



BLANK  
CANVAS

a solo exhibition by

Ain



*Da  
Lama  
Dah*

1 March — 25 May 2025

Exhibition Guide

# Exhibition Statement

*Da  
lana  
dah*



“da lama dah” (“it’s been too long”) is a  
about bygone times that linger within a quiet whisper,  
single touch.

A long sigh at the depth of night, when you lie awake and start  
wandering into the labyrinth of memories.

Factual accounts begin to smear into ashes, as you conjure faces and  
images of those whom you thought have long departed.

Crafting fragile yet emotive artworks from materials both tangible (clay,  
ashes, and paper) and untouchable (stories, memories), artist Ain (Nurul  
Ain Binti Nor Halim) has gently laid out the intimate fragments of her  
own family and arranged them into a make-shift living room, with time-  
worn, wooden furniture that stands as silent witness to her family’s  
history.

Walking through Ain’s exhibition, thus, feels like committing a slight  
mischief, as we become privy to her innermost thoughts and journey  
with her back through time. Here, in this realm of past ponderance,  
viewers are invited to gaze upon ephemeral portraits, study earthy-  
toned printed images on ceramics, and watch how photographs (and  
memories) crumble  
like

dust

at the flip of a page. How much of us, and those  
whom we hold dear, can we actually hold onto?

Or perhaps how long.

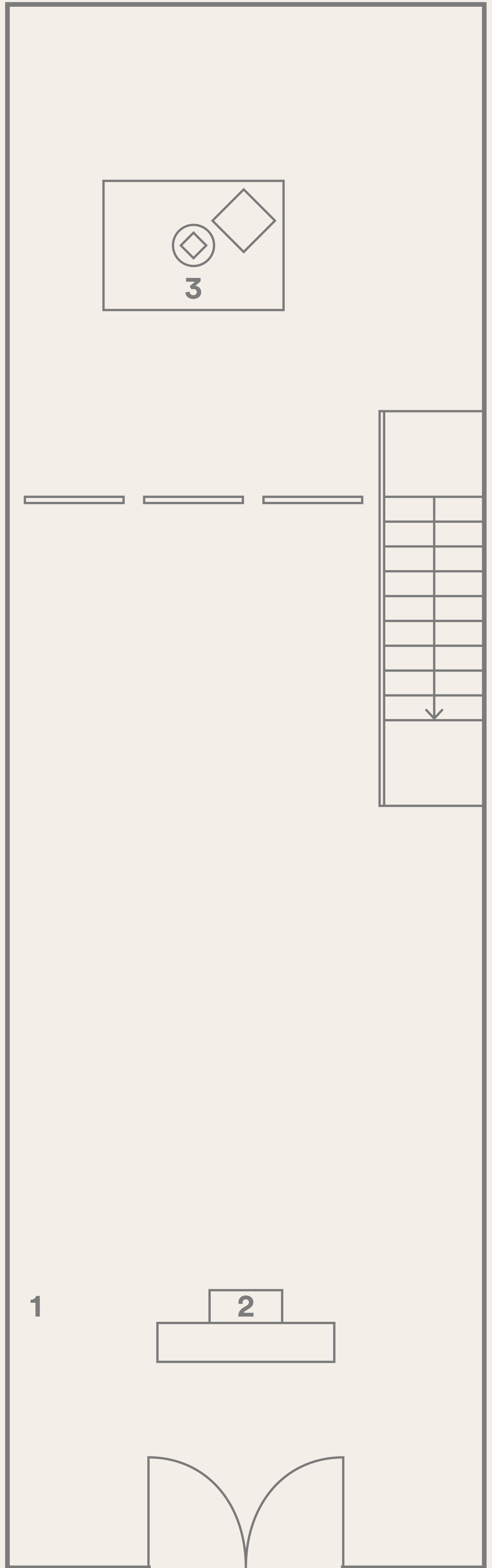
As we walk through the curtain, crossing from one realm to another,  
does the act of passing remind us of the inevitability of time? Or maybe a  
memory of childhood innocence, in our old home, mapping out its body  
with tables, chairs, and family albums? Ain’s works invite us to spend  
time with them, feel their palpating beat, and connect their stories to  
our own. In a time when political whirlwind, economic crisis, and eco-  
disasters seem like norms, “da lama dah” offers a chance to retreat  
from the onslaught of global news, and carve out a private corner to  
remember who we are, what we have lost, and what remains still in our  
palm.

# Floor Plan

**1 Kisah Kedua Kali**  
| Tale of the Second Time  
Ash painting series  
Each 15.0 x 9.8cm  
2024-2025

**2 Kerabat Tak Terlihat**  
| Unseen Kin  
Series of Ceramics  
(Handmade clay)  
Variable dimensions  
2024-2025

**3 Lembaran Yang Tidak Dikenali**  
| Unfamiliar Pages  
Album of Ash painting portraits  
28.0 x 27.3 x 2.8cm  
2024-2025



# Public Programme

# Opening Night

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Date : 1 March 2025 (Saturday)

Time : 6pm – 8pm

6.45pm | Introduction

## Clay Workshop with Ain

Join Ain for a clay workshop to create small ceramics that represent your idea of ‘home.’ Inspired by old family photographs or your own experiences, you will create pieces that connect your personal memories with the artwork, which will be displayed alongside Ain’s works in the exhibition, contributing to a collective archive of memories. The workshop offers an opportunity to learn about Ain’s artistic process and engage in a deeply personal, creative experience. At the end of the exhibition, you may choose to take your creation home or leave it behind for Ain to keep.

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Date : 2 March 2025, Sunday  
& 19 April 2025, Saturday

Time : 2pm – 3.30pm

Registration required  
Limited seats & materials,  
first come first served

# Between Memory and Material: A Dialogue on Artistic Process

Join artist Ain and writer Hung in a conversation exploring memory, material and artistic process. Drawing from Ain's artworks as a starting point, they will discuss how objects can hold both tangible and intangible memories, and how the act of creating can translate personal experiences into art. Ain and Hung will also share insights from their email exchanges throughout the exhibition's development, reflecting on the evolution of the project and how these conversations informed the building of the exhibition itself.

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Date : 15 March 2025, Saturday

Time : 2pm – 3.30pm

Registration required

Limited seats, first come first served



# Artwork



## Kisah Kedua Sekali | Tale of the Second

Ash painting series

Each 15.0 x 9.8cm

2024–2025



During the firing process of her ceramics, the artist became captivated by the ashes created as a byproduct. Intrigued by its fragile, ephemeral nature, she began experimenting with ash as a painting medium. This artwork marks the second series of her ash paintings. The resulting ash paintings reflect oral stories passed down from her family, particularly those surrounding her grandmother, Wan. As Wan's fading memories become fragmented, the artist visualizes these shifting, often distorted stories. The crumbling quality of the ash mirrors the fragility of oral histories, while its soft texture symbolizes the tender preservation of these fleeting memories. Through this medium, the artist honors her grandmother's legacy and the act of remembering.



**Kerabat Tak Terlihat | Unseen Kin**  
Series of Ceramics (Handmade clay)  
Variable dimensions  
2024–2025



Inspired by kitsch souvenir plates that capture family moments, the artist revives old memories through laser-printed photographs rediscovered from her hometown, some of which survived or were damaged in a flood 10 years ago. Handmade from clay sourced from her own backyard, each plate is engraved with motifs inspired by the patterns she observes in the plants, surroundings, and architecture of both her hometown and current home. These plates reshape and reborn forgotten faces and moments, offering a new opportunity to be seen again and reminisced.



**Lembaran Yang Tidak Dikenali | Unfamiliar Pages**  
Album of Ash painting portraits  
28.0 x 27.3 x 2.8cm  
2024–2025



Once again, the artist uses ash as her medium, drawn to its fragile, ephemeral nature. This artwork consists of an album of ash-painted portraits of people from old photographs recently rediscovered, some of which survived or were damaged in a flood over 10 years ago. Though these faces are now unrecognizable, they remain close to the family's memories and still hold value. By painting them once more, the artist offers a fleeting moment of revival, allowing these forgotten faces to be momentarily seen again before slowly fading away. It is an act of honoring their presence, acknowledging their value, and coming to terms with the inevitable passing of time and memory.



# Artist



Nurul Ain Binti Nor Halim (2000), in short Ain, is an artist born in Bangkok, Thailand and raised in Indonesia, Malaysia, and Japan, which makes her have a diasporic identity and longing for belonging. Her practice includes videos, audio, and installations that focus on themes such as belonging, language, memories, and national and cultural identity. Her work reflects her interest in post-colonial discourses, such as cultural preservation, exoticism, craftsmanship, and archives. Besides that, she questions the position and role of artists in decolonization, with references to Aimé Césaire, “Man of Culture”, and how one embraces a post-colonial history and reconstructs itself through culture and arts.

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## Exhibitions

- 2025** Group Exhibition “Disconnected Contemporaries”  
| SEA Focus STPI Projects | Singapore
- 2024** Group Exhibition, “\_IWE”  
| Blank Canvas | Penang, Malaysia
- 2023** Group Exhibition, “My Oma”  
| Kunstinstituut Melly | Rotterdam, Netherlands
- 2023** Group Exhibition, “Als je me echt zou kennen... (If you really knew me...)”  
| de Appel | Amsterdam, Netherlands
- 2022** Group Exhibition, “SBK Sprouts Young Talents 2022”  
| SBK Kunstuitleen & Galerie | Amsterdam, Netherlands
- 2022** Group Exhibition, “iNbetweenN Identities”  
| GLO’ART | Lanaken, Belgium
- 2022** Group Exhibition, “Best Graduates 2022”  
| Galerie Ron Mandos | Amsterdam, Netherlands
- 2022** Group Exhibition, “As is, where is”  
| Atenor | The Hague, Netherlands
- 2021** Group Exhibition, “In Between Commodities & Ornaments”  
| Bleinburg of KABK | The Hague, Netherlands
- 2021** Solo Online Exhibition, as a part of Spectrum Space’s  
Relational Terms
- 2021** Group Exhibition, “Fieldtrip”  
| Maakhaven | The Hague, Netherlands
- 2020** Group Exhibition, “Happy Oriental Trading Co.”  
| Gallery 4 of KABK | The Hague, Netherlands
- 2020** Group Online Exhibition, “Untitled Crit”
- 2020** Group Online Exhibition, “As real as you want”
- 2019** Group Exhibition, “Mechanic Iron E”  
| Annastate | The Hague, Netherlands

# Acknowledgement



## **Team**

### **Project Advisor**

Leong Kwong Yee  
Alfred Cheong

### **Project Manager**

Koe Gaik Cheng

### **Project Assistant**

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### **Writer for Exhibition Statement**

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### **Photographer**

Lee Shin Uei

### **Production**

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Wong Hoy Cheong  
Yap Shin Yin



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Fri, Sat, Sun | 12pm—7pm  
Free Admission

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