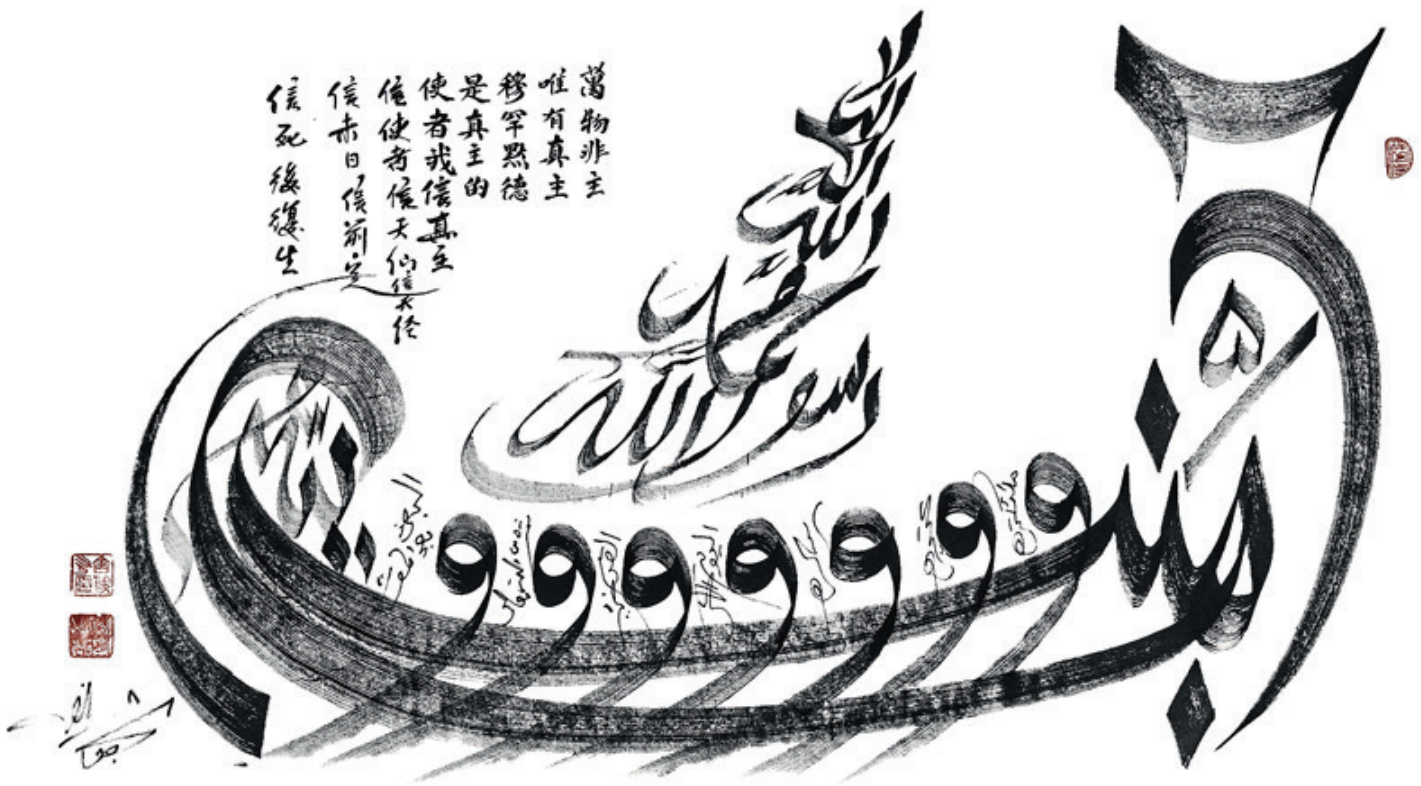


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Islam arrived in China along two main routes: by sea through vibrant southern ports and overland via the northwest. This historic encounter marked the beginning of a rich dialogue between two great civilisations; one that has continued unbroken to this day, carried forward through intellectual encounters, trade and shared tradition.

Director's Message

The Islamic Arts Museum Malaysia's newsletter has reached its final issue of 2026. Over the year we have launched two exhibitions displaying some of our finest textile-based objects to the public.

We always strive to present our every part of the museum's collection in the best manner possible, so that our visitors can gain the most benefit from it. In addition to exhibitions, permanent displays, publications and e-publications, we also actively share our objects through the museum's official social media, mainly on Instagram. This platform, which is regularly updated, presents selected artefacts from the vast majority of our collection to a much wider audience. We appreciate all the support and engagement we continue to receive through the museum's official account, @islamicartsmuseummalaysia

For the coming year, the IAMM will be launching a landmark exhibition about Islam in China. The exhibition will prominently highlight objects such as scrolls, porcelain and other categories of artefacts from our collection. It is hoped that the exhibition will shed much-needed light on the role of Chinese Muslims and cross-cultural exchanges that have taken place between the Islamic world and China over the centuries. The finishing touches to this exhibition, together with its accompanying publication, are already well under way.

The museum continues to acquire important artefacts to add to our collection. Some of these new acquisitions have already been displayed, either in our special exhibitions or in the permanent galleries. We welcome our visitors, both regulars and newcomers, to visit the IAMM and enjoy and appreciate the beauty of Islamic art.

Thank you.

Syed Mohamad Albukhary
Director
Islamic Arts Museum Malaysia

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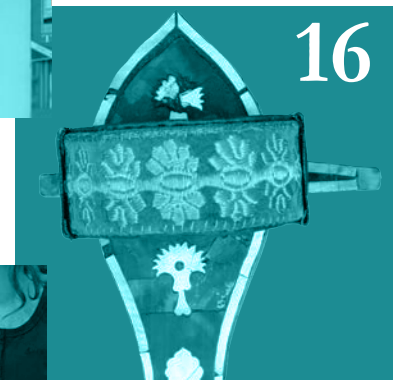
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Islam in China:

Thirteen centuries of ink, trade and devotion

By Hariz Ahmad Kamal



To showcase this remarkable cultural synthesis, the Islamic Arts Museum Malaysia is proud to announce a major upcoming exhibition, *Islam in China: From Paper to Porcelain and Beyond*. Opening in June 2027, this special event will occupy both of the museum's exhibition spaces, drawing on IAMM's own collection to trace how Islamic devotion and Chinese artistry came together. This convergence was fuelled by centuries of trade,

in which mercantile routes became conduits for creative innovation. Materials and motifs moved fluidly across regions, allowing the enrichment each other's artistic traditions to create a shared visual language.

The title *From Paper to Porcelain and Beyond* reflects part of the diversity of materials that capture this artistic intersection, alongside the aesthetics that framed daily devotion. The exhibition will

highlight the role of architecture as the early encounter of Islam in China, and how mosques, minarets and scholarly studios seamlessly blend traditional Chinese structure with Islamic design. Complemented by the cultural role of incense and philosophy, the section sets a serene, reflective foundation for the broader story of artistic exchange.

The section on *Paper* highlights the sacred tradition

of calligraphic scrolls and manuscripts, in a variety of formats of the Qur'an and prayer books. Central to this section is a thirty-volume Qing Dynasty Qur'an, displayed alongside the single-volume Qur'ans produced across diverse regions, from Gansu and Khanbaliq (Beijing) to Xi'an and Jinan as well as an uncommon three-volume Qur'an set. Together, these manuscripts

show the distinctive calligraphic styles, while their intricate illuminations serve as striking expressions of Chinese Islamic art. Beyond the manuscripts, this section features a collection of Chinese Muslim calligraphic scrolls, highlighting the deep reverence for calligraphy shared by both Islamic and Chinese traditions. Integrating concepts from the traditional Chinese Four Treasures of the Study

and the Four Arts, these scrolls demonstrate how Muslim scholars adapted classical scholar-artisan techniques to express Islamic devotion through fluid, expressive brushwork.



Further celebrating the ongoing legacy of the written word, Special Gallery 1 is entirely dedicated to Chinese Muslim calligraphic scrolls. This space illuminates the living intersection of ink, technique and devotion, proving that this centuries-old tradition remains dynamic until today.

Turning to the Porcelain element of the exhibition title, Special Gallery 2 celebrates centuries of maritime and overland commerce through fine ceramics from legendary production centres such as Jingdezhen, Canton, and Shantou (Swatow). Highlights include exceptional blue-and-white wares alongside vibrant *wucui*, *famille rose* and *Imari* pieces crafted specifically for Muslim markets. The exhibition traces how royal patrons such as the Ottoman, Safavid, Mughal and Qajar courts, alongside the Malay Sultanates, collected, commissioned and influenced these ceramics, inspiring an enduring exchange of forms and motifs between cultures.

Finally, the Beyond section of the exhibition explores other exquisite forms of material culture, including the intricacies of cloisonné, where Qur'anic inscriptions meet the Han Chinese lotus in coloured enamel and bronze incense burners that carry sacred script into a distinctly Chinese form.

Central to this exhibition, and running through every section, is the art of calligraphy. Revered as the highest artistic expression in both Chinese and Islamic cultures, calligraphy serves as a unifying bridge between the two traditions. Visitors will discover the adaptability of Chinese-influenced forms of Arabic calligraphy and see how sacred texts were transformed into visual masterpieces, sacred verses shaped into peaches, vases and blossoms, symbols of longevity and abundance reimagined in the Chinese Muslim context.

Beyond individual artefacts, the exhibition also highlights the enduring presence and continuity of Chinese Muslims, both within China and across the Malay Archipelago, carrying this shared inheritance into the present day. Whether you are a history enthusiast, an art lover, or simply curious about how cultures connect, *Islam in China* offers an unforgettable journey through thirteen centuries of shared heritage.



The Making of the Arms and Armour Gallery 2026:

The gallery refurbishment project

By Zulkifli Ishak

The Islamic Arts Museum Malaysia has recently completed its refurbishment project of the Arms and Armour Gallery. The revamped gallery is presented with a new display-case arrangement and recent acquisitions. All the objects, numbering more than 200 pieces — including existing pieces together with the

recently acquired — are located inside nineteen different types of display cases and on the walls of the gallery. The subject of Islamic arms and armour is now revitalised with fresh presentation and interpretation for our visitors.

Unlike the requirements of a temporary exhibition, curating

a permanent gallery poses a distinctive challenge due to the large number of objects and diverse nature of the collection. Linear, sequential or chronological narratives that are potentially adopted in special exhibitions are naturally impracticable for the permanent display. The IAMM arms and armour collection



represents objects from across the Islamic world, from the Atlantic shores of Africa to Southeast Asia, and they range from the 15th up to the 20th century. To cater to this challenge, the display of the gallery has implemented a hybrid approach: some objects are grouped thematically, while others are based on region and type.

Among the major changes in the project is the transformation of a wall case which was previously showcasing firearms into an Ottoman collection. This dedicated space assembles objects from the Ottoman Empire that consist of swords and daggers, axe and shield,

archery set, body armour and helmets, horse armour and accessories, a talismanic shirt and much more. On display are newly acquired pieces such as an Aq Qoyunlu battle helmet, which is characterised by its huge and bulbous shape, requiring the wearer to use a padded skull cap or turban underneath it. In addition to that, several examples of horse-head armour or chamfrons from the 15th-16th century are also on display inside this case. The new acquisitions represent the oldest objects on display in the Arms and Armour Gallery.

A separate section within the gallery has been presented to display selected artefacts

and objects of Haider Ali and Tipu Sultan of the Kingdom of Mysore. Throughout the years, the museum has gradually built a collection related to these important historical figures of the 18th century. A special exhibition, *More than a Day as a Tiger: The Legacy of Haider Ali & Tipu Sultan of Mysore (1761-1799)*, from August 2025 until March 2026, stands as a manifestation of the museum's commitment towards accumulating historical pieces and presenting them in an acclaimed exhibition based entirely on its own collection.



The gallery highlights several important historical pieces that will give our visitors the opportunity to come face to face with artefact masterpieces. Four extremely rare royal swords of Mughal emperors belonging to Akbar (r. 1556-1605), Jahangir (r. 1605-1627), Shah Jahan (r. 1628-1666) and Aurangzeb (r. 1658-1707) are on display in the gallery. An 18th-century sword made by one of the master swordsmiths who served in the Ottoman court, named Ahmad al-Khurasani, is also among the many important pieces in the gallery.

Several 16th-century objects, such as different examples of protective armour, attributed to the legendary Ottoman elite cavalry known as *sipahi*, are also among those on display. In the Tipu Sultan section, his personal 'bedchamber' sword and flintlock gun are among the highly significant pieces not to be missed.

Some of the display cases are grouped together based on their shared provenance and types of objects. Guns, pistols and powder-flask collections are displayed separately, yet

still representing firearms from three major firepower dynasties – the Ottoman, Safavid and Mughal – collectively known as the Gunpowder Empires. Swords and daggers from the Ottoman Empire, India and Persia are also displayed in three different cases to highlight their distinctive regional aesthetics, as well as influences from other cultures. A special case is dedicated to the Southeast Asian collection, with body armour, helmet, dagger and matchlock gun from this region.



The Arms and Armour Gallery is located on Level 2 of the Islamic Arts Museum Malaysia and can be accessed through two different points. Upon reaching the area, visitors will be welcomed either by the Sword of Ahmad al-Khurasani or by the remaining pieces of the throne of Tipu Sultan, serving as gateway objects to the gallery.

The power of play: *Bridging the Gap between Collections and Learning* By: Janice Yap

Enter our Open Space Gallery and you will see what happens when a museum embraces play.

Play is a key foundation of learning. It is the means by which children experience, explore and make sense of the world around them. As hosts for naturally eager visitors, museums with their abundance of objects and stories, are the perfect place for children to be led by their own curiosity. Even more so when there is a space reimagined for this purpose.

With a range of creative hands-on activities inspired by objects from our current special exhibition, *Tatreez: Reclaiming Palestine through Embroidery*, the Education corner invites our youngest visitors to engage with the exhibition's content in their own imaginative way. Playful resources and puzzles such as the Tatreez Magnetic Mosaic not only give children the opportunity to have a closer look at some of the traditional Palestinian dresses (thobes) on display, but to also tangibly connect with them and interpret the different regional styles of tatreez at their own pace.



Furthermore, artistic activities like My Thobe, My Story provide families with the chance to express their creativity. A popular option is decorating their own thobes, integrating traditional motifs they may have seen or been captivated by in the exhibition galleries

alongside patterns, shapes and colours already familiar to them. Much as Palestinian women adapted and embroidered what they saw around them. It is moments like these that are particularly informative; the creative process is often the product of

how a child responds to what they see, hear and feel every day. Collaboration between families and visitors across different generations proves that play is not just for kids.



While they may not be the first audience you have in mind when you think of the word ‘play’, adults can also benefit physically and mentally from this pursuit. However, unlike the carefree nature of children who easily respond to such prompts, most adults need to first establish parameters before they can feel safe and secure enough to get curious and play. They need an invitation to play. We have seen how the open-ended nature of the Education corner’s activities allows for that, welcoming adults to be creative in this space and interact with exhibition material beyond its traditional text panels.

The enthusiastic response we have seen from adults so far

serves as a reminder that play can truly transcend generations, as we all have a playful side to us. More than that, it highlights the ever-important need for museums to inclusively provide different open-ended pathways and opportunities for visitors to engage with our collection and exhibitions. Different people learn in different ways, and while we can only speculate how they might react, we will never truly be able to know how each individual visitor will respond until they do.

As the IAMM moves forward to welcome a greater range of visitors through its doors, the museum team look to further explore the potential of the Open Space Gallery, facilitating more playful encounters

through our collections and the activities built around them. In a step to increasing accessibility and catering to a wider range of audiences, we aim to curate a more sensory-focused space for our upcoming exhibition, *Islam in China: From Paper to Porcelain and Beyond*.

Regardless of whether you are visiting us now or in the future, if you ever find yourself in our Education corner, please do take this as your permission to play.



Nalin:

Ottoman wooden clogs

By Nur Sabrina Ariffin Kusetiawan

The Ottomans built one of the most powerful and longest-lasting empires in history. Among the less exalted aspects of their achievements were the wooden clogs worn by woman at the hammam. The bathing tradition was common throughout the Roman Empire from the first until the fifth century. Although it gradually declined a few centuries later in many locations, the tradition continued in the Byzantine Empire. Today, the *hammam* is strongly associated with Turkish culture. The tradition was considered to be a form of therapeutic bathing for both men and women, providing a space for socialising, relaxation and healing. The design of the hammam interior and its architecture played an important role in ensuring privacy and cleanliness. The facility was divided into separate spaces: the warm, hot and cold rooms for the bathing process. There was a dedicated section for Ottoman women, creating a supportive environment. The women's hammam was described as a 'beauty parlour', and over time it led to the creation of various products and accessories, including the wooden clogs known as *nalın*.

These examples are from the seventeenth century. They were used to protect the wearer's feet from soap, dirt and the wet floor of the hammam, as well as from the heat of the marble tiles, since the bathing room ranged from cold to hot. As the platforms were made from wood, they make a rhythmic 'click-clacking' sound whenever they hit the marble floor. The clogs could also be worn at home and not specifically to be used in the bathhouse. A leather strap with metal thread embroidery on top was made to

secure the nalin to the wearer's feet and prevent slipping. In this case the strap was adorned with repeated multi-petal motifs along with thick continuous embroidered lines from one petal to another.

The clogs were decorated with an inlaid mother-of-pearl floral design against a tortoiseshell background and wood. Most of the clogs have the same type of decorative materials although the motifs vary from one pair to another. This pair features motifs that can be

found not only on the platforms but also on the sole where the wearer places their feet. The designs mainly consist of flowers and medallion-like shapes. The height of the clogs represents the social status of the wearer. The higher the wooden platform, the higher the wearer's status. The nalin in our collection measures thirteen centimetres in height, which may indicate that it was made for a noble and wealthy woman of the time. The range of heights could go from five up to thirty centimetres.



Today, nalin can be seen as a traditional craft since these types of wooden clogs are rarely made in Turkey. Like any other traditional craft, they would have required skilled artisans and specialised techniques, especially for decorative details. Nowadays, visitors to the hammam usually wear plastic clogs since they are more affordable and easier to find. Plastic is also lighter and easier to carry but definitely lacks the aesthetic appeal of the original nalin.

Behind the Scenes:

An intern's journey into ceramic conservation

By Rafidah Bahari

What happens when a student from an entirely different discipline is immersed in a museum's conservation laboratory for the first time? For many students, museums are places where historical objects are displayed and admired. However, behind every object on display is a process of examination, care, treatment and preservation that visitors may never see. This was the experience of three interns — with backgrounds in archaeology, anthropology and history of art — who recently joined the Ceramics & Glass Unit, Conservation Department, for a three-day internship programme.

The internship was designed

to introduce them to the basic principles of museum conservation, with a particular focus on ceramic objects. Although they are studying different subjects, the programme provided an opportunity for them to discover another important aspect of cultural heritage: the preservation and care of museum collections.

The first day began with an introduction to ceramic materials and the journey from clay to a finished ceramic object. They were introduced to the basic characteristics of clay, learning how natural clay is transformed through shaping, drying and firing. One of the interesting topics

discussed was shrinkage during the drying and firing processes. Understanding these changes is important because ceramics are not simply hard objects; they are materials that have undergone significant physical and chemical changes during their production.

The discussion also introduced the importance of firing in ceramic production. Through firing, clay is transformed into a more stable and durable ceramic material. This helped demonstrate that understanding how an object was originally made can also help conservators understand how it may deteriorate over time.



On the second day, the focus moved from ceramic production to the examination and conservation of museum objects. They were introduced to the importance of carefully examining an object before any treatment is carried out. A conservator needs to understand the condition of an object, identify areas of damage and recognise evidence of previous restoration before deciding on an appropriate treatment.

Using magnification equipment, they were able to observe details that are difficult to see with the naked eye, including

fine cracks, surface changes, stains and previous restoration. This experience demonstrated an important principle in conservation: treatment should begin with careful observation and understanding. Conservation is not simply about repairing an object or making it look new. Instead, it involves understanding the material, condition, history and significance of the object before deciding what action should be taken.

The third day provided a more practical introduction to conservation. They were introduced to basic mechanical removal of residue techniques and some of the tools commonly used by ceramic conservators, such as soft

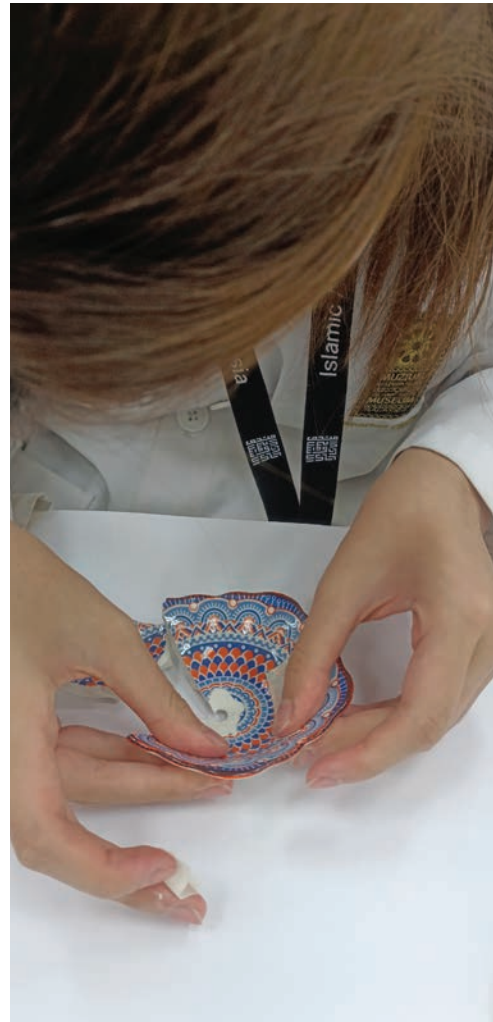
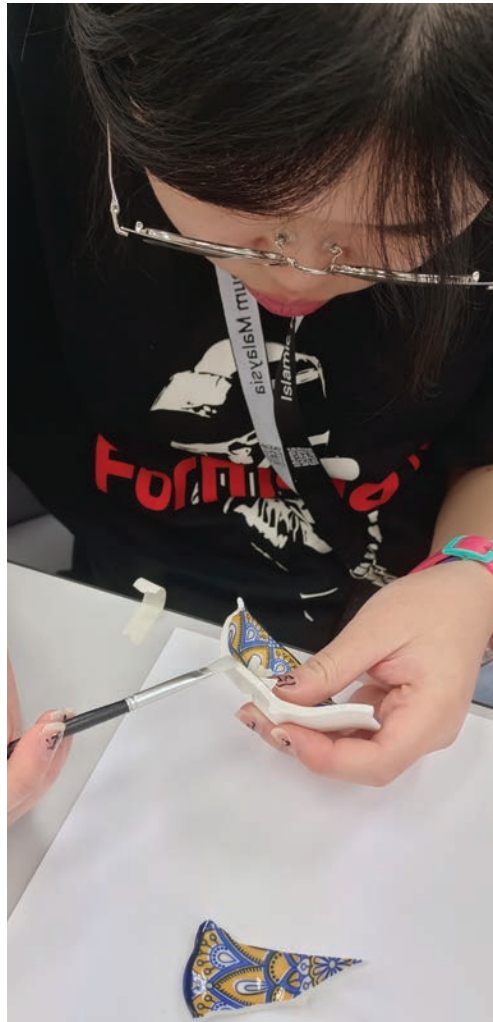
brushes, scalpels, cotton swabs and magnification equipment. They also gained an introduction to retouching and other conservation materials used in the treatment of ceramic objects.

Although some of these techniques may appear simple, the experience showed that conservation work requires patience, precision and careful decision making. Even cleaning a ceramic object requires consideration of its surface, condition and previous treatment. A conservator must always be aware that the original surface may contain important historical evidence and should therefore be treated with care.



One of the most valuable aspects of the internship was the opportunity to see the work that happens behind the scenes in a museum. Visitors often see only the final display, while the journey of a museum object can involve examination, documentation, cleaning, treatment, stabilisation and preparation before it can safely be displayed. The internship allowed them to experience a small part of this process and to understand the important role conservation plays in preserving cultural heritage.

One of the interns reflected on her experience: “The greatest privilege was seeing how each specialisation approaches treatment. My main challenge was adapting to the technical nature of conservation without an archaeology or conservation background. Some processes felt unfamiliar at first, so I had to ask questions and become comfortable with not knowing immediately. This helped me develop a more careful and patient approach to unfamiliar processes.”



The experience also showed that conservation is a combination of knowledge, technical skills, observation and patience. Every object is different, and every treatment requires careful consideration. Even a short internship can therefore provide students with a new appreciation of the work carried out by conservators and the importance of preserving museum collections.

From the classroom to the conservation laboratory, the three-day journey provided a glimpse into the world behind the museum display. More importantly, it demonstrated that preserving cultural heritage is not only about protecting objects from damage, but also about understanding their materials, respecting their history and ensuring that they can continue to be appreciated by future generations.

Looking Back, Moving Forward: From programmes to impact

By Umi Amalin Zafirah Sakri



Bringing Culture to Life at IAMM

Culture is more than just traditions. It lives in the stories we tell, the art we create, the languages we speak, and the objects and ideas we pass from one generation to the next. At IAMM, culture comes to life through the art, objects, and stories of the Islamic world. As a custodian, preserver and educator of Islamic art, culture and heritage, IAMM creates opportunities for people of all ages and backgrounds to discover, appreciate and connect with culture in meaningful ways. Over the past year a series of programmes

brought these ideas to life through fun, creative and interactive experiences.

Little Cultural Explorer | 30 August 2026

The second edition of Little Cultural Explorer took children on an exciting journey around the globe with the theme 'Seven Wonders of the World'. Through quizzes and interactive activities, participants discovered fascinating landmarks, cultures, and traditional clothing from different parts of the world while putting their knowledge to the test.



Little Stamp Maker | Malaysia Day 2026 | 16 September 2026

Malaysia Day became a creative celebration at the IAMM Children's Library with our Little Stamp Maker activity! Children discovered the fun world of art stamp collecting and designed their own Malaysia-themed stamps using Styrofoam. Through hands-on creativity, they explored how Styrofoam can be used to create unique prints and designs.

The afternoon ended on a patriotic note with a joyful sing-along, bringing children and visitors together to celebrate the spirit of Malaysia. A day



filled with creativity, discovery, and love for our country!

Celebrating Little People, BIG DREAMS® Dream BIG Day 2026 – Writer Edition | 20 September 2026

A lively read-aloud session introduced children to selected writers from the Little People, BIG DREAMS® series and the stories behind their remarkable lives. Children then explored the writers' works through creative activities and the Children's Library collection. A special book exhibition also gave children and families the chance to discover the series and learn more about the inspiring personalities featured in the books. Participants were also welcome to dress up as their favourite character from the series.

**Jewellery Across Empires:
Ottoman, Mughal, Malay and
Western Antique Jewellery |
10 September 2026**

Jewellery has always been more than something beautiful to wear — it could tell stories about identity, faith, wealth and status. In this illustrated lecture, internationally renowned gemologist and antique jewellery expert Mr. Ioannis Alexandris took audiences on a journey across Ottoman, Indian, Malaysian and Western cultures. The session featured masterpieces from the Islamic Arts Museum Malaysia's collection and explored the evolution of modern high-end jewellery, including renowned *maisons* such as Cartier, Van Cleef & Arpels, Boucheron, Chaumet and Mauboussin. The programme concluded with a lively Q&A and book signing, with copies of *Antique Jewelry 1800–1939: Appreciating the Dreams* available for purchase.



**Catalogue to Conversation |
29 September 2026**

What happens when a museum catalogue becomes the starting point for a conversation? Catalogue to Conversation invited participants to look beyond the pages and explore the stories, ideas and collections behind IAMM's catalogues. In an intimate group of up to 10 participants, our curator Zulkifli Ishak shared his background and role at IAMM before leading a discussion around the *Symbols of Power & Beauty* catalogue and two additional books. The session wrapped up with reflections and feedback, giving participants the chance to share their own thoughts and perspectives.

Together, these programmes showed that museums are not just places to look at objects behind glass. They are places to discover, question, create, share stories and connect with culture, making the past feel a little closer and the world a little more interesting.

**Tatreez Exhibition activities
here at IAMM**

**1. Palestinian Traditional
Dress Day Celebration | 25
July**

This event celebrated Palestinian heritage, traditional dress and the timeless art of tatreez. Visitors enjoyed free hands-on activities inspired by the embroidery, including creating Bird, Rose and Orange Blossom motifs, completing a Tatreez Word Search, stepping into tradition through a photo experience, colouring food-inspired designs in *From Plate to Palette*, discovering the stories behind the thobe through *My Thobe, My Story*, and creating Tatreez Paper Dolls. The activities offered a fun and meaningful opportunity for visitors to learn about and reconnect with Palestinian culture and traditions.

2. Tatreez Workshop | 25 July

Participants deepened their understanding of tatreez through a special hands-on workshop led by Yafa Atef. The workshop introduced participants to the history, symbolism and techniques of traditional Palestinian embroidery, while giving them the opportunity to create their own stitched designs. The session offered a meaningful opportunity to experience an important cultural practice that has been passed down through generations and continues to serve as a powerful expression of Palestinian identity and heritage.

3. Discover Palestine through Stories, Storytelling and Craft | 26 July 2026

Through this storytelling session, we presented a storytelling from Yafa Atef using two books in our collection that are close to her heart. She shared her childhood experience, a firsthand experience of the heritage and identity of the Palestinian people. What followed next was a hands-on craft activity inspired by the stories, creating a special keepsake to take home.



4. Special Guided Tour | 18 August 2026

A special guided tour of Tatreez: Reclaiming Palestine through Embroidery offered visitors an opportunity to explore the rich heritage and cultural significance of Palestinian embroidery. The tour highlighted exquisite adornments and regional motifs, showcasing the diversity of embroidery traditions across Palestine. Visitors also learned how tatreez served as a visual language of identity, reflecting the stories, communities and sense of belonging of the Palestinian people.

5. Behind the Stitches: A Curator's Book Talk | 27 August 2026

The session explored the stories behind the exhibition, the cultural significance of Palestinian embroidery traditions, and the research, objects, and narratives that shaped the beautifully

illustrated book. Participants also gained deeper insights into the rich heritage of tatreez and the collaborative journey behind bringing the publication to life.

6. Voices Together: Community Read Aloud | 4 September

A fun-filled programme was conducted to develop participants' confidence, creativity, communication and teamwork skills through storytelling, an artefact hunt, creative drawing, and presentations. Participants were given 30 minutes to explore and familiarise themselves with their chosen books before stories were read aloud. They were then needed to look for an artefact in Special Gallery 2, followed by a drawing activity. The programme concluded with a presentation of the participants' discoveries and artwork.

Incoming: School Holiday December Activities

- 5 Dec 2026: Tatreez Special Guided Tour
- 7 Dec 2026: Be A Young Curator
- 8 Dec 2026: Squishy Artefacts Workshop
- 9 Dec 2026: Little Librarian
- 14 Dec 2026: Young Muslim Inventors
- 15 Dec 2026: Wayang Kulit Experience

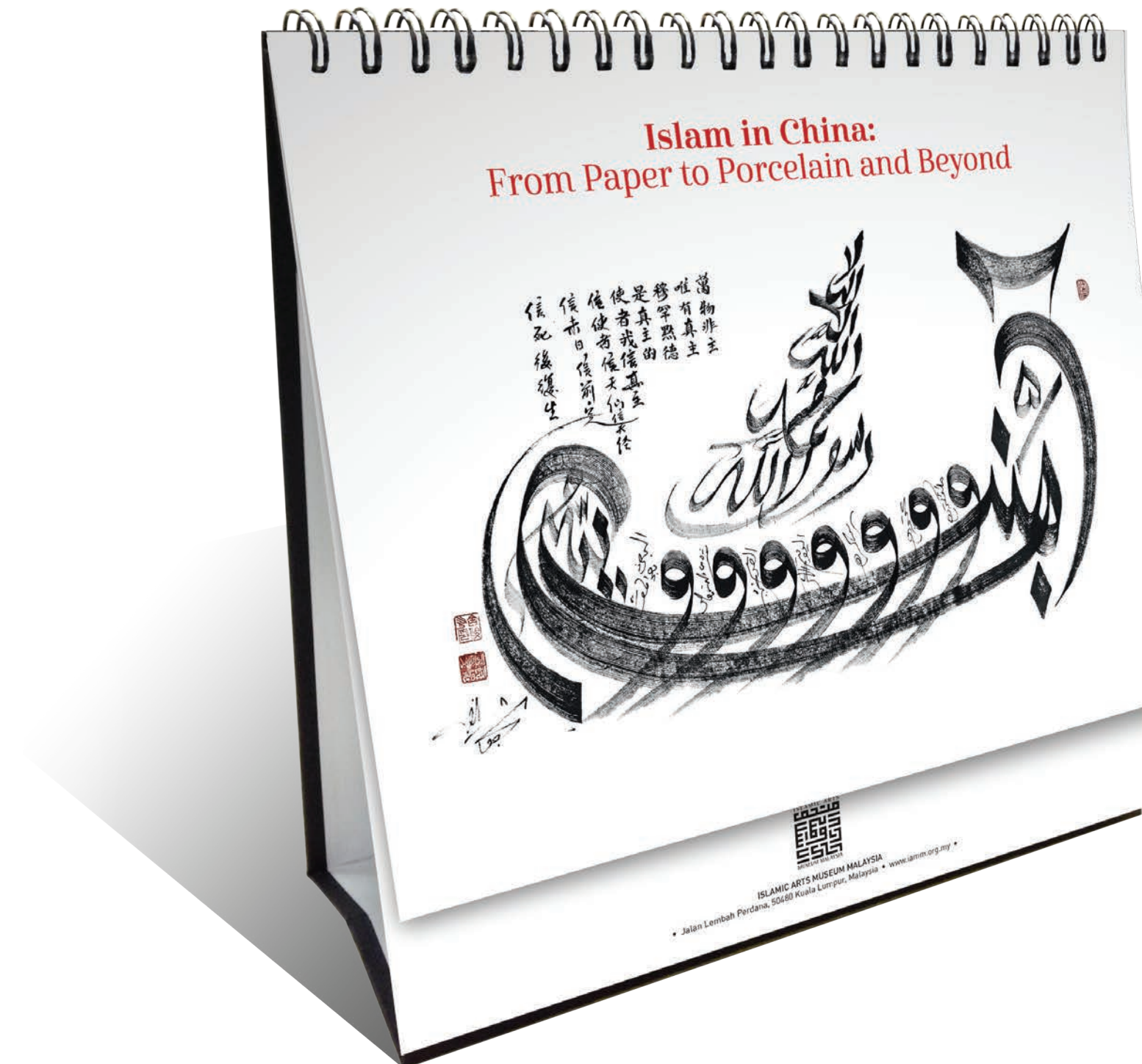
Calendar 2027

The Islamic Arts Museum Malaysia's 2027 calendar, *From Paper to Porcelain*, is a breathtaking celebration of the profound aesthetic dialogue between Islamic devotion and Chinese artistry. The long history of Islam in China is rooted in the Tang Dynasty and has endured over centuries, as captured through six masterwork ceramic artefacts and six exquisite calligraphic scrolls. Guiding the monthly passage of time, each page highlights the harmonious blend of Arabic script adapted to the rhythmic flow of the Chinese brush, a living tradition that continues through contemporary Chinese Muslim calligraphers, alongside stunning porcelain produced for historic Muslim dynasties and the expansive global Islamic market. More than just a mark of time, this calendar

tells a timeless story of cultural exchange, shared faith, and unbroken artistic innovation. Designed to bring elegance to any living space or serve as a meaningful gift, it offers a year of heritage, refinement and inspiration while honouring a unique artistic legacy that transcends geographical boundaries.

The IAMM Museum Shop is open from 10 am to 6 pm, Monday to Sunday, including most public holidays, and entrance is free. Follow our Instagram page @islamicartsmuseumshop for the latest updates and ordering. Alternatively, you can contact us at: museumshop@iamm.org.my Tel: 603 2092 7140 / 7142 Fax: 603 2274 0084

Price MYR 22



OPENING HOURS

Monday – Sunday (except Eid ul-Fitri & Eid ul-Adha)
9:30 am – 6:00 pm
Last entry at 5:30 pm

ADMISSION FEE

Adult RM20.00
Others (Visitors below 18 years old, Students of Higher Learning
Institutions & Malaysian Senior Citizens) RM10.00

Children below 6 years old FREE

FREE ADMISSION

Museum Shop
Children's Library
MOZA Restaurant
Education Centre

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