

attract retract

SABIHIS PANDI // HISYAMUDDIN ABDULLAH // SHAFIQ NORDIN



A studio Pisang Exhibition

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PISANG STUDIO

First founded in 2012 in Klang, Selangor, the trio quickly established themselves as promising young artists, make their way by winning various competitions and awards such as Malaysia Emerging Artist Award (MEA) and UOB Art competition. Relatively fresh, the growing attention from local and international art market undeniably acknowledge their distinguish talents. In the span of three years, the trio has exhibited their works across the regions. Currently, Studio Pisang resides in Ara Damansara, Selangor.

Graduated from Fakulti Seni Lukis dan Seni Reka (FSSR), Universiti Teknologi MARA in 2011 and 2012. Both Hisyamuddin Abdullah and Shafiq Nordin are classmate while Sabihis Md Pandi much more senior than both. Their initial association started as housemate together with other friends in their student days. Soon after graduation, they actively participating in group exhibitions and competitions. Already established mutual understanding, the trio take another step forward moved from Klang to Ara Damansara early 2013 in seeking better opportunities and better spaces. Also in the same year, marked their first exhibition as Studio Pisang collective at RA Fine Arts, Kuala Lumpur.

Studio Pisang is

Hisyamuddin Abdullah is known for his self-reflective portraits depicting a sense of vulnerability and guilt. Often use himself as the subject, he uses monochromatic and single imagery exert with puns, often on the current issues.

Shafiq Nordin applies a surrealist approach with controlled thick lines, often depicting mystical animal with a pop-flatten tones.

Sahibis Md Pandi experimenting a traditional woodcut print on canvas with unusual witty yet sombre association with mythical being.

ATTRACT RETRACT

Pictures and images play a central role in contemporary society. Not only do they mediate meaning in seemingly universal language, but their relevance for the construction of perception and beliefs cannot be underestimated. With media cultural evolution and advance informational technologies, these pictures and images circulating the virtual world from one media to another. It is the mean of communication, imparting information mediated by various device. Be it television, internet, advertising in all its form, texts, blogs, all contribute to seemingly burgeoning visual culture. We are presented with new set of challenges: to understand how images and their viewers make meaning to determine what role images play in our cultures, and to consider what it means to negotiate so many images in our daily lives. Society today increasing affected by visuality. Yet, the structure lies behind this growing proclivity conceal from mass perception, but the effects have taken its toll. We are dragged along unwittingly. All these mediated information thrives upon each other craving for attention. But how can we negotiate on this situation? How can we determine which information morally right for our intention? If so, how could we know? Do we have any power to decide upon ourselves?

These are among the questions concerning to Attract/Retract exhibition by three artists from Studio Pisang namely Hisyamuddin Abdullah, Shafiq Nordin and Sabihis Md Pandi. Attract/Retract addresses the impact of environmental change, and its influence towards artists' endeavour, who take a reflective look at topical issues. Inspired by John Berger's '**Ways of Seeing**', the exhibition attempt to explore the issues of technology, information, and its affection to the mind of the artists. The title Attract/Retract outlines by the quote from Berger, '*(We) only see what we look at. To look is an act of choice (...) We never look at just one thing; we are always looking at the relation between things and ourselves.*' (i) Visual data, be it texts or images, simultaneously stimulates the mind, in this case, the artist mind.

Artists have been addressing these issues since the inception of Pop Art in Modern art movement. Artist such Andy Warhol, Robert Rauschenberg, and few artists that time used modern idioms as their subject matter. Reference to banal object in Warhol's Brillo Box (1969) reflects the growing inclination towards consumer culture and also delineate the line between high art and commercial art. On current art situation, Tokyo based artist, Takashi Murakami known for his '**Superflat**', a self-conscious highly superficial appearance and attitude, takes on his fondness towards two dimensional manga and anime merge with popular culture, style and commerce. Both of the artist, despite comes from different era, demonstrate the pervasiveness of visuality affected every aspects of human lives, constructing behaviour physically and psychologically. Visuality is the politics of meaning. Everything laminated and mediated with several of meanings, represented in its utmost subtle way. The reality as we know built on how these images can be understood and what need to be understood. The meaning constructed upon on disclosure, eventually open up for exploitation of imagery; be it sexual, family, food, manliness, status, etc., the mixture of images produce a new significant.

The artists may represent the different reading on how do we understand the world around us. Nevertheless, they carries the similar issues albeit from different perspectives. Attract literary means 'cause to come a place or participate in a venture by offering something of interest or advantage' or evoke, meanwhile retract means 'draw or be drawn back or back'. The word espouse based on the binary opposition effects, as a strategy to look on how the artist disseminate information they get from their environment. Artworks are only the means to represent they intention, be it as a statement or an expression. In this sense artist seen as an active agent, engaging information as a mean to produce another information.

Interestingly, as the artist build their apparatus to engage meaning to his or her works, this can be the same to the audience who perceived it. Artist may take their personal matters into the artworks, but powerless to control the specific meaning as it evaporate within the confluence space of audience experiences. This resulted the artwork becoming subjectified. The work of Hisyamuddin Abdullah, although seen as a direct,

seemingly allude a subtle impression of the artist personal experiences and environment. Hisyamuddin Abdullah is known for his self-reflective portraits depicting a sense of vulnerability and guilt. Often portrayed himself as the subject, he uses monochromatic and single imagery exert with puns on the current issues. In no way can we know the exact meaning of the artworks, but somewhat trigger the subliminal urgency to relate to the images shown in the painting. These are the strategy to regulate a communication within the space of artworks and audience. In self-portrait, the self becoming an object, the artist becoming subject matter. It is not the matter of how the artist sees in himself, but rather how the audience perceived the artist (in his works). Whether we're aware or not, the artwork itself is part of the artist self.

Communication not often comes in direct manner, but works in other type of tools. Language as we know, are the tool for effective communication, but in semiotics, people learns the rules of sign and meaning. Meaning that, we received information from speaking words in the form of images. This can be said on the works of Shafiq Nordin. The variation of lines in the Shafiq Nordin's works implied the flatness and the shallowness of two dimensional spaces on his canvas. This particularly resonates references from comics and cartoons, while heavily invested in surreal imagery. The images of weird creatures produced from selective appropriation associates with the metaphorical nuances. Shafiq's has the tendencies to evoke semiotics tradition with refreshed popular idioms, such a reference from a popular movies, icons, texts and advertising. Shafiq developed his own interpretation towards a topical issues regarding socio-political situation, using senile yet recognizable animals characteristic. Continuing Pop Art tradition, the used of flat and spot colours evoke familiar feeling one's look at the commercialized visual products (e.g. comics, advertising, etc.). Although Shafiq's work not in a way to mimic the reality (then it is called realism), but bear the iconic trepidation alluding his own definition of foreseeable future. Pictures were seen not as representations, artificial construct to imitate object, but as being closely related, or even identical, to that object.

While art divided into a spectrum of functionality within the contexts of form and contents, it is always a pleasure to look on

the intricacies of craftsmanship. Sabihis Md Pandi continues the tradition of printmaking, but rather on paper as it normally associate with, he works on large scale – printed on canvas. There is a duality in his works, a division between positive and negative space – using print and block placed side by side side. Often work in monotype, Sabihis works projected the unusual, witty yet sombre association with mythical being. Perhaps, in the world that is disintegrated by the **'picture-making'** culture, the ambiguity depicted in his work signalling a broader looks on the perverse inclination of current visual regularities. Sabihis predilection to use one or more reference from the images of popular culture, high art and metaphorical figure resulting from demystification of object. These images and pictures selectively placed together although the two doesn't relate to each other.

The exhibition seek to understand the visuality that dictates our everyday life, where ethics, politics, and aesthetics intertwine. The inclination towards visual rooted from the modern tendency to picture or visualize existence. We have moved from a literature culture towards visual culture as evident in our recent development of media technology. Thus, the dependant on images has become a point of validation. This can be said in any form of mediated representation from paintings to news to popular cartoon series. As pointed out by Nicholas Mirzoeff in *Visual Culture The Reader* quoting from Heidegger *'a world picture...does not mean a picture of the world, but world conceived and grasp as a picture...The world picture does not change from an earlier medieval one into a modern one, but rather the fact that the world becomes picture at all is what distinguishes the essence of the modern age.'* (ii)

Azzad Diah Ahmad Zabidi (Guest Writer)

(i) Berger, J., *Way of Seeing*, (London: Penguin, 1976), pp. 8-9.

(ii) Mirzoeff, N. (ed.), *Visual Culture The Reader*, (Routledge: London, 1998), pp. 6.



ARTWORK
ARTWORK

shafiq
nordin



After The Wolf of Wall Street
94 x 155 cm Acrylic on Linen 2015



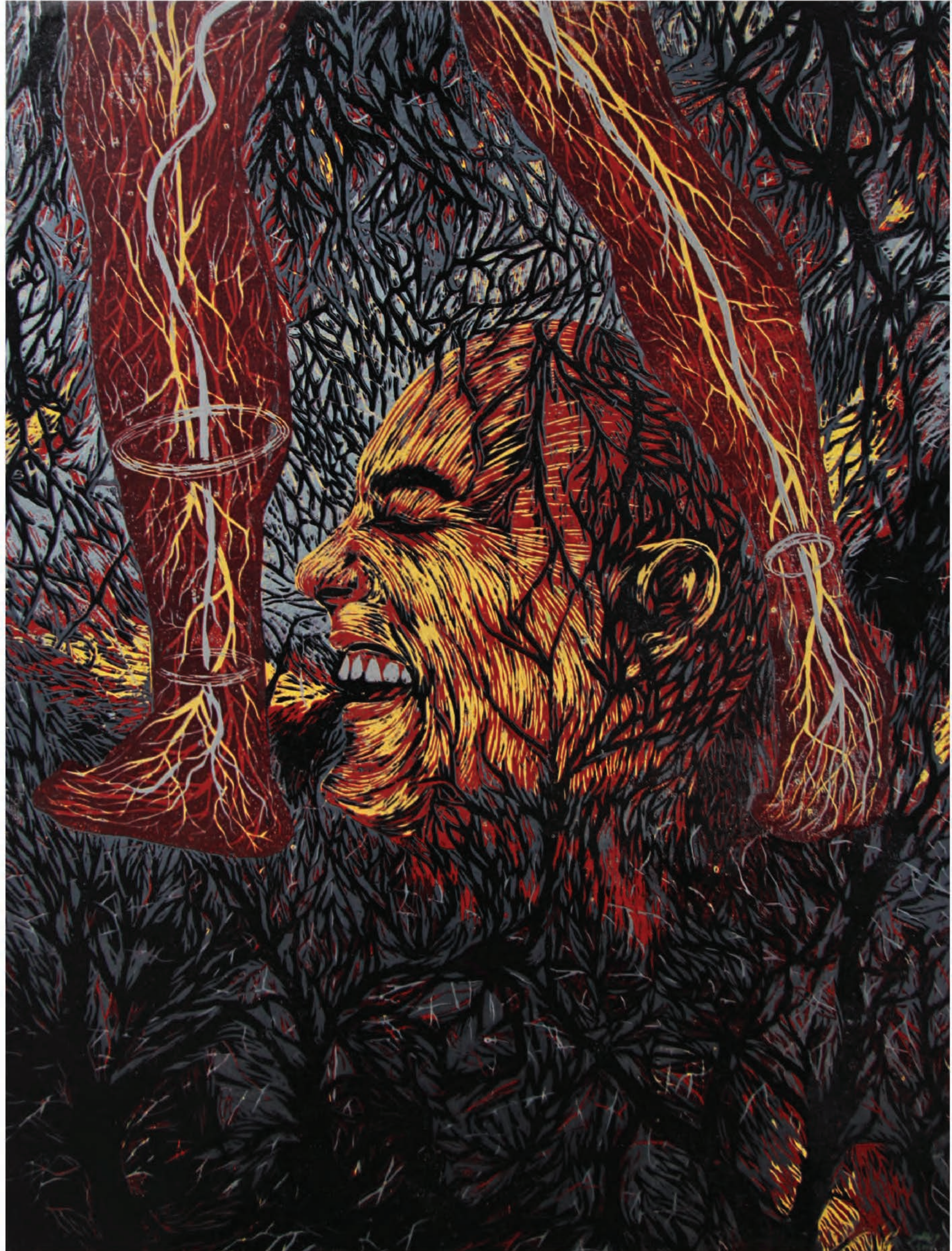
The Contender
244 x 183 cm Acrylic on Jute 2015



The Tax Theft

137 x 96 cm Acrylic on Jute with Woodframe 2015

sabihis pandi



Merdeka Sambil Derita

122 x 92 cm Woodcut Print on Canvas 2015



First Lady 2

155 x 155 cm Woodcut Print on Canvas & Woodblock 2015



Lepaskan

103 x 153 cm Woodcut Print on Canvas & Woodblock 2015

hisyamuddin abdullah





No Place Like Home

124 x 93.5 cm Acrylic, Charcoal on Canvas and Acrylic Perspex 2015



Suatu Hari Di Pantai Larangan

153 x 183 cm Charcoal, Acrylic on Canvas 2015



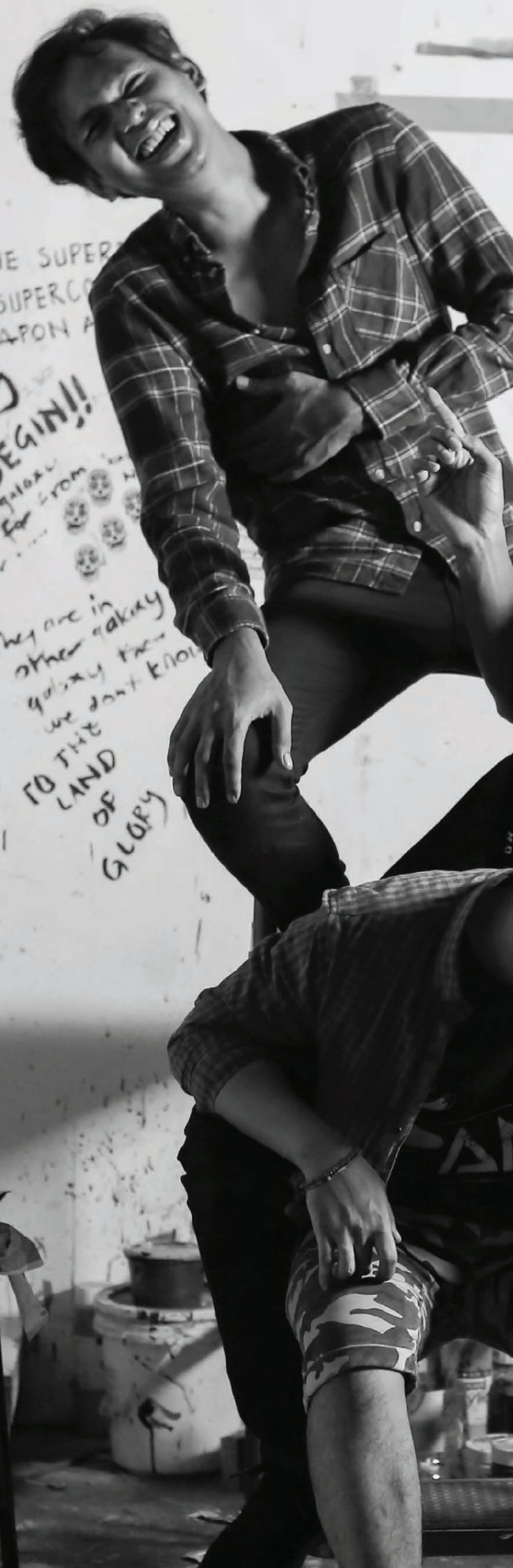
Surface
77.5 x 62 cm Acrylic on Acrylic Perspex and Canvas 2015

PRETENDER

1. MADDOG & THE SUPER
2. "MOOREY!! SUPERCO
3. "SECRET WEAPON A

MAH COSPIRASY
WORLD WAR 3 BEGIN!!

They are in
other galaxy
we dont know
TO THE
LAND
OF
GLORY





group photo

Pisang Studio



ARTIST CV
ARTIST CV

SYAFIQ NORDIN

Born 1989 Negeri Sembilan , Malaysia (26 yrs old)

Shafiq Nordin have been most uncompromising and hard hitting in his works. Instead of producing paintings about the victims and casualties of geo political games like many unimaginative and lesser painters, Shafiq goes straight for the jugular, launching his scathing attacks on the victimizers. An assortment of chimeras, usually skinless muscle-bounded beasts that represents certain nefarious forces, especially those behind the many manufactured conflicts and naked transgressions around the globe carried out to serve their capitalistic agendas, are depicted in various unflattering situations, further augmenting the freakishness of their monstrous nature that are driven by imperialist ambitions, insatiable greed and all that is inhumanely base. To Shafiq, the utter absurdity of it all are the effects of pure lunacy and the polka dot patterns on parts of his many cretinous beasts as comical effects, underscores the ludicrousness of the whole farcical situation. Citing the works of Yayoi Kusama, Takashi Murakami and Yuko Shumizu as inspirations, Shafiq's works are noted for the strong imagery expressing his indignation and for his stylistic approach, where thick coarse outlines of his subject matters, usually placed in front of repeated patterns and forms which supports the wicked notions of the situation depicted, are painted to slightly resemble woodcut prints, the common medium used in proletarian political art. By doing so, it somehow provides Shafiq's well composed satire some sort of link to the political art of the past, especially the prints of German Expressionists.

EDUCATION

2012 B.A in Fine Art, Uitm Shah Alam, Majoring in Painting
2010 Diploma of Fine Art, Uitm, Lendu

EXHIBITIONS

2015 Attract/Retract: A Studio Pisang Exhibition, G13 Gallery, Malaysia
Extreme Potrait, Gallery Chandan, Kuala Lumpur
The Collective Young From South East Asia, Gilaman Barracks, Mizuma Gallery, Singapore
Nasi Campur 2015, Taksu Gallery, Singapore.
" ADA show" Segaris Art Centre, Kuala Lumpur
Local Only 2015, Taksu Gallery

2014 MEA Award Winner Showcase, White Box, Solaris Dutamas, Kuala Lumpur
Art Expo Malaysia 2014, Matrade, G13 gallery
MERDEKA SHOW , Taksu Gallery, Kuala Lumpur
Configuration, G13 Gallery, Kuala Lumpur
The Door 3 (Initiation), Hom Art Trans, Ampang, Kuala Lumpur
Koelner Liste comtemporary Art Fair 2014, Artelier Gallery, Kuala Lumpur
Iconic Siti, Artelier Gallery, Solaris Dutamas, Kuala Lumpur

GAME ON (Studio Pisang Show) R.A Fineart, Solaris Dutamas, Kuala Lumpur
MEA AWARD Finalist Show, White Box, Solaris Dutamas, KL
Locals Only 2014, Taksu Gallery, Kuala Lumpur
Nasi Campur 2014, Taksu Gallery, Singapore.

2013 Piece Of Me, White Box, Solaris Dutamas, Kuala Lumpur.
Art Expo 13, Matrade, RA Fine Art, Kuala Lumpur
Anniversary Show 13, Pace Gallery, Petaling Jaya
PLIGHT 2 , ChinaHouse , Penang
PLIGHT , House of Matahati, Kuala Lumpur
Momentum Awal , Residensi Group Show, Morne Art Gallery, Kuala Lumpur
Locals Only , Taksu Gallery, Kuala Lumpur.
Spice , Pace Gallery, Petaling Jaya
Sekaki , Segaris AC Gallery, Publika KL

2012 Transit A4, House Of Matahati Gallery, Ampang Kuala Lumpur.
The Door Group Show, House Of Matahati, Ampang , KL
TANPA NAMA, Bank Negara Malaysia, KL
Nandos Art Competition 2012, Bangsar Village, Kuala Lumpur
Open Show 12, Shah Alam Gallery
Rubanization Group Show, Tuanku Nur Zahirah Gallery, UiTM Shah Alam

2011 Pesta Open Art Competition, Balai Seni Lukis Pulau Pinang
Open Show 11, Shah Alam Gallery

2010 Pra Gaya, Seksan Gallery Bangsar
Out In Numbers , Black Box, Solaris Dutamas, Kuala Lumpur
Open Show 10, Shah Alam Gallery

2009 Pameran Amal Palestin, Balai Seni Lukis Negara
Pertandingan Seni Tampak Terbuka Johor, Galeri Seni Johor
Nandos Art Competition 2009, NN Gallery, Ampang

AWARDS

2013 MEA AWARD 2013
2012 VICE CHANCELLOR AWARD UITM

SABIHIS PANDI

Born 1988, Pahang Malaysia (27 yrs Old)

EDUCATION

- 2011 BA (Hons) in Fine Art (Printmaking), UiTM Shah Alam, Selangor.
 2009 Diploma in Fine Art, UiTM Machang, Kelantan.

SELECTED GROUP EXHIBITION

- 2015 Attract/Retract: A Studio Pisang Exhibition, G13 Gallery, Malaysia
 Bazaar Art Jakarta 2015, The Ritz-Carlton Jakarta, Pacific Place, Indonesia
 Extreme Portrait, Beyond Face Value, Gallery chandan, Solaris Dutamas, Kuala Lumpur
 Local Only Taksu Gallery, Kuala Lumpur
 INTERFACE, TAKSU Singapore
 The Collective Young From South East Asia, Gilaman Barracks, Mizuma Gallery, Singapore
 " ADA show" Segaris Art Centre, Kuala Lumpur
- 2014 MEA Award, Winners Showcase, 2014. White Box, Dutamas (Publika)Solaris, Kuala Lumpur
 Art Expo Malaysia 2014, Gallery Taksu, Matrade, Kuala Lumpur
 Pulpa : At the Cutting Edge, Gallery chandan, Solaris Dutamas, Kuala Lumpur
 Iconic Siti, Artelier Gallery, Solaris Dutamas, Kuala Lumpur
 GAME ON (Studio Pisang Show) R.A Fineart, Solaris Dutamas, Kuala Lumpur
 Malaysia Emerging Artist (MEA Award), White Box, Dutamas (Publika)Solaris, Kuala Lumpur
 Nasi Campur, Gallery Taksu, Jln Merah Saga, Singapore
- 2013 Peace Of Me, White Box, Dutamas (Publika)Solaris, Kuala Lumpur
 Science of Abstraction, PPUKM Kuala Lumpur
 Wajah M50 Kini, MORNE Art Galery, Kuala Lumpur
- Anniversary Show 13, Pace Gallery, Kuala Lumpur
 UP! Group show, Taksu Gallery, Kuala Lumpur
 Young and New, China House, Penang
 Young and New (HOM), Kuala Lumpur
 Local Only Taksu Gallery, Kuala Lumpur
- 2012 EART Puncak Gallery, Bukit Jelutong
 Tanpa Nama, Bank Negara Malaysia
- 2011 Open Show Gallery Shah Alam, Selangor
 Degree Show UiTM Shah Alam, Selangor
- 2010 Nando's Kicking-Off Art & Soul, Kuala Lumpur
 Open Show Pelita Hati Gallery, Kuala Lumpur

- 2009 Nando's Peri-Fy your Art Galery, Kuala Lumpur
 Diploma Show, UiTM Machang, Kelantan

AWARD

- Bronze Award (Established Artist Category) UOB Painting Of The Year 2014
 - MEA Award 2013



HISYAMUDDIN ABDULLAH

Born 1989, Terengganu Malaysia. (26 yrs old)

The artist's choice of mediums has afforded these sharp contrasts. Combining charcoal drawings of his own figure with added elements of paint, Hisyamuddin manages to inject punchy elements into his storytelling and leverage on the delights of visual contrasts.

EDUCATION

2012 BA of Fine Arts (Hons), UiTM Shah Alam, Selangor
2010 Diploma of Fine Arts, UiTM Machang, Kelantan

SOLO EXHIBITIONS

2014 SArKAs, TAKSU Galerie, Kuala Lumpur

GROUP EXHIBITIONS

2015 Attract/Retract: A Studio Pisang Exhibition, G13 Gallery, Malaysia
Bazaar Art Jakarta 2015, The Ritz-Carlton
Jakarta, Pacific Place, Indonesia
Shift, Gallery Taksu Galerie, Kuala Lumpur
Extreme portrait, Galeri Chandan, Kuala Lumpur
Being Human, ARTSTAGE, Singapore & White Box, Kuala Lumpur
"ADA show" Segaris Art Centre, Kuala Lumpur

2014 Art Expo Malaysia, MATRADE, Kuala Lumpur
Merdeka Show, TAKSU Galerie, Kuala Lumpur
Notes To Self, TAKSU Galerie, Singapore
PULPA: The Cutting Edge, Galeri Chandan, Kuala Lumpur
THE DOOR III : INITIATION, HOM Art Trans, Kuala Lumpur
GAME ON, R.A Fine Arts, Kuala Lumpur
MEA Awards 2013, White Box, MAP, Kuala Lumpur
Local Only, TAKSU Galerie, KL
Nasi Campur, TAKSU Galerie, Singapore

2013 PIECE OF ME, White Box, MAP, Kuala Lumpur
NAH! Bali, G13 Gallery, Kelana Jaya
Art Expo, MATRADE, Kuala Lumpur
Wajah M50 Kini, Morne Art Gallery, Kuala Lumpur
PLIGHT, HOM Art Trans, Kuala Lumpur
UP! Show, TAKSU Galerie, Kuala Lumpur
Momentum Awal, Morne Art Gallery, Kuala Lumpur
Local Only, TAKSU Galerie, Kuala Lumpur
SPICE, Pace Gallery, Petaling Jaya
Sekaki, Segaris Art Center, Kuala Lumpur

2012 Transit A4, House of MATAHATI, Kuala Lumpur
The Door, House of MATAHATI, KL
Green, Taksu Galerie, Kuala Lumpur
Rubanization, Galeri Tuanku Nur Zahirah, UiTM Shah Alam

2011 Pesta Open Art Competition, Balai Seni Lukis Pulau Pinang
Bunga Raya, Balai Seni Visual Negara, KL
Open Show, Galeri Shah Alam, Shah Alam
Nando's Show, One Utama, Kuala Lumpur
Life & Natural, Pelita Hati Gallery, Kuala Lumpur

2010 Pra Gaya, 67 Tempinis Gallery, Kuala Lumpur
Mekar Citra, Galeri Shah Alam, Shah Alam
Open Show, Galeri Shah Alam, Shah Alam

AWARDS

2013 Art Residency Bali, G13 Gallery
Art Residency Kuala Lumpur, Morne Art Gallery, KL

2012 3rd Winner, Drawing, Tanjong Heritage
National Level Art Competition

2011 Consolation Prize, Pesta Open Art
Competition, Balai
Seni Lukis Pulau Pinang
1st Prize, Mix Media, Tanjong Heritage, National Level
Art Competition 1stPrize, Oil/Acrylic,
Tanjong Heritage, National Level Art Competition
Consolation Prize, Charcoal/Pencil/Ink, Tanjong
Heritage, National Level Art Competition
Incentive Awards, Open Show, Galeri Shah Alam

About G13 Gallery

G13 Gallery identifies and collaborates with the artists that show potential, relevance, and depth in their works. The gallery aspires to develop synergy between artists domestically and internationally, and it achieves this through cross-border collaborations, residences, and exhibitions.

G13 Gallery aims to realize a greater appreciation for Asian art, has been actively participating in multiple regional art fairs over the past few years.

For more information, please visit our website at www.g13gallery.com

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Notes

Published in conjunction with the exhibition :

ATTRACT RETRACT : A STUDIO PISANG EXHIBITION

14th NOVEMBER – 28th NOVEMBER 2015

For complete artist's CV, please log on to www.g13gallery.com

Publisher

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Design:

Fawwaz Aiman
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