore  
Exposition Art Actuel, Dammary-les-Lys Castle, France  
Window to the Tropics - Two Man Show, Gallery Vivant, Ginza, Tokyo, Japan  
The 1995 Asia Prints Exhibition, Kaohsiung, Chiang Kai-Sek Cultural Centre, Taiwan, R.O.C.
- 1994 9th Seoul International Biennale, Seoul, South Korea  
Premier Triennale Mondiale d'Estampes Petit-Format, Chamelieres, France  
Malaysian Experience Through Art, Belum Sanctuary Expedition, National Art Gallery, Kuala Lumpur, Malaysia



*Garden Of Wood*  
 Woodblock. 59 x 45 cm. 1987. Collection of Ms Melanie Leong

- 1993 *2nd Asean Workshop, Symposium & Exhibition on Aesthetics, Manila, Philippines*  
*8th Asian International Art Exhibition, Fukuoka City Art Museum, Fukuoka, Japan*
- 1992 *6th Asian International Art Exhibition, Tagawa Museum of Art, Fukuoka, Japan*  
*7th Asian International Art Exhibition, Bandung, Indonesia.*  
*Contemporary Asia Print Exhibition, Muraokaya Gallery, Fukuoka, Japan.*  
*Singapore Art Fair, Jurong, Singapore*
- 1991 *5th International Biennial Print Exhibition 1991, Taipei Fine Art Museum, Republic of China.*  
*Asian Art Biennale Bangladesh 1991, Shilpakala Art Academy, Bangladesh.*  
*Malaysian Modern Artists' Exhibition, Muraokaya Gallery, Fukuoka, Japan*  
*Osaka Triennale '91, Osaka, Japan*  
*Premier Triennale Mondiale d'Estampes Petit-Format, Chamelieres, France*  
*The 11th International Print Biennale, Fine Art Centre, Seoul, Korea*  
*Exhibition of Prints - Indonesian and Malaysian Artists, Dacenta Gallery, Indonesia*  
*5th Asian International Art Show, National Art Gallery, Kuala Lumpur, Malaysia.*
- 1990 *8 + 8 Art Exhibition, National Art Museum, Bangkok, Thailand.*
- 1989 *4th Asian Art Show, Metropolitan Museum of Art, Seoul, South Korea.*
- 1988 *3rd Asian International Art Exhibition, Fukuoka, Japan.*
- Malaysian Exposition**
- 1995 *Alternative Printmaking Art Exhibition, Galeri Petronas, Kuala Lumpur*  
*Expression '95, Nanyang Gallery of Art, Kuala Lumpur*
- 1993 *Art Exhibition, Galeri Maybank, Kuala Lumpur*  
*Malaysia Art '93 Galeri Petronas, Kuala Lumpur*  
*Art Aid Exhibition, The New Straits Times, Kuala Lumpur*



*Garden 7 a.m.*  
Woodblock. 77 x 53 cm. 1987. Collection of En. Ismail Latiff

- Art Salon's First 12 Months, Kuala Lumpur*  
*Komunikasi Melalui Grafik - Senicetak,*  
*National Art Gallery, Kuala Lumpur*  
*Form & Soul: Traditional Link in Contemporary Arts,*  
*National Art Gallery, Kuala Lumpur*
- 1992 *RATT-HELP Art Exhibition, Kuala Lumpur*  
*Open Art Show, National Art Gallery, Kuala Lumpur*  
*Contact in Prints, Galeri Citra, Kuala Lumpur &*  
*Galeri Shah Alam, Selangor*
- 1991 *Salon Malaysia, National Art Gallery, Kuala Lumpur*  
*Pameran Muhibbah - 12 for Bandung,*  
*Galeri Citra, Kuala Lumpur*  
*Pameran Terbuka 91, Galeri Shah Alam*  
*33 Years After....., Regent Hotel, Kuala Lumpur*  
*Pameran Identiti, National Art Gallery, Kuala Lumpur*
- 1989 *Post-Seoul International Art Show, Pusat Kreatif, Kuala Lumpur*
- 1988 *Open Art Show, National Art Gallery, Kuala Lumpur*  
*Post-Fukuoka Art Show, National Art Gallery, Kuala Lumpur*  
*Pameran Motivasi, Malayan Banking Gallery, Kuala Lumpur*
- 1987 *Open Art Show, National Art Gallery, Kuala Lumpur*  
*Tasik Chini Art Show, Australian High Commission, Kuala Lumpur*  
*Invitation Show, Bank Negara, Kuala Lumpur*  
*Inspirasi Pahang, Australian High Commission, Kuala Lumpur*  
*Malaysian Art 57-87, National Art Gallery, Kuala Lumpur*
- 1986 *Young Contemporary Art Show, National Art Show, Kuala Lumpur*
- 1985 *Young Contemporary Art Show, National Art Gallery, Kuala Lumpur*  
*Open Art Show, National Art Gallery, Kuala Lumpur*
- 1983 *Perdana Art Show, University Malaya, Kuala Lumpur*  
*Young Contemporary Art Show, National Art Gallery, Kuala Lumpur*



2/20. Banking über Zirkonitkohlensäure 95



*Shark!*  
Woodblock. 38.5 x 52 cm. 1995.

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'Kilimanjaro in Nagasaki' at Art Salon  
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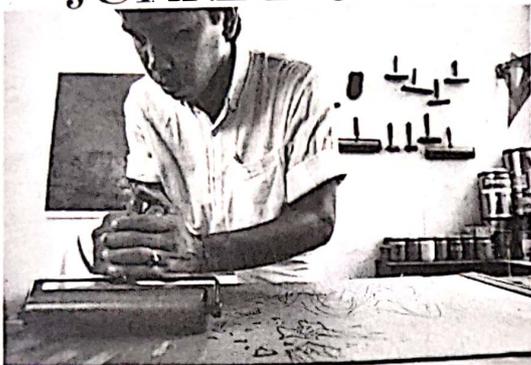


Kic  
supper in sado  
Julian in the wood of Sado 1994

*Supper In Sado*  
Woodblock. 60 x 79 cm. 1994.

*Kilimanjaro in Nagasaki*

## JUHARI SAID



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*Awang Damit Ahmad*

# AS

### **Art Salon**

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*Gallery Hours:*

*Mon-Sat 10am-7pm*

*Closed on Sundays*

*and public holidays*