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B L A C K Z E P H Y R

ARIF FAUZAN OTHMAN

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BLACK ZEPHYR ;

A SOLO EXHIBITION BY ARIF FAUZAN OTHMAN

WRITE-UP BY HEIKAL TAKI



*It moves in the brightest dim of day,
it roams in the emptiness vast of sky; black zephyr*

Intro; cramming a summary

In a world where endless amount of information are being streamed around on daily basis, men are either making the most of today's technological advancement or sinking deeper into the bottomless pit of the commonplace yesteryears. The same can be blamed when such group of people ended up moulding themselves into becoming chiefly-paranoid conspiracy theorists or rather the simply ill-informed ones trying to survive in this consumerism-driven world. Can any good come out of this?

Black Zephyr is a phenomenon where, as elaborated by Arif Fauzan, the society's misconceptions on particular occurrences that are formed via easily-accessible mainstream media. This unrestricted and widespread of information in itself is an epidemic and a force to be reckoned with. It is without a doubt that religion and politics, to name a few, are amongst the oft-discussed topics as their impacts are seen on a much larger scale. While some religious or political figures are placed high up on golden pedestals, others find comfort in taking up the role of the "villain".



Perhaps on a bigger picture, Arif is throwing a vital question out in the open; whether 'Black Zephyr' in itself is a bad omen, or is it just another misconstrued idea? Arif believes that currently there is a rather mysterious fume clouding over the society's sense of judgment; that unknowingly, more and more are falling victim of such "propaganda" – wherein the good are demonized often to an incomprehensible extent, whereupon once again the giant that is The Media is employed exploitatively "to straighten things out". Akin to the 'domino effect', such manifestations have subliminally infiltrated our culture, subsequently shaping up our thoughts and beliefs.

Technique; we do not need no definition

In his recent body of work, Arif is seen reducing his usage of colours to chiefly monotonous, Earthy-tone hues. According to Arif, this is due to a limitation of his raw materials. However, that does not hinder him from coming up with a viable solution, as oftentimes, limitations are capable of giving birth to major breakthroughs. However in his case, Arif made a revisit to his illumination colour that he had previously stumbled upon when producing his preceding solo exhibition, *Sublime Images*. As an artist famously known for his paintings of figurative subjects, Arif longs to integrate his work with abstraction. Self-admittedly, such passion was first ignited and had been burning ever since his early years of art school whereupon his teacher, also an artist, Associate Professor Awang Damit, has an indirect influence on his career. One can effortlessly detect the abstraction element permeating in the background of his current body of work, while some can even be seen being mashed up with the figures depicted.



Material; going back to basics

Arif is certainly guilty of being a sentimentalist; he is exactly the 'hands-on' kind of guy who prefers to take on the extra mile, all in the pursuit of familiarizing himself with what (materials) he is dealing with. With no signs of uneasiness or complacency shown, it is safe to say that Arif has demonstrated a deep sense of appreciation of his materials by literally getting his hands dirty, studying them to the core. The material alluded to earlier, 'Iron Oxide pigment', comes in powder form and is used in the early process paint-making. His recent development in this pigment study has thus restricted him from getting in touch with a wider array of colours. It is safe to say then that Arif's discipline in pulling through the challenge of his study of monotonous tones whilst producing *Black Zephyr* should be hailed as a bewitching feat.

Muse; the eyes capture everything

Arif confessed that he has always been interested in the process image-making; in particular the art of photography, with a large format camera forming his weapon of choice. Understandably, with what it being the 21st century, Arif's digital camera operates as one of the modern tools he uses in his creative process. Yet admittedly it is the experience of capturing images using olden camera that mesmerizes him, thus igniting much-needed spark into his creative procession. It is undeniable that the crystal clear outcome offered by modern tools can never quite match up with the genuine, defective qualities that the manual operated machine could delineate; peeking through the view finder, composing subject simultaneously in one's head whilst squinting an eye and the other is darted straight right through the target grid, aiming as if one is about to shoot a prey down.



Artworks; reading between the lines

As pictured throughout *Black Zephyr*, a female subject recurs in each of the artworks. There has been a huge question mark as to its portrayal. A question arises; why were the subjects pictured as dancing almost organically, as if in a trance state of mind? What could the flailing cashmere that seems to constantly accompany the subject, possibly depict? Perhaps it is not up to the artist to point out and reveal all of the unknowns to the viewers of his works. Perhaps

both admirers and critics alike can go a long way in comprehending that Arif wishes to neither bore nor confuse people with semantics. As he had gladly chosen figurative subject as one of the tools to assist his storytelling process, Arif now hopes to encourage the viewers to not only form their own interpretation(s) but also be involved in creating different stories that do not limit or inhibit either of *Black Zephyr's* entry or exit point.

Conclusion

One may choose to see that while one side of *Black Zephyr* beams loudly like that of a rant of an artist, on the other side, it serves as a clue if not a constant reminder to us all. In any given prophetic-like occurrences as pictured in *Black*

Zephyr, without a cast of doubt Arif should be regarded as a smart pessimist – a rather wise role to play in combatting the challenges of living in the 21st century. After all, there is no other way to say this, but

*Now, it seems so clear that the end is here,
No reason to discuss as the doom is upon us...*



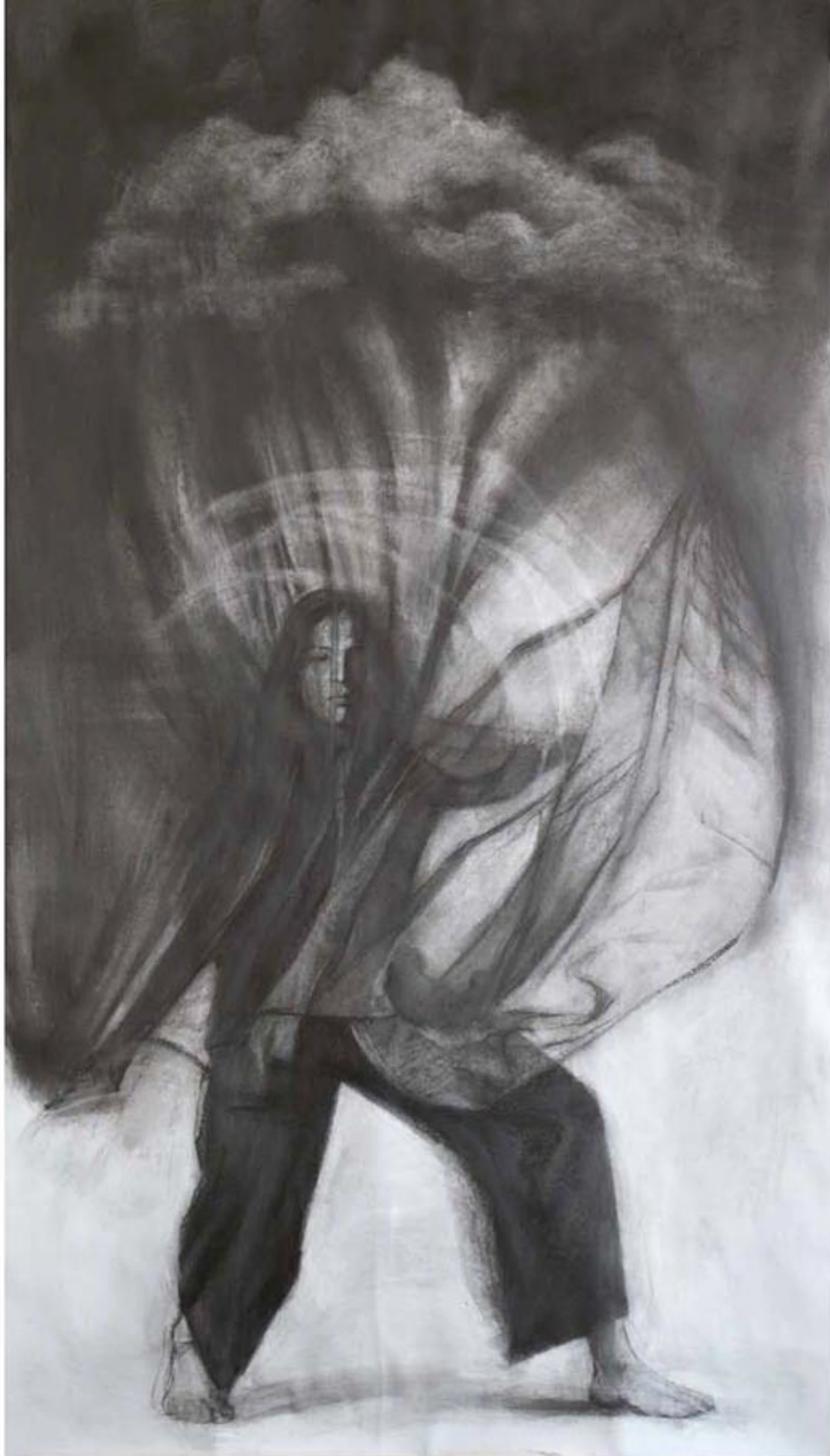






Homage to the Ancestor | Oil on Canvas | 160cm x 109cm | 2017





Rainblow | Graphite on Canson 250gsm Paper | 260cm x 150cm | 2017



Lampblack - Mass | Graphite on Canson 250gsm Paper | 150cm x 111cm | 2017





Lampblack - Dragged Down | Graphite on Canson 250gsm Paper | 150cm x 111cm | 2017











Shadow - Storm | Oil on Canvas | 122cm x 122cm | 2017

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M A T A D O R







Matador - False Prophecy | Oil on Canvas | 122cm x 122cm | 2017





Matador - Karma | Oil on Wood | 30cm diameter | 2017

- 1 **Sacred Valley** | Oil on Canvas | 96cm x 160cm | 2016
- 2 **Lembah Gunung Berapi** | Oil on Canvas | 160cm x 244cm | 2017
- 3 **Holographic Possession** | Oil on Jute | 178cm x 178cm | 2017
- 4 **Homage to the Ancestor** | Oil on Canvas | 160cm x 109cm | 2017
- 5 **Kabut Kelam** | Oil on Canvas | 173cm x 122cm | 2017
- 6 **Rainblow** | Graphite on Canson 250gsm Paper | 260cm x 150cm | 2017
- 7 **Lampblack - Mass** | Graphite on Canson 250gsm Paper | 150cm x 111cm | 2017
- 8 **Lampblack - Twisted** | Graphite on Canson 250gsm Paper | 111cm x 150cm | 2017
- 9 **Lampblack - Dragged Down** | Graphite on Canson 250gsm Paper | 150cm x 111cm | 2017
- 10 **Lintang Pukang** | Oil & Acrylic on Canvas | 160cm x 208cm | 2017
- 11 **Shadow - Flatline** | Oil on Canvas | 122cm x 122cm | 2017
- 12 **Shadow - Play** | Oil on Canvas | 122cm x 122cm | 2017
- 13 **Shadow - Current** | Oil on Canvas | 122cm x 122cm | 2017
- 14 **Shadow - Storm** | Oil on Canvas | 122cm x 122cm | 2017
- 15 **Matador - Outbreak** | Oil on Canvas | 122cm x 122cm | 2017
- 16 **Matador - Erupt** | Oil on Canvas | 122cm x 122cm | 2017
- 17 **Matador - False Prophecy** | Oil on Canvas | 122cm x 122cm | 2017
- 18 **Matador - Smirk** | Oil on Canvas | 122cm x 122cm | 2017
- 19 **Matador - Karma** | Oil on Wood | 30cm diameter | 2017

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Photo Credit: Fotograf Sarah

SELECTED EXHIBITION

2017

Blackzephyr (Solo Project), G13 Gallery
The Sea and The Storm, Nadine Fine Art

2016

'Love for Sale' Art AID '16, White Box Publika
Art Expo 2016, G13 Gallery Booth, MECC
Mysticism in Landscape, Nadine Fine Art
Kami, Arti Gallery

2015

Being Human, Art Stage Singapore & Whitebox Publika
Configuration 2015, G13 Gallery
Stories Of 13 Artworks, HOM Art Trans

2014

World Eclipse (Solo Project), Arti Gallery
READrawing, Petronas Gallery
99(Asma-ul-Husna), Galeri Chandan
Merdeka Award, Petronas Gallery

2013

Dekad #9, Arti Gallery
KAMI-Melangkah, Arti Gallery

2012

Sublime Images (Solo Project), Arti Gallery
Beautiful Mind, Core Design Gallery

2011

Arti4, Arti Gallery
Figurativisno, Core Design Gallery
KAMI, Arti Gallery

2010

Beautiful People, Core Design Gallery

2006

Arts+Earth Young Artist Award, Gudang+KLPac
Arts Invitational, Bank Negara Malaysia

2005

Outdoor Art Show, Canberra, Australia
Temp (Artist@Cafe), National Art Gallery

2003

Philip Morris Art Award, National Art Gallery
Imajan dan Suara Kemerdekaan, Balai Seni Maybank

AWARDS:

Honorable Mention, Arts+Earth Young Artist Award
Honorable Mention, Philip Morris Art Award

B L A C K Z E P H Y R

N E W W O R K S B Y
A R I F F A U Z A N O T H M A N

FOR FAMILY, FRIENDS
AND THOSE WHO KEEPS PUSHING FORWARD

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