|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Sarena | [Middle name] | Abdullah |
| [Enter your biography] | | | |
| Universiti Sains Malaysia, School of the Arts | | | |

|  |
| --- |
| **Your article** |
| **Mohidin, Abdul Latiff bin Haji (1938–)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Enter an **abstract** for your article] |
| Born on 20 August 1941 in Seremban, Negeri Sembilan, Abdul Latiff bin Haji Mohidin, better known as Latiff Mohidin, is a Malaysian painter and poet whose works are emotional, expressive, and gestural. As a child prodigy, Latiff Mohidin was called a 'Boy Wonder' from the age of 11 for his talent in art. He was sent on a German Academic Student Exchange Scholarship (DAAD) to Germany, where he began his studies at the Hochschule der Künste in Berlin in 1960. In 1969, he took up printmaking at Atelier La Courrière, Paris, and Pratt Graphic Centre, New York. His works are identifiable by his use of brushstrokes, swathes of colour, texture, and layers of oil paint with lines that are dynamic and possess an energy of immediacy. His works combine visual elements as well as the verbal and gestural, and, in this way, successfully present different levels of perspective and meaning. Latiff Mohidin expresses his personal anguish on a blank canvas, paying little attention to form, style, or subject matter. It can be argued that his paintings, created in a series, are autobiographical acts of self-creation, operating as both expressions of his personality and artistic journeys into nature.  Latiff Mohidin is recognised as one of the key artists in Malaysia, holding many exhibitions in Asia and Europe, including a major retrospective show at The National Visual Arts Gallery in 2012-2013. His training in West Berlin is reflected in some of his early work, which demonstrates affinities with the German expressionists such as Ernst Ludwig Kirchner and Max Beckmann. While he may have utilised abstraction in his *Pago-Pago* Series (1964-1969), Expressionism is his primary artistic strength, as demonstrated in his later series, such as *Gelombang* (1988), *Rimba* (1997), and *Voyage* (2001). The 1970s witnessed a change in Latiiff Mohidin’s work, as apparent in his *Mindscape* series (1974 and 1982) and *Langkawi* (1976-1980), in which his works became more unperturbed and emotionally detached.  File: Pago\_pago\_1964.jpg  Figure : *Pago-Pago* (1964). 98 x 98 cm, oil on canvas. Image taken from *Garis: Latiff Mohidin Dari Titik Ke Titik*, Kuala Lumpur: Dewan Bahasa dan Pustaka, Kementerian Pendidikan Malaysia (1988). Permissions to be obtained.  In addition to his artistic activity, Latiff Mohidin is also an accomplished poet. He wrote a poem entitled ‘Mekong River’ which later became the title of his first poetry anthology. His poems are rich in imagery and metaphor, and his fresh and simple expression has brought a new breath of air into the development of poetry in Malaysia. He has produced seven anthologies: *Sungai Mekong, Kembara Malam, Wayang Pak Dalang, Pesisir Waktu, Serpihan Dari Pedalaman, Rawa-Rawa,* and *Sajak-Sajak Dinihari*. His poems have been translated into English, Chinese, German, Italian, Danish, and Tamil. |
| Further reading:  (Mohidin, 60 Tahun Latiff Mohidin: Retrospectiv)  (Mohidin)  (Sabapathy, Latiff Mohidin: Journey to Wetlands and Beyond: Drawings and Works on Paper, 1962-2006)  (Sabapathy, Latiff Mohidin Rimba Series)  (Sabapathy, Pago-Pago to Gelombang: 40 Years of Latiff Mohidin) |