



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
quiet whisper,
about bygone times that linger within a 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.

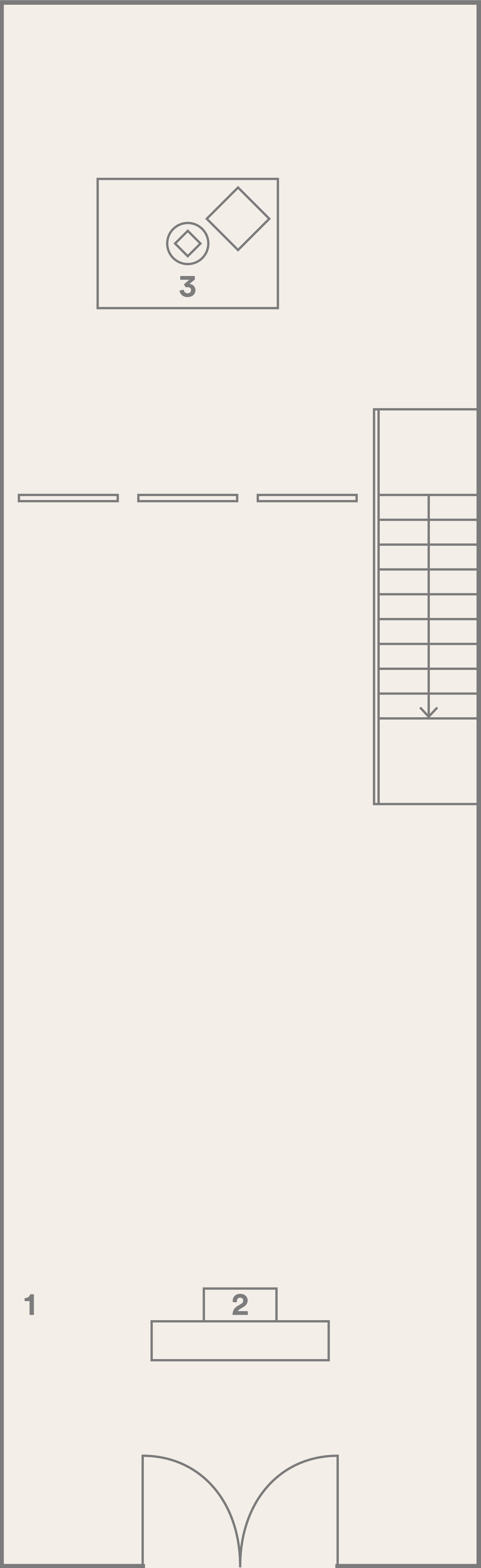
As we walk through the curtain, crossing from one realm to another,
does the act of passing remind us of the inevitability of time? Or maybe a
memory of childhood innocence, in our old home, mapping out its body
with tables, chairs, and family albums? Ain’s works invite us to spend
time with them, feel 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

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	Registration required
	& 19 April 2025, Saturday	Limited seats & materials,
Time :	2pm – 3.30pm	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.

Gallery

Da lama dah

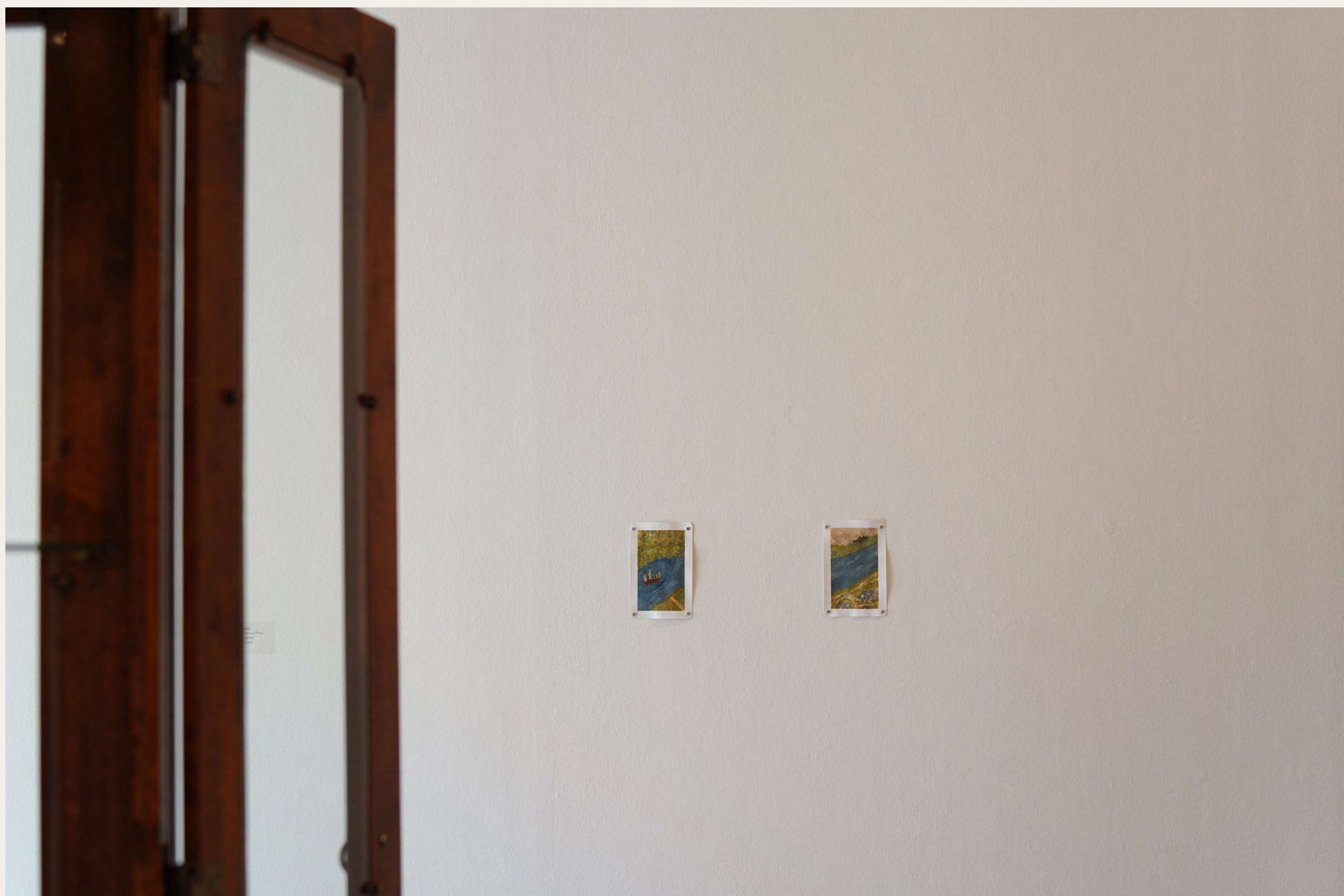
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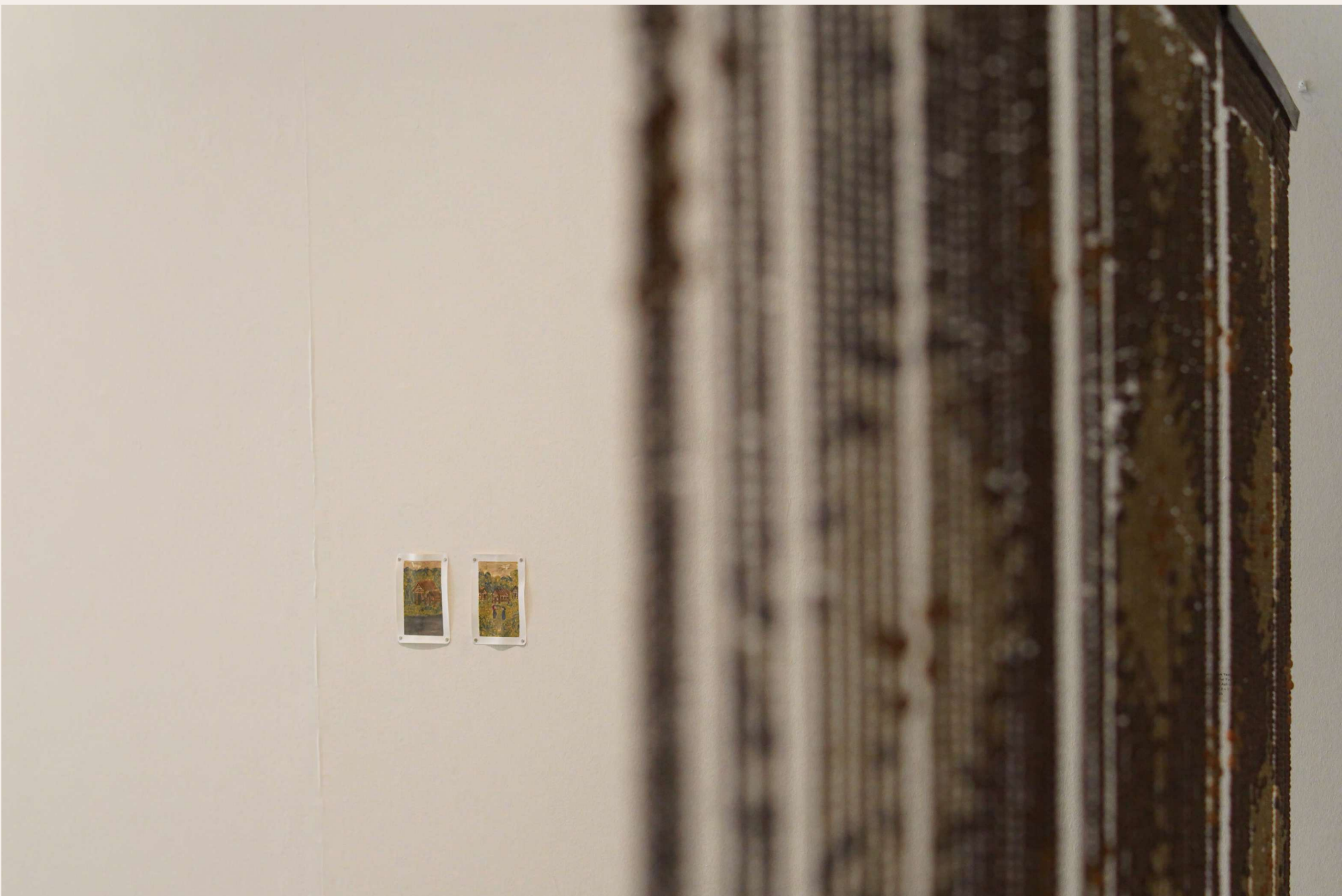
about bygone times that linger within a single touch.













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.

Website : ain.hotglue.me

IG : [@ainhannur](https://www.instagram.com/ainhannur)

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

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

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