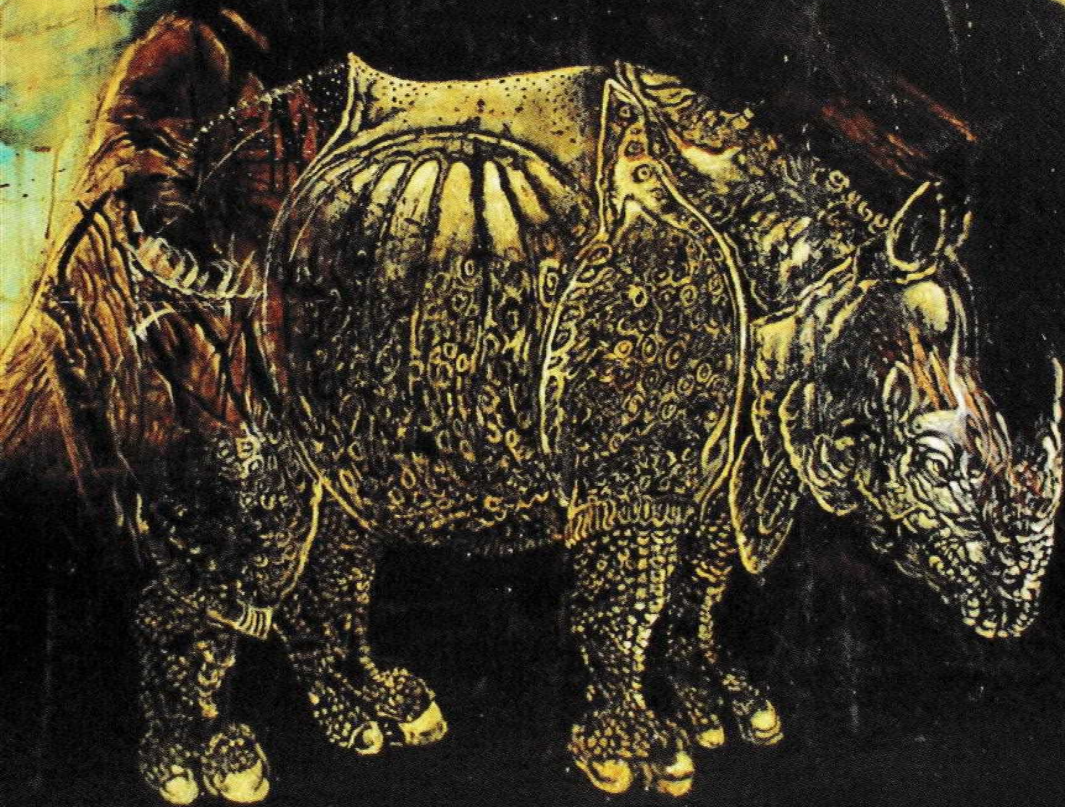


Ledang



*Hitam
Manis*





Hitam Manis

2012, Acrylic and bitumen on printed fabric, 91.5 x 91.5 cm

Badak Dan Ledang

2012, Mixed media on canvas, 91.5 x 91.5 cm

Kumbang Asmara

2012, Bitumen and fabric collage on canvas, 91.5 x 91.5 cm

Tabir Narcissist

2012, Acrylic, bitumen and fabric collage on canvas, 91.5 x 91.5 cm

The Pensioner

2012, Acrylic and bitumen on silk and canvas, 91.5 x 91.5 cm

The Immigrant

2012, Acrylic, bitumen and fabric collage on canvas, 91.5 x 91.5 cm



BINGKAI
BERANGKAI



JALAINI ABU HASSAN



vwfa



EXHIBITION DATES:

10TH OCTOBER - 3RD NOVEMBER 2012

vwfa

valentine willie fine art

1ST FLOOR, 17 JALAN TELAWI 3, BANGSAR BARU, 59100 KUALA LUMPUR, MALAYSIA.

TEL: +603 2284 2348 :: FAX: +603 2282 5190 :: EMAIL: INFO@VWFA.NET

MONDAY - FRIDAY 11 AM TO 7 PM. SATURDAY 12 NOON TO 6 PM.

CLOSED ON SUNDAY AND PUBLIC HOLIDAYS.

vwfa.net

KUALA LUMPUR • SINGAPORE • YOGYAKARTA • MANILA







WAYS OF SEEING

Literally translating as 'linking or connected frames', Jalaini Abu Hassan's latest solo show *Bingkai Berangkai* at Valentine Willie Fine Art is a deconstruction of visual story telling. Jai is a natural bard, who communicates various narratives through specific figuration and spontaneous mark making. For many years, his painting practice has embraced subjects located within popular culture, poetry, mysticism, Malay culture, social commentary and his own autobiography. As one of the most well-known contemporary Malaysian artists practicing today, his visual stories have subsequently embedded themselves into the narrative of Malaysian contemporary art through his unique formalism and insightful observations on history, politics and cultural identity. However, the gallery experience of his previous bodies of work has tended towards a straightforward exhibition model where works are read individually and as a cohesive self-articulated whole. Discarding this linear format, his latest exhibition brings together a selection of diverse subjects to explore *how* images can be seen, and the alternative ways they can be visually connected and understood. These spontaneous and purposeful works create an exhibition space where ideas flow in and out of each other, with multiple beginnings, endings and outcomes.

In *Bingkai Berangkai*, Jai emphasises the 'frame' – or the borders that contain an image. By connecting a diverse system of new paintings, whose interlocked configuration blur the boundaries of how images are contained, he encourages a different rhythm of viewing, that is not limited by a specific narrative or the spaces created in between paintings through standard display tactics. Increasingly self-reflexive, this complex visual system of images is instead filled with chance, encouraging new ways of interpretation for his observations, imaginings and personal anecdotes. With no overarching narrative, Jai thus creates a complex ambiguity where the significance of each work competes and distorts the understanding of the next. The responsibility of meaning therefore lies primarily in the selection of the viewer, based upon a relational response, as guided by their own experiences, reference points, and knowledge of Jai's practice. Images of beetles, beautiful young children, bomohs, storytellers and crouching images of the artist himself, all meet in this visual intersection with titles that only tease at meaning. Further complicating each painting is the introduction of collaged fabrics

onto their surfaces. This continues a new line of inquiry for the artist, of using printed and textured fabrics to point his processes into new directions. Each textile is selected for its potentiality of meaning and interpretation, but is intuitively inserted based on colour, texture and weight. A Turkish silk scarf reflects the history of the Ottoman Empire and links various timelines, people and places. However, the lone Malay man in the work, wearing the typical skull-cap of an *imam*, takes on an ominous significance, when the fabric in the work could be read as a prayer mat and viewers recognise the Russian AK-47 Kalashnikov, lying on the ground behind him. Such conflicts and tensions are necessarily embraced across the exhibition but never at the sacrifice of aesthetic formalism or pictorial balance.

As a process artist, it is natural that Jai not only embraces the physical acts of making, but also the wider intellectual consideration of how we look, understand and interpret images and their stories, which is, in itself a unique process. In *Bingkai Berangkai* he unravels and reconfigures the painting as a storyboard of ideas or window into another world, whether in isolation or part of a larger series of images. Sometimes this is clearly narrative and sequential. At others, what we see in front of us is remote and mysterious, with few clues to its meaning. The selecting of possible narratives is a viewed process of immediate recognition and/or sustained inquiry to unlock secrets and generate new ideas. *Bingkai Berangkai* is therefore an experimental gesture to push the boundaries of visual experiences in order to destabilise, challenge and hopefully engage both artist and audience with new ways of understanding the potential of images. The exhibition welcomes the next chapter in an inquisitive and thoughtful career of an artist dedicated to process and form, the art of storytelling and the stories of Art itself.

By Eva McGovern

Head of Regional Programmes
Valentine Willie Fine Art



"AS A STORYTELLER, I NOT ONLY TELL STORIES BUT ALSO FIND WAYS TO SUGGEST HOW STORIES CAN BE TOLD. THIS IS BECAUSE IMAGES WORK NOT MERELY BY WHAT THEY SHOW BUT ALSO BY THE KIND OF SEEING THAT THEY INVITE. THEREFORE, MY CONCERN IS NOT SO MUCH OF WHAT THE IMAGES SHOW, BUT RATHER HOW THEY ARE SEEN." - JAI, 2012

Jalaini Abu Hassan or "Jai" is a contemporary Malaysian artist. His works draw upon and are inspired by the events of today, expressed using imagery of the local and the familiar, focused through his personal lens of nostalgia and history.

Educated at Institut Teknologi MARA (now UiTM), where he obtained his BA, Jalaini continued his further education – under scholarship awards – at the prestigious institutions of the Slade School of Fine Art in London and the Pratt Institute in New York, where he obtained his MA and MFA respectively.

A process painter, Jai is interested in the exploration of the act of creation that goes into forming his work, the exploration of materials and mediums, and the marks that form a drawing, always pushing his own boundaries in the search for new processes; working towards presenting a Malaysian visual vernacular, one whose meaning would undoubtedly speak of his identity and culture.

Acclaimed both locally in his beloved Malaysia and internationally, Jalaini's notable solo exhibitions include shows in Malaysia, Singapore, Indonesia and New York. Jalaini's works are in the collection of the National Art Gallery, Malaysia and, in private, corporate and gallery collections around the world.

Marking The Moon

2012, Acrylic and bitumen on canvas, 91.5 x 91.5 cm

Little Bomoh

2012, Acrylic and bitumen on printed fabric, 122 x 122 cm

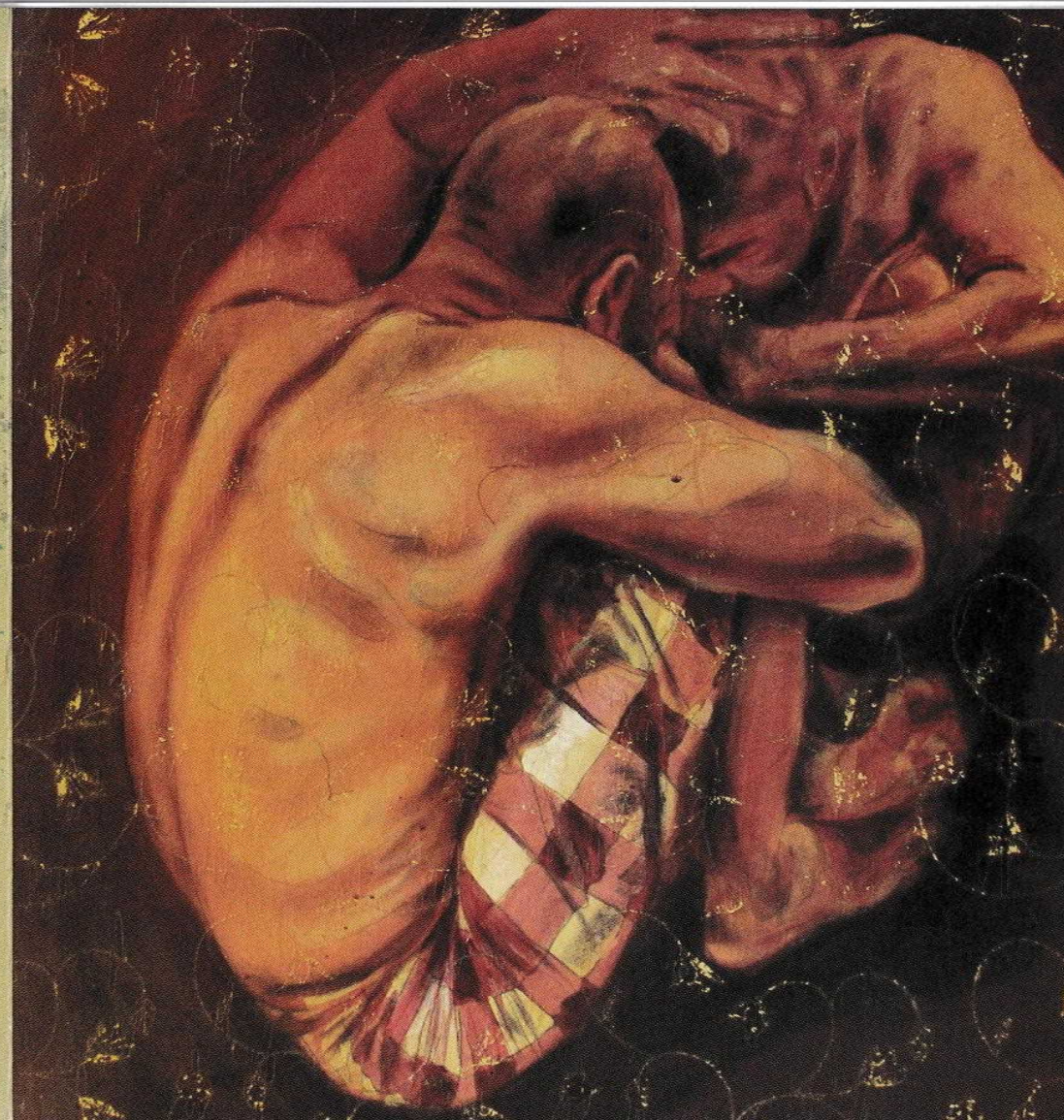
Duri Di-riba

2012, Acrylic, bitumen and fabric collage on canvas, 122 x 122 cm

Sugar Coated (Jada)

2012, Mixed media and fabric collage on canvas, 91.5 x 91.5 cm





A boy, a dog, a pig and two llamas

2011 2012 K. L. L.



Kumbang Asmara Cinta Berahi

2012, Acrylic, bitumen and fabric collage on unprimed canvas, 122 x 122 cm

A Boy, A Dog, A Pig and Two Llamas

2012, Acrylic, bitumen and printed fabric collage on canvas, 122 x 122 cm

Menjerat Awan Larat

2012, Acrylic on canvas, 91.5 x 91.5 cm

Kumbang 174

2012, Bitumen and fabric collage on canvas, 91.5 x 91.5 cm

Bomoh Anjing

2012, Acrylic and bitumen on printed fabric, 91.5 x 91.5 cm

Storyteller

2012, Acrylic, bitumen and fabric collage on canvas, 91.5 x 91.5 cm