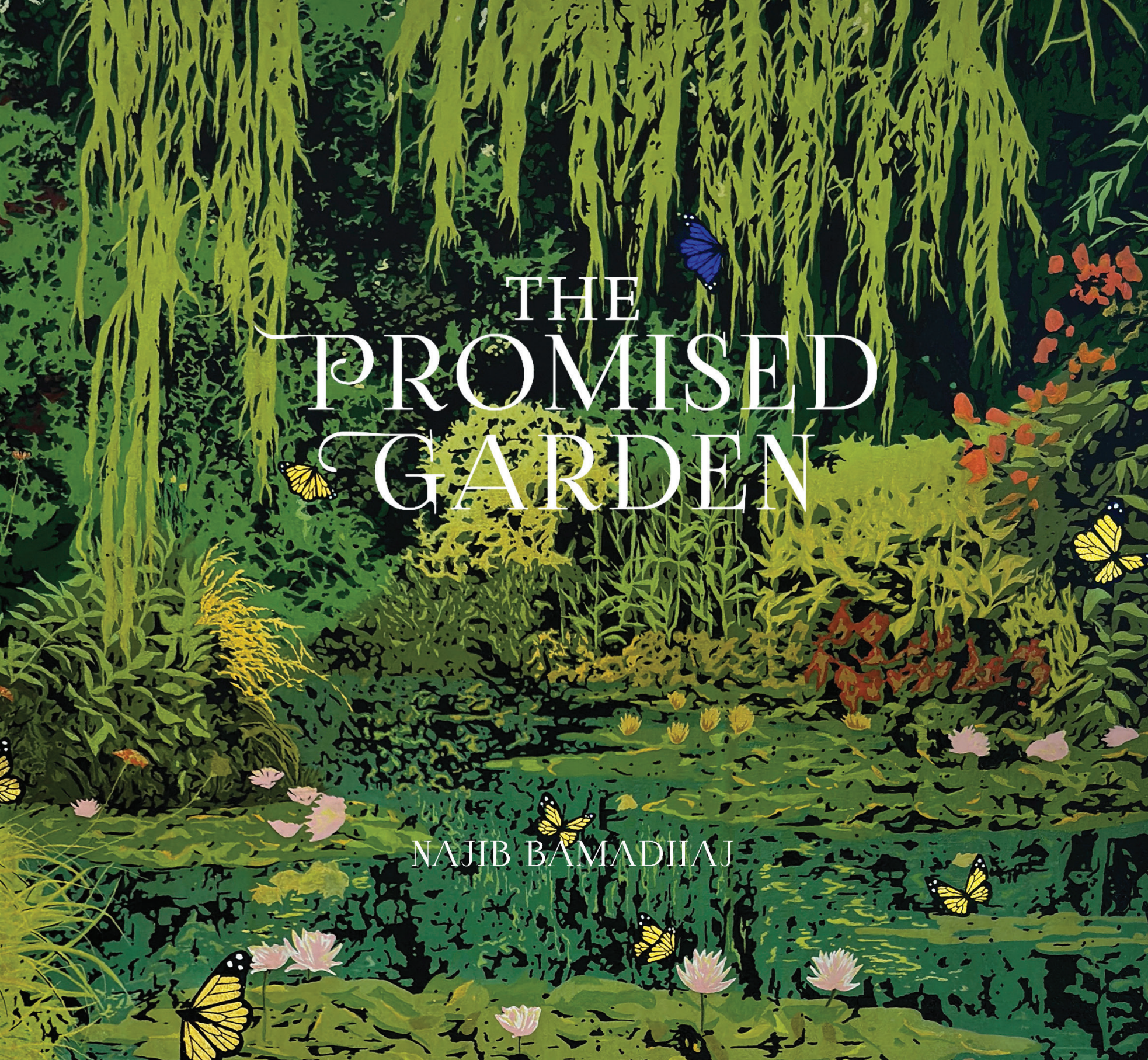


The background of the cover is a detailed illustration of a garden. At the top, long, thin, yellow-green willow-like branches hang down. Below them, a dense garden of various green plants and flowers is visible. On the right side, there are clusters of red flowers. In the foreground, a pond with green lily pads and pink lotus flowers is shown. Several butterflies are scattered throughout the scene: a blue butterfly near the top center, a yellow and black butterfly on the left, a yellow and black butterfly on the right, and several yellow and black butterflies near the pond. The title 'THE PROMISED GARDEN' is written in a large, white, serif font, centered in the upper half of the image.

THE PROMISED GARDEN

NAJIB BAMADHAJ

THE PROMISED GARDEN

NAJIB BAMADHAJ



22 NOV - 6 DEC 2025



CONTENTS

Foreword
by Kenny Teng 03

The Promised Garden
by Zena Khan 04

Artwork 11

Artist Biography 40



FOREWORD

In *The Promised Garden*, Najib Bamadhaj reflects upon the enduring pursuit of beauty and the resilience required to bring it into being. The series draws inspiration from the artist's visit to Claude Monet's celebrated garden in Giverny, a place that has become synonymous with artistic devotion and perseverance. During our visit there in the spring of this year, Najib and I were both struck by how the garden itself embodied the very essence of an artist's struggle: a vision patiently cultivated over time, shaped by both nature's rhythm and human persistence.

Monet's garden was not conceived merely as a subject for painting; it was an evolving artwork in its own right, constructed through decades of experimentation, resistance, and care. Similarly, Najib's interpretation of *The Promised Garden* explores how beauty emerges through process, through layers of intent, hesitation, and transformation. The artist employs acrylic, bitumen, and metallic leaf on jute to build a complex visual field where light, texture, and colour interweave. These materials evoke both fragility and endurance, capturing the tension between the natural and the artificial, between what is cultivated and what is uncontrollable.

While Monet sought to capture fleeting moments of light, Najib extends that inquiry to the notion of time itself, not as an instant but as an accumulation. His garden is not a reproduction of Giverny; it is a meditation on the idea of becoming, where every mark and surface suggests persistence, failure, renewal, and faith. The butterflies that traverse his compositions become metaphors for transience and grace, emblems of transformation that echo the artist's own journey.

The Promised Garden reminds us that beauty is never spontaneous. It is an outcome of resistance, discipline, and vision, qualities that Monet once embodied and Najib continues to explore in his own practice. This body of work stands as both a tribute and a parallel, an acknowledgement of a lineage of artists who turn their surroundings into living testaments of creation, and a personal reflection on what it means to nurture an inner landscape amidst doubt and perseverance.

Kenny Teng
G13 Gallery



The Promised Garden

by Zena Khan



Claude Monet's garden at Giverny is often cited as an emblem of Impressionist beauty. Yet along with the aesthetics, deep significance lies in the act of the garden's making. Over twenty-three years Monet transformed tracts of countryside acquired over time into a constructed environment that blurred distinctions between painting, gardening and curating. He purchased adjoining parcels from villagers, created the pond that would sustain his water-lilies and designed the now-iconic bridge in dialogue with Japanese architecture and prints that fill his Giverny home. The garden was, in his words, his "greatest masterpiece," a tribute we can presume was not just because of its appearance but because it embodied the sustained labour of vision. It is from this understanding that Najib Bamadhaj builds 'The Promised Garden', a series that engages the site of Monet's garden at Giverny less as a motif than as a philosophical model for what it means to produce, maintain and justify an artistic practice.

Najib's lingering interest in Monet's garden was furthered after a visit to Giverny following his successful solo presentation at Art Zurich 2025. Having long desired the chance to experience the garden in person he encountered an expansive, curated landscape akin to what he describes as

the earliest example of an installation in the Western Modernist canon. Wandering through the gardens prompted Najib to reconsider the relationship between process and presentation. His mind went to the role the term 'masterpiece' occupies in the art canon as a shorthand for excellence. Using the garden as a point of instigation he interrogates the temporal and conceptual structures that enable mastery to emerge and asks what differentiates an artwork that endures through time from one that merely pleases in the moment? By using the garden as metaphor, he redirects attention from the visible to the procedural, as he encourages us to move beyond simply rewarding aesthetic results to appreciating the incremental construction of meaning through hard work that underpins creative endeavours.

This conceptual orientation informs both the form and methodology of 'The Promised Garden' which is composed of large-scale paintings depicting Monet's garden across the four seasons: spring, summer, autumn, and winter. On his visit he photographed the site extensively, which became the basis for the spring and summer paintings. During autumn and winter the garden is closed and Najib was suddenly required to translate a European climatic cycle foreign to his own

experience of equatorial foliage and light. This led him to employ artificial-intelligence tools to simulate seasonal transitions for which he lacked a firsthand visual record. The use of AI here is not a novelty but an analytic device. It exposes the limits of machine vision inherent in the software's inability to imagine the decay and dormancy of natural change, which became especially apparent to Najib when it returned the autumn and winter images with trees filled with leaves just in autumnal or wintery palettes rather than the bare branches that would be expected. This in fact highlights the value that the human dimension of imagination holds even today in the advent of technology. For Najib, technology becomes a proxy for cultural translation, revealing what is lost when perception is mechanised and the critical role the artist can play in mediating all of this for audiences.

Materially, Najib's practice is anchored in the discipline of painting, his major at UiTM Shah Alam, with strong threads from mixed media practices. This can be connected to Najib's grounding in art history as both an artist and an art collector, and the position mixed media holds in Malaysian contemporary art history. Structurally, repetition and layering prevail in these paintings as each piece is carefully constructed through sequential layers of acrylic, bitumen, lacquer, aerosol and metallic leaf on canvas. The result is a surface where every aesthetic element has a function too. Bitumen provides depth and density. Lacquer controls reflection and shifts the temperature of colour. Gold, silver and blue leaf operate as optical conductors, catching light and distributing it across the pictorial plane. These works demonstrate the delicate balance skill (which is the innate gift) finds with technical mastery (which is cultivated through discipline and practice). His canvases manifest this by juxtaposing the mechanical against the expressive.



Najib in the Monet's Garden, Giverny, Spring 2025

In this regard ‘The Promised Garden’ nods to broader trajectories in Malaysian contemporary art where the technical act is very much encased within the conceptual particularly as first generation Malaysian artists of the Golden Period have interrogated how process itself can serve as content, especially through the genres of Mixed Media and Post Formalism. In the hands of early Malaysian contemporary artists the technical often held conceptual depth. Look at ‘The Great Malaysia Cityscape’ (2005) where Hamir Soib paints an expansive and complex perspective of the city skyline to raise discourse on how our view of life resides within our perspective of it. Najib, a generation younger, extends that inquiry by situating his process within an art-historical frame through his dialogue with European Impressionist Master Monet. His examination of Monet’s construction of his garden leads Najib to the revelation that the production of masterpieces that resonate have several layers embedded within them.

Each painting in ‘The Promised Garden’ stages a meditation on temporality. The works on display depict spring, summer, autumn and winter, with the four seasons providing a structural metaphor for cycles of artistic growth: emergence, flourishing, decline and renewal. Spring’s chromatic abundance yields to the saturated density of summer, the crisp amber shades of autumn and, finally, the frigidity of winter. The sequence proposes that achievement is neither linear nor permanent. It must be maintained much like a garden that demands pruning, watering and care. In Najib’s interpretation, the maintenance of the garden parallels the maintenance of an artistic career. Success, he suggests through this series, is not an event. It is a practice.

The recurrent motif of the butterfly extends this meditation. Flitting across the canvases in gold and silver leaf, with one blue butterfly anchoring each composition, the insect operates as both a

structural sign as well as an ornament. The choice of metallic leaf links symbol to material economy as gold and silver stand for the human attraction to wealth and recognition, the superficial correlates of success that humans chase. The solitary blue butterfly derives from a personal encounter on a visit to senior Malaysian artist Ahmad Zakii Anwar’s countryside home/studio. Sitting in the garden at dusk a single blue butterfly appeared unexpectedly, flying around as the pair of artists conversed. For Najib this rare and luminous sighting became a parable of hope that delighted him and he repeats within these paintings, that isolated blue figure signaling the persistence of creative aspiration that he seeks.

Such layering of personal experience through symbolism and art-historical reference typifies Najib’s mode of critique. His commentary on life or the Malaysian art ecosystem might be sharp in insight but softens itself by being embedded in metaphor. The garden’s beauty masks the toil of its making. Likewise, Najib’s sustained efforts for the Malaysian contemporary art scene through his concerns in education, mentorship, dialogue and economic activity furthers his position from artist to a conservator of an emerging art ecology, a necessity along with corporate activity, private patronage and activities such as art fairs that are present today in Malaysia. ‘The Promised Garden’ therefore functions as both aesthetic project and institutional critique by asking us to consider how artistic value is cultivated, who maintains it and the necessity of collective stewardship for continued buoyancy.

The technical precision of Najib’s work amplifies this commentary. The reflective surfaces of lacquer and metallic leaf invite subtle reflections of the viewer’s own image into the composition, implicating a sense of collective responsibility within the economy of desire that the paintings question. The viewer becomes part of the spectacle of surface, compelled by the same fascination

with sheen that the artist identifies as symptomatic of a culture of appearance and desire to be lauded. Yet the more one looks, the more the work discloses its construction through the layering of pigment or the subtle shifts where colour meets light. In this sense Najib’s paintings operate pedagogically as they teach slow looking that encourages viewers to consider and analyse what is in front of them.

The inclusion of AI-generated references furthers this pedagogy. By depending on a system incapable of understanding the phenomenology of seasons, Najib exposes the insufficiency of purely data-driven representation. The AI’s failure to imagine winter without foliage becomes an allegory for cultural misunderstanding and a reminder that we can never fully synthesise experience. It is important to remember this is not a rejection of technology. Instead Najib draws it into his repertoire as a new tool, interrogating its limitations while finding his own use for it. As the art world becomes increasingly borderless this may be seen as a metaphor for cultural translation too, a necessity as we seek to create understanding between various cultures or tradition and contemporaneity. Moreover it reminds us that artists have always been at the forefront of finding ways to communicate cultural difference or find innovative uses for new technology that broadens our horizons. Although the works depict a European site, Najib’s clever implementation of metaphors firmly situates the series within distinctly Malay styles of storytelling where meaning is cloaked in layers, allowing it to resonate firmly with local audiences while opening up an understanding of Malaysian narrative traditions to the world.

Viewed within the history of Najib’s practice ‘The Promised Garden’ is an extension of his examination of human and environmental interdependence. Viewers will recall this from his series such as ‘Great Migration’ (2012) and



‘Survival’ (2015) which employed animals as allegories for social commentary. In shifting to landscape, Najib expands the field of metaphor to the ecological, while fulfilling a longheld personal desire to produce a series on landscapes in the vein of senior artists he has admired such as ‘Hijau Series’ by Yusof Ghani. In thinking through Najib’s widespread activity in Malaysian contemporary art the garden becomes a fitting symbol as unlike animals gardens are sustained through continuous human intervention. His development from the figure to the landscape thus narrates his own moves and growth across the local art ecosystem, where his care and output has increasing resonance and value beyond his own practice.

The paintings’ scale reinforces this shift. Najib sought to create impact by extending the scale of his canvases to envelop the viewer within the scene. Najib describes the experience of painting large as one of immersion rather than oversight. This dimension shift transforms the act of viewing into participation, aligning with the immersive ambitions of installation while remaining grounded in the medium of painting. Furthermore this emphasises Najib’s skill for creating atmosphere, be it through his work as a painter or the settings he creates at Ruang Bamadhaj, his artist-studio which also functions as a space for conversation, artwork viewing, repository for his own collection and library of art literature.

Najib’s engagement with Monet also invites an interesting consideration of cross-cultural influence. Whereas the Impressionist’s fascination with Japanese prints personified the nineteenth-century flow of forms from East to West, Najib’s return journey exemplifies the reverse movement characteristic of the twenty-first century. A Malaysian artist reinterprets a French garden filtered through Japanese aesthetics using digital technology developed in both the West and the East. There is a fluid circulation of both inspiration

and expression that speaks to the contemporary condition of borderlessness. Najib’s reconstruction of Monet’s garden, which continues to fascinate artists and travellers from across the world, reminds us that the global condition of art is one of perpetual translation, and of the necessity of process.

Through this series, Najib rightfully positions himself as a central figure in the evolving narrative of Malaysian contemporary art. Over the fifteen years of his practice he has emerged as an artist whose work bridges technical discipline and conceptual inquiry, local resonance and global dialogue. As rapid production and digital visibility threaten to overwhelm the arts, Najib’s focus on making and thinking reminds audiences that meaning and true success accrue over time and dedication. The density of detail and colour encourages a slowed down spectatorship; for viewers to truly enjoy the paintings they must spend time with them, scanning the full surface and drinking in each detail for meaning to be slowly revealed. Najib provides his audience instruments here for thinking about how art is made, valued and our engagement with art’s intellectual and aesthetic components, which are gifts in a world charged with rapid digital scrolling and moreish visual consumerism. Commenting that he would like to revisit Monet’s gardens in Giverny and see what strikes him next, we are told that ‘The Promised Garden’ is not a destination. Rather it is a reminder of process, and the joy one will find within.



*“Visiting Monet’s Garden reminded me that beauty does not appear instantly.
It grows through time, struggle, and faith.
The Promised Garden is my way of reflecting on that journey both in nature and within myself.”*

— Najib Bamadhaj



ARTWORK



The Promised Garden I

107 x 244 cm | Acrylic, Bitumen, Silver & Gold Leaf on Jute | 2025

The Promised Garden II

213 x 152 cm | Acrylic, Bitumen, Silver & Gold Leaf on Jute | 2025





The Promised Garden III

122 x 214 cm | Acrylic, Bitumen, Silver & Gold Leaf on Jute | 2025



The Promised Garden IV

92 x 137 cm | Acrylic, Bitumen, Silver & Gold Leaf on Jute | 2025



The Promised Garden V

108 x 244cm | Acrylic, Bitumen, Silver & Gold Leaf on Jute | 2025

The Promised Garden VI

214 x 152 cm | Acrylic, Bitumen, Silver & Gold Leaf on Jute | 2025





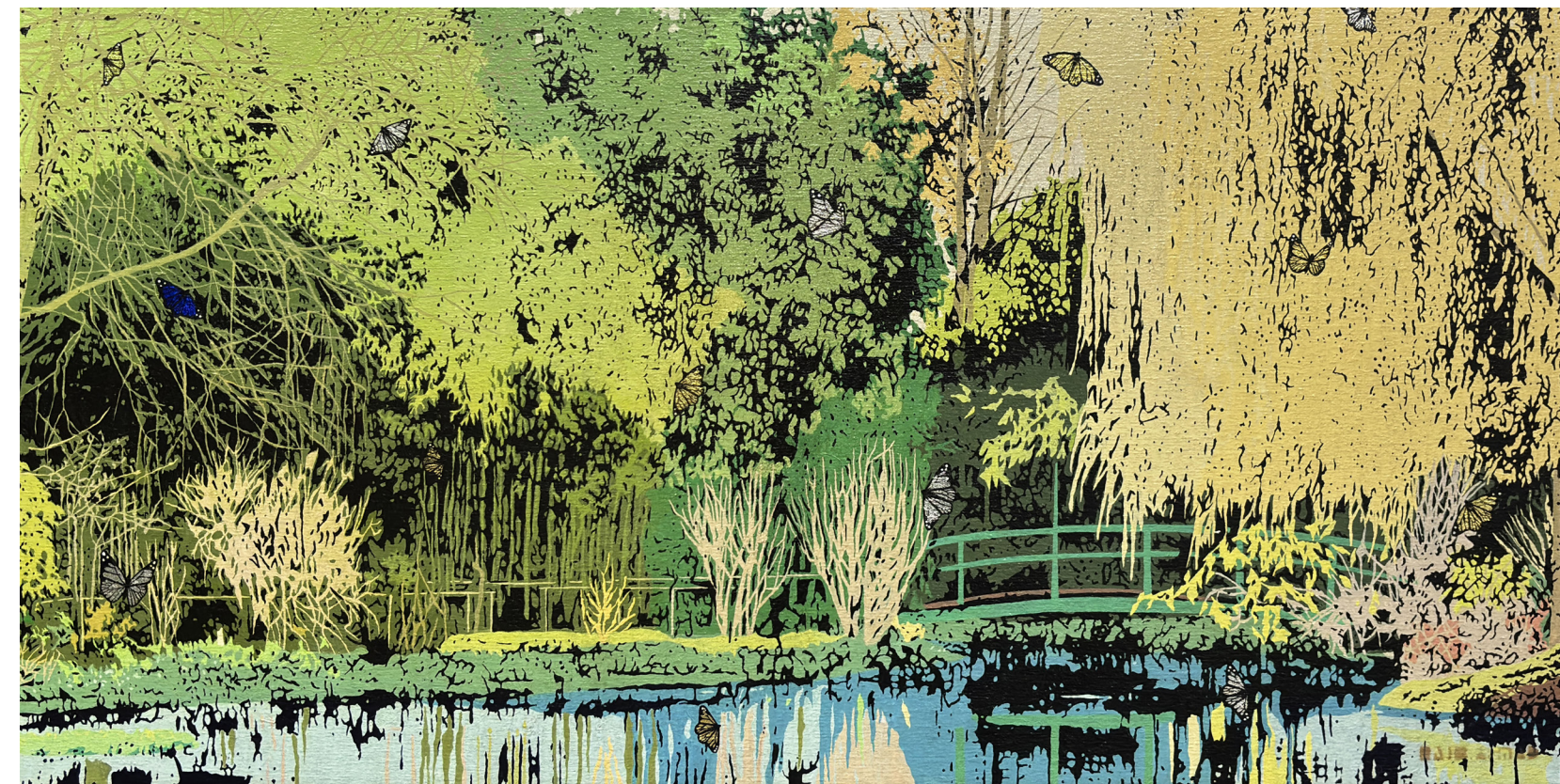
The Promised Garden VII

122 x 305 cm | Acrylic, Bitumen, Silver & Gold Leaf on Jute | 2025



The Promised Garden VIII

122 x 183 cm | Acrylic, Bitumen, Silver & Gold Leaf on Jute | 2025



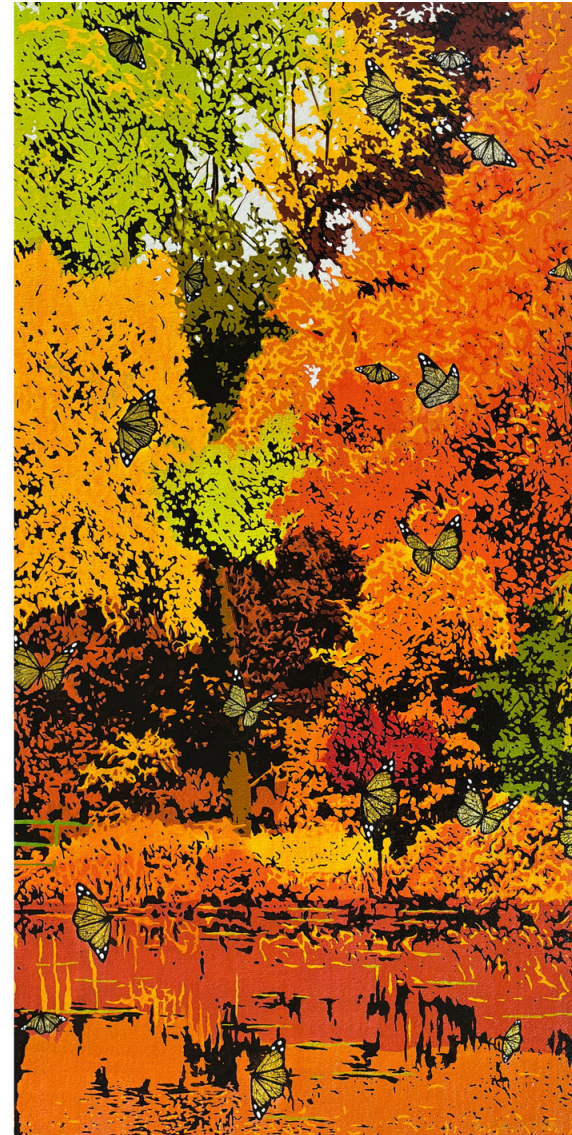
The Promised Garden IX

76 x 152 cm | Acrylic, Bitumen, Silver & Gold Leaf on Jute | 2025



The Promised Garden X

138 x 214 cm | Acrylic, Bitumen, Silver & Gold Leaf on Jute | 2025



The Promised Garden XI

160 x 80 cm each | Acrylic, Bitumen, Silver & Gold Leaf on Jute | 2025









NAJIB AHMAD BAMADHAJ
Born 1987, Malaysia

EDUCATION

- 2010 Bachelor (Hons.) Fine Art, Majoring in Painting, UiTM Shah Alam, Selangor
- 2008 Diploma in Fine Art, UiTM Lendu, Alor Gajah, Melaka

SOLO EXHIBITIONS

- 2025 The Promised Garden, G13 Gallery, KL, Malaysia
- 2023 New Norm with G13 Gallery, Bangkok, Thailand
- 2020 Pride and Prejudice, Taksu Gallery, KL, Malaysia
- 2015 Survival, Taksu, Singapore
- 2012 Great Migration, Taksu, Kuala Lumpur

INTERNATIONAL SHOW/ARTFAIRS

- 2025 Art International Zurich with G13 Gallery, Zurich, Switzerland
CIMB Artober Art & Soul with G13 Gallery, MITEC Kuala Lumpur, Malaysia
- 2024 CIMB Artober Art & Soul with G13 Gallery, MITEC, Malaysia
Art Busan 2024 with G13 Gallery, BEXCO Busan, Korea
CIMB Hotel Art Fair with G13 Gallery, Four Points by Sheraton, Malaysia
Art Formosa with G13 Gallery, Eslite Hotel, Taiwan
Hotel Art Fair Bangkok with G13 Gallery, InterContinental Bangkok Sukhumvit, Thailand
- 2023 Art Formosa 2023 with G13 Gallery, Eslite Hotel, Taiwan
Art Hsinchu 2023 with G13 Gallery, Sheraton Hsinchu Hotel, Taiwan
Mango Art Festival with G13 Gallery, River City Bangkok, Thailand.
- 2022 Singapore Art Week with TAKSU Gallery, Singapore
CIMB ARTOBER - Hotel Art Fair 2022, TAKSU Gallery, Element Hotel, KL
Psychedelic 2, CIMB ARTOBER, Hotel Art Fair 2022, Core Design Gallery x Dua Konsultasi, Element Hotel, KL
Locals Only! CIMB Artober Art & Soul Art Fair, Menara Ken, TTDI, Kuala Lumpur, Malaysia
Human Desire, Taksu, Singapore
Singapore Art Week (SAW) - Taksu, Singapore
- 2021 MAEF, Taksu Gallery, World Trade Center, Kuala Lumpur, Malaysia
CIMB ARTOBER - Hotel Art Fair 2021, G13 Gallery & Taksu Gallery, Element Hotel, Kuala Lumpur
- 2020 Embodiment, Taksu, Singapore
Art Moments Jakarta, Segaris Art Center, Solaris @ Publika, Kuala Lumpur
- 2019 Art Expo Malaysia 2019 with Taksu Gallery, Malaysia
This Is DOPE! Taksu, Singapore
- 2018 Art Collection Exhibition, Terrada Art Complex, Tokyo
Art Expo Malaysia Plus 2018 with Taksu Gallery, Malaysia
START Art Fair, Saatchi Gallery, London
Art Stage Singapore with Taksu, Singapore
- 2017 Art Kaohsiung 2017 with G13 Gallery, Taiwan
Art Expo Malaysia Plus 2017 with Taksu Gallery, Malaysia
Bi Lateral Bonds, Taksu, Singapore
Urban Art Fair, Aliwal Arts Centre, Le Carreau Du Temple, Paris
Asia Contemporary Art Show (10th edition), Nadine Fine Art, Conrad, Hong Kong

- Singapore Contemporary, Segaris Art Center, Suntec, Singapore
Nasi Campur International, Taksu, Singapore
Art Stage, Taksu, Marina Bay Sands Expo & Convention Centre, Singapore
- 2016 Art Kaohsiung with G13 Gallery, Art Kaohsiung 2015, Taiwan
Rising Length of Light, REDBASE Contemporary Art, Artotel, Thamrin, Jakarta
Art Expo Malaysia Plus 2016 with Taksu Gallery, Malaysia
Art Gwangju, Taksu & Art Angel, Gwangju, South Korea
Bi Lateral Bonds, Taksu, Singapore
Art Stage, Taksu, Marina Bay Sands Expo & Convention Centre, Singapore
- 2015 Art Kaohsiung with G13 Gallery, Art Kaohsiung 2016, Taiwan
9th Art Expo Malaysia 2015, Taksu, Matrade Exhibition & Convention Centre, KL
Art Gwangju 15, Galeri Chandan, Gwangju, South Korea
Nasi Campur, Taksu, Bali, Indonesia
The Collective Young: From South East Asia, Mizuma Gallery, Gillman Barracks, Singapore
Nasi Campur, Taksu, Singapore
- 2014 Note To Self, Taksu, Singapore
Young Guns, Chan Hampe Gallery, Singapore
8th Art Expo Malaysia 2014, Taksu, Matrade Exhibition & Convention Centre, KL, Malaysia
Locals Only, Taksu, Kuala Lumpur, Malaysia
Nasi Campur, Taksu, Singapore
- 2013 7th Art Expo Malaysia 2013, G13 Gallery, Matrade Exhibition & Convention Centre, KL, Malaysia
Translocality (3 Man Show), OCBC Centre, Singapore
- 2012 Peninsula & Island, Taksu, Singapore
Nasi Campur, Taksu, Singapore

SELECTED GROUP EXHIBITIONS

- 2025 Outlook: Contemporary Malaysian Paintings, ARTSY Online Exhibition, G13 Gallery, Malaysia
Urban Narratives @ Yap Ah Shak House, G13 Gallery, Malaysia
- 2024 Today As It Was Then, Artas Galeri, Malaysia
New Malaysian Paintings, G13 Gallery, Malaysia
Solidarity For Palestine, Segaris Art Center, Malaysia
Sesat di Kuala Lumpur, Galeri Puteh, Malaysia
- 2023 Eclectic, Segaris Art Center, Malaysia
G13 @ 13, G13 Gallery, Malaysia
Faith, Segaris Art Center, Solaris @ Publika, Kuala Lumpur
The Artist's Studio, Group Exhibition, G13 Gallery, Malaysia
- 2022 TURUN TANAH – Galeri Puteh, KL Eco City Mall, Kuala Lumpur
Petals of Nationalism – Artas Gallery, The Strand, Kota Damansara, Kuala Lumpur
Synthesis – Galeri Prima, Balai Berita, Bangsar, Kuala Lumpur
Alchemy, SARENG, Menara Chan, Kuala Lumpur
Art-Tastik: The After Noughties – Dua Konsultasi, Core Design Gallery, Subang Jaya, Selangor

	Kesinambungan, 2nd Anniversary Show, Artas Gallery, The Strand, Kota Damansara, KL		Belantara, Segaris Art Center, Publika, Kuala Lumpur, Malaysia
	SHAFIQ X NAJIB: The Beginning of New Chapter, G13 Gallery, Kelana Jaya, Selangor		Locals Only, Taksu, Kuala Lumpur, Malaysia
2021	MAEF – Taksu Gallery, World Trade Center, Kuala Lumpur		Amal Insani, Balai Seni Visual Negara, Kuala Lumpur, Malaysia
	Segaris Art Center 10th Anniversary Show, WHITEBOX, MAP PUBLIKA, Kuala Lumpur		Rice lands with Nadine Southeast Asia, Malaysia
	Jalur Gemilang, Artas Gallery, The Strand, Kota Damansara, Kuala Lumpur		Mimpi jadi lanskap with Taksu Gallery, Malaysia, Malaysia
	CZ 12.21, Artas Gallery, The Strand, Kota Damansara, Kuala Lumpur	2016	Belantara, Segaris Art Centre, Solaris @ Publika, Kuala Lumpur, Malaysia
2020	FURiends – Portrayal of Cats & Dogs, G13 Gallery, Kelana Jaya, Selangor		Iskarnival Naratif, White Box, Map Iskandar Puteri, Mall of Madini, Johor, Malaysia
	Rejuvenating Soul, Artas Gallery, The Strand, Kota Damansara, Kuala Lumpur		Art Aids, White Box, Solaris @ Publika, Kuala Lumpur, Malaysia
	SEDEKAD, ‘G13: 10th Years Anniversary Exhibition, G13 Gallery, Malaysia		Merdeka Show, Taksu, Kuala Lumpur, Malaysia
	Splendid Isolation, Nadine Fine Art, KL, Malaysia		Bi Lateral Bonds, Taksu, Kuala Lumpur, Malaysia
	Mending Fence: A Tales from an Isolation, G13 Gallery, Malaysia		Transit A2, HOM Art Trans,. Ampang, Kuala Lumpur, Malaysia
	Twenty 20, Segaris Art Center, Malaysia		Cannot Be Boarded, Urbanscape House, Jalan Hang Kasturi, Kuala Lumpur, Malaysia
2019	Possibilia, Russel, Rumah Seni Selangor, Malaysia		Spice Select, Nadine Fine Art, Petaling Jaya, Selangor, Malaysia
	Mihrab, Segaris Art Center, Publika, KL, Malaysia	2015	Young Malaysian Artists - New Object(ion) III, Galeri Petronas, Suria Klcc, Kuala Lumpur, Malaysia
	BEDA, Alumni of Art & Design UiTM and Institut Seni Indonesia, ISI JOGJA, Segaris Art Center, Malaysia		5th Anniversary G13 Show, G13 Gallery, Kelana Jaya, Selangor, Malaysia
	Painting and Empathy, Nadine Fine Art, Petaling Jaya, Malaysia		Shift, Taksu, Kuala Lumpur, Malaysia
	TAKSU 30th Anniversary Exhibition, (KLAF 2019), APW Bangsar, Kuala Lumpur, Malaysia		Ada Show!, Segaris Art Centre, Solaris @ Publika, Kuala Lumpur, Malaysia
	XIX-Nineteen, Segaris Art Centre, Solaris @ Publika, Kuala Lumpur, Malaysia		Extreme Portrait, Galeri Chandan, Solaris @ Publika, Kuala Lumpur, Malaysia
2018	Locals Only, Taksu, Kuala Lumpur, Malaysia	2014	Locals Only, Taksu, Kuala Lumpur, Malaysia
	PUBLIKA ART SHOW, White Box, Solaris @ Publika, Kuala Lumpur, Malaysia		S.U.A.R.A.S.A. 3, Segaris Art Centre, Solaris @ Publika, Kuala Lumpur, Malaysia
	‘ARANG’ Texture of Johor, Galeri Seni Johor, Johor, Malaysia		Merdeka Show, Taksu , Kuala Lumpur, Malaysia, Malaysia
	Art Aids, White Box, Solaris @ Publika, Kuala Lumpur, Malaysia	2013	99, Galeri Chandan, Solaris @ Publika, Kuala Lumpur, Malaysia
	TRANSIT 3X3, HOM Art Trans, Ampang, Kuala Lumpur, Malaysia		Young Guns, White Box, Solaris @ Publika, Kuala Lumpur, Malaysia
	The 8 Hope, Lux Gallery, Bangsar, Kuala Lumpur, Malaysia		Nah! Bali, G13 Gallery, Kelana Jaya, Selangor, Malaysia
	Abstraction Towards Realism, Nadine Fine Art, Petaling Jaya, Kuala Lumpur, Malaysia		S.U.A.R.A.S.A. 2, Segaris Art Centre, Solaris @ Publika, Kuala Lumpur, Malaysia
	Bintang 5 Volume #3, Segaris Art Center, White Box, Publika, Kuala Lumpur, Malaysia		BUKA, Artelier Gallery, Solaris @ Publika, Kuala Lumpur, Malaysia
	From The Studio II, Trans 56, Art Row@ Publika, Kuala Lumpur, Malaysia		Up!, Taksu, Kuala Lumpur, Malaysia
2017	Love and Betrayal with Nadine South ast Asia, Malaysia		Destiny (Young Group Show), National Visual Arts Gallery, Kuala Lumpur, Malaysia
	Reflections, Gallery Weekend, Taksu, Kuala Lumpur, Malaysia		Locals Only, Taksu, Kuala Lumpur, Malaysia
	ArtAid 2017, White box, Publika, Malaysia	2012	Spice, Pace Gallery, Petaling Jaya, Selangor, Malaysia
	Transit A1, HOM Art Trans, Ampang, Kuala Lumpur, Malaysia		Sekaki, Segaris Art Centre, Solaris @ Publika, Kuala Lumpur, Malaysia
	Sensation, Segaris Art Center, White Box, Publika, Kuala Lumpur, Malaysia		Transit A4, House of Matahati (HOM), Ampang, Kuala Lumpur, Malaysia
	Bi Lateral Bonds, Taksu, Kuala Lumpur, Malaysia		LOADED, Pace Gallery, Petaling Jaya, Selangor, Malaysia
	Temple & Sacred Place, Nadine Fine Art, Petaling Jaya, Kuala Lumpur, Malaysia		POPOP, House of Matahati (HOM), Ampang, Kuala Lumpur, Malaysia
	Iskarnival, IP Kreatif, Mall of Medini, Iskandar Puteri, Johor, Malaysia		Songsang, Galeri Chandan, Bukit Damansara, Kuala Lumpur, Malaysia
			Earth, Puncak Art Gallery, Bukit Jelutong, Selangor, Malaysia

	Spice, Pace Gallery, Petaling Jaya, Selangor, Malaysia	
	Locals Only, Taksu, Kuala Lumpur, Malaysia	
2011	New, Young & Contemporary, Pace Gallery, Petaling Jaya, Malaysia	
	Endangered (2 Man Show), Taksu, Kuala Lumpur, Malaysia	
	Visual Art Award (VAA) 2011, Starhill Gallery, Bukit Bintang, Kuala Lumpur, Malaysia	
	Open House 2011, Galeri Chandan, Bukit Damansara, Kuala Lumpur, Malaysia	
	Kalam, Galeri Chandan, Bukit Damansara, Kuala Lumpur, Malaysia	
	Anniversary Show, Pace Gallery, Petaling Jaya, Selangor, Malaysia	
	Signs, Symbols & Icons (3 Man Show), Galeri Chandan, Bukit Damansara, Kuala Lumpur, Malaysia	
	Pulp Friction, Galeri Chandan, Bukit Damansara, Kuala Lumpur, Malaysia	
	Private Affairs, Galeri Chandan, Bukit Damansara, Kuala Lumpur, Malaysia	
2010	LiFest, MAP @ Publika, Dutamas, Kuala Lumpur, Malaysia	
	Young Art, R A Fine Arts, Kuala Lumpur, Malaysia	
	Belief, Three Sixty Art Development Studio, Desa Park City, Kuala Lumpur, Malaysia	
	Open Johor Art Competition, Johor Art Gallery, Johor, Malaysia	
	The Art of Recycling The Nando’s Way, NN Gallery, Kuala Lumpur, Malaysia	
	Open Show, Shah Alam Gallery, Shah Alam, Selangor, Malaysia	
2008	Pallete, The Gallery @ Starhill, Star Hill Gallery, Bukit Bintang, Kuala Lumpur, Malaysia	
	Diploma Show, Art Gallery, UiTM Lendu, Alor Gajah, Melaka, Malaysia	
2007	Nando’s, Peri-fy Your Art, NN Gallery, Kuala Lumpur, Malaysia	
	Antara Merdeka, National Art Gallery, Kuala Lumpur, Malaysia	
	Melaka TYT Action Portrait, UiTM Lendu, Alor Gajah, Melaka, Malaysia	

AWARDS AND ACHIEVEMENTS

2013	Young Gun Awardee, White Box, Solaris @ Publika, Kuala Lumpur, Malaysia
	Nah! Bali, G13 Bali Residency Programmes, Bali, Indonesia
2011	Finalist, Visual Art Award 2011, Starhill Gallery, Bukit Bintang, Kuala Lumpur, Malaysia
2010	Consolation Prize Winner, “Expressions of the Malayan Tiger” Art Competition, Maybank Art Gallery, Kuala Lumpur, Malaysia
	1st Prize (Mix Media), Tanjong Heritage Art Competition, Kuala Lumpur, Malaysia
	1st Prize Winner, Nando’s, Kicking-Off With Art & Soul, One Utama Shopping Centre, Damansara Utama, Malaysia
2009	2nd Place, Open Johor Art Competition, Johor Art Gallery, Johor, Malaysia
	Consolation Prize Winner (2D Hanging Display), The Art of Recycling The Nando’s Way, NN Gallery, Kuala Lumpur, Malaysia

2008	Finalist (Open Category), MRCB Art Awards, National Art Gallery, Kuala Lumpur, Malaysia
2007	2nd Prize, Art Competition, Melaka TYT Action Portrait, UiTM Lendu, Alor Gajah, Melaka, Malaysia

COLLECTION

	Bank Negara Malaysia, Kuala Lumpur
	CIMB Bank, Kuala Lumpur
	Maybank, Kuala Lumpur
	Maxis, Kuala Lumpur
	OCBC Bank, Singapore
	Galeri Tengku Nur Zahirah, UiTM Shah Alam, Selangor
	Galeri Seni, UiTM Lendu, Alor Gajah, Melaka
	Galeri Seni Rakyat, Bandar Hilir, Melaka
	Galeri Seni Johor, Yayasan Warisan Johor, Johor
	Museum Azman
	Ilham Gallery
	Galeri Z, Kuala Lumpur
	Pati Satu Studio, Puncak Alam, Selangor
	TANJONG, Public Limited Company, Kuala Lumpur
	TAPAK, Shah Alam, Selangor
	Nando’s Restaurant, Kuala Lumpur
	Dr. Steve Wong Collection
	Bingley Sim Collection
	Private Collectors



ABOUT G13 GALLERY:

Established in 2010, G13 Gallery is a leading contemporary art gallery based in Malaysia, dedicated to showcasing innovative and thought-provoking works by artists from Malaysia and Southeast Asia.

Through curated exhibitions, artist residencies and international collaborations, G13 Gallery actively shapes contemporary art discourse while fostering cross-border partnerships. As a hub for artistic dialogue, the gallery strengthens the visibility of regional art by participating in international and regional art fairs, providing artists with opportunities to expand their reach and engage with diverse audiences.

Beyond exhibitions, G13 Gallery supports scholarly research and publications that contribute to the evolving discourse of contemporary art in Asia. With a commitment to artistic excellence and meaningful engagement, the gallery continues to play a vital role in shaping and advancing the contemporary art scene in Malaysia and the region.

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