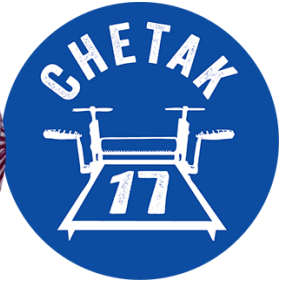


Fuad Pathil
Haslin Ismail
Kim Ng
Shaarim Sahat
Fadhli Mokhtar
Mursyidah Zainal Abidin
Nik Syahida Sabri
Yuki Mun
Asyraf Hidayat
Mifdhal Afkar
&
Abdul Mansoor Ibrahim

VISCOSITY MASTERCLASS



From **TRIBUTE**
by Abdul Mansoor Ibrahim



Tribute: Masterclass is an exhibition that is initially planned as an extension to *Tribute by Abdul Mansoor Ibrahim*. Starting with a private workshop in learning viscosity technique organized by Chetak 17 and conducted by Abdul Mansoor Ibrahim spanning three days in March 2023, we are elated to reveal the outcome of new printmaking works by eleven artists namely Asyraf Hidayat, Fadhli Mokhtar, Fuad Pathil, Haslin Ismail, Kim Ng, Mifdhal Afkar, Mursyidah Zainal Abidin, Nik Syahida Sabri, Shaarim Sahat, and Yuki Mun that had participated at the time, including Abdul Mansoor Ibrahim himself.

Those who visited *Tribute by Abdul Mansoor Ibrahim* last month were able to see in-depth the highly detailed intricacy when it comes to the viscosity technique made by no less a master in his element. Unquestionably, it is a practice that had taken decades to reach that point for Abdul Mansoor Ibrahim. For the other ten artists, it had been merely a month and a half. Viscosity as a technique is thus highlighted in this *Masterclass* exhibition as a trial-and-error effort by the artists who sought a different yet promising challenge when it comes to printmaking.

From students to lecturers to emerging and senior artists, their printmaking works are intentionally displayed in a comparison set-up – to see the trials and errors of mostly Test Proofs (T/P) pieces and another side to see several successful bon à tirer (B.A.T.), Artist Proofs (AP) and Editions pieces. It is a deliberate decision by Chetak 17 for the audience to observe viscosity as a process as well as to recognize numerous attempts to achieve their desired result.

This is a long-time coming and continuous initiative that is taken to broaden viscosity technique as an important printmaking knowledge that should be passed down to the younger generations of art practitioners. Along the way, Chetak 17 hopes to underscore this technique as an additional resource that is applicable not only to artists but students, researchers, and anyone who wishes to understand or practice printmaking – that there is more than what meets the typical eye when it comes to the art of printmaking.

ABDUL MANSOOR IBRAHIM

Abdul Mansoor Ibrahim (b. 1952, Selangor, Malaysia) is a master printmaker that has been involved in the art of printmaking for close to four decades. 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.



A/P "KE ARAH YANG ESA" *Amansyah '23*
CETAK 17
FRINTMAKING CENTRE

Ke Arah Yang Esa, 17.5 x 13.5 cm, Etching on 300gsm Arches Paper, Artist Proof

FUAD PATHIL

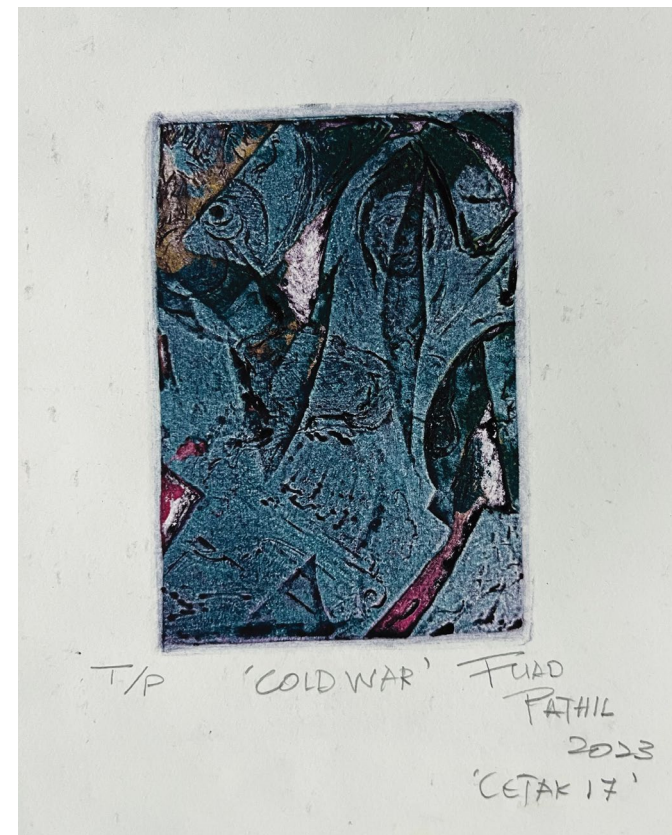
Fuad is probably the only Malaysian fireman by training who has become a full-time artist. He is also the only fireman who was accepted as a disciple at Atelier Contrepoint.

Despite not having the privilege of formally studying fine arts, his love and passion for art persisted through his early years until 2001 when he became an apprentice to two senior artists at Pena Studio – Mad Anuar Ismail (well-known full-time sculptor) and Abdul Mansoor (well-known printmaker).

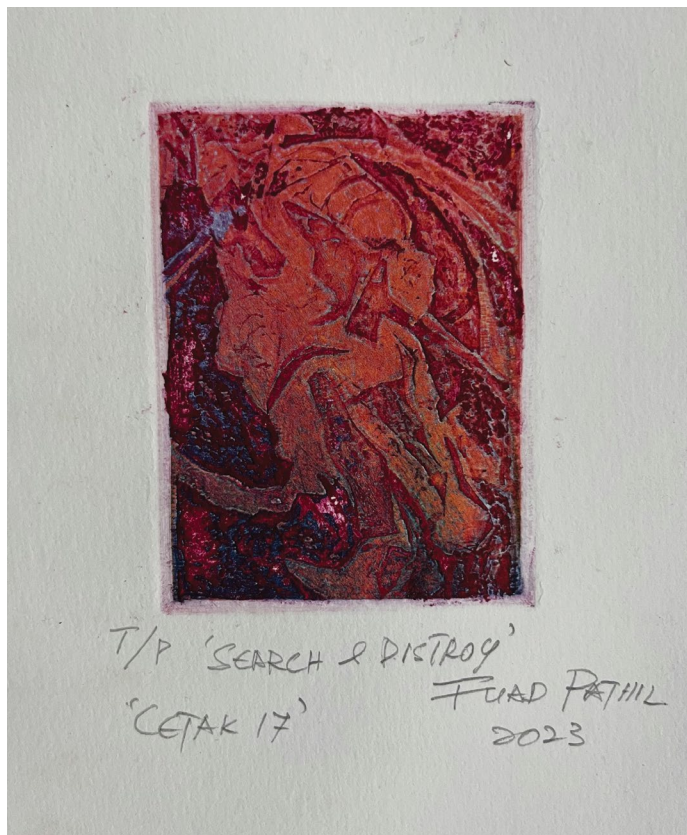
Up until 2012, he was still working full-time as a fireman but his winning third place in the SEAN Graphic Art Competition & Exhibition 2012 for Wood Engraving was a sign that art is his true calling. Thereafter he quit his job as a fireman and enrolled full-time at Atelier Contrepoint. Despite delving into fine arts at such a late age, in a short time, he already has five pieces of his wood engravings collected at Hanoi Fine Arts Museum, Vietnam; two pieces of wood engravings at the University of Malaya, Malaysia; a number of oil paints by individual collectors Mr and Ms Betlem, New York, USA; and BP Group of Companies.



Fisherman's Knot, Etching on 310gsm Incioni Paper, 10 x 14 cm, 2023, Trial Proof



Cold War, Etching on 310gsm Incioni Paper, 10 x 14 cm, 2023, Trial Proof



Search & Destroy, Etching on 310gsm Incioni Paper, 11 x 8 cm, 2023, Trial Proof



Suicide Operation, Etching on 310gsm Incioni Paper, 17 x 7.5 cm, 2023, Trial Proof

HASLIN ISMAIL

Haslin Ismail (b. 1984) from Johor graduated with a Bachelor of Fine Art (Honours) from Universiti Teknologi MARA (UiTM) in 2007. He has been creating and exhibiting his fantastical art pieces in various exhibitions since 2000. He was the winner of the grand prize for In-Print: Contemporary British Art from the Paragon Press held at National Art Gallery in 2006. His first solo exhibition 'Exorcismus Persona: Windows Into Fantasy Worlds of Haslin Ismail' was at the RA Fine Arts Gallery in 2009. He was also the grand prize winner for the prestigious Young Contemporary Award (2010) at National Art Gallery with his entry of a complex and intricate paper/book art installation. He has also participated in group shows at National Art Gallery, Petronas Gallery, Taksu, Zinc, Valentine Willie Fine Art, Wei-Ling Gallery and the Annexe at Central Market.



Mencari Jisim, Etching on 250gsm Arches Paper, xxx, 2023, Trial Proof 1



T/P 2

MENCARI JISIM

H1 2023

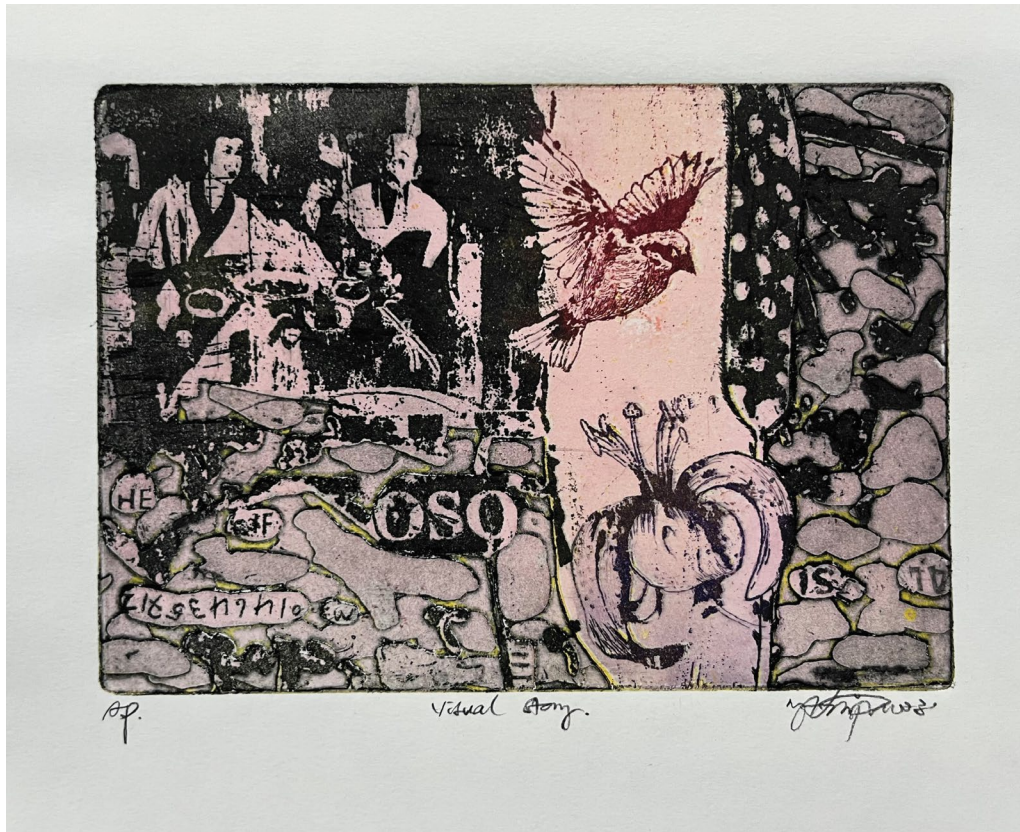
Mencari Jisim, Etching on 250gsm Arches Paper, xxx, 2023, Trial Proof 2

KIM NG

Kim Ng was born in 1965 in Kluang Johor, Malaysia, and is currently based in Kuala Lumpur. Kim Ng works across different art disciplines from printmaking, mixed media painting, and ceramics to sculpture and installation. He is also the current Head of the Fine Art department at Dasein Academy of Art, Malaysia.

Kim Ng gained his Fine Art Bachelor of Arts degree from London Guildhall University, London in 1996, and the next year he pursued his first Master's degree in Design and Media Art from the University of Westminster, London. In the year 2002, he completed his second MA degree by project from London Metropolitan University, London.

Kim Ng's source of inspiration is always concerned with the living environment, in which daily activities engagement and social and cultural experiences are the suggestion of his creativity. From there he develops both two-dimensional and three-dimensional works of art that bring different elements together through the methods of repetition and assemblage to create a new entity.



It was an exciting experience for me as I delved into the world of viscosity printmaking during the Master Class organized by Chetak 17. Eager to explore this technique, I embarked on creating two distinct designs. However, the outcome fell far short of the expertise demonstrated by my sifu, En. Abdul Mansoor Ibrahim.

Viscosity printmaking, with its distinct properties, unlocks a realm of possibilities for printmakers. Its allure lies in skillfully manipulating the ink's viscosity and utilizing both soft and hard rollers, this is the part where I felt most difficulty in getting the right consistency of the ink. As the ink interacts with varying viscosities on the printing plate, mesmerizing and unpredictable effects come to life. This interplay of thick and thin ink layers produces a symphony of rich textures, gradients, and intricate details, resulting in captivating final prints.

Viscosity printmaking is an enthralling journey within the realm of etching, where printmakers courageously embrace the unexpected. Here, science and art converge, giving birth to meticulously crafted masterpieces.

Visual Story, Etching on 200gsm Acid-Free Paper, 15 x 21 cm, 2023, Artist Proof



Within the Mind, Etching on 200gsm Acid-Free Paper, 15 x 21 cm, 2023, Artist Proof

SHAARIM SAHAT

Shaarim Sahat has been active in the local art scene for over a decade, after making the decision to become a full-time artist back in 2005. Since then, he has participated in numerous exhibitions both locally and abroad. His artworks focus on many socio-political issues. The topics addressed are varied, among them national character and identity, follies of current-day youth, narcissistic tendencies observed within our society, and urban poverty, to name a few topics that bear heavily on Shaarim's mind. Some of the artist's critiques can be quite pointed, taking to task ineffective leadership at the national level, pointing out the social inequalities he's observed, and how one's class or status in society affects how laws and regulations are applied to an individual. These snapshots of the everyday realities are taken from the numerous observations the artist himself has made, within his community and on a broader national level, and has presented them in a manner that is gritty and unembellished, quite like the observations themselves, and very much in the Pop Art milieu.



B.A.T.

"Tunggul"

Riv. Sabit 2023

Tunggul, Etching on 300gsm Acid-Free Paper, 15 x 21 cm, 2023, B.A.T.



B.A.T.

"Jawa Demam"

Riv. Sahet 2023

Jawa Demam, Etching on 300gsm Acid-Free Paper, 15 x 21 cm, 2023, B.A.T.

FADLI MOKHTAR

Fadli Mokhtar (b.1986 Perak, Malaysia) is Malaysian based artist. He currently lives and works between Pahang and Kuala Lumpur. Having pursued his formal fine art training at Universiti Teknologi Mara Malaysia (UiTM), he currently holds an MFA. He is working primarily in alternative and experimental printmaking. His approach to art making is inspired by the variety of marks produced in the printing process. His investigation is driven by fascination and desire that emphasize how the idea of possibilities in printmaking can be utilize outside of its traditional approaches.

Fadli's artistic endeavours have provided him with opportunities to exhibit his work on a both local and international scale; he has been featured in group shows in China, Northern Ireland, the United Kingdom, Bulgaria, Colombia, Serbia, and Indonesia. Notably, he spent four years in Japan, where he held three solo exhibitions and an artist residency program between 2015 to 2018. His artwork is included in the collections of the Gallery of Japan Artists' Association Japan, Gallery Tuanku Nur Zahirah, Malaysia, Faculty Of Art & Design UiTM Shah Alam, Malaysia, Faculty Of Art & Design UiTM, Kelantan Malaysia, Gallery Malaysia National University UKM Bangi, News Straits Times Berhad Malaysia, University Malaya Medical Centre (UMSC), Malaysia.



1/4

Di Balik Pementasan.

2023

My work takes inspired by the idea of a journey. The concept of a journey for me is a process of self-discovery. It serves as a metaphor for my spiritual journey as a man and an artist. Life's experience and past allow me to make images from memories of my own history. To me, as a human being means speaking about life, we will always be trying to find a kind of peace and balance in our life. Philosophically, the aesthetic value of humankind and its nature can be read as a metaphorical symbol that suggests the reflection of the inner self confronting an important event in life.

Through this idea, I wanted to capture the essence of human and nature that reflect the sense of belonging which remind us of the basis of existence. The State of existence between body and soul can be a representation of life as a cycle that is related to the ideas of the duality of form and soul. Everyday life with its everyday objects reminds me of the basis of existence in this world which has its own beginning and end. I celebrate the mystery of life and its relationship with the human aspect of known and unknown could intrinsically symbolize hope and reality. I consider my work as a meditative way to reach harmony and a balance of mind, body, and soul.

Di Balik Pementasan, Etching & Aquatint on 300gsm Acid-Free Paper, 27.5 x 20 cm, 2023, Edition 1/4



B.A.T

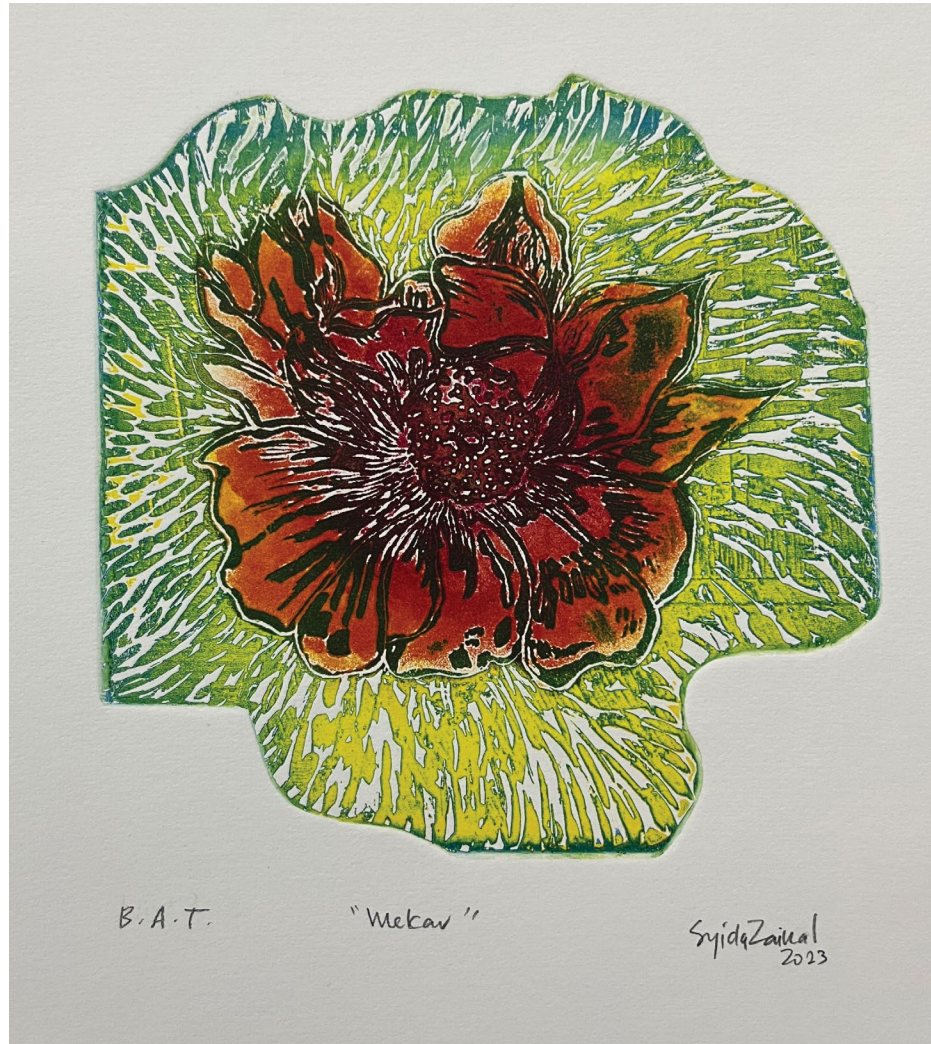
"Untitled"

Feb 23

My current approach to art making is inspired by the variety of marks produced in the printmaking process. I was simply mesmerized by the rawness of surfaces and the beauty of marks making. The idea is to identify the random interesting impression that appears resulting from the printing process to create an artwork. My process is very intuitive, pasting and overlapping layers is a hands-on process from my imagination. This process is like puzzle prints because the image is not formed until several prints that have been cut out into shapes were put together. This creates the typical recesses and layers desired. I will usually construct my prints together to form my imaginary images which are based on my surrounding and experience. Most of my works are closely related to my experience and even random thoughts which I often let the images come out spontaneously. The meaning usually comes after the images. I believe all the images which I painted came straight from my memory bank right to the canvas. The technique and material are not just objects for me; they are a part of my life and experiences, created from my imagination.

Untitled, Etching & Aquatint on 300gsm Acid-Free Paper, 25 x 17.5 cm, 2023, B.A.T.

MURSYIDAH
ZAINAL ABIDIN



Mekar dan *Mengembang* kata kerja yang sering dikaitkan dengan perihal bunga atau benda yang hidup. Diinspirasi oleh sejenis bunga yang dikenali sebagai Bakawali yang mempunyai cerita dan mitos misteri. Mekar hanya sekali dan mengembang sepenuhnya pada waktu malam menjadikannya unik dan cantik. Dalam penghasilan karya, yang menggunakan teknik cetakan intaglio dan viscosity juga memainkan peranan dalam memberi bentuk dan makna di dalam karya. Permainan warna dalam mencari yang terbaik, cantik, pemahaman gandingan warna sentiasa mekar dan mengembang tanpa henti. June Mcleod (2016), mengatakan warna adalah medium yang memainkan peranan penting dalam evolusi serta menjadi asas hubungan sesama manusia. Keunikan teknik ini, membuatkan saya merasa tidak puas, dan sentiasa teruja dengan warna-warna yang akan terhasil daripada matrik yang diperbuat daripada besi (zinc).

Mekar, Etching on 300gsm Acid-Free Paper, 19 x 18.5 cm, 2023, B.A.T.



Mengambang, Etching on 300gsm Acid-Free Paper, 19 x 19 cm, 2023, B.A.T.

NIK SYAHIDA
SABRI



B.A.T.

Locus

Nina Sydika
2023

Locus is a captivating exploration of the intricate interconnectedness of human existence which is created through the Viscosity print technique, invites viewers into a visually engaging world. The first layer of rich dark purple hues establishes a sense of depth and mystery. The delicate, swirling strings in a circular arrangement dominate the composition, symbolizing the complex webs of human relationships and experiences. The meticulous application of aquatint fills the circular shape, adding texture and depth to the artwork where each grain represents the multitude of individual stories and choices that shape our collective journey. The second layer introduces vibrant yellow, symbolizing the vitality and energy inherent in the human experience that evokes a sense of hope, reminding us of the potential for growth and transformation.

The final layer in striking red, accentuates the intensity and passion that drives us as individuals and as a society. Together, the layers form a globe-like structure, representing our shared world and the interconnected nature of our lives. *Locus* serves as a visual representation of the intricate tapestry of humanity, reminding us of our profound influence on one another that is sometimes ignored when everyone is focusing on him/herself trying to be the main character. People often forgot that they came from the same point and going toward the same point in life which is eternal life.

Through its abstract patterns and expressive colours, *Locus* prompts contemplation on the complexities of human existence, our connections, and the choices we make. It invites viewers to reflect on the ever-changing dynamics of life and the powerful impact of our actions.

Locus, Etching on 200gsm Acid-Free Paper, 10 x 10 cm, 2023, B.A.T.



B.A.T.

Paksi

Nik Syahida
2023

In my artwork entitled *Paksi*, I explore the dynamic interplay between life and the human experience. Utilizing the captivating technique of marbling on a zinc plate, I have created a visually striking abstract pattern that serves as a metaphorical representation of existence. Through the meticulous process of Viscosity print, I have achieved a vibrant composition where colours come alive with the layering of different colours yet subtle between each of them. The artwork unfolds in layers, starting with the intaglio technique that incorporates bold red and blue hues. These colours symbolize the contrasting aspects of life, representing both passion and tranquillity that humans are trying to achieve in life yet impossible to exist at the same time. As the viewer delves deeper, a layer of yellow emerges, embodying the warmth and illumination that permeate the journey. Finally, the teal hue envelops the composition, signifying the ever-changing and mysterious nature of existence.

Paksi invites contemplation on the significance of our presence in the world. It prompts us to ponder the delicate balance between the choices we make and the forces that shape our path. Through the harmonious fusion of colours and the intricate patterns created through marbling, this artwork serves as a visual reflection of the complexities and beauty of life. By combining the timeless tradition of printmaking with the expressive potential of the marbling technique, *Paksi* celebrates the artistic exploration of the human condition. It invites viewers to engage with their own interpretations and discover the profound hold we have on the intricate tapestry of existence. *Paksi* offers a captivating visual experience that invites audiences to embark on a contemplative journey that sparks introspection, provokes curiosity, and inspires a deeper appreciation for the ever-changing nature of life and our place within it.

Paksi, Etching on 300gsm Acid-Free Paper, 29.5 x 20.5 cm, 2023, B.A.T.

YUKI MUN

Yuki Mun was born and raised in Kuala Lumpur, Malaysia. Self-reflection is the order of the day as she delves into her memories to seek inspiration. Aside from the past, the present is too of interest to her, provoking her thoughts and guiding her brush. Therefore, any message to be delivered is meant to give not only the audience pause for thought but also herself.

"Writing poetry is part of my verbal expression for everyday life and self-response to my creations."

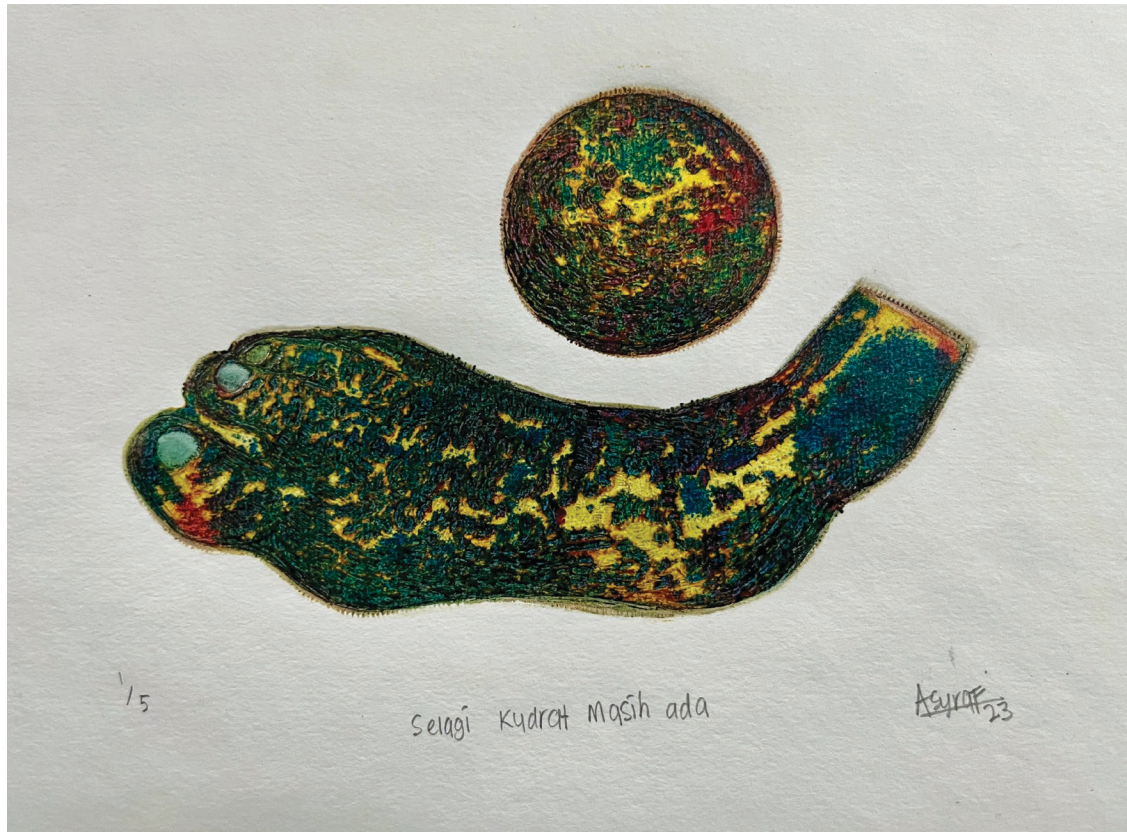
The visual body of the work dark and black is hard to miss. While some may associate the darkness with negative emotion but she sees it differently. Darkness while mysterious, she often uses this way of approach to create a calm and reflective mood in her work. Beyond that, she believes strongly in the need for open expression and to leave the audience form their ideas about her work from their points of view.



O! Jolly soul!, Etching on 250gsm Acid-Free Paper, 15 x 18.5 cm, 2023, B.A.T.

ASYRAF HIDAYAT

Bengkel *Viscosity Masterclass* merupakan pengalaman yang paling bermakna bagi saya untuk mempelajari dan mengetahui teknik *viscosity* tersebut. Lebih teruja apabila berdepan sendiri dengan bimbingan dan tunjuk ajar daripada Master Class iaitu Encik Mansoor Ibrahim. Namanya tidak asing lagi dalam pengkarya di dalam dunia seni ini dan sememangnya beliau cukup hebat dalam menghasilkan teknik tersebut. Arti kata lain, daripada hasil mempelajari teknik ini, saya mampu mengendalikan karya yang mempunyai banyak pilihan warna untuk menghasilkan karya dalam kuantiti yang banyak dan lebih mudah daripada belajar teknik *viscosity* tersebut. Kedalaman *plate* yang dihakis oleh asid ini mampu membuatkan imej atau gambar yang kita hasilkan menjadi lebih menarik dengan kesan kesan yang terhasil dan ditinggalkan dari teknik *viscosity*. Mempelajari dan menghasilkan seni cetak *viscosity* bukanlah mudah tetapi dengan keyakinan dan latihan secara terus menerus mampu menjadikan kita lebih bersabar untuk mendapatkan hasil yang luar biasa dan puas hati dalam menghasilkan karya ini.



Selagi Kudrat Masih Ada, Etching on Paper, 10 x 13 cm, 2023, Edition 1/5

MIFDHAL AFKAR

Seni cetak merupakan bidang yang sangat saya gemari kerana teknik dan disiplinnya yang tinggi dimana pembantu perlu ada semasa membuat seni cetak. Saya sangat teruja apabila berpeluang dalam mempelajari teknik *viscosity* ini. Hal ini kerana, ia merupakan peluang keemasan bagi saya malah dapat belajar seiring dengan artis-artis tempatan Malaysia yang banyak menghasilkan karya seni cetak ini. Karya saya menceritakan tentang perjalanan saya dalam dunia seni ini yang mempunyai banyak halangan dan cabaran yang perlu dilalui. Karya ini terinspirasi semasa tiga bulan latihan amali di bengkel dusun dan duduk sebumbung bersama-sama artis tempatan Malaysia. Banyak ilmu dan input yang telah saya perolehi bagi memperkembangkan kerjaya saya dalam bidang ini sebagai contoh, penghasilan karya yang berkualiti, memasuki pameran dan mencuba teknik-teknik baharu. *Subject matter* yang diletakkan dalam karya tersebut merupakan simbolik untuk mewakili diri saya iaitu itik mainan. Penggunaan gambar itik mainan tersebut melambangkan kualiti diri saya yang masih lemah dan kurang ilmu tetapi masih menagih ilmu-ilmu baru demi memperbaiki karya saya dan mencelikkan fikiran.



Journey, Etching on 300gsm Acid-Free Paper, 24.5 x 8 cm, 2023, Edition 10/10

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, Fadhli Ariffin, Azam Aris and Fadli Mokhtar.



17A Jalan Wangsa Murni 4
Taman Wangsa Melawati
53300 Kuala Lumpur, Malaysia
+60 12 362 7004

chetak17studio@gmail.com
www.chetak17.wixsite.com
Instagram chetak.17
Facebook Chetak 17