

Roots

Emerging Malaysia

January 9 - February 28, 2018

Roots Emerging Malaysia

ROOTS explores the developing and distinct art practices of three young Malaysian talents. Distinct in so far as they present different processes and materiality in this show: batik block and painting on fabric; ceramic; painting on handwoven ‘canvases’; and painting. However, they are united in a singular exploration of ‘roots’ whether this be through a focus on personal ethnicity, traditional craft (batik) and weaving (pandanus) techniques; or familiar mediums (ceramic and painting).

AFIQ FARIS

B. 1991

Afiq favours an experimental approach to art-making, working with diverse materials and techniques that range from kinetic sculpture and interactive installation to the more traditional forms of painting and photography. He views art as a direct and potent means of recording historical events and asserting political opinions.

Afik presents a new body of work for ROOTS, the product of experimentation with Batik technique in conjunction with his existing approach to 2D image-making. Firstly he cuts a photographic image into sections and prints it on silk; he then coats it with wax and removes unwanted ink with bleach. Batik dye is then used to enhance the effect and highlight details, and the overall work is collaged with resin on jute or linen. The process is error-prone; ink is sensitive to humidity meaning smudging occurs, and the wax process can easily lead to mistakes. For this reason, it requires patience and careful concentration, and has been a challenging new way of making work.

This particular artistic process and visual language has been developed by the artist for this reason – personal challenge – as well as to share content of a new, universally engaging style with his audience.



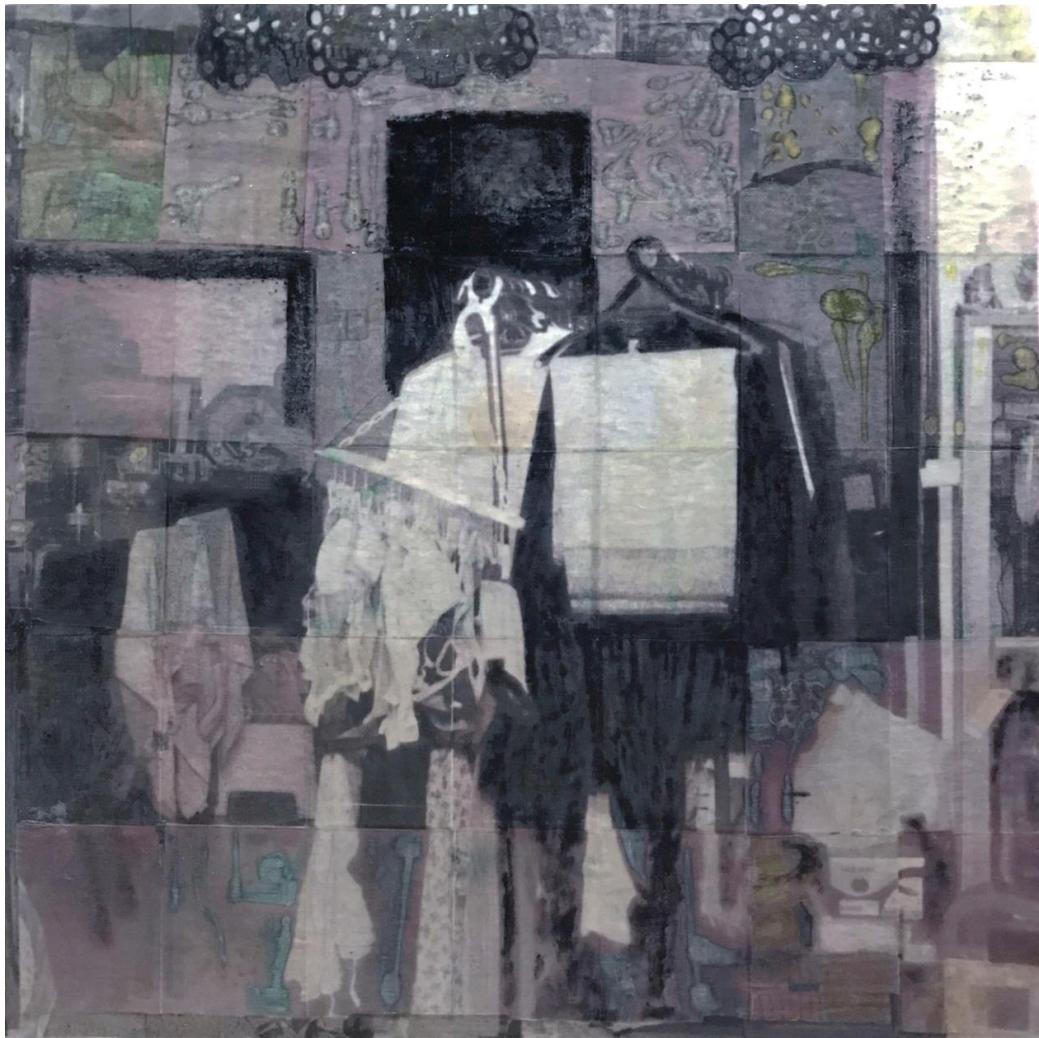
Ular Sakti Mona, 2017
Mixed media on canvas
110 x 110 cm



Make segala yang menghadap pun masying-masying kembalilah ke rumahnya, 2017

Mixed media on canvas

110 x 110 cm



Alkisah Maka Tersebutlah Perkataan, Pada Suatu Hari...

(*It's Time For The Word, One day...), 2017*

Beeswax, inkjet print on raw silk, oil paint, acrylic, marker pen, batik dye, resin on jute

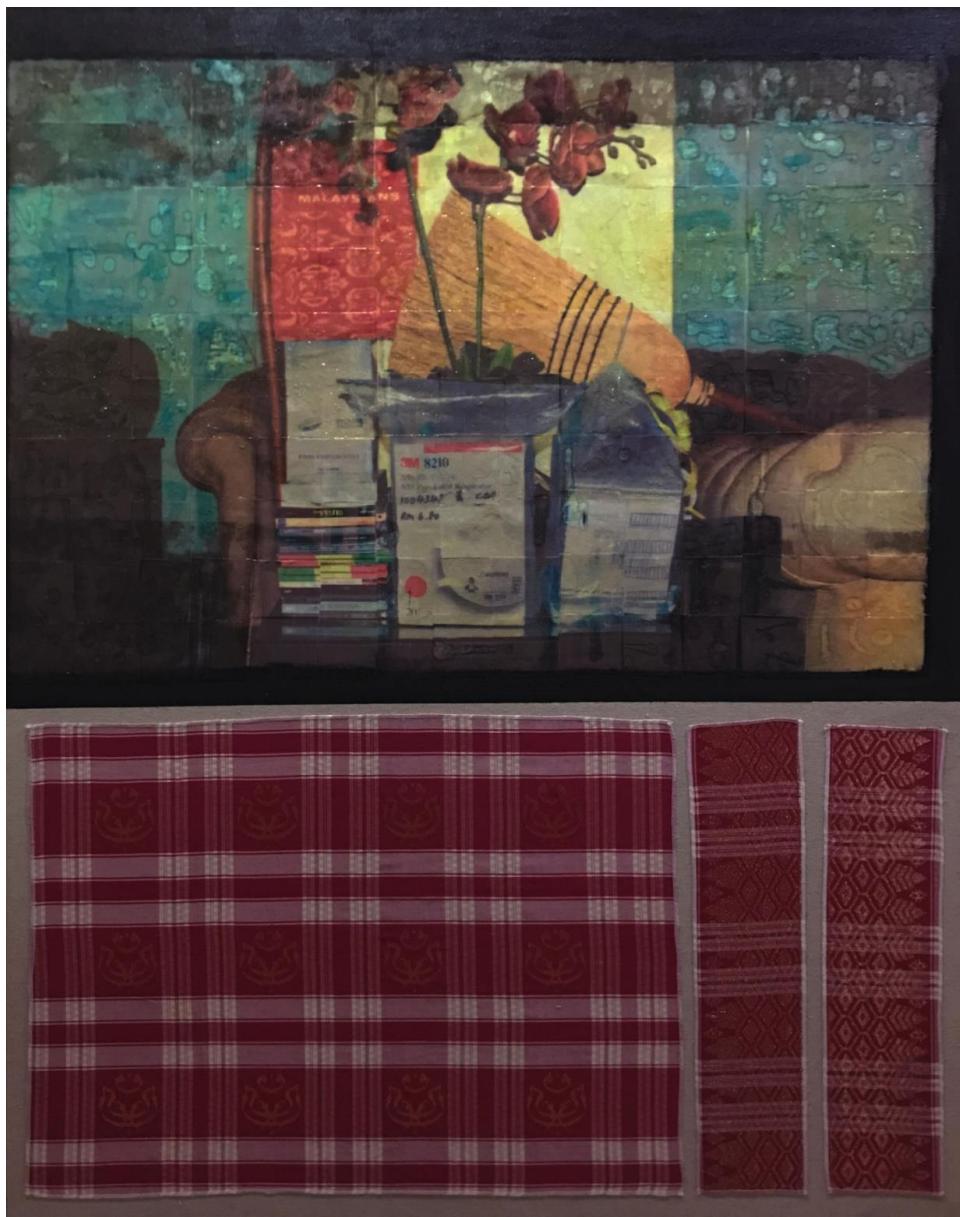
105 cm x 105 cm



Golden Fence, 2017

Inkjet print on raw silk, beeswax, batik dye, acrylic,
resin, metal-leaf on canvas

132 cm x 107 cm



Alkisah Maka Tersebutlah Perkataan, Permulaannya...

(It's Time For The Word, Its Beginning ..), 2017

Beeswax, inkjet print on silk, batik dye, resin on canvas, metal bracket and screws
107 cm x 137cm



Compositional Study, 2017

Beeswax, inkjet print on silk, batik dye, resin on canvas, metal bracket and screws

SHAQ KOYOK

b. Kampung Pulau Kempas, 1985

Hailing from the Temuan tribe of Peninsular Malaysia, Shaq sees himself as a spokesperson for the Indigenous Malay Orang Asli. In his own words: *"Art is the megaphone, the grand amplifier. They might not listen to your voice, but if you make your art powerful enough, they will listen to you."* Fueled by a pivotal moment in his childhood when the jungle surrounding his village, Pulau-Kempas, was blocked off by the government for commercial purposes, Shaq's work performs a double purpose: it acts both as an homage to nature as provider and sanctuary, and also as a critique of issues dealing with indigenous identity, land rights and illegal logging. As part of his life, nature continues to be a significant theme for Shaq's art practice. He works in a variety of mediums including oils and acrylics, sometimes combining them with natural elements such as soil. For ROOTS, Shaq commissioned 6 mats of Pandanus weave by his mother Lopo Pipeh and his aunt Inak Habeh, as the canvas for his portraits. Kyok's mother is a master weaver and often uses the Pandanus leaf.

Koyok applauds the power of Australian and Canadian indigenous artists, whom he respects for their fearlessness and vocal address of issues and cultural preservation. Shaq contrasts such qualities to those of the Malay indigenous who, he considers, more reserved, gentle and never really in a "fighting mode".

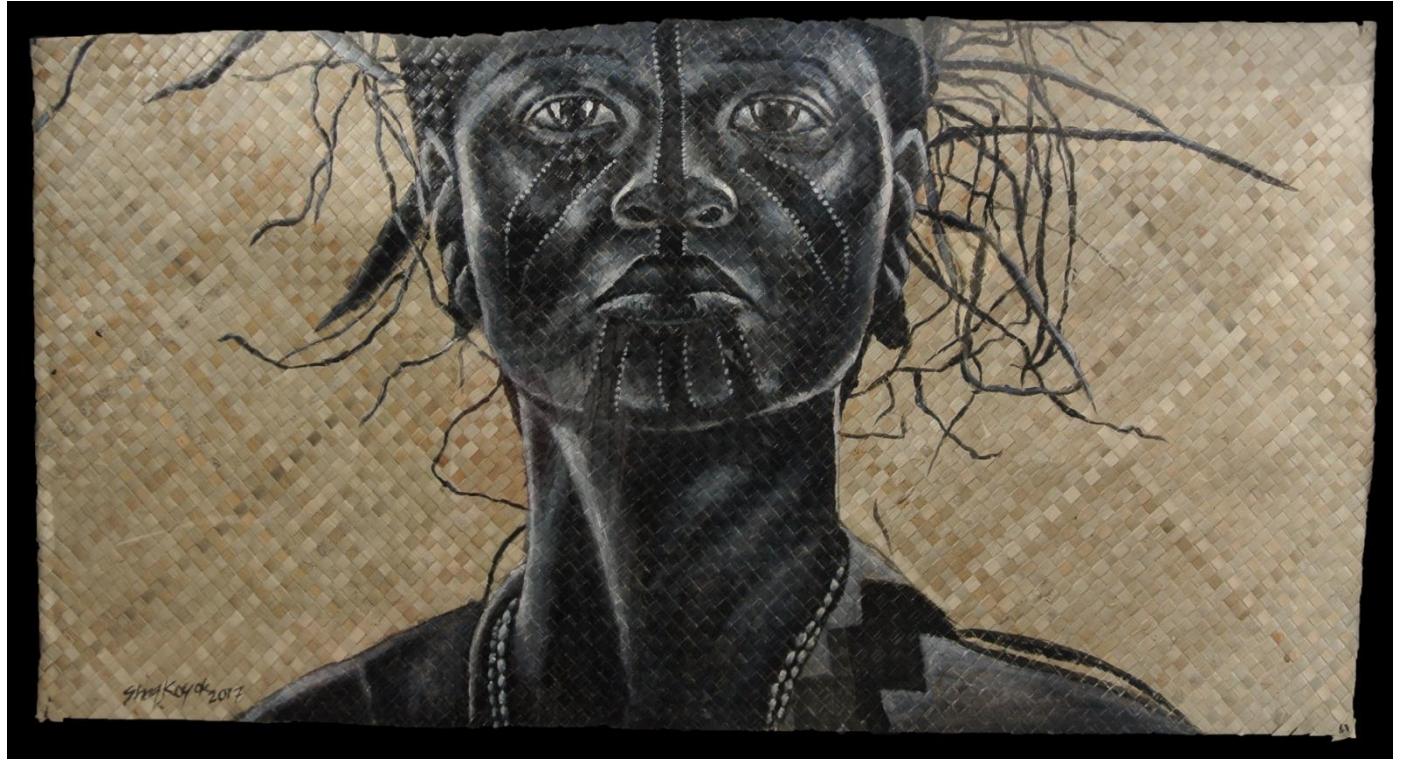
"In a rapidly modernising Malaysian state, I'm always trying to capture the tension and pressure faced by my people, whose lives interact with and respect the natural environment. My work emphasizes the inequalities that exist between modern consumerism and traditional sustainable ways of life. My work is a reflection of my people and the rainforest in which I grew up, and to show the importance of nature to the Orang Asal. The presentation of artwork also captures a contemporary view of the struggle faced by Malaysia's indigenous people and the aims is to contribute to a deeper understanding of multiracial Malaysia." Shaq Koyok



Embrace, 2017

109 cm x 89 cm (Framed)

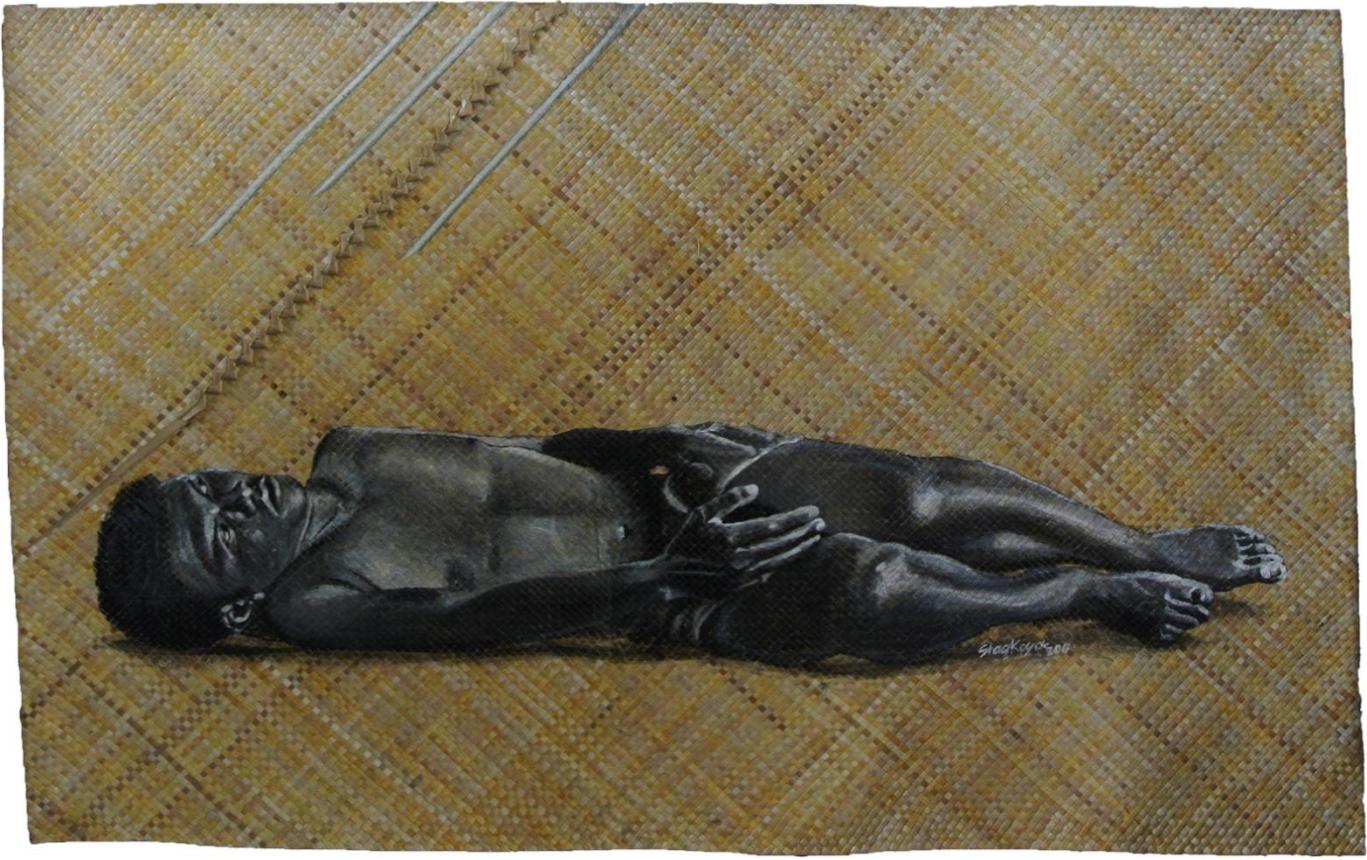
Acrylic and charcoal on pandanous woven mat



The Strong, 2017

114 cm x 63 cm (Framed)

Acrylic and charcoal on pandanus woven mat



Self Portrait, 2017

87 cm x 127 cm (Framed)

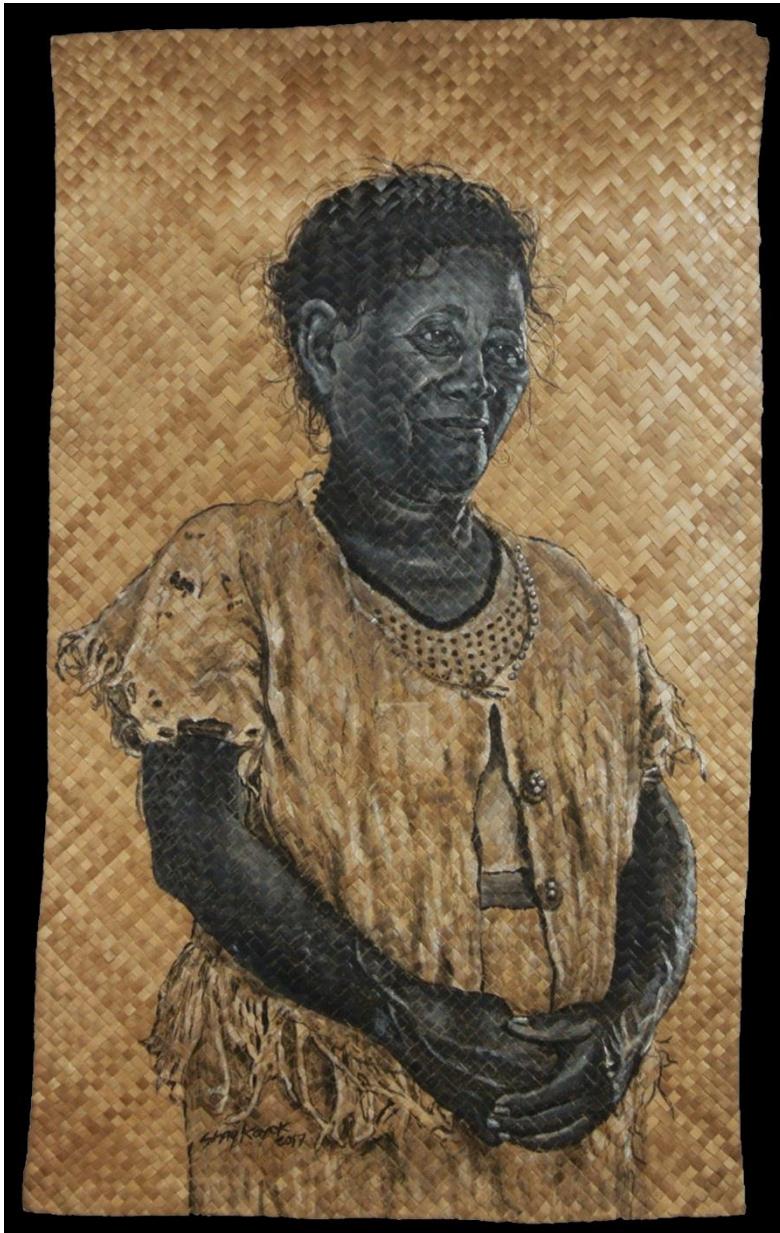
Acrylic and charcoal on pandanous mat



Master Weaver, 2017

67 cm x 100 cm (Framed)

Acrylic and charcoal on pandanous mat



The Last Temuan Singer, 2017
116 cm x 64 cm (Framed)
Acrylic and charcoal on pandanus mat



Dancer, 2017

78 cm x 98 cm (Framed)

Acrylic and charcoal on pandanous woven mat



Koyok's mother is a master weaver and often uses the Pandanus leaf. For ROOTS, Shaq commissioned 6 mats of Pandanus weave by his mother Lopo Pipeh and his aunt Inak Habeh, as the canvas for his portraits.

ALENA MURANG

Growing up in Borneo, Alena was surrounded by a rich natural environment and many different indigenous cultures. She is part Kelabit, one of the smallest ethnic groups on the island. In her visual art and music, Alena strives to tell the stories of her people who live with the natural environment, whose art, music, livelihood, and beliefs were inspired by it, and she reflects on how this relationship is fast changing in the contemporary world.

Alena makes art to remind people of the simple things in this world, and of our interdependency with nature. She challenges viewers to question their definition of “traditional art”, and that our cultural heritage does not necessarily connote “old” or “primitive”, but that culture is living, evolving and contemporary.

Also a musician, Alena learned from her Kelabit elders; she sings, dances and plays the sape' (a traditional lute instrument); her performances are a sharing of these dying art forms.



Pah Nah Dulun (Where is everyone?), 2017

Acrylic on plywood

60 x 40 cm



Mey pah uih (Where am I going?), 2017
Acrylic charcoal and paper collage on plywood
53 x 38 cm



Laki Balo (Widower), 2017
Acrylic, charcoal and chalk on bark cloth
36 cm x 59 cm



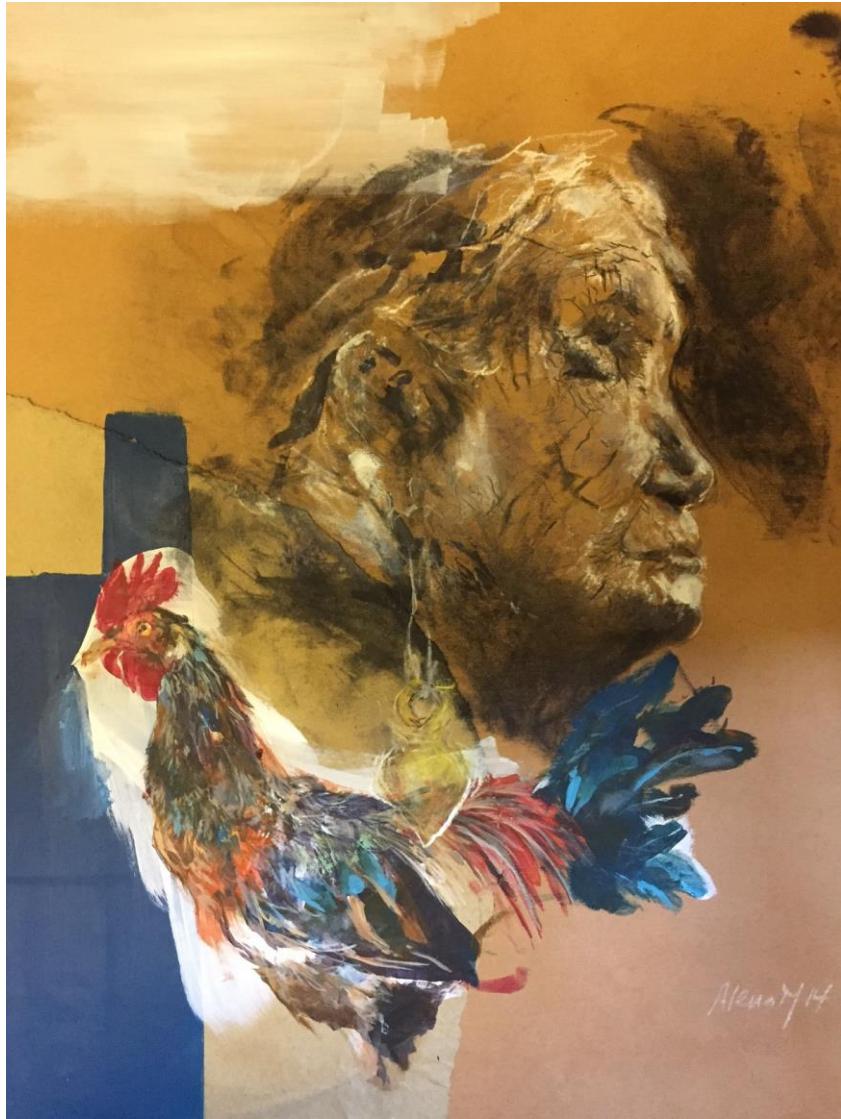
Laki' (Men), 2015

Acrylic, charcoal and chalk on canvas

28 cm x 33 cm



Pahin Processing Sago, 2015
Acrylic, charcoal and chalk on canvas
46 cm x 56 cm



Pu' Ayam (*This is a term of endearment*), 2014

Acrylic, charcoal and chalk on canvas

41 cm x 50 cm



Tepu Ngelinuh Karuh, 2017
Acrylic, charcoal and chalk on canvas
61 cm x 92 cm

For inquiries, please contact

SHALINI GANENDRA FINE ART

@ Gallery Residence

Shalini Ganendra Fine Art's holistic approach to art representation and expertise in the contemporary art of Asian emerging regions has established the organisation's distinctive presence as a placemaker and advisor. Representing some of Malaysia's most promising talent, SGFA has developed exhibition and educational programming that promotes cultural encounter and engagement.

SGFA's award winning, purpose built Gallery Residence has been twice nominated for the Aga Khan Architecture Award, and was one of the first spaces to receive Malaysian Green Building Index (GBI) certification. The space plays host to the multi-disciplinary, presenting an eclectic range of art and design for contemporary collecting, including visual art, bespoke ceramic, jewellery and textile.

Advisory services include collection management, valuation, exhibition coordination and sourcing.

Educational and research programs led by SGFA are important facilitators of engagement and cross cultural development within and with South East Asia, and SGFA's VC Lecture Program contributions have just been published by UNESCO Observatory as its Arts in Asia issue.

SGFA is committed to Exhibition, Education & Experience, informing eye and collection – with Quality Distinction.

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Tues - Sat: 11am - 7pm . Public holidays, by appointment.

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