

MOMENTUM

BINTI
FAIZ MAHDON
MAZLAN SAMAWI
NIA KHALISA
SYAHMI SYAZWIN

9-16 OCTOBER 2022

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MOMENTUM

“The relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight.” - John Berger, *Ways of Seeing*, 1972.

As suggested by Berger, the relation between seeing and knowing shifts as often as the world turns. As time ebbs and flows, what we see and what we know fluctuates, too. Art offers us an encapsulation of an individual’s ‘way of seeing’, a manifestation of their knowledge during a specific time. Hence, following an artist’s body of work allows us to follow their journey, guiding us through their understanding of our world.

Introduced as promising artists with distinct identities through our annual *Ways of Seeing* show, *Momentum* follows the creative progression of five emerging artists. Participating artists are Faiz (Fafa) Mahdon, Mazlan Samawi, and Nia Khalisa from *7 Ways of Seeing* in 2021, as well as Binti and Syahmi Syazwin from *6 Ways of Seeing* in 2022. *Momentum* aims to provide an opportunity to catch up with these emerging artists as they continue to cultivate their individual bodies of work.

BINTI

Hailing from Johor Bahru, Binti (b. 1998) received formal education in Foundation in Cinematic Arts at the Multimedia University in 2016. Fascinated by the forming of the self, Binti is a character created by the artist formerly known as Yasmine Lazuli. Binti moved to Kuala Lumpur to pursue a career as an artist at 21, where they met a variety of creatives, forming friendships and stimulating collaborations. These led to opportunities such as Binti's role as creative director at Mulazine, their performance art showcase at Balai Seni Visual Negara under Rantai Art with visual artist Dhan Illiani (2019), and a collaboration with Converse Malaysia under ConverseX (2019). The relationships and experiences developed along the way helped shape Binti's multidisciplinary practice which includes literature, photography, film, visual, and performance art. Binti's works are driven and inspired by their sensitivity to their surroundings and personal experiences. Expanding on their artistic practice, Binti's current series, *SIX SE* demonstrates a deeper exploration of their bilingualism and numerous selves. Advancing past the self, Binti bids farewell to the ego and embraces collaboration with their partner, Amat. Amat + Binti = Mati.

ARTIST STATEMENT

July 2022

Dear reader,

I know you are safe and sound as you read this because of two reasons: One is that I believe in god and two, I pray for you. Thank you for your patience in waiting for my response. I think of you fondly in mortal solidarity, crossing past calendar dates in poetry, birthday cards, uniforms, stretching, sketching, apologies, astrologies and learning to unlearn to relearn. You get the gist jazz, right?

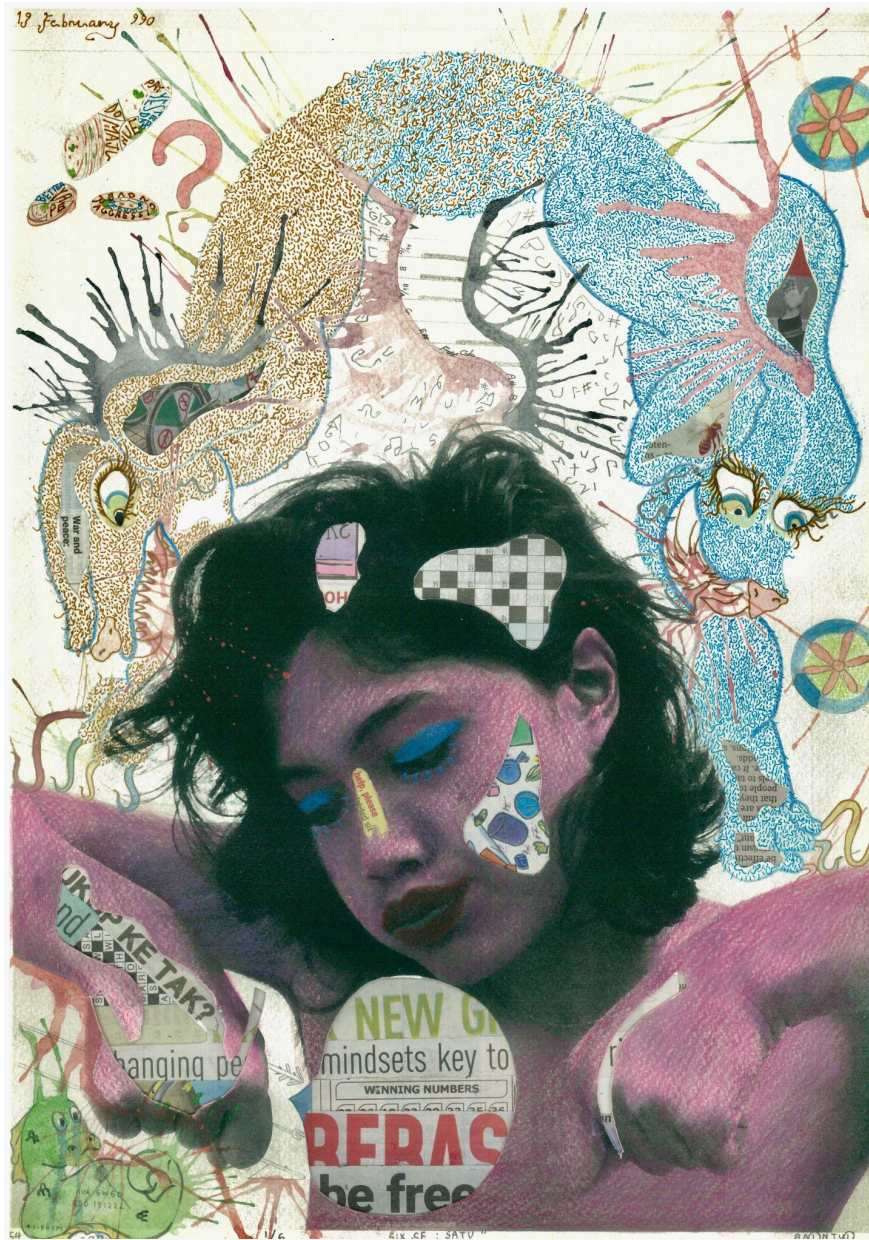
I remember you telling me that the psyche remains an overbearing dominator of daily doings and decisions. With this in mind, I pay no mind to what's not mine. Determined to present time-honored, honest pictures from my perspective, what I'm about to show you are detangled daydreams explaining my curious experience of a curiouser existence through a series of six paper pieces. In tending to my own garden, I learn to insist on intuition and filter out intrusion.

SIX SE is born, made and named in the name of forgiving play and concluding platitudes. Consisting of six A3 collaged photographs and drawings made out of one person's personal internal interventions, *SIX SE* takes its name from this.

SIX, total pieces of the series and SE, the vowels in Malay vernacular to mean 'One' and its synonyms. Pronounced to sound the Malay word 'Seksa' meaning 'Torture', *SIX SE* takes you, the viewers, in the passenger seat through Bintism Flight 888 of painted bruises and unidentifiable creatures. *SIX SE* understands and celebrates that the journey is never linear. We are sorry for the delay in our departure. All riders must keep all limbs, tantrums and temptations in the ride at all times. Hold onto handrails and stay seated until the ride comes to a complete stop.

Tulus, To lose, To win, Berani Begin Again, Marhaen, Mania, Magika, Semangat, Cekal, Abadi,
WHO ELSE?

BT

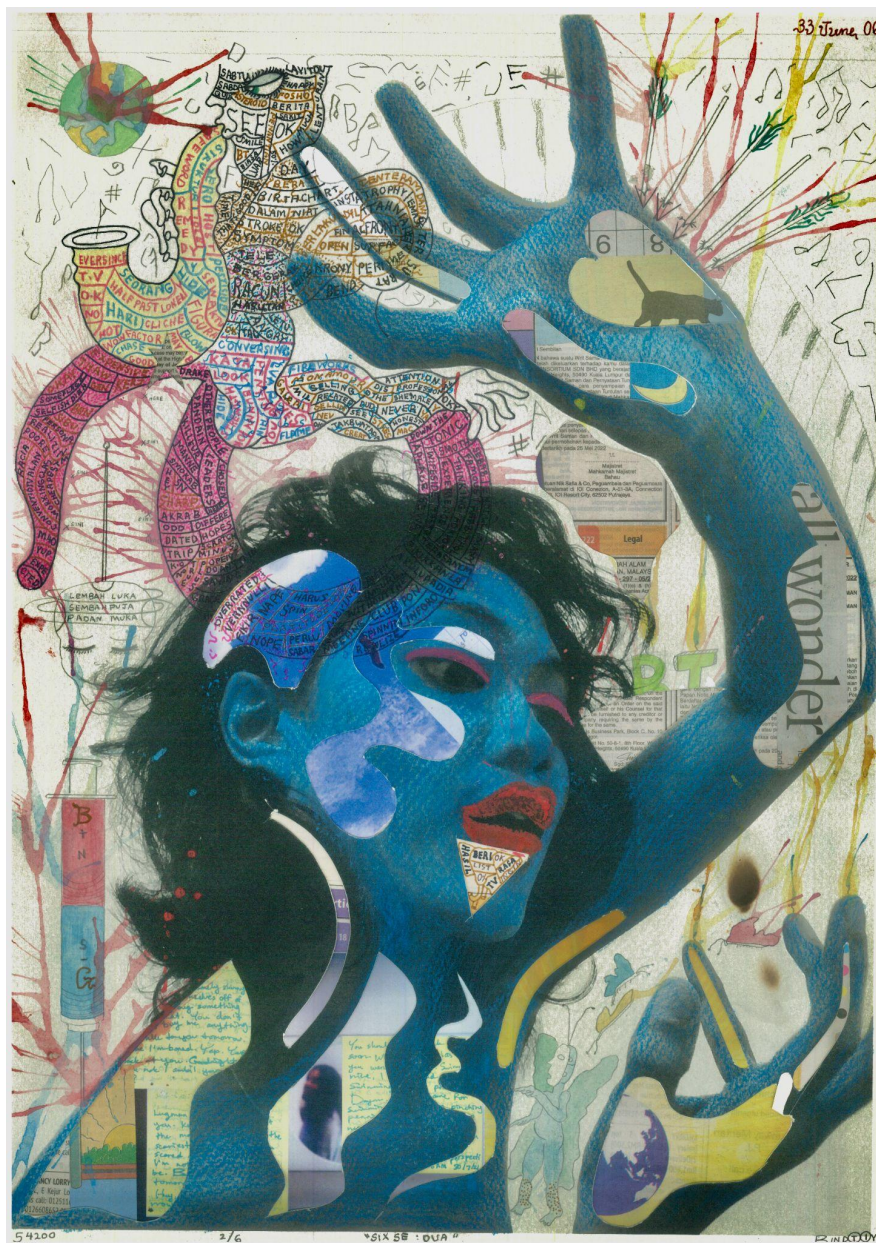


*Dog makan dog world,
"New Mindsets Key To Be Free"
Rahsia masa*

SIX SE: SATU

2022

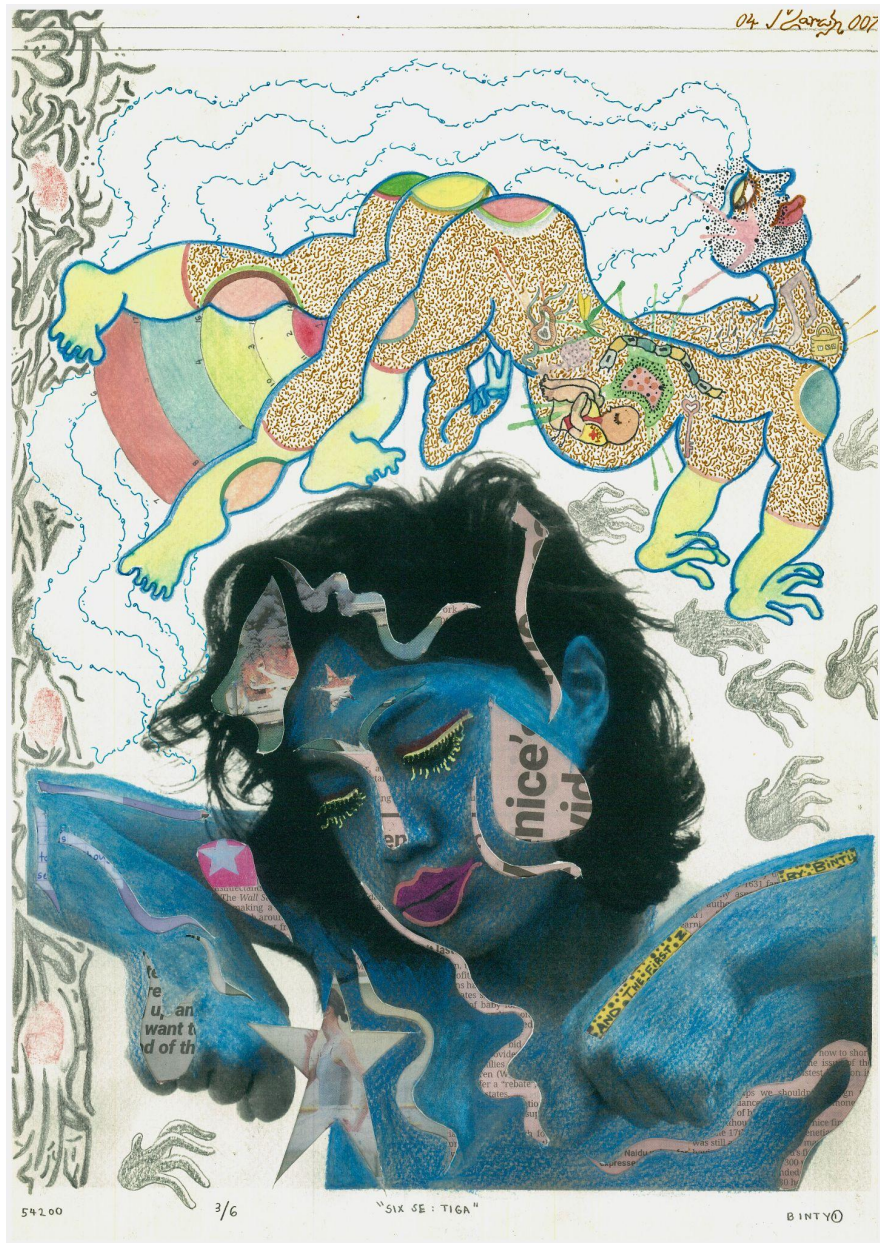
Coloured pencil, pens, newspaper,
watercolour and photography mixed
media collage on maple-white and white
acid free paper
42 x 29.7cm
RM 2,000



*Blue girl in her world,
Fahami fragility,
Semakin kuat*

SIX SE: DUA
2022

Coloured pencil, pens, newspaper,
watercolour and photography mixed
media collage on maple-white and white
acid free paper
42 x 29.7cm
RM 2,000



*Bukti existence,
One is not born a woman,
I masih infant (in a lifejacket, no less)*

SIX SE: TIGA

2022

Coloured pencil, pens, newspaper,
watercolour and photography mixed
media collage on maple-white and white
acid free paper
42 x 29.7cm
RM 2,000



*Governing bodies
Abort misi, back to base
Tiada changes*

SIX SE: EMPAT

2022

Coloured pencil, pens, newspaper,
watercolour and photography mixed
media collage on maple-white and white
acid free paper
42 x 29.7cm
RM 2,000



*Good, bad and ugly,
Menerima semua
Sejak bila, ya?*

SIX SE: LIMA
2022

Coloured pencil, pens, newspaper,
watercolour and photography mixed
media collage on maple-white and white
acid free paper
42 x 29.7cm
RM 2,000



*Bin (1) tang (2) ke (3) hi (4) du (5) pan (6)
Ha (1) nya (2) in (3) san (4) try (5) ing (6)
Pa (1) hit (2) ma (3) nis (4) mat (5) ters (6)*

SIX SE: SIX

2022

Coloured pencil, pens, newspaper,
watercolour and photography mixed
media collage on maple-white and white
acid free paper
42 x 29.7cm
RM 2,000

ARTIST STATEMENT

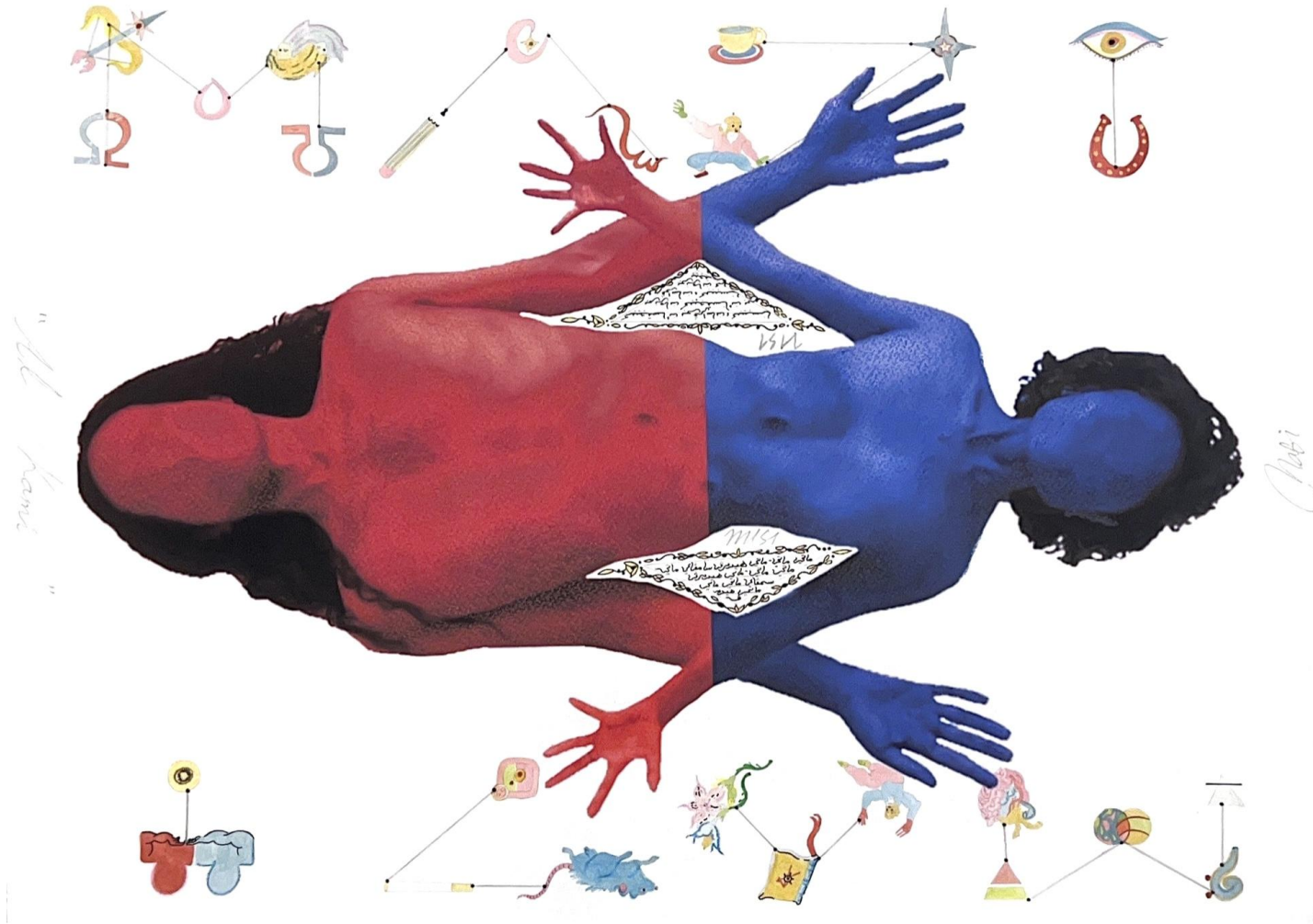
Al Kami, a play on the word 'Alchemy' to display an irresistible chemistry.

The cycle of life starts at birth and travels through periods of growth until death. This natural cycle exists in plants, humans and animals. In this respect for the organic arrangements orchestrated in nature, MATI becomes the conjoined choreography platforming the death of two selves rebirthed as one.

MATI is the union of a(MA)t and bin(TI).

A figurative magnet figure manifesting the magnitude of this duo. Recognizing the differences in similarities. Emphasising the belief of MATI as two heads on one body.

2 heads, 1 body, 2 people, 1 magnet, 1 goal, 1 instant connection through unlikely constellations.



AL KAMI
2022

Digitally manipulated photograph,
watercolour, wax crayons, pencil and pen
on acid-free paper
42 x 59.4cm
RM 4,000

FAIZ MAHDON

Born in 1993, Faiz (Fafa) Mahdon is a Sabahan artist. After obtaining a Diploma in Fine Art at Universiti Teknologi MARA (UiTM) Samarahan, Fafa studied for a BA in Fine Art at UiTM Shah Alam. Recognised for their dreamlike landscapes, Fafa's surrealist paintings displace familiar objects into unexpected sites, demanding viewers to refamiliarise themselves with the objects and spaces around us. Since participating in group shows at Artas Galeri and Galeri Prima earlier this year, Fafa continues to explore the complex relationship between space, objects, and the self, now with oil as their chosen medium.

ARTIST STATEMENT

I begin my day like any regular person would; waking up, preparing myself, eating breakfast - all the necessary stuff before I walk into my studio and reach out to my paintings. Maybe it's them that reached out to me. Here in this quaint place, I've made myself a home to enjoy my solitude. It's my own quiet little world. A terrarium of sorts where I have all the time to recall my experiences and express them in my artworks.

This series of paintings has been a visual journal to write my thoughts when I moved out of my previous place more than a year ago. It took me some time ruminating on the mixture of feelings that I felt before I managed to cope with the feeling. Perhaps it's the moodiness, or lack thereof, but I'm aware that feeling happiness and joy are not the driving force that makes me pick up my brushes and paint. Starting with the first painting; a view of the sky and the plain grassy field. It was during the initial stages when I first moved in that my emotions are best described not by the ground, but by the clouds in the sky. It was like a subconscious turmoil ongoing internally that almost feels like a storm is brewing. Time was blurred into a single slot and days are just numbers on the calendar, and this segues into the second painting. In this piece, I'm finally getting some ground level of what I'm working on. Quite literally at that. More and more, the comfort of staying in my new place had me figure out the imagery of an immovable mountain, static and stoic as seen from a distance. The lush greeneries are there to blanket the uneasiness. It could be a silent reminder that I should not let the steady pace and comfort in life halt my progress, so in the next painting, I look up once more into the horizon and take a good long look at the sky. Is that a sunset, or is it dawn approaching? The new material that I am working with, oil on canvas, allows me to capture light in my painting in a more sublime way. I'm still an observer of the life that I have stepped into, out of my inner sanctum.



Terrarium: Where I Put the Things... I

2022

Oil on canvas

61 x 152cm

RM 6,000



Terrarium: Where I Put the Things... II

2022

Oil on canvas

61 x 152cm

RM 6,000



Before I Forget...

2022

Oil on canvas

61 x 152cm

RM 6,000



House of Room

2022

Oil on canvas

61 x 152cm

RM 6,000

SYAHMI SYAZWIN

Syahmi Syazwin (b.1998), more fondly known as Awin, is a full-time artist based in Kuala Lumpur. Graduating from UiTM Shah Alam, she received her Degree in Fine Art (2021) with a major in painting. Identifying as a surrealist painter, a theme which Awin continues to draw inspiration from is space. Having to use her small bedroom as her studio space, Awin seeks to bend the rules and venture across the physical limitations through her practice. Blurring the lines between reality and imagination, her oil paintings are a testament to the power of mindset and perspective. Awin has participated in group exhibitions such as Tribute to Malaysians (2021) at Galeri Prima, Sebilik (2021) group exhibition at Segaris Art Center and Karex Art Against Aids – Jury Pick (2021). Since showing with us earlier this year, Awin participated in Seta Karya's Hotel Art Campaign where she won a consolation prize. In her current series, Awin fuses local cultural symbols into her somber sceneries, giving it a socio-cultural edge. By displacing familiar imagery into unfamiliar spaces, Awin's works reflect the complex relationship between Malay culture and contemporary life. This series speaks about appreciating the culture as represented by its games and clothing. This pride is not only in its narrative, but also in the work itself.



***Carik-carik Bulu Ayam,
Akhirnya Bercantum Juga***

2022

Oil on canvas

30 x 30cm

RM 1,000



Flying Wind
2022
Oil on canvas
59 x 84cm
RM 1,500



Usul (After) Rene Magritte

2022

Oil on canvas

91 x 91cm

RM 3,000



The Dancing Horse

2022

Oil on canvas

91 x 122cm

RM 3,200

CULT Art Residency at Bon Ton, Langkawi

The artist residency at Bon Ton Langkawi is a new initiative that commenced in February this year to activate a cultural hub through creative collaborations. The artist residency aims to provide a fresh new space to draw inspiration from Langkawi's unusual and distinctive natural landscapes. CULT Gallery curates the art residency shows by selecting emerging artists who need space and support to develop their artistic practice. The artists are chosen for their versatility and resourcefulness that will enable them to create site specific installations at Bon Ton and to handle community art workshops.

The artworks by **Mazlan Samawi** and **Nia Khalisa** were created over the duration of this artist residency.

MAZLAN SAMAWI

Born in Kuching, Sarawak, Mazlan Samawi (b. 1992) describes himself as a *budak kampung*. Mazlan graduated from UiTM Shah Alam with a Degree in Fine Art. Through sculpture, Mazlan extracts and emphasises the beauty of ordinary materials. Articulated through his manipulation of a variety of mediums such as timber, steel, plastic, and stones, Mazlan's work is distinguished by its boldly imperfect and dynamic forms. Mazlan is our second artist in residency at Bon Ton Langkawi. Over the 3-month residency, Mazlan explored the material landscape of the site, repurposing the wood and plastic he found on its shores. Based on his experience there, Mazlan produced his current series, *Sambung*, that integrates these found materials into his boats and mangroves.



Jaga-jaga

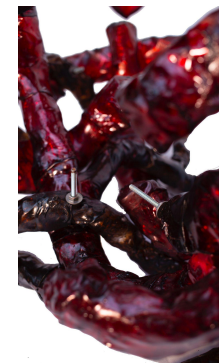
2022

Low-density polyethylene plastic,
stud rods and bituminous

100 (h) x 61 x 84cm

RM 5,500





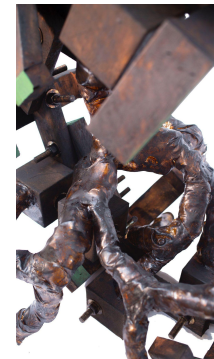
Ikut-ikut!
2022
Low-density polyethylene plastic,
stud rods and bituminous
41 (h) x 61 x 84cm
RM 5,000



Kumpul Kesan

2022

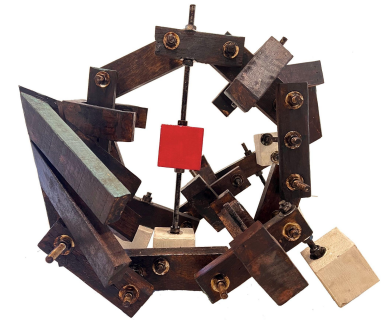
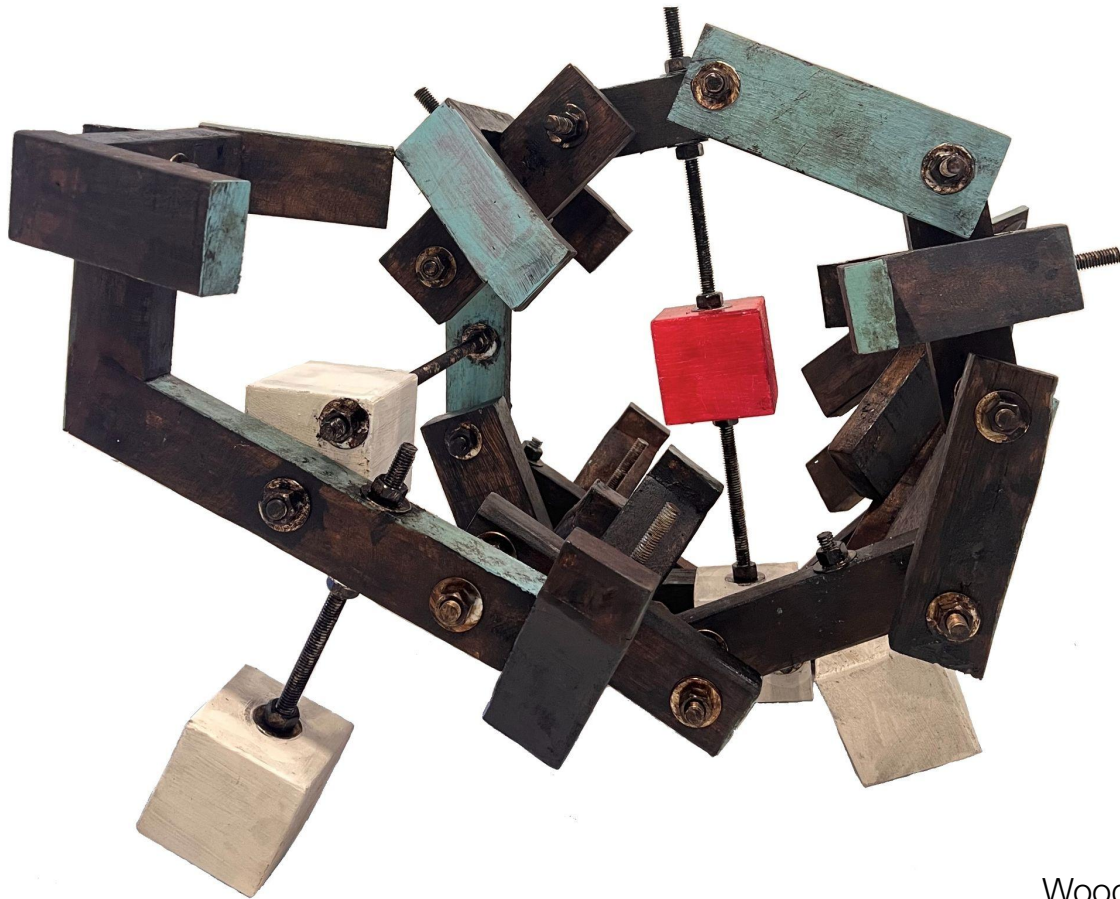
Low-density polyethylene plastic,
wood, stud rods and bituminous
115 (h) x 82 x 102cm
RM 9,500



Arah Satu

2022

Low-density polyethylene plastic,
wood, stud rods and bituminous
114 (h) x 61 x 77cm
RM 8,500



Nilai Cari

2022

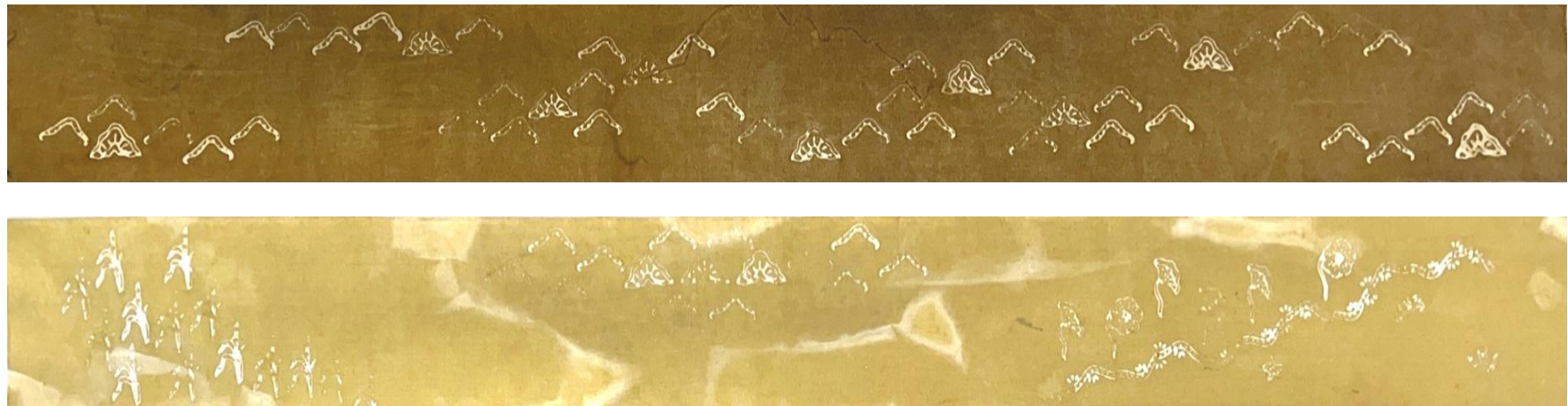
Wood, stud rods and
bituminous

102 (h) x 127 x 92cm

RM 8,000

NIA KHALISA

Nia Khalisa is a multidisciplinary artist. Born in 1995, she studied Fine Art at Malaysian Institute of Art (MIA). In 2019, Nia attended an art residency in Indonesia under Darmasiswa Scholarship to learn batik where she became inspired by the craftsmanship of the locals in Solo. As batik motifs draw inspiration from its surrounding ecosystem too, Nia frequently adopts various batik designs and their attached meanings into her art to narrate her own personal experiences. Fascinated by the natural world that surrounds her, Nia's work emulates the simple charm of our flora and fauna, as well as its mellow colour palette. As our first artist in residence at Bon Ton Langkawi, Nia experimented with creating artworks using batik techniques on woven cotton fabric, Chinese calligraphy paper, and fishnets. Her self-dyed artworks derive from the tree bark of Soga Tingi and Myrobalan extract from a Terminalia Chebula tree, both compatible with wax resist techniques. Nia has also experimented with extracting dye from Ketapang (large, reddish earth coloured leaves), found in abundance around Langkawi. Nia also incorporates natural landscapes and motifs from wood carvings of traditional Malay houses, plant, animal life, and fishermen paraphernalia. This Langkawi series displays the artist's experimentations with new techniques, organic materials, forms, and shapes.



A Hundred Islands

2022

Wax stamping on
ketapang dyed fabric

35 x 155cm

RM 3,000



Selendang Berkabung

2022

Wax stamping on tingi dyed
woven fabric

144 x 37cm

(displayed vertically)

RM 3,800



Selendang Mera

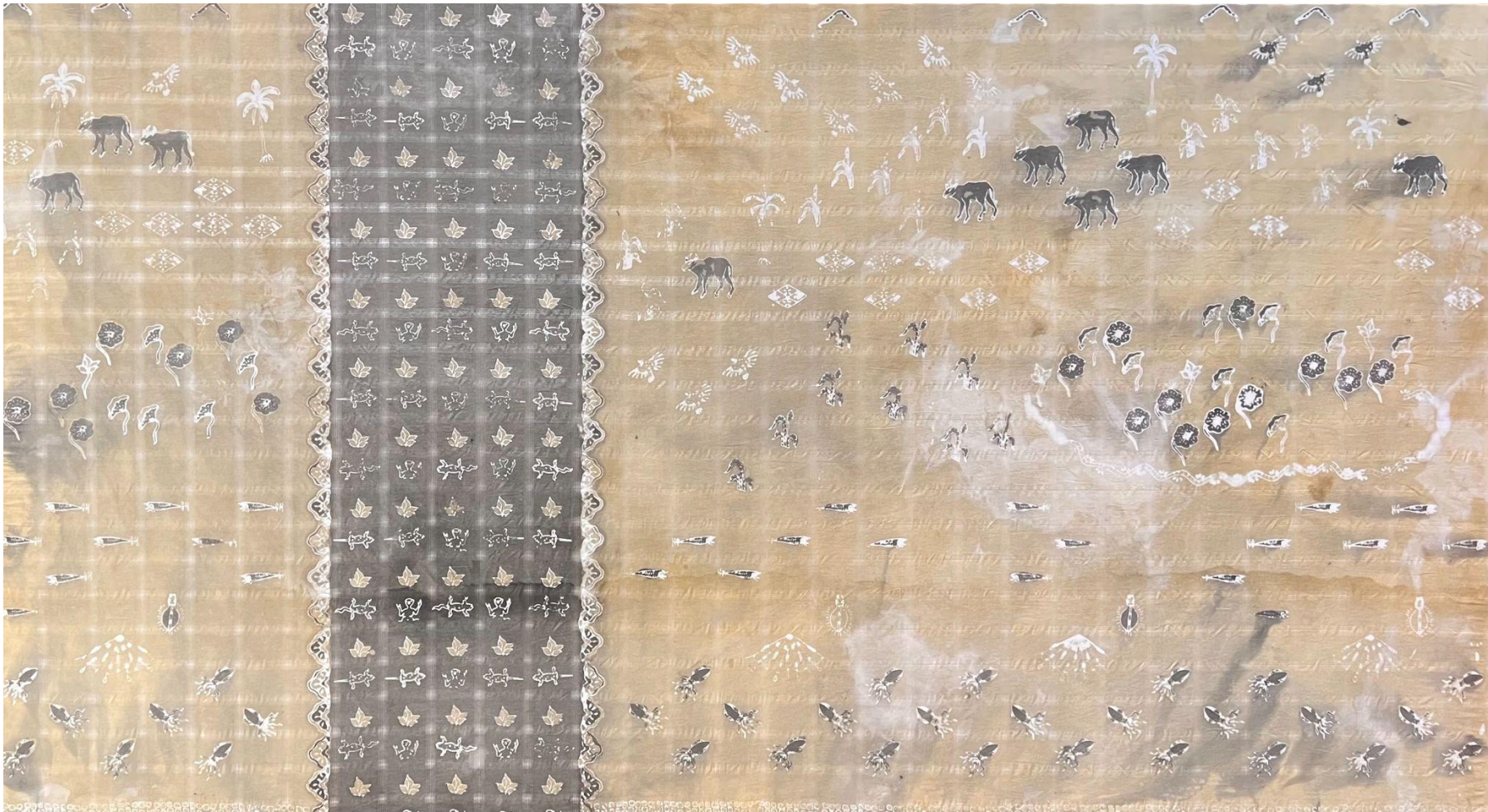
2022

Wax stamping on tingi dyed woven
fabric

144 x 37cm

(displayed vertically)

RM 3,800



Kain Pelikat

2022

Wax stamping on ketapang
dyed pelikat fabric

102 x 186cm

RM 5,800



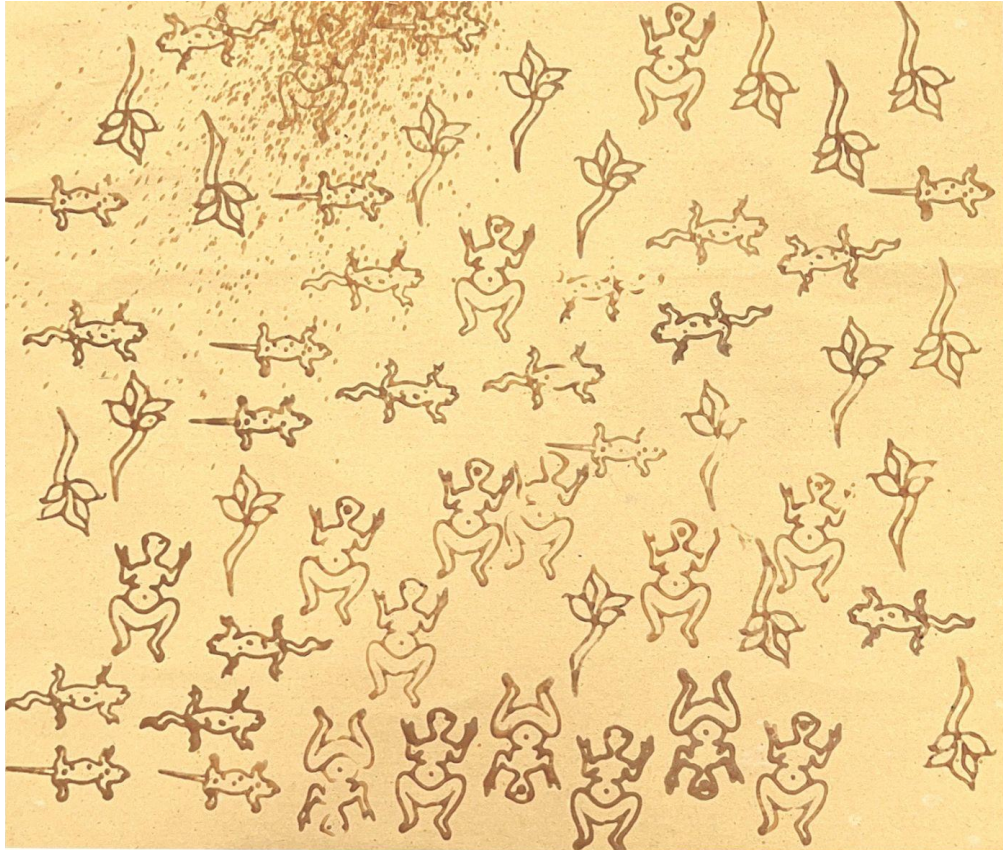
Study Lalang

2022

Wax stamping on Chinese
calligraphy paper

36 x 42cm

RM 450



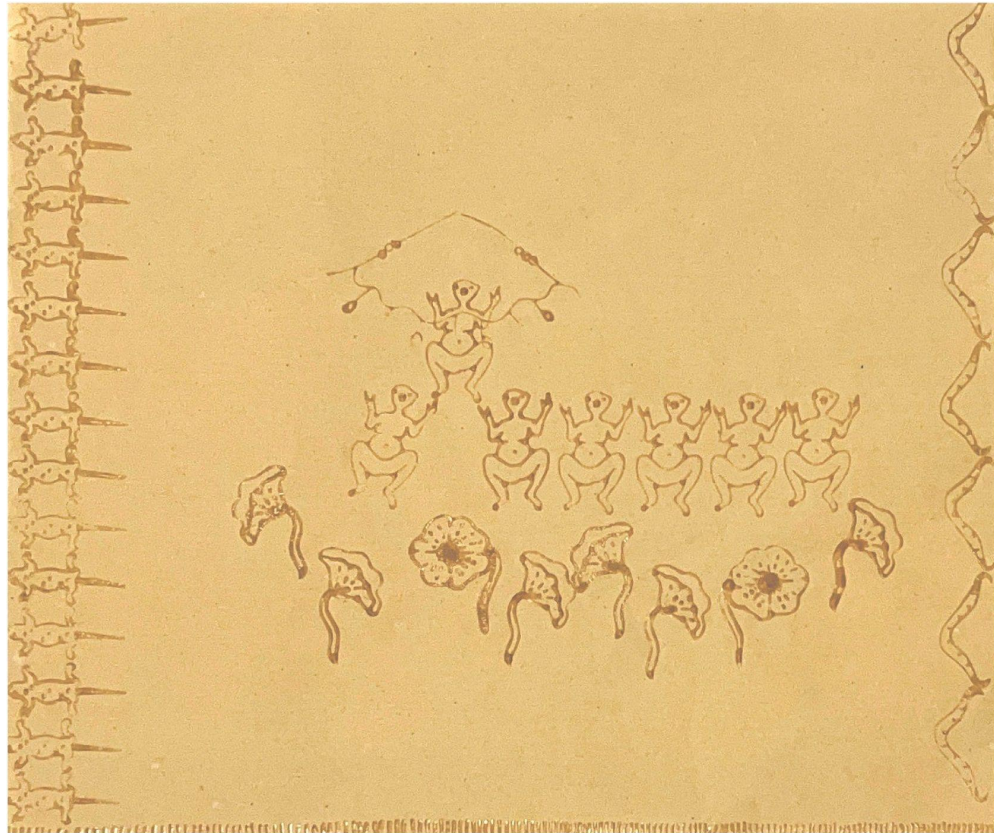
Study Orang and Cicak

2022

Wax stamping on Chinese
calligraphy paper

36 x 42cm

RM 450



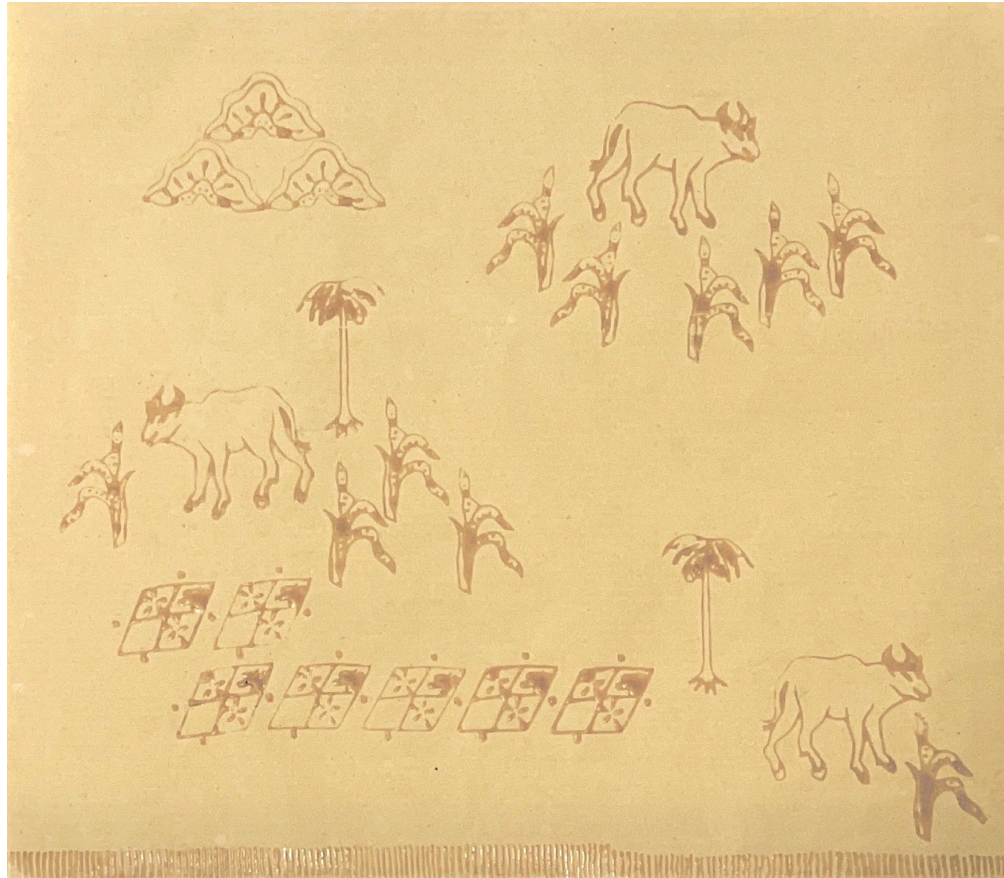
Study Orang

2022

Wax stamping on Chinese
calligraphy paper

36 x 42cm

RM 450



Study Kerbau

2022

Wax stamping on Chinese
calligraphy paper

36 x 42cm

RM 450



Study Laut

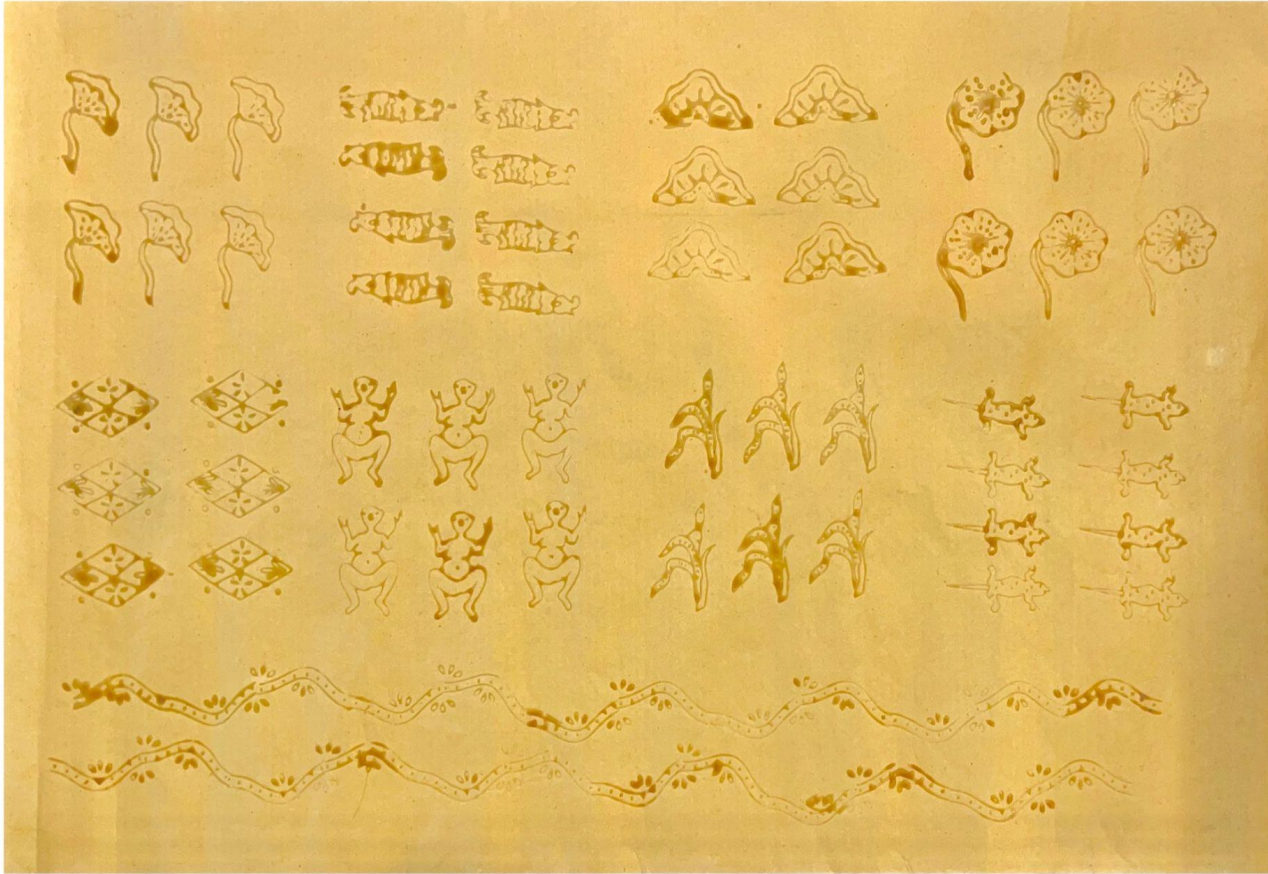
2022

Wax stamping on Chinese calligraphy

paper

36 x 42cm

RM 450



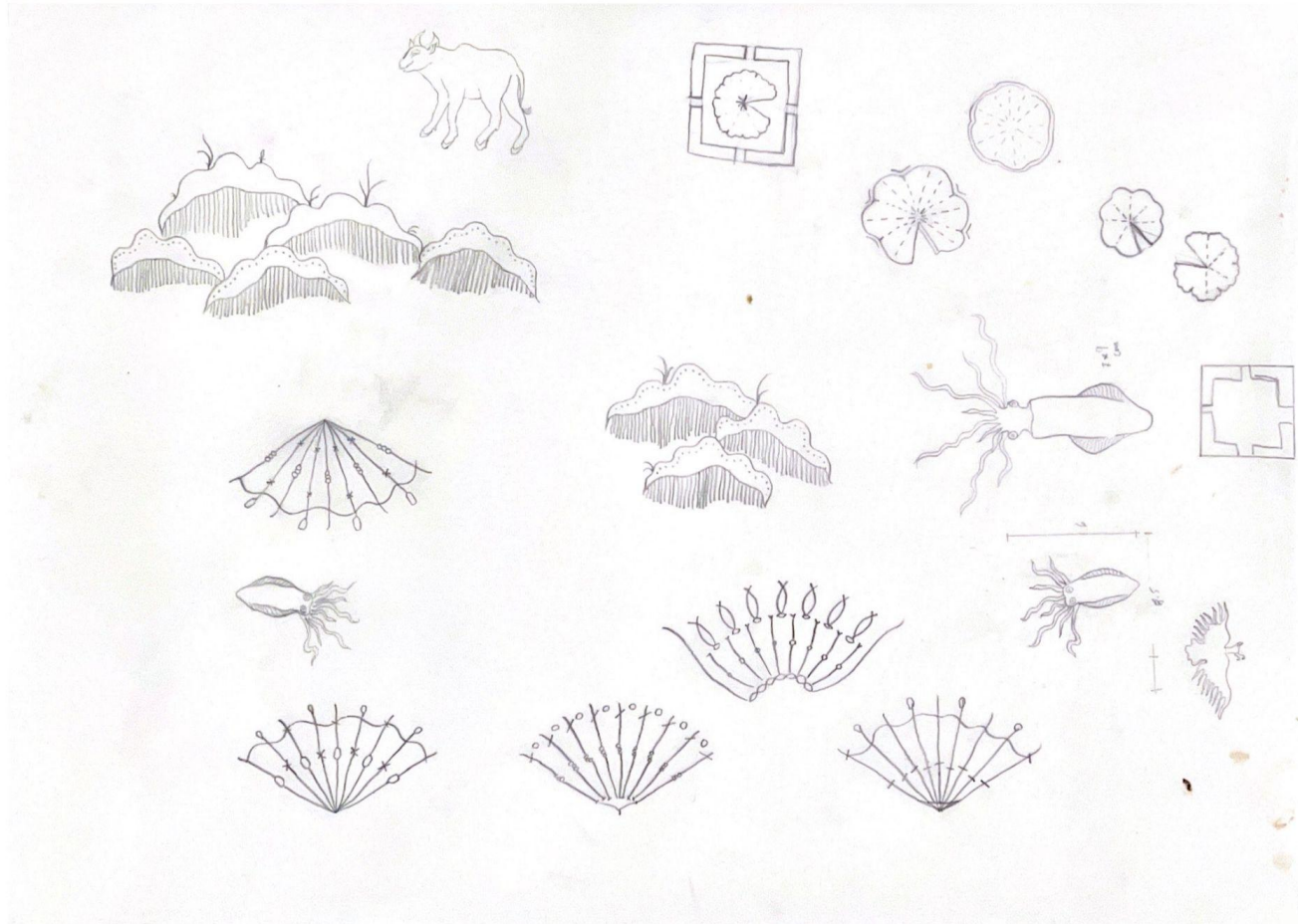
Study Cap Batik

2022

Wax stamping on
Chinese calligraphy paper

42 x 62cm

RM 550



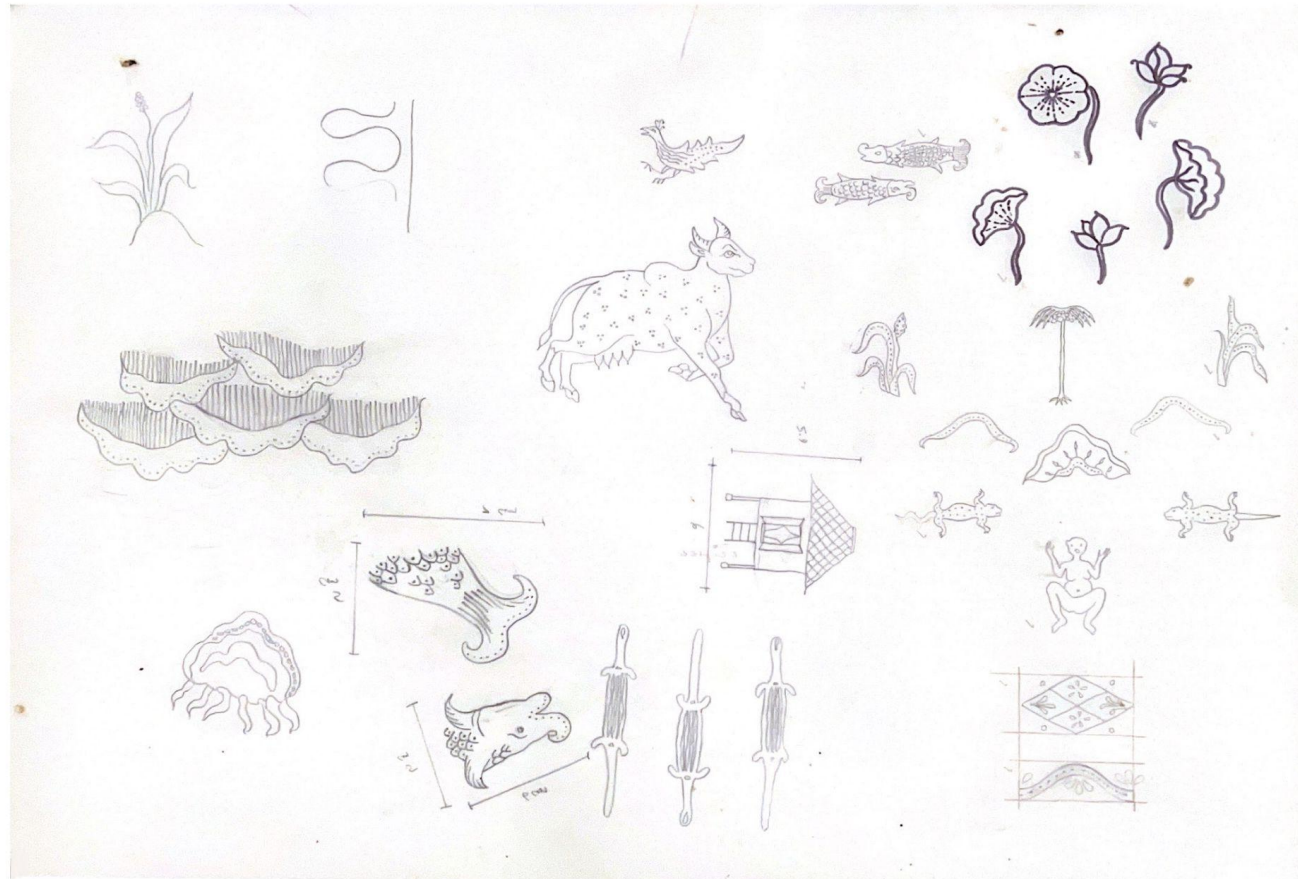
Drawings for Batik Blocks 1

2022

Pencil on tracing paper

42 x 59cm

RM 250



Drawings for Batik Blocks 2

2022

Pencil and marker on tracing paper

42 x 59cm

RM 250

