

ABDUL  
MANSOOR  
IBRAHIM



KEMENTERIAN PELANCONGAN,  
SENIDAN BUDAYA



123  
Balai Seni Negara  
National Art Gallery



BALAI SENI NEGARA  
NATIONAL ART GALLERY  
MALAYSIA 11000-2022



TRIBUTE

## CHETAK 17 : TRIBUTE

*“Printmaking is an extension of the artist’s craftsmanship in a different discipline. Like painting or other art forms, an original print encapsulates the artists’ individual expression, emotional range and aesthetic maturity. In addition, the art of printmaking embraces a wide range of perception into the process. The print medium facilitates as much flexibility and control to the artist as with painting. Printmaking is undoubtedly one of the major mediums practised by artists around the world today.”*

- Long Thien Shih in the catalogue *Contacts In Prints: Why Printmaking?* (1992)

Printmaking is highly regarded for its contributions to the art world. Despite general belief, this discipline does not only reside in institutional spheres but has from time to time grown under different governing bodies. One of the most prominent histories of printmaking is the founding of Atelier 17 in Paris, France in the 1920s. Instigated by S.W. Hayter and his group, Atelier 17 was the first printmaking establishment, an art school cum studio that has catapulted modern art printmaking through an exceptional approach. The core idea of gathering well-established artists and young talents to experiment with various printmaking techniques was well received, gaining an immediate reputation and was recognised as a world prestige establishment since its conception. Today, Atelier 17 is known as Atelier Contrepoint, helmed by the second principal Hector Saunier, who was directly mentored by the founder himself.

Adding one of the young talents that had the opportunity to receive this high-level education from Atelier 17 was Abdul Mansoor Ibrahim. From 1976 until 1980, Abdul Mansoor was offered a scholarship to pursue education in France, having sparked an earlier interest in a specific printmaking technique which he discovered through a close friend that studied there. Recognizing the privilege to be under direct tutelage from S.W. Hayter, Abdul Mansoor studied the art of viscosity printing, an innovative technique devised by S.W. Hayter himself. It is a process of using a single plate and simultaneous layered inking to ascertain the level of viscosities of the mixed derivation.

From a contemporary perspective, this technique is considered one of a kind, as it is not taught in any art institutions in Malaysia. The idea propagates that printmaking is not only a highly disciplined practice but involves a variety of styles that which is nearly impossible to practice in today's institutional education hourly courses. Abdul Mansoor expressed that he had exclusively learned viscosity printing in the whole four years of residing there as a student-young artist. By and large, Abdul Mansoor Ibrahim is one of the many master printmakers that has consistently produced this form of art. In March 2023, he facilitated teaching viscosity printing techniques as a master printmaker at Chetak 17 under the program workshop, **Tribute**.

Aptly named, **Tribute** is also an opportunity to exhibit the art of viscosity printing by master printmaker Abdul Mansoor Ibrahim. An oeuvre of works spanning close to half a decade by the artist will be featured not only as a retrospective of his art career but highlighting viscosity printing as an expertise that most local printmakers today have little knowledge of. The core idea of Chetak 17 for this exhibition, thus, is to gather master printmakers and young talents in printmaking in unveiling the vast potential of this discipline that can elevate the masses' perception of its unique and rare practice. This exhibition hopes to continue the legacy of the master printmakers as an educational attempt not only at the institutional level but recognised in the region as well.

## ARTWORKS

### Saluran Organik

(Atelier 17 Paris Series)

Etching on BFK Rive Paper

49 x 39.5cm

1978

Edition of 5/30



**Luna**

Etching on BFK Rive Paper

58.3 x 43.4cm

1979

Artist Proof



**Loneliness in Mystery**

Etching, Engraving & Mezzotint  
on BFK Rive Paper

58.8 x 43.2cm

1979

Artist Proof



Split

Mezzotint & Engraving  
on BFK Rive Paper

6 x 12.3cm

1979

Artist Proof



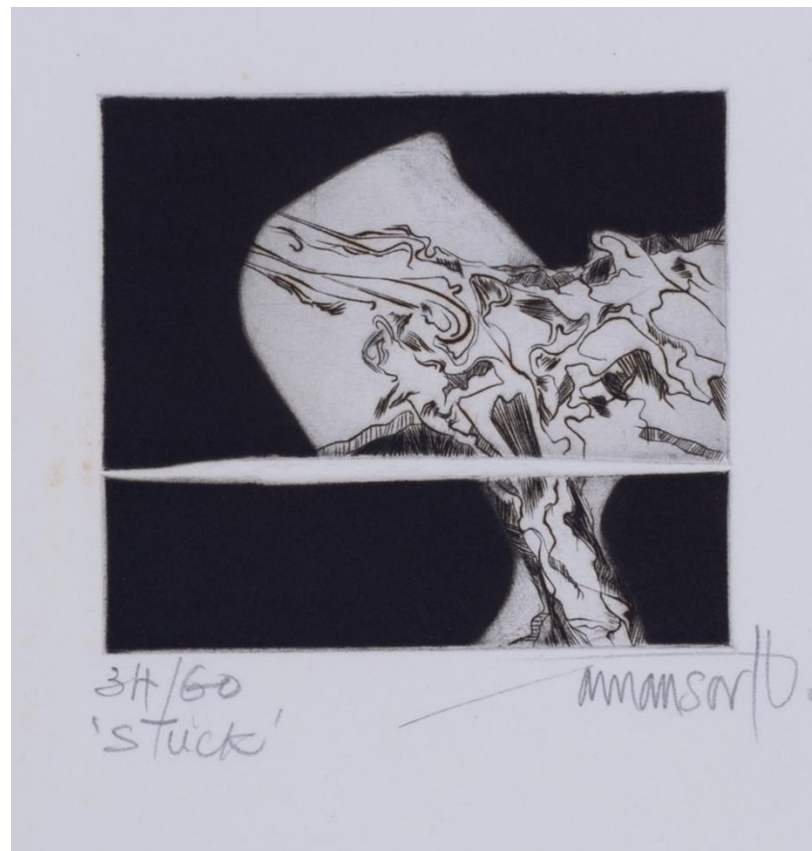
**Stuck**

Mezzotint & Engraving on paper

8.3 x 9.3cm

2010

Edition 34/60





Untitled

Engraving & Mezzotint on BFK Rive Paper

17.5 x 23.6cm

1980

Edition 2/10



**Untitled**

Engraving & Mezzotint on BFK Rive Paper

52 x 34.5cm

1980

Edition 12/15



Untitled

Etching on Paper

29.2 x 48.7cm

1980

Edition 3/12



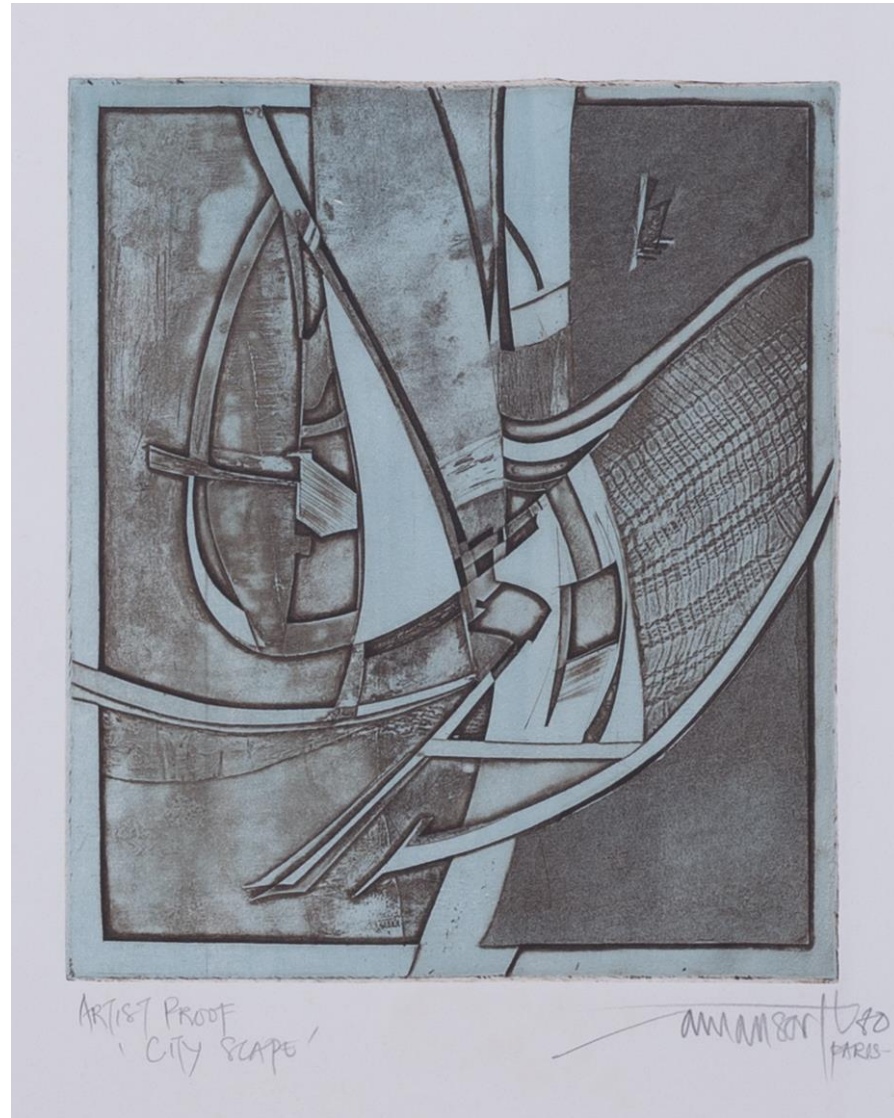
**City Scape**

Etching on BFK Rive Paper

22.8 x 19.5cm

1980

Artist Proof



**Transition**

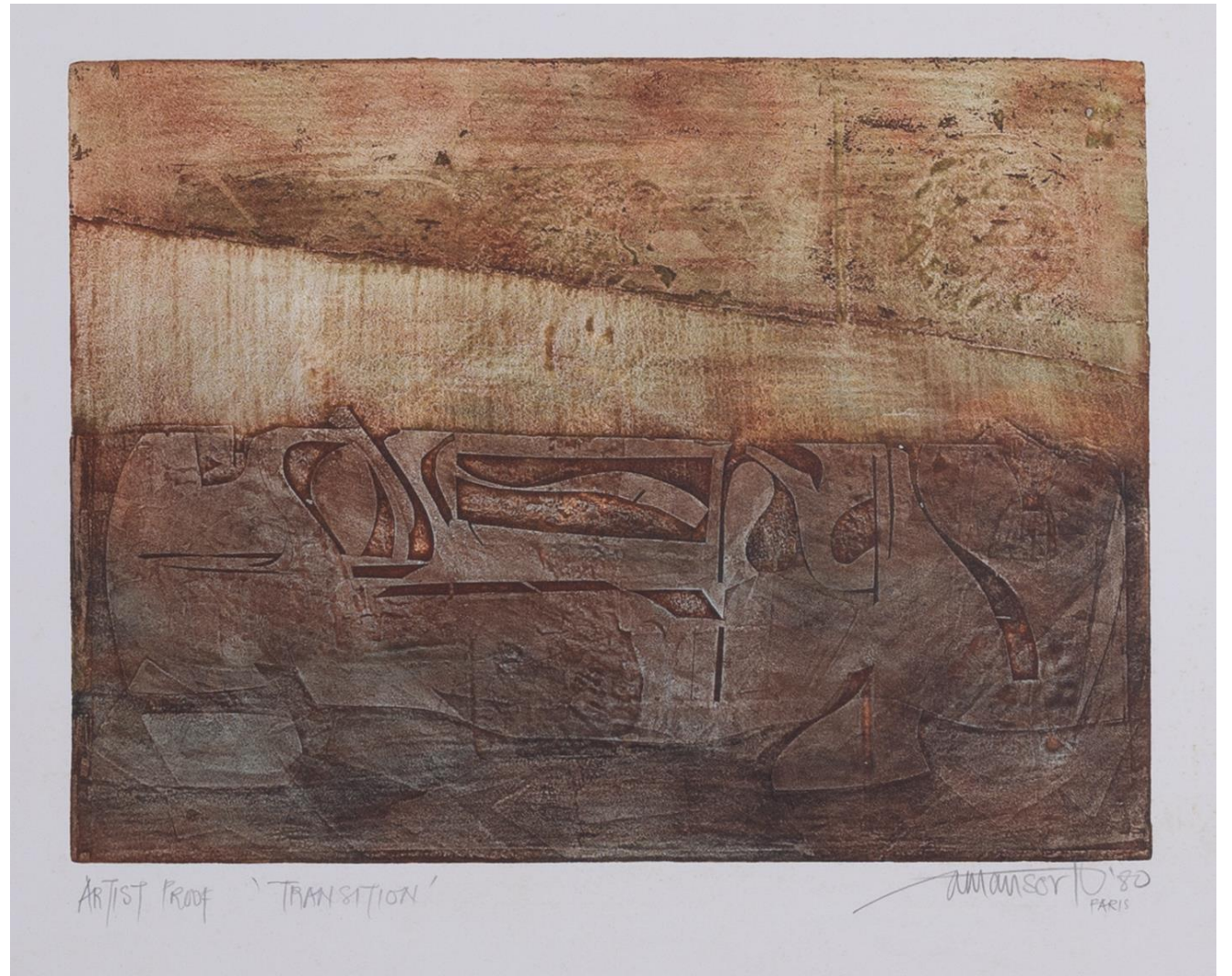
(Atelier 17 Paris Series)

Etching on BFK Rive Paper

39 x 29.5cm

1980

Artist Proof



### 3 Sequences

Etching on BFK Rive Paper

29.5 x 39cm

1980

Artist Proof



Untitled

(Siri Renyuk Anak Alam)

Collagraph on paper

13 x 19.5 cm

1981

Trial Proof



Untitled

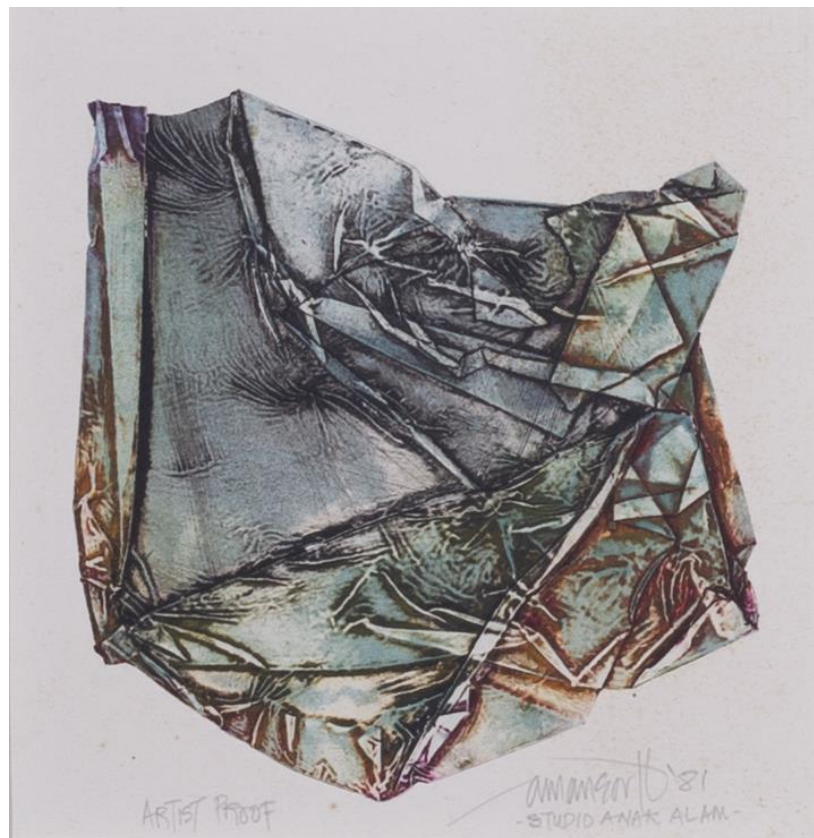
(Siri Renyuk Anak Alam)

Collagraph on paper

14.9 x 14.2 cm

1981

Trial Proof





Untitled

(Siri Renyuk Anak Alam)

Collagraph on paper

10.2 x 8.7cm

1981

Artist Proof



Untitled

(Siri Renyuk Anak Alam)

Collagraph on paper

12 x 12cm

1981

Trial Proof



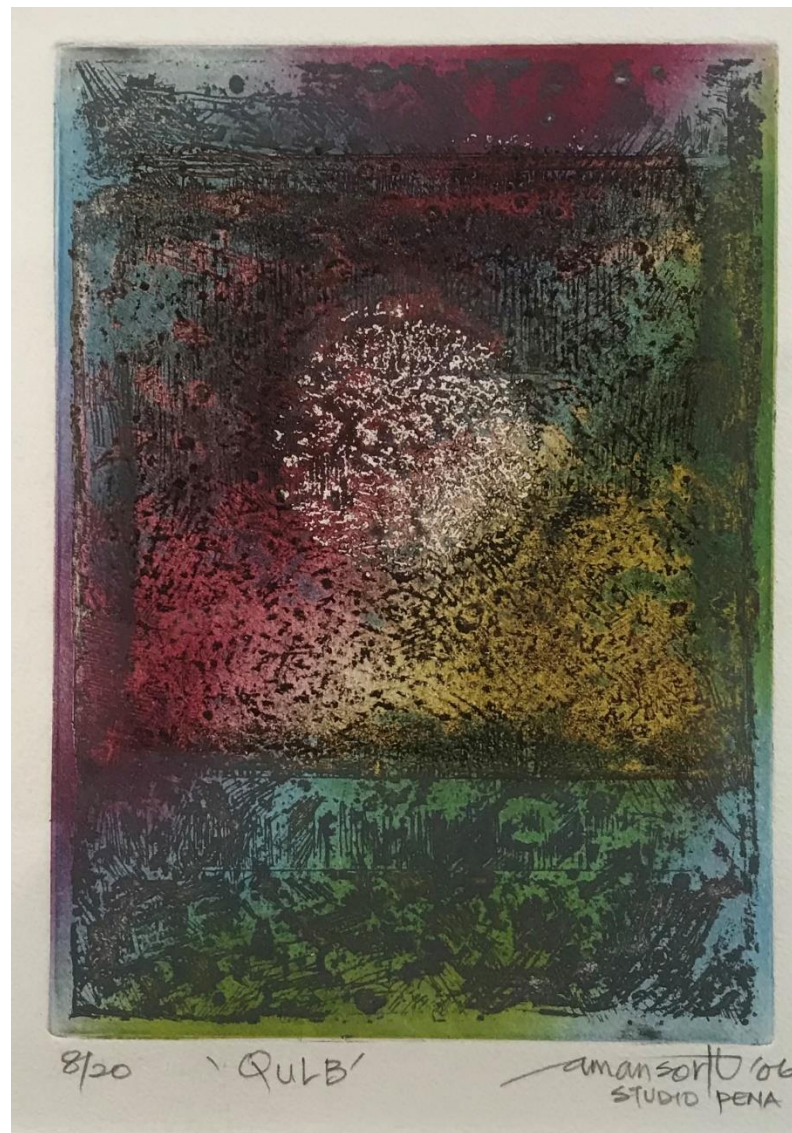
**Qulb**

Etching on Whatman Rag 4-00gsm Paper

27.6 x 20.1cm

2006

Edition 8/20



**Cosmos**

Etching on Arches 200gsm Paper

28.6 X 20.4cm

2006

Artist Proof



Jawi 1

Etching on paper

24.8 x 19.5cm

Year

Edition 7/15



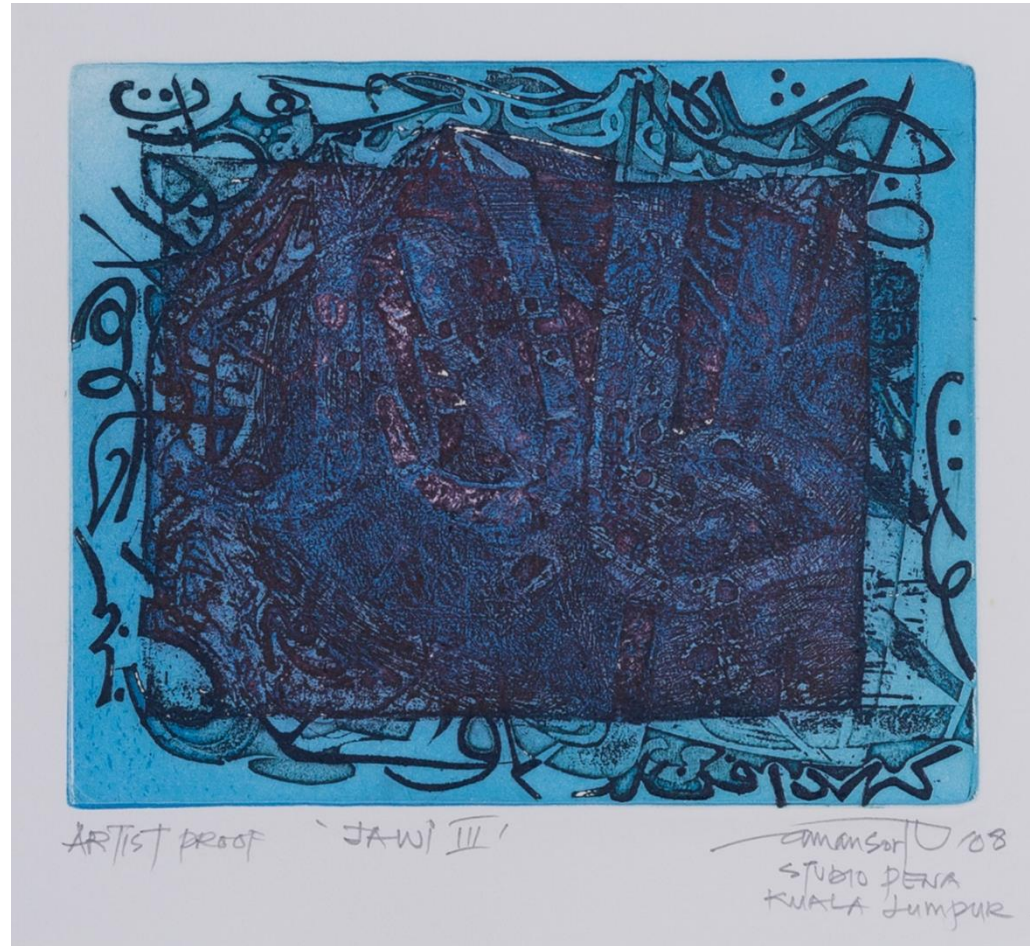
Jawi III

Etching (Viscosity Colour Print)  
on Cotman 190gsm Paper

19.6 x 24 cm

2008

Artist Proof



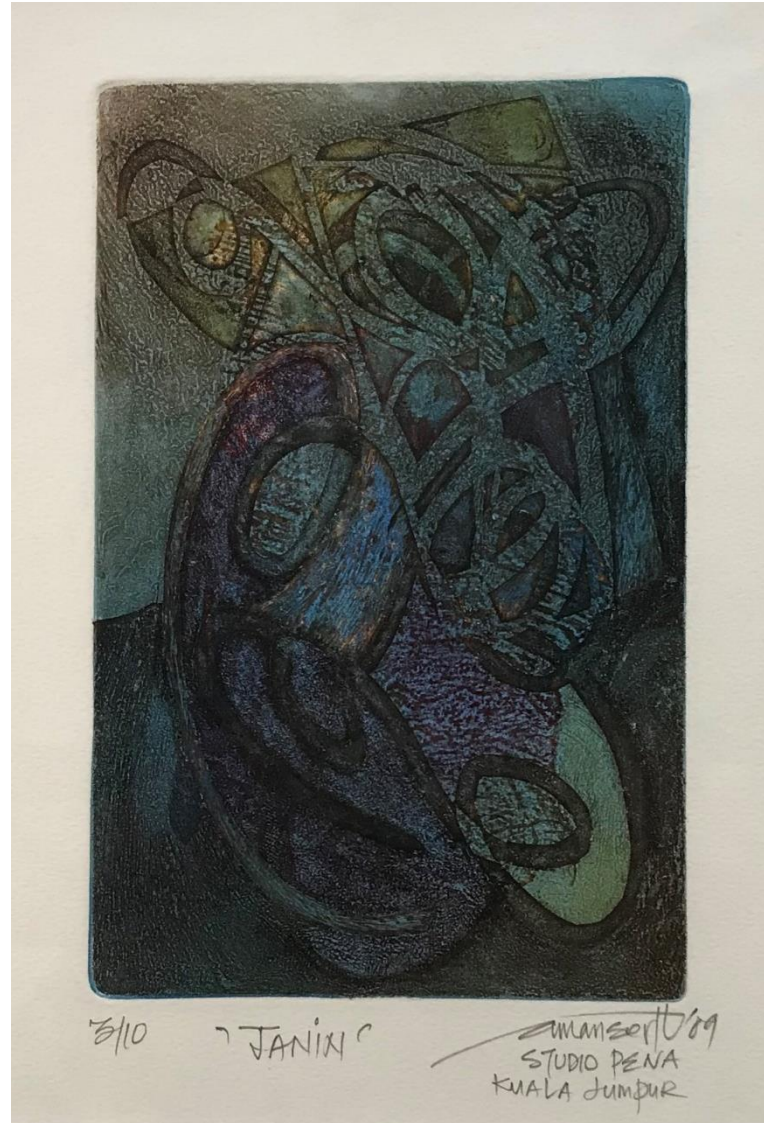
Janin

Etching (Viscosity Colour Print)  
on Cotman 190gsm Paper

23.3 x 15cm

2009

Edition 3/10



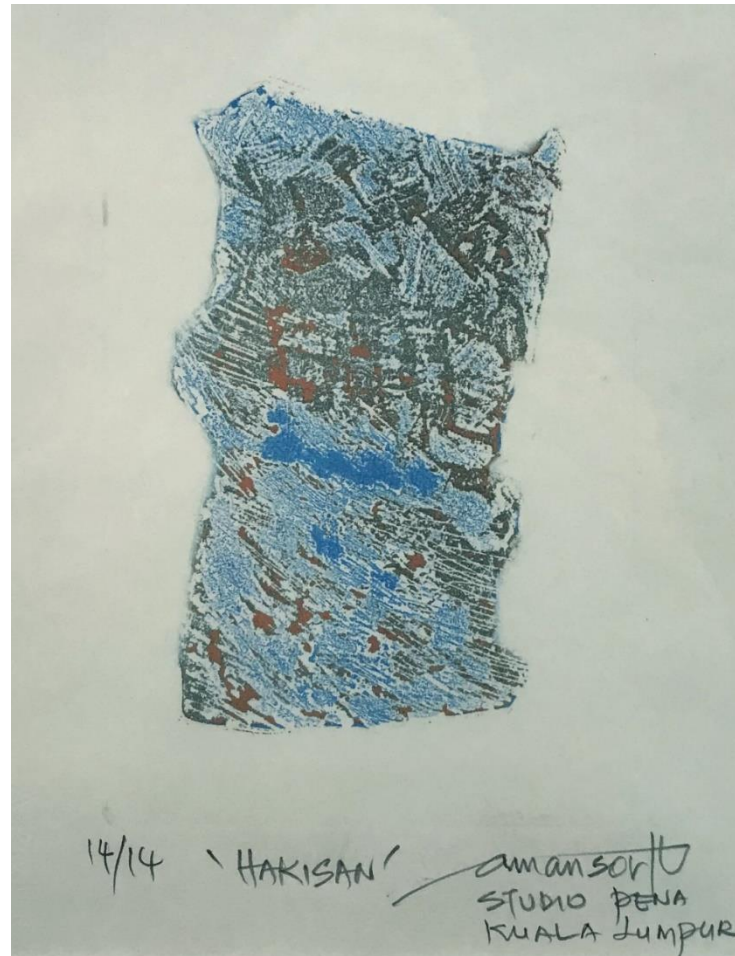
**Hakisan**

Etching on paper

15.7 x 10.5cm

2010

Edition 14/14





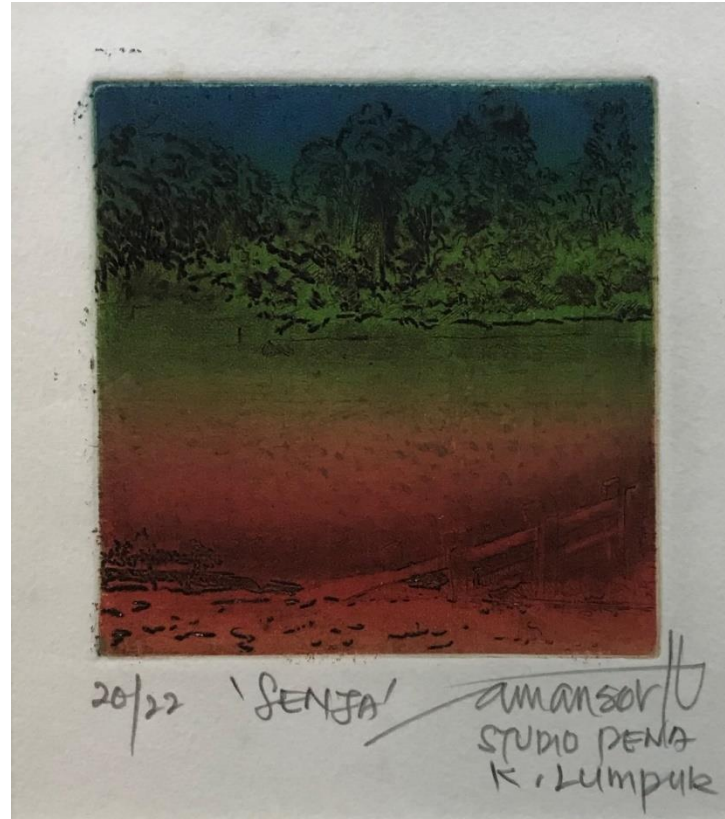
Senja

Etching & Engraving (Viscosity Colour Print)  
on Cotman 180gsm Paper

11.9 x 11.7cm

2010

Edition 20/22



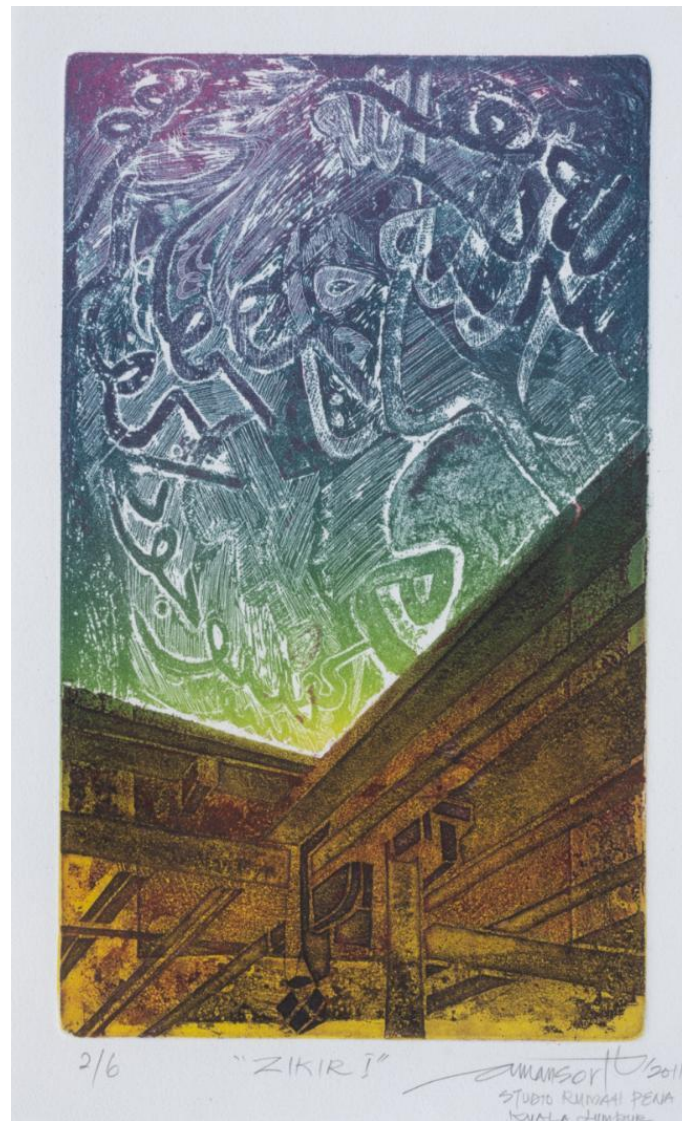
**Zikir 1**

Etching on paper

31.4 x 18.5cm

2011

Edition 2/6



## BIOGRAPHY

Abdul Mansoor Ibrahim (b. 1952, Selangor, Malaysia) is a master printmaker that has been involved in the art of printmaking for close to half a decade. He first received his education at the School of Art and Design ITM (now UiTM) in 1975 until he graduated in 1975 and decided to pursue further education abroad. Due to the influence of a friend, he took on the journey for a printmaking education in France when he was granted a French Government Cultural Exchange scholarship, learning the French language for a year at *Centre Audiovisual de Royan CAREL pour l'étude des Langues* in 1976, before being admitted into the well-established, classical and historical school, *École Nationale Supérieure des Beaux-Art (Paris, France)*. In the years from 1977 until 1980, he became one of the young disciples of a renowned printmaker S.W. Hayter at Atelier 17 (now known as Atelier Contrepoint), learning the art of a specialised printmaking technique, viscosity printing which was devised by S.W. Hayter himself.

After graduating, he returned to Malaysia and soon joined the infamous Anak Alam collective from 1980 until 1982, becoming the fifth batch member. In the collective, he extensively explored the multifaceted art of printmaking, joining exhibitions and participating in the group's prolific activities. He took on an Art Teachers Diploma (ITM) in 1984, where he started to teach in several art institutions. In the year 2000, he received a special accolade of a visiting grant from the French Government to Lyon and Paris. In 2004, he finally received his MA in Fine Arts at UiTM, Shah Alam. His art career took off locally and abroad, from Kuala Lumpur to France, Poland, Italy, Vietnam, Korea and Japan amongst others with works ranging from sculpture to woodcut, etching, and engraving, to name a few. His notable works are collected by and can be viewed in Balai Seni Lukis Negara (Malaysia), Muzium Seni Asia (Malaysia), Bibliothèque Nationale de Paris (France), and the International Collection of Graphic Art, Prints & Drawing Cabinets, Cremona Civic Museum (Italy). Abdul Mansoor Ibrahim currently works in Selangor in a shared studio called Studio PENA with a long-time fellow artist and friend, Fuad Pathil.



# CURRICULUM VITAE

*Born 1952 (Selangor, Malaysia)*

## Education

- 1971 – 1975 *School of Art & Design, ITM, Malaysia*
- 1976 *Centre Audiovisual de Royan CAREL pour l'étude des Langues, Paris, France*
- 1977 – 1980 *École Nationale Supérieure des Beaux-Art, Paris, France*
- 1984 *Art Teachers Diploma, ITM Shah Alam, Malaysia*
- 2004 – 2006 *MA Fine Arts, UiTM, Shah Alam, Malaysia*

## Solo Exhibitions

- 1980 *Contemporary Prints Exhibition, Alliance Française, Kuala Lumpur*
- 1983 *Graphics Prints Exhibition, Hotel Equatorial, Kuala Lumpur*
- 2023 *Tribute, Chetak 17, Wangsa Murni 4, Kuala Lumpur*

## Group Exhibitions

- 1974 *Contemporary Graphic Art, Goethe Institute, Kuala Lumpur, Malaysia*
- 1975 *Young Contemporary '75, National Museum of Art, Kuala Lumpur, Malaysia*
- 1976 *Graphic Prints Exhibition, Raya Art Gallery, Melbourne, Australia*
- 1978 *Exposition des Artistes Etrangers Boursier du Gouvernement Francais,  
Maison des Beaux-Arts, Paris, France*
- 1979 *Atelier 17 Graphic Prints, Virginia, USA*  
*7th International Miniature Prints Competition & Exhibition,  
Pratt Graphic Centre, New York*  
*23rd Salon International of Prints, Madrid, Spain*

- 1980 *Hanga Hagaki*, Shinjuku-Ku, Tokyo Japan.  
*Exposition des Artises Etrangers Boursier du Gouvernement Francais*, UNESCO, Paris  
*Graphic Prints Exhibition*, Wisma Loke, Kuala Lumpur
- 1981 *Asian Art*, Bangladesh  
*ASEAN Mobile Exhibition of Painting, Graphic Arts & Photography Landscape*,  
National Museum of Art, Kuala Lumpur
- 1982 *Malaysian Art 25 Years*, National Museum of Art, Kuala Lumpur  
*International Prints Exhibition*, National Museum & Gallery, Singapore
- 1991 *The 11th International Exchange of Prints*, Seoul, Korea  
*A Touch of French*, National Art Gallery, Kuala Lumpur
- 1992 *IMPRESSIONS, Contacts in Prints, an Exhibition of printworks by French and Malaysian Artists*,  
Galeri Shah Alam, Selangor, Malaysia  
*Malaysianess of Malaysian Art: Question of Identity*, Balai Seni Lukis Negara, Kuala Lumpur
- 1999 *ALAMI: Antara Langit & Bumi Exhibition*  
*1st Artist & Scientist – Langkawi Science Inspired Arts Camp Project*,  
National Art Gallery, Kuala Lumpur
- 2006 *Studio PENA Art Exhibition*, Alliance Francaise, Kuala Lumpur  
*7th World Print Triennale de Chamalieres*, Paris, France
- 2009 *L'ARTE E IL TORCHIO / ART AND THE PRINTING PRESS*,  
*6th International Small Engraving Exhibition*, Cremona, Italy
- 2010 *8th World Print Triennale de Chamalieres*, Paris, France  
*Penang International Printmaking Exhibition*, Malaysia
- 2011 *14th International Exhibition of Small Graphic Forms, Poland-Lodz' 11*,  
Municipal Art Gallery, Lodz, Poland

- 2012 *ASEAN Graphics Arts Competition and Exhibition*, Hanoi, Vietnam
- 2013 *15th International Exhibition of Small Graphic Forms, Poland-Lodz'11*,  
Municipal Art Gallery, Lodz, Poland
- 2015 *Tokyo International Mini-Print Triennial*, Tokyo, Japan  
*French Connexion*, Balai Seni Visual Negara, Kuala Lumpur  
*"Peasants & Proletariats" Printmaking Exhibition*, Xin Art Space, Kuala Lumpur  
*Black & White Exhibition*, Vallette Gallery, Kuala Lumpur  
*Sub\_Urban Exhibition*, Fergana Art Space, Georgetown, Penang
- 2016 *2nd ASEAN Graphic Art Competition & Exhibition*, Hanoi, Vietnam  
*Convergence of Soul*, Black Box Publika, Solaris, Kuala Lumpur
- 2017 *16th International Exhibition of Small Graphic Forms, Poland-Lodz'11*, Municipal Art Gallery,  
Lodz, Poland
- 2018 *International Printmaking Exhibition*, Gallery 11, Kuala Lumpur  
*Kuala Lumpur International Miniature Printmaking (KLIMEX)*, Balai Seni Lukis Negara,  
Kuala Lumpur  
*Seni Cetakan Sepanjang Zaman*, Galeri Bank Negara, Kuala Lumpur
- 2019 *Dialog Taiwan & Malaysia Printmaking Exhibition*, Oriental Art & Cultural Center, Kuala  
Lumpur

### Collection

Balai Seni Lukis Negara, Kuala Lumpur, Malaysia

Muzium Seni ASIA, Universiti Malaya, Kuala Lumpur, Malaysia

Bibliotheque Nationale de Paris, France

International Collection of Graphic Art, Prints & Drawing Cabinets, Cremona Civic Museum, Italy

Malaysian Embassy, New Delhi, India

Khazanah Nasional Berhad, Malaysia

Individual collectors in Malaysia and abroad.

## ORGANISER



CHETAK 17 is a printmaking space that presents and preserved print work made by using traditional techniques.

The core mission for the studio is to preserve and celebrate various intaglio and relief print techniques and increase understanding of printmaking by hosting exhibitions, talks, workshops and residencies. The studio also acts as a meeting space for all printmakers to gather ideas and do things together. Chetak 17 is also providing print consultants for beginners, artists, and art institutions.

The artist-run space was founded in 2017 by Bayu Utomo Radjikin, Samsudin Wahab and Faizal Suhif. Chetak 17 have 4 members namely Haslin Ismail, Fadli Ariffin, Azam Aris and Fadli Mokhtar.

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