

senikini

Malaysian art now

BAKAT MUDA SEZAMAN 2013

**PRAKTIK SENI RUPA KONTEMPORER
SEBAGAI SEBUAH PRAKTIK REFLEKSIF**

**KESELAMATAN DAN INSTALASI
KARYA DALAM GALERI SENI**

**GALERI POTRET NEGARA
KEMUNCULAN BARU LPSVN**

**SEKIRANYA DUNIA BERUBAH
DI SINGAPORE BIENNALE 2013**

#21

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Tahun 2013 baru sahaja melabuhkan tirainya meninggalkan kita, namun banyak kenangan dan perkembangan penting dalam seni visual negara yang berlaku pada tahun lalu. Antaranya negara kehilangan patron seni yang dihormati iaitu P.G. Lim, seniman fotografi Ismail Hashim, pelukis abstrak-surreal Tan Tong dan pelukis veteran Kelantan Yusof Sulaiman. Pada 2013 juga Balai Seni Visual Negara kini adalah antara agensi sektor kebudayaan di bawah Kementerian Pelancongan dan Kebudayaan (KPK). Cita-cita untuk mempunyai sebuah galeri khusus yang mempamerkan karya-karya potret berjaya diusahakan dengan kewujudan Galeri Potret Negara (GPN). Kejayaan menayakan program 55 Tahun penubuhan BSVN direalisasikan dengan penerbitan buku bertajuk 'Balai Seni Visual Negara, 55 Tahun 1958-2013'.

Memasuki tahun baru 2014 ini kalender BSVN penuh dengan pameran telah dirancang antaranya, 'BMS 2013', Solo 'My Story Anuar Rashid', MCAT (Open Show), 'Solo Show Long Thien Shih', 'Research In The Art & Design (READ)', 'Retrospektif Chong Kam Kow (An Evolving Journey From 1950's)' dan 'IN-A-BOOK (International Art Book Fair)'.

Dalam edisi sulung tahun 2014 ini iaitu pada bilangan yang ke 21 **senikini** akan dirangkum dengan ulasan 'Bakat Muda Sezaman 2013' oleh Hasnul Jamal Saidun dan 'Praktik Seni Rupa Kontemporer sebagai Sebuah Praktik Reflektif' oleh Sudjud Dartanto. Sepintas lalu 30 tahun seni kontemporari Malaysia ditulis oleh Sarena Abdullah dalam 'Move On Malaysia Art'. Faizwan Mat berbicara mengenai apakah itu idea dalam berkesenian dalam 'Seni dan Idea'.

Ulasan pameran akan menghimpunkan lima penulisan antaranya sejarah pameran 'Salon Malaysia' oleh Siti Maisarah Bakar, Zifil Akhyar Baharin berbicara perihal galeri seni dalam 'Keselamatan dan Instalasi Karya dalam Galeri Seni', pameran solo Husain Hourmain bertajuk 'Awal Hurouf, Asal Hurouf' oleh Azaad Diah, Ramli Ibrahim mengulas 'Ahimsa: Sivarajah Natarajan' yang diadakan di Sutra Gallery.

Ulasan kuratorial pula akan mengisahkan konsep pameran oleh Baktiar Naim dengan tajuk 'Perancangan Kuratorial Ken Yang Paris-Kuala Lumpur'. Manakala Faizal Sidik berkongsi pengalaman mengkuratori Singapore Biennale 2013 dalam 'Singapore Biennale 2013: Co-Curator Workshop II & III' dan 'Jika Dunia Berubah di Singapore Biennale 2013'.

Pada penghujung 2013 juga program kerjasama Balai Seni Visual Negara dengan Miss Tourism International (MTI) bertajuk 'Portraits of the World: Life Drawing of 60 Queens by 60 Artists' iaitu program 60 pemotret menghasilkan karya 60 potret jelitawan dunia dalam masa 60 minit telah diberi pengiktirafan oleh Malaysia Book of Record (MBR) sebagai 'Most Number of Countries Delegates In Portrait Sketches Event by Artists'.

Diharap keluaran pertama tahun ini dapat meningkatkan lagi kefahaman dan kesediaan semua pembaca **senikini**. Saya ingin merakamkan penghargaan kepada semua yang terlibat. Semoga dalam tahun baru ini banyak lagi kejayaan yang akan dicapai oleh BSVN dalam membangunkan dan mengembangkan seni visual negara. InshaAllah. ☺

Selamat Tahun Melawat Malaysia 2014!

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C O N T E N T S

03	Siapa Pelukis Malaysia?
04-05	Bakat Muda Sezaman 2013 Hasnul Jamal Saidun
06-07	Praktik Seni Rupa Kontemporer sebagai Sebuah Praktik Reflektif Sudjud Dartanto
08-09	Galeri Potret Negara : Kemunculan Baru Lpsvn Portraits Of The World : Life Drawing Of 60 Queens By 60 Artists
10-11	Salon Malaysia Siti Maisarah Bakar
12-13	Keselamatan dan Instalasi Karya dalam Galeri Seni Zifil Akhyar Baharin
14-15	Perancangan Kuratorial Ken Yang Paris - Kuala Lumpur Baktiar Naim
16-17	Awal Hurouf, Asal Hurouf' Azaad Diah
18	Ahimsa: Sivarajah Natarajan Ramli Ibrahim
19	A Genuine Fighter: Tan Tong In Memory Shireen Lee
20-21	Singapore Biennale 2013: Co-Curators Workshop II & III Faizal Sidik
22-24	Sekiranya Dunia Berubah di Singapore Biennale 2013 Faizal Sidik
25	Move On Malaysia Arts Sarena Abdullah
26	BSVN Sana Sini
27	Latest Publications

Cover Trail

Bagaimana reka bentuk muka depan **senikini** dibuat...



Move on MALAYSIAN ART

| Sarena Abdullah

Art in Malaysia today has grown into many different media and approaches. Fine art has meant art forms created mainly for aesthetics, differentiating them from applied arts created to serve some practical function. Traditionally, the fine arts are drawing, painting, sculpture, photography and printmaking. However, since the 1990's, artworks that cross these traditional boundaries have been produced extensively – names such as Liew Kungyu, Wong Hoy Cheong, Tan Chin Kuan, Hasnul Jamal Saidon, Niranjana Rajah, are among those who have explored the artistic field beyond the painting tradition.

Nowadays, works of art include those that expand the traditional scope and give a new meaning to fine art and design practice such as digital works, videos, films, new media and the internet. The definition of art practices has evolved from the past thirty years, as it is constantly being reinvented among young artists worldwide. Artists, for example, do not live alone and embark on their artistic journey solely within the confines of their studios. They collaborate and work with one another through formal or informal networking both online and offline and participate in various artistic activities, residencies, events, exhibitions, workshops etc., not necessarily funded or organised by formal art institutions such as art museums and galleries.



Non-Indigenous Skins (1998) an installation artwork by Wong Hoy Cheong.

Source: Wong Hoy Cheong, 2002, Valentine Willie Fine Art

Rapid technological change has vastly altered the social landscape and enabled communication and socialisation to effectively extend well beyond national boundaries. The fast-changing society with diverse thoughts and multitude happenings have presented the art practitioner today with a real challenge, that is how is it to be reflected in art specifically? A critical observation, reflection or reaction that exudes charm and intelligence in a piece of work will distinguish a creation that would be remembered, written about, assessed and discussed historically over and over again from one that is shown, seen and forgotten the moment one leaves the gallery.

Indeed the art-making landscape in Malaysia since the 1990's has changed, leaving those still embarked on Malay culture and Islamic aesthetics in the class of their own, still producing artworks circumscribed by such parameters, a direct or indirect result of the National Cultural Congress in the early 1970's and the path set by the Islamisation policy in the late 1970's. Artworks produced over the years will have changed, not only in terms of the media used, but in ideas as well. People, students and artists are born and grow, age and die. Lifestyles evolve and technologies expand.

With the proliferation of social media and the internet, determining self-identity has become more subtle and complex as its make-up becomes immensely transfigured and differentiated over time. The issue of self-identity stretches beyond the typical national borders, and as result Malaysian society continues to be in a state of flux, re-making itself. Historically, great artworks documented and discussed over and over, are works that dwell not only on formalistic exploration but also contest the preconceived understanding of aesthetical pleasure, reflecting a movement or the changing nature of self and society's identities and predicaments. It is a process that constructs and deconstructs what art is and what it should be. Nevertheless, despite the global development in the last thirty years, Malaysian art seems to be safely hibernating in a cocoon, known and developed slowly in its own realm. It remains known only to the limited number of collectors, art managers and brokers and a few writers, and it is much removed from the day to day reality of citizens in the larger society. The state of public reception in this field has not fared any better. There has been an endless argument about art education being a good tool in bringing greater awareness in visual art. But do our teachers really understand the importance of their role in nurturing their students' creative minds? In our educational system, the basic principles and elements of art, craft practices and even applied arts such as design skills have all been introduced. This endeavour in the school will only be of limited value if the public or parents in particular have limited understanding of the value of art education. Generally speaking, people have limited knowledge in how art can be incorporated with many different aspects in life to their greater good.

At the tertiary level, art aesthetics, art criticism, art history and a more rigorous studio-based work are introduced to students who sign up as an art major. The elements of critical thinking are greatly emphasised whereby student-artists are nurtured to understand the link between art and thought. Knowledge, skills and values which are key elements that aid in the intellectual, spiritual, emotional and physical development of an artist are included in the curriculum by instructors. They are introduced to art not merely on an eye-level perception but in the depth of immersion into layers of inner self thoughts. Unfortunately though, art or in this



Should artists produce works that only fits to the markets demand so that their stature in the artwork can be quantified through the sale of their artworks? Has critical thoughts been relegated to the sides as most of these kind of works are not collected by many collectors?

*Image is for illustrative purposes only.

context any field in art studies would often be the last resort of most students in career choice.

However, the introduction of National Creative Industry Policy has finally acknowledged Malaysia's creative domain and its practice. Though this acknowledgement of the creative industry is highly welcomed, the industry's development in Malaysia seems to concentrate much on media and creative content creation which are high on the IP (Intellectual Property) value and which can be mass-produced and mass-marketed i.e. dramas, films and design products. The fine arts sector, on the other hand, is characterised by exclusivity and originality with high intrinsic value, since quality cannot comfortably be appraised in terms of ringgit and sen. It is true that art and its practice will have to change as people and society change. Artists need to create art that is meaningful that would touch a nerve and reflect the current times. At the same time, they have to create opportunities for themselves and be realistic. With the acceptance of the creative industry as an important sector of Malaysia's economy, artists are bound to muse on and mull over the kind of works that they want to create.

Should they only focus on producing works that cater to the marketplace so that their stature in the art world can be quantified through the sale of their production? How much critical thought should that they initiate through their works and will these works be many a collector's cup of tea? Should they concentrate on creating the kind of critical works that reflect and contextualise the state of art in Malaysia and beyond and win much acclaim and little else? How can they negotiate a happy medium between artistic idealism and commercial appeal? These sound like perennial questions, and there are no right answers in how Malaysian artists should approach their work. Nevertheless, as has been alluded to in this discussion, there is ample reason for them to move on from where they have been to where they might be, KWIM (know what I mean?).



The film industry having a better fate within the context of Malaysian Creative Industry?

*All images are for illustrative purposes only.



"...the art industry is often confused with the art world. The distinction between the two, though porous, is real. The art industry is the nexus of high-price galleries, auction houses and collectors who control an art market renowned for its funny-money practices."

Lost in the Gallery-Industrial Complex
Holland Cotter
The New York Times
Jan 17 2014