
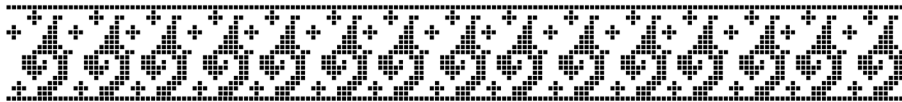


Our Table 



Meja Kita is Our Table. The table that carries the work of women. The table that holds the perfect *rizq* (provision) of our Creator, that we share with our families and community through humble acts of love & care. *Meja Kita* is co-curated by Wasielah Noorsjamsi and A'isyiyah, who both weave faith, culture and motherhood into their creative practice. It is a drop-in space where you may find respite and connection. Come as you are, you are always welcome *di Meja Kita*.

1. Aida Ismail and Farhana Ismail

Potret Raya, 2022

Archival print

Dimensions variable

Potret Raya is our annual Eid photography project that aims to reimagine the traditional family portrait by blurring the lines between reality and fiction. The theme changes each year, however this series from 2022 is our personal favourite. Titled *Di remang senja* (*In the twilight*), it is set in a forest where wanderers get lost and strange creatures lurk after dark.

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– 07. 06. 2026

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2. Vina Purwantoro

In the name of God, the Womb, 2026

Textile and brass

Dimensions variable

In Arabic, *Bismillah Ar Raḥmān Ar Raḥīm* commonly translates to “In the Name of God, the Most Gracious, the Most Merciful.”

The Names of Allah SWT, Raḥmān and Raḥīm, come from the arabic root R-Ḥ-M, which also forms raḥīm meaning the Womb.

The Womb is the seat and the vessel for Divine Mercy — our first home that encompasses unconditional tenderness and protection so complete it asks nothing in return.

In the Name of God, the Womb honours my mother — the Womb — and her often unspoken forms of compassion and care. The piece reflects on what will ultimately cloak us when we return: the knowledge we pass on and the deeds we leave behind.

رَبِّ اغْفِرْ لِي وَلِوَالِدَاتِي وَإِرْحَمْنِي كَمَا رَبَّتْنِي صَغِيرًا

Rabbi ighfir li wa li-waalidati wa-irhamha kama rabbatni saghira

O Allah forgive me and my mother, and have mercy on her as she has raised me when I was young.

Contemplating on my mother's acts of care and inherited knowledge this textile piece weaves together two forms of healing - Kerokan (coin rubbing) and Istigfar (seeking forgiveness).

Kerokan is a traditional Eastern practice of scraping the back with a coin and balm to relieve masuk angin - an Indonesian term describing “wind” or imbalance entering the body. It is believed that the redder the marks, the greater degree of masuk angin as well as relief the body experiences. Astagfirullah, which means “I seek forgiveness from Allah” mirrors each stroke, suggesting that the more we seek repentance to Allah, the greater the healing. Here, the physical and spiritual, *the Womb and Divine Mercy*, are intertwined and embody one another.

As the marks fade, the visible trace of remembrance also softens — reflecting our fitrah - our natural disposition - to forget when comfort returns. The work turns and confronts us with how it is often through discomfort and tests that Allah places before us that we are drawn closer to him.

3. Lia Maula

Pencil. Paper. Postpartum., 2025-26

Pencil on paper

94cm x 106cm

The birthing of a child is not only the birth of the child but also the rebirth of the mother's self. For me, the changes that came with motherhood and postpartum made me question my identity and creative process. The arrangement of this piece is an ode to the love and support that guided me through my postpartum period.

Included in the work is a series of sketches that came about as a way for me to rebuild my artistic practice and reground my creative identity after becoming a new mother. This practice emerged from limiting my tools to a single multicoloured pencil and humble sketchbook, as I found

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pockets of time between and alongside caring for my daughter. This process helped me focus on the grounding experience in the moment rather than complicating the exploration.

The original sketch pages are available for purchase individually after the exhibition.
Please contact limalamun@gmail.com for further information.

4. Wasielah Noorsjamsi

Holding onto where light gathers, 2026
Mixed media (sound, textile, light)
Dimensions variable

Speakers wrapped in handwoven lace sit alongside a lightbox bearing الشافي (The Healer), softening technology through gestures of domestic care. The soundscape of children's voices, birds, and salawat from my nephew's aqiqah moves between play and prayer, forming the rhythm of home life.

Through slowness, repetition, and making by hand, the work reflects on how care, memory, and faith gather like light within shared space. Acts of devotion are embedded within the everyday in the tending of children, in the quiet labour of making, in the unseen rhythms that sustain a home.

The work lingers in these moments, holding onto what often passes unnoticed. It considers the home not only as a site of living, but as a space of healing where barakah settles, and where الشافي moves gently through acts of care, remembrance, and love.

5. Zahra Wiradilaga

Given or Created?, 2025
Video
5 min 43 sec

My body of work investigates how identity comes both from what you're given and how you shape it. It examines my own process of self-discovery, influenced by culture, hobbies, community and, most notably, family. My intention in my film was to convey a sense of comfort within my identity, drawing inspiration from my mother's experiences. Using point-of-view shots and distant stills, it examines how identity is shaped not just by the self, but by everything around you. *Given or created?* represents identity as a personal journey, where you have the power to shape your path, and your own life.

6. Nur Aishah Kenton

Rindu (to yearn, to long for) #4
From the series *Orchard*, 2005
Printed images on cotton, traditional Malaysian batik fabric
Dimensions variable

There is a room on the ground floor of my home in Kuala Lumpur where my mother Shuhana prays, it is also where she keeps her art supplies, as well as being the place where she often rests during the day. Once a skilful artist, my mother hasn't picked up a paint brush for many years. These days, instead of painting orchids, she prefers to display them and grow them in her garden.

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For as long as I can remember, orchids have been a mainstay in our home, either on canvas, or in full bloom. Recently, on my return visits to Malaysia, I have come to appreciate my mother's love for orchids in a seemingly similar way in which she shows her love for me. For the last eight years I have been making images with Shuhana; at first, the photographs primarily served as visual records of my visits home, however over time my practice evolved into a more authentic and familial collaboration with her, forcing me to think deeper about our relationship.

In Malay culture there are numerous cultural obligations that dictate how children engage with their parents, and over time, things remain unsaid out of respect and cultural normalcies. Like many familial relationships, there are topics between Shuhana and I that fall outside the bounds of discussion, and while I have come to accept that this is something that may stay between us forever, I am interested in how we can evolve our relationship and better understand each other as individuals.

Whilst making photographs at home, a space is created where Shuhana sees and treats me differently. The physical act of photographing changes the dynamic of our relationship, albeit for a short time, from mother and daughter to artistic collaborators. The act of photographing together brings an equalness to our relationship, one which has remained absent without a camera. It is as if the camera itself encourages her to see me as more of an adult, someone independent in my own identity, outside that of the daughter she has always known and loves.

Through my own personal discoveries and a growing awareness of how our culture has affected my mother, I have developed an empathy for her that I haven't had previously. I now realise that I am not the only one who feels the impacts of cultural barriers and limitations on our relationship, and that she too grapples with her own familial history and obligations.

The act of photographing with Shuhana permits us, even for a short time, to acknowledge and celebrate the inseparable bond of being mother and daughter. Simultaneously, photography allows us to forge new ground in our relationship as individuals, at the centre of which is a deep empathy and love for each other.

7. A'isyiyah

Jamu Jama'ah, 2026

Video

9 min 50 sec

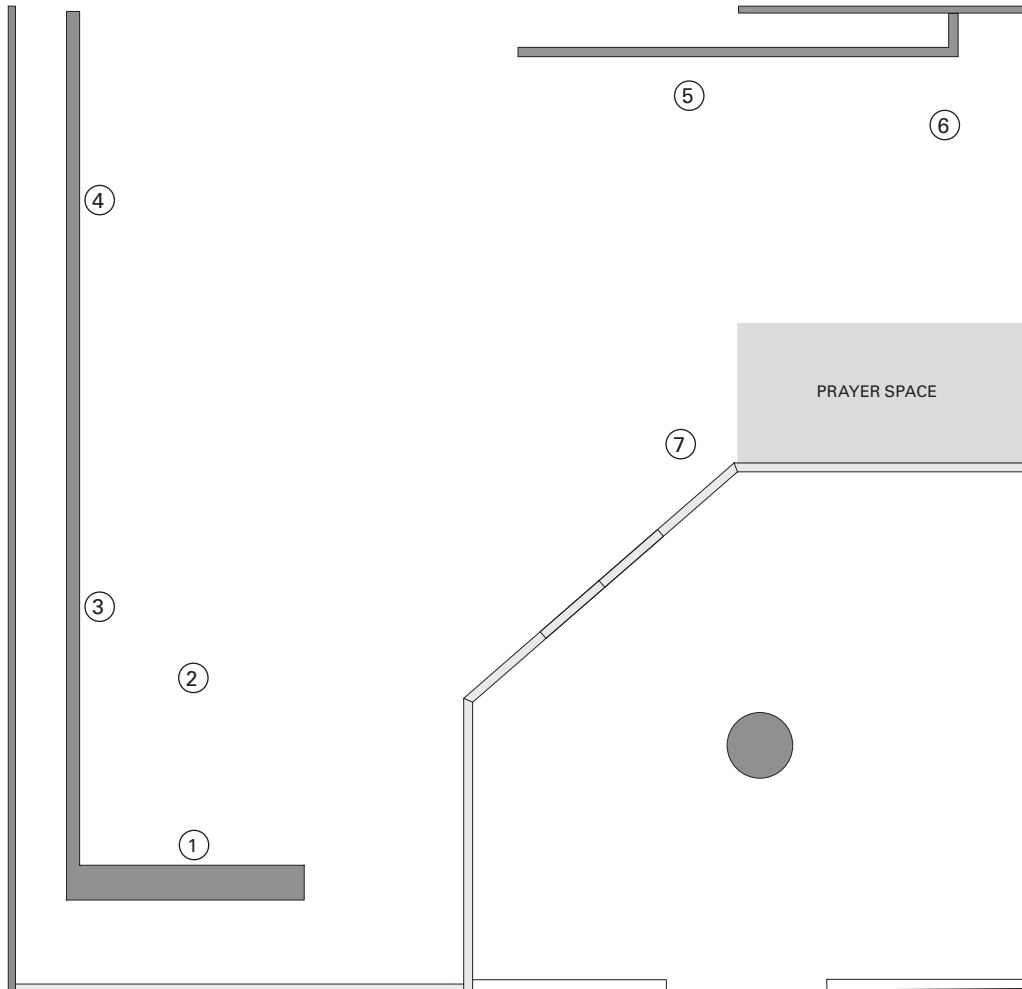
An ode to the Mboh Jamu who carry healing on their backs and in their stained yellow fingertips. Jamu is an anti-inflammatory tonic made by loving hands and carried through kampung communities. Using ingredients such as turmeric, tamarind, ginger, and palm sugar, its scent and taste leave an imprint on the body and memory.

By the will of Allah —
Ash-Shafi (The Healer),
Ar-Razzaq (The Provider),
Al-Muhaymin (The Protector);

We heal together.

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1 Aida Ismail and Farhana Ismail
 2 Vina Purwantoro
 3 Lina Maula
 4 Wasielah Noorsjamsi

5 Zahra Wiradilaga
 6 Nur Aishah Kenton
 7 A'isyiyah

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 exhibition essay by the curators

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

In the name of Allah, The Entirely Merciful, the Especially Merciful.

Meja Kita is Our Table. The table that carries the work of women. The table that holds the perfect rizq of our Creator, that we share with our families and community through humble acts of love & care.

Our Table carries the heavy hearts, the tired hands & the cluttered minds. It gives us an opportunity to share the load as we guide each other through life's challenges, with the remembrance of our Lords' promise deep in our hearts:

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا
إِنَّ مَعَ الْعُسْرِ يُسْرًا

"Verily, with hardship comes ease
Indeed, with hardship comes ease"
Surah Ash-Sharh 94:5–6

We, the co-curators of *Meja Kita*, are forever weaving faith, culture and motherhood into our creative practice in a way that honours our Indonesian cultural roots and preserves in memory the hands that raised us...

The busy hands of our mothers & aunties in the kitchen preparing meals, and counting cash at arisan. The Salim - pressing our foreheads into the hands of our elders when greeting them. The hands held up making dua for their kids after every prayer. The fingers making tasbih in remembrance of Allah SWT.

Dhikr is found in every corner of *Meja Kita*, as we celebrate and centre the Muslimah in a world that demands us to water down our deen to become more palatable for the institutes.

Our work celebrates the unseen resilience of women like us living in diaspora, navigating the balance between family, cultural inheritance, and creative practice. As artists, mothers, daughters, and carers, we are rooted in the strength and traditions passed down through generations.

Living within multilingual and multiracial family structures, we hold these traditions close while adapting them to the realities of our lives today. In this space, we explore the complexities of womanhood in diaspora - preserving cultural practices, sustaining relationships, and making space for creativity alongside responsibility, with our faith in our Creator as our guide at the centre of it all.

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The works in this exhibition speak to the collective care that upholds our communities, reflecting the nourishment we provide and receive from one another across generations.

Furthermore, as mothers, we have witnessed a great need for respite for mothers who are makers, the need for an environment that allows for creativity at our own paces without the bellowing pressures of a world increasingly dictated by productivity. *Meja Kita* is a drop-in space for the mothers, aunts and grandmothers. Our kids roam and the tea flows while we rest, make & hold each other through the chaos.

وَأَعْتَصِمُوا بِحَبْلِ اللَّهِ جَمِيعًا وَلَا تَفَرَّقُوا

"Hold firmly to the rope of Allah all together, and do not become divided."

Surah Ali 'Imran 3:103

Meja Kita is a dynamic space that holds engaging public programs for our community:

DIY Drinks: Campur Bersama & Jamu in Jama'ah
Given or Created? A Mother & Daughter in Conversation
Halal bi Halal: An Eid ul Adha Gathering for Families
Kerok Kerokan: A Womens' Sharing Circle

Within this space of gathering, rest, and remembrance, the works in *Meja Kita* emerge as extensions of these gestures, tracing the ways care, faith, and inheritance are carried, shaped, and lived.

Across the exhibition, the works move through questions of inheritance, identity, and care - shaped through relationships between mother and child, body and memory, and the self in relation to Allah SWT. Family histories are reimagined, maternal lineages are honoured, and acts of care are held as both cultural and spiritual practice.

Working across image, textile, sound, and the everyday, meaning is not always spoken, but felt, repeated, and remembered. The home emerges as a central site of connection, making, healing, and becoming, where barakah is held within care, and where Al Shafi moves through the acts that sustain us.

Together, these works sit within *Meja Kita* as offerings - acts of care, remembrance, and becoming. They reflect the unseen labour that sustains our families and communities, and the ways faith lives within our everyday actions. Here, the table holds what is spoken and unspoken, what is carried and what is shared - what we inherit, and what we choose to make our own.

Come as you are, you are always welcome *di Meja Kita*.

Pari is supported by the NSW Government through Create NSW.

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Meja Kita is powered by

Lupa Media Player.

More information at lupaplayer.com

